

**CONCERT NIGHT**  
**SUNDAY, DECEMBER 24, 2023**  
**8-11pm ON DISCOVER CLASSICAL**

**PROGRAM PAGES**

**THE DAYTON PHILHARMONIC ORCHESTRA**  
**Neal Gittleman, Music Director**

**HANDEL'S *MESSIAH***

Sunday, December 12, 2020 at 4:00pm  
Westminster Presbyterian Church, Dayton, Ohio

**Laura Portune, Soprano**  
**Steve Rickards, Countertenor**  
**William Compton, Tenor**  
**Daesan No, Baritone**

**The Dayton Philharmonic Chamber Choir**  
**Hank Dahlman, Director**

**The Dayton Philharmonic Orchestra**

George Frideric Handel  
(1685-1759)

*Messiah*, a Sacred Oratorio

Part I  
Intermission  
Part II  
Pause  
Part III

**Words by Charles Jennens**

**PART THE FIRST**

**Sinfonia (Overture)**

**1. Accompagnato (Tenor)**

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.

(Isaiah 40: 1-3)

**2. Air (Tenor)**

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.

(Isaiah 40: 4)

**3. Chorus**

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

(Isaiah 40: 5)

#### **4. Accompagnato (Bass)**

Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come.

(Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.

(Malachi 3: 1)

#### **5. Air (Bass)**

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi 3: 2)

#### **6. Chorus**

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3: 3)

#### **8. Recitative (Alto)**

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us.

(Isaiah 7: 14; Matthew 1: 23)

#### **9. Air and Chorus (Alto)**

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God!

(Isaiah 40: 9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60: 1)

#### **10. Accompagnato (Bass)**

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60: 2-3)

#### **11. Air (Bass)**

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9: 2)

#### **12. Chorus**

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the Everlasting Father, the Prince of Peace.

(Isaiah 9: 6)

#### **13. Pifa (Pastoral Symphony)**

**14. Recitative & Accompagnato (Soprano)**

There were shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord." And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

(Luke 2: 8-11, 13)

**15. Chorus**

"Glory to God in the highest, and peace on earth, good will towards men."

(Luke 2: 14)

**16. Air (Soprano)**

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zechariah 9: 9-10)

**17. Recitative (Alto)**

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

(Isaiah 35: 5-6)

**18. Duet (Alto & Soprano)**

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

(Isaiah 40: 11)

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(Matthew 11: 28-29)

**19. Chorus**

His yoke is easy, and His burden is light.

(Matthew 11: 30)

**PART THE SECOND**

**20. Chorus**

Behold the Lamb of God, that taketh away the sin of the world.

(John 1: 29)

**21. Air (Alto)**

He was despised and rejected of men, a man of sorrows and acquainted with grief.

(Isaiah 53: 3)

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

(Isaiah 53: 6)

**22. Chorus**

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

(Isaiah 53: 4-5)

**23. Chorus**

And with His stripes we are healed.

(Isaiah 53: 5)

**24. Chorus**

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

(Isaiah 53: 6)

**25. Accompagnato (Tenor)**

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

(Psalm 22: 7)

**26. Chorus**

“He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.”

(Psalm 22: 8)

**27. Accompagnato (Tenor)**

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.

(Psalm 69: 20)

**28. Arioso (Tenor)**

Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations 1: 12)

**29. Accompagnato (Tenor)**

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

(Isaiah 53: 8)

**30. Air (Tenor)**

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

(Psalm 16: 10)

**31. Chorus**

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.

(Psalm 24: 7-10)

**32. Recitative (Tenor)**

Unto which of the angels said He at any time: “Thou art My Son, this day have I begotten Thee?”

(Hebrews 1: 5)

**33. Chorus**

Let all the angels of God worship Him.

(Hebrews 1: 6)

**34. Air (Bass)**

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.

(Psalm 68: 18)

**35. Chorus**

The Lord gave the word; great was the company of the preachers.

(Psalm 68: 11)

**36. Air (Soprano)**

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

(Isaiah 52: 7; Romans 10: 15)

**37. Chorus**

Their sound is gone out into all lands, and their words unto the ends of the world.

