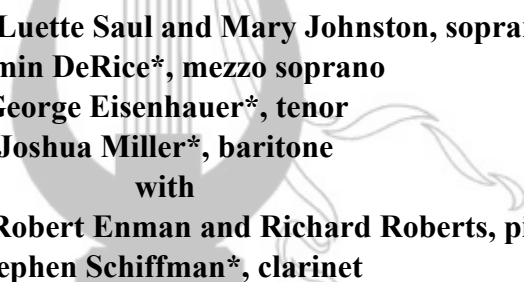




Portland Rossini Club Presents Music from Mozart's Operas

**Performed by Members and Friends of
Portland Rossini Club**

**Jessica Kenlan*, Luette Saul and Mary Johnston, sopranos
Jazmin DeRice*, mezzo soprano
George Eisenhauer*, tenor
Joshua Miller*, baritone
with
Mark Rossnagel, Robert Enman and Richard Roberts, piano
Stephen Schiffman*, clarinet**



Cathedral of Saint Luke
Portland, Maine

3:00 PM
Sunday, September 21, 2014

President
Program chair

Elizabeth Harmon
Richard Roberts

*Guest



The Portland Rossini Club begins its 144th season with Music from Mozart's Operas

Overture from *The Magic Flute*
trans. Ferruccio Busoni

Robert Enman, piano I
Richard Roberts, piano II

The Magic Flute has been called a “Masonic opera” due to the strong symbolism it contains, and the fact that both librettist and composer were freemasons. In crafting the libretto for *The Magic Flute*, Emanuel Schikanaeder drew on several collections of stories and fairy-tales popular in Germany and Austria. The opera tells the story of Tamino, who, traveling with his companion Papageno, rescues the Queen of the Night's daughter Pamina from her evil mother's clutches. The overture was finished just several days before the premiere of the opera, and is energetic and succinct. If Mozart had not died two months after the premiere of *The Magic Flute*, his life likely would have been changed by its success. Instead, the opera would be Mozart's last great completed work.

“Hm! Hm! Hm!”
from *The Magic Flute*

Papageno: Joshua Miller
Tamino: George Eisenhauer
1st Lady: Jessica Kenlan
2nd Lady: Lurette Saul
3d Lady: Jazmin DeRice

Papageno has led Prince Tamino to believe that it was he who saved Tamino from a dragon. The Three Ladies, envoys to the Queen of the Night, have placed a lock on his mouth so that he can no longer tell lies. In this scene, the Three Ladies appear again, freeing Papageno and commanding him to accompany Tamino in his quest to rescue Pamina from her father who has kidnapped her. To Tamino they give a magic flute, and to Papageno a set of magic bells. They introduce three spirits who will guide the pair on their journey. Because it is 'sing-spiel' - a “song-play” - and contains spoken dialogue, this opera is often performed in the vernacular. We have chosen to do so here as well.

“In men who feel love's deep emotion”
from *The Magic Flute*

Pamina: Mary Johnston
Papageno: Joshua Miller

Papageno has just told Pamina that Tamino is in love with her, and on his way to rescue her. Pamina is overjoyed, and offers sympathy and hope to Papageno, who longs for a wife. Together they reflect on the joys and sacred duties of marital love.

“Ach Ich fuhls”
from *The Magic Flute*

Pamina: Mary Johnston
Richard Roberts, piano

Tamino has taken a vow of silence as part of a series of trials from Pamina's father, who as it turns out, is not evil as the Queen of the Night made him out to be. Pamina has attempted to speak to Tamino and he has silently pulled away so as not to break his vow. She thinks that he no longer loves her, and feels that there will be peace only in death. This aria will be sung in its original German.

“Ah Guarda Sorella”
from *Così fan Tutte*

Fiordiligi: Lurette Saul
Dorabella: Jazmin DeRice
Clarinet: Stephen Schiffman

Sisters Fiordiligi and Dorabella are reveling in their love for two young officers, and comparing their likenesses. They vow that if their hearts should change, that love will make them feel pain. They are unaware that the men they love have entered into a bet to prove that they will remain faithful in the face of temptation.

We request that the audience refrain from applause until the end of each performance

Overture from *Idomeneo*

Trans. Richard Kleinmichel

Richard Roberts

Robert Enman

Returning from the Trojan war where he was on the losing side, Idomeneo, King of Crete, is caught in a terrible sea storm. He vows to the god Neptune that, if he is saved, he will sacrifice the first human being he meets on land. This proves to be his own son, Idamante, who is in love with Ilia, King Priam of Troy's daughter. The opera tells the story of their love, and of the desperation of Electra, a Greek princess, who is also in love with Idamante. Overshadowing the love story are the king's attempts to avoid sacrificing his son, which are finally successful: at the end of the opera Neptune commands Idomeneo to abdicate in favor of his son, and Idamante, finally united with his beloved Ilia ascends to the throne.

