

This afternoon's concert is co-sponsored by
ESSEX SAVINGS BANK

David Pittsinger

bass-baritone

Simon Holt

piano

Cantatas and Arias by

George Frederick Handel (1685-1759)

Johann Sebastian Bach (1685-1750)

Felix Mendelssohn (1809-1847)

Selections will be announced from the stage

Vier Ernste Gesänge (Four Serious Songs), Op. 121 (1896)

Johannes Brahms (1833-97)

Denn es gehet dem Menschen wie dem Vieh

Ich wandte mich, und sahe an

O Tod, wie bitter bist du

Wenn ich mit Menschen

INTERMISSION

Americana and Music from the Great American Songbook

Selections will be announced from the stage



David Pittsinger

The American bass-baritone, David Pittsinger, holds a Master's degree in vocal performance from the Yale School of Music and was a recipient of the "Outstanding Alumnus Award" at his undergraduate alma mater, the University of Connecticut. Upon graduation, he became a member of the Merola Program at the San Francisco Opera. He is renowned as a stage performer of the greatest distinction for his dramatic portrayals in the world's major opera houses.

Mr. Pittsinger's Helen Hayes Award-nominated performance as Emile de Becque in Rodgers & Hammerstein's *South Pacific* has been seen at the Kennedy Center and Lincoln Center Theater, and on national tour with performances in Toronto, Philadelphia, St. Louis, Providence, Cleveland, Pittsburgh, Spokane, and Costa Mesa, among other cities. The *Washington Times* wrote: "His brilliant, knife-clean bass-baritone voice, impeccable enunciation - even with a French accent - and his authoritative, passionate delivery provide the perfect mix of romance, passion, and traditional masculine bravado. And his vocal delivery of 'Some Enchanted Evening' as well as the sorrowing 'This Nearly Was Mine' registers extraordinarily high on the three-hanky scale. His Emile is perhaps the definitive interpretation of this role in our time."

Mr. Pittsinger's wide-ranging repertoire includes a special affinity for the virtuosic music of the Baroque. He has been lauded for his performances of Zoroastro in Handel's *Orlando* (Glimmerglass Opera under Bernard Labadie and at New York City Opera); as Cadmus and Somnus in David McVicar's production of *Semele* at the Theatre des Champs-Élysées in Paris and opposite Cecilia Bartoli in Robert Carson's production of *Semele* at Theater an der Wien under the baton of William Christie; as Atamante in

Piero Cesti's *L'Argia* at the Champs-Élysées and Lausanne conducted by René Jacobs; as Harapha in *Samson* with the Philharmonia Baroque Orchestra under Nicholas McGegan; as Seneca in Robert Carson's production of *L'incoronazione di Poppea* at Theater an der Wien; and as Melisso in Handel's *Alcina* at San Francisco Opera.

His elegant musicianship also puts him in high demand for challenging 20th and 21st century scores including the title role of Massenet's *Don Quichotte* at the Klangbogen Festival in Vienna and the Teatro Colon, Buenos Aires; his Nick Shadow in Stravinsky's *The Rake's Progress* has been seen in Paris, Hamburg, Bordeaux, Lausanne, Cologne, Brussels and at the Wiener Festspiele; his Creon in I. Stravinsky's *Oedipus Rex* has been seen at the Teatro San Carlo di Napoli and on tour in Athens. He has also sung the Rev. Olin Blich in Carlisle Floyd's *Susannah* at the Opera Company of Philadelphia and in Vancouver, and the Nemeses in Benjamin Britten's *Death in Venice* at Glimmerglass Opera. Also at Glimmerglass Opera, Pittsinger and his wife, soprano Patricia Schuman, sang the world premiere of *A Blizzard at Marblehead Neck*, an opera by Jeanine Tesori and Tony Kushner based on the marriage of Eugene O'Neill and Carlotta Monterey.