(Romans 10: 18; Psalm 19: 4)

**38. Air (Bass)**

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

(Psalm 2: 1-2)

**39. Chorus**

Let us break their bonds asunder, and cast away their yokes from us.

(Psalm 2: 3)

**40. Recitative (Tenor)**

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.

(Psalm 2: 4)

**41. Air (Tenor)**

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

(Psalm 2: 9)

**42. Chorus**

Hallelujah: for the Lord God Omnipotent reigneth.

(Revelation 19: 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(Revelation 11: 15)

King of Kings, and Lord of Lords.

(Revelation 19: 16)

### PART THE THIRD

**43. Air (Soprano)**

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

(Job 19: 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep.

(I Corinthians 15: 20)

**44. Chorus**

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians 15: 21-22)

**45. Accompagnato (Bass)**

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians 15: 51-52)

**46. Air (Bass)**

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.

(I Corinthians 15: 52-53)

**47. Recitative (Alto)**

Then shall be brought to pass the saying that is written: "Death is swallowed up in victory."

(I Corinthians 15: 54)

**48. Duet (Alto & Tenor)**

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

(I Corinthians 15: 55-56)

**49. Chorus**

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(I Corinthians 15: 57)

**50. Air (Soprano)**

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

(Romans 8: 31, 33-34)

**51. Chorus**

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation 5: 12-14)

## LAURA PORTUNE, SOPRANO



Critically acclaimed soprano, LAURA PORTUNE, has been captivating audiences and critics alike throughout the United States and abroad. Her beautiful sound, powerful delivery, and expressive acting have put her in demand on both operatic and concert stages. She is hailed for her **"exceptional stage presence"** by the San Diego Tribune, and the Columbus Dispatch calls her **"simply outstanding in every way, vocally and in her natural yet convincing character portrayals."**

Ms. Portune has moved audiences with her characterizations of VIOLETTA in *La Traviata*, GILDA in *Rigoletto*, JULIETTE in *Roméo et Juliette*, and ADINA in *L'elisir d'amore* while singing with the Southern Illinois Music Festival, Lake George Opera, San Diego Opera, and Rogue Opera. Her MUSETTA in *La Bohème* was met with rave reviews by The Chronicle in Glens Falls, NY: **"Especially notable was soprano Laura Portune's rendition of 'Quando m'en vo'. Her portrayal of feminine temptation and desire was beautifully sung and acted. She took over the stage with gusto."** Hailed for her performance as Cunegonde in Lyric Opera San Diego's *Candide*, San Diego Arts writes, **"As his elusive love object, Cunegonde, soprano Laura Portune's brilliant coloratura is equally winning, especially in her role's show-stopping 'Glitter and be Gay' aria, which she sings with panache and agility. She can slip into her character's many personae with the ease of changing a pair of gloves."** A versatile actress, Ms. Portune has become a regular at San Diego Opera for her successful portrayals of trouser roles, including PEDRO in *Don Quichotte*, JUNGE HIRT in *Tannhäuser*, and TEBALDO in *Don Carlo*.

Equally at home on the comedic stage, Ms. Portune delights in her operetta roles of MABEL in *The Pirates of Penzance*, YUM YUM in *The Mikado*, GIANETTA in *The Gondoliers*, and PHYLLIS in *Iolanthe* with Dayton Opera, Indianapolis Opera, and Lyric Opera San Diego. She has performed as VALENCIENNE in *The Merry Widow* over twenty times, showcasing her talent as a dancer. The Dayton City Paper proclaimed, **"As Valencienne, the Baron's much younger wife, Dayton native Laura Portune uses her light, supple soprano and effervescent acting to great advantage. She can shake a leg with the best of them as indicated by her appearance as a 'grisette' amid the can-can dancers in Act 3"**(Dayton Opera). Ms. Portune has also appeared with the Des Moines Metro Opera as FRASQUITA in *Carmen* and LAURETTA in a matinee performance of *Gianni Schicchi*.

