



# AMERICAN MOSAIC

September 19 & 20, 2015

Celebrating the 50<sup>th</sup>  
Anniversary of the

**MR**

MIRIAM ROSENTHAL FOUNDATION  
FOR THE ARTS

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# WELCOME

This weekend we come together to remember Miriam Rosenthal and to celebrate the arts in our community for which she worked tirelessly to grow in quality and scope. Miriam was a gifted person whose catalytic role in the community enabled institutions, organizations, and social causes to blossom. She embraced their goals with a “let’s make it happen” attitude and with a grace that brought others to the table.

For 50 years, the Miriam Rosenthal Foundation has worked to sustain the vision of its namesake. Those who created the Foundation in 1965 were wise. They knew by establishing a vehicle through which the community could channel their financial support of the arts, there would be a future for existing and yet-to-be created arts organizations. By sound investment of the assets, and with financial support continuing from the community, the Board of the Foundation has been able to grant millions of dollars to the arts in the Dayton area.

The Foundation elected to celebrate its 50<sup>th</sup> anniversary by presenting *American Mosaic*, which highlights seven of Dayton’s cultural treasures. We thank them, and we invite you to join with us in keeping Dayton a special place to live and work because of the arts.

Gratefully,

**RICHARD C. McCAULEY**

*Chairman*

Miriam Rosenthal Foundation for the Arts



# THANK YOU, MIRIAM

Miriam Rosenthal might be the most unheralded hometown hero that Dayton has ever seen. In her heyday from the 1930s through the 1960s, she was the driving force behind nearly every major fund drive and community improvement campaign of our region. She raised millions of dollars to build museums, hospitals, and universities. She led the charge on countless charity campaigns. She spent her lifetime making our city a better place.

And, in that span, nothing flourished more noticeably than the arts.

Upon her passing in 1965, community leaders established a trust in Miriam's name. It would be the community's fund that would help sustain and grow the arts for generations to come. Now, thanks to the ongoing support of the Miriam Rosenthal Foundation for the Arts, Dayton is one of the most lively performing arts cities in the United States.

The Foundation funded the Dayton Ballet's first-ever *Nutcracker*. It helped expand innovative Muse Machine programming to reach children of every age. It elevated DCDC from small stages to the Victoria Theatre. And it lured in superstar guest artists like Yo-Yo Ma and Itzhak Perlman to join our Dayton Philharmonic Orchestra. In fact, each of tonight's featured arts organizations has been fundamentally shaped by the generosity of Miriam Rosenthal.

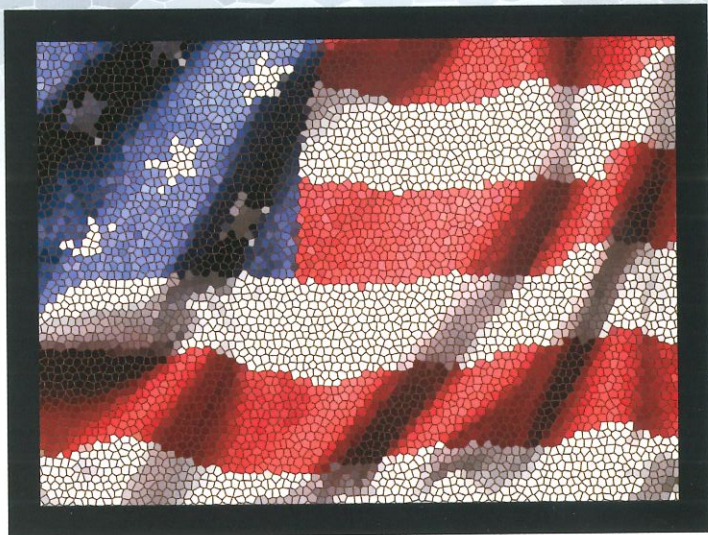
This weekend, we enjoy the amazing homegrown talent of our region, we recognize the visionary who helped nurture that talent, and we celebrate the community's fund that lives on in Miriam's name. Enjoy the show.







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# AMERICAN MOSAIC

SEPTEMBER 19 & 20, 2015

Celebrating the 50th Anniversary of the  
MIRIAM ROSENTHAL FOUNDATION  
— FOR THE ARTS —

Dayton Ballet ★ Dayton Opera ★ Dayton Philharmonic Orchestra

The Human Race Theatre Company ★ Muse Machine

Bach Society of Dayton ★ Dayton Contemporary Dance Company



# PROGRAM

## **JOHN STAFFORD SMITH / FRANCIS SCOTT KEY**

"The Star-Spangled Banner"  
Dayton Philharmonic Orchestra  
Dayton Opera and Philharmonia Choruses

## **OPENING REMARKS**

Richard McCauley  
The Miriam Rosenthal Foundation  
for the Arts

## **INTRODUCTION VIDEO**

"I Am Miriam"

## **STEVE WINTEREGG**

*Celebration*  
Dayton Philharmonic Orchestra

## **DOUGLAS MOORE**

*The Ballad of Baby Doe* - "Willow"  
Deborah Selig, Soprano (Baby Doe)  
"Warm as the Autumn Night"  
Nathan Stark, Bass (Horace Tabor)  
Dayton Opera

## **CARLISLE FLOYD**

*Susannah* - "Revival Scene"  
Nathan Stark (Olin Blitch),  
Deborah Selig (Susannah)  
Dayton Opera and Philharmonic Choruses  
Dayton Opera

## **AARON COPLAND**

*The Red Pony* - "The Walk to the Bunk  
House" and "The Happy Ending"  
Dayton Ballet

## **AARON COPLAND**

*The Tender Land* - "Stomp Your Foot,"  
"Laurie's Song," and "The Promise  
of Living"  
Deborah Selig (Laurie), Dayton Opera and  
Philharmonic Choruses  
Dayton Ballet and Dayton Opera

## **- INTERMISSION -**

## **INTRODUCTION VIDEO**

"Who Is the Next Miriam?"

