



Travis Hatton, Music Director

Fall Concert: Rossini's *The Barber of Seville*



7:30pm Friday, November 4, 2016
3:00pm Sunday, November 6, 2016

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Our Soloists

STACEY MURDOCK in the role of Figaro



Stacey has performed extensively throughout the Northwest in Opera, Oratorio, and Musicals. Stacey's musical credits include: Poo-Bah in *The Mikado*, Fredrik Egerman in *A little Night Music*, the title role in *The Man of La Mancha*, Curly in *Oklahoma*, and The Chairman in *The Mystery of Edwin Drood*. His theater credits include Benedick in Shakespear's *Much Ado About Nothing*, and the Ghost of Christmas Present in Dickens' *A Christmas Carol*. He performs with Portland Opera, most recently as Antonio in Portland Opera's *Le Nozze di Figaro*, and has also been a member of the Portland Opera to Go outreach program for 9 seasons. Stacey sang the role of Schaunard in the Beaverton Symphony's March 2014 concert presentation of *La Bohème*.

JOCELYN CLAIRE THOMAS in the role of Rosina



Jocelyn, a versatile soprano praised for her haunting sound and musical intelligence, is a frequent performer in opera, concert, and recital. Roles performed by Ms. Thomas include Susanna in *Le Nozze di Figoro*, Despina in *Così fan tutti*, Zerlina in *Don Giovanni*, Pamina and First Lady in *Die Zauberflöte*, Mercelline in *Fidelio*, Morgana, in *Alcina*, Gretel in *Hansel and Gretel*, Adele in *Die Fledermaus*, and Amy March in *Little Women*. Ms. Thomas has appeared with Eugene Opera, Portland Concert Opera, Brava Opera Theatre, Opera Bend, Bravo Northwest, Cascadia Concert Opera, The Astoria Music Festival, and Portland Summerfest.

MARCUS SHELTON in the role of Count Almaviva



Marcus Shelton has worked alongside some of the most influential figures in the music industry having performed live with singer and songwriter Kenny "Babyface" Edmonds, accompanied on stage by Music Industry legend David Foster. Marcus has been featured with international opera and concert companies including the Qatar Philharmonic Orchestra, Opera Theatre Rimouski, Greek National Opera, Opera Oviedo, the White Nights Festival in St. Petersburg, Russia, and the Les Azuriales Festival in Nice, France. Around the Pacific Northwest Marcus has performed with opera companies in Seattle Portland, Idaho, Tacoma, and Spokane.

ERIC HUNDTOLT in the role of Bartolo



Erik Hundtoft has been a baritone singer and performer in Portland over the last twenty years. Most recently he appeared with Portland Opera as Zaretsky in their production of Eugene Onegin, and with Portland Concert Opera as Robert in their production of *Iolanta*. He's made multiple appearances with Resonance Ensemble, Portland Opera, The Ensemble, Opera Theater Oregon, Capella Romana, and others. Erik sang the role of Marcello in the Beaverton Symphony's March 2014 concert presentation of *La Bohème*. He maintains positions with the Portland Opera Chorus and as section leader at St. Mary's cathedral, and a vocal studio in southeast Portland.

KONSTANTIN KVACH in the role of Basillio



Born in Russia, bass Konstantin Kvach is greatly admired for his versatility, having both the bel canto technique to sing Handel, Mozart, Rossini, as well as the power to handle the dramatic roles of Verdi and Puccini. He has performed internationally in Germany, the Baltic States and as a featured soloist with the Prague Symphony in the Czech Republic. Nationally, he performed throughout the states with orchestras, opera companies and choral ensembles including Portland Opera, Washington East Opera, Opera Idaho, Vashon Opera, Opera Coeur d'Alene, Vancouver Opera, PSU Opera, the Oregon Symphony, Southwest Washington Symphony, and the Newport Symphony.

ALEXIS HAMILTON, Narrator



Alexis is Manager of Education and Outreach for the Portland Opera. Ms. Hamilton writes and lectures on all aspects of opera for all age groups—primary, secondary, college, and continuing education. In addition, Ms. Hamilton manages the touring arm of the Portland Opera, *Portland Opera To Go*. She was narrator for the Beaverton Symphony's March 2014 concert presentation of *La Bohème*.

Program Notes by Hugh Ferguson

Gioachino Rossini, 1792-1868.

