YOUNGSTOWN STATE UNIVERSITY

College of Fine and Performing Arts

Performing Arts Series

2009-2010 Season Events

PART I - FALL

YSU Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

present

The 12th Annual

Dana School of Music
Vocal Performance Clinic
YSU

Gala Performance

Bliss Recital Hall
Youngstown State University
Saturday - August 8, 2009
7:00 PM

Program

Ching-a-ring Chaw — Minstrel Song Arr. Irving Fine
Keep Your Lamps — Spiritual Arr. Victor Johnson
Silence My Soul — Francisco F. Feliciano
He'll Make a Way — Byron Smith

Dr. Hae-Jong Lee, conductor
Joo-Hwa Lee, piano

Joshua — George Frideric Handel
O Had I Jubal's Lyre
Rayna Brooks

Cara e dolce — Alessandro Scarlatti
Lauren Corcoran

Eliza Jane — Jay Althouse
Ian Dunlap

Lasciatemi morire — Claudio Monteverdi
Arielle Green

Orpheus with His Lute — William Schuman
Victoria Lubonovich

Amarilli, mia bella — Guilio Caccini
Tyler Mihalson

Caro mio ben — Giuseppe Giordani
Sean O'Hare

Danza, danza fanciulla gentile — Francesco Durante
Nicole Slaven

Lass with the Delicate Air — Thomas Augustine Arne
Chelsea Wolfe

Sweeter than Roses — Henry Purcell
Alexandra Patterson

~Intermission~

West Side Story — Leonard Bernstein
Tonight
Daniel Catello

Martin Guerre — Claude-Martin Schönberg
How Many Tears?
Fiona Kelly

Les Misérables — Claude-Martin Schönberg
Caste on a Cloud
Maria Kenner

Les Misérables — Claude-Martin Schönberg
Bring Him Home
Brendan O'Hara

The Little Mermaid — Alan Menken

Les Poisson

Gregory Sauline

Chess — Benny Anderson

Someone Else's Story

Emily Schrader

Wicked — Stephen Schwartz

I'm Not That Girl

Allison Turnbull

The Wild Party — Andrew Lippa

I'll Be Here

Denny Monroe

~5 minute break~

Hairspray — music by Marc Shaiman, arranged by Mc Duff

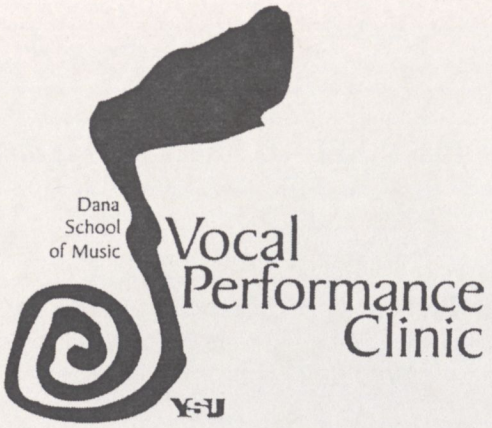
Welcome to the Sixties
Good Morning Baltimore
You Can't Stop the Beat

Soloists: Allison Turnbull, Rayna Brooks, and Nicole Slaven

Music Director: Sara Williams

Choreographers: Carrie Minenok, Natalie Modarelli, & Kayla Wilson

Piano: Joo-Hwa Lee



12th Year Dana Vocal Performance Clinic Faculty & Staff:

Ms. Nancy Andersen-Wolfgang
Dr. Stephen Ausmann
Dr. Dennis Henneman
Dr. Hae-Jong Lee
Ms. Lisa Levinson
Dr. Misook Yun
Ms. Joo-Hwa Lee
Shawna Jones
Alyssa Leith
Carrie Minenok
Natalie Modarelli
Max Pivik
Sara Williams
Kayla Wilson

We would like to express our sincere appreciation to Dr. Crist, Dr. DePoy, Ms. Urmson, and Ms. Ruscitti for all their support and help, and to Giant Eagle and Walmart for their donations.

Announcing
2009 - 2010 University Theater Season

Sept. 10-13, 2009
Second Stage Black Box Production
HOW I LEARNED TO DRIVE *(comic drama)*
By Paula Vogel
Bliss Hall - Spotlight Theater

Oct. 1-4, 9-11, 2009
AROUND THE WORLD IN 80 DAYS *(comedy)*
By Mark Brown, Adapted from the novel by Jules Verne
Bliss Hall - Spotlight Theater

Nov. 12-15, 20-22, 2009
THE BAKER'S WIFE *(musical)*
Book by Joseph Stein / Music and Lyrics by Stephen Schwartz
Based on the film La Femme de Boulanger
by Marcel Pagnol and Jean Giono
Bliss Hall - Ford Theater

Jan. 28-31, 2010
Second Stage Black Box Production
THE SHAPE OF THINGS *(drama)*
By Neil LaBute
Bliss Hall - Spotlight Theater

Feb. 18-21, 26-28, 2010
AS YOU LIKE IT *(comedy)*
By William Shakespeare
Bliss Hall - Ford Theater

March 25-28, April 1-3, 2010
THE CRIPPLE OF INISHMAAN *(comic drama)*
By Martin McDonagh
Bliss Hall - Spotlight Theater

April 9-11, 16-18, 2010
THE MIKADO *(opera)*
Book by W. S. Gilbert / Music by Arthur Sullivan
Bliss Hall - Ford Theater

April 29, 30 & May 1, 2010
YSU DANCE ENSEMBLE *(dance concert)*
Produced by Christine Cobb
Bliss Hall - Ford Theater

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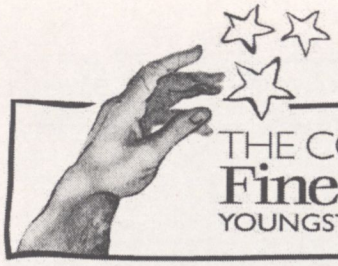

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2009 National Flute Association Convention

August 13-16, New York, NY

Dana Flute Ensemble
Youngstown State University

Dr. Kathryn Thomas Umble, director

Flute Choir Concert
Friday, August 14, 2009

12:00 – 1:00 pm

Dana Flute Ensemble

Kathryn Thomas Umble, conductor

Serenade, Op. 11 — Dag Wiren (1905-1986)
Arr. Shaul Ben-Meir

I. Preludium
II. Andante
III. Scherzo
IV. March

Max Doyle, Double Bass

The Secret of the Golden Flower for Flute Ensemble — David Morgan
World premiere performance

Flight of the Bumble Bee — Nikolai Rimsky-Korsakov (1844-1908)
World premiere performance
Arr. Faustin Jean-Jean

Dana Flute Ensemble with Youngstown State University Flute Studio Alumni

Dana Flute Ensemble

Alyson Collins
Savontae Diggs
Kimberly Gonos
Michelle Gonos
Lindsey Holmes
Heidi Keener
Shanna Kelly
Sarah Kramer
Michelle Murray
Julianna Sabo
Evelyn Silvis
Max Doyle, double bass

Youngstown State University Flute Alumni

performing on this concert

Danielle Frabutt
Bryan Kennard
Adrienne Lehotsky
Pamela Murchison
Emily Voye

The **Dana Flute Ensemble** of Youngstown State University performs a wide variety of compositions, works for the whole ensemble as well as smaller chamber music combinations. The entire flute studio of Dr. Kathryn Thomas Umble takes part in the ensemble and students have the opportunity to perform in different roles, gaining experience on piccolo, alto, and bass flutes, as well as C flute.

Several outstanding works have been written for and premiered by the ensemble, including compositions by Till Meyn, David Morgan, Keith Stiver, and Kent Engelhardt. In 2006 the Dana Flute Ensemble performed at the National Flute Association Convention in Pittsburgh. The ensemble performed a full recital and workshop at the 2005 Ohio Music Education Conference in Cincinnati, OH. The Dana Flute Ensemble presents several concerts a year and performs at the Annual Dana Flute Festival.

The director, **Dr. Kathryn Thomas Umble**, is the Assistant Professor of Flute at the Dana School of Music, Youngstown State University and has served on the faculties of Bowling Green State University and Grove City College. Umble has presented recitals in Europe and throughout the United States, including venues such as Alice Tully Hall and Symphony Space, New York, and the Milhaud Society at the Cleveland Institute of Music with members of the Cleveland Orchestra. Ms. Umble was winner of the 2009 Pittsburgh Concert Society Major Auditions Competition and recently was guest artist in recital with the Aurista Ensemble in New York City. She also performed in recital at the 2008 National Flute Association Convention, was featured guest artist of the Pittsburgh Flute Club, concerto soloist with the Warren Philharmonic Orchestra, and presented recitals in Florida, Cincinnati, Detroit, Nashville, Las Vegas, Kansas City and San Diego.

In addition to performing principal flute with the Warren Philharmonic Orchestra, Umble holds the piccolo position with the Youngstown Symphony Orchestra and has performed principal flute with the Toledo Symphony Orchestra and the Youngstown Symphony Orchestra. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University and was awarded the Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France, which she attended on full-scholarship.

David Morgan is a jazz bassist and composer. He is a member of the Cleveland Jazz Orchestra, and has performed with many leading jazz musicians including Dizzy Gillespie, James Moody, Benny Golson, Cedar Walton, Joe Chambers, Larry Coryell, Bob Brookmeyer, Jim McNeely, and Mose Allison. He has also performed with several orchestras including The Cleveland Orchestra, The Cleveland Pops Orchestra, and the Austin Symphony. The most recent recording of his jazz compositions is The Surprise of BeingLive at Bird land by the Cleveland Jazz Orchestra featuring Joe Lovano. A concert by the Jack Schantz Jazz Unit featuring Ernie Watts of his transcriptions and arrangements of the music of Frank Zappa for the 2003 Award of Achievement from Northern Ohio Live. Dr. Morgan is a 2008 recipients of a New Works: Creation and Presentation" grant from Chamber Music America. The Way of the Sly Man, inspired by the ideas of the Greek-Armenian mystic G.I. Gurdjieff, will be premiered in October 2009. The American Wind Symphony Orchestra recently commissioned two pieces, Reflections and Mediations (2007) for clarinet and wind ensemble, and The Art of Seven (2008). His Romance for Flute and Strings and Three Vignettes for Alto Saxophone and Orchestra are recorded by Centaur Records. More information is available from his website (davemorgan.com). Morgan is Associate Professor of Jazz Studies and Double Bass at Youngstown State University.

The Secret of the Golden Flower is an ancient esoteric treatise that was transmitted orally before being recorded on a series of wooden tablets in the eighth century. One of the central ideas of this treatise is action in non-action, letting psychic processes occur without interference from the consciousness. I have found this principle to be a key to the creative process. Especially for those of us who teach music, it can be difficult to switch gears from the analytical and quantifiable to the creative space in which music is actually composed. One must ignore all of the little voices in the brain and suspend judgment of what flows forth.

This piece grows from the simple pentatonic theme initially stated by the cello. Various musical styles evocative of the Silk Road are alluded to as the piece progresses. These allusions symbolize the migration of the Golden Flower treatise from Persia to China.

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Flute Studio Events

FALL TERM 2009

Sunday, September 6	Guest Artist Recital at University of Dayton Kathryn Thomas Umble, flute Francois Fowler, guitar 2:00 pm
Sunday, September 27	Guest Artist Recital at Pennsylvania State University Kathryn Thomas Umble, flute Francois Fowler, guitar 2:00 pm
Thursday, October 29	Faculty Artist Recital Kathryn Thomas Umble, flute Francois Fowler, guitar 8:00 pm, Bliss Recital Hall, YSU
Monday, November 9	Dana Flute Studio Recital 8:00 pm, Bliss Recital Hall, YSU
Tuesday, November 17	Dana Flute Ensemble Concert Kathryn Thomas Umble, director 6:00 pm, Bliss Recital Hall, YSU

SPRING TERM 2010

Saturday, February 20	Dana Flute Festival Youngstown State University For information, call 330-941-1831 Kathryn Thomas Umble, coordinator kaumble@ysu.edu
Monday, March 29	Dana Flute Studio Recital 8:00 pm, Bliss Recital Hall, YSU
Tuesday, April 13	Dana Flute Ensemble Concert Kathryn Thomas Umble, director 6:00 pm, Bliss Recital Hall, YSU

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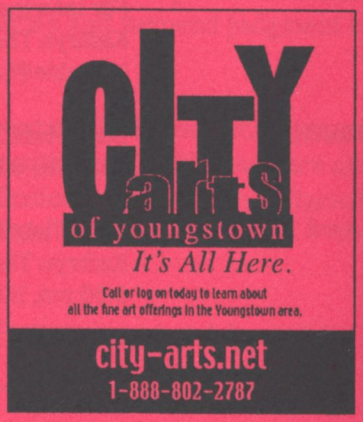
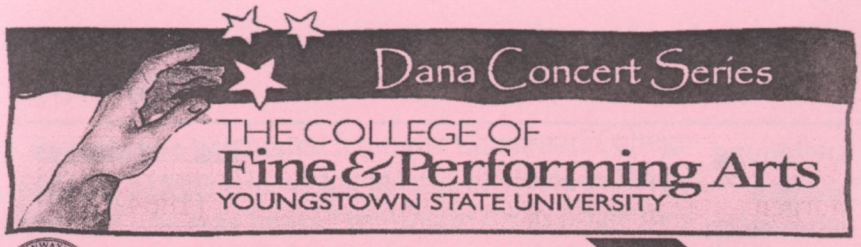




THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Guest Artist Recital

Kelly Hutchinson, Soprano

Diane Yazvac, piano

Bliss Recital Hall
Monday, August 31, 2009
8:00 p.m.

Program

Zueignung — Richard Strauss (1864-1949)
Morgen
Allerseelen

Cantata — John Carter (1937-unknown)

I. Prelude
II. Peter go ring dem bells
III. Sometimes I feel like a motherless child
IV. Let us break bread together
V. Ride on King Jesus

Leise, leise fromme weise- *Der Freischütz* — Carl Maria von Weber (1786-1826)

Il est doux, il est bon- *Hérodiade* — Jules Massenet (1842-1912)

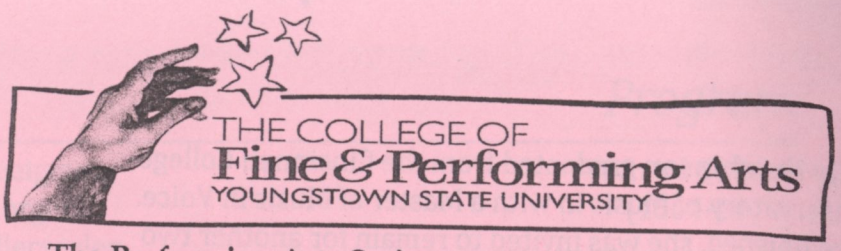
Senza mamma- *Suor Angelica* — Giacomo Puccini (1858-1924)
Vissi d'arte- *Tosca*

Ebben? Ne andrò lontana- *La Wally* — Alfredo Catalani (1854-1893)

Un bel di- *Madama Butterfly* — Giacomo Puccini

Kelly Hutchinson graduated from the Cincinnati College-Conservatory of Music in with a Master of Music in Voice. Once finished, she was invited to remain for another two years in the Artist Diploma program in opera. Kelly is the four time recipient of the University Graduate Scholarship as well as a nominee for the Sam Adams award for best performance in the 2005-2006 CCM opera season. She was also a Corbett Scholar. She has also been the recipient of various scholarships and awards from groups including the Wolves Club, Youngstown Opera Guild, Warren Italian Festival, Statesville Friends of Music and McDowell Music Club.

Recently, Kelly performed the role of Fiordiligi at the Opera Festival in Lucca, Italy. She also presented several scenes from Madama Butterfly. After a successful run as Madame de Rosemonde in Conrad Susa's newly released opera *The Dangerous Liaisons,* Ms. Hutchinson covered the roles of Brünnhilde and Sieglinde for a concert of Richard Wagner's best-loved operatic scenes. Ms. Hutchinson has also performed regularly with the College-Conservatory of Music Philharmonia and combined choirs. These works include *Mša Glagolskaja* by Leoš Janáček and Amelia from Verdi's *Un Ballo in Maschera* for a concert of scenes of the composer's work. Kelly also performed with the Grandin Festival where she presented Chausson's *Chanson Perpétuelle* under the coaching tutelage of David Gordon. Active on the operatic stage, Kelly has recently performed Lady Billows in Britten's *Albert Herring* and Ghita in Zemlinsky's *Der Zwerg.* Currently, Kelly is working on *Don Giovanni* with Capital Opera and is enjoying an active recital schedule.



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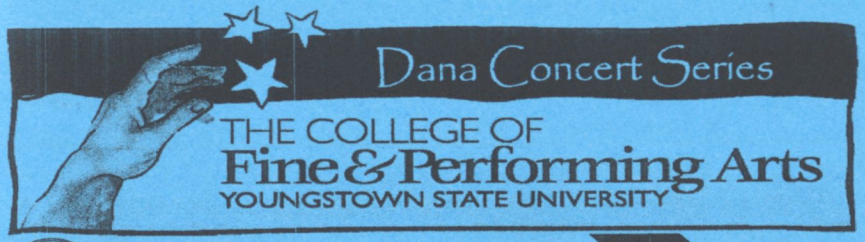


THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

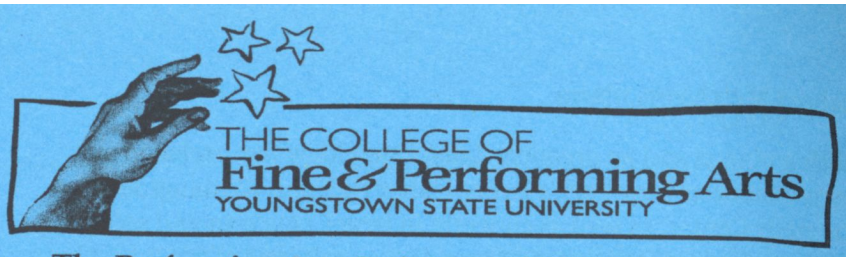
Presents

Guest Artist Recital

featuring:

Zahari Metchkov, Piano

Bliss Recital Hall
Tuesday, September 8, 2009
8:00 p.m.



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THE DANA SCHOOL OF MUSIC
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140th Anniversary

Presents

YSU WIND ENSEMBLE

Live in the Warren Amphitheatre

A Musical Celebration of the 140th Anniversary of the Dana Musical Institute/Dana School of Music

Stephen L. Gage, conductor
Donald P. Linn, conductor
Brian T. Harris, graduate conductor
David Blon, graduate conductor

Warren Amphitheatre, Downtown Warren
Wednesday - September 9, 2009
7:00 p.m.

Program

YSU WIND ENSEMBLE
Stephen L. Gage, Conductor

National Emblem March — E.E. Bagley

National Anthem: A Love Song for our Country — arr. Jack Stamp

Deidra Nuss, mezzo soprano

American Salute — Morton Gould

Brian Harris, conductor

March Grandioso — Roland Seitz

The Symphonic Gershwin — arr. Warren Barker

David Blon, conductor

Sousa! — arr. Warren Barker

John Williams: Evening at the Pops — arr. Warren Barker

Donald Linn, conductor

Malaguena — Eduardo Lecouna/arr. Nestico

Armed Forces Salute — arr. Robert Lowden

Stars and Stripes Forever — John Philip Sousa

YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE
Fall Semester 2009 Stephen L. Gage, Conductor

Flute/Piccolo
Kimberly Gonos, Apollo, PA
Heidi Keener, Bristolville
Shanna Kelly, Butler, PA
Becca Porter, Liberty
Julianna Sabo, Mentor *
Evy Silvis, Sarver, PA

Oboe/English Horn
Sarah Baker, Howland *
Sierra McCourvey, Howland
Kimberly Myers, Masury

Bassoon/Contrabassoon
Deidra Nuss, Cortland *
Melissa O'Connor, Austintown

Clarinet/Bass Clarinet
David Amos, Mentor
Nicole Angelilli, Poland
Gianna Colella, West Middlesex, PA
Derek Emch, Hubbard
Patrick Fulton, Cranberry Twp, PA *
Chris Nutter, Cranberry Twp, PA
Giovanna Pinto, Ford City, PA
Carol Ann Smolka, Liberty
Cody Williamson, Wintersville

Saxophone
Alaina Felgar, Beloit
Greta Johnson,Pelican Rapids, MN*#
Aaron Lockhart, Fairport, NY
Joseph Scheller, Apollo, PA

Horn
Stephen Cline, Painesville Twp.
Chelsey Downing, Cranberry Twp, PA
Leanne Groll, Peters Twp.
Deborah McDowell, Olean, NY *
Nicole Pettenati, Champion

Trumpet
Timothy Daniels, N. Huntingdon, PA
David Gardner, Willard *
David Gruver, Austintown
John Jerasa, New Castle, PA
Frederick Moose, Volant, PA
Ginny Ulbricht, Warren

Tenor Trombone
Joseph Gibson, Masury
Brian Harris, Derry, PA #
J. Gregory Moose, Volant, PA *
Alex Snyder, West Chester

Bass Trombone
Greg Bibri, Cranberry Twp, PA

Euphonium
Andrew Barnes, Baltimore, MD * #
Stephanie Presutti, Beaver, PA

Tuba/String Bass
Matthew Craig, Austintown *
D.J. DePanecis, Niles
Tim Wilderoder, New Brighton, PA

Piano/Synthesizer
Shawn Baran, Austintown

Percussion
David Blon, North Huntingdon, PA #
Daniel Danch, New Wilmington, PA
Matthew Hayes, Coshocton
Dylan Kollat, Milton, OH
Kevin Rabold, Pittsburgh, PA *
Robert Young, Austintown

This ensemble is listed alphabetically to reinforce the importance of each member to the group.

Key: # - Graduate Student * -- Section Leader

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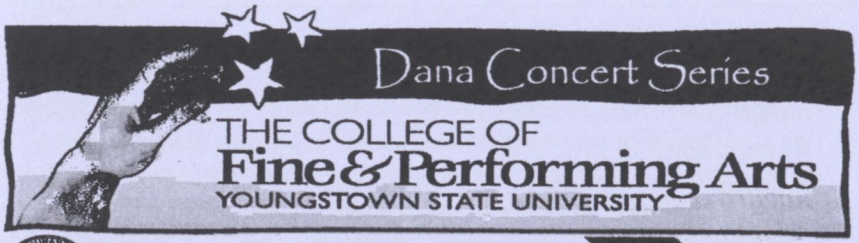

THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

Presents

Faculty Artist Recital

featuring:

Brian Kiser, tuba
Jack Ciarniello, piano

with Mark Burroughs, tuba

Dana at DeYor
Ford Family Recital Hall at the Eleanor
Beecher Flad Pavilion
Sunday - September 13, 2009
7:00 p.m.

Program

Sonate — Henry Ecclés (1670-1742)
- *Largo*
- *Allegro con spirit*
- *Adagio*
- *Presto*

The Morning Song — Roger Kellaway (b. 1939)

I Shall Buy a Black Horse — Czech folk song, Adapted by Jerry Owen (b. 1944)

Roundabouts — Mike Forbes (b. 1973)
- Allegro ma non troppo
- Adagio con espressivo
- Allegro con spirito
- Allegro moderato
- Lento
- Allegro spiritoso

with Mark Burroughs

INTERMISSION

Sonate — Zoltán Gárdonyi (1906-1986)
- Allegro moderato
- Lento
- Poco Allegro

Clouds — Dave Ihlenfeld

Fantasie and Variations on The Carnival of Venice — Jean-Baptiste Arban (1825-1889), Arr. Richard Domek

Performers

Mark Burroughs began work on an Artist Diploma at the Mary Pappert School of Music at Duquesne University in August of 2008. He serves as the tuba graduate assistant to Craig Knox, as well as assisting Dr. Paul Doerksen with the brass methods course. He has earned both a Bachelors of Music Education and a Masters in Music from the Jacobs School of Music at Indiana University in Bloomington, Indiana. He has studied privately with Dan Perantoni, Tony Kniffen, Richard White, Brian Kiser and Gil Long.

Mark has performed with the Pittsburgh Symphony Orchestra, Lafayette Symphony Orchestra, Terra Haute Symphony Orchestra, and Columbus Philharmonic Orchestra in Indiana. Mark has performed two tours with the Mr. Jack Daniels Original Silver Cornet Band, as well completing multiple recording sessions for Hal Leonard Publishing at the Airborne Studios of Indianapolis, Indiana. He toured with the original U.S. and Broadway cast of BLAST! in 2000-2001. Mark has substituted with the River City Brass Band. Mark currently lives in Pittsburgh with his wife, Nicole, their two cats Girds and Pie and his Siberian Husky, Juno.

Jack Ciarniello is the owner of TakeNote Productions - a full service multimedia studio located in Youngstown, Ohio. His professional responsibilities include composing and arranging soundtracks for radio and television, as well as creating musical backgrounds for corporate and industrial video presentations. Upon graduation in 1977, he toured extensively for 11 years traveling throughout the U.S., Canada, Puerto Rico, and the Caribbean islands, performing in many different musical venues. In 1989, he took up residence on the East Coast, and began to do musical engineering and production work for fellow composers and musicians. In 1992, Jack re-located to Youngstown, and founded TakeNote Productions to serve the musical composition and arrangement needs of a wide variety of media clientele. TakeNote Productions utilizes the latest in cutting-edge studio technologies, to provide the highest quality products at very competitive rates. Currently, singer/songwriters, radio and television advertising agencies, and charitable organizations depend on TakeNote Productions for high caliber audio engineering and production. The studio also provides live and mobile recordings for schools and universities in the surrounding areas. Jack teaches at Youngstown State University, heading up the Recording Arts program and is currently touring with "The Grecian Keys' (a nationally acclaimed Greek band). He also enjoys performing locally doing solo piano, accompaniment, trio and quartet work, and occasional appearances with the Y.S.O., W.S.O., and Packard Bands.

Dr. Brian Kiser joined the faculty of Youngstown State University in 2005. He maintains a very active career as a performer and clinician. As an active studio musician, he regularly records diverse commercial, educational, and religious musical projects in various Indianapolis area studios, including projects for Hal Leonard Corporation.

Also an active orchestral musician, Dr. Kiser has performed with the Pittsburgh Symphony Orchestra, the Indianapolis Symphony Orchestra, the Malaysian Philharmonic Orchestra (Kuala Lumpur), the Indianapolis Chamber Orchestra, the Youngstown Symphony Orchestra, the Canton Symphony Orchestra and the Warren Philharmonic.

He has also been a regular substitute with the River City Brass Band from Pittsburgh, PA – performing over a hundred concerts in the last three years. Brian has also performed with the Canton Symphony Brass Quintet live on NPR on the program, "Whaddya' Know?" and also for the NFL Hall of Fame Banquet on three separate occasions.

Brian is featured with the Bach 'N Blues 'n Brass on their CD - Dominic Spera presents: American Popular Songbook for Brass Quintet. Dr. Kiser recorded a DVD with the Carmel Brass Choir in 2007. Brian has performed over 250 times in thirty-five states with the Mr. Jack Daniel's Original Silver Cornet Band. Dr. Kiser received his doctorate in music from the prestigious Jacobs School of Music at Indiana University. His principal teachers include Dan Perantoni, Mickey Moore, and Jeff Funderburk. Brian currently lives in Boardman with his wife Candice and their daughter Madelyn.

Dana Concert Series Calendar - Fall 2009

August

Monday, Aug. 31
Guest Artist Recital
Kelly Hutchinson, Soprano
8:00 p.m. • Bliss Recital Hall

September

Tuesday, Sep. 8
Guest Artist Recital
Zahari Metchkov, Piano
8:00 p.m. • Bliss Recital Hall

Wednesday, Sep. 9
Wind Ensemble - 140th Anniversary of
The Dana School Of Music
Stephen Gage, Conductor
7:00 p.m. • Warren Amphitheater

Sunday, Sep. 13
Dana at DeYor $
Dana Chamber Orchestra
4:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Sunday, Sep. 13
Dana at DeYor $
Faculty Artist Recital
Brian Kiser, Tuba
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Sep. 16
Music at Noon
Corinne Morini, Soprano
12:15 p.m. • Butler Institute
Of American Art

Saturday, Sep. 19
YSU Marching Pride
High School Marching Band Invitational
Donald Linn, YSU Marching Pride
Director
4:00 p.m. • Stambaugh Stadium

Wednesday, Sep. 23
Music at Noon
Jazz Combos
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Sep. 23
Percussion Studio Recital
8:00 p.m. • Bliss Hall
Room 2326

Thursday, Sep. 24
Guest Artist Recital
Stephen Aron, Guitar
8:00 p.m. • Bliss Recital Hall

Wednesday, Sep. 30
Music at Noon
Choral Music
12:15 p.m. • Butler Institute of Amer. Art

October

Wednesday, Oct. 7
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Friday, Oct. 9
Guest Artist Faculty Recital
Jack Schantz, Jazz Unit
World Premier Of "The Way Of The Sly
Man"
By David Morgan
8:00 p.m. • Stambaugh Auditorium

Monday, Oct. 12
Dana School Of Music
Open House
Call 330-941-3636 for more info.

Monday, Oct. 12
Dana at DeYor $
YSU Concert Band & Wind Ensemble
"Carter Pann at YSU"
Stephen Gage, Conductor
Carter Pann, Guest Composer/Pianist
8:00 p.m. • Powers Auditorium

Tuesday, Oct. 13
Guest Artist Recital
Sabrina Vlaskalic, Guitar
8:00 p.m. • Bliss Recital Hall

Wednesday, Oct. 14
Music at Noon
YSU Percussion Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Dana Concert Series Calendar - Fall 2009

Wednesday, Oct. 14
City Music Cleveland
Featuring: Conductor David Alan Miller
Soloists: The Pacifica Quartet
8:00 p.m. • Stambaugh Auditorium

Friday, Oct. 16
Corinne Morini Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 18
Dana Vocal Society Recital
4:00 p.m. • Bliss Recital Hall

Monday, Oct. 19
Dana at DeYor $
Fall Choral Concert
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 21
Music at Noon
Jazz Combos
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 21
Faculty Chamber Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 25
YSU Piano Department Recital
3:00 p.m. • Bliss Recital Hall

Monday, Oct. 26
Dana at DeYor $
Dana Symphony Orchestra
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 28
Music at Noon
Tuba/Euphonium Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 28
YSU Percussion Ensemble
8:00 p.m. • Butler North

Thursday, Oct. 29
Faculty Artist Recital
Dana Flute and Guitar Duo
Kathryn Thomas Umble, Flute
Francois Fowler, Guitar
8:00 p.m. • Bliss Recital Hall

Friday, Oct. 30
Misook Yun, Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

November

Monday, Nov. 2
Jazz Ensemble 1
8:00 p.m. • Chestnut Room
Kilcawley Center

Wednesday, Nov. 4
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Room
Kilcawley Center

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Dana Concert Series Calendar - Fall 2009

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room
Kilcawley Center

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church, Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Saturday, Nov. 21
Opera Workshop
7:30 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists:
Caroline Oltmanns,
Dror Biran, James Wilding and
Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall
Room 2326

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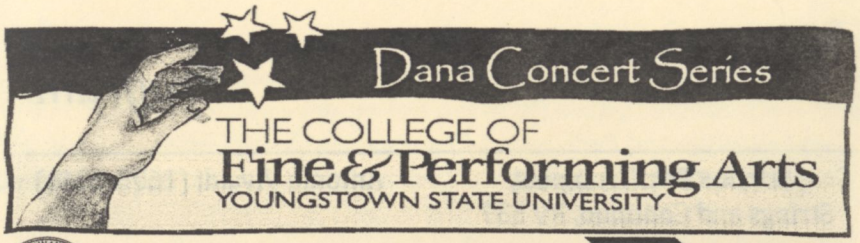

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Dana Chamber Orchestra

Welcome
Bryan DePoy, DM
Dean, College of Fine and Performing Arts

Dana at DeYor
Ford Family Recital Hall at the Eleanor
Beecher Flad Pavilion
Sunday - September 13, 2009
4:00 p.m.

Program

Concerto for Two Trumpets, Strings and Continuo, RV 537 — Antonio Vivaldi (1678-1741)

Allegro
Largo
Allegro

Soloists:
Christopher Krummel
Bryan DePoy

Concerto Grosse in C, Op. 6 Nr. 10 — Arcangelo Corelli (1658-1718)

Preludio-Andante Largo
Allemanda-Allegro
Corrente-Vivace
Allegro
Minuetto-Vivace

Soloists:
Brendan Considine, Karen Considine, Maria Fesz

L'estro Armonico, Concerto in D Minor for Two Violins and Violoncello, Op. 3, No. 11, (RV 565) — Antonio Vivaldi (1678-1741)

Allegro
Adagio Spiccato e Tutti
Allegro
Largo e Spiccato
Allegro

Soloists:
Mariana Szalaj, Justin Jones, James Carney

~~ Intermission ~~

Serenade, Op. 6 — Joseph Suk (1874-1935)

Andante com moto
Allegro ma non troppo e grazioso
Adagio
Allegro giocoso, ma non troppo presto

Rumanian Folk Dances — Bela Bartok (1881-1945)

Jocul Cu Bata
Braul
Pe Loc
Buciumeana
Poarga Romaneasca
Maruntel-Maruntel

Soloist:
Mariana Szalaj

Personnel

Violin
Chelsea Caggiano – Youngstown
Karen Considine – Boardman
Justin Jones – Moundsville, WV
Alvin Lu – Boardman
Steve Rafidi – Boardman
+Mariana Szalaj – Boardman
Haleigh VanHoutte – Olean, NY
Michael Walenciej – Steubenville
Kristi Yazvac – Boardman High School
*Brendan Considine – Youngstown
*Natalie Sahyoun – Boardman

Viola
Hilary Lenton – Boardman
Gia DeAscentis – Boardman
*Jim Dunlap – North Lima

Cello
+James Carney – Wheeling, WV
+Maria Fesz – North Olmsted

Bass
Dan Kalosky – Youngstown
Zack Roush – Boardman

+ Denotes Graduate Student
*** Denotes Guest Artist**

Conductor's Notes:

We are excited to have Dr. Bryan DePoy, our new Dean of the College of Fine and Performing Arts make his Dana School of Music musical debut with our Chamber Orchestra. Along with our most excellent, well know and much appreciated Dr. Chris Krummel, they will certainly kick our season off in flying colors with this afternoon's performance of Vivaldi's two trumpet concerto. On top of being everything a Dean should be Dr. DePoy is also a seasoned performer with extensive experience and a desire to maintain his musical skills. He truly seems to be the type of person that doesn't need to flaunt his own achievements such as degrees from Indiana University, the University of New Mexico and a doctorate in Music Performance from Florida State University; his experience performing with the Memphis Symphony, the Louisiana Philharmonic, the New Mexico Symphony, the New Mexico Brass Quintet and a long list of other very significant performances in a wide genre of trumpeting styles coupled with his extensive educational, editing, and administrative skills...Stop! The list goes on and on. His calm and engaging personality draws one in, speaks for itself and has brought a new charge not only to the Dana School of Music but to our College of Fine and Performing Arts and our entire arts community.

Next we present two contrasting performance styles. The first features master's graduate and Baroque performance expert guest artist Brendan Considine and his talented wife Karen along with our new graduate assistant Maria Fesz in a period performance of this Corelli Concerto Grosso. The second features our concertmaster and second year graduate assistant Mariana Szalaj, senior music education major Justin Jones and our long time principal cellist and second year graduate assistant Jamie Carney in a more contemporary rendition of this Vivaldi Concerto.

We are so happy to have guest artist and Baroque expert Marcelene Mayhall perform with us today. She and good husband Wally need no introduction to our musical community; their stamp on Dana, our music and the community is indelible.

After intermission, we will perform the charming and tuneful Suk Serenade for Strings, a significant string work on par with the Tchaikovsky and Dvorak String Serenades. Concluding our concert will be the Bartok Romanian Folk Dances, a short and popular set of dances with a rousing finish.

Program Notes:

Vivaldi- Concerto for Two Trumpets

As the most influential Italian composer of his era, Vivaldi had a great impact in establishing the mature Baroque concerto. With over 500 instrumental concertos to his name, Vivaldi was a true genius in his use of various forms, scoring, and imaginative conceptions. This is Vivaldi's only concerto featuring trumpets. The material is appropriately flashy and fanfare-like in the outer movements, both of which are marked Allegro and propelled by vigorous rhythmic support from the strings. The trumpets usually play together in the solo passages and add some interesting color to the strings when playing along in the tutti. The central Largo basically serves as a short bridge between the two outer movements; the soloists are not heard, and the strings tread through a series of nonmelodic repeated chords. The third movement dashes forward vigorously and emphatically in triple meter.

Corelli- Concerto Grosse in C

Another Italian composer and violinist, Corelli had an unparalleled influence during his lifetime and for some time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy. Vivaldi had a modest size musical output, containing six collections of instrumental music and a handful of other authentic works, with a virtual restriction to three genres; solo sonata, trio sonata, and concerto. A Concerto Grosso is a type of concerto in which a large group (the "ripieno" or "concerto grosso") alternates with a smaller solo group (the "concertino"). Corelli wrote 12 Concerti Grossi (in the collection of Op. 6). They are a prime example of the Baroque style of this type of concerto, featuring a solo group of 2 violins and cello.

Vivaldi- Concerto for Two Violins and Cello

Of Vivaldi's large number of concertos (over 500) , there are about 30 multiple concertos, in which three or more soloists participate. Vivaldi's Op. 3 set of 12 concerti, entitled L'estro armonico ("Harmonious Inspiration"), was enormously influential all over Europe. Op. 3, No. 11 is one of the more interesting of a fascinating set, offering a unique structure and passionate music to fill it. The soloists open the first movement by themselves, with the two violins playing in unison alongside a choppy rhythm in the cello. The violins eventually liberate themselves enough from the rhythm to introduce a melody, which is then taken up by the cello over the continuo. Three bars of Adagio form a small interlude before one of the few full-blown fugues in Vivaldi's instrumental output. A solo violin dominates the second-movement Largo, as the simple ritornello form Vivaldi uses gives over most of the movement to its passionate lament. The finale once again begins with the soloists before introducing the orchestra in another ritornello form. Exhilarating virtuosity is demanded from all three soloists as they propel this concerto to a decisive conclusion.

Program Notes: (Cont.)

Suk- Serenade

Suk was a Czech composer and violinist. He studied at the Prague Conservatory from 1885 to 1892, where he was a pupil of Antonin Dvorak (he also married Dvorak's daughter). He formed the Czech Quartet with three of his fellow students and played second violin with them for most of his life. Suk's early works show the influence of Dvorak and Brahms. (Dvorak's influence is definitely marked in this Serenade in Eb written in 1896). Like his teacher Dvorak, he was most at home with instrumental music and his central achievement was in orchestral compositions. The high point of his early orchestral writing is this Serenade for Strings, Op. 6. This piece was published on Brahms's recommendation and by the turn of the century Suk was regarded, with Novák, as the leading composer of the modern Czech school. His works became a bridge between a harmonious order in the nationalism of nineteenth-century music and the atonality of the twentieth century.

Bartok- Rumanian Folk Dances

1. Joc cu bata (Dance with sticks)
2. Braul (Sash dance)
3. Pe loc (In one spot)
4. Buciumeana (Horn dance)
5. Poarga Romaneasca (Rumanian Polka)
6. Maruntel (Quick dance)

Bartok is considered, along with Franz Liszt, as Hungary's greatest composer of all time. He was also an avid ethnomusicologist and pianist. Although he earned his living mainly from teaching and playing the piano and was a relentless collector and analyst of folk music, Bartok is recognized today principally as a composer. His mature works were, however, highly influenced by his ethnomusicological studies, particularly those of Hungarian, Rumanian and Slovak peasant music. Bartok was particularly drawn to the Rumanian folk traditions because he felt that the Rumanian groups had been more isolated from outside influences and were therefore more authentic. This set of six dances was originally written for piano in 1915, arranged for violin and piano the next year, and for salon orchestra in 1917. The first dance comes from Transylvania. The second (Sash dance) refers to a cloth belt worn by men or women and is from Egres, the district of Torontal. The third is a difficult dance done in one place and is introduced by a drone-like pattern in the strings. The fourth dance is also from Transylvania and gives the beautiful nostalgic melody first to a solo violin, with the rest of the strings joining in the second time. The fifth dance is a children's dance/game. The sixth dance actually consists of two Maruntels played in quick succession. They hail from the Beleyes district of Bihar on the border between Hungary and Transylvania.

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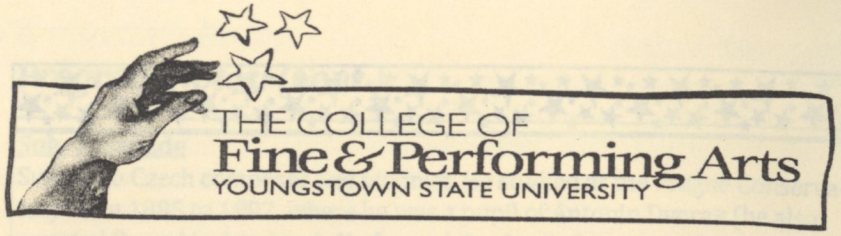

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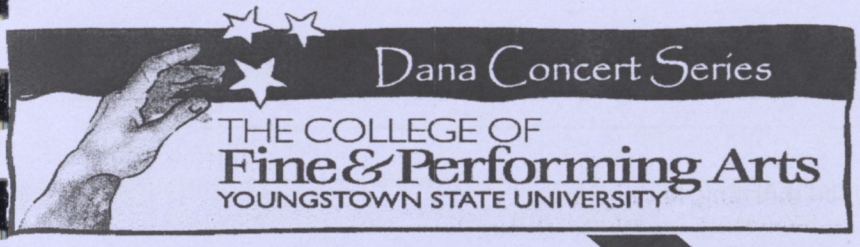


THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

The Music at Noon Concert Series
Presents

American Song

Corinne Morini , soprano

Anthony Ruggiero, piano

Butler Institute of American Art
Wednesday - September 16, 2009
12:15 p.m.

Program

Six poems of Emily Dickinson — John Duke (1899-1994)
- Good morning, Midnight, No.1
- Let down the bars, Oh Death, No. 3
- Bee! I'm expecting you!, No. 6

The Ballad of Baby Doe — Douglas Moore (1893-1969)
- Dearest Mama

Four Dickinson Songs: Will There Really be a Morning? — Lori Laitman (1955-)
- I'm Nobody, No. 2
- If I..., No. 4

Street Scene — Kurt Weill (1900-1950)
- What Good Would the Moon Be?

Once I Was — Ricky Ian Gordon (1956-)

This Moment — John Bucchino

Candide — Leonard Bernstein (1918-1990)
- Glitter and Be Gay

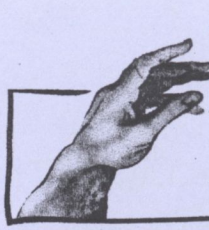
Performer Bio

Soprano, Corinne Morini currently resides in Ellwood City, PA and teaches as an adjunct Professor of Voice at the Dana School of Music, Youngstown State University. Corinne earned a BM in vocal performance from Youngstown State University and a MM in vocal pedagogy from the New England Conservatory in Boston, MA. Furthering her training, Corinne studied at the AIMS Opera Studio in Graz, Austria, the Goethe Institute in Goettingen, Germany, the Aspen Music Festival in Colorado, and completed her training as a Certified Master Teacher for the Estill Voice Training Systems.

