

# EXCITE

2016-2017 SEASON | PROGRAM BOOK NO. 5 | MAY-JUNE | SCHUSTER CENTER

MAY 5/6 - MASTERWORKS  
**Mozart and Mendelssohn**

GAVIN GEORGE, PIANO  
MEI-ANN CHEN, GUEST CONDUCTOR



JUN 2/3 - MASTERWORKS  
**Mozart's Requiem**

EILEEN WHALEN, OBOE  
DPO CHORUS and GUEST SOLOISTS



JUN 4 - CLASSICAL CONNECTIONS  
**Mozart/Sleeping Giant: Requiem**

NEAL GITTLEMAN, PRESENTER  
and CONDUCTOR



JUN 8/10 - SUPERSTARS  
**Women of Song**

CHRISTINE SA FOND, JIVIAN SCOTT  
and SAVANNAH SHUTE, VOCALS  
PATRICK REYNOLDS, CONDUCTOR

DAYTON PERFORMING ARTS ALLIANCE

DAYTON  
*Philharmonic*

Neal Gittleman, Artistic Director & Conductor



## Neal Gittleman

**Artistic Director & Conductor, Dayton Philharmonic Orchestra**

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Last season my wife, Lisa, convinced me to jettison my old-style bio (schools attended, orchestras conducted, excerpts of reviews) for something less formulaic, more casual. People liked it. So let's do it again!

This season, instead of telling you what I've done, I'll try to tell you what I do.

Every year I speak to a bunch of kindergarten classes as part of the Philharmonic's SPARK education program. I start by conducting for them—no music, just me waving my arms. They laugh. Because it's funny-looking.

I love being funny, but that's not why I do it. I want to show the kids that the conductor doesn't make any sound, that a conductor is nothing without musicians to make the music.

Then I tell them what my job is: to help the musicians play the music.

Playing in an orchestra is hard. Each musician has to play complicated music with an accuracy rate infinitesimally close to 100 percent. Add the challenge of playing in perfect harmony with 82 other people, and the degree of difficulty skyrockets.

So everything I do—breaths, beat patterns, hand signals, facial expressions, cues—is there to give the musicians information they need to help them play their best. There's a dirty secret of conducting, and you might as well know it: Once a piece is rehearsed and it's time to perform, the musicians don't always need a conductor. Sometimes they do. Sometimes they don't. I have to know which is which. I need the courage to leave the players alone when they don't need me. But I need to be ready to intervene immediately if something starts to go awry and they need me to sort things out.

That's the technical side of the job. There's an artistic side, too. My first conducting teacher told me something I've never forgotten: "The conductor is the mirror in which the orchestra sees the music." In other words, it's not enough just to help each musician play their best and keep the ensemble together. I also have to be a living embodiment of the music: strong when it's strong, tender when it's tender, exhilarated when it's exhilarating, sad when it's sad.

So each time I step on the podium, I need to forget everything else and be in the moment with the music and the musicians. Orchestras are incredibly (if unconsciously) sensitive to conductors' moods. If I start Brahms' Second Symphony angry about some bozo who cut me off as I drove down Main Street to the Schuster Center, the musicians will sense that and the opening of Brahms' Second will sound more like the opening of Mahler's Second!

Here's what I think it takes to be a good conductor: Good ear. Clear beat. Deep knowledge of the music. Collaborative spirit. Empathy for the players. Big heart.

That's who I try to be whenever I'm making music with my amazing colleagues in the Dayton Philharmonic.

P.S. If you'd like to read an old-style bio, I've got one of those, too: [www.parkerartists.com/Neal-Gittleman.html](http://www.parkerartists.com/Neal-Gittleman.html)



# Neal's Notes

## Crossing Over

July 1, 2017 is a big day.

That's the fifth birthday of the Dayton Performing Arts Alliance.

It was on July 1, 2012 that the merger of Dayton Ballet, Dayton Opera, and the Dayton Philharmonic became official, the result of two years of discussions and planning.

As we approach that milestone, I've been thinking a lot about all that's happened since we became the DPAA.

When we formed a new organization dedicated to producing professional ballet, opera, and orchestral music for the Dayton region, we were the only such merged entity in the U.S.

We're still the only one.

Organizations in several other cities have spoken to us about what we did, what we're doing, and what we hope to do. But no one else has yet taken the plunge.

I'm not surprised.

It's hard for an orchestra, ballet company, or opera company to think about joining up with, well, "The Competition". For us to make our merger happen took vision, faith, diplomacy, and a shedding-of-the-egos that's very rare in the performing arts. "All for one and one for all" was easy for the Three Musketeers. Not quite so easy in the outside- Dayton arts world!

So how have we done so far?

That's really a question for you, our audience, to answer. But I'm the one writing this article, so I'll tell you what I think...

I think we're doing pretty darn well.

We've created a new and exciting way to launch the season. Our Season Opening Spectaculars have been showcases for the amazing things that are possible when you have great dancers, singers, and instrumentalists all performing together. And next September's season-opener, a staged and danced production of the Verdi *Requiem*, promises to be the biggest and most imaginative Spectacular yet.

We've brought live orchestral accompaniment to Dayton Ballet performances. Not just the annual *Nutcracker* run, but also *Romeo and Juliet*. And next season comes *Swan Lake*. Live music gives extra inspiration to the dancers and brings a fuller emotional experience for you in the audience.