Both of Rossini's parents were opera musicians: his mother a singer, his father a horn player. Before he was ten, Gioachino's father was teaching him to play the horn, while a local canon was instructing him in singing. At age 13 he sang the role of Adolfo in Paer's *Camilla* at the Teatro del Corso in Bologna. He often served as maestro al cembalo in theaters during this period. By age 14 he was enrolled in the Liceo Musicale, where he studied singing, the cello, piano, and — most important — counterpoint.

He devoured the music of Mozart and Haydn.

His first opera was commissioned around 1807 (when Rossini turned 15) although it was not staged until several years later.

Rossini's operatic career began in earnest with a commission in 1810 from the Teatro Moise of Venice to compose the music for Gaetano Rossi's one-act farce, *La cambiale di matrimonio* ("The Marriage Contract").

The following year, on October 26, 1811, Rossini's next opera, *L'equivoco stravagante* ("The Curious Misunderstanding"), opened in Bologna. In it, the heroine's impoverished lover convinces the rich idiot that her father wants her to marry that the girl is really a eunuch disguised as a woman. The story was considered in such bad taste that the Bolognese authorities closed the show after three performances. But the Teatro S Moise was already awaiting his next farce, *L'inganno felice* ("The Fortunate Deception"), which had its premiere in January 1812, about a month before Rossini's twentieth birthday. This, his first truly successful work, remained popular throughout Italy for a decade.

Commissions from other theaters followed rapidly. Opera was flourishing throughout Italy, with theaters and impresarios competing vigorously for new works. Rossini took full advantage of their appetite. In the 16 months between the opening of the short-lived *L'equivoco stravagante* and February 6, 1813, when *Tancredi* opened in Venice, he composed seven operas.

By the age of 21, he had established himself as the idol of the Italian opera public.

The commission for Rossini's most famous and successful opera was signed two years later, at Rome. The title was to be *Almaviva, ossia L'inutile precauzione* ("Almaviva, or the useless precaution"), adopted to distinguish it from Paisiello's well-known *Il barbiere di Siviglia*, which had enjoyed European popularity for more than a quarter of a century. Rossini completed the composition, according to most scholars, in two or three weeks. (He later claimed to have written it in only twelve days.)

The premier, on February 20, 1816, was a colossal failure. Paisiello fans, not deceived by the title, sabotaged the production by whistling and shouting during the entire first act. But soon after the second performance, it became so successful that it assumed both the fame and the title of Paisiello's opera, and has ever since been known as *Il barbiere di Siviglia*.

The speed with which Rossini composed his operas was driven primarily by two factors.

The first was the voracious appetite of the impresarios: If Rossini did not accept any particular commission, another composer surely would.

But beyond that there was the fact that almost nothing of what Rossini (or any other composer of the day) wrote was protected by copyright. He received no income from an opera beside the commission, unless he actively participated in its performance, usually by conducting from the keyboard.

Despite the haste with which he worked, his contemporaries recognized him as the greatest Italian composer of his time. No other composer of the first half of the 19th century enjoyed his level of prestige, wealth, popular acclaim or artistic influence.

As for *Il Barbiere*, here's what Verdi wrote: "I cannot help thinking that *Il barbiere di Siviglia*, for the abundance of true musical ideas, for its comic verve and the accuracy of its declamation, is the most beautiful opera buffa there is."

Act I

Scene I: *A square in 17th century Seville, at dawn, outside the house of Don Bartolo.*

Fiorello introduces various musicians; then Count Almaviva. The musicians tune their instruments, and the Count, accompanied by them, sings: "**Ecco ridente in cielo**" ("Lo, in the smiling sky") "... Arise, my sweetest love, oh, come, my treasured one..."

When his serenade evokes no response, he pays the musicians and disperses them. No sooner are they gone than Figaro is heard singing offstage. He appears with a guitar around his neck and holds forth in one of the most famous arias in all of opera, "**Largo al factotum della città!**" ("Make way for the factotum of the city!")

Count Almaviva, who's been sheltering under an archway, realizes he knows Figaro and accosts him. Each is surprised — and delighted — to have come across the other. The count explains that after having fallen in love with a damsel he had seen from a distance, he had learned that she was the daughter of a physician who lived in this house. Astonished at the coincidence, Figaro explains that he is employed by the physician ("I run the house," he says) — and that the lovely Rosina is not the physician's daughter — but his ward.

They are interrupted by the physician, Bartolo, emerging from the house and instructing a servant that if a certain Don Basilio were to come by, he should be told to wait. "I wish to hasten my marriage with her," he mutters to himself. "Yes, this day."