Of the repertoire of the 18th and 19th centuries, Mr. Pittsinger has performed Mozart's *Don Giovanni* at the Opera Company of Philadelphia, New York City Opera, Florida Grand Opera and Opera Colorado; Don Alfonso in Mozart's *Così fan tutte* at the Opera Company of Philadelphia; Rodolfo in *La Sonnambula* for his debut at the Teatro Massimo in Palermo and a staged production of Verdi's *Requiem* at English National Opera. Other roles include Selim in *Il Turco in Italia*, the four Villains in *Les Contes d'Hoffmann*, the Comte des Grieux in *Manon*, the Speaker in Mozart's *The Magic Flute*, Count Almaviva in W.A. Mozart's *Le nozze di Figaro*, Angelotti and Scarpia in *Tosca* (Metropolitan Opera and Florida Grand Opera, respectively), Cappellio in *I Capuleti ed i Montecchi*, Colline in *La Bohème*, Publio in Mozart's *La Clemenza di Tito*, Mephistopheles in Charles Gounod's *Faust* at Seattle Opera, l'Opéra de Montréal, Madison Opera, Calgary Opera, and the Opera Theatre of St. Louis. His dual portrayals of Mephistopheles earned him the "Artist of the Year" from the Pittsburgh public for both the Charles Gounod and Arrigo Boito operas.

Mr. Pittsinger's recent orchestral engagements include: a concert staging of Britten's *Peter Grimes* with David Robertson and the Saint Louis Symphony Orchestra, both in Saint Louis and at Carnegie Hall; Rachmaninov's *The Bells* with the Houston Symphony Orchestra; Stravinsky's *Pulcinella* and Haydn's *Missa in tempore belli* with Rafael Frühbeck de Burgos and the Boston Symphony Orchestra; and the world premiere of Scott Eylerly's *Arlington Sons* - composed for David Pittsinger and his son Richard, a boy soprano - with Leonard Slatkin and the Pittsburgh Symphony Orchestra, which was released on CD in 2014. Mr. Pittsinger can be heard on the Grammy Award-winning Virgin Classics recording of Carlisle Floyd's *Susannah* and in *La Calisto* by Cavalli on the Harmonia Mundi label.

davidpittsinger.com



Simon Holt

Simon Holt began his musical training at St. Michael's College, Tenbury Wells, a choir school in the heart of England. In 1979 he moved to Malvern College, and by 17 years of age had obtained his performing diploma (ARCM). In 1984 he began a Graduate Degree course at the Royal College of Music in London as well as becoming a scholar at the Royal College of Organists. At the end of the three year course he graduated with a teaching diploma (Dip. RCM) and his Graduate Degree (GRSM Hons.) The following year he studied at Goldsmiths' College, University of London for his Postgraduate Teaching Certificate which he obtained in 1988.

While in the UK, Simon gave organ recitals in Westminster Abbey, St. George's Chapel, Windsor Castle, numerous Cathedrals and the Royal Albert Hall, London. His discography includes a cassette of solo organ music and three CDs, two as an accompanist and the third conducting the Bristol Cathedral School orchestra. He has also performed several times on national UK radio and television, including a live performance in the Albert Hall, London while still at The Royal College of Music. He has also toured Europe widely and his performances have included those in Notre-Dame and Sacré Coeur as well as St. Mark's Venice. He has performed in Holland, Austria, Germany, the Czech Republic, Belgium and Switzerland.

In May 1999 Simon and his family moved to Stonington when Simon became Director of Music at Calvary Church. In September 2000 he took the position of Director of Music at Pine Point School in Stonington, and collaborated with Calvary Church founding Calvary Music School. He also began Salt Marsh Opera for whom he is Artistic Director and General Manager.

After two years working at Saint James Episcopal School in Hagerstown, MD Simon is now back in Stonington continuing his role with Salt Marsh Opera. He is also Director of Music at The First Congregational Church of Old Lyme, Organist of The Anglican Singers, Music Director of Cappella Cantorum, Director of Music at The Williams School and Executive Director of Thames Valley Music School.