We've presented great operas like *Aida*, *The Pearl Fishers*, and (soon) *Carmen* with the full orchestras and integrated ballets that the composers imagined. That's made for productions with more spectacle, more thrills, and more impact.

We've woven singing and dancing into the DPO's educational programming, giving school-age kids a chance to experience all kinds of artistic excellence when they come to a young people's concert. This adds visual excitement and helps us hold our young audience members' attention.

We've created new works, like Stella Sung's one-act opera *The Book Collector* and the brand-new *Dracula: Bloodlines* ballet that wowed audiences last fall. (Missed it? Don't worry. It'll be back in the 2018–2019 season!) And we're in the midst of brainstorming exciting new projects right now.

For the musicians of your Dayton Philharmonic, becoming part of the Alliance has meant lots of changes. On the plus side, playing for *Nutcracker* brought more work and more income. On the minus side, some orchestral concerts have been converted to ballet or opera performances—and most orchestral players would always prefer to be onstage instead of squeezed into the pit. But for me the pluses far outweigh the minuses.

Back in 2010 and 2011, when we were talking about what a merger would mean for the orchestra, one point I made again and again was that playing more operas and ballets would make us a better orchestra. What's the best orchestra in the country? Lots of people say it's the Metropolitan Opera Orchestra. What's the best orchestra in the world? Lots of people say it's the Vienna Philharmonic, which is also the orchestra for the Vienna State Opera.

Why is that?

I think it's because playing in the pit demands extra flexibility and sensitivity from orchestral musicians. That experience (even though playing in the pit is a challenge and is sometimes less than comfortable) pays tremendous dividends when we play onstage. The differences may not be obvious to you in the audience, but I notice them. We're definitely becoming a better orchestra by playing more ballet and more opera. (And I think doing more ballet and opera is making me a better conductor, too.)

There's one thing that merging hasn't changed.

Stephen Sondheim said it best, in his musical *Sunday in the Park with George*: Art isn't easy.

Things are great onstage, but finances are still very tight. That's why we need you more than ever. If you like what you see and hear from your Dayton Performing Arts Alliance and if you can afford it, help us keep making U.S. performing arts history. Help us continue to dream big. Help us lift your spirits and inspire your imaginations. We'll make you proud that you did!



# Dayton Philharmonic Orchestra Personnel

## 1ST VIOLINS

Jessica Hung,  
*Concertmaster*  
J. Ralph Corbett  
Chair  
Aurelian Oprea,  
*Associate*  
*Concertmaster*  
Huffy Foundation  
Chair  
William Manley,  
*Assistant*  
*Concertmaster*  
Sherman  
Standard Register  
Foundation Chair  
Elizabeth Hofeldt  
Karlton Taylor  
Mikhail Baranovsky  
Louis Proske  
Katherine Ballester  
Philip Enzweiler  
Dona Nouné-  
Wiedmann  
Janet George  
John Lardinois  
Youjin Na

## 2ND VIOLINS

Kirstin Greenlaw,  
*Principal*  
Jesse Philips  
Chair  
Kara Manteufel  
Camfield,  
*Assistant Principal*  
Ann Lin  
Gloria Fiore  
Scott Moore  
Tom Fetherston  
Lynn Rohr  
Yoshiko Kunimitsu  
William Slusser  
Audrey Gray  
Nick Naegele  
Yein Jin

## VIOLAS

Sheridan Currie,  
*Principal*  
F. Dean  
Schnacke Chair  
Colleen Braid,  
*Assistant Principal*  
Karen Johnson  
Grace Counts  
Finch Chair  
Stephen Goist\*  
Scott Schilling  
Lori LaMattina  
Mark Reis  
Leslie Dragan  
Kimberly Trout  
Tzu-Hui Hung

## CELLOS

Andra Lunde  
Padrichelli,  
*Principal*  
Edward L.  
Kohnle Chair  
Christina Coletta,  
*Assistant Principal*  
Jonathan Lee  
Ellen Nettleton\*  
Mark Hofeldt  
Nadine  
Monchecourt  
David Huckaby  
Isaac Pastor-  
Chermak

## BASSES

Deborah Taylor,  
*Principal*  
Dayton  
Philharmonic  
Volunteer Assn/  
C. David Horne  
Memorial Chair  
Jon Pascolini,  
*Assistant Principal*  
Donald Compton  
Stephen Ullery  
Christopher Roberts  
James Faulkner  
Bleda Elibal

## FLUTES

Rebecca Tryon  
Andres, *Principal*  
Dayton  
Philharmonic  
Volunteer Assn.  
Chair  
Jennifer Northcut  
Janet van Graas

## PICCOLO

Janet van Graas

## OBOES

Eileen Whalen,  
*Principal*  
Catharine French  
Bieser Chair  
Connie Ignatiou  
Robyn Dixon Costa

## ENGLISH HORN

Robyn Dixon Costa  
J. Colby and  
Nancy Hastings  
King Chair

## CLARINETS

John Kurokawa,  
*Principal*  
Rhea Beerman  
Peal Chair  
Robert Gray  
Peter Cain\*

## BASS CLARINET

Peter Cain\*

## BASSOONS

Rachael Young,  
*Principal*  
Robert and Elaine  
Stein Chair  
Kristen Smith  
Bonnie Sherman