Corinne can currently be heard in the ensembles of the Pittsburgh Opera and Opera Theater Pittsburgh. Operatic roles include Zerlina in *Don Giovanni,* Adina in *L'Elisir d'amore,* Romilda in *Xerxes,* Giannetta in *The Gondoliers,* the Mother in *Amahl and the Night Visitors,* Papagena in *The Magic Flute,* Goldilocks in *Goldilocks and the Three Bears*, and Celie in *Signor Deluso.*

As a concert soloist, Corinne appeared in Handel's *Messiah* at the Blessed Sacrament church in Warren, Ohio and is a regular soloist with the W.D Packard Band. Corinne has also been featured with the Seraphim Choir and Festival Orchestra including Bach's *Weihnachts Oratorium,* Schubert's *Mass in C Major*, Vaughan Williams' *Dona Nobis Pacem* and *Serenade to Music.* Corinne has had the honor of premiering the new vocal works of Jamie Wilding including two settings of William Blake poetry and a new song cycle to be premiered this fall.

Corinne is an active recitalist and guest artist throughout Eastern Ohio and Western PA. She is a two-time semi-finalist in the Orpheus Competition and this summer appeared as Norina in Donizetti's *Don Pasquale* for the re-opening of the Pierce Opera House of Sharpsville, PA. Alongside her busy teaching and singing schedule Corinne also serves as a teaching artist with the SMARTS' Center of Youngstown's Creating Original Opera program.



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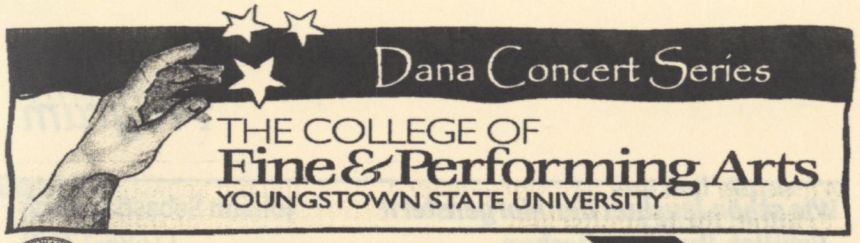

THE DANA SCHOOL OF MUSIC
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140th Anniversary

Presents

Senior Voice Recital

of

Sara Williams

Accompanied by:
Meleah Backhaus, piano
Ben Dague, guitar
Chris Rodack, baritone
Natalie Modarelli and Kayla Wilson, sopranos

This Senior Recital is Presented in Fulfillment of a Bachelor's degree in Music Education

Bliss Recital Hall
Sunday - September 20, 2009
2:00 p.m.

Program

Wie schön leuchtet der Morgenstern — Johann Sebastian Bach (1685-1750)

Erfüllet, ihr himmlischen, göttlichen Flammen

Fill, you divine flames of heaven,
The faithful hearts that long for you
The souls feel the most powerful urges
Of the most passionate love
And taste on earth the heavenly pleasure.

Nuit d'Espagne — Jules Massenet (1842-1912)

The air is balmy,
The night is serene,
And my soul is full
Of joyous thoughts;
Come! My beloved!
This is the moment of love!

Into the deep woods,
Where the flowers sleep,
Where the springs are singing;
Let us go quickly!
Look, the moon is bright,
And smiling in the sky!

Prying eyes
Are no longer to be feared
Come! My beloved!
The night covers your blushing face!
The night is serene
Calm my heart!
Come! My beloved!
It is the hour of love!

In the dark blue sky
The pale stars
Cast off their veils
To see you pass by,
Come! My beloved!
This is the moment of love!

I saw, half open
Your gauzy curtain
You hear me, cruel one,
And you do not come!
Look, the path is dark
Under the intertwined branches!

Gather in their splendor
Your youthful years,
Come! Time is short,
In one day the leaves of spring are shed
The night is serene, calm my heart!
Come, o my beloved!

Villanelle

Eva Dell' Acqua
(1856-1930)

I saw the swift swallow flying
Down to the southland she goes,
Seeking a summer undying,
Where the soft breezes are sighing,
Soon she'll vanish from my sight
But in fancy I will follow,
And my soul goes with the swallow
Through the heavens in its flight, ah!
To the mysterious land! Ah!
But in vain my soul was crying
To follow the same path.

Ständchen

Franz Schubert
(1797-1828)

Quietly through the night my song
Is in the night with you; Stop
From suppression my love and come to me!
The whispering slim treetop roars in the moonlight,
In the moon light;
The enemy is afraid to listen,
Fair feared night.
Do you hear the nightingale calling?
Ah! She pleaded to you, with the sound
Plead for me.
You understand to yearn the bosom,
To know heartbreak, to know heartbreak,
To stir with the silver sound of each
Side of the heart, each side of the heart.
Let them also move the breast,
Hear me, my love! Trembling I wait to be with you eternal!
Come make me happy! Come make me happy, come to make me happy!

Im Frühling Franz Schubert

Quietly I sit on a hill,
The sky is so clear;
The gentle breeze plays in the green valley,
Where, in the early spring sunshine,
I was once, ah! so happy.

Where I walked beside her,
So lovingly and close,
I saw, reflected deep in the dark mountain stream
The beautiful sky, bright and blue,
And her in the heavens.

See how the gaily colored spring already
Appears in bud and blossom;
Not all blossoms are the same to me;
I preferred to pick them from the spray
From which she had picked!

For everything is still as it was,
The flowers and the fields;
The sun shines no less brightly,
And no less invitingly swims in the stream
The sky's blue image.

But will and delusion transform themselves;
And happiness and discord are interchanged;
Love's happiness has fled,
And love alone remains...
Love alas! And sorrow.

Yet if only I were a little bird,
Over there on the meadow slope,
I would stay among the branches here
And sing a sweet song of her
The whole summer long.

Seligkeit

Franz Schubert

Joy without number
Blossom in Heaven's mansion.
Angels and transfigured beings,
As the fathers taught.
Oh I wish I were there, happy forever!

On each one there
A heavenly bride smiles sweetly;
Harps and psalteries sound,
There is dancing and singing!
Oh, I wish I were there,
Happy forever!

I would rather stay here,
If Laura would smile at me
With a glance that would say
That my torments are ended.
In bliss, then, with her
I will stay forever here!

La Promessa

Gioachino Rossini
(1792-1868)

That I could ever cease to love you,
Do not believe it, dear eyes;
Not even as a joke will I deceive you, no.
You were and are my sparks,
And you will be, dear eyes,
The beautiful fire as long as I shall live.

La pastorella delle alpi Gioachino Rossini

I am a young and beautiful shepherdess
Every morning I collect a big basket of fresh fruit and flowers.
The man who is the first to see me at dawn,
When the roses are fresh with dew, comes to my garden
I am a young and beautiful shepherdess.
Every morning I collect a big basket of fresh fruit and flowers.
The man who comes in the nightly horror, I want nothing to do with you, so go away.
Find a path to my hut, says the man
Come here young shepherdess,
His only thought is the flowers she gave him that morning.

The Drowsy Chaperone Greg Morrison
Accident Waiting to Happen (b.1965)

Chris Rodack, Baritone

Show Off Greg Morrison

Natalie Modarelli and Kayla Wilson, sopranos

About the performers

Sara Williams is a senior at Youngstown State University majoring in vocal music education. She is from Beaver, Pennsylvania where she graduated from Beaver Area High School in 2006. While at BHS, Sara participated in band as the drum major, concert choir, show choir, and the PMEA District, Regional, and All-State Choirs. While in high school, she was awarded a Henry Mancini Award for her role as Reno Sweeny in the musical *Anything Goes* in 2006. At YSU, she is in the Dana Chorale, was the president of the Dana Vocal Society, and participated in the musical *How to Succeed in Business Without Really Trying*. She was also seen in YSU's operas as Celie in *Signor Deluso* and Lucy in *The Telephone*. Outside of YSU, Sara has been seen performing in the chorus for Opera Western Reserve including *Rigoletto* and *Madame Butterfly*.

She also performed at the Comtra Theater as Erzulie in *Once on This Island* and Millie in *Thoroughly Modern Millie*. Sara won an award at the 2008 NATS competition in the musical theater category and was awarded the 2009 Tozzi Scholarship from the Youngstown Opera Guild. She has worked in master classes with Kim Steinhauer, Lisa Levinson, and Kelly Hutchinson. Sara currently has her own voice studio and is a teaching artist with the SMARTS Opera Program. She also has taught through the Dana Vocal Performance Clinic and this summer became the new director of the Penn State Beaver Musical Theater Camp. After graduating, Sara hopes to teach music in the public school system and eventually earn a master's degree in vocal pedagogy or education.

Meleah Backhaus earned her Bachelor's of Music in piano performance at Youngstown State University in the spring of 2008. She is currently working to complete her second year of graduate studies in collaborative piano at the University of Akron. At this time she maintains an active private piano studio while working with numerous vocalists from both the Akron and Youngstown areas. Her future goals include a Doctorate in Musical Arts with a focus on vocal coaching.

Ben Dague is in his senior year of a Music Education degree with an emphasis on guitar. During Ben's time at the Dana School of music he has performed with the University Chorus and numerous guitar ensembles. Ben has also performed in many master classes, including classes with Marcin Dylla, Ionna Gandrabur, and Manuel Barrueco. Upon completion of his education degree Ben hopes to pursue a masters in guitar performance.

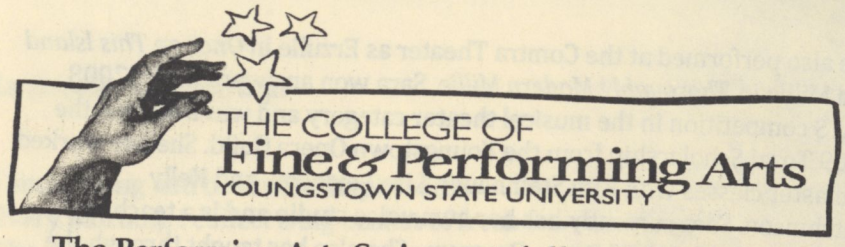
Chris Rodack is a senior music education major with emphasis in saxophone from North Hills, Pennsylvania. He is currently student teaching at North Alleghany. During his time at YSU, he was involved in the University Choir, Dana Chorale, St. Columba Church Choir, and St. Edward's Church Choir and was a member of DVS. Chris played in many of the instrumental ensembles at YSU such as wind ensemble, concert band, jazz band, and saxophone quartet.

Kayla Wilson is a sophomore vocal music education major from Austintown. She is in the Dana Chorale and is the vice president of DVS. Kayla was last seen in the Tenderland at YSU and at the Pierce Opera House in Don Pasquale.

Natalie Modarelli is a junior vocal music education major from Austintown. She is the alto section leader in the Dana Chorale and is the president of DVS. Natalie was last seen in the Tenderland at YSU as Beth. She teaches private voice lessons.

Thank You!

I would like to thank my mom and dad for everything! Thanks for your unending support, understanding of my love for the stage, and for never missing a performance! I would also like to thank Miss Corinne Morini for all of her hard work, dedication, and passion for teaching. Thanks for always believing in me. Also, a big thanks to all that were involved in my recital to make this happen. Meleah and Ben, thanks for the countless hours of rehearsals! Chris, thanks for all of your love and support. Thank you all for coming to support me today!



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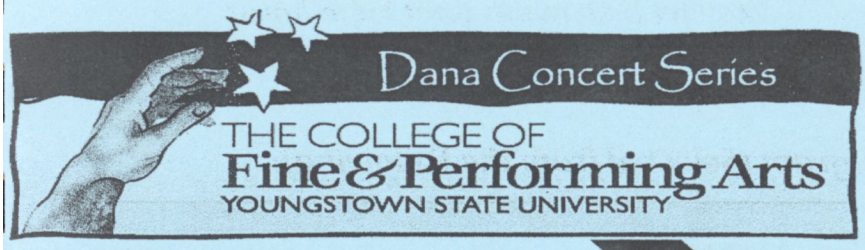

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

The Music at Noon Concert Series
Presents

Jazz Quartets

Quartet Instructor: Kent Engelhardt
Tim Stimach, saxophone
Nadine Enberg, bass
Bob Young Drums

Quintet Instructor: Dave Morgan
Joe Scheller, tenor saxophone;
Sam Blakeslee, trombone;
Tim Wilderoder, bass;
Dustin May, drums

Butler Institute of American Art
Wednesday - September 23, 2009
12:15 p.m.

Quartet Instructor: Kent Engelhardt
Tim Stimach, saxophone, Nadine Enberg, bass
Bob Young Drums

Program (Selected from the Following):

All The Things You Are	Jerome Kern
Blue Bossa	Kenny Dorham
Ceora	Lee Morgan
The Days of Wine And Roses	Henry Mancini
Exactly Like You	Jimmy McHugh & Dorothy Fields
A Foggy Day	George Gershwin & Ira Gershwin

***Jazz Quintet**, Dave Morgan, Instructor*
Joe Scheller, tenor saxophone; Sam Blakeslee, trombone;
Tim Wilderoder, bass; Dustin May, drums

Program

I Mean You	Thelonious Monk
Untitled	Sam Blakeslee
Say Something	Terreon Gully

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. Special thanks go to Ms. Michele Lepore-Hagan, Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series Office for their support.

The YSU Jazz Studies Department would like to acknowledge Senator Harry Meshel for his gift of the Senator Harry Meshel Jazz Scholarship. His generosity will continue to assist new generations of jazz students at YSU.

We wish to express our gratitude to those who have generously donated to The Tony Leonardi Jazz Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CDs "Celebration" and "Leonardi Legacy." If you are interested in making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, Youngstown, Ohio, 44555.

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YSU JAZZ STUDIES CALENDAR

FALL SEMESTER

WEDNESDAY, SEPTEMBER 23, Jazz Combos
Butler Museum, 12:15 p.m.
WEDNESDAY, OCTOBER 21, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, NOVEMBER 2, Jazz Ensemble 1
Chestnut Room, Kilcawley Center, 8:00 p.m.
MONDAY, NOVEMBER 16, Jazz Ensemble 2
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, NOVEMBER 18, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, DECEMBER 2, TBA
Carols and Cocoa, Dana Holiday Concert
Stambaugh Aud., 7:00 p.m. & 8:00 p.m.

SPRING SEMESTER

WEDNESDAY, JANUARY 27, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, MARCH 15-WEDNESDAY MARCH 17,
Leonardi Legacy, TBA
WEDNESDAY, MARCH 17, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, APRIL 5, Jazz Ensemble 1
Chestnut Room, Kilcawley Center, 8:00 p.m.
MONDAY, APRIL 12, Jazz Ensemble 2
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, APRIL 14, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.

Dana Concert Series Calendar - Fall 2009

September

Wednesday, Sep. 23
Music at Noon
Jazz Combos
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Sep. 23
Percussion Studio Recital
8:00 p.m. • Bliss Hall
Room 2326

Thursday, Sep. 24
Guest Artist Recital
Stephen Aron, Guitar
8:00 p.m. • Bliss Recital Hall

Wednesday, Sep. 30
Music at Noon
Choral Music
12:15 p.m. • Butler Institute of Amer. Art

October

Wednesday, Oct. 7
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Friday, Oct. 9
Guest Artist Faculty Recital
Jack Schantz, Jazz Unit
World Premier Of "The Way Of
The Sly Man" By David Morgan
8:00 p.m. • Stambaugh Auditorium

Monday, Oct. 12
Dana School Of Music
Open House
Call 330-941-3636 for more info.

Monday, Oct. 12
Dana at DeYor $
YSU Concert Band & Wind Ensemble
"Carter Pann at YSU"
Stephen Gage, Conductor
Carter Pann, Guest Composer/Pianist
8:00 p.m. • Powers Auditorium

Tuesday, Oct. 13
Guest Artist Recital
Sabrina Vlaskalic, Guitar
8:00 p.m. • Bliss Recital Hall

Wednesday, Oct. 14
Music at Noon
YSU Percussion Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 14
City Music Cleveland
Featuring: Conductor David Alan Miller
Soloists: The Pacifica Quartet
8:00 p.m. • Stambaugh Auditorium

Friday, Oct. 16
Corinne Morini Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 18
Dana Vocal Society Recital
4:00 p.m. • Bliss Recital Hall

Monday, Oct. 19
Dana at DeYor $
Fall Choral Concert
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 21
Music at Noon
Jazz Combos
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 21
Faculty Chamber Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 25
YSU Piano Department Recital
3:00 p.m. • Bliss Recital Hall

Monday, Oct. 26
Dana at DeYor $
Dana Symphony Orchestra
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 28
Music at Noon
Tuba/Euphonium Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Dana Concert Series Calendar - Fall 2009

Wednesday, Oct. 28
YSU Percussion Ensemble
8:00 p.m. • Butler North

Thursday, Oct. 29
Faculty Artist Recital
Dana Flute and Guitar Duo
Kathryn Thomas Umble, Flute
Francois Fowler, Guitar
8:00 p.m. • Bliss Recital Hall

Friday, Oct. 30
Misook Yun, Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

November

Monday, Nov. 2
Jazz Ensemble 1
8:00 p.m. • Chestnut Room
Kilcawley Center

Wednesday, Nov. 4
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Room
Kilcawley Center

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room
Kilcawley Center

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church,
Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Saturday, Nov. 21
Opera Workshop
7:30 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists:
Caroline Oltmanns,
Dror Biran, James Wilding and
Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Dana Concert Series Calendar - Fall 2009

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

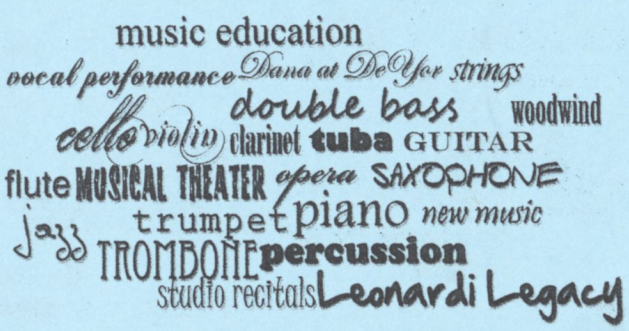
Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

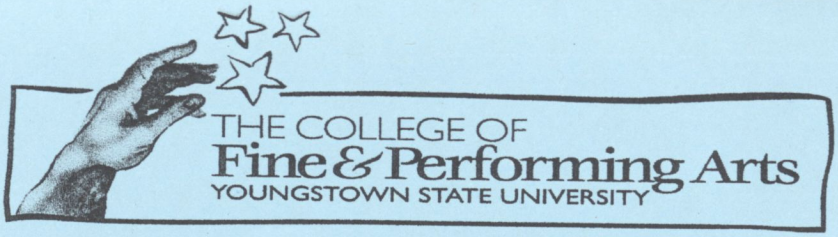
Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall
Room 2326



Don't Miss A Single Performance!
The Dana Concert Series Fall Calendar of Events!
Be in the know... get on the mailing list today.
Email performingarts@ysu.edu or call 330.941.3636



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Dana Concert Series

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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

140th Anniversary

Presents

Percussion Studio Recital

Bliss Hall - Room 2326
Wednesday, September 23, 2009
8:00 p.m.

Program

Yellow After The Rain (1971) — Mitchell Peters (b. 1935)

Moriah Placer - marimba

Rotation No. 2 (1995) — Eric Sammut (b. 1968)

Suzi Spiese - marimba

Etude # 131
from the All-American Drummer (1945) — Charles Wilcoxon

Gino West - snare drum

Tambourin Chinois (ca. 1905) — Fritz Kreisler (1875-1962)
arr. G.H. Green

Nick Baran - xylophone
Sean Baran – piano

Etude No. 9 Advanced Snare Drum Studies (1971) — Mitchell Peters (b. 1940)

Keith Born - snare drum

Nyht the Fire Fairy Queen (2007) — Michael Smith (b. 1978)

Eric Zalenski - marimba

Improvisation — A. Watson & D. May

Adrian Watson & Dustin May - drumset

Corrido (1999) — Matthias Schmitt (1958)

David Blon - marimba

Technica No. 9 (1982) — Guy Gauthreaux II

Joshua Colson - snare drum

The Snow Is Dancing (1908) — Claude Debussy (b. 1862)

Dan Danch - marimba

Etude #10 from Advanced Snare Drum Studies (1971) — Mitchell Peters (b. 1940)

Gary White

Prelude No. 1 in E minor (1983) — Ney Rosauro (b. 1952)

Tetsuya Takeno - marimba

Pursuance (1964) — Elvin Jones (1927-2004)

Dustin May - drumset

Virginia Tate (1999) — Paul Smadebeck (b. 1955)

Matt Hayes - marimba

Westbrook Muster (1983) — John Pratt (b. 1931)

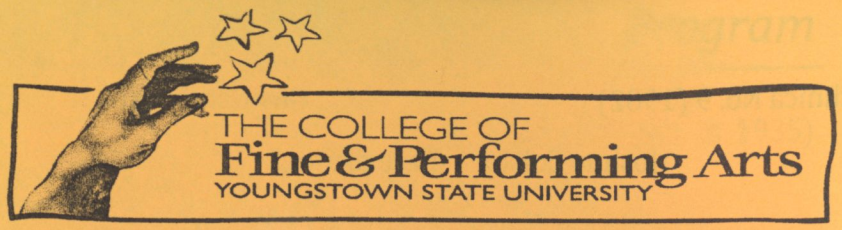
Kevin Rabold - snare drum

Scirocco (2001) — Michael Burritt (b. 1962)

Bob Young - marimba

The Ragtime Robin (1990) — G. H. Green (1893-1970) arr. Bob Becker (b. 1947)

Dylan Kollat - xylophone



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140th Anniversary

Presents

Guest Artist Recital

Stephen Aron

Classical Guitarist

Bliss Recital Hall
Thursday, September 24, 2009
8:00 p.m.

Program

Schottisch-Choro — Heitor Villa-Lobos

Three Musings (2009) — Stephen Aron

- Ambivalence
- Regret
- Serendipity

Two Lieder ohne Worte (Songs without Words) — Felix Mendelssohn (arr. Aron)

- Lieder ohne Worte Op. 62, No. 1
- Lieder ohne Worte Op. 85, No. 4

Rockport Stomp (2006) — Stephen Aron

~~ INTERMISSION ~~

One Fell Swoop (2009) — Stephen Aron

Two Mazurkas Frederic Chopin — (arr. Aron)

- Mazurka, Op. 6, No. 2
- Mazurka, Op. 67, No. 4

That Time South (2009) — Stephen Aron

Stephen Aron, classical guitarist

Described by the New York Times as "cultivated and musical," Stephen Aron performs regularly throughout the US, Canada and recently completed a tour of Italy. An avid arranger, his work is published by Tuscany Editions ("wonderful guitaristic arrangement," American Music Teacher). His original composition "Rockport Stomp," and the "Complete Guitar Works of Burle Marx" were recently released by Clear Note Publications. Aron's recordings have been described as "stunning" (Guitar Review), "superbly produced" (Soundboard), "warmly recommended" (Fanfare) and "inspired" (Classical Guitar). His new recording and publication of thirty "Lieder ohne Worte" by Felix Mendelssohn for solo guitar were released this season. Aron has adjudicated numerous national and international competitions and has been a repeat guest, giving performances, lectures and masterclasses at Guitar Foundation of America Conventions, Stetson Guitar Workshops, Portland Guitar Festivals, Eastman Guitar Festivals, Rantucci Guitar Festivals, Alexandria Guitar Festivals, and Appalachian Guitar Festivals as well as at the Yale Guitar Extravaganza, the Ithaca College Winter Guitar Festival, the National Summer Guitar Workshop, the Eastern Carolina University Guitar Festival, the Eastern Tennessee Guitar Festival and others. In addition to his post as Professor of Music and Chairman of Guitar Studies at the University of Akron, Stephen Aron is Teacher of Guitar and founder of the classical guitar studies program at the Oberlin Conservatory of Music. **www.stephenaron.net**

Upcoming 2009-2010 Dana Guitar Events (All Free and Open to the Public)

Sept. 24 Thurs.	**Guest Artist Recital: Stephen Aron** (USA), guitar: BRH - 8PM
October 13 Tues.	**Guest Recital: Sabrina Vlaskalic** (Serbia), guitar: 8pm, BRH.
October 13 Tues.	**Guest Masterclass: Sabrina Vlaskalic** (Serbia), 10am- 2pm, Room 2222.
October 29 Thurs.	**Faculty Artist Recital: Duo Allant**: Kathryn Thomas Umble, flute, Francois Fowler, guitar: BRH - 8PM
November 20 Fri.	**Dana Guitar Studio Recital:** 8pm, Bliss Recital Hall.
January 20 Wed.	**Music at Noon: Dana Guitar Ensembles** 12:15pm, Butler.
March 25 Thurs.	**Dana Guitar Ensembles in Concert**, 8pm, Bliss Recital Hall.
April 8 Thurs.	**Dana Guitar Studio Recital**, 8pm, Bliss Recital Hall.
April 13 Tue.	**Guest Recital: Gabriel Bianco** (France), **guitar** *Winner of 2008 Guitar Foundation of America International Guitar Competition,* 8pm, Bliss Recital Hall.
April 13 Tue.	**Guest Masterclass: Gabriel Bianco** (France), **guitar** *Winner of 2008 Guitar Foundation of America International Guitar Competition,* 10am- 2pm, Room 2222.

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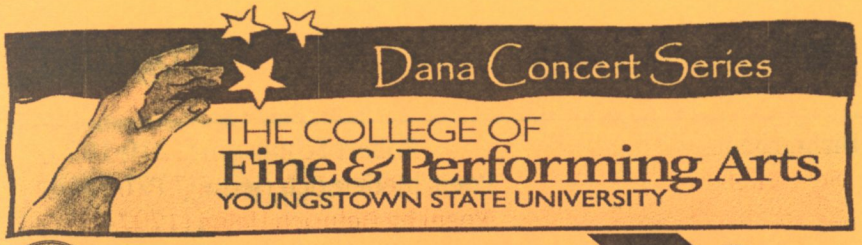

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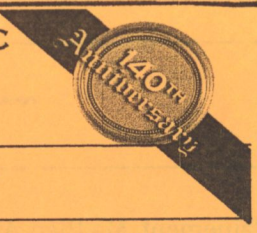

Presents

Senior Vocal Recital of Matthew Miles

Accompanist:
Karen Lyn Fisher

This Senior Recital is Presented in Partial Fulfillment of the B.M. in Vocal Performance

Bliss Recital Hall
Friday - September 25, 2009
8:00 p.m.

Program

Dichterliebe	Robert Schumann (1810-1856) Poem by Heinrich Heine (1797-1856)

~~ *Intermission* ~~

Vainement, Ma Bien-Aimée from *Le Roi d'Ys*	Édouard Lalo (1823-1892)
Tamino's Aria from *The Magic Flute*	W.A. Mozart (1756-1791)
Vaghissima Sembianza	Stefano Donaudy (1879-1925)
Pretty Ring Time	Peter Warlock (1894-1930)
Ombra Mai Fù from *Serse*	G.F Handel (1685-1759)
La Rêve from *Manon*	Jules Massenet (1842-1912)
Quanto è Bella from *L'elisir D'amore*	Gaetono Donizetti (1797-1848)
If With All Your Hearts from *Elijah*	Felix Mendelssohn (1809-1847)

Dichterliebe

1. Im wunderschönen Monat Mai

In the marvelous month of May
when all the buds were bursting,
then in my heart did
love arise.

In the marvelous month of May
when all the birds were singing,
then did I reveal to her
my yearning and longing.

2. **Aus meinen Tränen sprießen**

From my tears there spring
up many blossoming flowers.
And my sighs turn into
a choir of nightingales.

And if you love me, child,
I will give you all the flowers,
and at your window shall sound
the song of the nightingale.

3. Die Rose, die Lilie, die Taube, die Sonne

The rose, the lily, the dove, the sun
once, rapt with love, I loved them all.
I love them no more, I love only
her who is small, exquisite, chaste, unique
She, all loving rapture, herself
is rose and lily and dove and sun.

4. Wenn ich in deine Augen seh'

When I gaze into your eyes
all my pain and grief vanishes,
then when I kiss your mouth
I am made wholly and completely well.

When I lean on you bosom
joy of heaven comes upon me;
but when you say "I love you,"
I must weep bitterly.

5. Ich will meine Seele tauchen

I long to sink my soul
within the cup of the lily;
the lily would sing in whispers
a song of my beloved.

The song would tremble and quiver
like the kiss from her mouth
that once she gave me
in an hour of wondrous sweetness.

6. Im Rhein, im heiligen Strome

In the Rhine, the holy river
there in the waves is reflected
with its mighty cathedral,
mighty, holy Cologne.

In the cathedral there hangs a picture
painted on golden leather;
into the wilderness of my life
it has shed its friendly beams.

Flowers and angels hover there
round Our Lady;
her eyes, her lips, her cheeks
are exactly like my beloved's.

7. Ich grolle nicht

I do not complain, eve if my heart is breaking
love lost forever! I do not complain.
Though you gleam with the glory of diamonds,
no gleams falls into the night of your heart.

I knew it long ago. I saw you in my dreams
and saw night in the confines of your heart,
and saw the viper that gnaws at your bosom;
I saw, my love, how wretched you are.

8. Und wüßten's die Blumen, die kleinen

If only the flowers little as they are,
could know how deeply wounded is my heart,
they would weep with me
to heal my sorrow.

If only the nightingales knew
how sad and sick I am,
the would gladly pour out
their refreshing song.

If only they knew my woe,
those golden stars,
they would come down from aloft
and speak comfort to me.

They can none of them know,
one only knows my sorrow;
she herself has made the rent,
has rent my heart asunder.

9. Das ist ein Flöten und Geigen

There is fluting and fiddling,
trumpets are blaring within.
There in the wedding circle dances
the best beloved of my heart.

There is a hubbub and a din,
drumming and piping,
and in between are sobbing and wailing
the dear angels.

10. Hör' ich das Liedchen klingen

When I hear the sound of song
that once my beloved sang,
my bosom is near to bursting
with the savage strain of sorrow.

A dark longing drives me
up to the woody heights;
there in tears is released
my overwhelming woe.

11. Ein Jüngling lieht ein Mädchen

A lad loves a girl;
she has chosen another.
That other loves another,
and it is this one he has married.

The girl, out of anger accepts
the first good man
who crosses her path
the lad is hard hit.

It is an old tale
but it remains ever new,
and when it has just happened to a man
his heart breaks in twain.

12. Am leuchtenden Sommermorgen

On a gleaming morning in summer
I pace about in the garden.
The flowers they whisper and speak,
but I wander speechless.

The flowers they whisper and speak,
and look at me compassionately;
"Do not be cross with our sister,
you sorrowful, pale-faced man!"

13. Ich hab' im Traum geweinet

I wept in my dreams.
I dreamed you lay in the grave;
I awoke, and the tears
still poured down my cheeks.

I wept in my dreams,
I dreamed you had left me;
I awoke and went on weeping
long and bitterly.

I wept in my dreams,
I dreamed you were still kind to me;
I awoke, and still
the flow of my tears streams on.

14. Allnächtlich im Traume
All night in dreams I see you,
and see you greet me warmly,
and crying aloud I throw myself
at your sweet feet,

You look at me sadly
and shake your fair head
From your eyes there are stealing
teardrops like pearls.

Secretly you speak to me a hushed word,
and give me a branch of cypress.
I wake up, and the branch is gone
and I have forgotten the word.

15. Aus alten Märchen winkt es
From old tales someone waves
out with a white hand,
There is singing and there are sounds
of a magical land

Where gay flowers bloom
in golden evening light,
and, sweetly smelling, glow
with faces radiant as brides,

And green tress are singing
the tunes of long ago;
the breezes sound softly
and birds twitter there.

And misty shapes rise
up out of the ground
and dance in airy circles
a wondrous assembly,

And azure sparks are burning
on every leaf and twig,
and crimson lights are running
in circles hither and thither.

And noisy springs are bursting
from the unhewn marble rock,
and strangely in the streams
glows the reflection.

Ah! Could I but go there,
and there make my heart happy,
and be relieved of all sorrows,
and be free and full of joy.

Ah! That land of rapture,
I see if often in my dreams,
but the sun comes at morning
and dispels it like empty bubbles.

16. Die alten, bösen Lieder

The old and evil songs,
the dreams so evil and bad
let us bury them now
fetch an enormous coffin.

In it I'll lay plenty
but I don't yet say what it is;
the coffin must be even larger
than the tun of Heidelberg.

And fetch a funeral bier
and planks firm and thick
it too must be even longer
than the bridge at Mainz.

And then fetch me twelve giants;
they must be mightier even
than mighty St. Christopher
in the cathedral of Cologne on the Rhine.

They shall carry the coffin away
and sink it deep in the sea;
for such a huge coffin
demands a huge grave.

Do you know why the coffin
must be so huge and heavy?
I want to sink my love
and my sorrow in it.

Vainemant, Ma Bien-aimée
Since one cannot sway those jealous protectresses,
ah, let me tell my sorrows and my feeling!

In vain, my beloved,
they think they're making me desperate;
Near your closed door
I still wish to dwell!

The suns will die out,
the nights replace the days,
before I reproach you and before I complain.
There I will remain, forever!

I know your soul is sweet,
and the hour will soon come
when the hand that spurns me
will reach out toward mine!

Do not be too late
in letting your heart soften!
If Rozenn doesn't come soon,
alas, I'm going to die!

Tamino's Aria

This portrait is enchantingly beautiful,
as no eye has ever before beheld!
I feel it, how this godlike image
fills my heart with new emotion.
I cannot really name this thing,
yet I feel it here, burning like fire.
Could this sensation be love?
Yes, yes! It is love alone.

Oh, if only I could find her!
Oh, if only she were already here before me!
I would...warmly and chastely--
What would I do?
I would, full of delight,
press her to this burning breast;
and then she would be forever mine.

Vaghissima Sembianza

Very charming image of a woman formerly loved,
who, then, has portrayed you with so much similarity
that I look, and I speak, and I believe to have you before me
as in the beautiful days of love.

The dear remembrance which has been awakened
in my heart, so ardently has revived my hopes,
so that a kiss, a vow, a cry of love
I do not ask of her who is silent forever.

Ombra Mai Fù

Never was a plant made more dear and loving or gentle.

La Rêve

Closing my eyes, I see over there a humble retreat,
a cottage all white in the depth of the woods!

In its tranquil shade, the clear and joyful brooks,
in which the foliage is mirrored, sing with the birds!

It is paradise! Oh, no! Everything there is sad and gloomy,
for there is one thing missing: It still needs Manon!

Come! There our life will be, If you wish it, oh Manon!

Quanto è Bella

How beautiful she is, how dear she is!
The more I see her, the more I like her,
but I am not capable
of inspiring her slightest affection

She reads, she studies, she learns...
there is nothing unknown to her.
I am always a fool.
Sighing is all I know.

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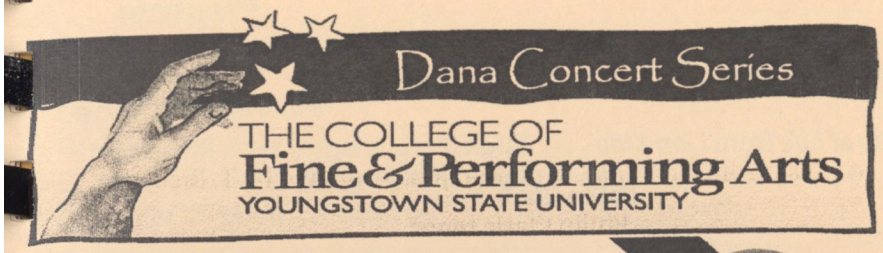


THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

The Music at Noon Concert Series
Presents

Choral Music at Noon

Featuring Ensembles:
Dana Chorale
University Chorus
Women's Chorus
Symphonic Choir

Hae-Jong Lee, Director
Karen Lyn Fisher, Accompanist

Butler Institute of American Art
Wednesday - September 30, 2009
12:15 p.m.

Program

DANA CHORALE

**Circle of Life* from *Lion King* — Elton John/Adapted by T. Ricketts

Philip Clark, tenor

**Good Morning Baltimore* from *Hairspray* — Shaiman/Wittman/Arr. R. Fleischer

Sara Williams, soprano

**Hey Jude* — Beatles

Trevor Colemann, baritone

**You Can't Stop the Beat* from *Hairspray* — Shaiman/Whittman/Arr. W. Barker

Kayla Wilson & Neil Meloro, duet
*Gino West, drum set

WOMEN'S CHORUS

The Lake Isle of Innisfree — Eleanor Daley

UNIVERSITY CHORUS

Ubi caritas — Ola Gjeilo

Dance the Horah!-Hey Harmonica — Alkony/Arr. Joshua Jacobson

David Amos, clarinet
Eric Jernigan, bass
Gino West, percussion

SYMPHONIC CHOIR

Hallelujah from *Messiah* — G. F. Handel

David Gardner & Jeffrey Penney, trumpets
Dan Danch, timpani

Ensemble Personnel List

UNIVERSITY CHORUS

Hae-Jong Lee, director
Karen Lyn Fisher & Kathy Miller, accompanists
Lynn Sabeth, graduate assistant

SOPRANO

Mary Castello	Boardman, OH
Lauren Corcoran	Moon Twp, PA
Amanda Dripps	Ellwood, PA
Marianne Hissam	East Liverpool, OH
Tara Horvath	Struthers, OH
Shawna Jones	Beloit, OH
S. Taylor Keener	Pittsburgh, PA
Alyssa Leith	Girard, OH
Kaleigh Locketti	Austintown, OH
Victoria Lubonovich	Hubbard, OH
Bethany Lukes	Fombell, PA
Abigail Margraff	Marengo, OH
Faith Moore	Youngstown, OH
Amy Motika	Hubbard, OH
Allyson Pollice	Boardman, OH
Abby Smith	Austintown, OH
Kelly Sullivan	Youngstown, OH
Chelsea Tritschley	Pittsburgh, PA
Chelsea Wolfe	Bristol, OH

ALTO

Karen Anthony	Youngstown, OH
Amber Arquilla	Youngstown, OH
Kimberlee Delco	Campbell, OH
Anne Duffy	Youngstown OH
Krista Ferry	Leetonia, OH
Lindsey Fisher	New Castle, PA
Carrie Fiol	Lake Milton, OH
Michelle Gonos	Apollo, PA
Mazhorell Johnson	Boardman, OH
Shanna Kelly	Butler, PA
Becky Kersnick	Moon Twp, PA
Arianna Manigault	Youngstown OH
Sierra McCorvey	Warren, OH
Alyssa Mraz	Austintown, OH
Kimberly Myers	Brookfield, OH
Melissa Rosendary	Youngstown, OH
Stephanie Ruozzo	New Castle, PA
Amanda Scelsi	Greenville PA
Joanna Wetzl	McDonald, OH
Jan'e Oliver	Liberty, OH

TENOR

David Amos	Mentor OH
Sean Baran	Austintown, OH
Adam Brown	Greenville, PA
Eugene Carper, Jr.	Youngstown, OH
Cory Davis	Pittsburgh, PA
Justine Jones	Moundsville, WV
Nathan Kelley	Youngstown, OH
James Knezetic	Salem, OH
Christian Mikusevich	Warren, OH
Matt Miles	Boardman, OH
Raymond Morgan	Niles, OH
Nelson Reep	Bristolville, OH

BASS

Justin Blair	Warren, OH
Matt Boser	Warren, OH
Christopher Durica	Allison Park PA
Joshua Green	Youngstown, OH
Chauncey Harris	Warren, OH
Kevin Kelley	Hubbard, OH
Andy Kunkel	McDonald, OH
Ian McCann	Farrell, PA
Patrick McLaughlin	Salem, OH
Denny Monroe	Girard, OH
Ernesto Pantoja	Ashtabula, OH
Keith Peterson	Moon Twp, PA
Shawn Rae	Struthers, OH
Kevin Stargell Jr.	Warren, OH
Nicholas Tiberi	Uniontown, PA
Kenneth Wilder	Youngstown, OH
Daniel Williamson	Sharon, PA

Ensemble Personnel List

WOMEN'S CHORUS

Hae-Jong Lee, director
Karen Lyn Fisher, accompanist
Lynn Sabeh, graduate assistant

Soprano I

Victoria Lubonovich	Hubbard, OH
Abigail Margraff	Marengo, OH
Allyson Pollice	Boardman, OH
Faith Moore	Youngstown, OH
Chelsea Wolfe	Bristol, OH

Soprano II

Marianne Hissam	East Liverpool, OH
Michelle Gonos	Apollo, PA
Tara Horvath	Struthers, OH
Lindsey Fisher	New Castle, PA

Alto

Julia Buttermore	Columbus, OH
Alyssa Mraz	Austintown, OH
Natalie Cates	Youngstown, OH
Becky Kersnick	Moon Township, PA

DANA CHORALE

Hae-Jong Lee, Director
Kathy Miller & Karen Lyn Fisher, accompanist

SOPRANO

Leann M. Phillips	Girard, OH
*Katherine Gaggini	East Brady, PA
Alecia Hetrick	Boardman, OH
Molly Scherer	Wampum, PA
Sara Williams	Beaver, PA
Kayla Wilson	Austintown, OH

ALTO

Erin Hill	Calcutta, OH
Laura McIntyre	Pittsburgh, PA
*Natalie Modarelli	Austintown, OH
Elizabeth Walker ii	Natrona Heights, PA

TENOR

Philip Clark	Poland, OH
*Bill Klein	Austintown, OH
Matt Miles	Boardman, OH
Michael Walenciej	Steubenville, OH

BASS

Brook Benedict	Ashtabula, OH
Trevor Coleman	Boardman, OH
David Gruver	Austintown, OH
*Neil Meloro	Jefferson, OH
Craig Ziobert	Austintown, OH

* Denotes Section Leaders

Dana Concert Series Calendar - Fall 2009

October

Wednesday, Oct. 7
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Friday, Oct. 9
Guest Artist Faculty Recital
Jack Schantz, Jazz Unit
World Premier Of "The Way Of
The Sly Man" By David Morgan
8:00 p.m. • Stambaugh Auditorium

Monday, Oct. 12
Dana School Of Music
Open House
Call 330-941-3636 for more info.