An accomplished concert soloist, Ms. Portune has performed with the North Czech Philharmonic, Greek Orchestra, Dayton Philharmonic, Chicago Chamber Orchestra, Glens Falls Symphony Orchestra, Southern Illinois Symphony, Heisey Wind Ensemble, and the Central Ohio Symphony, performing such works as Handel's *Messiah*, Saint-Saëns' *Oratorio de Noël*, Haydn's *Creation*, and Barber's *Knoxville: Summer of 1915*. Ms. Portune was the Soprano Soloist in John Rutter's *Mass of the Children* and *Requiem*, under the baton of the composer. She has sung with conductors such as Richard Bonyngé and Edoardo Müller and worked closely with composers Peter Schickele and John Corigliano.



In 2005, Ms. Portune created and recorded the role of JOHNSY in the World Premiere of Gary Pappach's *The Last Leaf* with the North Czech Philharmonic (Teplice, Czech Republic) under Maestro Charles Olivieri-Munroe. Ms. Portune was a featured soloist on *Joy on Earth* (Taize Press) with the Taize Comunaute in Cluny, France, and *Broadway* in Dayton, OH under the direction of Maestro David Düsing. With the San Diego Opera, she created the role of JULIETTE MOUSE in *Animal Opera* by Myron Fink, and created solo recordings with composers Kurt Erickson and Paul Johnson. In 2016, Ms. Portune will be the featured soloist on a symphonic world premiere by Mr. Erickson.

Ms. Portune holds degrees from the University of Notre Dame (BA in Music, cum laude), and The Ohio State University (MM and DMA in Voice, Singing Health Specialist), as well as Studies of Language and Culture from the prestigious L'Università per Stranieri di Perugia, Italy. A district finalist for the Metropolitan National Council Auditions and finalist for Chicago Lyric's LOCAA Apprenticeship, Ms. Portune performed as a young artist with the San Diego Opera, Lake George Opera, Des Moines Metro Opera, American Institute of Musical Studies (AIMS) in Graz, Austria, and the Opera Theatre of Lucca in Italy.

## STEVEN RICKARDS, COUNTERTENOR



One of America's finest countertenors, Steven Rickards sang in the world premiere of John Adams's operatorio *El Niño* at the Châtelet Opera in Paris (December 2000). The work was staged by Peter Sellars and conducted by Kent Nagano. There have been subsequent performances of the work with the Adelaide Symphony, the BBC Philharmonic, the Deutsches Symphonie Orchester, the London Philharmonic, the Los Angeles Philharmonic, San Francisco Symphony, the Sait Louis Symphony, the Tokyo Symphony, and the Malmö Opera (Sweden). Future performances of the work are schedule for the Spoleto Festival in a newly staged version in May 2014.

Other recent appearances include the world premiere of Bruno Moretti's *Vespro* with the New York City Ballet in Lincoln Center; the American premiere performance of Michael Nyman's *Self-Laudatory Hymn of Inanna and Her Omnipotence* with the Netherlands Wind Ensemble at Lincoln Center's Alice Tully Hall; Handel's *Messiah* with the St. Paul Chamber Orchestra; Pergolesi's *Stabat Mater* with the New York City Ballet; J.S. Bach's *St. Mark Passion* with the Miami Bach Society; and performances in Israel, Germany, and the USA with Paul Hillier's Theatre of Voices.

A longtime associate of eminent Bach interpreter Joshua Rifkin, Rickards has performed virtually all the master's monumental vocal works with the Bach Ensemble at locations as diverse as Lincoln Center's Mostly Mozart Festival, Festival of Perth, Tage Alte Musik and the Royal Albert Hall. Other performances of Bach's works include the *Magnificat* at Grant Park in Chicago and the *Mass in A* with Vocalisten Frankfurt in Germany. He has sung the *Mass in B Minor* worldwide with organizations such as the American Bach Soloists,

the Barum Bach Choir (Oslo, Norway), the Washington Bach Consort, and the Festival Singers under the direction of Robert Shaw throughout France. He has also been heard in performances of the *Christmas Oratorio* with the Winchester Cathedral Choir in Brazil as well as in a live broadcast of the work for National Public Radio with the Smithsonian Chamber Players. In 1997 he performed the *St. John Passion* with the Regensburger Domspatzen in Berlin and Munich, Germany.