## **JULE STYNE**

*Gypsy* overture  
Dayton Philharmonic Orchestra

## **ROBERT HARLING**

*Steel Magnolias* excerpt  
Annie Kalahurka (Annelle),  
Caitlin Larsen (Truvy)  
The Human Race Theatre Company

## **TENNESSEE WILLIAMS**

*The Glass Menagerie* excerpt  
Micah Stock (Tom)  
The Human Race Theatre Company

## **MITCH LEIGH, MUSIC / JOE DARION, LYRICS**

*Man of La Mancha* -  
"The Impossible Dream"  
Kevin Moore (Don Quixote)  
The Human Race Theatre Company

## **RANDALL THOMPSON**

*Testament of Freedom* - "The God Who  
Gave Us Life" and "I Shall Not Die  
Without Hope"  
John Neely, Conductor  
Bach Society of Dayton

## **DUKE ELLINGTON**

*Three Black Kings* - "The King of the Magi"  
and "Martin Luther King"  
Dayton Contemporary Dance Company

## **PAUL SIMON**

"Bridge Over Troubled Water"  
Muse Machine

## **FLOYD WERLE**

"The Story of the 'Battle Hymn  
of the Republic'"  
Alan Bomar Jones, Narrator

## **WILLIAM STEFFE / JULIA WARD HOWE / ARR. PETER J. WILHOUSKY**

"Battle Hymn of the Republic"  
The Full Company

# ARTISTIC AND PRODUCTION STAFF

**CONDUCTOR:**

Neal Gittleman  
(Dayton Philharmonic)

**ASSOCIATE CONDUCTOR:**

Patrick Reynolds  
(Dayton Philharmonic)

**PRODUCING DIRECTOR:**

Thomas Bankston  
(Dayton Opera)

**CHOREOGRAPHERS:**

Karen Russo Burke  
(Dayton Ballet)  
Crystal Michelle (DCDC)  
Lula Elzy (Muse Machine)

**CHORUS DIRECTORS:**

Hank Dahlman  
(Philharmonic Chorus)  
Jeffrey Powell (Opera Chorus)  
John Neely (Bach Society)

**STAGE DIRECTORS:**

Kevin Moore  
(The Human Race Theatre  
Company)  
Doug Merk (Muse Machine)

**LIGHTING DESIGNER:**

John Rensel (Dayton Opera)

**VIDEO PROGRAMMER:**

Dave Cantrell

**COSTUME COORDINATORS:**

Lyn Baudendistel  
(Dayton Ballet)  
Ayn Wood (DCDC)

**PRODUCTION STAGE MANAGER:**

Stacie Bigl (Dayton Ballet)

**PRODUCTION/ARTISTIC ADMINISTRATOR:**

Pamela Eyink (Dayton Opera)

**TECHNICAL DIRECTOR:**

Patrick Keough  
(Dayton Opera)

**REHEARSAL ACCOMPANIST:**

Jeffrey Powell (Dayton Opera)

**STAGE MANAGERS:**

Quentin Marsh  
David Middleton  
(Dayton Philharmonic)

**SURTITLE CALLER:**

Linda H. Lally (Dayton Opera)

**RECORDING ENGINEER:**

Lloyd Bryant

**LIVE VIDEO DIRECTOR:**

Julie Davis  
ThinkTV Network

## PROGRAM NOTES

**STEVEN WINTEREGG (BORN 1957)***Celebration*

Steven Winteregg's *Celebration* was premiered in May 2012 by the Dayton Philharmonic Orchestra and is a companion piece to *Resolution*, which he wrote to celebrate his wife's reaching the five-year mark of being cancer free. Dr. Winteregg is an award-winning composer and has had many of his compositions performed around the world. He is the retired Principal Tuba of the Dayton Philharmonic Orchestra and has been on the music faculty of Cedarville University since 2004.

**DOUGLAS MOORE (1893-1969)**

*The Ballad of Baby Doe* - "The Willow Song" and "Warm as the Autumn Night"

*The Ballad of Baby Doe* is an opera by the American composer Douglas Moore with an English libretto by John Latouche. It is Moore's most famous opera and one that has remained in the standard repertory. The opera's premiere took place at the Central City Opera in Colorado in 1956. Set in 1880 in the silver-mining town of Leadville, Colorado, it is based on the lives of actual historical figures: the powerful and wealthy Horace Tabor, and the beautiful and ambitious Elizabeth "Baby" Doe Tabor. The opera tracks their lives from the first meeting of the older and married Horace and the much younger and recently divorced Baby Doe through to the ruin and death of Horace. These two arias from Act I mark that initial meeting, which sets the story in motion.



### **CARLISLE FLOYD (BORN 1926)**

*Susannah* – Act II, Sc. 2, “Revival Scene”

Carlisle Floyd’s best-known opera, *Susannah* is a retelling of the Apocryphal tale of Susannah and the Elders, set in rural Tennessee. Written in response to the McCarthyism rampant at the time of its composition, it has become one of the few American operas to gain a foothold in the repertoire of both American and international companies. At the center of the story are an innocent young girl, Susannah Polk, and an older charismatic evangelist, the Reverend Olin Blicht, whose lust for her is obvious. Despite having learned of gossip and unjust accusations of sinful behavior about her from the church community, Susannah attends a revival meeting presided over by Blicht.

### **AARON COPLAND (1900-1990)**

*The Red Pony* – “The Walk to the Bunk House” and “The Happy Ending”

*The Red Pony* is a film that was adapted from a novel by John Steinbeck with a score composed by Aaron Copland. It was not, however, a commercial success, and Copland’s practical nature led him to recast the musical material for concert purposes. The Suite is in six sections with titles that match the action of the film and has also been used as the basis for a ballet. Although the melodies have a folklike quality, they are Copland’s own. Unusual instrumental colors derive from the dramatic action of the film. As Copland pointed out, “This was not your typical Western with gunmen and Indians.” “The Walk to the Bunk House” and “The Happy Ending” are two of the movements from the suite, which tells the story of a boy and his horse on a California ranch.

### **AARON COPLAND (1900-1990)**

*The Tender Land* – “Stomp Your Foot,” “Laurie’s Song,” and “The Promise of Living”

Aaron Copland’s only full-length opera, *The Tender Land* (1952-1954), tells the story of

a young girl, Laurie Moss, who grows up on a Midwestern farm and is about to leave home. Two numbers from this opera have become choral favorites. “Stomp Your Foot” is a rousing square dance number sung by the entire cast at Laurie’s high school graduation party. In “The Promise of Living,” at the close of the first act, three generations of the Moss family and their hired hands sing a hymn of gratitude for life, the land, and the spring harvest. In “Laurie’s Song,” as she is about to graduate, Laurie wonders what life will hold for her after graduation.

### **JULE STYNE (1905-1994)**

*Gypsy* overture

The celebrated 1959 hit *Gypsy*, which featured the inventive lyrics of the 29-year-old Stephen Sondheim and a book by Arthur Laurents, is based on the memoirs of Gypsy Rose Lee and starred the inimitable Ethel Merman as Rose, the ultimate stage mother. Its overture is often referred to as possibly the best Broadway overture ever written. Like many Broadway musical overtures, it provides a medley of tunes from the show it opens, and this one is peppered with such memorable tunes as “Let Me Entertain You,” “Everything’s Coming Up Roses,” “Some People,” “Together, Wherever We Go,” and “Small World.”