Monday, Oct. 12
Dana at DeYor $
YSU Concert Band & Wind Ensemble
"Carter Pann at YSU"
Stephen Gage, Conductor
Carter Pann, Guest Composer/Pianist
8:00 p.m. • Powers Auditorium

Tuesday, Oct. 13
Guest Artist Recital
Sabrina Vlaskalic, Guitar
8:00 p.m. • Bliss Recital Hall

Wednesday, Oct. 14
Music at Noon
YSU Percussion Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 14
City Music Cleveland
Featuring: Conductor David Alan Miller
Soloists: The Pacifica Quartet
8:00 p.m. • Stambaugh Auditorium

Friday, Oct. 16
Corinne Morini Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 18
Dana Vocal Society Recital
4:00 p.m. • Bliss Recital Hall

Monday, Oct. 19
Dana at DeYor $
Fall Choral Concert
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 21
Music at Noon
Jazz Combos
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 21
Faculty Chamber Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 25
YSU Piano Department Recital
3:00 p.m. • Bliss Recital Hall

Monday, Oct. 26
Dana at DeYor $
Dana Symphony Orchestra
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 28
Music at Noon
Tuba/Euphonium Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 28
YSU Percussion Ensemble
8:00 p.m. • Butler North

Thursday, Oct. 29
Faculty Artist Recital
Dana Flute and Guitar Duo
Kathryn Thomas Umble, Flute
Francois Fowler, Guitar
8:00 p.m. • Bliss Recital Hall

Friday, Oct. 30
Misook Yun, Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

Dana Concert Series Calendar - Fall 2009

November

Monday, Nov. 2
Jazz Ensemble 1
8:00 p.m. • Chestnut Room
Kilcawley Center

Wednesday, Nov. 4
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Room
Kilcawley Center

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room
Kilcawley Center

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church
Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Saturday, Nov. 21
Opera Workshop
7:30 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists:
Caroline Oltmanns, Dror Biran,
James Wilding and Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

Dana Concert Series Calendar - Fall 2009

December

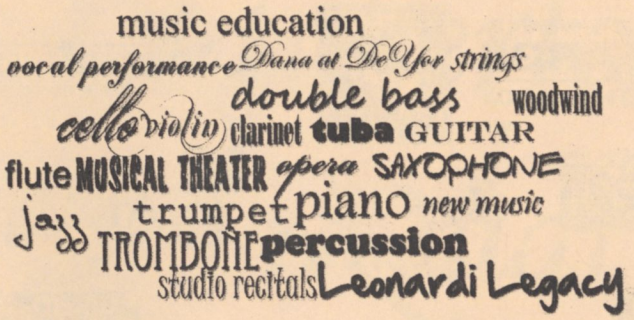
Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall
Room 2326



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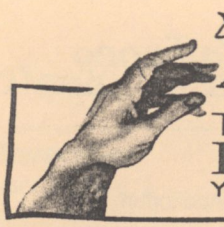

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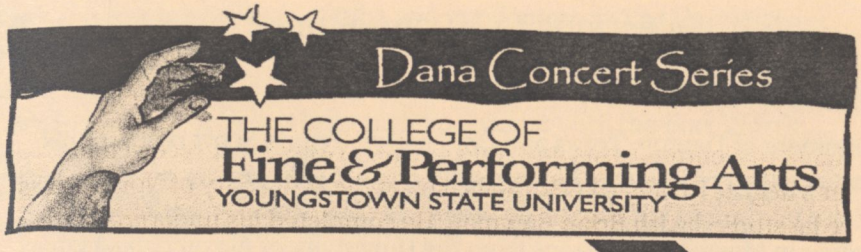

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Akron Oktoberfest Tuba Quartet

Bliss Recital Hall
Sunday - October 4, 2009
2:00 p.m.

Program

Selections to be announced

Featured Performers:

A resident of Denton, Texas and Ohio native, **Travis Scott** received his Master's degree in Music Performance from the University of North Texas where he studied with Brian Bowman. He completed his undergraduate degree in Music Performance from the University of Akron (Ohio) where he studied with Tucker Jolly. He is currently a member of the Blossom Festival Band and subs with the Lone Star Wind Orchestra.

As a euphonium soloist, he has soloed with many school, community, and professional ensembles, on the stages of Severance Hall (home of the Cleveland Orchestra), the Chautauqua Institute of New York, the Lakeside of Ohio Auditorium, with the University of Akron Symphonic Summer Band, the W.D. Packard Band, the Lakewood Hometown Band and with the Cleveland Youth Wind Symphonies among many others.

Travis is currently the district euphonium instructor for the Coppell Independent School District of Coppell, Texas. Several of Travis' arrangements and transcriptions are now in the final editing stages for publication by Wingert- Jones and Cimarron music publishing companies. Mr. Scott performs on a Besson 2051 Prestige euphonium and a BB1 DEG mouhtpiece.

During the summers of 2007 and 2008, Travis participated at *Le Domaine Forget International Music Festival* in St. Irénée, Quebec, Canada, where he worked extensively with renowned tuba virtuoso and pedagogue, Roger Bobo. Travis can be heard on professional recordings with the Brass Band of the Western Reserve, the NEOTuba Quartet, the Cleveland Symphonic Winds, the University of North Texas Wind Symphony (MARK) and the Lone Star Wind Orchestra's debut recording, *American Tapestry* (NAXOS).

Russell Tinkham received his Bachelor of Music in education from East Carolina University under the direction of Dr. Jeffery Jarvis, his Master of Music from The University of Akron under the direction of Tucker Jolly, and his Master of Library and Information Science from Kent State University. He has won several awards and honors for both academics and performance including first place in the University of Akron concerto competition, first place in the North Carolina MTNA Collegiate Brass Competition, first place in the Tuesday Musical Club competition, second place in the Leonard Falcone International Euphonium and Tuba Artist competition, membership into Phi Kappa Phi and Pi Kappa Lambda , and outstanding senior and graduate awards from East Carolina University and the University of Akron. Russell is currently a member of the Paragon Brass Quintet and the Cleveland Winds.

Tucker Jolly is professor of tuba and euphonium at The University of Akron He has a Bachelor of Music from the University of North Texas and a Master of Arts in Music Performance from the University of Connecticut. Mr. Jolly has been principal tubist with the Fort Worth Symphony, the United States Coast Guard Band, the New Haven Symphony, and the Ohio Chamber Orchestra. He has performed with the Blossom Festival Concert Band , the Cleveland Orchestra, and the Canton Symphony Orchestra. From 1970-1980 he performed with the Eastern Brass Quintet and was the tubist on that ensemble's three recordings. He has also recorded with the Detroit Concert Band under the direction of Dr. Leonard B. Smith. Mr. Jolly was principal tubist with the Akron Symphony from 1986-2008. Mr. Jolly is also known in the Akron area for coordinating and conducting the annual TUBACHRISTMAS at the Akron Civic Theatre.

Dr. Brian Kiser joined the faculty of Youngstown State University in 2005. He maintains a very active career as a performer and clinician. As an active studio musician, he regularly records diverse commercial, educational, and religious musical projects in various Indianapolis area studios, including projects for Hal Leonard Corporation.

Also an active orchestral musician, Dr. Kiser has performed with the Pittsburgh Symphony Orchestra, the Indianapolis Symphony Orchestra, the Malaysian Philharmonic Orchestra (Kuala Lumpur), the Indianapolis Chamber Orchestra, the Youngstown Symphony Orchestra, the Canton Symphony Orchestra and the Warren Philharmonic.

He has also been a regular substitute with the River City Brass Band from Pittsburgh, PA – performing over a hundred concerts in the last three years. Brian has also performed with the Canton Symphony Brass Quintet live on NPR on the program, "Whaddya' know?" and also for the NFL Hall of Fame Banquet on three separate occasions.

Brian is featured with the Bach 'N Blues 'n Brass on their CD - Dominic Spera presents: American Popular Songbook for Brass Quintet. Dr. Kiser recorded a DVD with the Carmel Brass Choir in 2007. Brian has performed over 250 times in thirty-five states with the Mr. Jack Daniel's Original Silver Cornet Band. Dr. Kiser received his doctorate in music from the prestigious Jacobs School of Music at Indiana University. His principal teachers include Dan Perantoni, Mickey Moore, and Jeff Funderburk. Brian currently lives in Boardman with his wife Candice and their daughter Madelyn.

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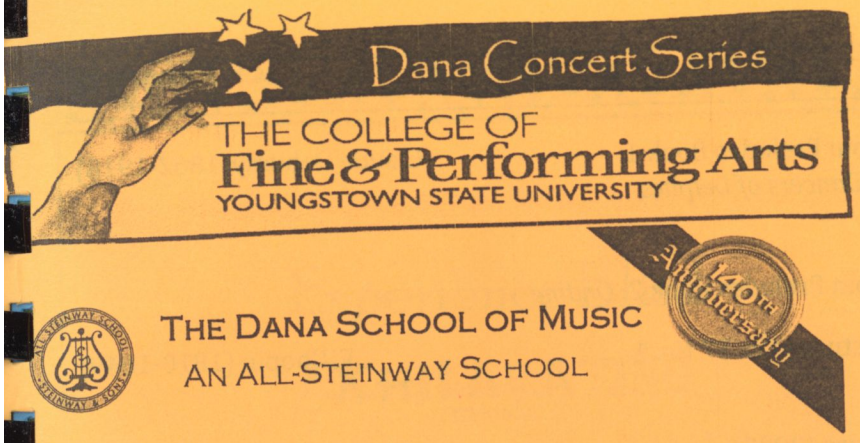

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Lindsey Kendra

Senior Piano Recital

This senior recital is presented in partial fulfillment of the B.M. in Music Education

Bliss Recital Hall
Sunday - October 4, 2009
4:00 p.m.

Program

From Preludes Book 1: *Dancers of Delphes* — Claude Debussy(1862-1918)

From Preludes Book 2: *Ondine*

Nocturne Op. 37 No. 1 — F. Chopin (1810-1849)

Desire (2005) — Lindsey Kendra (*1987)

Ballade Op. 46 — Samuel Barber (1910-1981)

From *Twelve American Preludes* — Alberto Ginastera (1916-1983)

2. Sadness
3. Creole Dance
6. Tribute to Roberto Garcia Morillo
9. Tribute to Aaron Copland

~~~ INTERMISSION ~~~

From Well Tempered Clavier Vol. 1
Preludium XXII — J.S. Bach arr. L. E. Shaw

The Dana Horn Choir

Horn Choir Members

Directed by Mr. William Slocum

Kaitlin Billock, Adam Boyd, Stephen Cline, Chelsey Downing, Leanne Groll, David Makara, Deborah McDowell, Katie Miller, Nicole Pettenati, Bill Richter, Alyssa Yacovone

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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Beauty and the Beast

Tim Buzbee, tuba

Joseph Ognibene, horn

Alison Morris, piano

Jack Ciarniello, piano

Bliss Recital Hall
Monday, October 5, 2009
8:00 p.m.

Program

Fanfare — J. Winter

Sonata del Angel Caido — Ferrer Ferran

Sonata in G minor — Arcangelo Corelli

- Preludio- Adagio
- Adagio Cantabile
- Allegro Moderato
- Giga-Allegro con Delicatezza

Apolcalyptic Voices — James Meador

Polonaise from duet #3 — Otto Nicolai

~~~ INTERMISSION (5 minutes) ~~~

Appel Interstelliare from Des Canyons aux Etoiles — Olivier Messiaen

Tubifer's Saga — Tim Buzbee

Matt Craig & Brian Kiser

Canto Serioso — Carl Nielsen

Hamraborgin — Sigvaldi Kaldalons

Six Pack — James Meador

Oompah Suite — Jan Bach

- Intrada
- Galop

PERFORMERS:

Joseph Ognibene, horn

Originally from the USA, Joseph Ognibene began his studies in Los Angeles with Ralph Pyle and Vincent De Rosa. Later he went to Germany where he studied with Hermann Baumann and won 3rd Prize at the 1978 Prague Spring Competition. Joseph has been principal horn of the Iceland Symphony Orchestra since 1981 and is also a founding member of the Reykjavik Wind Quintet. With the ISO and RWQ he can be heard in countless CD recordings on the Chandos, BIS and Naxos labels.

As a soloist Joseph Ognibene has performed and recorded several works with the ISO and appeared at numerous International Horn Society workshops worldwide. Outside of Iceland he has performed with the London Mozart Players, San Francisco Symphony Orchestra, Singapore Symphony, Frankfurt Radio Orchestra, BRT Orchestra in Brussels and many other premiere ensembles.

Joseph Ognibene has taught at the Reykjavik College of Music for over 25 years where he has produced some of the most recent recruits to the Iceland Symphony Orchestra's horn section. He is currently a member of the Advisory Council of the International Horn Society.

A proud native of Texas (the grand state in the USA), **Tim Buzbee**, or just Buzz to most, didn't realize he wanted to play the tuba professional until he was almost 21. After attending Texas A&M University in Commerce and studying with Ed Jones of the Ft. Worth Symphony, he was appointed Principal Tuba of the Acapulco Philharmonic.

Shortly after, he won a spot in the Chicago Civic Orchestra where he studied with the members of the Chicago Symphony. While in Chicago he performed on many occasions with the Chicago Symphony Orchestra. In February, 2001 Buzbee won the Principal Tuba position with the Singapore Symphony Orchestra. After four years in Singapore he won the same position with the Gävle Symphony where he performed for one season until winning his current position of Principal Tuba with the Iceland Symphony Orchestra.

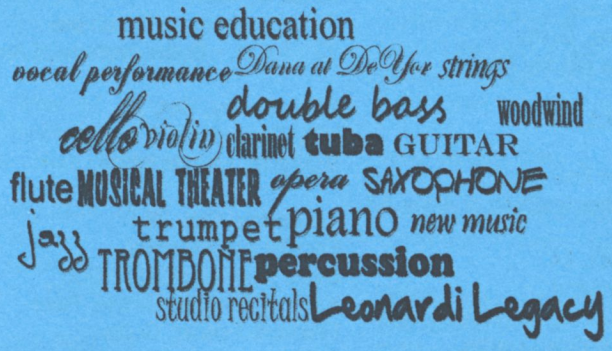
Cont.

Tim Buzbee (Cont.)

Besides winning jobs in six different countries and advancing in many American auditions, Buzbee has been invited to the Berlin Philharmonic and the Gewandhaus Orchestra auditions where he was a finalist. He has toured throughout the United States, Europe, Mexico, Japan, and most of Asia giving masterclasses and performing recitals. Buzbee was invited to perform at the 2002, 2004, and 2008 International Tuba and Euphonium conferences. He has also been invited to give a clinic at the 2003 Texas Music Educators Association which is the largest band and orchestra conference in America. Buzz performed a master-class of low brass excerpts at the Big 12 Trombone conference in 2006. Besides performing with the Acapulco and the Chicago Civic Orchestra he has also performed with the Chicago Symphony, Swedish Radio Symphony, Malmö Symphony, Helsingborg Symphony, Malmö Opera, Danish Radio Orchestra, Dallas Wind Symphony, Malaysia Philharmonic, and the Shreveport Symphony Orchestra. He has also been featured as a soloist with the Singapore Symphony, Marshall Symphony, Acapulco Philharmonic and the Texas A&M Tuba Ensemble at the 1999 Texas Music Educators Association Convention in San Antonio, Texas. He has performed under the baton of many great conductors such as Pierre Boulez, Christopher Eschenbach, Daniel Barenboim, and Fredrick Fennel.

In addition to orchestral performances he has performed throughout North America and Asia with several different brass quintets and brass ensembles. Buzbee has studied tuba with Gene Pokorny of the Chicago Symphony, Matt Good of the Dallas Symphony, Dave Kirk of the Houston Symphony, and Jimmy Clark of the Dallas Opera and knows he would be flipping burgers if it wasn't for their help and patience's. Buzbee can be heard on more than 20 CDs on recording labels BIS, Chandos, Naxos, and Sony and Albany Records. His first recording for Albany Records, Buzzed, was met with critical acclaim. Fanfare noted that "...Timothy Buzbee is a fine musician who can make his tuba varously sing like a violin and bark like an angered dog, and touch all those bases in between. His sense of phrasing is as astonishing as his sense of his instrument's tone coloring."

Although tuba is his first weapon of choice for musical expression (and everyone else's choice for him) he can be seen holding a bass trombone in the back row from time to time, but his duties are mainly the tuba and tenor tuba. After losing almost 170 pounds, Buzbee loves running and in 2003 completed the Singapore Marathon. Buzz enjoys cooking, watching sumo, camping, running, traveling, and spending as much time as possible with his four boys, daughter and wife, Jessica, Jacob, Elias, Cole, William, and Melba.



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Dana Concert Series Calendar - Fall 2009

October

Wednesday, Oct. 7
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer.Art

Friday, Oct. 9
Guest Artist Faculty Recital
Jack Schantz, Jazz Unit
World Premier Of "The Way Of The Sly Man" By David Morgan
8:00 p.m. • Stambaugh Auditorium

Monday, Oct. 12
Dana School Of Music
Open House
Call 330-941-3636 for more info.

Monday, Oct. 12
Dana at DeYor $
YSU Concert Band & Wind Ensemble
"Carter Pann at YSU"
Stephen Gage, Conductor
Carter Pann, Guest Composer/Pianist
8:00 p.m. • Powers Auditorium

Tuesday, Oct. 13
Guest Artist Recital
Sabrina Vlaskalic, Guitar
8:00 p.m. • Bliss Recital Hall

Wednesday, Oct. 14
Music at Noon
YSU Percussion Ensemble
12:15 p.m. • Butler Institute of Amer.Art

Wednesday, Oct. 14
City Music Cleveland
Featuring: Conductor David Alan Miller
Soloists: The Pacifica Quartet
8:00 p.m. • Stambaugh Auditorium

Friday, Oct. 16
Corinne Morini Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 18
Dana Vocal Society Recital
4:00 p.m. • Bliss Recital Hall

Monday, Oct. 19
Dana at DeYor $
Fall Choral Concert
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 21
Music at Noon—Jazz Combos
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 21
Faculty Chamber Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 25
YSU Piano Department Recital
3:00 p.m. • Bliss Recital Hall

Monday, Oct. 26
Dana at DeYor $
Dana Symphony Orchestra
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 28
Music at Noon
Tuba/Euphonium Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 28
YSU Percussion Ensemble
8:00 p.m. • Butler North

Thursday, Oct. 29
Faculty Artist Recital
Dana Flute and Guitar Duo
Kathryn Thomas Umble, Flute
Francois Fowler, Guitar
8:00 p.m. • Bliss Recital Hall

Friday, Oct. 30
Misook Yun, Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

November

Monday, Nov. 2
Jazz Ensemble 1
8:00 p.m. • Chestnut Rm • Kilcawley Ctr.

Dana Concert Series Calendar - Fall 2009

Wednesday, Nov. 4
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Room
Kilcawley Center

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room
Kilcawley Center

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church,
Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Saturday, Nov. 21
Opera Workshop
7:30 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists:
Caroline Oltmanns, Dror Biran, James Wilding and Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

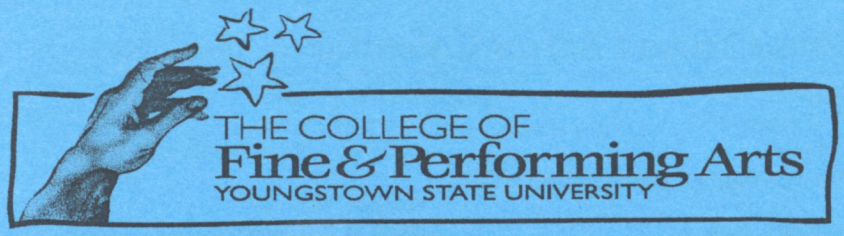
Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall
Room 2326



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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

The Music at Noon Concert Series
Presents

New Music Society and
New Music Guild, Inc.

present

Annual Fall Concerts

with

Dana Composers Ensemble
Robert Rollin, director

Guest Artists
+Brian Kiser, tuba
+Jack Ciarniello, piano
Tim Webb, piano

Butler Institute of American Art
Wednesday - October 7, 2009
12:15 p.m.

Program

Woodland Eyes (2009, World Premiere) — Robert Rollin
Poem by Barbara Lane

Mary Costello, reader
*Richard Zacharias, clarinet
Daniel Brandt, euphonium
Samantha Hogan, trombone
^Tim Webb, piano
Robert Rollin, conductor

Tuba Miniatures (2008) — Daniel Brandt

+Brian Kiser, tuba
+Jack Ciarniello, piano

Etude, Op. 8, No. 2 — Alexander Scriabin

Brandon Loewit, keyboard

Soul of the Elephant (2002) — David Pope

^Jeremy Bouteiller, baritone sax

Synapses (2009, World Premiere) — Daniel Brandt

Joseph Finkel, alto sax
Patrick Fulton, bass clarinet

Squirrel Wars! (2009, World Premiere) — Samantha Hogan

^Tim Webb, piano

+ denotes Dana School of Music faculty
^ denotes Dana Graduate Student
* denotes New Music Guild, Inc. member

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NEW MUSIC SOCIETY CONCERT SERIES
2009-2010 SEASON
SCHEDULE

October 7	12:15 p.m. at Butler Institute of American Art Noon Hour Recital. Composers Ensemble directed by Robert Rollin featuring local composers.
October 9	11:00 a.m. at Bliss Recital Hall Convocation. Composers Ensemble.

<u>Annual Fall Concerts</u>

November 4	12:15 p.m. at Butler Institute of American Art Noon Hour Recital. Composers Ensemble with Guest Artist Avguste Antonov, piano.
November 4	8:00 p.m. at Bliss Recital Hall. Composers Ensemble with Guest Artist Avjguste Antonov, piano.
November 6	11:00 a.m. at Bliss Recital Hall Convocation. Composers Ensemble with Guest Artist Avguste Antonov, piano.

<u>Annual Winter Concerts</u>

February 24	12:15 p.m. at Butler Institute of American Art Noon Hour Recital. Composers Ensemble.
March 3	8:00 p.m. at Bliss Recital Hall. Composers Ensemble.
March 5	11:00 a.m. at Bliss Recital Hall Convocation. Composers Ensemble.

<u>DANA NEW MUSIC FESTIVAL XXVI</u>
Guest Composer and Artists to be announced.

April 21	12:15 p.m. at Butler Institute of American Art Noon Hour Recital. Composers Ensemble directed by Robert Rollin.
April 21	8:00 p.m. at Ford Family Auditorium (DeYor Center) (tentative location) Festival Chamber Orchestra and Composers Ensemble.
April 23	11:00 a.m. at Bliss Recital Hall Convocation. Other lectures and recitals to be announced.

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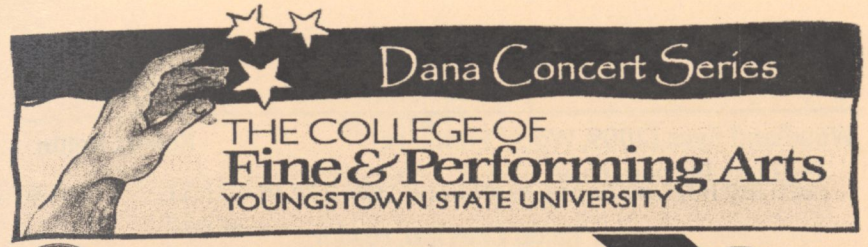

THE DANA SCHOOL OF MUSIC
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New Music Society and
New Music Guild, Inc.

Presents

Convocation

featuring:

Dana Composers Ensemble
Robert Rollin, director

Guest Artist
Tim Webb, piano

Bliss Recital Hall
Friday, October 9, 2009
11:00 a.m.

Program

Woodland Eyes (2009, World Premiere) — Robert Rollin
Poem by Barbara Lane

Jacob **Chevlen**, reader
*Richard Zacharias, clarinet
Daniel Brandt, euphonium
Samantha Hogan, trombone
^Tim Webb, piano
+Robert Rollin, conductor

Etude, Op. 8, No. 2 — Alexander Scriabin

Brandon Loewit, piano

Song of the Elephant (2002) — David Pope

^Jeremy Bouteiller, baritone sax

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Patrick Fulton, bass clarinet

Squirrel Wars! (2009, World Premiere) — Samantha Hogan

^Tim Webb, piano

+ denotes Dana School of Music faculty
^ denotes Dana Graduate Student
* denotes New Music Guild, Inc. member

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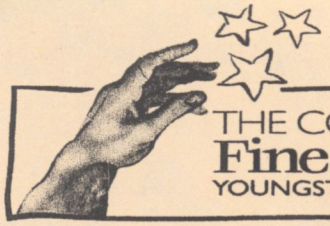

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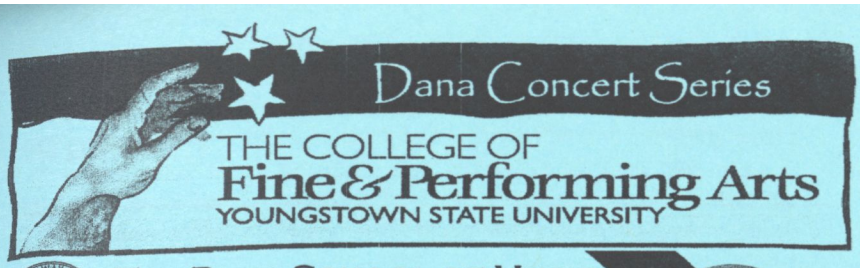

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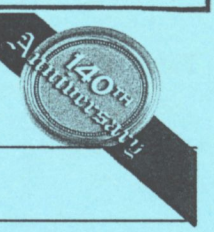

Presents

Margaret Jones

Junior Guitar Recital

This Junior Recital is presented in partial fulfillment of the B. M. in Music Performance

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Trinity United Methodist Church
30 W. Front St. Youngstown, OH
Friday - October 9, 2009
7:00 p.m.

Program

Fantasia — Alonso de Mudarra (c. 1510-1580)

Lute Suite in E minor, BWV 996 — J. S. Bach (1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourrée
Gigue

Deux Barcarolles pour Guitarre — Francis Kleynjans (b. 1951)

I. Lent
II. Allegro

Cinco Piezas Para Guitarra — Astor Piazzolla (1921-1992)

V. Compadre

Mudarra's *Fantasia, que contrahaze la harpa en la manera de Ludivico,* is a wonderful example the level of chromaticism achieved by composers in the sixteenth century. The piece, which appears in Mudarra's 1546 intabulation *Tres libros de musica in cifras para vihuela* (Brown) begins modestly with a simple statement of Mudarra's main idea, which quickly dissolves into various shades of dissonance throughout the rest of the piece until its final return to a more stable-sounding point of repose at the piece's conclusion.

As a Spanish composer, Mudarra wrote primarily for the vihuela, a guitar-shaped instrument with sound characteristics similar to those of the lute. For this evening's performance, the guitar will be tuned to replicate this instrument's unique sound.

The lute suites of J. S. Bach have found a permanent home in the guitar repertoire although they, like the Mudarra *Fantasia*, were not originally composed with the instrument in mind. In fact, Bach himself was not a lutenist either, but an organist, and the result of Bach's approach for writing for the lute creates a set of works explores a vast array of musical possibilities for the guitar, from very tightly spaced musical passages to sections of the work that require one to use the whole neck of the instrument.

The Second Lute Suite in E Minor, BWV 996 resembles a very traditional dance -tune set, combining the fugal prelude with an Allemande, a Courante, a Sarabande, and a Gigue. The Bourrée is the only dance out of place in this set, although it is also possibly the most well-recognized dance from the suite. What gives the Bourrée its place in the suite, however, is the way Bach manages to creatively embed its catchy melody within most, if not all, the other dances.

Deux Barcarolles Pour Guitarre is a study in contrast between two versions of a familiar mood. The *barcarolle* is a type of song sung by Venetian gondoliers to mimic the rocking of their boats. 20th century French guitar-composer Francis Kleynjans captures this rocking motion in his *barcarolles*, one a slow, introspective movement and the other a more energetic vibrant one. The two pieces complement each other through the cohesiveness of their harmonies and the melodic ideas they contain.

Astor Piazzolla, a 20th century Argentine composer, spent much of his career exploring the boundaries of the tango, combining the traditional dance music with other musical styles into his compositions. In a sense, his compositions for classical guitar come full circle, as they are written for an instrument used during the genre's infancy, but in Piazzolla's *nuevo tango* style, which he developed with the encouragement of the French composition teacher Nadia Boulanger, that incorporates classical and jazz influences with the traditional tango style (Eisen). *Compadre* is an excellent example of this style, as it presents a traditional tango impression along with thick orchestration for the guitar and extended techniques such as percussive effects.

Bibliography

Brown, Howard Mayer. *Instrumental Music Printed Before 1600.* Cambridge, Massachusetts: Harvard University Press, 1965.

Cliff Eisen. "Piazzolla, Astor." In Grove Music Online. Oxford Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45192 (accessed September 28, 2009).

Artist Biography

Pittsburgh native **Margaret Jones** has been playing the guitar for the past ten years. As a junior at Youngstown State University Ms. Jones has contributed to the Youngstown music community as a founding member of the Dana Guitar Quartet and as the President of both the Dana Guitar Association and the Dana Early Music Consort. In addition to her work with the quartet Ms. Jones has appeared in concert with the Dana Symphonic Wind Ensemble and has performed in numerous master classes with artists including Matteo Mela, Lorenzo Micheli, Ana Vidovic, Thomas Viloteau, and Marcin Dylla. Ms. Jones currently studies with Dr. Francois Fowler at the Dana School of Music. Ms. Jones wishes to thank her family, friends, teachers, and everyone who has helped and inspired her for making this evening possible.

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Dana Concert Series Calendar - Fall 2009

October

Monday, Oct. 12
Dana at DeYor $
YSU Concert Band & Wind Ensemble - Carter Pann at YSU"
Stephen Gage, Conductor
Carter Pann, Guest Composer/ Pianist
8:00 p.m. • Powers Auditorium

Tuesday, Oct. 13
Guest Artist Recital
Sabrina Vlaskalic, Guitar
8:00 p.m. • Bliss Recital Hall

Wednesday, Oct. 14
Music at Noon
YSU Percussion Ensemble
12:15 p.m. • Butler Institute of American Art

Wednesday, Oct. 14
City Music Cleveland
Featuring: Conductor David Alan Miller
Soloists: The Pacifica Quartet
8:00 p.m. • Stambaugh Auditorium

Friday, Oct. 16
Corinne Morini Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 18
Dana Vocal Society Recital
4:00 p.m. • Bliss Recital Hall

Monday, Oct. 19
Dana at DeYor $
Fall Choral Concert
8:00 p.m. • Ford Family Recital Hall at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 21
Music at Noon
Jazz Combos
12:15 p.m. • Butler Institute of American Art

Wednesday, Oct. 21
Faculty Chamber Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 25
YSU Piano Department Recital
3:00 p.m. • Bliss Recital Hall

Monday, Oct. 26
Dana at DeYor $
Dana Symphony Orchestra
8:00 p.m. • Ford Family Recital Hall at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 28
Music at Noon
Tuba/Euphonium Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 28
YSU Percussion Ensemble
8:00 p.m. • Butler North

Thursday, Oct. 29
Faculty Artist Recital
Dana Flute and Guitar Duo
Kathryn Thomas Umble, Flute
Francois Fowler, Guitar
8:00 p.m. • Bliss Recital Hall

Friday, Oct. 30
Misook Yun, Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

November

Monday, Nov. 2
Jazz Ensemble 1
8:00 p.m. • Chestnut Room
Kilcawley Center

Wednesday, Nov. 4
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Dana Concert Series Calendar - Fall 2009

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Room
Kilcawley Center

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of American Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room
Kilcawley Center

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church, Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Saturday, Nov. 21
Opera Workshop
7:30 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists:
Caroline Oltmanns, Dror Biran, James Wilding and Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

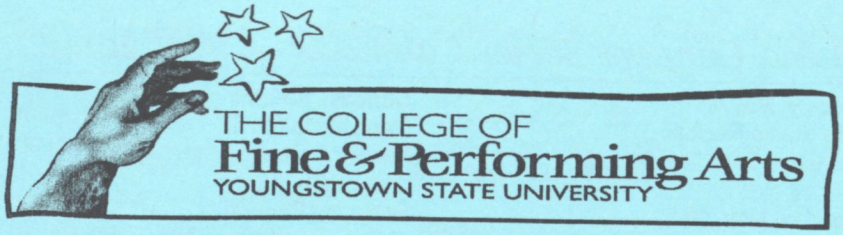
Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of American Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall
Room 2326



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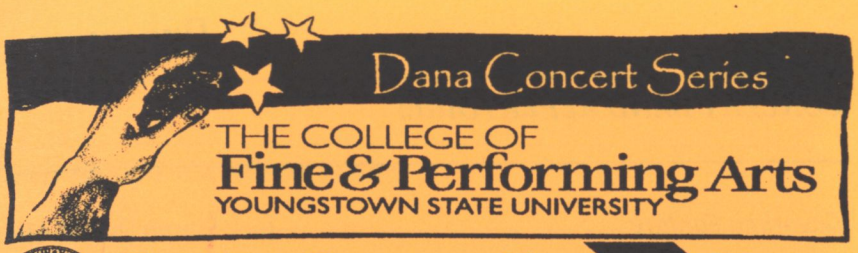

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David M. Blon, graduate conductor

YSU Wind Ensemble
Stephen L. Gage, conductor
Brian T. Harris, graduate conductor
Carter Pann, pianist/composer
Misook Yun, soprano

Powers Auditorium
Monday, October 12, 2009
8:00 p.m.

Program

CONCERT BAND REPERTOIRE:

Gavorkna Fanfare — Jack Stamp (b. 1954)

Fantasia in G Major — J. S. Bach, tr. Richard Franko Goldman & Robert L Leist (1685-1750)

Nobles of the Mystic Shrine — John Philip Sousa (1854-1932)

Morning, Noon, and Night in Vienna — Franz von Suppé/arr. Duthoit (1819-1895)

Donald P. Linn, conductor

Salvation is Created — P. Tschesnokoff/arr. Houseknecht (1877-1944)

In Memoriam — Mark Camphouse (b. 1954)