## CONTRABASSOON

Bonnie Sherman

## FRENCH HORNS

Aaron Brant  
*Principal*  
Frank M. Tait  
Memorial Chair  
Todd Fitter  
Amy Lassiter  
Sean Vore

## TRUMPETS

Charles Pagnard,  
*Principal*  
John W. Berry  
Family Chair  
Alan Siebert  
Daniel Lewis

## TROMBONES

Timothy Anderson\*,  
*Principal*  
John Reger  
Memorial Chair  
Richard Begel  
Chad Arnow

## BASS TROMBONE

Chad Arnow

## TUBA

Timothy Northcut,  
*Principal*  
Zachary, Rachel  
and Natalie  
Denka Chair

## TIMPANI

Donald Donnett,  
*Principal*  
Rosenthal Family  
Chair in Memory  
of Miriam  
Rosenthal

## PERCUSSION

Michael LaMattina,  
*Principal*  
Miriam Rosenthal  
Chair  
Jeffrey Luft  
Richard A. and  
Mary T. Whitney  
Chair  
Gerald Noble

## KEYBOARD

Joshua Nemith,  
*Principal*  
Demirjian Family  
Chair

## HARP

Leslie Stratton,  
*Principal*  
Daisy Talbott  
Greene Chair

\**Leave of Absence*

Neal Gittleman  
*Artistic Director*  
and *Conductor*

Patrick Reynolds  
*Associate*  
*Conductor and*  
*Conductor, DPYO*

Hank Dahlman  
*Chorus Director*

Jane Varella  
*Personnel*  
*Manager*

Eric Knorr  
*Orchestra*  
*Librarian*

Elizabeth Hofeldt  
*Youth Strings*  
*Orchestra Director*

Kara Manteufel  
Camfield  
*Junior Strings*  
*Orchestra Director*

## Meet Your Orchestra Up Close and “Personnel”

This issue also features two couples who are members of the Dayton Philharmonic Orchestra.



**Jennifer and Timothy Northcut** are one of four married couples in the DPO. **Jennifer** has been a member of the Flute section of the DPO since 1995. She began

flute lessons at the age of 8. Jennifer earned a Bachelor of Arts degree from the University of Maryland–Baltimore County in 1992 and a Master of Music Performance from Arizona State University in 1995. She comes from a musical family; her mother was an opera singer and grandmother a pianist. Jennifer has a private flute studio of 35 students. An early musical high came in 1993 when she was selected as a Fellow at the Tanglewood Music Center, where she had the experience of performing in the Center’s orchestra under the direction of Seiji Ozawa. She met Tim, our Principal Tuba, also in 1993 while at Arizona State and they were married in 1996. They have two children; Nick (17) is a competitive baseball player and is verbally committed to play for Vanderbilt in 2018. Claire (14), a singer, has performed several times with the DPO, most recently at the DPAA Gala. In her spare time, Jennifer enjoys teaching, cooking, and watching her son and daughter perform. **Tim** has performed with the DPO for 11 years and is also a member of its Carillon Brass Quintet. He holds degrees from Tennessee Tech University, Catholic University, and Arizona State University. Tim subs with the Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, and New Jersey Symphony and is a member of the Summit Brass, Canterbury Brass and the Cincinnati Contemporary Jazz Orchestra. His day job for 22 years is Professor of Music and Instructor in Tuba and Euphonium at UC’s College-Conservatory of Music (CCM). In 1997, 2003 and 2010, Tim was awarded CCM’s Ernest N. Glover Outstanding Teacher Award. He also serves as Conductor of its Brass Choir. It should be noted that Tim’s past experience included serving as a member of The United States Army Field Band (Washington, D.C.). Tim hails from Waverly, Tennessee, and comes from a musical family, with his mother still active as a church organist.



**Deborah and Karlton Taylor**, unlike the others, began courting before and after Orchestra rehearsals. **Debbie** has been the Orchestra’s Principal Double Bass since

1986 and a member of the section since 1977. She was raised in Hays, Kansas, and earned dual

bachelor’s degrees in music education (*magna cum laude*) and elementary education from Fort Hays State University. After teaching second grade and string music grades 4–12 in Kansas and Idaho, she earned a Master of Music in Double Bass Performance from CCM in 1979. Debbie has served as an adjunct instructor on the faculties of CCM (1979–1995) and Wright State University (1979–1988). She also is a member of the DPO’s String Quintet and SPARK teaching program. Debbie has been a regular substitute bassist with the Cincinnati Symphony, Pops, and Opera since 1978 and is Principal Double Bass with the Cincinnati Chamber Orchestra since 1977. Debbie enjoys hand quilting and collecting antique quilts. She also enjoys reading about English history because of her Welsh/English heritage. Debbie and Karl are parents of three grown children: twin daughters Jessica and Rachel, and son Adam. **Karl** joined the Orchestra in 1968 while still a student at Vandalia-Butler High School and a longtime student of Paul Katz. Karl attended Miami University at Oxford, where he graduated with a bachelor degree in violin performance in 1975. His Miami violin teacher was Adon Foster, former Concertmaster of the DPO. Karl has been a member of the Dayton Philharmonic String Quintet since its inception in 1976 and has been affiliated with the Dayton Opera since 1968. He has also performed with the Middletown; Hamilton-Fairfield; Charleston, WV; and Richmond, IN Symphonies and Springfield (Ohio) Orchestra. From 1985 to 1987, Karl attended the University of New Hampshire summer Violin Craftsmanship Institute and studied bow making and maintenance/repair with master craftsmen William Salchow and Arnold Bone. His Taylor Bow Shop makes, repairs, and restores bows in the fine French tradition of hand workmanship.