### **ROBERT HARLING (BORN 1951)**

*Steel Magnolias* excerpt

*Steel Magnolias* by Robert Harling opened off-Broadway in 1987. Based on his experience with his own sister, Robert Harling’s title suggests that the “female characters are as delicate as magnolias but as tough as steel.” Many things besides hair get done at Truvy’s hair salon, and that’s why it is the place to go in Chinquapin Parish, Louisiana. Gossip, revelations, and witty Southern banter flow like refreshing sweet tea on a hot summer day. Besides being an often-produced play, it has also been a major film, a television series, and a made-for-TV movie.

## TENNESSEE WILLIAMS (1911-1983)

*The Glass Menagerie* excerpt

*The Glass Menagerie* by Tennessee Williams opened on Broadway in 1945 and was Williams' first successful play. He would go on to receive Pulitzer Prizes for *A Streetcar Named Desire* in 1948 and *Cat on a Hot Tin Roof* in 1955. Often referred to as his "memory play," it is intensely personal – torn from his own private anguishes and anxieties. Williams described his writing as "the need for understanding and tenderness and fortitude among individuals trapped by circumstance." In the play, the character Tom struggles in a modern-day world while his mother holds tight to a fantasy of Southern gentility and his sister hides amongst the glass creatures she collects.

## MITCH LEIGH (1928-2014) AND JOE DARION (1917-2001)

*Man of La Mancha* –  
"The Impossible Dream"

"The Impossible Dream" from *Man of La Mancha*, book by Dale Wasserman, lyrics by Joe Darion, and music by Mitch Leigh, was inspired by the 17<sup>th</sup>-century masterpiece *Don Quixote* by Miguel de Cervantes. It opened on Broadway in 1965 and won five Tony Awards, including Best Musical. In the show, Don Quixote stands vigil and explains to Aldonza what it means to "follow the quest." The song received the Contemporary Classics Award from the Songwriter's Hall of Fame.

## RANDALL THOMPSON (1899-1984)

*The Testament of Freedom* – Two excerpts:  
"The God Who Gave Us Life" and "I Shall Not Die Without Hope"

*The Testament of Freedom* was composed in honor of the 200<sup>th</sup> anniversary of the birth of Thomas Jefferson. The texts, from the writings of Jefferson, were chosen by the composer. The work was first performed at Cabell Hall, University of Virginia, on Founder's Day, April 13, 1943, by the University of Virginia Glee Club. The text

of the first excerpt, "The God Who Gave Us Life," is from *A Summary View of the Rights of British America* (1774), and the text of the second excerpt, "I Shall Not Die Without Hope," is from a letter to John Adams at Monticello (September 12, 1821).

## DUKE ELLINGTON (1899-1974)

*Three Black Kings* – "The King of the Magi" and "Martin Luther King"

*Three Black Kings* was the last major work written by Duke Ellington. As he lay dying in his hospital bed in 1974, he gave his son, Mercer, final instructions on how it was to be completed and orchestrated. The first movement, with its African rhythmic motifs, depicts Balthazar, the black king of the Nativity; the second is concerned with Solomon, King of Israel; and the third celebrates, with warm "down-home" feeling, Martin Luther King, Jr., Ellington's good friend, whose triumphs are celebrated in the inspiring finale.

## PAUL SIMON (BORN 1941)

"Bridge Over Troubled Water"

"Bridge Over Troubled Water" is a song written by singer-songwriter Paul Simon that appeared on the American music duo Simon & Garfunkel's fifth studio album, *Bridge Over Troubled Water*. Produced by the duo themselves, the song was released as the album's lead single on January 26, 1970. It was one of the few songs to top the US and UK charts at the same time. It was #1 in the US for six weeks and #1 in the UK for three. In 1971, it won five Grammy Awards: Song of the Year, Record of the Year, Best Contemporary Song, Best Engineered Record, and Best Arrangement Accompanying Vocalists. The album also won Album of the Year. On the recording, Art Garfunkel sang the song alone, although he thought Simon should have sung it. Says Simon, "Many times I'm sorry I didn't do it."



## **FLOYD WERLE (BORN 1929)**

“The Story of the ‘Battle Hymn of the Republic’”

Floyd Werle wrote the work “The Story of the ‘Battle Hymn of the Republic’” for chorus, orchestra and narrator, which recounts that story and in these performances is concluded with the popular Peter Wilhousky arrangement of this great patriotic hymn.

## **WILLIAM STEFFE (1830-1890) AND JULIA WARD HOWE (1819-1910)**

“Battle Hymn of the Republic”

About 1856 William Steffe wrote, or adapted, a Southern camp-meeting song with the traditional “Glory Hallelujah” refrain with the words “Say, brothers, will you meet us on Canaan’s happy shore?” The tune had such an infectious swing that it became widely known. Then early in the Civil War, a Union regiment stationed in Boston adopted the tune using the words “John Brown’s body lies a-mouldering in the grave, but his soul goes marching on.” In December 1861, Julia

Ward Howe heard this version being sung, and at the suggestion of a friend, she wrote the new words for Steffe’s tune, now known as “The Battle Hymn of the Republic.”

## **ACKNOWLEDGEMENTS**

*Susannah, The Red Pony, and The Tender Land* by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

*Steel Magnolias* is presented by special arrangement with Dramatists Play Service, Inc. New York.

*The Glass Menagerie* is presented by special arrangement with Samuel French, Inc.

“The Impossible Dream” from *Man of La Mancha* is presented by special arrangement with Tams-Witmark Music Library, Inc.

*The Ballad of Baby Doe* and *Man of La Mancha* by arrangement with Tams-Witmark Music Library, Inc., 560 Lexington Ave., NY, NY 10022.

*Three Black Kings* by arrangement with G. Schirmer, Inc., publisher and copyright owner.

# A MESSAGE FROM DPAA

Tonight’s program is unprecedented ... and for good reason. Organizing an event of this scale is no small undertaking. We had to coordinate the schedules of seven very busy performing arts groups, dozens of staff members, and hundreds of talented performers. But one thought kept us all on task:

Miriam Rosenthal would have loved this.

