

DANA WHITESIDE

baritone

Baritone DANA WHITESIDE has appeared as soloist in numerous oratorio and orchestral works including the Boston premiere of Kurt Weill's *"The Prophets"* from *The Eternal Road*, and in the Bach *"Saint John Passion"* and *"Mass in B Minor,"* as well as the Boston premiere of John Harbison's *"Supper at Emaus with the Cantata Singers."* In addition, he has appeared as soloist in Brahms' *"Ein Deutsches Requiem,"* Bach's *"Christ lag in Todesbanden,"* and Handel's *"Alexander's Feast,"* Beethoven's *Ninth Symphony* and *Mass in C,* Carl Orff's *"Carmina Burana,"* Benjamin Britten's *"Cantata Misericordium,"* as well as Stravinsky's *"Pulcinella,"* and Bach's *Christmas Oratorio and Cantata 82 ("Ich habe genug").*

He has been recognized for his singing of "dignity and sensitive phrasing" (*Boston Classical Review*) and possessing "speaking voice as sonorous as his fine baritone" (*Opera News*), "noble and resonant throughout" (*Washington Post*). Roles in works for concert/stage have included *Time* in the Boston premiere of John Harbison's *"Winter's Tale"* with the Boston Modern Orchestra Project; and, with Emmanuel Music, the role of *Carl Magus* in Stephen Sondheim's *"A Little Night Music."*

Mr. Whiteside began private vocal study at the Longy School of Music with Dorothea Brinkmann and went on to further studies at the New England Conservatory of Music under the tutelage of Susan Clickner (voice) and John Moriarty (opera), as well as work with Phyllis Curtin at the Tanglewood Music Center.

An avid recitalist, Mr. Whiteside has offered a wide range of programs. He's appeared with Musicians of the Old Post Road as well as at Boston's French Library/Société Française, and with the Florestan Recital Project. He has performed at the University of Oregon and Boston University in such offerings as Schumann's *"Liederkreis,"* op. 39, Samuel Barber's *"Despite & Still,"* Beethoven's *"An die ferne Geliebte,"* John Musto's *"Shadow of the Blues: Songs to Texts of Langston Hughes,"* Ernest Chausson's *Serres Chaudes,* and Aaron Copland's *"Songs on Texts of Emily Dickinson."* Recent recitals have featured programs on themes of French Cabaret, the works of William Shakespeare, and songs inspired by the beauty of Venice.

Among the highlights of recent seasons were performances with Boston Baroque in *"The Magic Flute" (Speaker)* and Claudio Monteverdi's *"Vespers of 1610";* the role of *Phoebus* in Bach's *"The Contest Between Phoebus and Pan"* with Emmanuel Music; *"Carmina Burana"* with the Worcester Chorus at Mechanics Hall; the Verdi *Requiem* with Nashoba Valley Chorale Society; *"Elijah's Angel"* with the New England Philharmonic; and Ralph Vaughan Williams *"Sea Symphony"* with the Washington Chorus at the Kennedy Center for the Performing Arts .