The works of G.F. Handel are another area of expertise. Rickards appeared in the Boston Early Music Festival's production of *Teseo* in 1985. He also participated in several Handelian productions with Concert Royal including *Alessandro* at Alice Tully Hall and *Terpsichore* in the role of Apollo with performances in New York, Dallas, and Puerto Rico. He performed *Balshazzar* with Cleveland's Apollo's Fire, *Samson* with the Vancouver Chamber Choir, *Solomon* with the Miami Bach Society, and *Theodora* with Chicago's Music of the Baroque. He also sang in productions of *Partenope* with Opera Omaha and *Siroe* at Merkin Hall in New York. Rickards has become well known for his creative interpretation of Handel's *Messiah* which he has performed with leading baroque orchestras including the, Boston's Handel and Haydn Society, Cleveland's Apollo's Fire, the Portland Baroque Orchestra, the Seattle Baroque Orchestra, and Toronto's Tafelmusik. Other performances include appearances with modern orchestras in many major American cities, including performances with the Oratorio Society of New York (Carnegie Hall), the St. Louis Symphony, and the Pittsburgh Symphony. He has also appeared as soloist in *Messiah* at St. Martin-in-the-Fields in London.

Highlights of past seasons include several twentieth-century premiere performances of Baroque works, including Matthew Locke's *Psyche* in London with the English Opera Society, conducted by Philip Pickett; J.A. Hasse's *L'Olimpiade* in Dresden with the Stuttgart Kammerchor; and the American premiere of Mondonville's *De Profundis* at Harvard University. He celebrated his Australian debut in the Brisbane Biennial Festival with New York's Ensemble for Early Music, performing the medieval *Daniel and the Lions* to sell-out crowds and rave reviews. Rickards has also appeared with other leading early music ensembles such as Capriole, Chanticleer, the Indianapolis Baroque Orchestra, Echoing Air, Ensemble Voltaire, the Gabrieli Consort, the King's Noyse, and the New London Consort.

Rickards also enjoys performing music by contemporary composers. He has premiered works by John Adams, Allyson Applebaum, Alan Ridout, and Ray Shattenkirk. Other noteworthy performances of contemporary works include the role of Apollo in Benjamin Britten's *Death in Venice* with the Opera Company of Philadelphia, and the role of Isaac in Samuel Alder's oratorio *The Binding* with the Indianapolis Symphony. A number of contemporary composers have written new works for Steven. He created the role of Trinculo in the premiere of John Eaton's opera *The Tempest* at the Santa Fe Opera in 1985. In October 1993 Rickards performed the world premiere of Ladislav Kubik's award-winning *Der Weg*, an homage to Franz Kafka, at the Academy of Music in Prague.

With lutenist Dorothy Linell, Steven has toured extensively throughout the United States and Central America giving concerts and master classes on Elizabethan song. The Rickards Linell Duo has been ensemble-in-residence at the University of California Santa Barbara and the University of Costa Rica. In the summer of 1989 they performed at the National Association of Teachers of Singing's national convention in Los Angeles. In September 1991 they made their debut in the Wratislawia Cantans Festival in Wroclaw, Poland, and have also performed in festivals in Denmark and England.

Steven is featured on the following recordings: John Adams's oratorio *El Niño* for Nonesuch, Bach Cantatas (conducted by Joshua Rifkin) *BWV 106 and BWV 131* for Decca Records, Three Weimar Cantatas for Dorian Recordings, Bach's *St. John Passion* for the Smithsonian Institution, Handel's opera *Siroe* for Newport Classic, Handel's *Messiah* with Apollo's Fire for Onda, Bach's *Cantatas 8 and 156* and the *Mass in B Minor* with the American Bach Soloists for Koch, The Buxtehude Project Vol.1 Sacred Cantatas for PGM, a recording of music by Henry Purcell and Benjamin Britten with the Indianapolis Children's Choir for VAI, The *Berlin Mass* of Arvo Pärt with Theatre of Voices directed by Paul Hillier for Harmonia Mundi. Recordings with lutenist

Dorothy Linell on the Naxos label include an album of John Dowland songs entitled "Flow My Tears and Other Lute Songs," and "Thomas Campion: Lute Songs."