“Vedrommi Intorno”from *Idomeneo*

Idomeneo: George Eisenhauer

Idomeneo has been saved from the shipwreck, and remembers the promise he made to Neptune. He will keep his promise, but imagines how the ghost of the one he sacrifices will haunt him forever.

“Parto, parto”from *La Clemenza di Tito*

Sesto: Jazmin DeRice

Stephen Schiffman, clarinet

Sesto is torn between his friend and the woman he loves. His friend, Titus, is the new Roman emperor, after having dethroned Emperor Vitellius. Vitellius's daughter Vitellia is the woman whom Sesto loves, but who is in fact in love with Titus. Titus's heart, however, belongs elsewhere. Thus, Vitellia has asked Sesto to kill Titus and burn Rome to the ground so that, as she puts it, her father can be avenged. Unaware that Vitellia's real motive is revenge, Sesto agrees to do her bidding in this aria from Act I.

“Non ti Fidar, o misesra”from *Don Giovanni*

Donna Anna: Jessica Kenlan

Donna Elvira: Lurette Saul

Don Ottavio: George Eisenhauer

Don Giovanni: Joshua Miller

Donna Elvira has just caught Don Giovanni in the act of seducing a young bride, and has driven them apart. She has been searching for him, looking to expose him as a womanizer. Donna Anna and Don Ottavio have come to ask Don Giovanni for help in looking for the man who seduced Donna Anna and killed her father - (They don't realize that it is Don Giovanni himself that they are looking for!) Donna Elvira tries to tell them that he is a traitor and a scoundrel, while Don Giovanni attempts to convince them that she is mad.

“Non piu andrai”from *Le Nozze di Figaro*

Figaro: Joshua Miller

Count Almaviva has found Cherubino hiding in the maid Susanna's quarters. He cannot punish Cherubino, however, as the Count himself was only in Susanna's quarters to proposition her – instead, he sends the young boy away to join the regiment. In this aria, Figaro teases Cherubino about his Spartan military future, in stark contrast with the pleasant and flirtatious life he has enjoyed in the Count's palace.

“Soave sia il vento”from *Così fan Tutte*

Fiordiligi: Lurette Saul

Dorabella: Jazmin DeRice

Don Alfonso: Joshua Miller

Fiordiligi and Dorabella believe that their lovers have been called off to war. Actually, it is part of a scheme by Don Alfonso with the men to prove that the women will be unfaithful to them. In this trio, the two sisters along with Don Alfonso wish their lovers a safe journey. “May the wind be gentle, may the waves be calm, and may every one of the elements respond warmly to our desire.”

Please join us for a reception following the performance

Many thanks to St. Luke's Cathedral for the use of their facilities for our programs

Today's Performers

***Jazmin DeRice, Mezzo Soprano:** A Maine native, Jazmin currently resides in NYC. Ms. DeRice has sung with USM Opera, Mannes Opera, PortOpera, Lincoln Arts Festival, Southern Maine Symphony Orchestra, and City Theater in Biddeford. Most recently, she was heard singing along side Don Carrigan of WCHS 6 with the St. Cecilia Chamber Choir's production of Purcell's *The Fairy-Queen*. DeRice is a recipient of the Lillian Nordica Award, first place NATS, and Bay Chamber Concert series for Vocal Excellence. While completing her studies at Mannes Conservatory, Ms. DeRice is a frequent soloist at the Reformed Church of Bronxville and performs in weekly art song recitals. DeRice received her Bachelor's and Master's degrees from USM under the guidance of Ellen Chickering and Margaret Yauger.

***George Eisenhauer, Tenor:** George Eisenhauer, originally from Pittsburgh, PA, holds a Bachelor's degree in Music Performance from the University of Southern Maine and is currently pursuing a bachelor's degree in Music Education, as well as graduate studies in Music Performance. At USM, George studies with Ellen Chickering and has performed many principal roles in the opera workshop program, such as Rinuccio in Puccini's *Gianni Schicchi*, Alfred from Johann Strauss' *Die Fledermaus*, and most recently sang selections from Handel's *Acis and Galatea* with the Southern Maine Symphony Orchestra. In Maine, George has been a soloist in the White Mountain Bach Festival's performance of Handel's *Messiah*, as well as the Penobscot Bay Singers' performance of *The Messiah* last December, and in the Spring performed the role of Frederic in Lincoln County Community Theater's production of Gilbert and Sullivan's *Pirates of Penzance*. This is George's second time as a guest at the Rossini Club, previously performing Benjamin Britten's *Canticle III "Still Falls The Rain"* with pianist Mark Braun and Seth Blank performing the solo Horn part.