In the following pages, we introduce you to the members of the Dayton Performing Arts Alliance — Dayton Ballet, Dayton Opera, and Dayton Philharmonic Orchestra. In addition, you’ll learn more about our talented colleagues from the Human Race Theatre Company, Muse Machine, DCDC, and the Bach Society of Dayton.

Tonight, as we all join together to celebrate the 50<sup>th</sup> anniversary of the Miriam Rosenthal Foundation for the Arts, we thank you for continuing to keep Miriam’s vision for the arts alive.

## **PAUL HELFRICH**

President & CEO

Dayton Performing Arts Alliance



# DAYTON PHILHARMONIC

Founded in 1933, the Dayton Philharmonic Orchestra has a distinguished place in the Gem City's history as one of the Miami Valley's oldest and longest-standing cultural institutions. A regional orchestra with 83 contracted musicians and rich in artistic tradition, the Philharmonic is proud to call the world-class, state-of-the-art Benjamin and Marian Schuster Performing Arts Center its home. Artistic Director and Conductor Neal Gittleman inspires each listener's imagination with his unique programming, in-depth comments, easy-going style, and infectious enthusiasm for music. His focus is to make symphonic music readily available to, as well as appreciated by, all musical tastes. The Dayton Philharmonic proudly presents a wide variety of genres throughout each season, including Classical, SuperPops, Classical Connections, Chamber, Family, and Rockin' Orchestra programs, totaling nearly 50 stunning performances each year.



## NEAL GITTLEMAN

The 2015–2016 season marks Neal Gittleman's 21<sup>st</sup> year as conductor of the Dayton Philharmonic. Neal has led the orchestra to new levels of artistic achievement and increasing national recognition. During his tenure, the DPO has received nine ASCAP Awards for adventurous programming, and

the DPAA is one of five U.S. orchestras that are recipients of a prestigious *Music Alive* grant from NewMusicUSA, supporting Stella Sung's three-year term as the Alliance's *Music Alive* Composer-in-Residence. Last spring he was honored to receive the 2014 Governor's Award for the Arts for Community Development and Participation. Son of an English professor and a public school music teacher, Neal is a native of Brooklyn, New York.

*Thank you, Miriam, for helping Paul Katz build the Dayton Philharmonic in its early days and for planting the seeds for the lively arts scene we enjoy today.*

- Neal Gittleman  
Artistic Director and Conductor

DAYTON  
*Philharmonic*

DAYTON PERFORMING ARTS ALLIANCE



## DAYTON PHILHARMONIC ORCHESTRA

### 1<sup>ST</sup> VIOLINS:

Jessica Hung,  
*concertmaster*  
Aurelian Oprea,  
*associate  
concertmaster*  
William Manley,  
*assistant  
concertmaster*  
Elizabeth Hofeldt  
Karlton Taylor  
Mikhail Baranovsky  
Louis Proske  
Phillip Enzweiler  
Dona Nouné-Wiedmann  
Janet George

### 2<sup>ND</sup> VIOLINS:

Kirstin Greenlaw,  
*principal*  
Kara Manteufel,  
*assistant principal*  
Ann Lin  
Gloria Fiore  
Scott Moore  
Tom Fetherston  
Lynn Rohr  
Yoshiko Kunimitsu

### VIOLAS:

Sheridan Currie, *principal*  
Colleen Braid,  
*assistant principal*  
Karen Johnson  
Stephen Goist  
Scott Schilling  
Lori LaMattina  
Mark Reis

### CELLOS:

Andra Lunde Padrichelli,  
*principal*  
Christina Colletta,  
*assistant principal*  
Jonathan Lee  
Ellen Nettleton  
Mark Hofeldt  
Nadine Monchecourt

### BASSES:

Deborah Taylor,  
*principal*  
Donald Compton  
Steve Ullery  
Christopher Roberts

### FLUTES:

Rebecca Tryon Andres,  
*principal*  
Jennifer Northcut  
Janet van Graas

### OBOES:

Eileen Whalen, *principal*  
Connie Ignatiou  
Robyn Dixon Costa

### CLARINETS:

John Kurokawa,  
*principal*  
Robert Gray  
Peter Cain

### BASSOONS:

Rachael Young, *principal*  
Kristen Smith  
Bonnie Sherman

### CONTRABASSOON:

Bonnie Sherman

### FRENCH HORNS:

Aaron Brant, *principal*  
Elisa Belck  
Todd Fitter  
Amy Lassiter  
Sean Vore

### TRUMPETS:

Charles Pagnard,  
*principal*  
Alan Siebert  
Daniel Lewis

### TROMBONES:

Timothy Anderson,  
*principal*  
Richard Begel  
Chad Arnow

### TUBA:

Timothy Northcut,  
*principal*

### TIMPANI:

Donald Donnett,  
*principal*

### PERCUSSION:

Michael LaMattina,  
*principal*  
Jeffrey Luft  
Matthew Hawkins  
Rajesh Prasad

### KEYBOARD:

Joshua Nemith,  
*principal*

### HARP:

Leslie Stratton, *principal*  
**GUITAR/BANJO:**  
Robert Young

Neal Gittleman,  
*Artistic Director and  
Conductor*

Patrick Reynolds,  
*Associate Conductor  
& Conductor, DPYO*

Hank Dahlman,  
*Chorus Director*

Jane Varella,  
*Personnel Manager*

William Slusser,  
*Orchestra Librarian*

## DAYTON PHILHARMONIC ORCHESTRA CHORUS

Hank Dahlman,  
*Director*

Carla Ballou  
Stephanie Bange  
Rebecca Betts

Lillian Chambliss  
Anne Crouch

Jennifer R. Davis  
Julie M. Davis

Beverly Dean  
Alberta Louise Dynes

Dee Earl  
Layla Everett

Sallie Fisher  
Michele J. Foley

Laurel L. Franz  
Nancy Gareis

Jennifer Grubb  
Tamera Hemmerle

Peg Holland  
Kate Hunt-Young

Pamela Matheson Jones  
Michelle Jordan

Jeanne Kallenberg  
Effie Sue Kemerley

Sharon Kohnle  
Sandy LeConey

Jan Lucas  
Deborah Menzel

Deborah Nash  
Sharon A. Norton

Carol L. Oren  
Helen Oswald

Angela Riley  
Annette Rizer  
Christina Smith  
Marilyn Smyers  
Alyssa Springer