**In Memoriam**—we remember fondly **William (Bill) Foster** who died in January. Bill was a member of the DPO for 48 years, 35 as the Principal Flute, and was retired from the Metropolitan YMCA as Vice President of Finance. We offer our condolences to his wife, Dorothy; his children, Susan and Thomas; and his three grandchildren and three great-grandchildren.

**Welcome:** DPAA welcomes **Eric Strohecker** as our new Director of Production and Operations as of Monday, January 30, succeeding Kathy Reed, who has joined the Kettering Family Foundation. Eric is retired from the U.S. Air Force and is a former member of WPAPB’s Band of Flight. He earned an MBA from Wright State University and a Bachelor of Music from Indiana University.

Contributed by Dick DeLon, DPAA Honorary Trustee

DAYTON PERFORMING ARTS ALLIANCE

Premier Health

# MASTERWORKS SERIES

## Dayton Philharmonic Orchestra

Neal Gittleman, Artistic Director and Conductor

Friday,

June 2,  
2017

8:00 PM

Schuster Center

### Mozart's Requiem

Eileen Whalen, Oboe

Andrea Chenoweth, soprano; Melisa Bonetti, mezzo-soprano;

Daniel Weeks, tenor; Justin Hopkins, baritone

Dayton Philharmonic Orchestra Chorus; Hank Dahlman, Director

Eileen Whalen performs as the 2016–2017 Benjamin and Marian Schuster Endowed Young Classical Artist.

Military Appreciation Program Sponsor: Booz Allen Hamilton

Saturday,

June 3,  
2017

8:00 PM

Schuster Center

Wolfgang Amadeus Mozart  
(1756–1791)

#### Oboe Concerto

- I. Allegro aperto
- II. Adagio ma non troppo
- III. Rondo : Allegretto

Ms. Whalen

– INTERMISSION –

Wolfgang Amadeus Mozart

#### Requiem

- I. Introit (Requiem aeternam)
- II. Kyrie
- III. Sequence:
  - Dies irae
  - Tuba mirum
  - Rex tremendae
  - Recordare
  - Confutatis
  - Lacrimosa
- IV. Offertory:
  - Domine Jesu Christe
  - Hostias
- V. Sanctus
- VII. Benedictus
- VIII. Agnus Dei
- IX. Communion (Lux aeterna)

Ms. Chenoweth, Ms. Bonetti, Mr. Weeks, Mr. Hopkins,  
Dayton Philharmonic Orchestra Chorus

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## Eileen Whalen

### Biography

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Eileen Whalen has been hailed by the *New York Times* on multiple occasions for her “beautiful playing” and “considerable virtuosity,” and *Opera Today* has acclaimed her solos as “exquisite.” She is currently the principal oboist of Dayton Philharmonic Orchestra (DPO), Dayton Opera, Dayton Ballet and Glimmerglass Opera Summer Festival. She has been principal oboist of Honolulu Symphony and Northeastern Pennsylvania Philharmonic, and she has performed with the New Jersey, Colorado, Columbus, and Jacksonville Symphonies, among others. She can be heard on the latest Dayton Philharmonic Orchestra recordings, on the albums *E O Mai* and *Kamalei: Collection-Two* by acclaimed Hawaiian recording artist Keali'i Reichel, as well as on the movie soundtrack for *Mr. Holland's Opus*.

As principal oboist of Glimmerglass Opera Summer Festival, Ms. Whalen has performed on an Emmy-nominated PBS *Great Performance* broadcast. She has also recorded for Chandos Records and can be heard on NPR's *World of Opera* and WDPR's *Live and Local*. She is a member of the Dayton Philharmonic Woodwind Quintet and participates in the DPO educational program, SPARK. In 2008, she was appointed to the faculty of the University of Dayton. Ms. Whalen received a Masters of Fine Arts from California Institute of the Arts and a Bachelor of Music at the University of Cincinnati and did additional coursework at Rice University. Ms. Whalen studied with Allan Vogel, Sara Bloom, Peggy Pearson, and Robert Atherholt.



## Hank Dahlman, chorus director

### Biography

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Hank Dahlman is Director of CELIA, the Ohio Center of Excellence for Collaborative Education, Leadership & Innovation in the Arts, a unit of the College of Liberal Arts, based at Wright State University. He is also Director of Choral Studies at Wright State, where he serves as the conductor of the WSU Collegiate Chorale. In 2015, Dr. Dahlman was appointed to the rank of University Professor, the university's highest rank, held by only three faculty members at any one time.

As the founding Director of CELIA, Dr. Dahlman oversees an extensive statewide center of excellence that promotes multidisciplinary studies and community engagement in the arts, humanities, and social sciences. CELIA acts in three major ways to improve the quality of life at Wright State and in our region. First, CELIA encourages ongoing programs and special projects by sponsoring innovative collaborations between WSU arts programs and external partners. Additionally, CELIA fosters a vibrant community of leadership and scholarship in the arts and humanities on the WSU campus through its innovative CELIA Fellows program. Finally, CELIA's Distinguished Visiting Artist Series brings nationally and internationally

renowned artists on campus for guest lectures, exhibits and performances.