David M. Blon, graduate conductor

Ride! — Samuel R. Hazo (b. 1966)

~~~ INTERMISSION (15 minutes) ~~~

WIND ENSEMBLE REPERTOIRE:

Intrada — Bruce Yurko (b. 1951)

Brian T. Harris, graduate conductor

Variations on a Korean Folk Song — John Barnes Chance (1932-1972)

Misook Yun, soprano

Hold This Boy and Listen — Carter Pann (b. 1972)

Concerto Logic for Piano and Wind Orchestra — Carter Pann

Carter Pann, piano

I. *Dogs and Jackals (C-minor Fantasy)*
II. *Erno Rubik's Magic Cube*
III. *Rondo Capriccio: "Rage Over a Lost Pawn"*
IV. *Dancing with Caissa*

Melody Shop — Karl King (1891-1971)

Featuring the Wind Ensemble
and Concert Band euphonium sections

CONCERT BAND PROGRAM NOTES:

Gavorkna Fanfare **Jack Stamp**

Jack Stamp is a highly regarded North American Wind Ensemble conductor and composer. This miniature fanfare was the first Stamp wrote (free of charge) for concert band and its success launched him to a new level of fame. This brisk and energetic fanfare is unique in that it features the full wind band, rather than just the more traditional brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp's conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 C.B.D.N.A. conference. The word Gavorkna has no connection to anything in the Russian or Slavic languages. It is a nonsense word that Corporon made up while Stamp was his student.

Fantasia in G Major **J. S. Bach,**
tr. Richard Franko Goldman & Robert L. Leist

Robert L. Leist was one of many composers who worked with the famous Goldman band in the early 20th century. American musician and composer Edwin Franko Goldman formed the Goldman band in New York City in 1918. Until 2005, the Goldman Band performed free public concerts at a variety of venues in New York City. The great G Major Fantasia for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found to be too full of "wonderful variations and foreign tones." Certainly the Fantasia is strikingly dissonant in its constant texture of suspensions, but the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire and who did much to introduce the music of this great master to wide audiences. In this transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The Goldman Band, Richard Franko Goldman conducting, on July 1, 1957, gave the first performance of this transcription.

Nobles of the Mystic Shrine **John Philip Sousa**

Sousa composed the incredibly colorful march *Nobles of the Mystic Shrine* to commemorate his admission to the Shrine in Washington, DC. He conducted the premiere with an enormous band of 6200 Shriners in Washington's Griffith's baseball stadium.

Morning, Noon, & Night in Vienna Overture **Franz von Suppé**

Franz von Suppé's father hoped his son would study law, and sent him to Paris for that purpose. But exposure to the artistic climate there merely reinforced his musical interests instead. After his father died, Franz and his mother moved from Dalmatia to Vienna, where he enrolled in the Conservatory. It proved to he a wise choice, for Suppé fashioned a successful, popular and profitable career.

Would he have done as well as a lawyer? Perhaps, but neither his name nor his heritage would have lasted as long had he abandoned music, for he became one of the founders of the Viennese light operetta. Though he composed a few sacred works late in his life, his output is almost entirely for the theater--popular entertainment, on a par in its own day with the Broadway musical in ours.

A Morning, Noon and Night in Vienna belongs to a musical genre preceding the operetta--a humorous play, with song, interspersed is one of Suppé's earliest works. The overture to such a production never related to the story line. Its function was to get the attention of the audience, quiet the house, and set the scene for the entertainment. Even at the age of twenty-four, Suppé had a "feel" for how to attract the audience with a pleasant, unpretentious bit of fluff. The original stage comedy died the natural death of a mediocre entertainment whose form is no longer in vogue, but its charming overture lives on.

The lighthearted character of the play is apparent from the very beginning, as a delicate pizzicato response two bars answer the dramatic opening statement by brass and winds later. Only a composer with a sense of humor--and a secure position as music director of the theater--would take a chance on that kind of opening statement, especially so early in his career. Though Suppé never intended a specific program for the piece, it doesn't need one. Put aside thoughts of serious drama, bitter struggle, and earth shattering consequences. Listen, imagine and invent your own meaning. This music is just plain fun.

Salvation is Created **Pavel Tschesnokoff/arr. Houseknecht**

Pavel Tschesnokoff was a prolific composer of nearly 500 choral works, 400 of them for the Church. He stands out for his reliance on traditional chant melodies. *Salvation is Created*, composed in 1912, is a wonderful example of the musical literature of the Russian Orthodox Church. It was one of the very last sacred works he composed before he was forced to turn to secular arts by the oppressive Soviet Union.

In Memoriam **Mark Camphouse**

Commissioned by the Revelli Foundation and Bands of America in memory of L.J. Hancock, Director of Bands at Norwin Senior High School in PA, Mark Camphouse decidedly based *In Memoriam* on *Salvation is Created* after learning that Mr. Hancock had a tradition of warming up his award-winning marching band on the field with the gorgeous hymn. Mr. Camphouse's composition greatly reflects different aspects of L.J. Hancock's life: it was brief, very emotional, and wonderfuily memorable.

Tonight, David would like to dedicate the performance of these works to the memory of two wonderful educators taken far too early: Mr. L.J. Hancock, his former high school band director, and Mrs. Mechelle Hawk, professor of music education at Slippery Rock University, who have both been very influential in the field of music education and especially in David's musical career.

Ride! **Samuel R. Hazo**

The inspiration for *Ride* came to Samuel R. Hazo in late April of 2002. Hazo was invited by Jack Stamp to participate in a composer's forum for his students at Indiana University of Pennsylvania. Hazo was to present alongside Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko, and Aldo Forte, which his family affectionately referred to as "four famous guys and you." Following the first day of this creatively charged event, Jack Stamp invited all the composers to his house where his wife had prepared dinner. Hazo, not knowing how to get to Stamp's house, was directed to follow him.

Ride was born of a combination of an invigorating day and following Stamp, at top speed, down a country road from the IUP campus to his residence. The piece was "written and titled for the exact moment in the composer's life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA countryside blurring past his window." For this reason, it is often conducted in one (i.e., the conductor only conducts the downbeat of each measure). The music grows louder and more excited and ends with a final quotation of the sixteenth note melody from the first variation.

WIND ENSEMBLE PROGRAM NOTES:

Intrada **Bruce Yurko**

Bruce Yurko, composer, received his bachelor's degree in music education from Wilkes College and his master's degree in performance/composition from the Ithaca College School of Music. He has studied horn with Douglas Hill and John Covert and while at Ithaca College studied conducting with Thomas Michalik and Frederick Fennell. He has also attended the College Band Directors National Association's conducting workshops with Eugene Migliaro Corporan, H. Robert Reynolds, and Donald Hunsberger, and is a composition student of Karel Husa. From 1974-1981 Mr. Yurko was Director of Bands at Madison High School in Madison, New Jersey. Since 1981 he has been the Director of the Wind Ensemble at Cherry Hill High School East in Cherry Hill, New Jersey.

Mr. Yurko's *Chant and Toccata* was awarded first prize by the Virginia Intercollegiate Band. His Concerto for Horn and Concerto for Percussion were featured in the Florida State University's Festivals of New Music and were performed by the University Wind Orchestra, conducted by James Croft. The Eastman Wind Ensemble, conducted by Donald Hunsberger, has performed his Concerto for Percussion and Wind Ensemble. Jack Stamp premiered his Concerto for Flute with the Indiana University of Pennsylvania Wind Ensemble, Terry Wacker soloist, and Eugene Migliaro Corporan recently premiered *emc-x*, a wind composition commissioned by the Gamma Theta Chapter of Phi Mu Alpha Sinfonia of the University of North Texas. C. ALAN PUBLICATION, LUDWIG MUSIC COMPANY, and Southern Music Company publish Mr. Yurko's compositions.

Intrada was commissioned by the Millburn High School Wind Ensemble and the South Brunswick High School Wind Ensemble. The schools had asked Mr. Yurko for a concert opener like Jack Stamp's *Gavorkna Fanfare*, but in a Bruce Yurko style. The theme of the entire work is stated in the first two measures with a fanfare using minor seconds to give the work intensity. Each time this theme occurs it is brought back in a different tonality often using different instrument groups. The countermelodies in the work are also derived from this opening statement and give the piece added depth. This work is dark, fast paced, and exciting for both performer and listener.

Variations on a Korean Folk Song **John Barnes Chance**

A Texas native, John Barnes Chance played percussion in high school before he began composing. He studied under Clifton Williams at the University of Texas and earned his bachelor's and master's degrees in music. After graduation he joined the Army service bands as a percussionist and arranger. After his discharge he received a grant from the Ford Foundation's Young Composers Project and wrote seven pieces for school ensembles. The following year he joined the faculty of the University of Kentucky, where he was later appointed head of the theory and composition program.

While stationed with the U.S. Army in Korea in the late 1950s, Chance became fascinated by the popular folk melody "**Arirang,**" using it as the basis for his *Variations on a Korean Folk Song*. "**Arirang**" is a traditional Korean song of love and heartbreak, possibly originating 1000 years ago. The pentatonic (five-tone) theme is heard at the outset of this composition and is contrasted with five variations. Chance won the American Bandmasters Association Ostwald Award for this work in the year following its composition. He provided the following information concerning the work in the Journal of Band Research for autumn 1966:

> I became acquainted with the folk song **Arirang** (pronounced "AH-dee-dong") while serving in Seoul, Korea in the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

The work is in six sections—the opening pentatonic theme stated by the clarinets followed by five distinct variations. The first variation features temple blocks and woodwinds. Variation two is quiet and serene with the original melody, now inverted, and played by the oboe. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening theme.

Hold This Boy and Listen **Carter Pann**

Commissioned by the Colorado Wind Ensemble, *Hold This Boy and Listen* is inspired by Carter Pann's young nephew, David Paulus, Jr. It is unusually quiet and subdued for a wind band composition, and will prove to be a great exercise in restraint for developing players. *Hold This Boy and Listen* has also *just been added* to the Texas UIL required music list.

Concerto Logic for Piano and Wind Symphony — Carter Pann

Concerto Logic for Piano and Wind Symphony was commissioned by a consortium of nearly two-dozen university wind symphonies, including the YSU Wind Ensemble, around the country through CBDNA. The work is largely inspired by games of chance, logic, and strategy, both ancient and contemporary. Cast in four movements, the piece lasts about 20 minutes.

I. *Dogs and Jackals (C-minor Fantasy)* is an ancient Egyptian game from between the ninth and twelfth dynasties. Each player has his own pegs or counters to keep position while moving around a pegboard. The game is a race to see who gets the last peg first by way of a chance device (like dice). The most common chance device of the era was a set of four throw-sticks, each with a curved and a flat side. This first movement does not portray any kind of game play, but instead uses the images of both animals, carved onto each set of pegs, as musical characters in dialogue.

II. *Ërno Rubik's Magic Cube* is a musical depiction of what it's like to work on the Rubik's Cube until finally, after several days, the last few turns are found and the puzzle is solved. In the fall of 2007 I decided to wrestle with this cube until I brought it down. This slower movement has a pensive, contemplative feel. The little scherzetto in the middle can be likened to the mid-cube Adrenaline I experienced as I realized it was within reach. There is a romantic resolution near the end with rushes of ascending arpeggios, leading to the final solo. A last clustered harmony in the piano is slowly peeled away, revealing the tonic sonority (the last few turns of the cube).

III. *Rondò Capriccio: "Rage over a Lost Pawn"* (piano solo) is an extended concert cadenza brilliante. I used the title of Beethoven's famous "Rage over a Lost Penny" and reassigned it as an introduction to the final movement of the work. This cadenza is full of unhinged ragtime and Lisztian sweep. It lies right at the outer limits of my pianism.

IV. *Dancing with Caissa* is the largest and most ambitious movement of the work. Caissa is the patron goddess of chess players, as depicted for the first time in a poem of the same name written in 1763 by the English poet and philologist Sir William Jones. The chess bug grabbed hold of me in my twenties (fairly late for a chess player) and never let go. For the last ten years I have spent too much money on too many chess books, played in several stressful tournaments, spent too much time playing online games, you name it. The depth of the game is stated eloquently in a famous Indian proverb: "Chess is a sea in which a gnat may drink and an elephant may bathe." This final movement came about after studying a legendary game played by Georg Rotlewi and the tactical master Akiba Rubinstein. Rotlewi isn't prepared for the sacrificial onslaught by his opponent and finally breaks under the strain. The final position of the game is a marvel of latent pressure!

-Carter Pann

The Melody Shop March **Karl King**

Karl King was born in Paintersville, Ohio February 1891 and died in Fort Dodge, Iowa March 1971. After beginning on cornet, he soon exchanged that instrument for a euphonium, which he played first in the Canton "Marine" Band (made up of boys his own age) and later in the local Thayer Military Band. His only formal music instruction consisted of four piano lessons and one harmony lesson from a musical show director, William Bradford. King described his musical education that "whatever I learned in composition or conducting or anything else, (it was) mostly by imitation, by experimentation, and by listening to good men and watching good men. I think that's one of the best ways of getting an education."

At the age of 18 he left home and began playing in various community and circus bands, including Barnum and Bailey in 1917 where he was the bandmaster for two years. Although many of King's later marches were composed for purposes not associated with his circus life, they retained the excitement and contrast found in his music for the big top. His also wrote marches for young school musicians, which sound as complete and exciting as those composed for circus bands. King biographer Thomas J. Hatton write that "The most important element in any Karl King composition . . . is melody. King had both an innate gift for and an abiding faith in melody . . . His was not the music of the classroom but of the big top, the high school football game, and the band concert in the park . . . his marches form an important part of the heritage of the American concert band.

The Melody Shop was dedicated to E.E. Powell and Al Shortridge, owners of the Powell Music Co. Melody Shop in Canton, Ohio, King's hometown at the time. *The Melody Shop* was one of his earliest marches, published in 1910 when the composer was only 19 years of age. The baritone (euphonium) part in the final strain of this march has always been notorious for its difficulty. One popular legend explaining this dizzying baritone part involves a chance meeting in a Canton, Ohio barbershop between King and a stranger. The stranger was a baritone player, and he struck up a conversation with King (also a baritone player). Not knowing the composer's identity, the stranger referred to Karl King as "the guy who writes those dinky marches." That was all the urging King needed to make "The Melody Shop" one of the most famous baritone (euphonium) parts in all of band repertoire. Tonight we feature the entire Wind Ensemble and Concert Band euphonium sections: Andrew Barnes, Stephanie Presutti, Christopher King, Richard Dickenson, Bennett Kyper, and Elizabeth John.

A special thanks to the Dana School of Music
Wind and Percussion Faculty:

Kathryn Thomas Umble - Flute
Tedrow Perkins - Oboe
W. Donald Byo - Bassoon
Alice Wang – Clarinet
Joseph Edwards - Clarinet
Kent Engelhardt - Saxophone
James Umble- Saxophone
Christopher Krummel - Trumpet
William Slocum - Horn
Michael Crist – Trombone
John Olsson - Trombone
Brian Kiser - Euphonium and Tuba
Glenn Schaft – Percussion
Nathan Douds - Percussion

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Phi Mu Alpha Sinfonia & Tau Beta Sigma Chapters

ABOUT THE YSU WIND ENSEMBLE & YSU BANDS:

The wind band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep, and jazz organizations. Over 300 students perform annually in one or more of these bands. Comprised from among the top wind and percussion students in the Dana School of Music, the Wind Ensemble performs a broad spectrum of music. The band has been involved in numerous commissions and has had recent in-residence experiences with Michael Colgrass, Joseph Schwantner, Allen Vizzutti, Carter Pann, Karel Husa, Samuel Adler, Eric Ewazen, Frank Ticheli, Adam Frey, Eric Ewazen, Anthony Iannaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox, and Ed Lisk. Husa called the ensemble's performance of his music "inspiring," Ticheli stated that the band "performed my music beautifully" and that the group was "hot." Schwantner complimented the ensemble for "their artistry, and for their care and consideration" of his music; and Michael Colgrass thanked the band for its "wonderful performance and recording" of his Urban Requiem.

The Wind Ensemble has performed at the MENC National Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and for the ABSDA National Convention. In 2005, Dr. Gage and the band made their NYC Carnegie Hall debut. The group has released five CDs: Lions, Jesters, and Dragons, Oh My! (1998); Star Wars and Other Scores (2000); Carnival (2002); Spin Cycle (2004); and Tipping Points (2006). In June 2008, the ensemble released its first produced CD, Urban Requiem, on the internationally distributed on-line NAXOS record label. After the June 2008 NAXOS release, the following critical reviews were offered:

"Another solid entry for Naxos's Wind Band Classics series has been made by the Youngstown State University Wind Ensemble directed by Stephen L. Gage. Everything about this disc was well done: performance, music selection, programming, the whole works." Sequenza21/CD Reviews, Jay Batzner.

"Listening to this offering, I found myself increasingly disbelieving that the Youngstown State University's Wind Ensemble is a student organization... I still find the fit and finish of their performances astonishing." Fanfare, William Zyrgowski

ABOUT THE CONDUCTORS:

STEPHEN L. GAGE has served as Instrumental Music/Recruitment Coordinator, Professor of Music, and Director of Bands at Youngstown State University's Dana School of Music since 1993. He holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music, and State University of New York at Fredonia. Stephen has studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. Dr. Gage is in his 17th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. He began serving as assistant conductor of the YSU/Dana Symphony Orchestra in 2006. In 2008-09, Stephen served as the conductor of the Dana Symphony Orchestra. Previous teaching positions include serving as Director of Bands at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced throughout the United States, including guest conducting the Youngstown Symphony Orchestra and the W.D. Packard Concert Band, as well as in Canada and Ireland. He has received critical acclaim from a number of distinguished composers, including Joseph Schwanter, Samuel Adler, Karel Husa, Frank Ticheli, John Mackey, Michael Colgrass, and David Gillingham for his interpretation and recordings of their music. Stephen's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, Sigma Alpha Iota, and Phi Kappa Phi. Dr. Gage has been inducted into the prestigious American Bandmasters and was named as both Distinguished Professor and Faculty Mentor of the Year at YSU. Stephen and the Symphonic Wind Ensemble made their Carnegie Hall debut in 2005 and the group has produced six CD recordings. The sixth CD in this series, *Urban Requiem*, was released on the NAXOS International Recording Label in June 2008.

DONALD P. LINN is a recent addition to the Dana School of Music Faculty and currently serves as the director of the Youngstown State University Marching Pride. Prior to his appointment at YSU, Mr. Linn completed a M.M. in Wind Conducting at Ball State University under Dr. Thomas Caneva and Mr. Dan Kalantarian. At Ball State University Mr. Linn assisted with the direction of the Pride of Mid-America Marching Band, helped direct the Men's and Women's Basketball Bands, was conductor of the Ball State Concert Band, was the inaugural conductor of the Ball State Campus Band, and taught undergraduate conducting. Before his appointment at BSU, Mr. Linn taught in the public schools as the director of bands at Nottoway High School in Crewe, VA. While teaching in Virginia, Mr. Linn received a Presidential Citation for Teaching Excellence from the University of Richmond Governor's School.

Cont.

DONALD P. LINN (Cont.)

Prior to his public school teaching, Mr. Linn earned his bachelor's degree in music education from Virginia Tech. During his last two years at Virginia Tech, Mr. Linn was a senior staff assistant for the Virginia Tech Marching Virginians, assisting with music and marching rehearsal, visiting band coordination, sectional rehearsal, and away game announcing. Mr. Linn is in demand as a drill writer and has designed shows for university bands, high school bands, indoor percussion ensembles, and winter guard. Mr. Linn's drill design has been featured in Virginia, Indiana, Ohio, and North Carolina and most recently performed at the International Bowl in Toronto, Canada and the GMAC Bowl in Mobile, Alabama. Mr. Linn has also enjoyed success as a trumpet player performing with the New River Valley Symphony, the Roanoke Symphony, Lynchburg Symphony, and Shenandoah Symphony. Mr. Linn has also performed with members of the Muncie Symphony Orchestra, the Richmond Symphony, and was a semi-finalist in the 2003 National Trumpet Competition. Mr. Linn is an active conductor, educator, and performer and is a member of MENC, the International Trumpet Guild, the National Band Association, CBDNA, Pi Kappa Lambda, and Phi Mu Alpha.

BRIAN T. HARRIS is a second year graduate student studying instrumental conducting with Dr. Stephen L. Gage. Prior to his attendance at YSU, Brian was the band director at Lockerman Middle School in Denton, Maryland, Bishop Carroll High School in Ebensburg, Pennsylvania, and North Penn Jr. Sr. High School and Blossburg Elementary in Blossburg, Pennsylvania. Brian's responsibilities at these schools ranged from 4-12 concert band, jazz band, and marching band, to teaching lessons, general music and theory classes in addition to his responsibilities at YSU. Brian is also the assistant marching band director for the Lakeview High School Marching Band. His responsibilities at Lakeview include teaching, cleaning, and writing drill as well as conducting during the band's half time performances and band nights.

DAVID M. BLON is pursuing the MM in Conducting degree at YSU and is a student of Stephen Gage. As a percussionist and pianist, David is active as an educator throughout western Pennsylvania. He has worked most recently with the Moon Area High School Band in Moon Township, PA. David earned his Bachelor's Degree in Music Education in 2009 from Slippery Rock University, where his primary professors included Stephen Hawk, Mechelle Hawk, James Berry, Brian Meixner, and David Glover. David is also an active member of the Pennsylvania Music Educators' Association and the Music Education National Conference.

ABOUT CARTER PANN, PIANIST/GUEST COMPOSER:

In the last fifteen years **Carter Pann's** music has become known for its blend of crafty, popular-sounding idioms, subtle and unabashed humor, and haunted melodic writing. His music has been performed around the world by such ensembles and soloists as the London Symphony, City of Birmingham Symphony, Berlin-Stockholm-Finnish Radio Symphonies, Seattle Symphony, Vancouver Symphony, National Repertory Orchestra, National Symphony of Ireland, New York Youth Symphony, Richard Stoltzman, the Ying Quartet, pianists Barry Snyder and Winston Choi, and the Antares ensemble, among others.

Honors in composition include the K. Serocki Competition for his First Piano Concerto (premiered by the Polish Radio Symphony in Lutoslawski Hall, Warsaw 1998), the Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP composer awards. His Piano Concerto was nominated for a GRAMMY as "Best Classical Composition of the Year" 2001.

Carter's Clarinet Concerto Rags to Richard, commissioned for Richard Stoltzman, was recorded by the Seattle Symphony under Gerard Schwarz. Love Letters (string quartet no. 1) was commissioned by the Ying Quartet for their LIFE MUSIC commissioning project through a grant from the American Music Institute. His work SLALOM (for orch.) was performed by the London Symphony under Daniel Harding in 2001 and has since been widely performed throughout the United States and Europe (and subsequently showcased on NPR's Performance Today). CONCERTO LOGIC (Piano Concerto No. 2) was commissioned by a consortium of nearly two-dozen wind symphonies around the country with the composer as soloist. His most recent work, MERCURY CONCERTO for flute and orchestra, was written for and premiered by fellow faculty member Christina Jennings and the River Oaks Chamber Orchestra in Houston.

Throughout the last seven years Carter has contributed regularly to the explosion of new Wind Symphony works being written for the many ensembles around the country. He was the most featured composer at the recent Nationwide CBDNA conference in Austin, TX (2009).

Contact: cpann2000@yahoo.com
http://www.colorado.edu/music/faculty/pann.html

ABOUT MISOOK YUN:

Praised as a singer of "exquisite clarity" and "virtuosity," lyric soprano **Misook Yun** has performed in Italy, Austria, South Korea, and the United States of America. An accomplished operatic performer, Yun has appeared in the roles of Mimi and Nedda with Opera Western Reserve, Cio Cio San with Bayshore Lyric Opera, Tosca and Santuzza with Valley Lyric Opera, and Micaela with Warren Philharmonic Orchestra. Her other roles include Adina, Violetta, Suzel, Genevieve, High Priestess (Aida), and Musetta. As a concert soloist, Yun's major performances include Chants d'Auvergne, Elijah, A Midsummer Night's Dream, Faure's Requiem, Bachianas Brasileiras No. 5, Schubert Mass in G, Mozart Requiem, Magnificat and Messiah. She has given solo recitals in Oregon, Virginia, Mississippi, Arkansas, Pennsylvania and Ohio, and has scheduled a recital tour including Chicago; Salem, Oregon; Lynchburg, Virginia; and Little Rock, Arkansas in the spring of 2007. Yun was soloist in Faure's Requiem with Salem Chamber Orchestra in Oregon in March 2008.

Her competition winnings include first prize of the Metropolitan Opera Competition in the Oregon District, the concerto competition at the University of Oregon, and first prize in the Paul & Lillian Petri Scholarship Competition. In the summer of 2004, Yun was one of twelve singers selected from throughout North America to participate in the National Association of Teachers of Singing Intern Program. Yun has studied and coached with Mark Beudert, Tae-Hee Cho, Eun-Kyung Kim, Gregory Mason, Lorenzo Malfatti, Robert McIver, James Miller, John Simmons and Milagro Vargas, as well as participated in master classes with Martina Arroyo, Marcia Baldwin, Vera Scammon, and Norman Shetler.

An accomplished pedagogue, she has taught at the University of Oregon as a Graduate Teaching Fellow for six years, Umpqua Community College in Roseburg, Oregon for four years, and Kyung-Ghi Night School in Korea for two years. At Youngstown State University, she has taught the courses of Italian/English Diction, German Diction, French Diction, Vocal Pedagogy and Applied Voice. In the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen throughout North America.

Her recital presentations in Virginia, Pennsylvania and Ohio last year were well received, and a future recital tour includes Arkansas, Illinois, Oregon, Pennsylvania and South Korea. Dr. Yun is an associate professor who serves as a faculty advisor of The Dana Vocal Society and Co-Executive Director of The Dana Vocal Performance Clinic (High school summer vocal camp).

YSU WIND ENSEMBLE CD RECORDINGS:

Lions, Jesters, and Dragons, Oh My! (1998)

Star Wars and Other Scores (2000) *SOLD OUT*

Carnival! (2002)

Spin Cycle (2004)

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*Symphonic CD of the Year***

Tipping Points (2006)

Urban Requiem (2008) NAXOS, Inc. Release

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Dr. Stephen L. Gage, Director of Bands
Youngstown State University
Dana School of Music
One University Plaza
Youngstown, Ohio 44555-3636
Phone: (330) 941-1832
slgage@ysu.edu
www.ysubands.org

YOUNGSTOWN STATE UNIVERSITY CONCERT BAND
Fall Semester 2009 Stephen L. Gage, Conductor
Key: # - Graduate Student * -- Section Leader

Flute/Piccolo
Alyson Collins, Cranberry Twp, PA *
Michelle Gonos, Apollo, PA
Lindsey Holmes, Pittsburgh, PA
Sarah Kramer, Vandergrift, PA
Shannon McBride, Austintown
Kristine Spatara, Canfield

Oboe/English Horn
Kimberly Myers, Masury *
Nathan Welch, Canfield

Bassoon
Stephanie Rumberger, Navarre *

Clarinet/Bass Clarinet
Nicole Angelilli, Poland *
Billi Jo Byrum, Milton
Samuel Carr, Warren
Melissa Gapsky, Pittsburgh, PA
Grace Holupka, Butler, PA
Shawn McCoy, Apollo, PA
Stephanie Rouzza, New Castle, PA
Rebecca Storasta, Cranberry Twp, PA

Saxophone
Daniel Arnold, Canal Fulton
Michael Dillon, Springfield, VA
Keith Peterson, Moon Twp, PA
Abi Seguin, Salem
Kevin Snyder, McDonald, PA

Horn
Adam Boyd, Pittsburgh, PA *
David Makara, Canfield
Bill Richter, Canfield
Shanyse Strickland, Akron
Alyssa Yakovic, Austintown

Trumpet
Matthew Caldwell, Oil City, PA
Anthony Evangelista, Cleveland
Antoine Jackson, Warren
Timothy Korenich, Pittsburgh, PA
Charles Miller, East Liverpool
Amy Warner, Youngstown *

Trombone
Moriah Bailey, Warren
Natalie Cates, Mansfield *
Elysse Gessler, Austintown
Matthew Legett, Beaver Township
Alicia Sarra, Austintown
Morgan Wynn, Monaca, PA

Euphonium
Richard Dickenson, Austintown
Elizabeth John, Struthers
Christopher King, Newton Falls *
Bennett Kyper, Allison Park, PA

Tuba/String Bass
Lindsey Fisher, New Castle, PA
Dustin Roberts, Akron
Stephen Orlando, Girard
Alex Seitz, Cortland *

Percussion
Nicholas Baran, Austintown
Keith Born, Bethel Park, PA
Joshua Colson, Transfer, PA *
Moriah Placer, Warren
Gary White, Warren
Eric Zelinski, Bloomingdale

This ensemble is listed alphabetically to emphasize the importance of each member to the group.

YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE
Fall Semester 2009 Stephen L. Gage, Conductor
Key: # - Graduate Student * -- Section Leader

Flute/Piccolo
Kimberly Gonos, Apollo, PA
Heidi Keener, Bristolville
Shanna Kelly, Butler, PA
Becca Porter, Liberty
Julianna Sabo, Mentor *
Evy Silvis, Sarver, PA

Oboe/English Horn
Sarah Baker, Howland *
Sierra McCourvey, Howland
Kimberly Myers, Masury

Bassoon/Contrabassoon
Deidra Nuss, Cortland *
Melissa O'Connor, Austintown

Clarinet/Bass Clarinet
David Amos, Mentor
Nicole Angelilli, Poland
Gianna Colella, West Middlesex, PA
Derek Emch, Hubbard
Patrick Fulton, Cranberry Twp, PA *
Chris Nutter, Cranberry Twp, PA
Giovanna Pinto, Ford City, PA
Carol Ann Smolka, Liberty
Cody Williamson, Wintersville

Saxophone
Alaina Felgar, Beloit
Greta Johnson, Pelican Rapids, MN*#
Aaron Lockhart, Fairport, NY
Joseph Scheller, Apollo, PA

Horn
Stephen Cline, Painesville Twp.
Chelsey Downing, Cranberry Twp, PA
Leanne Groll, Peters Twp.
Deborah McDowell, Olean, NY *
Nicole Pettenati, Champion

Trumpet
Timothy Daniels, N. Huntingdon, PA
David Gardner, Willard *
David Gruver, Austintown
John Jerasa, New Castle, PA
Frederick Moose, Volant, PA
Ginny Ulbricht, Warren

Tenor Trombone
Joseph Gibson, Masury
Brian Harris, Derry, PA #
J. Gregory Moose, Volant, PA *
Alex Snyder, West Chester

Bass Trombone
Greg Bibri, Cranberry Twp, PA

Euphonium
Andrew Barnes, Baltimore, MD * #
Stephanie Presutti, Beaver, PA

Tuba/String Bass
Matthew Craig, Austintown *
D.J. DePanecis, Niles
Tim Wilderoder, New Brighton, PA

Piano/Synthesizer
Shawn Baran, Austintown

Percussion
David Blon, North Huntingdon, PA #
Daniel Danch, New Wilmington, PA
Matthew Hayes, Coshocton
Dylan Kollat, Milton
Kevin Rabold, Pittsburgh, PA *
Robert Young, Austintown

This ensemble is listed alphabetically to reinforce the importance of each member to the group.

Dana Concert Series Calendar - Fall 2009

October

Tuesday, Oct. 13
Guest Artist Recital
Sabrina Vlaskalic, Guitar
8:00 p.m. • Bliss Recital Hall

Wednesday, Oct. 14
Music at Noon
YSU Percussion Ensemble
12:15 p.m. • Butler Institute of Amer.Art

Wednesday, Oct. 14
City Music Cleveland
Featuring: Conductor David Alan Miller
Soloists: The Pacifica Quartet
8:00 p.m. • Stambaugh Auditorium

Friday, Oct. 16
Corinne Morini Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 18
Dana Vocal Society Recital
4:00 p.m. • Bliss Recital Hall

Monday, Oct. 19
Dana at DeYor $
Fall Choral Concert
8:00 p.m. • Ford Family Recital Hall at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 21
Music at Noon
Jazz Combos
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 21
Faculty Chamber Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 25
YSU Piano Department Recital
3:00 p.m. • Bliss Recital Hall

Monday, Oct. 26
Dana at DeYor $
Dana Symphony Orchestra
8:00 p.m. • Ford Family Recital Hall at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 28
Music at Noon
Tuba/Euphonium Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 28
YSU Percussion Ensemble
8:00 p.m. • Butler North

Thursday, Oct. 29
Faculty Artist Recital
Dana Flute and Guitar Duo
Kathryn Thomas Umble, Flute
Francois Fowler, Guitar
8:00 p.m. • Bliss Recital Hall

Friday, Oct. 30
Misook Yun, Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

November

Monday, Nov. 2
Jazz Ensemble 1
8:00 p.m. • Chestnut Room
Kilcawley Center

Wednesday, Nov. 4
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Dana Concert Series Calendar - Fall 2009

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Room
Kilcawley Center

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room
Kilcawley Center

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church,
Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Saturday, Nov. 21
Opera Workshop
7:30 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists:
Caroline Oltmanns, Dror Biran, James
Wilding and Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of Amer.
Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall
Room 2326

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Fall Semester
Piano Events at the Dana School of Music:

Tuesday, Sept. 8
GUEST ARTIST:
Zahari Metchkov, piano
Bliss Recital Hall - 8PM

Monday, Oct. 12
GUEST ARTIST:
Carter Pann, Composer/Pianist
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
Powers Auditorium - 8PM

Sunday, Oct. 25
YSU PIANO DEPARTMENT RECITAL
Bliss Recital Hall - 3PM

Sunday, Nov. 22
FACULTY & GUEST ARTIST RECITAL
"HANDS ON PIANOS"
Caroline Oltmanns, Dror Biran, Jamie Wilding, Michael Schneider
Ford Family Recital Hall - 7PM

Tuesday, Dec. 1
GUEST ARTIST:
Māira Liliestedt, piano - Mount Union College
Bliss Recital Hall - 8PM

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY

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THE DANA SCHOOL OF MUSIC
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40th Anniversary

Presents

Guest Artist Recital

Serbian guitar virtuoso

Sabrina Vlaskalic

Guitar

Winner of several international guitar competitions,
on her first tour of the United States

Bliss Recital Hall
Tuesday, October 13, 2009
8:00 p.m.

Program

Premiere Fantaisie, Op.5

Adagio
Rondo (Allegretto)

François De Fossa
(1775-1849)

Partita II for violin solo

Sarabande
Gigue

Johann Sebastian Bach
(1685-1750)

Fantasia-Sonata, op. A-22

Juan Manen
(1883 - 1971)

Sonata Giocosa

Andante moderato
Allegro

Joaquin Rodrigo
(1901-1999)

Introduction and Rondo, op.2
no.2 in A-minor

Dionisio Aguado
(1784-1849)

lassical Guitarist Sabrina Vlaskalic was born in Belgrade (Serbia) in 1989. She began playing the guitar when she was 7 years of age. In 2006 she raduated from Music High School "Vatroslav Lisinski" in the class of rofessor Aleksandar Hadzi-Djordjevic and she is currently studying the guitar at The Faculty of Music Art in Belgrade with Professor Srdjan Tosic. abrina has attended a great deal of masterclasses with the most eminent itarists of today, such as: Pepe Romero, Oscar Ghiglia, Manuel Baruecco, Pavel Steidl, Marcin Dylla, Susana Prieto, Alexis Muzurakis, Roland Dyens, Sergio and Odair Assad, Dusan Bogdanovic, Gerhard Reichenbach, Costas otsiolis, Aniello Desiderio, Denis Azabagic, Goran Krivokapic and many thers.