Susan A. Steinke  
Carol A. Stroud

Carolyn Sweezy  
Mildred Taylor

Susan Thomas  
Fran Walker

Emma Weir  
Pam Yri

Louis Becker  
Thomas D. Beery

Alfred Bertleff  
Michael Foley

Charles M. Garland  
Dewayne A. Grooms

Jonathan C. Hauberg  
Steve Hamilton

Blake Huffaker  
Brad Kallenberg

Lloyd D. Little III  
David Lyon

David McElwee  
Tim McLinden

Byron O'Neal  
Lowell Reed

Dave Roderick  
George Schmitt

Bruce Scranton  
Thomas Severn

Ron Siemer  
Chuck Sowerbrower

Monte Stevens  
Frederick A. Stevenson

Barrie Van Kirk  
Gary Watts

Brian Wong  
Christina Smith,

*Assistant Director*

Amanda Roberts,  
*Accompanist*

Amy Vaubel,  
*Chorus Manager*

# DAYTON OPERA

From the first meetings of its founders in the fall of 1960, Dayton Opera has enriched the cultural life of the Miami Valley. In 2003, Dayton Opera moved from its longtime home of Memorial Hall to the Benjamin and Marian Schuster Performing Arts Center, now its state-of-the-art home. Beginning its 55<sup>th</sup> season, Dayton Opera produces innovative and collaborative productions with Dayton Ballet and the Dayton Philharmonic Orchestra. It also continues to engage and entertain the Dayton community with beloved favorites of the repertoire, such as this season's *Madame Butterfly* and *Otello*, and to stretch the company's creativity and ingenuity with cutting-edge productions such as DPAA's *Music Alive* Composer-in Residence Stella Sung's world-premiere opera *The Book Collector* and Carl Orff's *Carmina Burana*.



**THOMAS BANKSTON** begins his 20<sup>th</sup> year providing artistic leadership for Dayton Opera. From 1996 to 2001, his wide-ranging knowledge of the field of opera was shared between Dayton Opera and Cincinnati Opera. At the start of the 2001-2002 season, he assumed the position of Artistic Director for Dayton Opera on a full-time basis. In 2004,

he was named General & Artistic Director of Dayton Opera. With the creation of the DPAA in 2012, he continued as Dayton Opera's Artistic Director. With responsibility for the selection of artists, creative and production staffs, season productions, and repertory for Dayton Opera, he brings to that position his many years of expertise in the field of opera, ranging from his experience as a singer to his varied and extensive experience as an arts administrator.

*Thank you, Miriam, for your inspired passion that set the stage for opera in Dayton, and for the creation of Dayton Opera. The rich 50-year legacy of support from your foundation continues to keep us singing!*

- Thomas Bankston  
Artistic Director

DAYTON  
*Opera*

DAYTON PERFORMING ARTS ALLIANCE



**ARTISTIC DIRECTOR:**

Thomas Bankston

**SOLOISTS:**

Deborah Selig, *Soprano*

Nathan Stark, *Bass*

**DAYTON OPERA CHORUS:**

Jeffrey Powell,  
*Chorus Master*

Brett Blasius, *Accompanist*

Lisa Alger

Kathleen Baudendistel

Rachael Andrew Boezi

Carol Chatfield

Lisa Hanson

Susan Hardin

Megan L. Rehberg

Lorraine Rohrer

Jennifer Rose Shaffer

Grecia Vaughn

Stephanie Voelker

Sharon Peake Williamson

Artrell R. Allen

Todd Bodey

Stevin Crane

Bryan Daly

Anthony Fende

Tifton Clark Graves

Mark Hanson

Kim P. Icsman

Bruce E. Kline

Thomas J. Lehmann

John C. Norkus

James-Grant Robertson

Michael Taint

**DEBORAH SELIG**

Soprano, returns to Dayton Opera for her third appearance, having joined Dayton Opera previously as Amy in *Little Women* in 2005 and Adele in *Die Fledermaus* in 2006.

Ms. Selig studied at the University of Cincinnati College-Conservatory of Music and has earned critical acclaim for her rich, shimmering voice and her excellent artistic instincts. Ms. Selig will return to Dayton Opera this spring in the exciting double-bill of *The Book Collector* and *Carmina Burana*.



**NATHAN STARK**

Bass, also takes the stage for his third appearance with Dayton Opera, having previously sung the roles of Friar Laurence in Gounod's *Romeo and Juliet* in 2012 and of Hunding in

Wagner's *Die Walküre*, Act I in the 2013 *The Glory of Wagner* production. Mr. Stark holds degrees from California State University, Long Beach and the University of Cincinnati College-Conservatory of Music. He has been praised by the *Washington Post* as having a voice of "unearthly power."



Photography Credit: Scott Kimmins

# DAYTON BALLET

The second-oldest ballet company in the United States, Dayton Ballet proudly celebrates its 78<sup>th</sup> anniversary during this season. Dayton Ballet is known internationally as “The Company of Premieres,” being one of the top three dance companies in the nation that produces and presents new work, as well as the only dance company to establish a fund designated specifically to create new full-length 21<sup>st</sup>-century ballets. Artistic Director Karen Russo Burke masterfully leads Dayton Ballet in multiple performances each season that include familiar traditional full-length ballets, the classic family-friendly holiday staple *The Nutcracker*, and new and innovative works. Over 30 exquisite performances are presented in the Victoria Theatre and Schuster Center throughout the season. The 2015-2016 season boasts three captivating story ballets as well as an innovative repertory show in February 2016, which presents two world-premiere works.

## KAREN RUSSO BURKE



After contributing to the artistic success of the Dayton Ballet for over 15 years, Karen Russo Burke was appointed Artistic Director of Dayton Ballet in 2011. In addition to the Dayton Ballet, Karen has also choreographed for American Repertory Ballet and has taught at Wright State University, University of

Dayton, Stivers School for the Arts, Rutgers University, and the University of Cincinnati College-Conservatory of Music. Karen was awarded the Ohio Arts Council Excellence in Individual Creativity Award in 2006 and was honored in 2005 by American Repertory Ballet for her commitment and excellence in the field of dance. Her extensive experience on stage gives her the perfect perspective to create new works of art that allow each of her dancers the opportunity to truly shine.