Wright State choirs under Dr. Dahlman's direction tour regularly in the U.S. and abroad, have been invited to sing for conferences of the American Choral Directors Association (ACDA) and other professional organizations, and competed at the Champions Level of the 2012 World Choir Games. Choirs directed by Dr. Dahlman have also appeared on stage with such notable and varied performers as Anonymous 4, Leon Bates, Simon Carrington, Marvin Hamlisch, Keith Lockhart, and Kenny Rogers. He has prepared world or regional premieres of new works by such composers as William Bolcom, Robert Xavier Rodriguez, Steven Winteregg, James McCray, and Robert Yeager. Dr. Dahlman's ensembles have also prepared demonstration recordings of new choral works for nationally known music publishers and have frequently appeared with the Dayton Philharmonic Orchestra, including performances of the Britten *War Requiem*, the Brahms Requiem, the Bernstein *MASS*, the Stravinsky *Mass*, and numerous Bach motets and cantatas. WSU choirs under his direction have sung in some of the world's most

# Hank Dahlman, chorus director

## Biography

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prestigious venues, including St. Peter's Basilica in Rome, St. Stephan's Cathedral in Vienna, the Salzburg Cathedral, the National Cathedral, St. Patrick's Cathedral in New York, Carnegie Hall, and Lincoln Center.

Director of the Dayton Philharmonic Orchestra Chorus, Dr. Dahlman has served as a guest conductor with the Dayton Philharmonic Orchestra, and founded the Dayton Philharmonic Chamber Choir in 2000. Dr. Dahlman conducted the Dayton Philharmonic Orchestra Chorus in performance with professional orchestras such as the Czech Chamber Philharmonic in Prague and at the Salzburg Cathedral celebrating Mozart's 250th birthday in 2006. He conducted in his Carnegie Hall debut in 2008 and in June 2010 conducted the DPOC and other choirs in performance at Avery Fisher Hall in New York's Lincoln Center. Recent professional

conducting engagements have included the Mozart *Requiem* and Handel's *Messiah* with the Dayton Philharmonic Orchestra. Dr. Dahlman will return in December to conduct Handel's *Messiah* with the Dayton Philharmonic Orchestra and Chamber Choir.

Dr. Dahlman appears as a guest conductor, presenter, or adjudicator at festivals and conferences at the international, national, and regional levels. His *Choral Pronunciation Guide to Carl Orff's Carmina Burana* has been called an industry standard and is used by universities, professional orchestras, and choruses on five continents.

Most importantly, Hank is the fortunate husband of Cindy, and the proud father of two wonderful children, James and Amanda, and their great spouses.



## Andrea Chenoweth

### Biography

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Andrea Chenoweth, whose singing has been praised as "luminous and beautifully lyrical," received her Masters of Music in Voice from The Cleveland Institute of Music and her Bachelor of Arts degree from the University of Dayton. She is currently Artist in Residence at UD, after having been a Lecturer in Voice at Baldwin-Wallace Conservatory of Music for two years.

An active recitalist, Ms. Chenoweth has performed at several institutions of higher education throughout Ohio, presenting full recitals, lecture/demonstrations, and masterclasses. She has performed outreach concerts under the auspices of Opera Cleveland. Ms. Chenoweth has twice participated in the Cleveland Art Song Festival, where she has worked with such noted professionals as Stephanie Blythe, Warren Jones, François le Roux, Mikhail Hallak, Vladimir Chernov, and Anthony Dean Griffey. She recently made her Boston debut singing music by Joseph Summer and Schubert on the long-running Shakespeare Concert Festival.

Some recent orchestral engagements include Bach's *Magnificat* with the Cleveland Orchestra, concert performances of *Candide* with the Mansfield Symphony, Vaughan-Williams' *Dona Nobis Pacem*, Mozart's C minor Mass, and the world premiere of *A Red Couch Floats in Lake Erie: A Symphony of Songs* by Jonathon Sheffer with Red {an orchestra}. Ms. Chenoweth has toured Japan with Maestro Neal Gittleman, singing Handel's *Messiah* and Bach's *Christmas Oratorio* with the Telemann Chamber Orchestra.

A proponent of new music, Ms. Chenoweth has worked with many living composers including Libby Larsen, Joseph Summer, Jonathon Sheffer, and Monica Houghton. She recently performed all the major soprano roles in a concert reading of Houghton's opera, *The Big Bonanza*, conducted by Stephen Byess, and has also premiered several songs by Houghton, including the cycle "In Singing Weather."



## Melisa Bonetti

### Biography

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Melisa Bonetti was an Artist-in-Residence with Dayton Opera in the 2015–2016 season, participating in education/outreach programs, singing in the Dayton Philharmonic Orchestra's 2015 production of Handel's *Messiah*, and performing the role of Emilia in *Otello*. Melisa has also been a young artist with Des Moines Metro Opera, Kentucky Opera, Opera Columbus and Wolf Trap Opera performing in *Rappaccini's Daughter*, *Ainadamar*, *A Woman*

*in Morocco*, *La Traviata*, *Fanciulla del West* and *Streetcar Named Desire*, among others. Last fall she returned to Kentucky Opera for the role of Marcellina in *Le Nozze di Figaro*, and she was also featured in Dayton Ballet's world premiere of *Dracula: Bloodlines* as Lilith. Melisa received her undergraduate degree from Queens College's Aaron Copland School of Music and her Masters in Voice at the University of Cincinnati College-Conservatory of Music.