Many times described as "new Ida Presti", Sabrina is considered to be one of he most talented young players and she has already given many recitals and masterclasses all over Europe (Italy, Netherlands, Germany, Romania, Bulgaria, Turkey, Greece, Hungary, Spain, Slovenia, Montenegro, Serbia...). he has performed with orchestras, such as Ciudad de Almeria Orchestra conducted by Maestro Michael Thomas and Montenegrin Simphony Orchestra conducted by Maestro Radovan Papovic. Ms. Vlaskalic is the winner f numerous National and International competitions.

Upcoming 2009-2010 Dana Guitar Events (All Free and Open to the Public)

ctober 29 Thurs.	**Faculty Artist Recital: Duo Allant**: Kathryn Thomas Umble, flute, Francois Fowler, guitar: BRH - 8PM
November 20 Fri.	**Dana Guitar Studio Recital:** 8pm, Bliss Recital Hall.
anuary 20 Wed.	**Music at Noon: Dana Guitar Ensembles** 12:15pm, Butler.
larch 25 Thurs.	**Dana Guitar Ensembles in Concert**, 8pm, Bliss Recital Hall.
April 8 Thurs.	**Dana Guitar Studio Recital**, 8pm, Bliss Recital Hall.
April 13 Tue.	**Guest Recital: Gabriel Bianco** (France), **guitar** *Winner of 2008 Guitar Foundation of America International Guitar Competition,* 8pm, Bliss Recital Hall.
April 13 Tue.	**Guest Masterclass: Gabriel Bianco** (France), **guitar** *Winner of 2008 Guitar Foundation of America International Guitar Competition,* 10am- 2pm, Room 2222.

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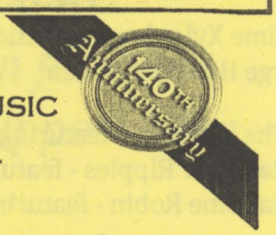

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

The Music at Noon Concert Series
Presents

Youngstown State University Percussion Ensemble

Dr. Glenn Schaft *- Director*
Tetsuya Takeno *- Assistant Director*

Butler Institute of American Art
Wednesday - October 14, 2009
12:15 p.m.

Program

Passage (1995) — Lynn Glassock

Western Sketches (1963) — Robert Kreutz

Ragtime Xylophone Selections by George Hamilton Green — arranged by Bob Becker

The Whistler - featuring Joshua Colson
Rainbow Ripples - featuring Matt Hayes
Ragtime Robin - featuring Dylan Kollat

Personnel:

Graduate:	
Tetsuya Takeno	Kanagawa-Ken, Japan
David Blon	North Huntington, PA
Senior:	
Kevin Rabold	Pittsburgh, PA
Junior:	
Joshua Colson	Transfer, PA
Dan Danch	New Wilmington, PA
Matthew Hayes	Coshocton, OH
Robert Young	Austintown, OH
Eric Zalenski	Bloomingdale, OH
Sophomore:	
Dustin May	Westerville, OH
Gino West	Poland, OH
Gary White	Warren, OH
Freshmen:	
Nick Baran	Austintown, OH
Keith Born	Bethel Park, PA
Dylan Kollat	North Jackson, OH
Moriah Placer	Warren, OH
Adrian Watson	Cleveland, OH

Special thanks to:
Avedis Zildijian, Remo,
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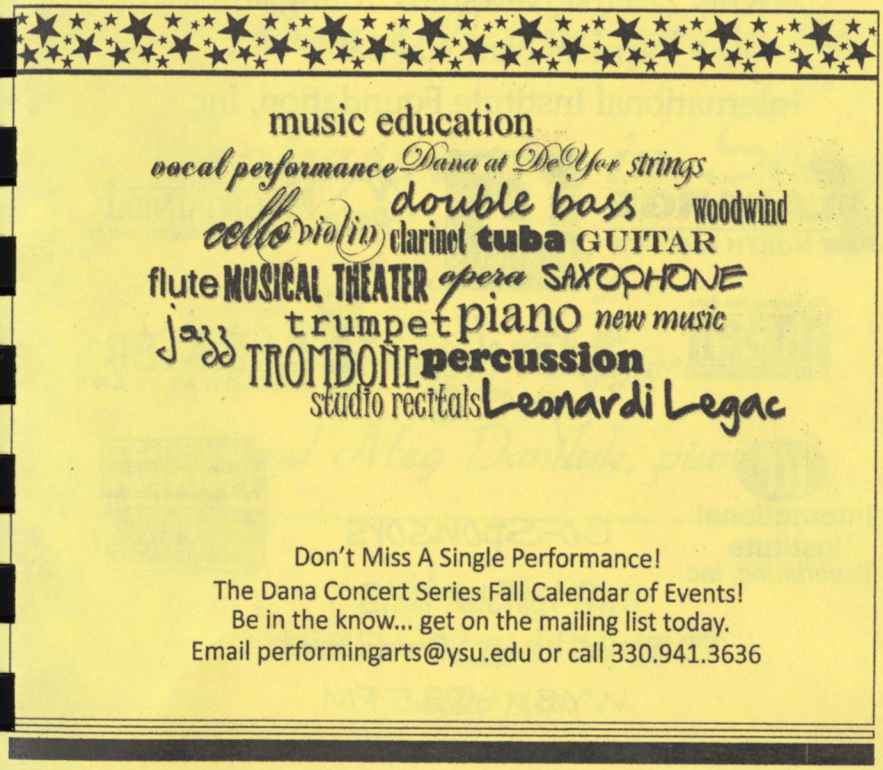

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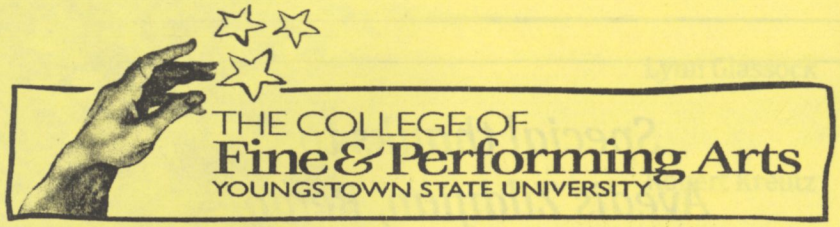

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PRESENTS

The Voice Studio of Corinne Morini presents:

Shakespeare in Song

Assisted by:

Anthony Ruggiero

and Meg Daniluk, piano

Bliss Recital Hall
Friday - October 16, 2009
8:00 p.m.

Program

Five Shakespeare Songs, Op. 23 — Roger Quilter (1877-1953)

It was a lover and his lass
Take, O take those lips away
Hey, ho, the wind and the rain

Neil Meloro, tenor
Anthony Ruggiero, piano

Ophelia Lieder — Johannes Brahms (1833-1897)

I. Wie erkenn ich dein Treulieb

How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon.

He is dead and gone,
Dead and gone, lady!
At his head a grass-green turf,
At his heels a stone.

II. Sein Leichenhemd weiss

White his shroud as the mountain snow,
Larded with sweet flowers
Which bewept to the grave did go
With true love showers.

III. Auf morgen ist Sankt Valentins Tag

To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.

Then up he rose, and donn'd his clothes,
And dupp'd the chamber door;
Let in the Maid, that out a maid
Never departed more.

By Gis and Saint Charity,
Alack, and fie for shame!
Young men will do't, if they come to't;
By cock they are to blame.

Quoth she, before you tumbled me,
You promised me to wed.
So would I ha' done, by yonder sun,
An thou hadst not come to my bed

IV. Sie trugen ihn auf der Bahre bloss

They bore him barefaced on the bier;
Hey non, nonny, nonny, hey nonny;
And in his grave rain'd many a tear.
You must sing a-down a-down,
An you call him a-down-a.
For bonny sweet Robin is all my joy.

V. Und kommt er nicht mehr zurück?

And will he not come again?
And will he not come again?
No, no he is dead:
Go to thy death-bed:
He never will come again.

His beard was as white as snow,
All flaxen was his poll:
He is gone, he is gone,
And we cast away moan:
God ha' mercy on his soul!

Alecia Hetrick, soprano
Anthony Ruggiero, piano

A Midsummer Night's Dream Benjamin Britten (1913-1976)
Be Kind and Courteous

Kayla Wilson, soprano
Anthony Ruggiero, piano

Kiss Me, Kate Cole Porter (1891-1964)
So in Love

Tara Horvath, soprano
Meg Daniluk, piano

Always True to You (in my Fashion)

Sara Williams, soprano
Anthony Ruggiero, piano

Romeo and Juliet — Jerome Korman/Terrance Mann
Balcony Scene

Kayla Wilson, soprano and Neil Meloro, tenor
Anthony Ruggiero, piano

Roméo et Juliette — Charles Gounod (1818-1893)
Ah! Je veux vivre

Shawna Jones, soprano
Anthony Ruggiero, piano

Ah! I want to live in the dream
which still intoxicates me on this day!
Gentle flame, I keep you
in my soul as a treasure!

This rapture of youth
only lasts, alas, for a day.
After that comes the hour when one weeps;
the heart gives way to love,
and happiness flies away, never to return!

Ah! I want to live in the dream,
which intoxicates me, for a long time still!
Far away from gloomy winter
let me slumber
and inhale the rose
before shedding it of its petals.

Ah! Gentle flame,
stay in my soul
as a sweet treasure
for a long time still!

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Dana Concert Series Calendar - Fall 2009

October

Sunday, Oct. 18
Dana Vocal Society Recital
4:00 p.m. • Bliss Recital Hall

Monday, Oct. 19
Dana at DeYor $
Fall Choral Concert
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 21
Music at Noon
Jazz Combos
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 21
Faculty Chamber Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Oct. 25
YSU Piano Department Recital
3:00 p.m. • Bliss Recital Hall

Monday, Oct. 26
Dana at DeYor $
Dana Symphony Orchestra
8:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Wednesday, Oct. 28
Music at Noon
Tuba/Euphonium Ensemble
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Oct. 28
YSU Percussion Ensemble
8:00 p.m. • Butler North

Thursday, Oct. 29
Faculty Artist Recital
Dana Flute and Guitar Duo
Kathryn Thomas Umble, Flute
Francois Fowler, Guitar
8:00 p.m. • Bliss Recital Hall

Friday, Oct. 30
Misook Yun, Voice Studio Recital
8:00 p.m. • Bliss Recital Hall

November

Monday, Nov. 2
Jazz Ensemble 1
8:00 p.m. • Chestnut Room
Kilcawley Center

Wednesday, Nov. 4
Music at Noon
New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Room
Kilcawley Center

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Dana Concert Series Calendar - Fall 2009

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room
Kilcawley Center

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church,
Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists:
Caroline Oltmanns, Dror Biran, James Wilding and Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

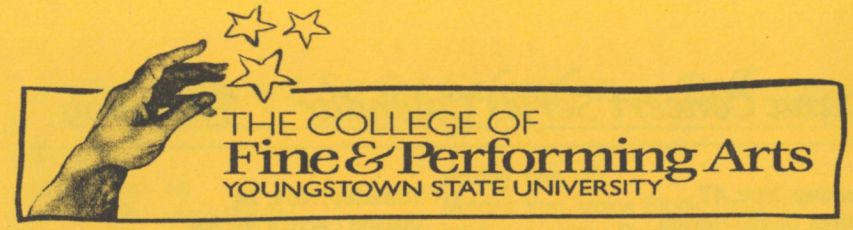
Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of
American Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall
Room 2326



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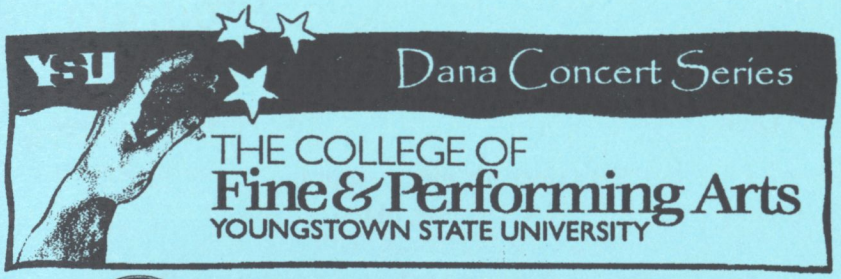

THE DANA SCHOOL OF MUSIC

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present

Come Fly With Me

The Dana Vocal Society

Bliss Recital Hall
Youngstown State University
Sunday - October 18, 2009
4:00 PM

Program

Kiss Me, Kate
So in Love — Cole Porter (1891-1964)

Tara Horvath, mezzo-soprano
Meg Daniluk, piano

Tara is a Music Education major from Struthers, OH.

Show Boat
Can't Help Lovin' Dat Man — Jerome Kern (1885-1945)

Alecia Hetrick, soprano
Anthony Ruggiero, piano

Alecia is a Music Education major for Boardman, OH.

Call Me Irresponsible
Everything — Michael Bublé (1975-present)
Allan Chang (1979-present)

Treasure Girl
I've Got a Crush on You — George & Ira Gershwin (1898-1937)

Trevor Coleman, baritone
Anthony Ruggiero, piano

Trevor is a Vocal Performance major from Boardman, OH.

The Honeymoon Express
You Made Me Love You — James V. Monaco (1885-1945)

Abby Smith, soprano
Joo-Hwa Lee, piano

Abby is a Music Education major from Austintown, OH. She serves as the Secretary in DVS.

Girl Crazy

I Got Rhythm — George & Ira Gershwin (1898-1937)

Natalie Modarelli, soprano
Joo-Hwa Lee, piano

Natalie is a Music Education major from Austintown, OH. She serves as the President in DVS.

The Wizard of Oz

Somewhere Over the Rainbow — Harold Arlen (1905-1986)

Anything Goes

I Get a Kick Out of You — Cole Porter (1891-1964)

Sara Williams, soprano
Anthony Ruggiero, piano

Sara is a Music Education major from Beaver, PA.

That's Life — John C. Sacco (1905-1987)

Alyssa Leith, soprano
Joo-Hwa Lee, piano

Alyssa is a Vocal Performance major from Girard, OH.

Carousel

Mr. Snow — Richard Rogers (1902-1979) & Oscar Hammerstein II (1895-1960)

Kayla Wilson, soprano
Anthony Ruggiero, piano

Kayla is a Vocal Performance major from Austintown, OH.
She serves as the Vice President in DVS.

The Goldwyn Follies
Love Walked In — George & Ira Gershwin (1898-1937)

Neil Meloro, tenor
Anthony Ruggiero, piano

Neil is a Vocal Performance major from Jefferson, OH

Come Fly With Me — Jimmy Van Heusen (1913-1990)

DVS Members
Anthony Ruggiero, piano

The Dana Vocal Society is a student led organization. We promote singing and community service. Our society is open to all majors and would love to have you join us! Meetings occur every Friday at 12:00 noon on the second floor lobby in Bliss Hall.

President: Natalie Modarelli
Vice President: Kayla Wilson
Secretary: Abby Smith
Treasurer: Shawna Jones
Historian: Jennifer Hanuschak

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DeYor Performing Arts Center

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Dana Concert Series

THE COLLEGE OF
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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Dana Fall Choral Concert

"Songs of Love"

Featuring Ensembles:
Dana Chorale
University Chorus
Women's Chorus
Symphonic Choir

Hae-Jong Lee, Director
Karen Lyn Fisher, Accompanist
Kathy Miller, Accompanist
Lynn Sabeh, Graduate Assistant

Ford Family Recital Hall
at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Monday, October 19, 2009
8:00 p.m.

Program

DANA CHORALE *

Regina coeli K. 276 — W. A. Mozart (1756-1791)

Katherine Gaggini, soprano
Natalie Modarelli, mezzp soprano
Matt Miles, tenor
Trevor Colman, baritone

And So It Goes — Billy Joel (b. 1949)
Arr. Bob Chilcott (b. 1955)

Matt Miles, tenor

UNIVERSITY CHORUS +

Fiddler Man from *Three American Lyrics* — John Rutter (b. 1945)
Lebenslust (Joy of Living) — Franz Schubert (1797-1828)
Ubi caritas (Where Charity Is) — Ola Gjeilo (b. 1978)
Dance the Horah! — Emanuel Amiran
Arr. J. Jacobson (b. 1948)

1. *Hey Harmonica*
2. *Mayim, Mayim*

David Amos, clarinet
Shanna Kelly, flute
Eric Jernigan, bass
Gino West, percussion

SYMPHONIC CHOIR *

Messiah — G. F. Handel (1685-1750)

And He Shall Purify (Dana Chorale)
Hallelujah

John Jerasa & Jeffrey Penney, trumpets
Dan Danch, timpani

~~ INTERMISSION ~~

WOMEN'S CHORUS +

The Lake Isle of Innisfree — Eleanor Daley (b. 1955)
We Rise Again — Arr. Lydia Adams (b. 1953)

DANA CHORALE *

Five Hebrew Love Songs — Eric Whitacre (b. 1970)

1. *Temuna* (A picture)
2. *kala kalla* (Light bride)
3. *Larov* (Mostly)
4. *Eyze sheleg!* (What snow!)
5. *Rakut* (Tenderness)

Justine Jones, violin; Gino West, tambourine

SYMPHONIC CHOIR +

In Remembrance — Jeffery L. Ames (b. 1969)

David Amos, clarinet

America, the Beautiful — Arr. Mark Hayes (b. 1953)

Faith Moore, Allyson Pollice, Craig Ziobert and Kenneth Wilder, readers

* accompanied by Kathy Miller
+accompanied by Karen Lyn Fisher

PROGRAM NOTES AND TEXT TRANSLATION

The *Regina coeli* is one of four Marian antiphons that were sung at Compline between Easter Saturday and the Saturday following Pentecost. The *Regina coeli*, K. 276, is written for soli quartet, chorus, orchestra and organ in 1779. It is Mozart's third setting of this Marian antiphon, this time cheerfully festive in the form of a concertante Allegro, with lively tutti/soli alternations and a fine compositional structure linking the verses, creating a self-contained formal entity. The final section presents somewhat the character of a recapitulation.

Regina coeli laetare, alleluja.	Queen of heaven, rejoice, allelujah.
Quia quem meruisti, portare, alleluja,	Because he, whom you were worthy to bear, allelujah,
Resurrexit, sicut dixit, alleluja.	Has risen again as he promised, allelujah.
Ora, pro nobis Deum, alleluja.	Pray to God for us. Allelujah.

And So It Goes

Billy Joel is an American rock musician, singer-songwriter, and classical composer. Since his first hit song, "Piano Man", in 1973, Joel has become the sixth best-selling recording artist in the United States. He is also a five-time Grammy Award winner. Joel started writing this in the early 1980's about a relationship he then had with supermodel Elle MacPherson. Their backgrounds were so different that he knew the relationship would fail, which it did. He predicted the end of the relationship with the line "And you can have this heart to break." Bob Chilcott, British composer and one of the founding members of the King's Singers, arranged this song for six voices of the King's Singers.

Fiddler Man

John Rutter is one of the most prolific contemporary composers. *Fiddler Man* is the first one of *Three American Lyrics*. This witty song is characterized by barn dance rhythm, the traditional tune, and mimicking sounds for banjo and bass.

***Lebenslust* (Joy of Living)**

Schubert's simple paean to the joy of friendship is based on a poem entitled "Die Geselligkeit," or "Good Fellowship" by Johann Karl Unger (1771-1836). Schubert entitled his setting "Quartetto," perhaps ignorant of the actual title. "Libenslust," the title given in the old Breitkopt Schubert edition, appears to have been assigned by the editor of the first Schubert thematic catalogue.

Wer Lebenslust fület, der bleibt nicht allein,	Those who experience life do not remain alone.
Allein sein ist öde, wer kann sich da freu'n?	To be alone is so dull; who can possibly enjoy that?
Im traulichen Kreise, beim herzlichen Kuß,	In an intimate circle of friends, with a heart-felt kiss,
Beisammen zu leben, ist Seelengenuß!	To live together is the soul's delight!

***Ubi caritas* (Where Charity Is)**

Ola Gjeilo, Norwegian composer living in Los Angeles, continues to explore his own musical language, influenced by classical, jazz and folk music. His music has been performed in many continents. Although, as with Muarice Durufle's *Ubi caritas* from 1960, this setting draws inspiration from the Gregorian chant tradition, it is entirely original and is not based on any existing chants.

Ubi caritas et amor, Deus ibi est.	Where charity and love are, God is there.
Congregavit nos in unum Christi amor.	The love of Christ has gathered us together.
Exsultemus et in ipso jucundemur.	Let us rejoice and be glad in it.
Timeamus et amemus Deum vivum.	Let us revere and love the living God.
Et ex corde diligamus nos sincero.	And from a sincere heart let us love one another.
Amen.	Amen.

Dance the Horah!

"*Hey Harmonika & Mayim, Mayim* are dance songs from the land of Israel. In *Harmonika* the singer is recalling nostalgically the exciting dances of the good old days in Galilee. This arrangement begins with the faint echoes of yesteryear's tune growing in intensity until the fragment of a memory grows into a full-blown celebration. *Mayim, Mayim* is an exuberant reinterpretation of an ancient Biblical text. Isaiah's prophecy of the triumphant return to God in the "days to come" has become a modern hymn to the miracle of water making the desert bloom and reviving a desolate land and its desolate people." The arranger, Joshua Jacobson, is one of the foremost authorities on Jewish choral music.

-Joshua Jacobson

1. Hey Harmonika

Yo, accordion, play for me –so every note will vibrate-
The horah that we danced together in the Galilee.
We shall always remember the horah that we danced
Together in the Galilee.

2. Mayim, Mayim

Therefore with joy shall you draw water from the wells of salvation.

-Isaiah 12:3

Messiah

As the Dana School of Music celebrates it's 140th anniversary, the Dana Holiday Concert (Wed, December 2, 2009, Stambaugh Auditorium) will feature selections from Handel's *Messiah*, one of the greatest oratorios. This concert previews two chorus numbers: *And He Shall Purify* and *Hallelujah*.

The Lake Isle of Innisfree

Eleanor Daley is a Canadian composer, conductor, pianist and organist living in Toronto. This musical setting of W. B. Yeats' beautiful poem *The Lake Isle of Innisfree* was commissioned by St. Mary's Children's Choir, Eileen Baldwin, conductor, and was premiered at the World of Children's Choirs Festival held in Vancouver, British Columbia, in March 2001.

We Rise Again

We Rise Again is a hit song by the well-known Canadian pop group, The Rankin Family, of Nova Scotia. It was written by Leon Dubinsky and arranged by Lydia Adams, who like the Rankins, values her musical roots in the Cape Breton Highlands of Canada's east coast.

Five Hebrew Love Songs

Eric Whitacre is one of the most influential composers and conductors in modern choral musical world. *Five Hebrew Love Songs* were originally written in 1996 as a set of troubadour songs for piano, violin and soprano. The poem was written by Hila Plitmann, Whitacre's girlfriend-at-the-time of composition, who now is his wife. In 2001, Whitacre adapted the songs for SATB chorus and string quartet. The composer continued to adapt the same work for different accompaniments, now leaving him with five different versions of the same work.

1. ***Temuna* (A picture)**

A picture is engraqved in my heart:
Moving between light and darkness:
A sort of silence envelopes your body.
And your hair falls upon your face just so.

2. ***Kala kalla* (Light bride)**
Light bride
She is all mine,
And lightly
She will kiss me!

3. ***Larov* (Mostly)**
"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

4. ***Eyze sheleg!* (What snow!)**
What snow!
Like little dreams
Falling from the sky.

5. ***Rakut* (Tenderness)**
He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

-Hila Plitmann

In Remembrance
"In Remembrance is in response to the tragic accident that took the lives of Dr. William (Bill) Potts, Becca his daughter, and Anna his youngest daughter on July 4, 2002. This piece is written in their memory and dedicated to the surviving members of the family. The text is also suits the events that have recently occurred in our world. I believe *In Remembrance* carries a message of healing, peace, and hope applicable to many situations and personal circumstances. This piece reflects my sadness, for I know I will never see the smiling faces of Bill, Becca, and Anna Potts again on this earth. However, this piece also reflects my joy, for I know they are at rest and I will one day see them again in Heaven."

-Jeffery Ames

Lux aeterna, Luceat eis, Domine. Light eternal, let shine on them, Lord.

America, the Beautiful
Hayes' setting of one of our country's favorite national songs captures the listener from the beginning with its use of dramatic, underscored readings taken from the Bill of Rights, the U.S. Constitution, the Gettysburg Address, and the address of Martin Luther King Jr. The piano accompaniment captures a thrilling modulation in between verses. After a somber *a cappella* section, the last chorus builds toward a stirring climax.

Ensemble Personnel List

UNIVERSITY CHORUS

Hae-Jong Lee, director
Karen Lyn Fisher & Kathy Miller, accompanists
Lynn Sabeth, graduate assistant

SOPRANO

Mary Castello	Boardman, OH
Lauren Corcoran	Moon Twp, PA
Amanda Dripps	Ellwood, PA
Marianne Hissam	East Liverpool, OH
Tara Horvath	Struthers, OH
Shawna Jones	Beloit, OH
S. Taylor Keener	Pittsburgh, PA
Alyssa Leith	Girard, OH
Kaleigh Locketti	Austintown, OH
Victoria Lubonovich	Hubbard, OH
Bethany Lukes	Fombell, PA
Abigail Margraff	Marengo, OH
Faith Moore	Youngstown, OH
Amy Motika	Hubbard, OH
Allyson Pollice	Boardman, OH
Abby Smith	Austintown, OH
Kelly Sullivan	Youngstown, OH
Chelsea Tritschley	Pittsburgh, PA
Chelsea Wolfe	Bristol, OH

ALTO

Karen Anthony	Youngstown, OH
Amber Arquilla	Youngstown, OH
Kimberlee Delco	Campbell, OH
Anne Duffy	Youngstown OH
Krista Ferry	Leetonia, OH
Lindsey Fisher	New Castle, PA
Carrie Fiol	Lake Milton, OH
Michelle Gonos	Apollo, PA
Mazhorell Johnson	Boardman, OH
Shanna Kelly	Butler, PA
Becky Kersnick	Moon Twp, PA
Arianna Manigault	Youngstown OH
Sierra McCorvey	Warren, OH
Alyssa Mraz	Austintown, OH
Kimberly Myers	Brookfield, OH
Melissa Rosendary	Youngstown, OH
Stephanie Ruozzo	New Castle, PA
Amanda Scelsi	Greenville PA
Joanna Wetzl	McDonald, OH
Jan'e Oliver	Liberty, OH

TENOR

David Amos	Mentor OH
Sean Baran	Austintown, OH
Adam Brown	Greenville, PA
Eugene Carper, Jr.	Youngstown, OH
Cory Davis	Pittsburgh, PA
Justine Jones	Moundsville, WV
Nathan Kelley	Youngstown, OH
James Knezetic	Salem, OH
Christian Mikusevich	Warren, OH
Matt Miles	Boardman, OH
Raymond Morgan	Niles, OH
Nelson Reep	Bristolville, OH

BASS

Justin Blair	Warren, OH
Matt Boser	Warren, OH
Christopher Durica	Allison Park PA
Joshua Green	Youngstown, OH
Chauncey Harris	Warren, OH
Kevin Kelley	Hubbard, OH
Andy Kunkel	McDonald, OH
Ian McCann	Farrell, PA
Patrick McLaughlin	Salem, OH
Denny Monroe	Girard, OH
Ernesto Pantoja	Ashtabula, OH
Keith Peterson	Moon Twp, PA
Shawn Rae	Struthers, OH
Kevin Stargell Jr.	Warren, OH
Nicholas Tiberi	Uniontown, PA
Kenneth Wilder	Youngstown, OH
Daniel Williamson	Sharon, PA

Ensemble Personnel List

WOMEN'S CHORUS

Hae-Jong Lee, director
Karen Lyn Fisher, accompanist
Lynn Sabeh, graduate assistant

Soprano I

Victoria Lubonovich	Hubbard, OH
Abigail Margraff	Marengo, OH
Allyson Pollice	Boardman, OH
Faith Moore	Youngstown, OH
Chelsea Wolfe	Bristol, OH

Soprano II

Marianne Hissam	East Liverpool, OH
Michelle Gonos	Apollo, PA
Tara Horvath	Struthers, OH
Lindsey Fisher	New Castle, PA

Alto

Julia Buttermore	Columbus, OH
Alyssa Mraz	Austintown, OH
Natalie Cates	Youngstown, OH
Becky Kersnick	Moon Township, PA

DANA CHORALE

Hae-Jong Lee, Director
Kathy Miller & Karen Lyn Fisher, accompanist

SOPRANO

Leann M. Phillips	Girard, OH
*Katherine Gaggini	East Brady, PA
Alecia Hetrick	Boardman, OH
Molly Scherer	Wampum, PA
Sara Williams	Beaver, PA
Kayla Wilson	Austintown, OH

ALTO

Erin Hill	Calcutta, OH
Laura McIntyre	Pittsburgh, PA
*Natalie Modarelli	Austintown, OH
Elizabeth Walker	Natrona Heights, PA

TENOR

Philip Clark	Poland, OH
*Bill Klein	Austintown, OH
Matt Miles	Boardman, OH
Michael Walenciej	Steubenville, OH

BASS

Brook Benedict	Ashtabula, OH
Trevor Coleman	Boardman, OH
David Gruver	Austintown, OH
*Neil Meloro	Jefferson, OH
Craig Ziobert	Austintown, OH

* Denotes Section Leaders

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FRIDAY NOVEMBER 6TH, 2009 8PM
STAMBAUGH AUDITORIUM, YOUNGSTOWN

Susan Davenny Wyner, Music Director
David Vosburgh, Stage Director

Carmen

By Georges Bizet

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Dana School of Music

presents

Carols & Cocoa

and

Holiday Concert

Wednesday, December 2, 2009

7:00 pm

Stambaugh Auditorium

1000 Fifth Avenue,

Youngstown, Ohio

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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

The Music at Noon Concert Series
Presents

Jazz Quartets

Brad Wagner

&

Nathan Douds

Instructors

Butler Institute of American Art
Wednesday - October 21, 2009
12:15 p.m.

Program

Quartet Instructor: Brad Wagner

Megumi Maeda, piano & vocals; Tetsuya Takeno, vibraphone;
Max Doyle, bass; Gino West, drums

There Is No Greater Love — Isam Jones & Marty Symes

You'd Be So Nice To Come Home To — Cole Porter

***Jazz Quartet**, Nathan Douds, piano & Instructor*
Frederick Moose, trumpet; Clay Colley, piano;
Davis Traugh, bass; Adrian Watson, drums

Autumn Leaves — Joseph Kosma & Johnny Mercer

Blue Monk — Thelonious Monk

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. Special thanks go to Ms. Michele Lepore-Hagan, Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series Office for their support.

The YSU Jazz Studies Department would like to acknowledge Senator Harry Meshel for his gift of the Senator Harry Meshel Jazz Scholarship. His generosity will continue to assist new generations of jazz students at YSU.

We wish to express our gratitude to those who have generously donated to The Tony Leonardi Jazz Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CDs "Celebration" and "Leonardi Legacy." If you are interested in making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, Youngstown, Ohio, 44555.

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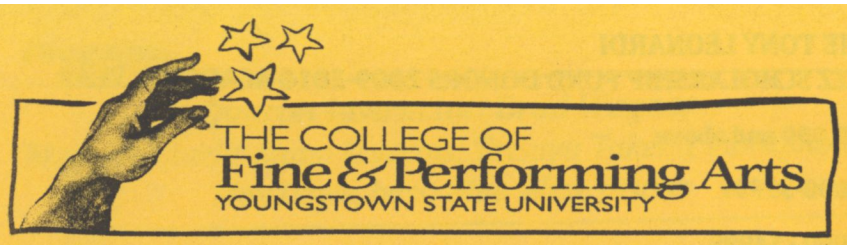
YSU JAZZ STUDIES CALENDAR

FALL SEMESTER

MONDAY, NOVEMBER 2, Jazz Ensemble 1
Chestnut Room, Kilcawley Center, 8:00 p.m.
MONDAY, NOVEMBER 16, Jazz Ensemble 2
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, NOVEMBER 18, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, DECEMBER 2, TBA
Carols and Cocoa, Dana Holiday Concert
Stambaugh Aud., 7:00 p.m. & 8:00 p.m.

SPRING SEMESTER

WEDNESDAY, JANUARY 27, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, MARCH 15-WEDNESDAY MARCH 17,
Leonardi Legacy, TBA
WEDNESDAY, MARCH 17, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, APRIL 5, Jazz Ensemble 1
Chestnut Room, Kilcawley Center, 8:00 p.m.
MONDAY, APRIL 12, Jazz Ensemble 2
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, APRIL 14, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.



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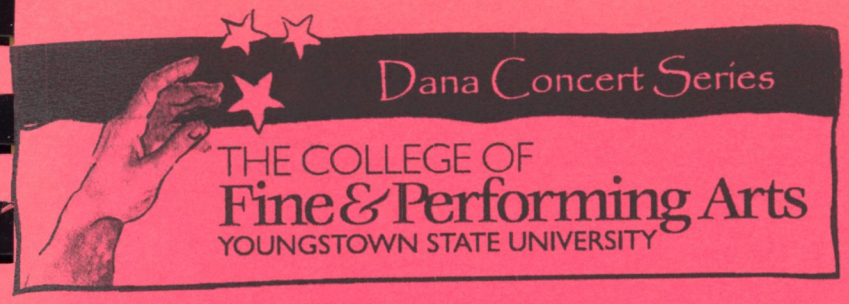

THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

Presents

Faculty Chamber Music Recital

Bliss Recital Hall
Wednesday - October 21, 2009
8:00 p.m.

Program

Dialogues II (1987) — John Stevens (b. 1951)

I. Fanfare
II. Scherzo
III. Chant
IV. Finale

Chris Krummel, trumpet
Brian Kiser, tuba

Quintet, Op. 5 — Theodor Blumer (1881-1964)

I. Sehr Frisch und feurig
II. Romanze - Sehr ruhig und innig
III. Leicht fließend
IV. Finale - Sehr schwungvoll

Dana Wind Quintet
Kathryn Thomas Umble, flute
Tedrow Perkins, oboe
Alice Wang, clarinet
Donald W. Byo, bassoon
Eric Shields, french horn

~~ INTERMISSION ~~

Sextet — Francis Poulenc (1932-1989)

I. Allegro vivace
II. Divertissement
III. Finale

Dana Wind Quintet & Anthony Ruggiero, piano

Three Renaissance Madrigals — arr. by Irving Rosenthal

I.	Jubilate Deo	Gregor Aichinger (1564-1628)
II.	Dolorasi Martin, Fieri Tormenti	Luzzasco Luzzagchi (d.1607)
III.	Revecy Venir du Printans	Claude Le Jeune (1530-1600)

Bryan DePoy, trumpet
Chris Krummel, trumpet
William Slocum, horn
Michael Crist, trombone
Brian Kiser, tuba

Dana School of Music

Presents

CAROLS & COCOA

and

HOLIDAY CONCERT

Wednesday, December 2, 2009
Carols & Cocoa - 7:00 pm
Holiday Concert - 8:00 pm
Stambaugh Auditorium
1000 Fifth Avenue,
Youngstown, Ohio

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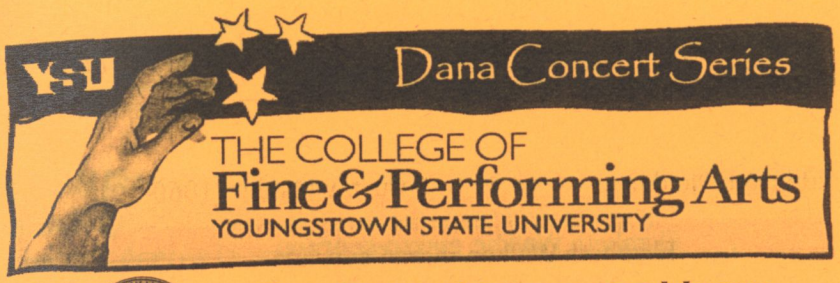


THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

present

Voice Master Class with Professor Jin-Hee Kang

Bliss Hall ~ Room 2326
Youngstown State University
Thursday - October 22, 2009
4:00 PM

Program

Scheiden und Meiden — Gustav Mahler (1860-1911)

Elizabeth Walker, mezzo-soprano
Meleah Backhaus, piano

Die Zauberflöte — W.A. Mozart (1756–1791)
Ach, ich fühl's

Shafica Kaleel, soprano
Joo-hwa Lee, piano

Biblische Lieder op.99 — Antonín Dvořák (1841-1904)
Mvt. 3 *Gott, er höre mein inniges Flehn*

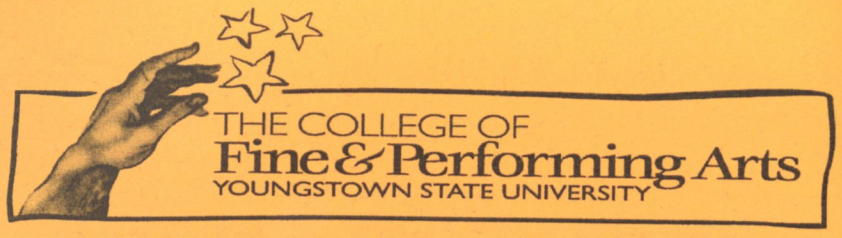
Lynn Sabeh- soprano
Joo-Hwa Lee- piano

Soprano. **Jin-Hee Kang**, Associate Professor of Voice at **The Korea Baptist University** and Seminary received a bachelor's degree in vocal performance at **Seoul National University**, a master's degree and *Konzert Examen* (Doctoral degree equivalent in music) at ***Robert Schumann Musik Hochschule*** (University) Düsseldorf in Germany.

She made her debut as a soloist at ***Köln Stadt Oper*** (City Opera) in 1993. As a recognized German Art Song (Lied) singer and has expertise in interpretation of Hugo Wolf, Robert Schumann, and Richard Strauss, she has regularly performed recitals and duo concerts throughout the Korea, Germany, Japan, China, and United States. She also participated as an active member in several recognized master class held by Elisabeth Schwarzkopf, Norman Shetler, and Gundula Janovitz.

As an educator, she is a sought-after teacher and author of **German Diction for Singers** which is used as a textbook in several universities in Korea. She is a well-known expert on the subjects such as "German Art Song in 1900s", "Vocalization" and "Leading a Church Choir".

She has served as a director at the Korean Institute for German Art Song and an active member of Association of Korean Art Song, and Baroque & Contemporary Lied Society for Study in Korea.



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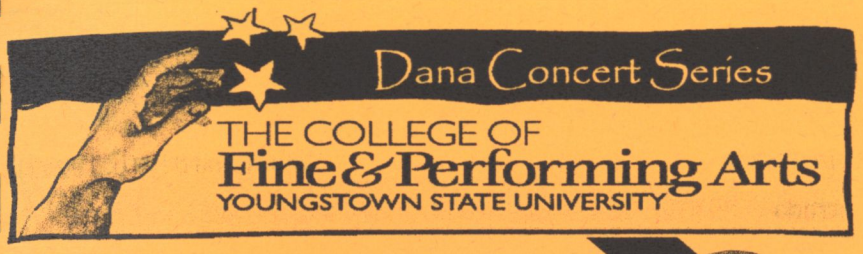


THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Octubafest Studio Recital

Bliss Recital Hall
Thursday - Octuba 22, 2009
8:00 p.m.

Program

Alarum — Edward Gregson (b. 1945)

Eric Jernigan, tuba

Suite for Tuba — Walter Hartley (b. 1927)

Intrada
Valse
Air
Galop

Dustin Roberts, tuba

Party Piece — Phillip Sparke (b. 1951)

Chistopher King, euphonium
Alison Morris, piano

O Magnum Mysterium — Thomas Luis de Victoria (1549-1611)

Elizabeth John, Chistopher King, Bennett Kyper, Stephanie Presutti

Two Moods — Donald Swann (1923-1994)

Elegy
Scherzo

Justin Laufman, tuba
Alison Morris, piano

Sonata in f minor — George Philipp Teleman (1681-1767)

Elizabeth John, euphonium
Alison Morris, piano

Adagio "From the Limpid Steam" — Dmitri Shostakovich (1906-1975)

David D.J. DePanicis, tuba
Alison Morris, piano

Blue Bells of Scotland — Arthur Pryor (1870-1942)

Stephanie Presutti, euphonium
Alison Morris, piano

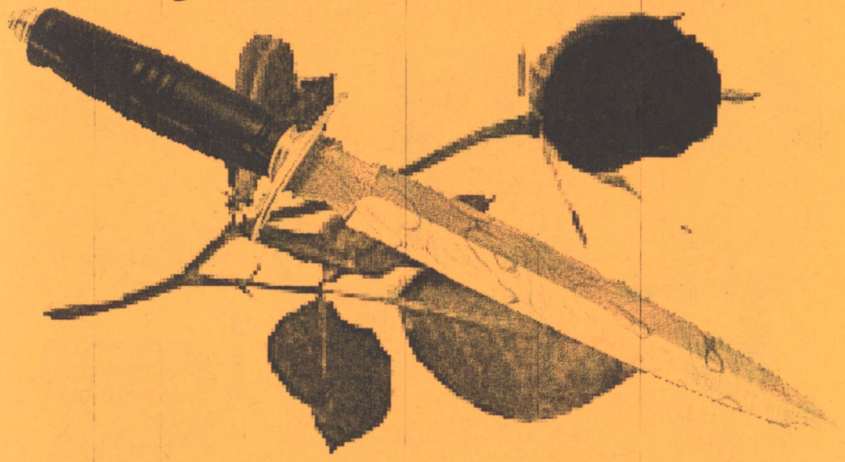
OPERA
Western Reserve

FRIDAY NOVEMBER 6TH, 2009 8PM
STAMBAUGH AUDITORIUM, YOUNGSTOWN

Susan Davenny Wyner, Music Director
David Vosburgh, Stage Director

Carmen

By Georges Bizet



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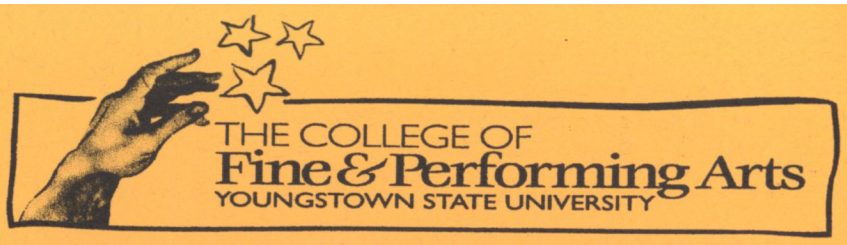

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Dana Concert Series

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YOUNGSTOWN STATE UNIVERSITY

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Octubafest Studio Recital

Bliss Recital Hall
Saturday - Octuba 24, 2009
2:00 p.m.

Program

From the Shores of the Mighty Pacific — Herber L. Clarke (1867-1945)

Richard Dickinson, euphonium
Anthony Ruggiero, piano

Concerto for Tuba — Arid Plau (b. 1920)

Prolog
Canzone

Tim Wilderoder, Jr., tuba
D. Jack Ciarniello, piano

Fantasy for Tuba — Malcom Arnold (1921-2006)

Stephen Orlando, tuba

Morceau Symphonique — Alexandre Guilmant (1837-1911)

Bennett Kyper, euphonium
Anthony Ruggiero, piano

Dordogne Dances — Bryan Kelly (b. 1960)

Lindsey Fisher, tuba
Jerry Rezanka, piano

Convalescence Suite — Alec Wilder (1907-1980)

Alex Seitz, tuba

Concerto for Tuba — James Barnes (b. 1949)

Rondo

Matt Craig, tuba
Jerry Rezanka, piano

Euphonium Concerto — Joseph Horowitz (b. 1926)

Andrew Barnes, euphonium
Anthony Ruggiero, piano

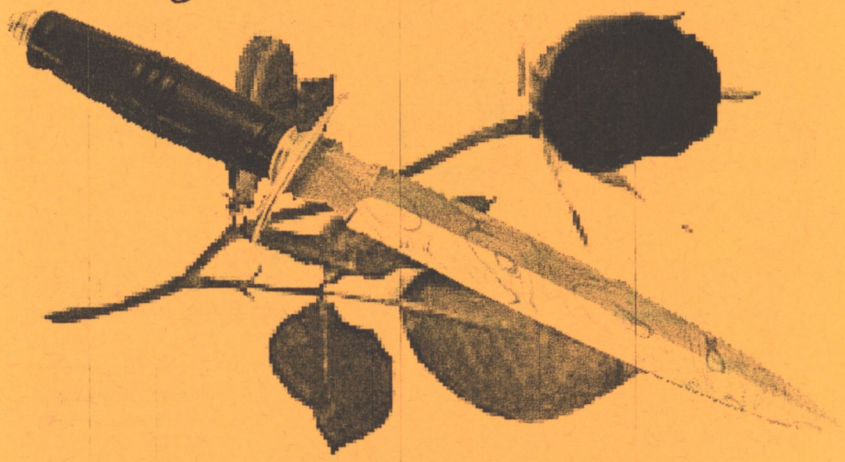
OPERA
Western Reserve

FRIDAY NOVEMBER 6TH, 2009 8PM
STAMBAUGH AUDITORIUM, YOUNGSTOWN

Susan Davenny Wyner, Music Director
David Vosburgh, Stage Director

Carmen

By Georges Bizet



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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

present

A Recital of Students of the

Piano Department

of the Dana School of Music

Bliss Recital Hall
Sunday - October 25, 2009
3:00 PM

Program

Sonata in d minor, op 31 No. 2 "Tempest" — Ludwig van Beethoven (1770-1827)

I. Largo – Allegro
II. Adagio
III. Allegretto

James Vasconi

Allegro Burlesco — Friedrich Kuhlau (1786 - 1832)

James Knezetic

Waltz in e minor — Frederic Chopin (1810-1849)

Amber Arquilla

St. Francois de Paule Marchant sur les Flots — Franz Liszt (1811-1886)

Patrick McLaughlin

~~ INTERMISSION ~~

Polonaise — Antonín Dvořák (1841-1904)

Taylor Nocera

From: Twelve American Preludes — Alberto Ginastera (1910-1981)

No. 3 *Creole Dance*
No. 6 *Tribute to Roberto Garcia Morillo*

Lindsey Kendra

From: Book of Twelve Spanish Dances — Enrique Granados (1867-1916)

No. 2 *Orientale*

Bill Klein

Etude in b minor, Op. 8, No.3 — Alexander Scriabin (1872-1915)

Clay Colley

Funeral March of a Marionette — Charles Gounod (1818-1893)

Kim Delco

Blithe Bells
Country Gardens — Percy Grainger (1882-1961)

Sean Baran

Country Dances — Ludwig van Beethoven arr. by Edmund Parlow

James Vasconi, Taylor Nocera, Amber Arquilla, Sean Baran

Stars and Stripes Forever — John Phillip Sousa (1854-1932) arr. by Mack Wilberg

Patrick McLaughlin, Kimberlee Delco, Amber Arquilla, Bill Klein

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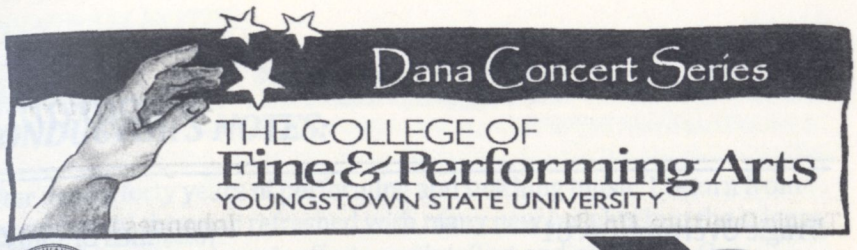

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Dana Symphony Orchestra

Directed by John Wilcox

Ford Family Recital Hall
at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Monday, October 26, 2009
8:00 p.m.

Program

Tragic Overture, Op. 81 — Johannes Brahms (1833-1897)

Fontane di Roma — Ottorino Respighi (1879-1936)

La Fontana di Valle Giulia all'Alba
La Fontana del Tritone al mattino, La Fontana di Trevi al meriggio, La Fontana di Villa Medici al tramonto

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~~~ INTERMISSION ~~~

La Forza del Destino — Giuseppe Verdi (1813-1901)

El Sombrero de Tres Picos — Manuel de Falla (1876-1946)

(Scenes and Dances from Part 1)
Introduction, Afternoon
Dance of the Miller's Wife (Fandango)
The Corregidor, The Miller's Wife, The Grapes

Fireworks, Op. 4 — Igor Stravinsky (1882-1971)

CONDUCTOR'S NOTES:

After nearly forty years of performing and teaching music, I return from my sabbatical this year refreshed with many new insights into the science of acoustics and how music affects our intellect and emotions. One important lesson I learned is how deeply seeded music is in the very core of our physical existence and the attraction it holds for our species regardless of musical training or sophistication. Song and rhythm was, in our earlier ancestors, a primary tool for communication that remains deeply imbedded in our subconscious today. It is even suggested that the simpler song based language of the Neanderthal was a contributing factor to their demise at the hands of the more specific and complex communication of modern humans.

When we study and perform music, we intellectualize and train our minds and bodies to perform complex maneuvers centered on the ability of our brain to control physical body movements based on our aural awareness. I was in the past confused when for instance my wife Julie, who is a knowledgeable music lover of many genres and experienced in the various classical styles, would say something I played on the violin or conducted was "beautiful." To me it wasn't beautiful at all; it was an event that was completely planned out to the smallest details, performed adequately but never perfectly. There is always debate in my mind about how that moment of producing or shaping sound unveiled in the immediacy of the art of live performance, my emotions complex and driven more by instinct with no time for reflection. Her emotional enjoyment was on a collision course with my intellectual, physical and musical demands. Having the chance to step back and revisit my love of music that over the years has been compromised by deadlines and a demanding schedule has given me a reassurance to the value of music and the emotional contact I have re-discovered.

The five works I've chosen for this evening's concert all tell a story or offer a complex mix of emotional depth and intellectual curiosity. The Brahms could well be titled troubled, destined, resigned, or heroic for that matter. His emotional expression portrays his own inner self in an uncanny expression of who he really is. If ever there was a composer whose music allowed the listener to crawl into his mind, it would be Brahms followed closely by Beethoven.

The Respighi to me is pure Italian impressionism and romanticism. Although each section of this work is dedicated to four of the fountains in Rome, this symphonic poem stands by itself offering colors through orchestration and pure love and romantic drama that stand musically on its own. The Italian tradition of melody and song produce a composition that is deeply intimate, sensuous and boastfully grandiose.

All of Verdi's music is about our human condition and his ability to touch especially the frailty of our short existence. We love in a passionate need to exist and then destiny takes its course; sadness, denial, passion, pain and drama are his calling cards.

If opera in general is the expression of our human existence, ballet is the highest art portraying our need to physically interact and dance. While music must sometimes take a back seat in opera, ballet thrives on the music that is the core and driving force. De Falla beautifully captures through music the caricature of his own ballet originally titled "El Corregidor y la Molinera." On hearing his engaging dances and entrances of the principals, one can't help but to conjure up visual images of how they look and dance, complete with costumes, lighting and staging.

As a young boy I listened and watched a rehearsal with Stravinsky conducting the Boston Symphony Orchestra at the Tanglewood Music Festival. As an old man he leaned back on the railing of his podium and worked the orchestra with the same austerity that projects from the various pictures taken of him; his eyes glaring intensely as though looking right through you. "Fireworks" is crafted, constructed, difficult all around to play, and strangely comes off as a colorful splash of American impressionism.

PROGRAM NOTES:

Brahms (1833-1897) - *Tragic Overture*