Rickards attended Indiana University where he earned a Bachelor of Music Education and is the first countertenor to complete a Master of Music degree in vocal performance. In 1981 Rickards received a Fulbright-Hayes Scholarship and a Rotary International Grant for continued studies at the Guildhall School of Music and Drama in London. While in England, he also studied in Aldeburgh with Sir Peter Pears and Robert Spencer. He received a fellowship to Florida State University to pursue doctoral studies; a degree that was completed in 2001.

Steven is also a published author and composer. His book *Twentieth Century Countertenor Reperoire* (Scarecrow Press) is the only published reference on this topic. His anthems other musical compositions are published by Alfred, Colla Voce, and Hal Leonard.

As the Founder of Echoing Air in 2009, Rickards has devoted time to the development of this Indianapolis based ensemble. In its residencies at Second Presbyterian Church and Marian University, Echoing Air is developing an active local following through performance and educational outreach. The ensemble is also active in performance regionally and nationally on church and university concert series.

Steven resides in Indianapolis, Indiana, where he where he regularly sings with the Choir at Christ Church Cathedral. He is on the faculty the Jacobs School of Music at Indiana University where he teaches singing in the Institute of Historical Performance. At Butler University, where he teaches voice classes and serves as the vocal consultant to the Indianapolis Children's Choir. He also teaches singing at Marian University. At the University of Indianapolis, he teaches singing and directs the Vocal Arts Institute, an ongoing vocal training program for high school students, which includes a two-week vocal workshop at the University of Indianapolis during the summer. He also teaches on the faculty of the AIMS Music School at Eastbourne College in England.

## **WILLIAM COMPTON, TENOR**



William Compton is a graduate of The University of Cincinnati College-Conservatory of Music (MM) and The University of Tennessee (BA). Mr. Compton's performance experience include roles in Don Giovanni, Così fan, Le Nozze di Figaro, La Cenerentola, L'Elisir d'Amore, Il Barbiere di Siviglia, Turandot and La Traviata. He has sung with professional companies such as Cincinnati Opera, Glimmerglass Opera, Palm Beach Opera, Dayton Opera, Knoxville Opera, Cincinnati Baroque, Vocal Arts Ensemble of Cincinnati, The Crested Butte Music Festival, The Dayton Philharmonic, Lexington Philharmonic and Asheville Symphony. A particular

highlight in his career occurred in 2008 he was invited to compete in the Richard Tucker Music Foundation for a career grant.

His concert repertoire includes such varied works as Benjamin Britten's *St. Nicholas Cantata*, *Carmina Burana*, Monteverdi *Vespers of 1610*, Arvo Pärt's *Passio*, Beethoven *Symphony No. 9* and *Mass in C*, *Messiah*, *Elijah*, Rossini's *Stabat Mater*, Bach's *St. John Passion*, *St. Matthew Passion*, *Christmas Oratorio* and Haydn's *Creation*.

William is a graduate of The University of Cincinnati College-Conservatory of Music (MM) and The University of Tennessee (BA). Mr. Compton's performance experience include roles in *Don Giovanni*, *Così fan tutti*, *Le Nozze di Figaro*, *La Cenerentola*, *L'Elisir d'Amore*, *Il Barbiere di Siviglia*, *Turandot* and *La Traviata*. He has sung with professional companies such as Cincinnati Opera, Glimmerglass Opera, Palm Beach Opera, Dayton Opera, Knoxville Opera, Cincinnati Baroque, Vocal Arts Ensemble of Cincinnati, The Crested Butte Music Festival, The Dayton Philharmonic, Lexington Philharmonic and Asheville Symphony. A particular highlight in his career occurred in 2008 he was invited to compete in the Richard Tucker Music Foundation for a career grant.