## Daniel Weeks

### Biography

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Daniel Weeks enjoys a varied career that encompasses the opera stage, oratorios with orchestras, recitals and a teaching position at the University of Cincinnati. Mr. Weeks' recent concert appearances include Beethoven's Symphony No. 9 with the Cincinnati Symphony, Dallas Symphony, Louisville Orchestra, Orchestra of St. Luke's, Bozeman Symphony, Huntsville Symphony and the National Chorale; Bruckner's *Te Deum* with the Houston Symphony; Handel's *Messiah* with the Indianapolis Symphony, Louisiana Philharmonic, Memphis Symphony and Pittsburgh Symphony; Haydn's *Lord Nelson Mass* with the Columbus Symphony and Huntsville Symphony; Verdi's *Requiem* with the Orquesta Sinfónica Nacional de Costa Rica; and Bach's *Magnificat* with the Houston Symphony.

On the opera stage his recent performances include Curley in *Of Mice and Men* with Kentucky Opera; Don Basilio in *Le Nozze di Figaro*, the Fourth Jew in *Salome*, and Howard Boucher in *Dead Man Walking* with Cincinnati Opera; Triquet in *Eugene Onegin* and Father Confessor in *Dialogues of the Carmelites* with Kentucky

Opera; Flute in *A Midsummer Night's Dream* with Florentine Opera; and Pong in *Turandot* with Austin Lyric Opera. He has also sung Rodolfo in *La bohème* in concert with the Huntsville Symphony Orchestra.

From 1998 to 2015 Mr. Weeks was a member on the faculty of the University of Louisville; in Fall 2015 he joined the faculty of the Cincinnati Conservatory of Music. Frequently giving master classes as part of his concert engagements, he was selected as a featured guest artist of the Szymanowski Academy of Music in Katowice, Poland, in an exchange program between the Academy and the University of Louisville. In 2006, Weeks and pianist Naomi Oliphant received a women's studies grant from the University of Louisville to record their recital entitled *Women of Firsts*, which showcases Art Songs of women composers who were the first in their respective countries to achieve national and international recognition for their compositions. It features songs by Lili Boulanger (France), Vítězslava Kaprálová (Czech Republic), Grażyna Bacewicz (Poland), and Amy Beach (America).



# Justin Hopkins

## Biography

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A standout among his peers on the operatic stage and a performer of increasingly high demand, bass-baritone Justin Hopkins continues to move audiences around the world with his performances. The 2014–2015 season includes his return to Théâtre Royal de la Monnaie in Brussels for Strauss's *Daphne*, as well as his return to Carnegie Hall to perform the role of the Dark Angel in Kurt Weill's *The Road to Promis* with the Collegiate Chorale and American Symphony Orchestra. Mr. Hopkins will also perform in two world premieres: *Repast*, an oratorio based on the life of Booker Wright in collaboration with composer Nolan Gasser, as well as *The Long Walk* with Opera Saratoga.

In 2013–2014 Mr. Hopkins debuted with the Boston Pops, singing the Vaughan Williams *Fantasia on Christmas Carols*, Ceprano in *Rigoletto* with Opera Memphis, Leporello in *Don Giovanni* with Opera in the Heights and Nourabad in *Les Pêcheurs de Perles* with Fort Worth Opera.

Mr. Hopkins was awarded the Opera Guild Encouragement Award in 2007 in collaboration with the Young Artist programs at Sarasota Opera and Des Moines Metro Opera. At Des Moines Metro Opera he sang Cal in Marc Blitzstein's *Regina* and Jimmy in *Mahagonny-Songspiel* and covered the roles of Zuniga in *Carmen*, Samin *Un Ballo in Maschera* and Lodovico in *Otello*. As a performer of modern works, he has also recorded Conrad Cummings' *The Golden Gate* and performed the roles of

Mortimer in the world premiere of Anthony Davis' opera *Lear on the Second Floor* with the Lewis Center for the Artist at Princeton University. Mr. Hopkins has also been a resident artist in the American Opera Projects' Composers & the Voice Series in New York City.

In 2012 Mr. Hopkins was the second place winner for both the Lotte Lenya Competition and the Mary Jacobs Smith Singer of the Year competition. The previous year he was a semifinalist in the Compizizione dell'Opera at The Bolshoi Theater in Moscow as well as a finalist in the Mildred Miller International Voice Competition.

A native of Philadelphia, Pennsylvania, Mr. Hopkins began singing at the age of eight with the Philadelphia Boy Choir and Men's Chorale, and in 1993 he performed Britten's *War Requiem* with the Philadelphia Orchestra under the direction of Wolfgang Sawallisch. In 1994 he performed on the opera stage for the very first time as a boy chorister in *Tosca* with Opera Company of Philadelphia. Mr. Hopkins received a Bachelor of Music from Loyola University, where he performed the roles of Sarastro in *Die Zauberflöte*, Nilakantha in *Lakmé* and Frère Laurent in *Roméo et Juliette*. Upon completion of his degree at Loyola, he went on to further study of Italian and vocal performance in Milano, Italy, at the Scuola Musicale di Milano.