*Thank you, Miriam, for sharing your vision. Without it, the arts would not play such an important role in our community today. Dayton is so fortunate to have experienced your vision and support and will continue to present quality work because of it.*

- Karen Russo Burke  
Artistic Director, Choreographer

DAYTON  
*Ballet*



**ARTISTIC DIRECTOR:**

Karen Russo Burke

**DANCERS:**

Carl Backman  
Joshua Beaver  
Claire Bergman

Case Bodamer  
Katy Bowlby  
Vincent Brewer  
Brittany Butler  
Courtney Catalana  
James Floyd  
Jimmy Folsom  
Paul Gilliam

Jocelyn Green  
Marcia Hetrick  
Mallory Marinack  
Evan Pitts  
Daniel Powers  
Nathaly Prieto  
Halliet Slack  
Annalise Woller



# THE HUMAN RACE THEATRE COMPANY

The Human Race Theatre Company is Dayton's regional professional theatre company, exploring the human experience and promoting enlightenment, inclusion, and understanding through quality entertainment. By focusing on award-winning, cutting-edge drama, American classics, regional and world premieres, and development of new plays and musicals—and by uniting artists from across the country with artists resident to the region—they enjoy a growing reputation and national recognition for excellence in theatre. They are at home in both the intimate setting of their own Loft Theatre and on a larger scale at the historic Victoria Theatre. Their youth education and community engagement programs reach thousands every year. Their Resident Artists have been inducted into the Dayton Theatre Hall of Fame and recognized with the Governor's Award for the Arts.

**KEVIN MOORE** is the President & Artistic Director, Founding Executive Director, and Resident Artist of The Human Race Theatre Company. Through his leadership, The Human Race has become a nationally recognized center for the development of new musicals and plays. Kevin has been a panelist for the NEA and Ohio Arts Council and has served on the Board of the National Alliance for Musical Theatre, where he co-chaired its Festival of New Musical.

In 2003, Kevin was inducted into the Dayton Theatre Hall of Fame and in April 2010, he received the Ohio Governor's Award for Arts Administration.

*Thank you, Miriam, for having the vision that Dayton could be a thriving arts community, and for inspiring the legacy that would make it a reality.*

- Kevin Moore  
President & Artistic Director





**PRESIDENT & ARTISTIC  
DIRECTOR:**  
Kevin Moore

**PERFORMERS:**  
Annie Kalahurka  
Caitlin Larsen

Micah Stock  
Kevin Moore  
Alan Bomar Jones



# MUSE MACHINE

Muse Machine is a nationally recognized arts education organization, annually serving 70,000 students and their teachers across southwestern Ohio. From preschool through high school, Muse introduces the arts both as a means of creative growth and greater understanding of the curriculum. Almost every day of the school year, Muse engages students through a combination of residencies and performances in the schools, the finest professional productions, workshops, and Muse's own musical and summer concert. Teachers are supported in their work through Muse's professional development. Through intensive arts immersions, seminars, and more, educators strengthen their understanding and appreciation for the arts and embody these experiences as outstanding classroom instructors. Since 1982, several generations have been inspired by Muse Machine's mission to change the lives of young people through the arts.



**MARY CAMPBELL-ZOPF** is the Executive Director of Muse Machine. As Deputy Director of the Ohio Arts Council and an active member of OAC for over 25 years, she has been a leader at the state and national levels in arts education. Mary has roots in the Miami Valley — from 1982–89 she worked for the Dayton Art Institute as coordinator of public programs, and from 1979–82 was a visual arts specialist in the Dayton

Public School District. She resides in Yellow Springs where she was an elected member of the Yellow Springs Board of Education for 14 years.

*Thank you, Miriam, for opening the door to the arts for more than one million Muse students.*