Brahms composed his *Tragic Overture* during the summer of 1880, the same season that produced his *Academic Festival Overture*. The nearly simultaneous appearance of these very different overtures—one humorous, the other dark and brooding—prompts the question of whether one piece called the other into being. Brahms' extreme discretion about his creative process prevents us from answering this question definitively, or from knowing whether he composed the *Tragic Overture* with a specific dramatic scenario in mind. A proposal to mount a production of Goethe's *Faust* in Vienna around the time the piece was written may have provided the inspiration for its creation. (The play was later abandoned). Brahms himself insisted that he had no particular tragedy in mind when he composed the piece. His intention as a composer was not to tell a story but to elicit emotion on the part of his audience. (It appears that his other goal was to balance the mood of his earlier piece, the *Academic Festival Overture).*

This overture opens with a pair of shattering chords, a terse hammer-blow gesture that recalls the opening of Beethoven's *"Eroica" Symphony*. From that figure a broad theme rises in the strings and expands powerfully, leading to a march-like idea and a tender, warm melody. At the end the first theme returns and begins the drive into the coda, a turbulent and somber rush to the " final disaster", which ends the work in the true character suggested by its title.

Respighi (1879-1936) - *Fountains of Rome*

Although he was born in Bologna and studied in Saint Petersburg (with Rimsky -Korsakov), it was Rome that became Respighi's most successful musical subject soon after he settled there in 1913. Like most visitors to Rome, Respighi was struck by the city's many magnificent fountains (the official count stands at 280), a few of them among Rome's most important cultural monuments. "I wonder why no one has ever thought of making the fountains of Rome 'sing,'" he wrote to his wife Elsa when he started to compose this music, "for they are, after all, the very voice of the city." For his first orchestral impression of Rome, Respighi selected just four fountains, visiting each one at a different time of day. He begins in a gentle landscape at dawn, at the site of the fountain of Valle Giulia. "Droves of cattle pass and disappear in the fresh damp mists of a new Roman day," he writes. With a rude blast of horns, we suddenly stand before Bernini's great Triton fountain, one of the glories of the Roman baroque. Respighi perfectly captures Bernini's mythological demigod blowing on his conch shell—even if it's car horns that we now associate with the Triton, located at one of Rome's busiest intersections. It is now midday, and we move to Rome's most famous fountain, the Trevi fountain, celebrated in literature and film. Respighi matches the triumphant splendor and radiance of the eighteenth-century sculpture with "Neptune's chariot drawn by the sea horses and followed by a train of sirens and tritons." He finishes the day at the Villa Medici at the "nostalgic hour of the setting sun," remarking that "the air is full of the sound of tolling bells, of twittering birds, and rustling leaves. Then all melts away gently in the silence of the night."

Verdi (1813-1901)- *La Forza Del Destino*

La forza del destino (The Force of Destiny), the 22nd of Verdi's operas, was completed in 1862, but this Overture, however, was not heard until 1869, when the opera, in revised form, was presented at La Scala in Milan. One of Verdi's many middle-period masterpieces, *La Forza del Destino* is based on a play by a Spanish nobleman who fearlessly plagiarized Schiller in a typical everybody-dies Romantic gore fest. Despite the great success of the opera, the work had serious problems in the story, which many found too bloody even for the traditionally murderous operatic stage. Destiny, personified by a curse on the principal characters, eventually led to the death of nearly everyone involved in the opera. After a revision seven years later, Verdi redesigned the four acts so that each had a distinctly different character. The curse remained, as did the deaths, yet the overall impression of the opera was far less depressing. The original 3-minute *Preludio* was replaced with this, easily Verdi's greatest overture, which sets a nervous, nagging "fate" motif against a series of melodies drawn from the body of the opera. It concentrates primarily on two themes: the rushing "fate" motive (eerily representing a heartbeat) first heard in the strings, and a slower, more lyrical melody taken from a prayer sung in the second act by the doomed soprano. This Overture is not an encapsulation of the drama, but rather a powerful evocation of its atmosphere.

De Falla (1876-1946) - *The Three-Cornered Hat*

In 1915 de Falla achieved his first lasting success with the ballet *El Amor Brujo*. Encouraged, he proceeded to the composition of another ballet that has since become known as *The Three-Cornered Hat*. Unlike the first ballet, which deals with the supernatural, this piece is about the behavior of ordinary people, set in a sunny, as opposed to secretive, atmosphere. The first of the two suites De Falla extracted from *The Three-Cornered Hat* is the less popular, although it does contain plenty of colorful, Spanish-inflected music. Falling into four movements, it includes all the major dances of the ballet's Part 1. First is "Mediodia," or Afternoon, which includes a pompous opening fanfare that De Falla added to the full ballet so the audience would have more time to look at a drop curtain designed by Picasso. The main matter consists of restless, undulating figures, sharp Spanish rhythms, distant fanfares and birdcalls, and a hint of the final dance that will conclude the ballet. Second is "Danza de la molinera," or Dance of the Miller's Wife, the ballet's principal female character. This is a fandango, with soaring string melodies, an urgent rhythmic under-current, and colorful support by the winds, brass, and percussion (the horns are especially integral to the sonic fabric). Third is a dance borrowed from near the end of the ballet, "El Corregidor," a portrait of the pompous local official who wears the three-cornered hat of the title. This begins as an old-fashioned courtly dance, almost a minuet, but it is interrupted by comic little woodwind solos and clumsy crashes before switching to an almost frantic music-box-style string melody. Finally, "Las Uvas" (The Grapes) accompanies a scene in which the Corregidor flirts with the miller's wife, who is teasing him with a bunch of grapes. Again, this features incisive rhythms drawn from flamenco music in the manner of the earlier solo dance of the miller's wife.

Stravinsky (1882-1971) – *Fireworks*

Despite its brevity, Stravinsky's *Fireworks*, an orchestral scherzo written in 1908, was an important piece in the composer's career for two reasons. First, it is considered his first fully "characteristic" piece, a work in which Stravinsky's young voice could be heard for the first time uninhibited by his forbearers. Second, it caught the attention of Serge Diaghilev, the impresario who would become a central figure in Stravinsky's career. (This work gave Diaghilev the encouragement to commission *The Firebird*, a score foreshadowed by *Fireworks* in many ways). Stravinsky wrote *Fireworks* as a wedding present for Nadezhda Rimsky-Korsakov, daughter of composer Nikolai Rimsky-Korsakov, Stravinsky's most important teacher, and another Rimsky pupil, Maximilian Steinberg. Steinberg exclaimed: "I like it very much; the music is typical of Igor…. It's brilliantly scored, if it only proves playable, for it's incredibly hard." It begins with a running accompaniment in the flutes and a swinging theme tossed between horns, first violins, and solo trumpet. Horns and trumpets develop this theme into fanfares, and a final explosion from the percussion leads to a languid central section. With its subtle fusion of tonal and octatonic harmonies, it was praised by Diaghilev for its "witty hints at the reproduction in sound of a sensational explosion of skyrockets" in music distinguished by its "richness of substance."

DANA SYMPHONY ORCHESTRA PERSONNEL

Mariana Szalaj, Jamie Carney & Maria Fesz, Graduate Assistants

Flute/Piccolo (rotating)
Julianna Sabo, Mentor
Heidi Keener, Bristolville
Evy Silvis, Sarver, PA
Alyson Collins, Cranberry Twp, PA
Kimberly Gonos, Apollo, PA

Oboe
Sarah Barker, Howland
Kimberly Myers, Masury
Nathan Welch, Canfield +

Bassoon
Deidra Nuss, Cortland
Amy Shields +

Clarinet (rotating)
Patrick Fulton, Cranberry Twp, PA
Gianna Colella, Sharpsville, PA
Cody Willaimson, Toronto, OH

Bass Clarinet
David Amos, Mentor
Cody Willaimson, Toronto, OH

Horn
Deborah McDowell, Olean, NY
Bill Richter, Canfield
Kaitlin Billock, Poland
Adam Boyd, Pittsburgh, PA
David Makara, Canfield
Leanne Groll, Peters Township

Trumpet
David Gardner, Willard
Jeffrey Penney, Poland
John Jerasa, New Castle, PA

Tenor Trombone
Joseph Gibson, Masury
Alex Snyder, West Chester

Bass Trombone
Sara Gulgas, Canfield

Tuba
Eric Jernigan, Boardman
Justin Laufman, Canfield

Timpani
Dan Danch, New Wilmington, PA

Percussion
Kevin Rabold, Pittsburgh, PA
Robert Young, Austintown

Violin
Chelsea Caggiano, Youngstown
Brendan Considine, Youngstown +
Karen Considine, Boardman
Joe Garwig, Boardman
Justin Jones, Moundsville, WV
Alvin Lu, Boardman
Katie O'Neill, Boardman +
Steve Rafidi, Boardman
Vidhya Sabapathy, Cincinnati
Mariana Szalaj, Boardman #
Haleigh VanHoutte, Olean, NY
Michael Walenciej, Steubenville
Kristi Yazvac, Boardman High School

Viola
Hilary Lenton, Boardman
Gia DeAscentis, Boardman
Jim Dunlap, North Lima +
Betsy Jones, Diamond +

Cello
Greg Brown, Twinsburg
James Carney, Wheeling, WV #
Maria Fesz, North Olmsted #
Megan Keleman, Boardman
Tyler Matthews, Bay Village
Andrew Wilson, Boardman

Bass
Mike Gismondi, Boardman
Jonathan Carran, New Castle, PA
Max Doyle, Cincinnati
Zack Roush, Boardman
David Traugh, Hyde Park, PA

Piano
Patrick McLaughlin, Salem

Harp
Julia Ann Scott, Pittsburgh, PA +

 # - Denotes: Graduate Student
+ - Denotes: Guest Artist

Dana School of Music

Presents

CAROLS & COCOA

and

HOLIDAY CONCERT

Wednesday, December 2, 2009

Carols & Cocoa - 7:00 pm

Holiday Concert - 8:00 pm

Stambaugh Auditorium

1000 Fifth Avenue,

Youngstown, Ohio

Fall Semester
Piano Events at the Dana School of Music:

Tuesday, Sept. 8
GUEST ARTIST:
Zahari Metchkov, piano
Bliss Recital Hall - 8PM

Monday, Oct. 12
GUEST ARTIST:
Carter Pann, Composer/Pianist
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
Powers Auditorium - 8PM

Sunday, Oct. 25
YSU PIANO DEPARTMENT RECITAL
Bliss Recital Hall - 3PM

Sunday, Nov. 22
FACULTY & GUEST ARTIST RECITAL
"HANDS ON PIANOS"
Caroline Oltmanns, Dror Biran, Jamie Wilding, Michael Schneider
Ford Family Recital Hall - 7PM

Tuesday, Dec. 1
GUEST ARTIST:
Maira Liliestedt, piano - Mount Union College
Bliss Recital Hall - 8PM

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Western Reserve

FRIDAY NOVEMBER 6TH, 2009 8PM
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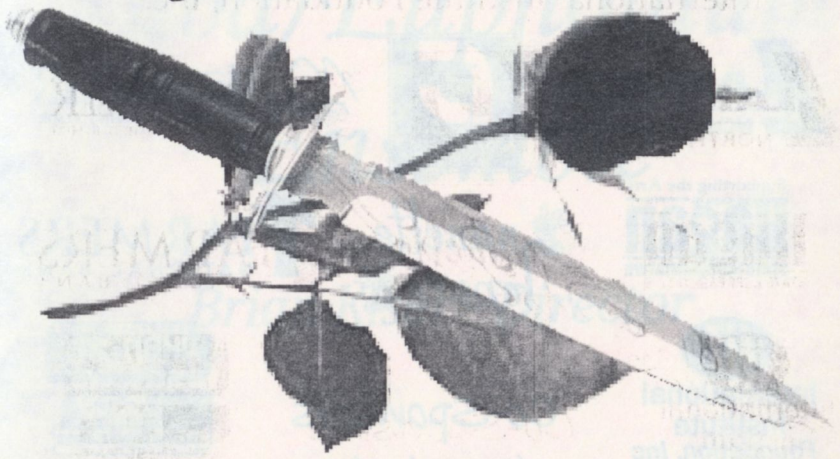
Susan Davenny Wyner, Music Director
David Vosburgh, Stage Director

Carmen

By Georges Bizet



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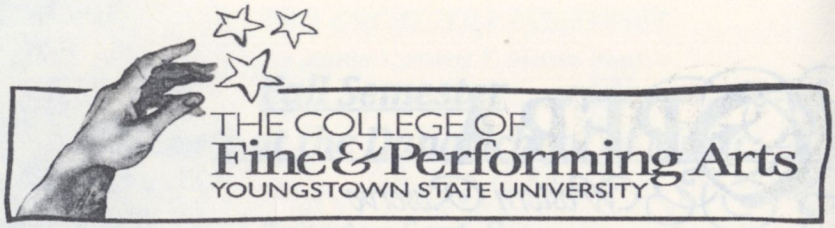

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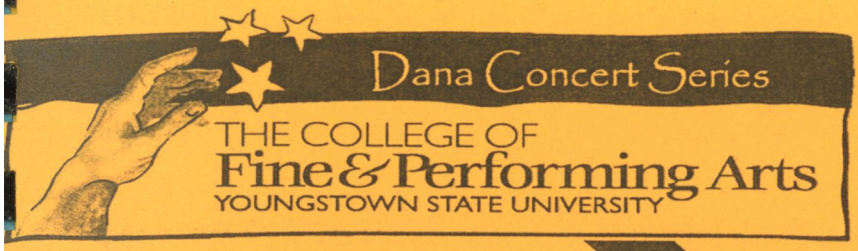

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

The Music at Noon Concert Series
Presents

Tuba/Euphonium Ensemble

Brian Kiser - Director

Butler Institute of American Art
Wednesday - October 28, 2009
12:15 p.m.

Program

William Tell Overture — Gioachinio Rossini (1792-1868)
Arr. Peter Smalley

Pictures at an Exhibition
Great Gate of Kiev — Modest Mussorgsky (1839-1881)
Arr. Lisa Golas

Conducted by Justin Laufman

My Home Among The Hills (1962) — E.W. James, Jr. (1916-2001)
Trans. E. Jernigan

Conducted by Eric Jernigan

O Magnum Mysterium — Thomas Luis de Victoria
(1549-1611)

Radetzky March (1848) — Johann Strauss, Sr. (1804-1849)
Arr. Nigel Simmons

Conducted by Andrew Barnes

Cosmic Voyages — Michael Forbes (b. 1973)

Conducted by Matthew Craig

The March from "1941" — John Williams (b. 1932)
Arr. Todd Fiegel

Y-Tuba Ensemble

Euphonium:
Andrew Barnes, Daniel Brandt, Richard Dickinson,
Elizabeth John, Chris King, Bennett Kyper,
Stephanie Presutti, Austin Witt

Tuba:
Matt Craig, DJ DePanicis, Lindsey Fisher, Eric Jernigan,
Justin Laufman, Stephen Orlando, Dustin Roberts,
Alex Seitz, Mike Vargon, Tim Wilderoder

Director: Dr. Brian Kiser

Dana School of Music

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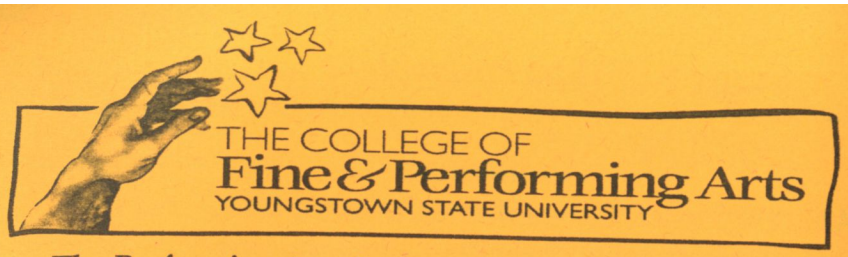
and

HOLIDAY CONCERT

Wednesday, December 2, 2009
Carols & Cocoa - 7:00 pm
Holiday Concert - 8:00 pm
Stambaugh Auditorium
1000 Fifth Avenue,
Youngstown, Ohio



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Dana Concert Series

THE COLLEGE OF
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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Tim Wilderoder, Jr.

Junior Tuba Recital

Accompanied by:
Jack Ciarniello, piano
Matt Craig, tuba
Chris King, euphonium
Richard Dickinson, euphonium

This Junior Recital is presented in partial fulfillment of the B. M. in Music Performance

Bliss Recital Hall
Wednesday - October 28, 2009
6:30 p.m.

Program

Variations in an Olden Style — Thomas Stevens (b.1938)

I. Theme
II. Grazioso
III. Allegro moderato
IV. Adagio
V. Adagio
VI. Finale – Allegro

Sonatina for tuba and piano — Halsey Stevens (1908-1989)

I. Moderato con moto
II. Andante affettuoso
III. Allegro

Lazy Elephant Blues — Ingo Luis (b.1961)

Triumph of the Demon Gods — John Stevens (b.1951)

Power — John Stevens (b.1951)

Tuba Concerto — Edward Gregson (b.1945)

I. Allegro deciso
II. Lento e mesto
III. Allegro giocoso

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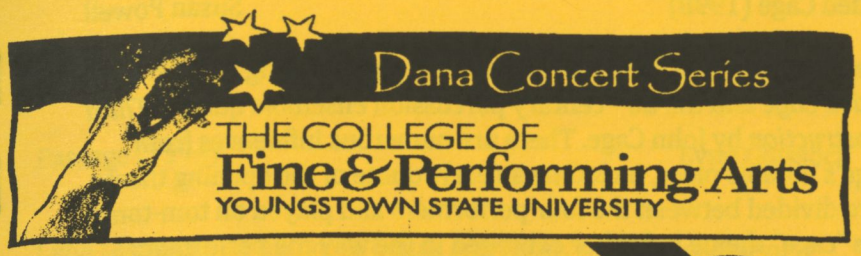

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Youngstown State University

Percussion Ensemble

Dr. Glenn Schaft - Director
Tetsuya Takeno - Assistant Director

Butler North
Wednesday - October 28, 2009
8:00 p.m.

Program

Gilded Cage (1998) — Susan Powell

The title is derived from the 19th century popular song *The Girl in the Gilded Cage* and the 20th century percussion ensemble quartet *Third Construction* by John Cage. There are numerous influences from Cage's notable piece, including an early quote of the opening theme, here divided between the four performers and played on tom-toms. The "cage" theme is further exhibited in the way the performers create a constantly evolving visual cage with their sticks.

Conga Mix (1988) — J. B. Smith (1957)

J.B. Smith received the B.M. in music education from Baylor University where he studied with Dr. Larry Vanlandingham, the M.M. in percussion performance from the University of Illinois with Tom Siwe, and the D.M.A. in percussion from the University of North Texas with Robert Schietroma. Smith is currently Director of Percussion Studies at Arizona State University. *Conga Mix* and *Slap Shift* are based on Afro-Cuban folkloric drumming rhythms.

Bomba E´ (2003) — Rolando Morales-Matos

This large ensemble work is scored for marimbas, xylophone, vibraphone , timpani, drumset, and various Latin instruments such as bongos, congas, cowbells, claves, shekere´, and cua´. Bomba is one of the best-known folkloric music/dance styles of Puerto Rico and is believed to have originated in the Congo, West Africa.

Rolando Morales-Matos is currently one of the solo percussionists and assistant conductor with Disney's production of The Lion King, on Broadway. He holds adjunct professor positions at Duquesne University and Curtis Institute of Music and presents clinics and master classes at many universities. Rolando performs and records regularly in New York with various Latin jazz groups, is the percussionist in William Cepeda's Afro Rican Jazz, a member of the Philadelphia Orchestra Percussion Group, Extra-Percussionist with The Pittsburgh Symphony Orchestra, The Philadelphia Orchestra, and The Metropolitan Opera Orchestra.

Slap Shift (1988) J. B. Smith (1957)

Passage (1994) Lynn Glassock

Lynn Glassock is a native of Dallas and received his Bachelor of Music and Master of Music in Percussion Performance from the University of North Texas. His teachers have included Paul Guerrero, Ron Fink, Kalman Cherry, Ed Soph and Leigh Howard Stevens. Mr. Glassock teaches Percussion, Introduction to Music Technology and conducts the UNC Percussion Ensemble. Professional experiences include performances with the Dallas Symphony Orchestra, Fort Worth Symphony, Fresno Philharmonic, musical shows and commercial bands. He has written articles for the Instrumentalist and music reviews for Percussive Notes. He is currently a member of the Composition Committee, the Contest and Auditions Procedures Committee, and the Board of Directors for the Percussive Arts Society.

~~ Intermission ~~

Western Sketches (1963) Robert Kreutz (1922-1996)

I. Horse Thief
II. Noble Prairie
III. Rodeo

Robert Edward Kreutz was an American composer of Roman Catholic liturgical worship music. He studied music at the American Conservatory of Music in Chicago, Illinois and at the University of California-Los Angeles. He was best known for the Eucharistic hymn: *Gift of Finest Wheat* which was first performed at the International Eucharistic Congress in 1976, in Philadelphia, Pennsylvania.

Musique de Table (1987) Thierry De Mey (1956)

Thierry De Mey is a Belgian film director and composer. The incorporation of movement and rebound are the common thread at the core of his work: "the rebuttal of the idea of rhythm as a simple series of durations in a time frame, but rather as a generative system for impulses, falls and new developments" constitutes the preliminary overture for his musical and cinematic endeavors.

Musique de Table is for three percussionists, each using a small wooden table. The various sounds are produced by different ways of striking the table with the hands and are amplified by means of c ontact microphones. The piece is precisely notated with a combination of traditional and graphic symbols.

Tribeca Sunflower (1993) Julie Spencer

Tribeca Sunflower incorporates rhythmic ideas from the *gahu* music of the Ewe people of Ghana in West Africa and from traditional North Indian classical music. The marimba mallets are wrapped in dowel rods to create a rattle effect, suggesting the African *amadinda,* a log xylophone.

Ragtime Xylophone Selections George Hamilton Green, arranged by Bob Becker

Log Cabin Blues - featuring Bob Young
Spanish Waltz - featuring Dan Danch
Xylophonia (composed by Joe Green) - featuring Kevin Rabold

During the last twenty years of the 19th century, a revolutionary method of playing popular music emerged in the United States - a style of creative, syncopated transformation and embellishment of a melody. Essentially an Afro-American phenomenon, the style was cry stallized by Black pianists into a genuinely classical composition called the "Rag", a word probably derived from vernacular descriptions of the highly syncopated melodic lines as "ragged". These melodies were set against a steady, march-like bass pattern played by the pianist's left hand.

After 1915 the rag began to be transformed, and its infectious syncopation was applied to many types of popular and some classical music. Stravinsky's "Ragtime for Eleven Instruments" and Debussy's "Golliwog's Cakewalk" are examples. The term "ragtime" came to refer to all music that used the characteristic four-against-three syncopation of the earlier piano rags. By 1920 a type of ragtime became popular along with a new dance called the fox-trot. Known as "novelty ragtime", this music was highly technical, programmatic, and speedier than previous rag music, and it was a perfect vehicle for the xylophone which had recently been engineered to a high standard of quality by manufacturers in the Chicago area.

During the 1920's the xylophone as a solo instrument reached a peak in popularity. Xylophone soloists appeared with piano accompaniment, in dance orchestras and concert bands, and were heard regularly on radio broadcasts and phonograph records. George Hamilton Green, Sammy Herman, and Harry Breuer, the best-known xylophonists of this era, won critical acclaim as well as tremendous public esteem. All were great artists, but perhaps the most important was George Green, who, until his retirement in 1940, reigned supreme among xylophonists. He was a great technical innovator, as well as a prolific composer, and hence played a major role in the creation of an extensive solo literature for the xylophone. This body of music came to include transcriptions of standard overtures, Hungarian rhapsodies, violin concertos and concert piano selections, as well as original compositions for the xylophone in the form of medleys, rags, and novelty dance music. Notes by Bob Becker

Bob Becker, who arranged this music, is a long-standing member of the renowned Canadian percussion group Nexus whom have championed a revival of these historic tunes. These unique arrangements are scored for xylophone solo, four marimbas, and a potpourri of percussive accents.

Personnel:

Graduate:	
Tetsuya Takeno	Kanagawa-Ken, Japan
David Blon	North Huntington, PA
Senior:	
Kevin Rabold	Pittsburgh, PA
Junior:	
Joshua Colson	Transfer, PA
Dan Danch	New Wilmington, PA
Matthew Hayes	Coshocton, OH
Robert Young	Austintown, OH
Eric Zalenski	Bloomingdale, OH
Sophomore:	
Dustin May	Westerville, OH
Gino West	Poland, OH
Gary White	Warren, OH
Freshmen:	
Nick Baran	Austintown, OH
Keith Born	Bethel Park, PA
Dylan Kollat	North Jackson, OH
Moriah Placer	Warren, OH
Adrian Watson	Cleveland, OH

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Percussion Calendar

Thur, Oct 29 - Guest Artists - Rhythm In Shoes - Dance Accompaniment Clinic, 11-11:50AM, Bliss 2326

Sat, Nov 7 - Guest Artist - Todd Sucherman - Drumset Clinic -1:45-4pm, Bliss Hall room 2326. Sponsored by The Drum Shop, Struthers Ohio. Featuring the Youngstown Percussion Collective.

Nov 11-14 Percussive Arts Society International Convention (PASIC), Indianapolis

Thur, Dec 3 - YSU Percussion Alumni Showcase, Bliss Hall 2326, 8pm

Spring 2010

Dana Audition Dates - February 6, 13, & 27

Jan 28-30 Ohio Music Educators Association Conference, Cincinnati Convention Center (Duke Energy Center)

- YSU Percussion Ensemble - Thurs. Jan 28, 2:45PM, Millenium Grand Ballroom
- Glenn Schaft Clinic - Teaching Rhythm - mastery of fundamentals for all musicians, Fri. Jan 29, 4PM, Convention Center CCC 260-262

Wed, Feb 3 - Percussion Studio Recital, 8PM, Bliss Hall2326

Wed, Feb 17 - YSU Percussion Ensemble, 12:15PM, Butler Institute of American Art

Fri, Feb 19 - YSU Wind and Percussion Invitational, Powers Auditorium, 8pm

Mon, Mar 1 - Guest Artists - Andrea Moore & Yuri Inoo - perc, Susan Svrcek & Caroline Oltmanns -piano, performing Bela Bartok - *Music for two pianos and percussion* and Jamie Wilding - Mayan Rites, 8PM in FFRH.

Wed, Mar 17 - Faculty Artist Recital - Glenn Schaft & Friends – The Music of Chick Corea, 8PM, Bliss Hall 2326, Glenn Schaft-drums, Nathan Douds-piano, Dave Morgan-bass, saxophone TBA

Wed, Mar 24 - YSU Percussion Ensemble, 8PM, Butler North. World Premiere of John Hollenbeck Commission by the Youngstown Percussion Collective, TBA.

Sun, Mar 28 - Kevin Rabold, Senior Recital, 4PM, Bliss 2326

Sun, Apr 11 Tetsuya Takeno, Graduate Recital, 4PM, Bliss 2326

Sat, May 1 - High School Percussion Ensemble Invitational, DeYor Center for the Performing Arts, Ford Family Recital Hall 9am-5pm

visit www.ysu.edu/percussion for further information

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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

140th Anniversary

Presents

Duo Allant

Kathryn Thomas Umble, flute
Francois Fowler, classical guitar

Bliss Recital Hall
Thursday, October 29, 2009
8:00 p.m.

Program

Histoire du Tango — **Astor Piazzolla** (1921-1992)

Bordel 1900
Café 1930
Night-Club 1960
Concert d'aujourd'hui

Four Lute Songs (Arr. Fowler/Umble) — **John Dowland** (1563-1626)

Flow my Tears
Come Again
Fine Knacks for Ladies
Can She Excuse my Wrongs?

~~ INTERMISSION ~~

Toward the Sea — **Tōru Takemitsu** (1930 -1996)

The Night
Moby Dick
Cape Cod

Mountain Songs — **Robert Beaser** (b.1954)

I. Barbara Allen
II. The House Carpenter
IV. Hush You Bye
VIII. Quicksilver

Entr'acte — **Jacques Ibert** (1890-1962)

Duo Allant

Kathryn Thomas Umble has presented recitals in Europe and throughout the United States, including venues such as Alice Tully Hall and Symphony Space, New York, and the Milhaud Society at the Cleveland Institute of Music with members of the Cleveland Orchestra. Among recent performances, Kathryn Umble was guest artist in recital with the Aurista Ensemble in New York City, performed in recital at the 2008 National Flute Association Convention, was featured guest artist of the Pittsburgh Flute Club, and concerto soloist with the Warren Philharmonic Orchestra.

Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University and was awarded the Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France, which she attended on full scholarship. She is Assistant Professor of Flute at Youngstown State University and has served on the faculties of Bowling Green State University, and Grove City College. In addition to performing principal flute with the Warren Philharmonic Orchestra, Umble holds the piccolo position with the Youngstown Symphony Orchestra and has performed principal flute with the Toledo Symphony Orchestra and the Youngstown Symphony Orchestra.

Classical guitarist ***François Fowler*** is a recipient of national and international prizes including the 2001 Guitar Foundation of America (GFA) International Guitar Competition and the 1997 Gibson Music Teachers National Association (MTNA) Guitar Competition.

Fowler has given recitals in the United States, Canada and Mexico, including concerts in Albany, Denver, Grand Rapids, Hartford, Jekyll Island, Los Angeles, Ottawa, Pittsburgh, Montréal, Monterrey, Rochester, San Jose, Seattle, Spartanburg, Springfield, Syracuse, Tallahassee, Tampa, Tifton, Virginia Beach, Williamsburg, and has appeared with orchestras in Canada and the United States. In 2002, CBC Records released his world-premiere recording of Canadian composer Jacques Hétu's Concerto pour guitare et orchestre à cordes, Op.56. Fowler's latest CD entitled Nocturne includes Canadian composer Jacques Hétu's Concerto for guitar and Suite for guitar, solo guitar pieces by Swiss composer Hans Haug, and a unique miniature by American composer Brian Head (Chant found in Scott Tennant's Pumping Nylon).

A faculty member at the Dana School of Music (Youngstown State University, Ohio), Fowler maintains an active guitar studio and coaches guitar ensembles.

Francois Fowler is a *D'Addario Performing Artist*, he performs on *D'Addario Strings*.

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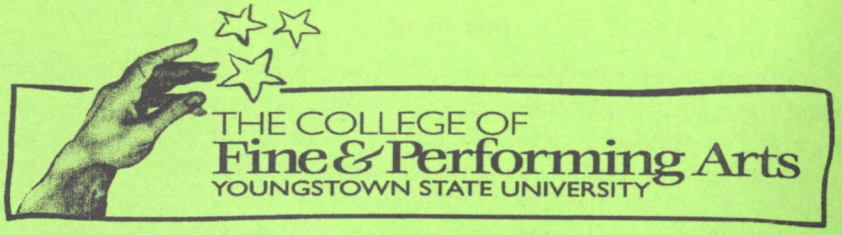

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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Misook Yun Voice Studio Recital

Bliss Recital Hall
Friday - October 30, 2009
8:00 PM

Program

Ridente la calma

W.A. Mozart (1756 - 1791)
poem by William Blake (1757-1827)

Sierra Jordan McCorvey, mezzo-soprano
Joo-Hwa Lee, piano

With laughter there is peace
In kindness all good things are released;
Signs of rest and fear are rested.
You come between defeats
To strengthen my triumph,
The sweet chains
Brings play to my heart.

Sierra McCorvey is a freshman at Dana School of Music majoring in Vocal Music Education with a minor on Oboe. As a graduate from Howland High School, she has received the prestigious 'National School Choral Award' and 'John Phillip Sousa Award.' Presently, she is a part of Dana Wind Ensemble, University Chorus and Marching Pride. Sierra will be singing the chorus part in Opera Western Reserve's *Carmen* this fall.

Nymphs and Shepherds

Henry Purcell (1659-1695)
poem by Thomas Shadwell (1642-1692)

Amy Motika, soprano
Anthony Ruggiero, piano

Amy Motika is a freshman majoring in Vocal Music Education. She graduated from Hubbard High School, where she was highly involved in the choir and theatre programs. Amy was a member of the Hubbard Chamber Singers, Honors Choir, Treble Makers Show Choir, and had leading roles in Hubbard's musical productions. She is currently a member of University Chorus.

The Green Dog

Herbert Kingsley (1937-1958)
poem by Hervert Kingsley

Chelsea Wolfe, soprano
Joo-Hwa Lee, piano

Chelsea Wolfe is a freshman majoring in Vocal Music Education at Dana School of Music. She was very active in her high school chorus and church choir. Chelsea was choir President her senior year and soprano section leader for three. She is currently in YSU Chorus and Woman's Chorus. Chelsea is also a member of the Dana Vocal Society.

Star vicino

Unknown
poem by Unknown

Faith Moore, soprano
Bill Klein, piano

To be near to the beautiful idol that one loves
Is the most attractive joy of love
To be far from the beloved whom one desires
Is of love the most vital sorrow"

Faith Moore sang her first solo for Pleasant Valley church at the age of five. While enrolled at Heartland Christian School, Moore became a founding member of the Junior High Choir, participated in High School Chorus, and sang solos for the Choral concerts as well as other various school events. She joined Victory Christian Center's (Columbiana campus) Praise team for a year and a half, and also joined her High School's Praise team as a sophomore; later becoming the lead vocalist during her senior year. She hopes to eventually perform for large audiences as well as teach students of all ages.

La pastorella

Franz Schubert (1797-1828)
poem by Carlo Goldoni (1707-1793)

Victoria Lubonovich, soprano
Joo-Hwa Lee, piano

A shepherd maid sang brightly
A song that filled the lea,
While lambs were frolicking lightly,
Her heart was fancy free.

If shepherd lad's dejection
Reveal his true affection,
With growing ardor showing,
How happy she will be!

Victoria Lubonovich is a freshman Voice Music Performance major at the Dana School of Music. She attended Hubbard High School where she was a member of the school's symphonic choir and chamber choir.

L'Allegro
Or Let the Merry Bells

George Frideric Handel (1685-1759)
Libretto by John Milton (1608-1674)

Lauren Corcoran, soprano
Joo-Hwa Lee, piano

Lauren Corcoran is a freshman majoring in Vocal Music Education. She is a member of University Chorus and Dana Vocal Society. While at Moon Area High School, Lauren was involved in choir, drama club, and orchestra. Also during high school, she also performed with Pittsburgh Musical Theater. Earlier this summer, Lauren enjoyed her time at the Dana Vocal Performance Clinic. She currently is participating as a chorus member in her first opera, Opera Western Reserve's *Carmen.*

Lungi dal caro bene

Giuseppe Sarti (1729- 1802)
poem by Unknown

William Monroe, baritone
Joo-Hwa Lee, piano

Far from my beloved
I can't live
It feels like I'm in a sea of pain
Far from my beloved
Feeling a hole in my heart

One extremely sweet dream
I see her but cannot have her
I'm closed.
Illuminate me again

Denny Monroe is a freshman vocal performance major. He began singing with the St. Rose Church folk group under Kathy Milligan (ret.) and remains active in it today. He spent high school participating in the marching band directed by John Peplowski and Vincent Lucente, choir, the theater program and speech and debate all under Mrs. Joan Williams. He is currently a chorus member for Bizet's *Carmen, which* opens November 6th at Stambaugh Auditorium.

Come to the Fair

Easthope Martin (1882-1925)
poem by Helen Taylor

Kelly Sullivan, soprano
Anthony Ruggiero, piano

Kelly Sullivan is a freshman Musical Theatre major. She has been involved in school and church choirs for 11 years as well as having many local theatre credits to her name. Most recently she was the Prop Mistress for the YSU production of *Around the World in 80 Days.*

C'est mon ami

Marie-Antoinette (1755-1793)
poem by Marie-Antoinette
Arranged by Bainbridge Crist (1883-1969)

Emily Alcorn, mezzo-soprano
Joo-Hwa Lee, piano

Ah! To go in your village
A shepherd, sensible and charming
Cherish on the first moment
The next, to stay longer.
He is my friend, he returns to me!
I have his love, he has my faith
I have his love, he has my faith.

If, by his voice, tender and plaintive
He charms the echo of your wood
If the sound of his oboe
He gives shepherds pensive, it is he
This is our time to shine, he returns to me!
I have his love, he has my faith
I have his love, he has my faith.

If passer-by near of his thatched cottage
The poor in great his heard of sheep
His request of the lambskin
And he will obtain it along with the mother
This is well for him, he returns to me!
I have his love, he has my faith
I have his love, he has my faith.

Emily Alcorn is a freshman at Youngstown State University. She is majoring in Integrated Secondary Math Education and minor in Music. She has taken part in both school and church choirs for all of her life, also making several appearances in her high school theater department. This year, Emily is involved in the Dean's STEM Student Leaders and the University Scholars program.

Camelot Loewe/Lerner

The Simple Joys of Maidenhood

Jessica Schmidt, soprano
Joo-Hwa Lee, piano

Jessica Schmidt is a freshman BFA Musical Theatre major. She has been involved in numerous theatre productions over the past six years and was involved in both concert choir and show choir in high school. She recently sang with the Dana Chorale in the Youngstown Symphony Orchestra's *Broadway Rocks* concert and is currently involved in the YSU production of Stephen Schwartz's *The Baker's Wife* as the character of Inez.

Dimmi, amor Arcangelo Lori (1615-1679)
poem by Unknown

Abby Smith, soprano
Joo-Hwa Lee, piano

Tell me, God of Love, tell me what
my dear freedom is doing.
Since it went away, as you know,
to tie itself to a handsome head of hair,
this -my- heart has not
seen it ever again.
Tell me, God of Love, tell me what
my dear freedom is doing.
The heart sent a thought
to find it lying in chains;
but to increase my pains
the thought has never ever returned.
Tell me, Cupid, tell me what
my dear freedom is doing.
Tell me, Cupid, tell me what
my dear freedom is doing.

Abby Smith is a Sophomore Vocal Music Education major. Growing up, she performed in numerous plays and musicals at the Youngstown Playhouse, Salem Community Theater, Trinity Fellowship Church, and Fitch High School. This summer Abby was an ensemble member in *Don Pasquale* at the Sharpsville Opera House with director Dr. Allan Mosher. She is an active member in the University Chorus, and was also casted in the spring opera *The Tender Land* last semester. Abby is the secretary for the Dana Vocal Society.

Cosi fan tutte
Una donna a quindici anni

W.A. Mozart (1756-1791)
Libretto by Lorenzo da Ponte (1749-1838)

Molly Scherer, soprano
Meleah Backhaus, piano

Any girl fifteen of over must pursue a woman's mission,
And with feminine intuition be an expert at managing men.
She must know a thousand ruses to attend that man she chooses.
Laugh or chatter, weep or flatter, know the moment where and when.
When to amuse them, when to confuse them,
When she should tease them, when she should please them.
She must act slyly, clever and wily,
In all the ritual, new or habitual,
Never revealing her inner feeling.
Love is the kingdom she rules in splendor.
Men must surrender, serve her and bow.
Life can be keener, love can be greener.
Come to Despina, she'll tell you how,
She'll tell you how!
She'll answer questions, give you suggestions, how you can handle gossip, or scandal.
She can direct you, she can perfect you in all formalities and technicalities,
Never revealing her inner feeling.
Love is the kingdom she rules in splendor.
Men must surrender, serve her and bow!
Love is her kingdom, men must surrender, serve her and bow.
Life can be keener, love can be greener.
Come to Despina, she'll tell you how!

Molly Scherer is a sophomore at the Dana School of Music and is majoring in Voice Performance. She has been an active member of chorus since elementary school and is currently in the Dana Choral. Molly is also a member of the Dana Vocal Society. She made her opera debut this past summer as a housemaid in *Don Pasquale*. She is a member of the Opera Western Reserves chorus in the upcoming opera *Carmen*.

Rinaldo
Lascia ch'io pianga

George Frideric Handel (1685-1759)
Libretto by Giacomo Rossi

Alyssa Leith, soprano
Joo-Hwa Lee, piano

Pitiless Armida! with fiendish force
You have abducted me from the blessed Heaven,
from my happiness. And here, in eternal pain you hold me
alive tormented in Hell. Oh Lord have pity, let me weep.
Let me weep my cruel fate, and let me breath freedom!
Let sorrow break these chains of my sufferings, for pity's sake.

Alyssa Leith is sophomore vocal performance major. She is a member of the Dana Vocal Society and the University Choir. She will be performing in the chorus of the Opera Western Reserves production of *Carmen* in November.

Les Contes d'Hoffman
Les oiseaux dans la charmille

Jacques Offenbach (1819-1880)
Libretto by Jules Barbier
(1825-1901)

Leann M. Phillips, soprano
Joo-Hwa Lee, piano

The bird in the hedges
In the skies the stars of the day
You speak of the young girl
You speak of the young girl
Of love! Ah! You speak of love! Ah!
There is the nice song
The song of Olympia, Olympia! Ah!
There is the nice song, the song of Olympia
Of Olympia! Ah!
Any of you who sing and echo and sigh in its turn
Race her heart that shivers, race her heart that shivers
Of love! Ah! You speak of love! Ah!
There is the song good
The song of Olympia...
There is the good song, the song of Olympia!
Ah!!!!

Leann M. Phillips, soprano, is from Girard, Ohio and is a Junior Vocal Music Performance major at the Dana School of Music. She has been involved in the Dana Chorale for three years, and is a member of the Dana Vocal Society. She played the role of Mrs. Jenks in YSU's spring 2009 opera *The Tender Land*, and Lauretta and Gherardino in their 2007 opera *Gianni Schicchi*. She is a member of the YSU Dance Ensemble. She sings frequently at weddings, funerals, and church events. Leann can be seen next month in Opera Western Reserve's *Carmen* at Stambaugh Auditorium.

Je te veux

Erik Satie (1866-1925)
poem by Henry Pacory (1873-unknown)

Natalie Modarelli, soprano
Joo-Hwa Lee, piano

I have understood your distress,
dear lover,
and I yield to your wish:
make me your mistress.
Modesty shall be far from us,
no more [distress][1],
I long for the precious moment
when we will be happy:
I want you.

I have no regrets,
and I want only one thing:
next to you, there, so close,
to live all of my life.
Let my heart be yours