# Wolfgang Amadeus Mozart

## Oboe Concerto

*Instrumentation: 2 oboes, 2 French horns, strings, solo oboe*

**This is the first time this work has been played by the Dayton Philharmonic Orchestra.**

Mozart's oboe concerto, considered one of the cornerstones of the oboe literature, was not always so highly valued. In fact for better than a hundred years after its composition, scholars thought the concerto was no longer extant. They could find only fleeting references to the work in Mozart's correspondence, but no trace of a score or parts.

However, like a missing item that someone stumbles on after giving up the search, the oboe concerto turned out to have been in sight all along. In 1920 the scholar Bernhard Paumgartner found a set of handwritten parts for an oboe concerto, parts which were virtually identical to Mozart's well-known Flute Concerto, K. 314. Paumgartner and other scholars credibly argued that the Oboe Concerto preceded the Flute Concerto in Mozart's compositional history. They edited performing and scholarly editions of the work and returned the long-missing Oboe Concerto to the orchestral repertory.

Mozart wrote the concerto while he was working for the Archbishop of Salzburg, and he almost certainly wrote it for the principal oboist in the Archbishop's orchestra, Giuseppe Ferlendis. What Ferlendis thought of the work is unknown, but other performers took it up enthusiastically. One particular champion of the concerto, Friedrich Ramm, oboist in the famous Mannheim orchestra, caught Mozart's attention, and in a letter to his father, he wrote:

Herr Ramm played my oboe concerto for the fifth time—the one I wrote for Ferlendis, which is proving quite the sensation here; it's now Herr Ramm's *cheval de bataille* ("war horse").

Mozart had the opportunity to hear Ramm because he was also in Mannheim, looking for employment. At first things went well—he secured a commission to compose several works for Ferdinand de Jean, a prosperous amateur flutist—and the oboist Ramm proposed that Mozart accompany him to Paris, where they should surely find even more lucrative opportunities. Unfortunately, Love, in the person of the singer Aloysia Weber, intervened in Mozart's plans. He was so smitten by young Aloysia that he dithered over de Jean's commission, and he bid Ramm adieu as the oboist left alone for Paris.

Needing the money from de Jean's commission, but loath to give up his wooing of Aloysia, he thought to save time by rearranging the oboe concerto into a flute concerto. However, de Jean moved in the same musical circles as Ramm, so he was very aware of the oboe concerto and unwilling to pay Mozart for what seemed to him a reheated meal. But de Jean's opinion aside, the flute arrangement was the version most people knew of the work.

The work is fairly typical of concertos from the last part of the eighteenth century. It consists of three movements, broadly organized by tempo: fast, slow, and fast. The first movement introduces the theme in the orchestra first before it is taken up by the oboe soloist. The second movement is an adagio and features intensely lyrical playing by the solo oboist as well as attractive dialogue between the violins and oboe. The last movement is a fast and cheerful rondo.

—Dennis Loranger, Lecturer in Music,  
Wright State University

# Wolfgang Amadeus Mozart

## *Requiem*

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*Instrumentation: 2 clarinets, 2 bassoons, 2 trumpets, 3 trombones, timpani, organ, strings*

**This work was last performed by the Dayton Philharmonic Orchestra in October 2010 with Hank Dahlman conducting.**

In the Roman Catholic rite, a Requiem Mass is a mass for the dead. It takes its name from the Latin word for “rest” or “repose,” which is the first word in the introductory text to the service: *Requiem aeternam dona eis, Domine*—“Grant them eternal rest, Lord.”

From the earliest days of the church, music in the form of chant had been an integral part of Catholic services. Chant was used both in masses performed as part of the regular church services and in votive masses, performed for special occasions. The requiem was one of these latter forms of service, and by the end of the first millennium after the death of Christ, the church had developed a respectably sized repertory of chants to be used in the service.

Chant requiems continued to be performed up to and after Mozart’s day, but another form of requiem, that in which the music was written by a specific composer rather than handed down by tradition, became another important expression of this service. Beginning with Ockeghem’s *Requiem* in 1450, numerous composers took up the challenge of developing musical settings for the texts. Indeed, the various styles of requiem settings provide a useful index of changes in general styles of music composition. Ockeghem’s mass was written in the polyphonic style that dominated serious Renaissance music up through 1600. In the early part of the seventeenth century, requiems in more modern style—featuring solo singers accompanied by instruments—became popular. By Mozart’s

time at the end of the eighteenth century, requiems had become spectacular forms of commemoration, if not outright entertainment. Soloists sang extravagant operatic settings of the traditional texts and grandiloquent choruses punctuated the flow of the music, while instrumental forces provided accompaniment of symphonic character.

Mozart’s *Requiem* was itself a commemorative piece, commissioned by a nobleman—a certain Count von Walsegg—to honor the memory of his recently deceased wife. The commission was delivered, as legend has it, very discreetly and in writing. Whereas the somewhat mysterious circumstances of this commission—and that it was for a Requiem which shortly preceded Mozart’s own death—may lend themselves to an ominous interpretation, the actual situation is rather more banal. The count was a dedicated amateur of music, who frequently commissioned pieces from noted composers of the day and sponsored performances of those works. And at these performances the count was not above claiming credit for those works himself. Walsegg apparently had a similar scheme in mind for Mozart’s *Requiem* as well: hence the need for discretion.