– Mary Campbell-Zopf  
Executive Director

**Muse  
machine**  
BE INSPIRED



**EXECUTIVE DIRECTOR:**

Mary Campbell-Zopf

**PRODUCER / DIRECTOR  
OF STUDENT PROGRAMS:**

Douglas Merk

**CHOREOGRAPHER:**

Lula Elzy

**VOCAL MUSIC DIRECTOR:**

Carol Chatfield

**SINGERS:**

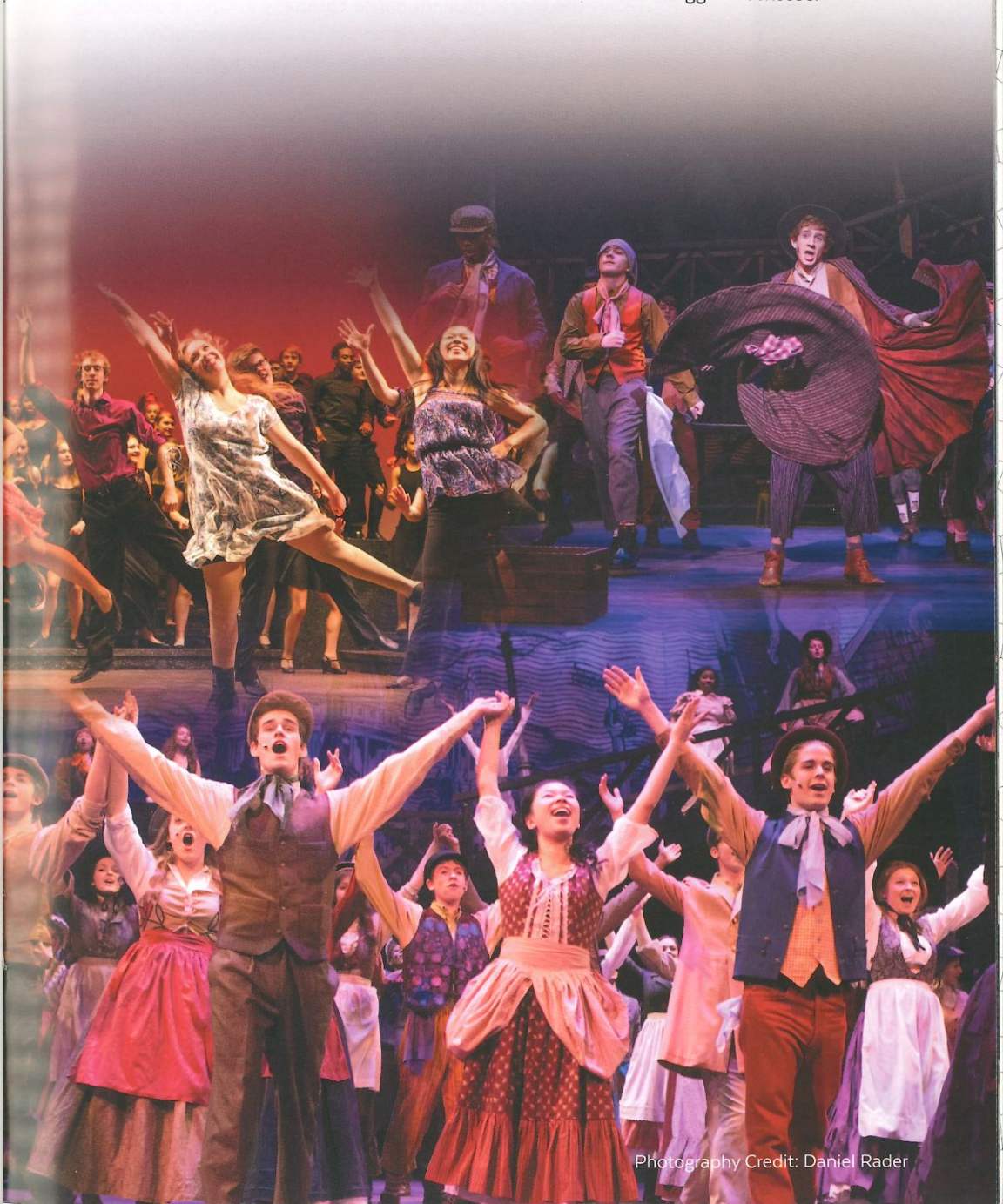
Elana Elmore

Christian Johnson

**DANCERS:**

Taylor Thornburg

Maggie Weckesser



# DAYTON CONTEMPORARY DANCE COMPANY

The world-renowned Dayton Contemporary Dance Company (DCDC) is the oldest modern dance company in Ohio. Founded in 1968, DCDC is known for its extraordinary artistic execution, dance precision, and story-telling through dance art of international standard. Having the world's largest repertoire of classic works by African-American choreographers, this company continues to celebrate dance art around the world. Most recently DCDC performed in Suzhou, China for the opening of the University of Dayton's China Institute. In 2009 DCDC Executive Director Ro Nita Hawes-Saunders initiated a new business operations model with area universities beginning with the University of Dayton, Central State University, and most recently Wright State University. These partnerships have proven mutually beneficial in strengthening the region's artistic influence. Artistic Director Debbie Blunden-Diggs continues the company's long legacy with fresh new dance works by top choreographers.



**DEBBIE BLUNDEN-DIGGS** is beginning her 8<sup>th</sup> season as Artistic Director of the Dayton Contemporary Dance Company. For over 20 years Debbie performed with the company, appearing in most of the company's repertoire and establishing herself as a formidable artist. She is also an accomplished choreographer, creating works for the company that have

become part of the company's artistic blueprint. Her notable works include *Configurations*, *Kaleidoscope*, *Fragments*, *In My Father's House*, and *Traffic*. Blunden-Diggs has also served as the company's Associate Artistic Director and Deputy Director for Arts and Operations. In addition to her role as Artistic Director of DCDC, Debbie is an adjunct professor at the University of Dayton in the Theatre department.

*Thank you, Miriam, for your generous and steadfast support of the arts that allows our community to thrive as an arts community that boasts inclusion for ALL!!*

- Debbie Blunden-Diggs  
Artistic Director





**ARTISTIC DIRECTOR:**

Debbie Blunden-Diggs

**EXECUTIVE DIRECTOR:**

Ro Nita Hawes-Saunders

**ASSOCIATE ARTISTIC  
DIRECTOR:**

Crystal Michelle

**DANCER ARTISTS:**

Devin Baker

Alexis Britford

Kayla Leanne Gantt

Michael Green

Qarriane Blayr

Quentin Apollo Vaughn

Sledge

Demetrius Tabron

Sheri "Sparkle" Williams

**CHOREOGRAPHY:**

Crystal Michelle

**COSTUMING:**

Ayn Wood



**CRYSTAL MICHELLE** is a choreographer, intermedia artist, and Associate Artistic Director of Dayton Contemporary Dance Company (DCDC). Recognized in 2014 as an Ohio Arts Council Individual Excellence award winner, Crystal holds an MFA in Dance from The Ohio State University (OSU) and a BFA in Dance Performance from Southern Methodist University in Dallas, TX. In 2010 she received the Josie Award, recognizing individual excellence in dance performance. This year Crystal is proud to be chosen as a member of the Association of Performing Arts Presenters Leadership Fellows Cohort, a distinguished group of emerging artists and presenters across the nation.



# BACH SOCIETY OF DAYTON

The Bach Society of Dayton was formed in 2002 by a core group of choral singers from the former Dayton Bach Society, which performed from 1974 to 2002, with a focus on early music performance and the music of J. S. Bach. John Neely, who was asked to guest conduct the first concert, became their music director from the very start, and R. Alan Kimbrough has been their accompanist throughout its history. Since 2002, the organization has established a reputation for artistic collaboration and inspiring performances of the greatest classical works for chorus and orchestra, including Mozart's *Requiem* and *Grand Mass in C Minor*, and J. S. Bach's *Magnificat*, *St. John Passion*, *St. Matthew Passion*, and *Mass in B Minor*.



**JOHN NEELY** has been Music Director of the Bach Society of Dayton since its inception in 2002. For the past 34 years he has served as Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. He has taught in the music departments of Washington and Jefferson College, Washington, Pennsylvania; and Mt. Union College,

Alliance, Ohio. John Neely has been Dean of the Canton and Dayton Chapters of the American Guild of Organists and was national president of the Presbyterian Association of Musicians. He is recognized nationally as an organ recitalist, conductor, and choral clinician.

*Thank you, Miriam, for your generosity and vision of inclusiveness that enables the Foundation to support worthy Dayton arts organizations, both large and small, and which has been instrumental in helping the Bach Society to survive, collaborate, and grow every year.*

- John Neely  
Music Director

*Bach*  
SOCIETY of DAYTON



**MUSIC DIRECTOR:**

John Neely

**SOPRANO:**

Carla Ballou

Jennifer Blacklidge

Barbara Campbell

Kay Cherry

Barbara Colaner

Joan Crafton

Susan Cromer

Sharon Kohnle

Rachel Lammi

Karen Linaberry

Elaine Morris Roberts

Connie Palmus

Amy Potter

Donna Reece

Cathy Renfrow

Shirley Richardson-McCourt

Lydia Schweizer

Faye Seifrit

Elizabeth Weibel

Mary Ann Woods

**ALTO:**

Cynthia Bertleff

Kim Bostic

Madelyn Callender

Willow Cliffswallow

Pamela Cooper-Servaites

Helen Cripe

Carla J. H. Drye

Peg Holland

Greta Holt

Ann Holzer

Sharon Norton

Barbara Piatt

Pam Rauch

Mary Beth Rodes

Barbara Schramm

Mary Tymeson

Sara Vice

**TENOR:**

Fred Bartenstein

Todd Berry

Craig Boman

Joe Codispoti

Marc Georgin

Thom Meyer

William Miller

Christopher Oldstone-Moore

Kevin Samblanet

Jerome Servaites

William Spohn

**BASS:**

Michael Bates

Erick Beaven

Gary Blacklidge

Cullen Bower

Marc Fleischauer

David Grupe

John Gummel

Lew Hann

Dick Hattershire

Larry Hollar

Alan Kimbrough

Steve Makovec

Dan Minneman

David Jon Priebe

Dave Roderick

Paul Schweizer

Wayne Shaw

Mark Spencer

John Stengel



Photography Credit: James DeYoung and Laurana Wong

# WHO IS THE NEXT MIRIAM?

Over the past 50 years, Miriam Rosenthal's passion for the arts has enriched generations of performers and audiences. Who will inspire the next generation?