and your lips be mine,
let your body be mine,
and let all of my flesh be yours.

I have understood your distress, etc.

Yes, I see in your eyes
the divine promise
that your loving heart
comes to seek my caress.
Enlaced forever,
burned with the same flames,
in dreams of love,
we will exchange our two souls.

Natalie Modarelli is a junior at the Dana School of Music majoring in Vocal Music Education. She has been involved in school choirs for most of her life, and is currently a member of the Dana Chorale, where she serves as the alto section leader. Natalie is also the President of the Dana Vocal Society. She made her opera debut as a chambermaid in *Amelia Goes to the Ball* last spring and also was in the chorus of Opera Western Reserve's *Madama Butterfly*. Her most recent opera role was Beth in *The Tender Land*.

Scheiden und Meiden

Gustav Mahler (1860-1911)
poem by Gustav Mahler

Elizabeth Walker, mezzo-soprano
Meleah Backhaus, piano

There stand three knights on their way to Thore! Farewell!
I stand out my window and send fair wishes and love! Goodbye!
And when his debits are paid and his task completed
I will share in his riches and get a gold ring! Farewell!
Yes I know you must leave me to take care of business but it hurts me!
He is leaving to protect our future child and says, Goodbye!
Am I worth staying around for? Farewell!
You are leaving today so the sooner you will return!
The great Fleud has power over us and you must leave today! Farewell!
I cannot know you are safe when you are gone and it hurts me! Goodbye!

Elizabeth Walker is a senior vocal music education major from Natrona Heights, Pennsylvania. She graduated from Highlands High School in 2006. At Youngstown State University she has been a member of University Chorus, Dana Chorale, and Dana Vocal Society. She is also a member of Zeta Tau Alpha Fraternity where she has served as Music Chairperson and Vice President I. Her opera debut was in YSU's Spring 2007 production of *Gianni Schicchi* (Zita). She has been seen in YSU's *Amelia Goes to the Ball* (The Friend) and *The Tender Land* (Ma Moss), as well as, Opera Western Reserve's *Rigoletto* (chorus) *Madama Butterfly* (The Mother, chorus).

Die Zauberflöte
Ach, ich fühl's, es ist verschwunden

W.A. Mozart (1756 –1791)
Libretto by Emmanuel Schikaneder (1751- 1812)

Shafica Kaleel, soprano
Joo-Hwa Lee, piano

Ah, I feel it, it has disappeared
Forever gone love's happiness!
Nevermore will come the hour of bliss
Back to my heart!
See, Tamino, these tears,
Flowing, beloved, for you alone!
If you don't feel the longing of love
Then there will be peace in death!

Shafica Kaleel is a senior with a major in English and minor in Music. In November 2008, Shafica sang selected opera scenes from *Eugene Onégin* and *Albert Herring* with the opera workshop. She performed the role of Laurie Moss in the production of *The Tender Land* at YSU in April 2009. She can be seen in Opera Western Reserve's upcoming production of *Carmen* in November.

Love is Where you Find It! Nacio Herb Brown (1896-1964)
Earl K Brent (1919-1977)

Katie Gaggini, soprano
Meleah Backhaus, piano

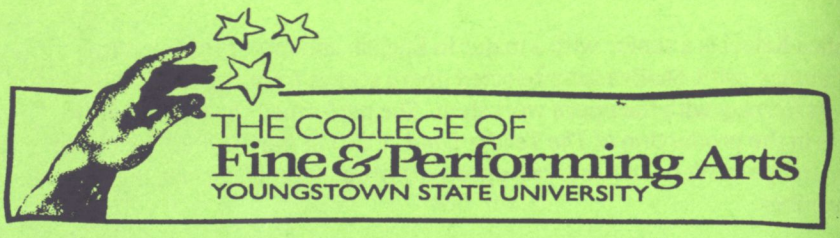
Katie Gaggini is a senior at Youngstown State University, and is currently majoring in Vocal Music Education. She is a member of the Dana Chorale, where she has held the position as soprano section leader for the past two semesters. She is also a member of the Dana Vocal Society, and enjoys performing with them. During the spring semester of 2008, Katie made her operatic début as a chambermaid in Menotti's *Amelia Goes to the Ball.* Since then she has performed as a chorus member in Puccini's *Madama Butterfly*, select roles in last semesters Opera Workshop, as well as Mrs. Splinters in Aaron Copland's opera *The Tender Land.*

Biblische Lieder op.99 Antonín Dvořák (1841-1904)
Sieh auf mich Psalm 119

Lynn Sabeh, soprano
Joo-Hwa Lee, piano

Lord, Thou art my refuge and my shield,
and in Thy word I put my trust.
Out of my sight, ye that do evil,
for my heart is fixed, I will hold fast to God's commandments.
Strengthen me, that I may keep Thy law,
and that Thy statutes may be my delight.
I am afraid of Thee and of Thy greatness,
trembling do I come before Thy judgment seat.

Lynn Sabeh is a second year graduate student at the Dana School of Music. She received her bachelor's degree from Edinboro University in music education with a minor in theater. She then taught in the Erie City School District before coming to Youngstown and taking on the duties of Voice Graduate Assistant. Since arriving at YSU, she has participated in University Chorus, University Chorale and Opera Workshop where she most recently performed the role of Laurie in Aaron Copeland's *The Tender Land.*



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&

Jazz Ensemble 1

Brad Wagner & Kent Engelhardt, directors

Chestnut Room - Kilcawley Center
Monday - November 2, 2009
8:00 p.m.

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and

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Program

Quartet Instructor: Brad Wagner

Megumi Maeda, piano & vocals; Tetsuya Takeno, vibraphone; Max Doyle, bass; Gino West, drums

There Is No Greater Love — Isam Jones & Marty Symes

You'd Be So Nice To Come Home To — Cole Porter

A Beautiful Friendship — Donald Kahn & Stanley Styne

YSU Jazz Ensemble 1: Kent Engelhardt, director

Once Around — Thad Jones

Too Soon Tomorrow — Pat Metheny
Arr. Robert Curnow

Commemorating Rick Popovich's
15 years of service to WYSU-FM 88.5

Techno-Pop — Bob Mintzer

Sweet Georgia Brown — Ben Bernie, Maceo Pinkard, & Kenneth Casey
Arr. Sammy Nestico

~~ *Intermission* ~~

Big Dipper — Thad Jones

Now's The Time — Charlie Parker
Arr. Dave Morgan

Commemorating Martin Berger's
37 years of service to WYSU-FM 88.5

Lazy Day — Bob Mintzer

Wind Machine — Sammy Nestico

JAZZ ENSEMBLE 1
Kent Engelhardt, director

SAXOPHONES:
Alto: Tim Stimach
Chris Nutter
Tenor: Joe Scheller
Mark Higgins
Baritone: Jeremy Bouteiller

TRUMPETS:
Frederick Moose
Tim Daniels
David Gruver
Frank Walton
Antonie Jackson

HORN:
Chelsea Downing

TROMBONES:
Greg Moose
Sam Blakeslee
Joey Gibson
Brian Harris

BASS TROMBONE:
Andrew Barnes

RHYTHM SECTION:
Guitar: Rob Thorndike
Piano: Clay Colley/Gianna Colella
Bass: David Traugh/Nadine Enberg
Drums: Dustin May/Kevin Rabold

YSU JAZZ STUDIES CALENDAR

FALL SEMESTER

MONDAY, NOVEMBER 16, Jazz Ensemble 2
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, NOVEMBER 18, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, DECEMBER 2, TBA
Carols and Cocoa, Dana Holiday Concert
Stambaugh Auditorium, 7:00 p.m. & 8:00 p.m.

SPRING SEMESTER

WEDNESDAY, JANUARY 27, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, MARCH 15-WEDNESDAY MARCH 17,
Leonardi Legacy, TBA
WEDNESDAY, MARCH 17, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, APRIL 5, Jazz Ensemble 1
Chestnut Room, Kilcawley Center, 8:00 p.m.
MONDAY, APRIL 12, Jazz Ensemble 2
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, APRIL 14, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.

THE TONY LEONARDI JAZZ SCHOLARSHIP FUND DONORS 2009-2010 ACADEMIC YEAR

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$49 and below

ACKNOWLEDGMENTS
The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. Special thanks go to Mrs. Michele Lepore Hagan, Mrs. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series Office for their support.

The YSU Jazz Studies Department would like to acknowledge Senator Harry Meshel for his gift of the Senator Harry Meshel Jazz Scholarship. His generosity will continue to assist new generations of jazz students at YSU.

We wish to express our gratitude to those who have generously donated to The Tony Leonardi Jazz Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CDs "Celebration" and "Leonardi Legacy." If you are interested in making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, Youngstown, Ohio, 44555.

November

Wednesday, Nov. 4
Music at Noon - New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Rm. Kilcawley Ctr.

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon - Clarinet Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Rm. Kilcawley Ctr.

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church,
Yo., OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos" Featuring Pianists:
Caroline Oltmanns, Dror Biran,
James Wilding and Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano - Mt. Union
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall • Room 2326

Dana School of Music

Presents

CAROLS & COCOA

and

HOLIDAY CONCERT

Wednesday, December 2, 2009

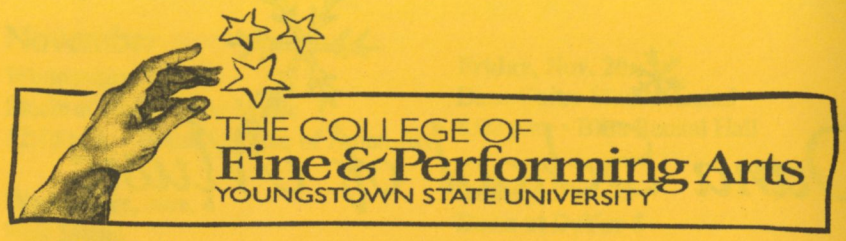
Carols & Cocoa - 7:00 pm

Holiday Concert - 8:00 pm

Stambaugh Auditorium

1000 Fifth Avenue,

Youngstown, Ohio



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The Music at Noon Concert Series
Presents

New Music Society and
New Music Guild, Inc.

present

Dana Composers Ensemble
+Robert Rollin, director

with

Guest Artist
Avguste Antonov, piano

Butler Institute of American Art
Wednesday - November 4, 2009
12:15 p.m.

Program

The Upstate Rags — Carter Pann

Avguste Antonov, piano

Soiree Macabre — Carter Pann

Avguste Antonov, piano

Meliae (2009 World Premiere) — Samantha Hogan

(In 3 Movements)

Samantha Hogan, trombone
Daniel Brandt, euphonium

Suite Pastiche — Till MacIvor Meyn

Avguste Antonov, piano

+ denotes Dana School of Music faculty
* denotes New Music Guild, Inc. member

With support of College of Fine and Performing Arts, Dana School of Music, New Music Society, New Music Guild, Inc., The Ellen Marie Rudjak Feldman Memorial Fund, Sts. Peter & Paul Church, and individual donors

NEW MUSIC SOCIETY CONCERT SERIES
2009-2010 SEASON
SCHEDULE

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November 4	8:00 p.m. at Bliss Recital Hall. Composers Ensemble with Guest Artist Avjguste Antonov, piano.
November 6	11:00 a.m. at Bliss Recital Hall Convocation. Composers Ensemble with Guest Artist Avguste Antonov, piano.

Annual Winter Concerts

February 24	12:15 p.m. at Butler Institute of American Art Noon Hour Recital. Composers Ensemble.
March 3	8:00 p.m. at Bliss Recital Hall. Composers Ensemble.
March 5	11:00 a.m. at Bliss Recital Hall Convocation. Composers Ensemble.

DANA NEW MUSIC FESTIVAL XXVI

Guest Composer and Artists to be announced.

April 21	12:15 p.m. at Butler Institute of American Art Noon Hour Recital. Composers Ensemble directed by Robert Rollin.
April 21	8:00 p.m. at Ford Family Auditorium (DeYor Center) (tentative location) Festival Chamber Orchestra and Composers Ensemble.
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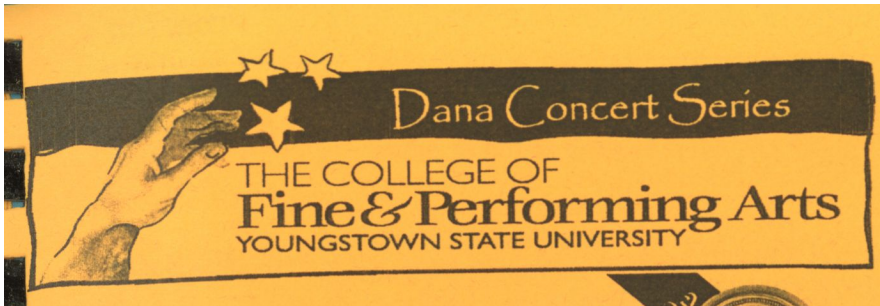

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

New Music Society and
New Music Guild, Inc.

present

Dana Composers Ensemble
+Robert Rollin, director

with

Guest Artist

Avguste Antonov, piano

Bliss Recital Hall
Wednesday - November 4, 2009
8:00 p.m.

Program

Blue Fantasy (2008 - World Premiere) +Robert Rollin

Avguste Antonov, piano

Temporal Allusion Samantha Hogan
(2009 – World Premiere)

Christopher Nutter, clarinet
Samantha Hogan, trombone
Daniel Brandt, euphonium
^ Tim Webb, piano
+Robert Rollin, conductor

River Side Jacob Chevlen

^ Tim Webb, piano

Meliae (2009 – World Premiere) Samantha Hogan
(In 3 Movements)

Samantha Hogan, trombone
Daniel Brandt, euphonium

American Nocturne Dana Suesse

The Upstate Rags Carter Pann

Avguste Antonov, piano

~~ *INTERMISSION* ~~

Le Mystere d'attraction Raina Murnak
(Ohio Premiere)

1. Passion Reveille
2. Fleur de Lis
3. Une Liason Dormante

Soiree Macabre — Carter Pann

Avguste Antonov, piano

Day Trip for Flute, Viola, and Bassoon (2009 World Premiere) — *Richard Zacharias

1. Exploring with Renewing Surprise
2. Leaning Back After Lunch
3. Creeping Back Home, Sated

Evy Silvis, flute
Justin Jones, viola
Deidre Nuss, bassoon

Fantasy-Suite (American Premiere) — Matthew Lewis

Avguste Antonov, piano

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^ denotes Dana Graduate Student
+ denotes Dana School of Music faculty
* denotes New Music Guild, Inc. member

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PROGRAM NOTES:

Avguste Antonov began his piano studies in Bulgaria at the age of 5. After moving to France, he studied at the Ecole Normale in Paris, and at the Conservatoire Nationale in Bordeaux. In 1999, he moved to the United States attending the University of Missouri-Kansas where he studied with Robert Weirich and Stanislav Ioudenitch (2001 winner of the Van Cliburn Piano Competition). He completed the Bachelor of Music in piano at the University of Kansas under Jack Winerock, and continued his studies at Texas Christian University with Tamas Ungar. Antonov has performed as a recitalist in Bordeaux, Kansas, Iowa, Missouri, Florida, Pennsylvania, and Texas, and as soloist with several university wind ensembles and symphonies. Antonov specializes in music by living composers. For further information see www.avgusteantonov.com

Blue Fantasy was commissioned by the Cleveland Composers Guild for its Young Peoples concert at the Cleveland Music School Settlement. The piece is a rhapsodic work with an abundance of musical ideas. It reflects an interest in Tin Pan Alley composers (Gershwin, Ellington, Hoagy Carmichael, and Harold Arlen to name a few) as well as experimentation with new harmonic elements.

Robert Rollin, a native of Brooklyn, New York, began composing at age 8 and was soon recommended by conductor Erich Leinsdorf for a special composition scholarship at Juilliard. Graduating Phi Beta Kappa from City College and with a Doctorate from Cornell, he studied under Mark Brunswick, Ravi Shankar, Robert Palmer, Karel Husa, Elliot Carter, and Gyorgy Ligeti. He has been recognized with annual ASCAP awards consecutively for over 25 years, and has held many important awards, past doctoral fellowships and grants, including the Ohio Governor's Award for Creative Excellence presented by the Hon. Richard Celeste in a public ceremony. Rollin's many compositions have been performed and broadcast on six continents, and have been required jury pieces in the USA, France, and South Africa. His publishers include Subito/Seesaw Music Corporation, Acoma/Nambe Editions, E.C. Schirmer, and Bourne Music Publishers. He serves as Associate Editor of the theoretical journal *Ex tempore*, and has authored numerous articles in other international journals. In August, 2009, he appeared at Rhodes University, Eastern Cape, South Africa as guest composer with the Odeion String Quartet (Resident Quartet at the University of Orange Free State) who premiered his *String Quartet No.2.* Rollin also delivered a two-hour lecture "Music in Hell: Jewish Composers in Nazi Concentration Camps" at Rhodes University, and in Cape Town for the South African Holocaust Foundation. For further information see www.robertrollin.com and www.newmusicsociety.net.

Temporal Allusion is a one-movement work made up of four sections each of which has its own climactic moment. **Samantha Hogan** is a freshman composition major. She is from Fredonia, New York.

Jacob Chevren is a community member of the New Music Society. Though still in high school, he has been taking science and music courses at YSU for two years.

Dana Suesse (1911-1987) while still a child toured the Midwest vaudeville circuit with an act centered on dancing and piano playing. After a period of time in New York city in the '20s, she joined the Whiteman Band which commissioned her *Concerto in Three Rhythms* in 1931. She composed many hit songs, partnered with Billy Rose and Yip Harburg, and traveled to Paris to study with Nadia Boulanger. Her exuberant talent straddles Tin Pan Alley and the concert hall.

Carter Pann, was a guest composer/pianist at YSU last month, and spent an afternoon with Dana composers. In the last fifteen years his music has become known for its blend of crafty, popular-sounding idioms, subtle and unabashed humor, and haunted melodic writing. His music has been performed by major ensembles around the world.

Le Mystere d'attraction was composed for Avguste Antonov in 2008. The three movements correspond to new love in the first movement, gentle love from the female perspective in the second, and the memory of a love ended in the third.

Raina Murnak is a New York composer and vocalist with Doctorate in Composition and Vocal Pedagogy from the University of Miami where she is currently teaching.

Richard Zacharias is a local composer and member of the New Music Guild, Inc. He is a retired ICU nurse and college English professor. Ten of Richard chamber works have been premiered in Youngstown. Richard's son Alexander premiered his father's *Cello Concerto* in Florida in 2001; in 2004 the *Piano Sonata* was played at the Society of Composers, Inc. National Convention in Oklahoma. Richard's music, quirkily polytonal and polyphonic, sounds decidedly modern while staying accessible. Active in his support of new music performance, Richard also volunteers on clarinet in the Dana Composers Ensemble. For further information see classcomposer@sbcglobal.net.

Matthew Lewis is a young composer and a colleague of Avguste Antonov at the Masters Touch School of Music in Grapevine, Texas. An initial idea for a sonata in three movements turned into the **Fantasy Suite** combining traditional elements with gospel and jazz. At the request of Antonov, Lewis added the use of a djembe, a Central African drum. The result was an organic work with material from the opening recurring at the end.

NEW MUSIC SOCIETY CONCERT SERIES
2009-2010 SEASON
SCHEDULE

Annual Fall Concerts

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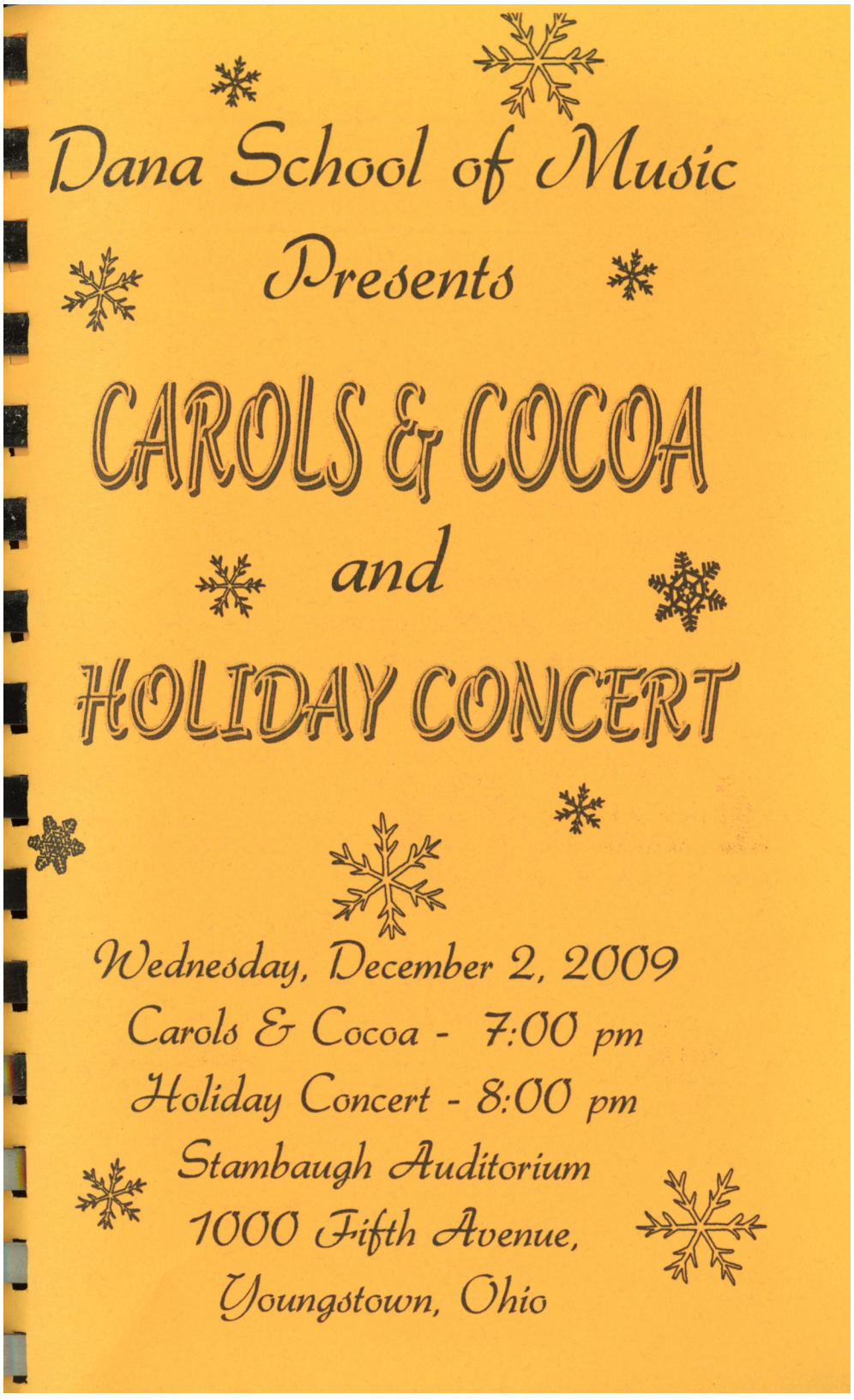
Dana School of Music
Presents
CAROLS & COCOA
and
HOLIDAY CONCERT
Wednesday, December 2, 2009
Carols & Cocoa - 7:00 pm
Holiday Concert - 8:00 pm
Stambaugh Auditorium
1000 Fifth Avenue,
Youngstown, Ohio

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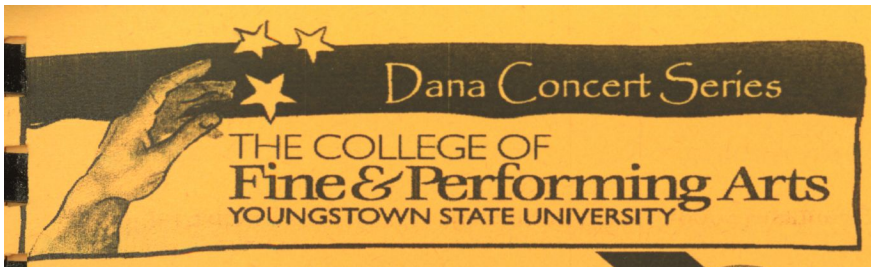

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Dana Composers Ensemble
+Robert Rollin, director

with

Guest Artist

Avguste Antonov, piano

Sts. Peter and Paul Church
Thursday - November 5, 2009
5:00 p.m.

Program

American Nocturne — Dana Suesse

Blue Fantasy (2008 - World Premiere) — +Robert Rollin

Sonata No. 11, Hob XVI/2 — Franz Joseph Haydn

Avguste Antonov, piano

Meliae (2009 – World Premiere) — Samantha Hogan

(In 3 Movements)

Samantha Hogan, trombone
Daniel Brandt, euphonium

The Upstate Rags — Carter Pann

Avguste Antonov, piano

Fantasy-Suite (American Premiere) — Matthew Lewis

Etude No. 12, Op. 25 — Frederic Chopin

Avguste Antonov, piano

String Quartet No. 2 (2009 - World Premiere) — David Buker

Mariana Szalaj, violin 1
Karen Considine, violin 2
Justin Jones, viola
Maria Fesz, cello

NEW MUSIC SOCIETY CONCERT SERIES
2009-2010 SEASON
SCHEDULE

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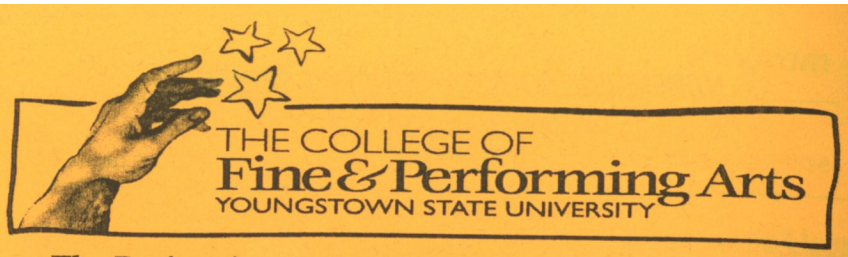

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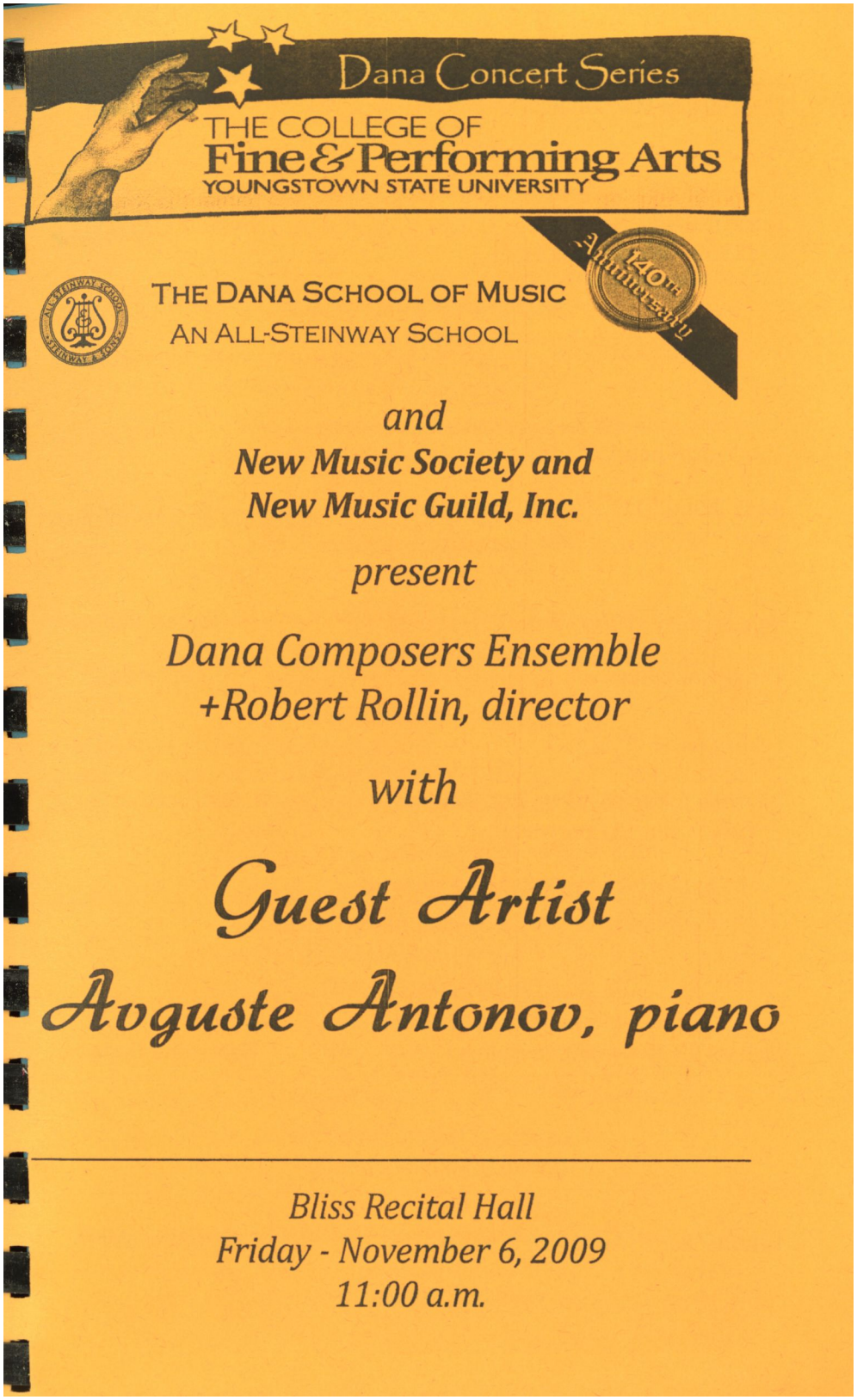
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New Music Guild, Inc.
present
Dana Composers Ensemble
+Robert Rollin, director
with
Guest Artist
Avguste Antonov, piano
Bliss Recital Hall
Friday - November 6, 2009
11:00 a.m.

Program

The Tides of Manaunaun — Henry Cowell

Brandon Loewit, piano

Temporal Allusion (2009 – World Premiere) — Samantha Hogan

Christopher Nutter, clarinet
Samantha Hogan, trombone
Daniel Brandt, euphonium
^ Tim Webb, piano
+Robert Rollin, conductor

River Side (2009 - World Premiere) — Jacob Chevlen

^ Tim Webb, piano

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(In 3 Movements)

Samantha Hogan, trombone
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February 24	**12:15 p.m. at Butler Institute of American Art Noon Hour Recital. Composers Ensemble.**
March 3	**8:00 p.m. at Bliss Recital Hall. Composers Ensemble.**
March 5	**11:00 a.m. at Bliss Recital Hall Convocation. Composers Ensemble.**

DANA NEW MUSIC FESTIVAL XXVI

Guest Composer and Artists to be announced.

April 21	**12:15 p.m. at Butler Institute of American Art Noon Hour Recital. Composers Ensemble directed by Robert Rollin.**
April 21	**8:00 p.m. at Ford Family Auditorium (DeYor Center) (tentative location) Festival Chamber Orchestra and Composers Ensemble.**
April 23	**11:00 a.m. at Bliss Recital Hall Convocation. Other lectures and recitals to be announced.**

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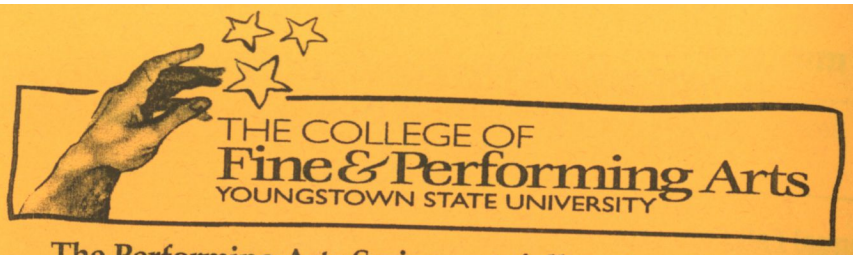
^ denotes Dana Graduate Student
+ denotes Dana School of Music faculty
* denotes New Music Guild, Inc. member

With support of College of Fine and Performing Arts, Dana School of Music, New Music Society, New Music Guild, Inc., The Ellen Marie Rudjak Feldman Memorial Fund, Sts. Peter & Paul Church, and individual donors.



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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Senior Clarinet Recital

of

David S. Amos

Accompanied by:
Diane Yazvac

This Senior Recital is presented in partial fulfillment of
the Bachelor of Music in Music Education

Saturday, November 7, 2009
4:00 pm
Bliss Recital Hall

Program

Fantasiestücke, Op. 73 — **Robert Schumann**

I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer

Solo de Concours — **Andre Messager**

- Intermission -

Sonata No. 1 in F minor — **Johannes Brahms**

I. Allegro appassionato
II. Andante un poco adagio
III. Allegretto grazioso
IV. Vivace

Program Notes

Robert Schumann
Fantasiestücke, Op. 73

I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer

Robert Schumann (1810 – 1856) was a prolific German composer, pianist, and music critic of the Romantic period. He abandoned his study of law in 1829 and devoted himself to becoming a concert pianist, studying with Friedrich Wieck, the father of Clara, his future wife. When an accidental injury to his hand kept him from playing the piano, he took up composition and became a music critic as well. He was a great composer of song and symphony as well as piano and other chamber ensembles. He wrote essays and reviews for, as well as edited, the *Neue Zeitschrift für Musik* (The New Journal for Music).

Fantasiestüke, German for Fantasy Pieces, is written in three movements, each with a very different mood. *Zart und Ausdruck* (tender and with expression) has a brooding and almost lamenting feel, as if the clarinet s begging for something. These emotions are starkly contrasted with *Lebhaft, leicht* (meaning lively and light). This movement is very upbeat and playful. It emulates a congenial presence, and then ends with a calm, content mood. In the third movement, *Rasch und mit Feuer* (quick and with fire), Schumann once again contrasts the two previous movements with a completely different feel. The work concludes with the exciting musical phrases so justly named "quick and fiery."

Andre Messager
Solo de Concours

Andre Messager (1853 – 1929) was a French composer, organist, and conductor of the mid to late 19th century and early 20th century. He studied with Saint-Saëns and Fauré at École Niedermeyer. He was an avid composer and conductor of operas and he wrote several ballets as well.

Solo de Concours (Solo for Contest) was written in 1899 for the *Concours du Conservatoire National de Musique* (The Contest of the Paris Conservatoire). As Messager was very familiar with the dramatic nature of the genres of opera and ballet, his instrumental music was composed with a similar flair and excitement. This work opens with a bold statement by the clarinet, and the stage is set for a fantastic tale. The first section is filled with florid runs and dancing triplet figures. In the middle section, marked *andante*, the clarinet sings a hauntingly beautiful melody that is soon answered in the piano. The original theme is restated following the clarinet cadenza, and this dramatic melody leads to an even more brilliant end. Whether or not Messager had a specific story in mind, the listener can fill in the details and easily imagine a young hero fighting for the one he loves.

Johannes Brahms
Sonata No. 1 in F minor:

I. Allegro appassionato
II. Andante un poco adagio
III. Allegretto grazioso
IV. Vivace

Johannes Brahms (1833 – 1897) was born in Germany to a father who played horn and double bass in local dance halls in their hometown of Hamburg. Even though his father was a local musician, Johannes' parents did not want their son to compose because they feared it would not be a fruitful occupation. He left home as a teenager to tour as an accompanist for a famous violinist. In his travels, Brahms made many friends and musical connections, including Robert and Clara Schumann. Because Brahms was composing in a period after Beethoven, a great deal of pressure was put on the young composer at this early stage in his career. Because of this, Brahms was extremely self-critical and composed in a very slow, meticulous manner.

Brahms composed his two clarinet sonatas, Opus 120, later in his career. These works for clarinet are different from his other chamber works. Through these eloquent pieces, Brahms further developed his compositional voice. Despite being in good health, Brahms announced his retirement after completing Opus 111 in 1890 due to the emotional stress caused by deaths in his close circle of friends. He was inspired out of retirement by clarinetist Richard Mühlfeld's virtuosic and artistic abilities and composed the Sonatas (one in F minor and one in Eb major) in 1894. The sonatas were published in the following year.

The F minor Sonata is an excellent example of this early romantic composer's heart wrenching and entrancing lyricism. The clarinet and piano trade the musical lines back and forth, creating long beautiful phrases. In the first movement *Allegro appassionato*, the clarinet sings out the spellbinding lines. While it is written in the F minor, the first movement ends on F major. The second movement, to me, is a proclamation of love in an extraordinarily gentle way. The clarinet sings again throughout *Andante un poco adagio*. Halfway through the movement, the piano answers the call of the clarinet; the love becomes requited. In the end, the melody reaches a calm, almost static, state, at which time the love becomes everlasting and unchanging. The clarinet dances throughout the third movement, *Allegretto grazioso*, playing the lilting, graceful melody. In the introduction of the final movement, *Vivace*, the clarinet declares, "Here I am!" to the listener, and Brahms, through the clarinet, demands the attention of the listener in this spirited movement as he concludes the sonata with brilliant style.

Biography:

David Amos, originally from Mentor, Ohio, is a senior Music Education major at Youngstown State University. During his time here at YSU, he has performed with the Symphonic Wind Ensemble, Dana Symphony Orchestra, Dana Chamber Orchestra, Concert Band, Clarinet Choir, and the University Chorus. In addition to singing, David also performed solo clarinet parts with the University Chorus. In his first two years at YSU, he was a clarinet section leader in the Marching Pride. He also performed with the clarinet quartet in his freshman year. David has performed in clarinet master classes with David Bell and Richard MacDowell as well as in a conducting master class with Maestro Svilen Simeonov. In addition to his performances through YSU, he has played the clarinet with the contemporary music group at Saint John Vianney Church for eight years.

This past summer, David was sectional and marching coach for the South Euclid-Lyndhurst Brush Arcs Marching Band and a day camp counselor for the City of Mentor. He has directed clinics for the Mentor Ridge and Memorial Middle Schools' clarinet sections.

David has been a member of OCMEA (Ohio Collegiate Music Education Association) and MENC (National Association for Music Education) for four years. He was also inducted into the Alpha Lambda Delta National Honor Society in 2007.

David will student teach in the spring semester and graduate in May. He hopes to teach and conduct middle and high school bands, choirs, or orchestras.

Thank You

There are so many people who have made this recital possible, and I am sincerely grateful for having all of those people in my life. Thanks to everyone for coming today and letting me share my music with you.

Thanks to Mrs. Yazvac for her beautiful accompaniment.

Thanks to Dr. Alice Wang for her unwavering help and encouragement, sharing her knowledge, and for pushing me to always improve musically, professionally and personally.

Thanks to Dean Joe Edwards for sharing his knowledge of music and the clarinet, and for watching out for me when I needed it most.

Thanks to Robert Fitzer who taught me so much about the clarinet, music, and life in his last few months with us. I often remember his analogies and anecdotes. Thanks for bringing me to YSU.

Thanks to Mr. Charles Baker and Sara Tamburro for all that they have taught me. They both helped to lay the foundations on which I now stand.

Thanks to all of the conductors who have inspired me to do what they do: my conductors at Mentor High School: Mr. Steve Poremba, Mrs. Beth Klayman, and Mr. "Buzz" Hunsicker; and my collegiate conductors: Dr. Hae-Jong Lee, Mr. John Wilcox, and Dr. Stephen Gage for sharing their Knowledge of music and conducting.

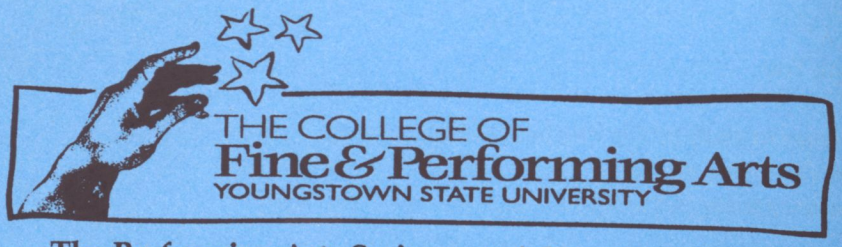
Thanks to Dr. Richard McEwing, Dr. Darla Funk, and Dr. Stephen Ausmann for helping me along my way.

Thanks to my friends for always being there for me. Thanks for the good times and fond memories.

Thanks to my family, my rock and foundation. Thanks to my grandparents for their words of wisdom, love, and support. I carry them with me always.

Thanks to Molly and Michael for always attending my concerts, for supporting and loving me as only a sister and brother could.

Last, but certainly not least, thanks to Mom and Dad. Thanks for all of the opportunities you have given me and for supporting and loving me always.



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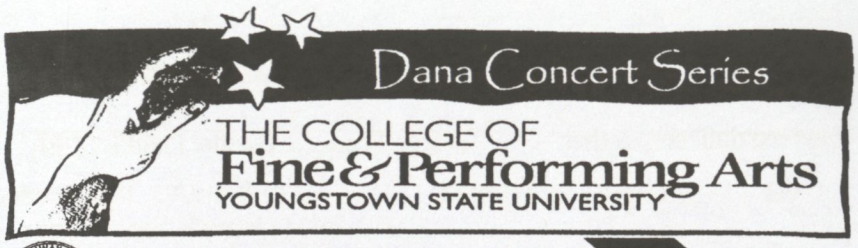

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Katie Gaggini,

soprano

Senior Voice Recital

Meleah Backhaus, piano
David Gardner, trumpet

This Senior Recital is Presented in Partial Fulfillment of the requirements for the Bachelor of the Arts in Music Education.

Bliss Recital Hall
Saturday, November 7, 2009
7:00 p.m.

Program

Destero dall' empia dite	George Frederic Handel (1685-1759)
She Never Told Her Love	Franz Joseph Haydn (1732-1809)
O Tuneful Voice	
Hai luli!	Pauline Viardot (1821-1910)
Melodies Passagères	Samuel Barber (1910-1981)
Puisque tout passé	
Un Cygne	
Tombeau dans un parc	
Le clocher chante	
Départ	
Zueignung	Richard Strauss (1864-1949)
Nacht und Träume	Franz Schubert (1797-1828)
Taylor, the Latte Boy	Zina Goldrich (b. 1964)
Love is Where you Find It!	Nacio Herb Brown (1896-1964)

Text and Translations

Desterò dall' empia dite — **I Shall Call Forth Every Fury**
George Frederic Handel (1685-1759)
Poet unknown

Mi deri de l'amante,
La rivale mi sprezza,
Ed io lo soffro, Oh stele?
No; non sarà già mai
ch'io perda il mio vigor fra pene, e guai.

My lover laughs at me
My rival despises me
Oh stars do I suffer?
No, no it will never be
That I should waste my vigor in pain and anguish

Desterò dall'empia Dite
ogni furia, a farvi Guerra
crudi, perfidi sì, sì;

I shall call forth every fury
from the merciless Dis to make war
yes every cruel and wicked fury to make war

ombre tetre, omai sortite
dall'avello che vi serra
a dar pene,
a colui che mi schernì.

At last dark shadows
come out from the tomb
How it serves to give
Punishment to those who scorn me

She Never Told Her Love
Franz Joseph Haydn (1732-1809)
William Shakespeare (1564-1616)

O Tuneful Voice
Franz Joseph Haydn (1732-1809)
Anne Hunter (1741-1821)

Haï luli!
Pauline Viardot (1821-1910)
Xavier de Maistre (1763-1852)

Je suis triste, je m'inquiète,
Je ne sais plus que devenir!
Mon bon ami devait venir,
Et je l'attends ici seulette.
Haï luli!
Où donc peut être mon ami?

Je m'assieds pour filer ma laine
Le fil sa casse dans ma main...
Allons, je filerai demain;
Aujourd'hui je suis trop en peine!
Haï luli!
Qu'il fait triste sans son ami!

Si jamais il devient volage,
S'il doit un jour m'abandonner,
Le village n'a quà brûler
Et moi-même avec le village!
Haï luli!
A quoi bon vivre sans ami?

I am sad, I am troubled,
I no longer know what will happen!
My love ought to come,
And I await him here alone.
Hai luli [a sad "tra la"]
Where can my love be?

I sit and spin my wool
And the threads break in my hand
Let's leave, I can spin tomorrow
Today, I feel too much pain!
Hai luli
I am so sad without my love

If his loyalties should ever change
If one day he should abandon me,
The only thing is for the village to burn
And myself with the village.
Hai luli!
What use is it to live without my love?

Melodies Passagères
Samuel Barber (1910-1981)
Rainer Maria Rilke (1875-1926)

Momentary Melodies

Puisque tout passé

Puisque tout passe, faisons
la mélodie passagère;
celle qui nous désaltère,
aura de nous raison.
Chantons ce qui nous quitte
avec amour et art;
soyons plus vite
que le rapide départ.

Since All Things Pass

Since all things pass,
let's make a passing melody;
the one to quench our thirst
will be the one to win us.
What leaves us, let us sing
with love and art;
and swifter let us be
The swift departure.

Un Cygne

Un cygne avance sur l'eau tout
entouré de lui-même,
comme un glissant tableau;
ainsi à certains instants
un être que l'on aime
est tout un espace mouvant.
Il se rapproche,
doublé, comme ce cygne qui nage,
sur notre âme troublée...
qui à cet être ajoute
la tremblante image
de bonheur et de doute.

A Swan

A swan moves over the water
surrounded by itself,
like a painting that glides;
thus, at times,
A being one loves
is a whole moving space.
And draws near,
doubled, like the moving swan,
on our troubled soul...
which to that being adds
the trembling image
of happiness and doubt.

Tombeau dans un parc

Dors au fond de l'allée,
tendre enfant, sous la dalle,
on fera le chant de l'été
autour de ton intervalle.
Si une blanche colombe
passait au vol là-haut,
je n'offrirais à ton tombeau
que son ombre qui tombe.

A Grave in a Park

At the end of the avenue, sleep,
tender child, beneath the stone;
around your interval we'll sing
the song of summer.
If a white dove
flies overhead,
I will lay upon your grave
only its shadow that falls

Le clocher chante

Mieux qu'une tour profane,
je me chauffe pour mûrir mon carillon.
Qu'il soit doux, qu'il soit bon
aux Valaisannes.
Chaque dimanche, ton par ton,
je leur jette ma manne;
qu'il soit bon, mon carillon,
aux Valaisannes.
Qu'il soit doux, qu'il soit bon;
samedi soir dans les channes
tombe en gouttes mon carillon
aux Valaisans des Valaisannes.

The Bell Tower Sings

Better warmed the secular tower,
To ripen my carillon am I.
May it be sweet, may it be good
for the girls of Valais.
Every Sunday, tone by tone,
I throw them out my manna;
May it be good, my carillon,
for the girls of Valais.
May it be sweet, may it be good;
into their beers on Saturday nights,
drop by drop, falls my carillon
For the boys of the girls of Valais

Départ

Mon amie, il faut que je parte.
Voulez-vous voir
l'endroit sur la carte?
C'est un point noir.
En moi, si la chose
bien me réussit, ce sera
un point rose
dans un vert pays.

Departure

My sweet, I must go away.
Would you like to see
the place on the map?
It's a black point.
In me, it will be
if the thing succeeds
a rose-red point
In a green land.

Zueignung

Richard Strauss (1864-1949)
Hermann von Gilm zu Rosenegg (1812-1864)

Dedication

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
heilig, heilig an's Herz dir sank,
Habe Dank.

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
Have thanks.

Nacht und Träume

Franz Schubert (1797-1828)
Matthäus von Collin (1779-1842)

Night and Dreams

Heil'ge Nacht, du sinkest nieder;
Nieder wallen auch die Träume
Wie dein Mondlicht durch die Räume,
Durch der Menschen stille Brust.
Die belauschen sie mit Lust;
Rufen, wenn der Tag erwacht:
Kehre wieder, heil'ge Nacht!
Holde Träume, kehret wieder!

Hallowed night, you sink down!
Downward float also the dreams
like your moonlight, through space,
through the silent bosom of people.
They listen to you with pleasure-
cry out, when the day breaks:
Come back, hallowed night;
Lovely dreams, come back.

Taylor, The Latte Boy
Zina Goldrich (b. 1964)
Marcy Heisler (b. 1967)

Love is Where You Find It
Nacio Herb Brown (1896-1964)
Earl K. Brent (1919-1977)

Katie Gaggini is a senior Vocal Music Education major. Katie is from the western Pennsylvanian town of East Brady, and is a 2005 graduate from Karns City High School, where she was president of the Marching Band, trumpet section leader, and an active member of the Drama Club, as well as other various organizations.

Since coming to YSU, Katie has been involved in the University Band, University Chorus, as well as the Dana Chorale, where she has held the position as soprano section leader for the past two semesters. She is also a member of the Dana Vocal Society, and enjoys performing with them. During the spring semester of 2008, Katie made her operatic début as a chambermaid in Menotti's *Amelia Goes to the Ball.* Since then she has performed as a chorus member in Puccini's *Madama Butterfly*, select roles in last semester's Opera Workshop, and as Mrs. Splinters in Aaron Copland's opera *The Tender Land.*

Meleah Backhaus earned her Bachelor's of Music in piano performance at Youngstown State University in the spring of 2008. She is currently working to complete her second year of graduate studies in collaborative piano at the University of Akron. At this time she maintains an active private piano studio while working with numerous vocalist from both the Akron and Youngstown areas. Her future goals include a Doctorate in Musical Arts with a focus on vocal coaching.

David Gardner is currently a music performance major at Youngstown State University, studying trumpet under Dr. Christopher Krummel. He has performed with the Youngstown Symphony, Warren Philharmonic, and the Greenville Symphony Orchestra, as well as the Dana Symphony Orchestra, YSU's Symphonic Wind Ensemble, and YSU's Jazz Ensemble I. He has performed with Ben E. King, Allen Vizzutti, Slide Hampton, Carter Pann, and Ralph LaLama.

Dana School of Music

Presents

CAROLS & COCOA

and

HOLIDAY CONCERT

Wednesday, December 2, 2009

Carols & Cocoa - 7:00 pm

Holiday Concert - 8:00 pm

Stambaugh Auditorium

1000 Fifth Avenue,

Youngstown, Ohio