Mozart himself did not finish the *Requiem*, but his wife, Constanze, now widowed with two children, needed the money the commission would bring. She asked Mozart’s students and colleagues to complete the work. Count von Walsegg thus got his requiem and had it performed at a mass commemorating his wife, with the performers working from a score crediting von Walsegg as the composer.

–Dennis Loranger, Lecturer in Music,  
Wright State University

# Wolfgang Amadeus Mozart

## Requiem Text

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### I. Introit: Requiem

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, Lord,  
and let perpetual light shine on them.  
You are praised, God, in Zion,  
and homage will be paid to You in Jerusalem.  
Hear my prayer,  
to You all flesh will come.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them.

### II. Kyrie

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### III. Sequence

#### 1. Dies irae

Dies irae, dies illa  
Solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be  
when the Judge descends from heaven  
to examine all things closely.

#### 2. Tuba mirum

Tuba mirum spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.

The trumpet will send its wondrous sound  
throughout earth's sepulchres  
and gather all before the throne.

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

Death and nature will be astounded,  
when all creation rises again,  
to answer the judgement.

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

A book will be brought forth,  
in which all will be written,  
by which the world will be judged.

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

Quid sum miser tunc dicturus?  
quem patronum rogaturus,  
cum vix justus sit securus?

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

#### 3. Rex tremendae

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salve me, fons pietatis.

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

# Wolfgang Amadeus Mozart

## Requiem Text

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### 4. Recordare

Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.

Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.

Iuste iudex ultionis,  
donum fac remissionis  
ante diem rationis.

Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.

Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

### 5. Confutatis

Confutatis maledictis,  
flammis acerbis addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

### 6. Lacrimosa

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

## IV. Offertory

### 1. Domine Jesu

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.

Quam olim Abrahae promisisti  
et semini ejus.

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.

Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.

Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.

I moan as one who is guilty:  
owning my shame with a red face;  
suppliant before you, Lord.

You, who absolved Mary,  
and listened to the thief,  
give me hope also.

My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.

Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.

I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

Lord Jesus Christ, King of glory,  
liberate the souls of the faithful,  
departed from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.

Let the standard-bearer, holy Michael,  
bring them into holy light.

Which was promised to Abraham  
and his descendants.

# Wolfgang Amadeus Mozart

## *Requiem* Text

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### **2. Hostias**

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

Sacrifices and prayers of praise, Lord,  
we offer to You.  
Receive them in behalf of those souls  
we commemorate today.  
And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

### **V. Agnus Dei**

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam.

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

### **VI. Communion:**

#### **Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternum dona eis, Domine,  
et Lux perpetua luceat eis,  
cum Sanctus tuis in aeternum,  
quia pius es.

Let eternal light shine on them, Lord,  
as with Your saints in eternity,  
because You are merciful.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity,  
because You are merciful.

# Dayton Philharmonic Chorus

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Director: Hank Dahlman  
Assistant Director: Christina Smith  
Accompanist: Amanda Roberts  
Chorus Manager: Amy Vaubel

## **SOPRANO**

Carla Ballou  
Lillian Chambliss  
Joan Cosas  
Julia Crowl  
Cindy Dahlman  
Michelle Goodpaster  
Jennifer Grubb  
Anna Ha  
Pam Miller Howard  
Pamela Matheson  
Jones  
Michelle Jordan  
Jeanne Kallenberg  
Effie Sue Kemerley  
Layla Koons  
Mary McKinley  
Deborah Menzel  
Deborah Nash  
Whittney Peréz  
Annette Rizer  
Marilyn Rodney  
Christina Smith  
Rhea Smith  
Marilyn Smyers  
Carol Stroud  
Dyan Thomas  
Susan Thomas  
Brenda Vetter  
Emma Weir  
Sandy Yount

## **ALTO**

Jennifer Althouse  
Ellen Bagley  
Stephanie Bange  
Rebecca Betts  
Susan Bryan  
Susan Calvert  
Anne Crouch  
Beverly Dean  
Doretta Donovan  
Elizabeth Douras  
Dee Earl  
Michele J. Foley  
Jaclyn Foster  
Julia Hale  
Tamera Hemmerle  
Peg Holland  
Sharon Kohnle  
Jan Lucas  
Sharon A. Norton  
Carol L. Oren  
Alexis Jane Park  
Rachael Phillips  
Susan Steinke  
Peg Stockton  
Carolyn Sweezy  
Cinda Tyler  
Fran Walker  
Lori Wieland  
Carolyn Wilson  
Pamela Yri

## **TENOR**

Louis Becker  
Alfred Bertleff  
David Bishop  
Dean P. Brown  
Guy Chambers  
Charles M. Garland  
Dewayne A. Grooms  
Jonathan C. Hauberg  
Brad Kallenberg  
J. Richard Schairbaum  
Thomas Severyn  
Brian Wong

## **BASS**

Doug Conrad  
Mark Corcoran  
Alexander Fernandez  
Michael Foley  
Steve Hamilton  
William Harper III  
Dale Leach  
D. Stuart Lohrum  
David Lyon  
Richard McKinley  
Tim McLinden  
Curtis Notestine  
Byron O'Neal  
Len Pohlar  
Dave Roderick  
George Schmitt  
Bruce Scranton  
Charles Sowerbrower  
Frederick A. Stevenson  
Aaron Svisco  
Mike Taint  
Barrie Van Kirk  
Peter Veley