Each of us has the capacity to help build and sustain our community. Together we can ensure an environment in which the arts will not just survive, but thrive.

In 1965, The Miriam Rosenthal Foundation was created to help our community provide long-term financial support for the arts. We urge you to continue to pay it forward by using the envelope in this program or by visiting:

[MiriamRosenthalFoundation.org](http://MiriamRosenthalFoundation.org)

Like Miriam, we can each leave a legacy on which future generations may build. Your contribution is an investment in that legacy.

Thank you.





**MIRIAM ROSENTHAL FOUNDATION  
FOR THE ARTS BOARD**

Richard C. McCauley, *Chairman*

Mrs. Gayle B. Price, *Vice-Chairman*

Richard F. Carlile, *Secretary*

David M. Berry

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Cathy Ponitz

Scott A. Spears

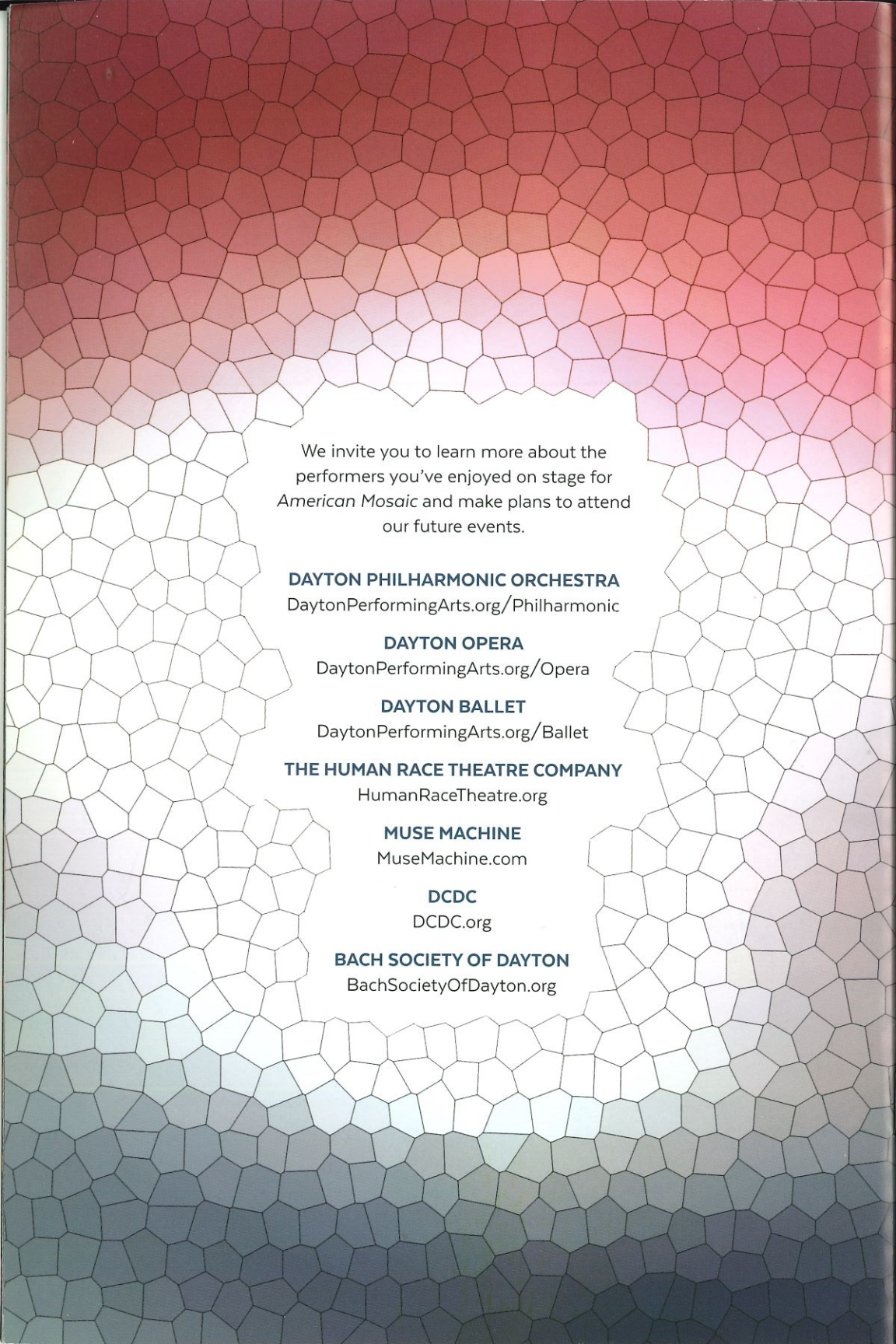
**SPECIAL THANKS**

to these Miriam Rosenthal Foundation  
promotional partners:

Alpha Media

Cox Media Group Ohio

iHeartMedia



We invite you to learn more about the performers you've enjoyed on stage for *American Mosaic* and make plans to attend our future events.

**DAYTON PHILHARMONIC ORCHESTRA**

[DaytonPerformingArts.org/Philharmonic](http://DaytonPerformingArts.org/Philharmonic)

**DAYTON OPERA**

[DaytonPerformingArts.org/Opera](http://DaytonPerformingArts.org/Opera)

**DAYTON BALLET**

[DaytonPerformingArts.org/Ballet](http://DaytonPerformingArts.org/Ballet)

**THE HUMAN RACE THEATRE COMPANY**

[HumanRaceTheatre.org](http://HumanRaceTheatre.org)

**MUSE MACHINE**

[MuseMachine.com](http://MuseMachine.com)

**DCDC**

[DCDC.org](http://DCDC.org)

**BACH SOCIETY OF DAYTON**

[BachSocietyOfDayton.org](http://BachSocietyOfDayton.org)