Basilio, Figaro explains to Almaviva, is an "intriguing matchmaker, a hypocrite ... He has lately turned music-master, and teaches this girl."

Abruptly, Figaro urges Almaviva to sing a song to Rosina, "to tell the pretty Rosina what she wants to know." He does so, saying that his name is Lindoro, and expressing his love for her. Rosina reciprocates from the balcony, but is suddenly interrupted, and goes inside with a shriek.

Almaviva begs Figaro to get him inside the house before nightfall. After being promised much gold, Figaro advises him to disguise himself as a drunken soldier who would be billeted in Bartolo's house.

Scene II: *A room in Bartolo's house.*

Rosina, with a letter in her hand, sings, "**Una voce poco fa**" ("The voice I heard just now"). In this aria, she sings of the serenade she has just heard and her love for Lindoro, who, she determines, "shall be mine." "If I could only send him this letter. ... Well, well...meanwhile I'll seal it." As Figaro enters, she hides the letter.

Almost immediately, they hear Bartolo coming. Figaro hides. Bartolo enters, launches into a tirade about Figaro's flaws, and asks Rosina if she's seen him. Disgusted by the "wicked old man," Rosina leaves the room without answering.

Don Basilio, the matchmaker/music-master, enters, and Bartolo immediately tells him, "by tomorrow I must marry Rosina." Basilio agrees, but announces that Count Almaviva has arrived. Knowing that the Count is in pursuit of Rosina, the two men decide to devise a calumny, one so severe that "he'll be thrown out of this town." To illustrate his point, Basilio launches into "**La Calunnia è un venticello**" ("Calumny is a little breeze ... which insensibly ... swells ... and produces ... a whirlwind..."), described as "an apotheosis of the Rossini crescendo."

Impatient, Bartolo takes Basilio into his room to prepare the marriage contract. Figaro and Rosina re-enter. Figaro tells her of Bartolo's plan to marry her (to her horror) but also tells her that a young man named Lindoro is consumed with love for her, and is only awaiting a sign of encouragement. After some hesitation, she takes the letter from her bosom and gives it to Figaro.

Bartolo enters, demanding to know what Figaro has told her. She makes up countless stories, covering the fact that she has written a note, but Bartolo doesn't believe her. He expresses his exasperation in one of the most rapid patter songs ever written, "**A un dottor della mia sorte**" ("For a doctor of my standing"). Declaring that he deserves better treatment, he takes her off to lock her in her room.

Berta, Bartolo's maid, enters, hears someone knocking, and lets in the Count, who is now disguised as a drunken soldier. Berta goes out and Bartolo enters. As the drunken soldier (Almaviva), shows the hostile Bartolo his billet for lodgings, Rosina tiptoes in and the drunken soldier surreptitiously identifies himself to her as Lindoro. He tells Bartolo he's going "to the barracks" and heads for an inner room of house, but Bartolo stops him, claiming to be exempt from lodging troops, and produces a document to prove it. The drunken soldier sweeps the paper away, and the two men face off. The Count (the drunken soldier) then surreptitiously passes Rosina a note but Bartolo sees him do it. Rosina, however, manages to escape notice as she exchanges the note for a laundry list, which she drops on the floor. Bartolo seizes on it, but then has to admit that it is only a laundry list.

Just then, Berta and Basilio enter. A general melee ensues as Rosina bewails her situation and the drunken soldier gets belligerent towards Bartolo. Figaro enters with a basin and attempts to quiet the furor, which is attracting a crowd outside.

The police arrive, and an officer places the drunken soldier under arrest, but he shows the officer the order of the Grandee of Spain and all the soldiers withdraw.

The act closes with a vociferous expression of astonishment from all.

Act II

Scene I: *The music room in Bartolo's house.*

As curtain rises, Bartolo expresses suspicion about the identity of the drunken soldier. He is interrupted by a knock on the door. It is Almaviva, but when Bartolo lets him in, he claims to be — not Almaviva, nor Lindoro, nor a drunken soldier — but Don Alonso, a music teacher who has come to take the place of Don Basilio, who has fallen ill.

Almaviva/Alonso looks vaguely familiar to Bartolo, but succeeds with his disguise as music teacher, and even persuades Bartolo that he has begun a calumny against Almaviva. This wins Bartolo's trust. Bartolo fetches Rosina, who immediately recognizes Almaviva as Lindoro, who, as Don Alonso, gives her a music lesson.