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## DAESAN NO, BARITONE



Daesan No is from Seoul, Korea. He earned a Bachelor of Music from Han-Yang University in Seoul. At the Peabody Conservatory in Baltimore, he earned the Graduate Performance Diploma and Master of Music degree. He has graduated from the Academy of Vocal Arts with Artist Diploma Opera in Philadelphia and Summer Music Festival of Music Academy of the West and Tanglewood.

His opera credits include the title role in *Falstaff*, which he sang at Tanglewood under the baton of Seiji Ozawa; the title role of *Rigoletto* with Lyric Opera of San Antonio, August and his return to San Antonio as Leporello in *Don Giovanni* and Leporello, Marcello with Opera Delaware, the Performing Arts Center in Seoul, Korea, the roles of Bonze and Yamadori in *Madama Butterfly* with Opera Columbus, Scarpia in *Tosca* and Escamillo in *Carmen* with New York City Opera, Escamillo in

*Carmen* with Opera Grand Rapids in Michigan and Marcello with The National Opera of Korea. He has appeared as soloist in Mendelssohn's *Elijah*, Haydn's *Creation*, Haydn's Mass in Time of War, Beethoven's Symphony No. 9 with the Honolulu Symphony and St. Luke's Symphony Orchestra at Carnegie Hall, Handel's *Messiah* at Avery Fisher Hall in New York and Roy Thomson Hall in Toronto and Brahms's *Ein Deutsches Requiem* with the Daejun Symphony Orchestra.

Mr. No has appeared in concerts with the BBC National Orchestra of Wales at Barbican Hall in London, the Montréal Symphony Orchestra, the Québec Symphony Orchestra, the Korean Broadcasting Station Orchestra, the Seoul Baroque Ensemble, the Seoul Academy Symphony Orchestra and Mexico Symphony Orchestra at Palacio de Bellas Artes in Mexico.

His awards include the prestigious Lieder Prize in the 1999 Cardiff Singer of the World Competition; first prizes in the Marilyn Horne Voice Competition, Mario Lanza International Competition, the Licia Albanese-Puccini Foundation International Voice Competition, LiederKranz Foundation International Voice Competition, the James Parkinson Italian Opera Competition, and winner of Jeunesses Musicales International Competition in Canada 2002. Also, he won the Placido Domingo Fellowship Award at the Academy of Vocal Arts.

Under the auspices of The Marilyn Horne Foundation, he was presented in recital at New York City's Kosciuszko Foundation; and in January 2001 appeared on the Foundation's 8th Annual Recital. In March 2001 he was presented in recital in Ames, Iowa, solo recital at Daytona Beach in April 2003 and in October 2001 he was copresented in recital by the Foundation of the Vocal Arts Society in Washington, D.C. and he was also sing a recital with the Artist Series of Sarasota and Abbey Series of Seattle.

**NEAL'S CHRISTMAS EVE BONUS MUSIC  
FOR "CONCERT NIGHT", DECEMBER 24, 2023**

Anonymous  
Divinum Mysterium  
The Fellowship of Musickers

Johann Sebastian Bach  
Christmas Oratorio, BWV 249  
Cantata No. 1, for the First Day of Christmas  
I. Chorus: *Jauchzet, frohlocket*  
Bach-Collegium Stuttgart & Gächinger Kantorei Stuttgart  
Helmuth Rilling, cond.

John Jacob Niles, arr. Calvin Hampton, orch. Neal Gittleman  
I Wonder As I Wander  
John Wesley Wright, tenor  
JVC Choir  
Telemann Chamber Orchestra

Mass for the Feast of The Epiphany  
Introitus "Ecce advenit" and Kyrie  
The Trappist Monks of the Abbey of Gethsemani in Trappist, Kentucky

Hugh Martin & Ralph Blaine  
Have Yourself a Merry Little Christmas  
Judy Garland