Robert Enman, piano: Robert studied both piano and violin as a youth in Oregon. As a graduate student at Yale his focus was on the piano where he earned a Master's degree in performance. While he has taught piano and appeared in solo and chamber music in each of his teaching positions at the college and private school levels, he has also maintained his skills as a violinist in several symphonies, including his current role as a member of the first violin section in the Bangor Symphony. Having recently retired, Robert is increasingly active in several chamber groups including a piano trio, various instrumental duos, a two piano team, and as violinist in a string quartet.

Mary Johnston, Soprano: Mary attended Boston Conservatory for both her Bachelor's and Master's degrees in Opera. She has received additional education from the "Seagle Music Colony" in upstate New York and "Flagstaff in Fidenza" in Fidenza, Italy. She studies with Dr. Rebecca Folsom. Mary has enjoyed membership in the Music Honors Society *Pi Kappa Lambda* since her junior year of college. Recently, she has performed in *La Traviata* as Violetta, *The Mikado* as Peep-Bo, *Hansel and Gretel* as the Sandman, *The Old Maid and the Thief* as Mrs. Pinkerton, *La Rondine* as Magda, and *Don Pasquale* as Norina. In addition, Mary served as Soprano section leader for Boston's historic Old North Church under Libor Dudas's direction.

***Jessica Kenlan, Soprano:** Jessica holds a Bachelor of Music degree in Music Education and Vocal Performance from Ithaca College, and recently completed her Masters Degree in Vocal Pedagogy from the University of Southern Maine. In 2009, she was the featured soprano soloist in the Choral Art Society's performance of John Rutter's *Mass of the Children* and has been a member of the CAS Singers and Camerata. From 2005 to 2011, she was the director of Musica de Filia's Lyric Choir and assistant director of their Concert Choir. In March of 2013, she sang the role of Adele in the USM opera production of *Die Fledermaus*. As the winner of the 2013 Nordica Award, Jessica was honored to perform a solo recital at Nordica Hall in Farmington, Maine. Since 2005, Jessica has been the choral director at Freeport Middle and High Schools.

***Joshua Miller, Baritone:** Originally from Southwest Harbor, Josh is a graduate of the University of Southern Maine's vocal performance program. Joshua has most recently seen as The Father in *Hansel and Gretel* and Faulka in *Die Fledermaus*, and Dottore Grenvil in *La Traviata*. Joshua has been living in New York City while he pursues his opera career.

Richard Roberts, Piano: Richard Roberts, piano, is professor of music emeritus at the University of New England, where he taught at its constituent, Westbrook College for forty-one years. He holds baccalaureate and master's degrees from the Juilliard School. He has given solo recitals throughout New England, including at Bates and Bowdoin Colleges, at the University of Southern Maine, at Saint Joseph's College and at Boston's Gardner Museum. A former member of the keyboard section of the Portland Symphony Orchestra, he has appeared as soloist with that group in works of Bach, Beethoven, Poulenc and Rachmaninoff. He joined the Club in 2002 and serves on the Board as Program Chair.

Mark Rossnagel, Piano: Mark holds a Bachelor of Music in organ performance from SUNY Binghamton and is finishing his Master's in piano performance at the University of Southern Maine, where he studies with Laura Kargul. This Fall he joins the faculty at USM to teach two courses of class piano, and begins his tenure as music director at First Parish Unitarian Universalist Church in Portland. He is active in the Greater Portland musical community as both soloist and collaborator and enjoys teaching piano to students of all ages and levels.

Lurette Saul, Soprano: Lurette has degrees from the San Francisco Conservatory of Music and the University of Southern Maine. Since moving to Maine she has performed all over New England as a soloist with regional orchestras and chorales, and has premiered new works by Maine composers. Lurette is the director of *Classical Revolution: Maine* and the musical director of the vocal quartet 'Cantare Con Spirito'. She teaches voice at Bates College, and joined the Rossini Club in 2013.

***Stephen Schiffman, Clarinet:** Stephen Schiffman recently moved to Portland. Prior to that he lived in Boston for 30 years and played with various ensembles and chamber music groups there. He has been playing the clarinet for over 55 years and his teachers have included Sherman Friedland, Julie Vaverka and Thomas Hill.