As part of her lesson, she sings the aria, "**Contro un cor che accende amore**" ("Against a heart inflamed with love.") The lyrics — clearly lost on the dull-witted Bartolo — express her love for Lindoro and her hatred of Bartolo. Oblivious, Bartolo praises her singing and expresses his love for her. Behind his back, Figaro is mimicking him, but when noticed by Bartolo, claims to only be there to shave him. Bartolo sends him off — with his bunch of keys — to get towels. While Figaro is gone, Bartolo tells Don Alonso (Almaviva) it was he (Figaro) who "took Rosina's letter to the Count."

A crash from offstage prompts Bartolo to go out. Alone together, Almaviva (as Lindoro) asks Rosina if she's "content to put your destiny in my hands?" She says yes to "Lindoro,"

Figaro and Bartolo return; Figaro now has the key to the balcony window.

As Bartolo prepares to be shaved, Don Basilio enters. Figaro and Almaviva, afraid that Don Basilio will expose them, convince him that he is sick, and he leaves.

As Figaro shaves Bartolo, Almaviva (as Lindoro) tells Rosina they will be coming for her at midnight, and will get in with the key he has to the balcony window. Bartolo overhears enough to believe he's being wronged, and drives them all out.

Scene II: *It is night. The balcony window is opened, through which. Figaro and the Count wrapped in mantles enter. Figaro carries a lantern.)*

Rosina, believing Almaviva to be Lindoro, repulses him: "You pretended to love me in order to sacrifice me to the lust of the wicked Count Almaviva.." But he corrects her, announcing that he is indeed Almavira, and that he's ready to make her his wife.

Rosina is overjoyed, but Figaro sees two people and a lantern approaching the door. "Let's go" he calls out, and they head for the balcony, but discover that the ladder is gone. "Oh, I am so miserable!" says Rosina.

Basilio enters, followed by the notary. Basilio is seeking Bartolo, but Figaro, with bribes and threats, dissuades him, and the notary instead weds Almaviva and Rosina.

Bartolo enters with an officer and soldiers and demands that the "Don Alonso" be arrested, but when Almaviva identifies himself ("I am the Count Almaviva.") Bartolo sees he is beaten. "I'm the one who's always wrong," he mutters in resignation.

He also admits to having taken away the ladder.

The Orchestra

Violin I

Rachael Susman, *Concertmaster*
David Abbott
Anne Haberkern
Pamela Jacobsen
Jonathan Novack
Sarah Novack
Kris Oliveira
Spencer Shao
Sarah Brody Webb
Anne Young

Violin II

Heather Case, *Principal*
Barbara Baker
Kathy Boulton
Robin Erickson
Elle Hohn
Veronika Kuznetsova
Tom Lee
Christina Reynolds
Laura Semrau
Andrew Shu
Nancy Vink
Sohyun Westin

Viola

Bev Gibson, *Principal*
Jane Brown
Erin Gordenier
Stephanie Gregory
Adele Larson

Cello

Marcy England, *Principal*
Barbara Camp
Kristin Dissinger
Allen Dobbins
Holly Hutchason
David Keys
Michelle McDowell
Sue McDowell
Marny Pierce

Bass

Allen Bodin
Arick Gouwerok
Nadiah Jenkins
Vytautas Nagisetty
Elizabeth Pederson

Flute

Ellen Bercovitz
Linda Bishop Hartig

Clarinet

Don Barnes, *Principal*
Milt Monnier

Oboe

Sharon Ross, *Principal*
Celeste Martinez

Bassoon

Tricia Gabrielson, *Principal*
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Jennifer Anderson

Trumpet

Mayne Mihacsi, *Principal*
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Eric Olson

Timpani

Tom Hill, *Principal*

Percussion

Yoshie Yamasaki

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Travis Hatton, Music Director

Travis Hatton's versatile conducting career spans a broad range of musical organizations around the world. He has led opera and ballet companies throughout Europe and America, and has appeared as a guest conductor with orchestras in Poland, Slovakia, the Czech Republic and in Boston, Tennessee, Indiana, California, Alaska, Colorado, Washington, Oregon and Texas. He holds a Bachelors of Music degree (awarded Magna Cum Laude) in Music Theory and Composition from the University of the Pacific and a Masters of Music degree in Orchestral Conducting from the New England Conservatory of Music.



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