Dana Concert Series Calendar - Fall 2009

November

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Room
Kilcawley Center

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of
American Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room • Kilcawley

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church,
Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists: Caroline Oltmanns,
Dror Biran, James Wilding and
Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of
American Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall • Room 2326

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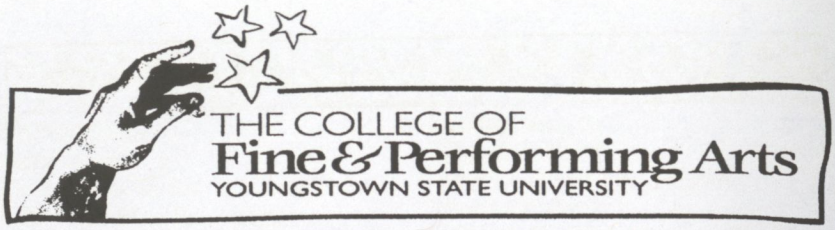

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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

140th Anniversary

Presents

Flute Studio Recital

Kathryn Thomas Umble

Professor of Flute

Bliss Recital Hall
Monday, November 9, 2009
8:00 p.m.

Program

Sonata for Flute and Piano in D Major, Op. 94 — Sergei Prokofiev (1891-1953)

I. Moderato

Evelyn Silvis, flute
Diane Yazvac, piano

Les Folies d'Espagne — Marin Marais (1656-1728)

Kimberly Gonos, flute

Jeux — Jacques Ibert (1890-1962)

IV. Anime
III. Tendre

Lindsey Holmes, flute
Diane Yazvac, piano

The Mad Hatter — Ian Clarke (b. 1964)

Sarah Kramer, flute

Serenade, Op. 35 — Howard Hanson (1896 -1981)

Michelle Gonos, flute
Diane Yazvac, piano

Six Preludes — David Loeb (b. 1939)

I. Ti (China)
IV. Suling (Bali)

Shanna Kelly, piccolo

Sonata in e minor, BWV 1034 — Johann Sebastian Bach (1685-1750)

I. Adagio ma non tanto

Shannon McBride, flute
Jerry Rezanka, piano

Morceau de Concours — Gabriel Faure (1845-1924)

Kristine Spatara, flute
Diane Yazvac, piano

Three Preludes, Op. 18 — Robert Muczynski (b. 1929)

IV. Allegro
III. Andante molto

Rebecca Porter, flute

Pastorale — Germaine Tailleferre (1892-1983)

Alyson Collins, flute
Diane Yazvac, piano

Image — Eugene Bozza (1905-1991)

Heidi Keener, flute

Fantaisie Brillante on themes from Bizet's Carmen — Francois Borne (1862-1929)

Julianna Sabo, flute
Diane Yazvac, piano

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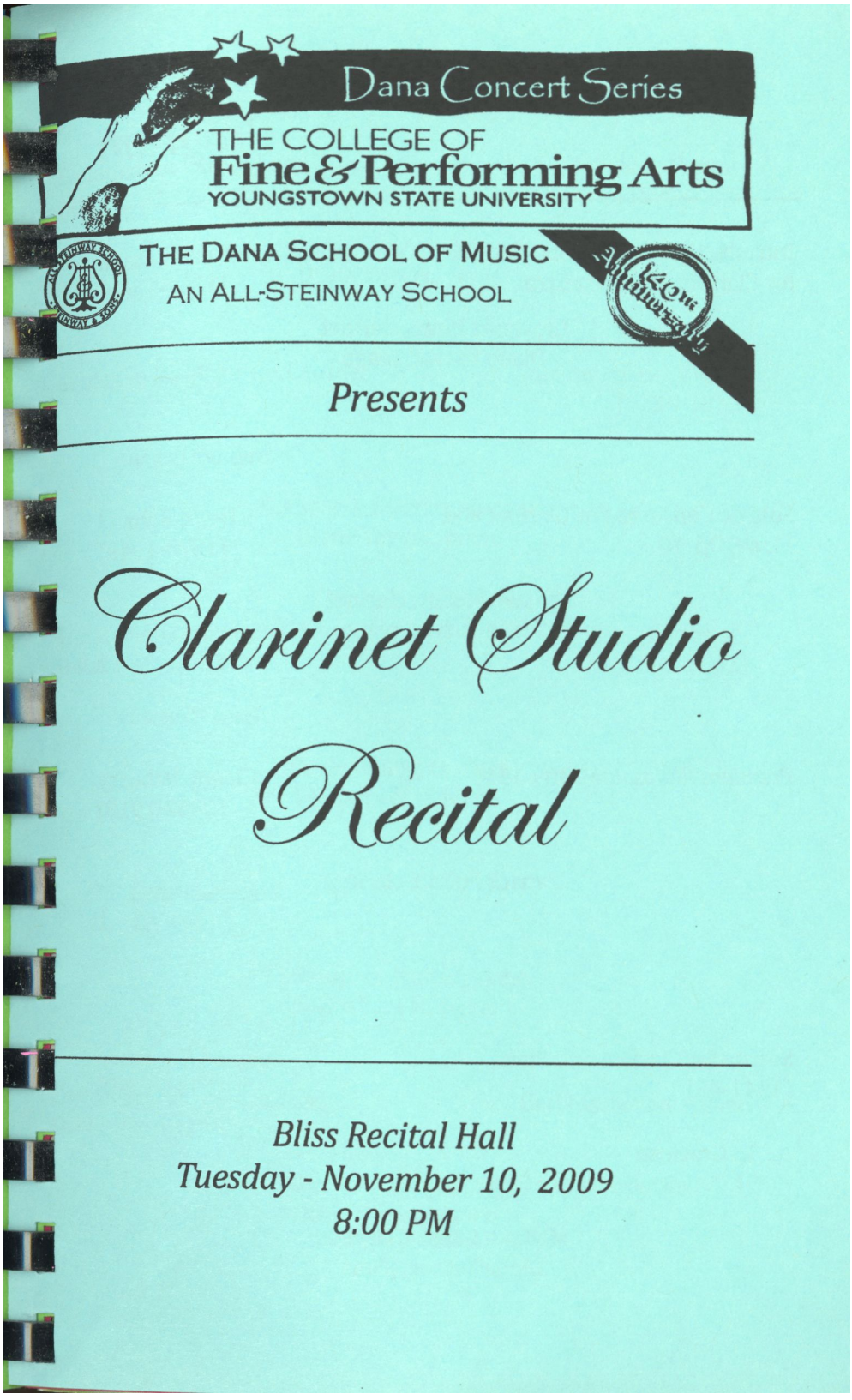
Dana Concert Series
THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY
THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL
Presents
Clarinet Studio
Recital
Bliss Recital Hall
Tuesday - November 10, 2009
8:00 PM

Program

Introduction, Theme, and Variations for Clarinet and Orchestra — Giaochino Antonio Rossini (1792-1868)

Giovanna Pinto, clarinet
Diane Yazvac, piano

Solo de Concours For Clarinet and Piano, Op. 10 — Henri Rabaud (1873-1949)

Shawn McCoy, clarinet
Diane Yazvac, piano

Première Rhapsoide 1909-1910 — Claude Debussy (1862-1918)

Patrick Fulton, clarinet

Sonata for Clarinet and Piano (1941-42) — Leonard Bernstein (1918-1990)

I. Grazioso
II. Adantino-vivace e leggiero

Mellissa Gapsky, clarinet
Diana Yazvac, piano

Sonatina for Clarinet and Piano (1956) — Bohuslav Martinu (1890-1959)

Grace Holupka, clarinet
Diane Yazvac, piano

Sonata in Bb Major for Clarinet — Johann Baptist Vanhal (1739-1813)

I. Allegro Moderato

Stephanie Ruozzo, clarinet
Diane Yazvac, piano

Sonata for Clarinet and Piano in B-flat Major (1939) — Paul Hindemith (1895-1963)

I. Mässig bewegt

Emily Bailey, clarinet
Diane Yazvac, piano

III. Sehr Langsam
II. Lebhaft

Christopher Nutter, piano
Diane Yazvac, piano

Concertino for Clarinet and Orchestra, Op. 26 — Carl Maria von Weber

Derek Emch, clarinet
Diane Yazvac, piano

Program Notes
Written by the Performers

Introduction, Theme, and Variations for Clarinet and Orchestra by Giaochino Antonio Rossini (1792-1868)

Born in Pesaro, Italy in 1792, Gioachino Rossini was the son of Giuseppe Antonio Rossini and Anna Guidarini. Gioachino Rossini was exposed to music at a very young age. Giuseppe Rossini was a member of the Bologna Accademia Filarmonica and played in various military bands. Anna severed as seconda donna in the carnival season of 1798 and became prima donna the following season. After the family relocated to Lugo in 1802, Gioachino began taking voice and composition lessons from Giuseppe Malerbi. The family relocated again in 1804 to Bologna. Rossini's career blossomed in Bologna and he soon started appearing as a singer professionally.

In 1806, Rossini followed his father into the Bologna Accademia Filarmonica and commenced studying at the Liceo Musicale. At the Liceo Musicale, he studied voice, cello and counterpoint. Only four years later, Rossini's first opera was commissioned by Domenico Mombelli, the leader of a local opera group. From1810 to 1823, Rossini experienced a period of success with opera in Italy. His growing fame and reputation led Rossini to Paris where he staged his final opera, Guillaume Tell, in 1829. His time in Paris was cut short due to the Revolution of 1830. The new government set aside Rossini's contract, forcing him to return to Italy. Eventually, he traveled back to Paris where he remained until his death on November 13, 1868.

Although Rossini is best known for his operas, approximately 35 total, he also wrote solo instrumental works, sacred music, chamber music, and solo vocal works. Introduction, Theme, and Variations, written in 1809 when Rossini was working as academic director of the Accademia dei Concordi, showcases a style that is typical of Rossini. The delicate introduction followed by increasingly difficult variations makes ntroduction, Theme and Variation a marathon of technical precision and sensitive musicality.

Solo de Concours For Clarinet and Piano, Op. 10
by Henri Rabaud (1873-1949)

Henri Rabaud was born in Paris, France on November 10th, 1873. Rabaud was born into a notoriously musical family. His grandfather was a renowned flautist, his father a celebrated cellist, and his Great Aunt was a revered soprano. Coming from a family with such musical integrity, Rabaud was bound to be a grand musician. Rabaud's father, Hippolyte Rabaud was the professor of cello at the Paris National Conservatory.

Upon going to the Paris "Conservatoire", Henri Rabaud studied with André Gédalge and Jules Massenet. Henri became the conductor of the Paris Opera from 1914 until 1918. He would later direct the Boston Symphony Orchestra for one season. This particular piece of music, Solo de Concours, was written by Henri Rabaud as one of the Paris National Conservatory Contest Pieces. In fact the word Concours means "a public contest or competition." The piece was written for a graduation examination/ solo contest piece for the Paris National Conservatory. The piece was used as the contest Piece for the years of 1901, 1908, 1915, 1925, and 1927. Henri Rabaud died on September 11th, 1949.

This piece is very virtuosic. It is a gorgeous piece which explores all realms of the clarinet. The piece starts with a beautiful cadenza which eventually leads to a new theme. There is an awe- inspiring slow section to follow, with great moving lines which leads into the true theme of the piece. The piece builds until the very end, really making a beautiful statement. It has been a pleasure for me to play this piece.

Première Rhapsoide 1909-1910
by Claude Debussy 1862-1918

By the beginning of the 20th century, Claude Debussy had become one of the most revered French nationalist composers of the time. By this time, many of the pieces considered to be his major works—such as Prélude à l'après-midi d'un faune, La Mer, and Pelléas—were receiving performances around the globe. His notably unusual works and public appeal gave Debussy great momentum in his career. Through this national recognition, Gabriel Fauré, composer and director of the Paris Conservatory, decided to place Debussy on the prestigious Board of Directors for the conservatory.

One of Debussy's first obligations of his position required him to write two pieces for the conservatory's yearly clarinet competitions. It was for this purpose that the Première Rhapsodie for clarinet and piano was written in December 1909. The piece was composed in one month and performed on July 14th of the following year for the competition of which Debussy himself was a judge. The first public performance of the work did not take place unt January 16, 1911 with Prosper Mimart, the man to whom the work is dedicated, as the soloist. After hearing Mimart's performance of the piece, Debussy was so enamored by it that he proclaimed the piece to be one of th most pleasing he had ever written.

Sonata for Clarinet and Piano (1941-42)
by Leonard Bernstein (1918-1990)

Leonard Bernstein was born in 1918 to a Russian Jewish family in Massachusetts. He is among one of first famous conductors to be born, raised, and educated in the United States of America. Bernstein was a great conductor, composer, author, music lecturer and pianist. Leonard Bernstein recalled that his youth was a time of hope and was known for saying,"We... were a generation of hopers. We came out of the Roosevelt decade, the thirties, educated by the Great Depression and the National Recovery effort, which was a great social spasm in our history...we kids were committed to the future. We had hope" (Tanglewood, 1970). Most notably Leonard Bernstein is acknowledged for this outstanding conducting career when he worked with the New York Philharmonic. Leonard is also known for his gre compositions. He wrote three symphonies, two operas, five musicals, and numerous other pieces. Undoubtedly, his most famous work is his musical, West Side Story.

Sonata for Clarinet and Piano was Leonard Bernstein's first printed piece. H wrote the piece in Key West during the winter of 1941-42. Bernstein dedicated this sonata for clarinetist David Oppenhein, whom Bernstein had befriended at his studies in Tanglewood. The first movement, which opens with a very lyrical passage, shows Bernstein's influences from Hindemith, whom Bernstein studied with in his early years. The second movement opens with a slow extended introduction which takes place of a separate adagio section. The piece then jumps into a 5/8 jazzy dance movement. Throughout the composition the listener can hear Bernstein foreshadowing West Side Story with his jazzy and rhythmic phrases. One Boston critic acclaimed that it was, "Choc-a-block full of jazzy, rocking rhythms," after the first performance. Leonard Bernstein's Sonata for Clarinet and Piano is a cherished masterpiece for the clarinet and many other instruments. Since Bernstein's death in 1990, several versions have appeared, including a concerto arrangement by Sid Ramin and a cello transcription for Yo-Yo Ma.

Sonatina for Clarinet and Piano (1956)
by Bohuslav Martinu (1890-1959)

Czech composer Bohuslav Martinu was born in the small town of Policka, where he lived for a considerable portion of his life. He started school in 1897, and received two violin lessons each week. While studying the violin, he found that he could develop skills very quickly. After being sponsored by his community, he went to the Prague Conservatory in 1906. However, he was soon expelled for "incorrigible negligence," due to suspensions and poor attendance. Afterward, he made a living by teaching lessons and playing in the Czech Philharmonic Orchestra. In 1923, he left for Paris to study privately with Roussel. During his lifetime, he composed several works, including six symphonies, fourteen operas, orchestral works, pieces for solo instruments with orchestra, chamber music, choral and solo voice pieces, and ballets.

Written just a few years before Martinu's death, "Sonatina" is a challenging piece that tests the performer's technical and rhythmic knowledge and displays an understanding of the clarinet's strengths and abilities. Syncopation plays a large role throughout the piece, beginning with the piano introduction. The piece is written as one continuous movement, though it is divided into three in the music. They are listed as "Moderato-Allegro," "Andante," and "Poco Allegro."

Sonata in Bb Major for Clarinet
by Johann Baptist Vanhal (1739-1813)

Johann Baptist Vanhal was born in Bohemia (what is now Czechoslovakia) in 1739 as an indentured servant. In those early years, he learned to play the violin and keyboard, becoming the church organist in Opoczna at age 13 and finally making the move to Vienna at age 20. Not much is known about this period of Vanhal's life because there is only contemporary documentation of his biography. However, he did make enough money to buy his freedom in by teaching voice and violin, composing, and performing; Vanhal was, in fact, the first violinist at the premier of Gluck's Orfeo ed Euridice. The compositions of Vanhal himself until 1780 were predominantly symphonic, displaying a shift from Baroque style to Sturm und Drang. Stylistically, we see Vanhal straining against the Classical era to lean towards the emotion-driven age of Romanticism.

In Vanhal's Sonata in Bb Major for clarinet, the evidence of Mozart's influence is present. There are many passages of parallel thirds, and there are markings of "Dolce" throughout the movement. Indeed, there are many times during the sonata when the piano actually has the dominant role. All of these elements combine to form a classical piece on the verge of the Romantic era, which carries only one certainty: it was composed beautifully.

Sonata in B for clarinet and piano
by Paul Hindemith (1895-1963)

Written by Emily Bailey

Paul Hindemith was born in Hanau, Germany. He attended Honchsche Konservatorium in Frankfurt am Main. He studied under Arnold Mendelssohn and Bernhard Sekles. He was able to support himself by playing in dance bands and in musical comedy groups.

Not only was Hindemith a composer but he was a violinist, teacher, theorist and conductor. Hindemith was a contributor to twelve tone music, but he retained the fundamental of a tonic. He became very popular in the United Stated in the 1940's

Before coming to the United States Hindemith had already written sonatas for typical instruments such as the violin, viola and cello. Hindemith decided to compose a sonata for every instrument in common use. The majority of the sonatas were written while he was in Europe. The interesting part of him writing for each instrument was he understood the instruments on an exceptional level including character, background and expressive capabilities of each instrument.

The Clarinet Sonata in B is not as popular as other sonatas he composed, because the piece requires more music intelligence than mere technique. This Sonata is in four movements. The first movement, Mässig bewegt "moderately" is built on motifs that set up the rest of the movements. Enjoy the musical elements of the piece.

Written by Christopher Nutter

Born in Hanau, Germany on November 16, 1895, Paul Hindemith was the oldest of three children. The Hindemiths were a very musical family, with Paul a violinist, his sister, Toni, a pianist, and his brother, Rudolf, a cellist. In college, he studied violin at the Hock Conservatory, and composition with Arnold Mendelssohn, the grand nephew of the famous Felix Mendelssohn. In 1917, Hindemith was drafted to serve in World War One as a bass drum player for the military band. It was after this point in his life that he began his career as a teacher and composer.

In late September of 1939, Paul Hindemith composed Sonata for Clarinet and Piano in B flat Major, a four- movement piece. This sonata, like many of his other works, emphasizes the Expressionist influence of "Neue Sachlichkeit" (German for "Demonstration of all areas of life") on Hindemith, which occurred around the 1920's. With this style of composition, each instrument had somewhat of a "personality". In this sonata being performed, the clarinet is lyrical, independent, and slightly aloof, giving it a "feline" personality. Also, the "liner notes" in this piece show to the audience Hindemith's familiarity with Baroque and neo-Baroque styles.

Around the time this sonata was composed, the Nazi Socialists, the party in power at the time, banned half of Hindemith's works, condemning them as acts of "cultural Bolshevism." As a result, Hindemith moved to the United States, where he spent nearly twenty years as a teacher for theory and composition at Yale University. In 1953, he moved to Blonay, Switzerland where he began his last great work, Die Harmonie der Welt.

Concertino for Clarinet and Orchestra, Op. 26
by Carl Maria von Weber

To say that Carl Maria von Weber was a titan in music would surely be an understatement. Born in 1786, Weber wrote his most famous opera, Der Freischütz, and became a leader in German opera. His works influenced other powerhouses such as Wagner and Mendelssohn. Weber died in 1826.

His Concertino was the first of three works for clarinet that Weber wrote for clarinetist Heinrich Baermann, who premiered the piece on April 5, 1811 at the court theatre in Munich. Part of the piece's popularity stems from the fact that it makes use of the clarinet's full range, giving the piece a broad spectrum of colors.

Its form is introduction, theme and variations. The introduction, a majestic adagio beautifully sets the stage for the light andante theme. The first variation utilizes triplet figures. If one listens carefully, the theme can be heard quite clearly in the opening measures. The next variation is a stormy barrage of sixteenth note passages, followed by a lento variation. Next is another triplet variation, and ending the piece is a passage full of virtuosic runs, ending finally on a high F.

Dana School of Music

Presents

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and

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Wednesday, December 2, 2009

Carols & Cocoa - 7:00 pm

Holiday Concert - 8:00 pm

Stambaugh Auditorium

1000 Fifth Avenue,

Youngstown, Ohio

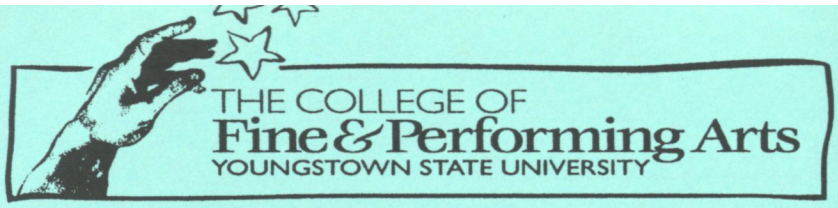
UPCOMING CONCERTS:

Clarinet Studio Recital

November 17, 2009
Bliss Recital Hall
8:00 PM

Music at Noon
Clarinet Studio Recital

November 18, 2009
Butler Institute
of American Art
12:15 PM



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Dana Concert Series

THE COLLEGE OF
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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

140th Anniversary

Presents

Dana Young Artist Competition

Bliss Hall - Room 2222
Sunday, November 15, 2009
1:00 p.m. to 5:00 p.m.

Program

1. 1:00-1:11pm — Heitor Villa-Lobos (1887-1959)
   Fantasia, Op.630

   Jeremy Bouteiller, soprano saxophone
   James Vasconi, Accompaniment
   (11 minutes)

2. 1:13-1:17pm — James Barnes (b.1949)
   Concerto for Trombone
   III. Rondo

   Matt Craig, tuba
   Jerry Rezanka, Accompaniment
   (4 minutes)

3. 1:19-1:29pm — Gerald Finzi (1901-1956
   Concerto, Op. 31
   Allegro Vigoroso

   Cody Williamson, clarinet
   Jerry Rezanka, Accompaniment
   (10 minutes)

4. 1:31-1:43pm — Joseph Horovitz (b.1926)
   Euphonium Concerto

   Andrew Barnes, euphonium
   Jack Ciarniello, Accompaniment
   (12 minutes)

5. 1:45-1:59pm — Wolfgang Amadeus Mozart (1756-1791)
   Horn Concerto No. 3 in Eb, K.447

   Deborah McDowell, horn
   Jack Ciarniello, Accompaniment
   (14 minutes)

6. 2 :01-2 :12pm — Joaquin Rodrigo (1901-1999)
Concierto de Aranjuez
II. Adagio

Benjamin Richard Dague, guitar
Jerry Rezanka, Accompaniment
(11 minutes)

7. 2:14-2:30pm — Launy Grondahl (1886-1960)
Concerto for Trombone and Orchestra

Joseph Stephen Gibson II, trombone
Jack Ciarniello, Accompaniment
(16 minutes)

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10 Minute Break

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8. 2:40-2:50pm — Carl Maria von Weber (1786-1826)
Concertino in Eb Major, Op.26

Derek Emch, clarinet
Diane Yazvac, Accompaniment
(10 minutes)

9. 2:52-3:10 — Gordon Jacob (1895-1984)
Concerto for Trombone

Alex Snider, trombone
Jerry Rezanka, Accompaniment
(18 minutes)

10. 3 :12-3 :17pm — Jacques Offenbach (1819-1880)
Les contes d'Hoffman
Les oiseaux dans la charmille

Leann M. Phillips, soprano
Joo-Hwa Lee, Accompaniment
(5 minutes)

11. 3:19-3:33pm — François Borne (1840-1920)
Fantaisie Brillante: on themes from Bizet's Carmen

Julianna Sabo, flute
Diane Yazvac, Accompaniment
(14 minutes)

12. 3:35-3:47pm — Antonín Dvořák 1841-1904)
Biblische Lieder, Op.99
Mvts. 2-6

Lynn Sabeh, soprano
Joo-Hwa Lee, Accompaniment
(12 minutes)

Adjudicators

Dr. Fredna Grimland

Dr. Fredna Grimland, Associate Professor of Music, completed the Degree Doctor of Philosophy in Music Education at the University of North Texas where she served as a Teaching Fellow in Music Education and Choral Conducting. At UNT, she was awarded Most Outstanding Graduate students in two areas: Music Education and Conducting. She has taught choral music and Applied Voice in all levels in schools, university and community college, public and parochial. In addition, Dr. Grimland has sung as chorister and soloist with the Southern Oregon Repertory Singers, Rogue Opera, the Dallas Opera Chorus, the Dallas Symphony Chorus, the Denton Bach Choir, and the Robert Shaw Festival Chorus, singing the music of Verdi in concert in Carnegie Hall. She studied opera in Florence, Italy, as part of her graduate studies, and she was twice a finalist in the Southwest Region Metropolitan Opera auditions. For the winter term of 2011, Dr. Grimland will be teaching LIED ZU TANZEN: MUSIKALISCHES WIEN! in Vienna, Austria for AHA studies abroad.

Dr. Grimland is in demand as a choral and vocal adjudicator and clinician, and she is a fully certified instructor of Orff Schulwerk. She was recently published in *Choral Focus,* the *OMEA Music Educator,* and *Update,* a professional journal for music educators, and has given presentations at Oregon Music Educators Association Conference, Association of Christian Schools International, and Texas Music Educators Association Conference. At Southern Oregon University she serves as Director of Music Education, Faculty Director of the SOU Honors Program, Teacher of Applied Voice, Director of the Concert Choir, and advisor for C-MENC, and she has volunteered, teaching music at the SOU Pre-school. She is on the Board of Directors for Rogue Opera, Chorus Mistress for Rogue Opera Mainstage performances, serves on the Executive Committee for the Oregon chapter of ACDA, and is a member of National Association of Teachers of Singing.

Adjudicators

Richard DiAdamo

Richard DiAdamo began studying violin at age eight in his home town of Philadelphia, Pennsylvania with Armand DiCamillo of the Philadelphia Orchestra, and later with Jani Szanto at the Philadelphia Musical Academy. He became concertmaster of the All-Philadelphia Senior High School Orchestra and was also a member of the Philadelphia Youth Orchestra. He won a scholarship to the Eastman School of Music where he studied violin with Joseph Knitzer and Carroll Glenn, earning a Bachelor's degree in Performance and Music Education.

Mr. DiAdamo began his professional career at the Taos School of Music in New Mexico, performing in the faculty string quartet and coaching chamber music. He began his orchestral career with the Syracuse Symphony and the Rochester Philharmonic. In 1968 he accepted a position in the first violin section with the Pittsburgh Symphony Orchestra under William Steinberg. He founded the Amati String Trio, which subsequently won the Pittsburgh Concert Society Competition in 1981. The following year he was soloist with David Stock's New Music Ensemble in Pittsburgh and at Symphony Space in New York City, performing Thomas Jansen's "The Harlequin for Richard DiAdamo." He served for six years as concertmaster of the Edgewood Symphony Orchestra and appeared annually as soloist.

In 2006, Richard retired from the Pittsburgh Symphony Orchestra, after a long and distinguished 38 year career. He is currently teaching violin at Washington and Jefferson College in Washington, Pennsylvania. Mr. DiAdamo is also the violin coach for the Pittsburgh Youth Symphony Orchestra. In addition to playing chamber music, DiAdamo also maintains a private violin studio. He plays a violin made by Helmuth Keller of Philadelphia, Pennsylvania.

Adjudicators

Dr. Richard Konzen

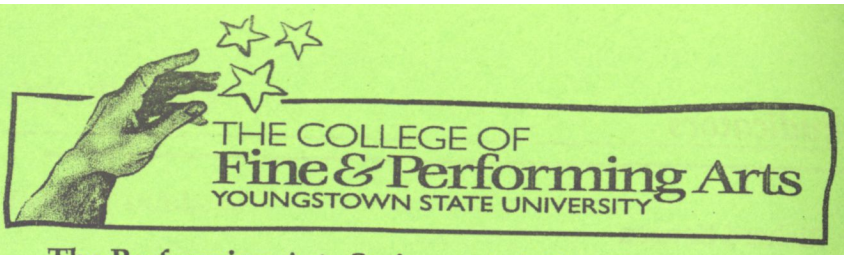
Richard Konzen is Professor of Music and College Organist at Grove City College, where he has been on the faculty since 1992. A graduate of DePauw and Yale, he is also the Organist-Choirmaster at St. John's Episcopal Church, Youngstown, OH, where he oversees the well-known Boar's Head Festival. Dr. Konzen was recently appointed as the Music Director of the Mercer County Historical Society Chamber Players (2009).

At Grove City College, Dr. Konzen is the conductor of the Grove City College Symphony Orchestra and also directs the String Chamber Orchestra which he founded. In 1995 Dr. Konzen established a student concerto competition, now an annual event showcasing the varied talents of GCC students. As the college's organ instructor, Dr. Konzen teaches organ and provides music for all college ceremonies in the chapel. He also worked with a donor and secured the new Noack studio organ in the Pew Fine Arts Center.

Dr. Konzen's professional activities have included conducting in Europe, conducting musicals, composition, and various publications. He is active in a number of professional organizations and holds two professional certificates from the American Guild of Organists.

Dana Young Artist Competition Committee:

Dr. Francois Fowler, Chair
Dr. Christopher Krummel
Dr. Steven Reale
Mr. Roman Rudnytsky
Mr. John Wilcox
Dr. Misook Yun



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THE DANA SCHOOL OF MUSIC
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140th Anniversary

Presents

Justin Jones

Senior Violin Recital

Accompanied by:
Diane Yazvac, piano
Mariana Szalaj, violin

This senior recital is presented in partial fulfillment of a B.M. in Music Education

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Butler North Church
Sunday, November 15, 2009
1:00 p.m.

Program

Partita No. 1 in B minor, BWV 1002 — J.S. Bach (1685-1750)

Courante-Double

Sonate in E — Paul Hindemith (1895-1963)

Ruhig bewegt
Langsam-Sehr Lebhaft

Duo Concertante No. 2, Op. 57 — Charles de Bériot (1802-1870)

I. Moderato con spirito

Mariana Szalaj, violin

Sonata in A Major for Violin and Piano — César Franck (1822-1890)

Allegretto ben moderato
Allegro
Ben moderato
Allegretto poco mosso

Program Notes

J.S. Bach
Partita No. 1 in B minor, BWV 1002

Courante-Double

J.S. Bach's *Sonatas and Partitas for solo violin* are considered an essential part of standard violin repertoire. Each work is composed to create the impression of harmony and counterpoint by an instrument primarily used in a melodic fashion. The first partita in B minor is composed in the style of a dance suite, consisting of four different dances, unlike the others. Another unique feature of this partita is that each of the four movements is paired with a double, a variation on each movement. In the case of the courante, its double is marked presto making the notes go by rapidly. When dancing to this movement, quick steps are used with hops used to break up the steps. As you listen to this movement, focus on the rhythmic and note sequences; the quick dance steps and placement of hops are clearly pronounced.

Paul Hindemith
Sonate in E

Ruhig bewegt
Langsam-Sehr Lebhaft

Paul Hindemith, a 20th century German composer and violist, wrote for many genres and instruments including numerous works for strings, particularly violin and viola. Many of the musical ideas shared with today's performance of Hindemith's *Sonate in E*, are from Ruth Posselt, a strong advocate and performer of Hindemith's music in America and former teacher of Mr. Wilcox. While the work is dark and somber at times, I feel the emotions conveyed by the music are greatly enhanced by my distant connection with Hindemith and his musical ideas passed down through many years and performers.

Charles de *Bériot*
Duo Concertante No. 2, Op. 57

I. Moderato con spirito

Belgian violinist Charles de Bériot wrote many works for violin including caprices, concertos, duos, as well as others. He composed three duos, each displaying violin characteristics. The first movement of his *Duo Concertante No. 2* is filled with these qualities. The two violins converse with one another throughout the entire movement with various idiomatic techniques including double stops, colorful shifting, and up bow staccato.

***César* Franck**
Sonata in A Major for Violin and Piano

Allegretto ben moderato
Allegro
Ben moderato
Allegretto poco mosso

Possibly Franck's most well-known work, *Sonata in A Major for Violin and Piano* was written for and premiered by violin virtuoso Eugene Ysaÿe. The sonata features a variety of melodic themes that appear throughout all four movements. The emotions conveyed throughout the work are dynamic. While the work is a violin sonata one must not disregard the importance of the piano. Many times the violin and piano share magical moments but do not do so without each having its own moment in the light. The violin and piano equally share the first movement conversing between violin melodies and piano interludes. The second movement features technically demanding passages in the piano while the third movement promotes freedom in the violin with short cadenza-like fantasy phrases. The final movement features a flowing melody beginning in the piano and followed closely by the violin in canon; the roles exchange throughout the movement. The final movement is special to me not only because of its beauty and character, but because it was the movement I performed this past summer while attending a music festival in Germany.

Justin Jones, originally from Moundsville, West Virginia, is a senior music education major at Youngstown State University. During his time at YSU, Justin has been a member of the Dana Symphony Orchestra, Dana Chamber Orchestra, opera orchestra, University Chorus, string quartet, and basketball pep band. In August 2009 Justin spent two weeks at the Interharmony International Music Festival in Sulzbach-Rosenberg, Germany, a festival focusing on string chamber music. At YSU he has served as the treasurer for OCMEA (Ohio Collegiate Music Education Association) for three year and is member of Alpha Lambda Delta and Phi Kappa Phi honors societies and the University Scholar program.

Beyond his involvement at YSU, just has worked and performed with many groups throughout the community. He has served as the music director for the Strand Theater in Moundsville, WV for the past three years and pianist and choir director for the Middle Grave Creek Church of God for six years. Justin has also worked with the Ohio County and Marshall County Summer Strings programs and is currently working with the string section of the Youngstown Symphony Youth Orchestra. Beyond these organizations Justin has performed with the Greenville Symphony, Cleveland Opera Circle, Stambaugh Chorus, as well as multiple college choral and opera productions outside of YSU.

Upon graduation Justin plans on teaching strings in the public school system while pursuing a master's degree in music education or string pedagogy.

Diane Yazvac has been a part-time faculty member of Youngstown State University since 1999 teaching introductory theory classes, keyboard musicianship classes, piano pedagogy, accompanying classes and piano major and minor level lessons. Known for her keyboard skills, Diane has accompanied countless student and faculty recitals along with many area instrumentalists and vocalists. She is a well-respected area piano teacher and church organist. Diane resides in Boardman, OH with her husband and their three beautiful daughters.

Mariana Szalaj is a second year graduate student and orchestral assistant pursuing a master's degree in music (violin) performance. At YSU Mariana is the concertmaster of the Dana Symphony and Chamber Orchestras. Outside of school she plays for the Warren Philharmonic, the Youngstown Symphony, Greenville Symphony, and Opera Western Reserve. She is also a member of the very active Harmony String Quartet, playing weddings and receptions around Mahoning County as well as doing extensive studio recording with various bands and singers in the area.

Thank You

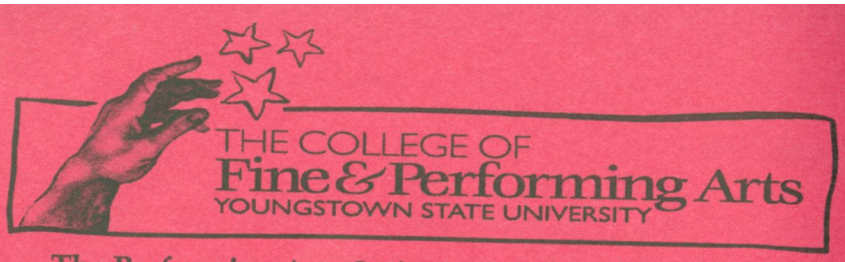
Words can not express how thankful for and appreciative I am of my family, friends, and teachers.

I thank my family for their constant support of my musical endeavors and attendance at my concerts and performances. Particularly Mom and Dad, you have endured many long rehearsals, lessons, and trips to help me get where I am today.

I thank all of my music teachers and conductors from elementary school through college for helping me discover the love for music that I have decided to now share with others as they did with me. I thank my violin teachers, Mr. Podolski, Mr. Wilcox, and Dr. Popov for their constant encouragement and high expectations.

I thank Mrs. Diane Yazvac and Mair for sharing their musical talents and being a part of my recital. We have spent many hours together preparing for this recital and I sincerely appreciate your commitment to making this recital a special occasion.

I thank all of those who are at my recital today. Your presence alone is special because it provides me the opportunity to share my music.



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Jazz Ensemble II & III

Monday, November 16 • 8:00 PM

Chestnut Room, Kilcawley Center

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THE DANA SCHOOL OF MUSIC
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Presents

Mingus Jazz Ensemble & Jazz Quartet

Dave Morgan & Nathan Douds, Instructors

Chestnut Room - Kilcawley Center
Monday - November 16, 2009
8:00 p.m.

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Program

Jazz Quartet Instructor: Nathan Douds

Frederick Moose, trumpet; Clay Colley, piano;
Davis Traugh, bass; Adrian Watson, drums

Autumn Leaves	Joseph Kosma & Johnny Mercer
My Favorite Things	Richard Rogers & Oscar Hammerstein II
Blues for Smedley	Clark Terry

***Mingus Jazz Ensemble 1**: Dave Morgan, Instructor*

Pithecanthropus Erectus

Fables of Faubus

Boogie Stop Shuffle

Pussy Cat Dues

Duke Ellington's Sound of Love

Fifth Street Blues

Goodbye Pork Pie Hat

Better Git Hit in Your Soul

All Compositions by Charles Mingus, except "Fifth Street Blues" by Tetsuya Takeno.

MINGUS JAZZ ENSEMBLE
Dave Morgan, instructor

SAXOPHONES:		**TROMBONES:**
Alto:	Michael Dillon	Morgan Wynn
Tenor:	Keith Peterson	Derek Scott
Baritone:	Kevin Snyder	Matthew Leggett

RHYTHM SECTION:

Guitar:	D.J. Depanicis
Piano:	Megumi Maeda
Bass:	Max Doyle
Drums:	Matt Hayes

YSU JAZZ STUDIES CALENDAR

FALL SEMESTER

WEDNESDAY, NOVEMBER 18, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, DECEMBER 2, TBA
Carols and Cocoa, Dana Holiday Concert
Stambaugh Auditorium, 7:00 p.m. & 8:00 p.m.

SPRING SEMESTER

WEDNESDAY, JANUARY 27, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, MARCH 15-WEDNESDAY MARCH 17,
Leonardi Legacy, TBA
WEDNESDAY, MARCH 17, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, APRIL 5, Jazz Ensemble 1
Chestnut Room, Kilcawley Center, 8:00 p.m.
MONDAY, APRIL 12, Jazz Ensemble 2
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, APRIL 14, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.

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ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. Special thanks go to Mrs. Michele Lepore Hagan, Mrs. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series Office for their support.

The YSU Jazz Studies Department would like to acknowledge Senator Harry Meshel for his gift of the Senator Harry Meshel Jazz Scholarship. His generosity will continue to assist new generations of jazz students at YSU.

We wish to express our gratitude to those who have generously donated to The Tony Leonardi Jazz Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CDs "Celebration" and "Leonardi Legacy." If you are interested in making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, Youngstown, Ohio, 44555.

November

Wednesday, Nov. 4
Music at Noon - New Music
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 4
New Music
8:00 p.m. • Bliss Recital Hall

Monday, Nov. 9
Flute Studio Recital
8:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 10
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 15
Dana Young Artist Competition
1:00 p.m. to 5:00 p.m.
Bliss Hall • Room 2222

Monday, Nov. 16
Jazz Ensemble 2 & 3
8:00 p.m. • Chestnut Rm. Kilcawley Ctr.

Tuesday, Nov. 17
Dana Flute Ensemble
Kathryn Thomas Umble, Director
6:00 p.m. • Bliss Recital Hall

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon - Clarinet Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Rm. Kilcawley Ctr.

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church,
Yo., OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos" Featuring Pianists:
Caroline Oltmanns, Dror Biran,
James Wilding and Michael Schneider
7:00 p.m. • Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano - Mt. Union
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall • Room 2326

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and

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Wednesday, December 2, 2009

Carols & Cocoa - 7:00 pm

Holiday Concert - 8:00 pm

Stambaugh Auditorium

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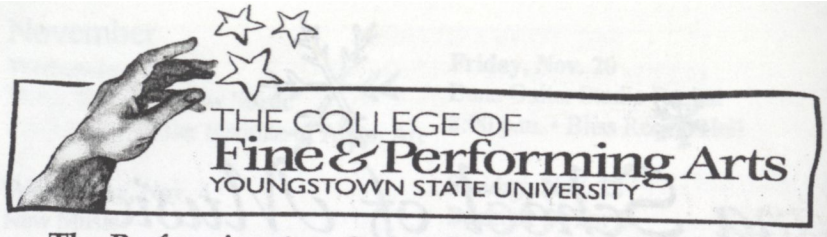

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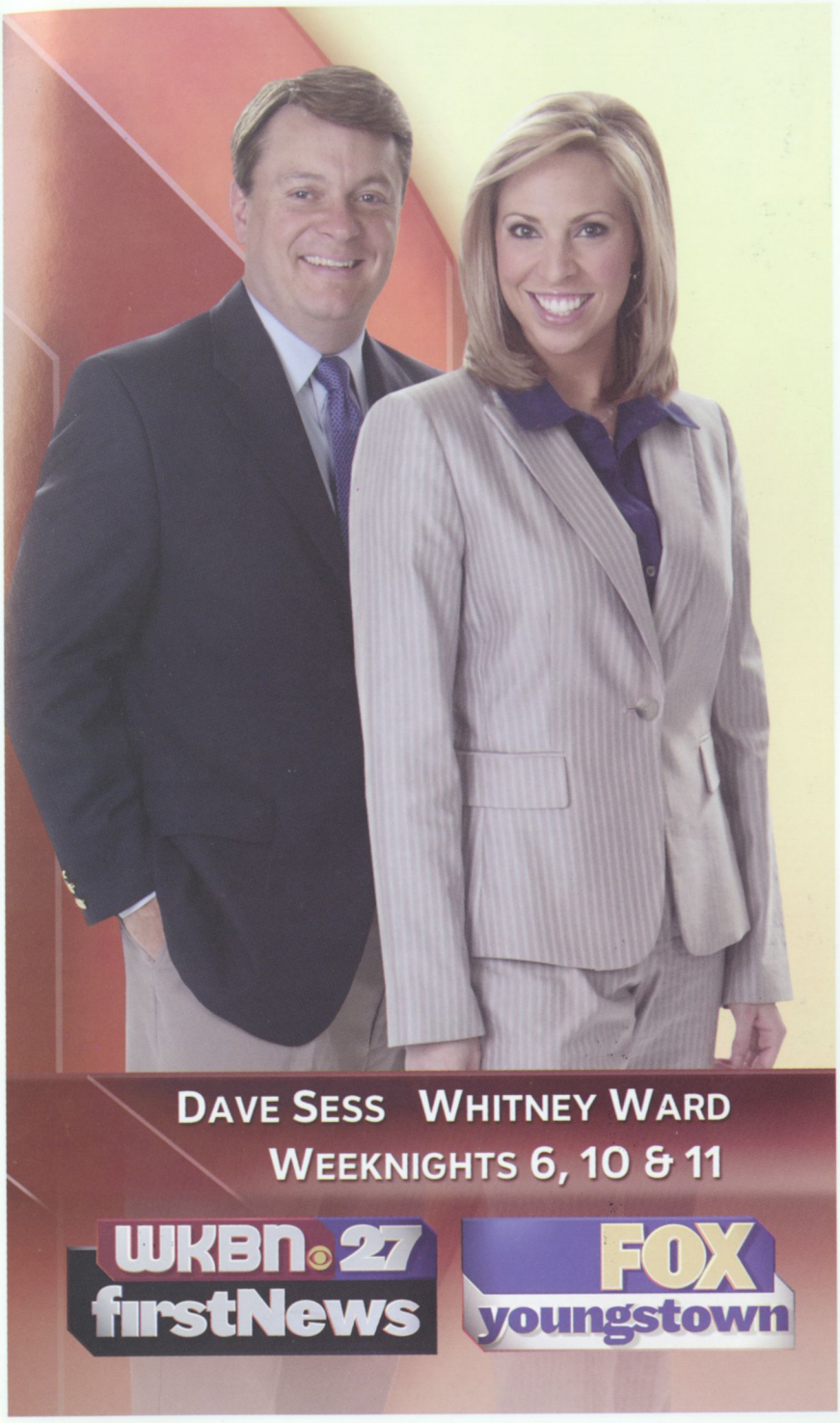
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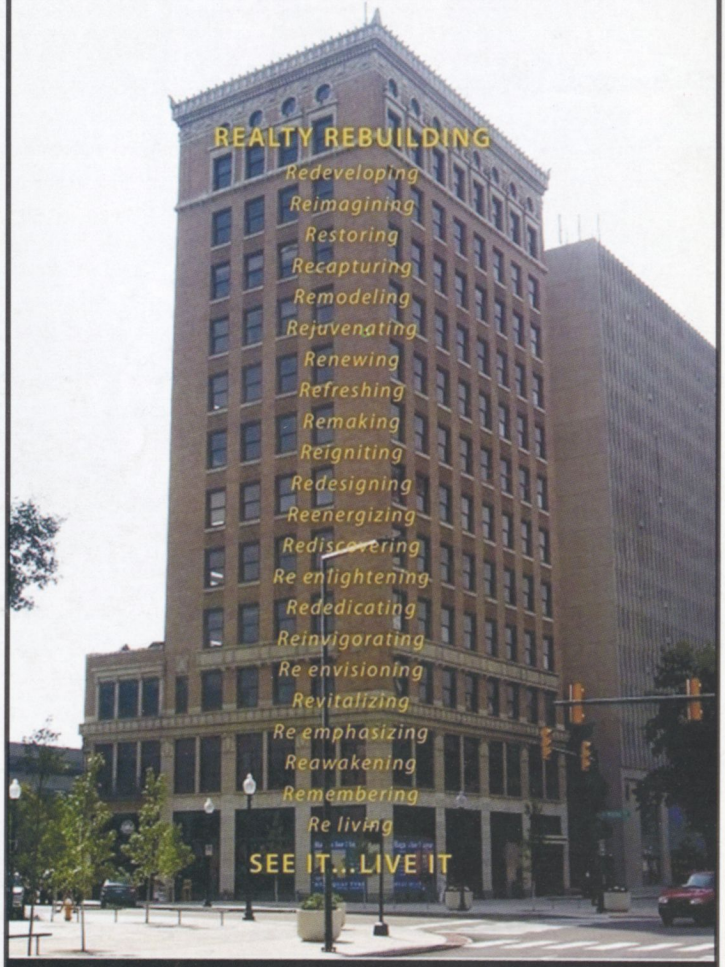

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Kathryn Thomas Umble, *Director*

Tuesday, November 17 • 6:00 PM
Bliss Recital Hall

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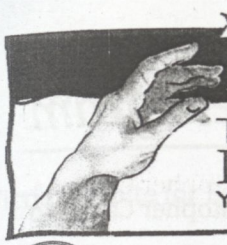

Dana Concert Series

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40th Anniversary

Presents

Dana Flute Ensemble Concert

Kathryn Thomas Umble, director

Bliss Recital Hall
Tuesday, November 17, 2009
6:00 p.m.

Program

La Milonga (1996) — Christopher Caliendo

Ave Maria, Angelus Domini — Franz Biebl (1906-2001)

Six Preludes — David Loeb (b. 1939)

I. Ti (China)
IV. Suling (Bali)

Shanna Kelly, piccolo

Solo Sonata in A Minor, W.132 — Carl Philipp Emanuel Bach (1714-1788)

I. Poco adagio
II. Allegro

Julianna Sabo, flute

Flute Forest (2002) — Gary Schocker

III. By the Hearth in the Hut
IV. Schizo Cuckoo

Kimberly Gonos, flute

Fictions: Suite for Four Flutes (2004) — Mike Mower

III. Home Side - Hard and Funky

Shanna Kelly, Alyson Collins, Michelle Murray, Kimberly Gonos

---

Quatuor de Flutes — Jean-Michel Damase (b. 1928)

II. Andantino
I. Allegro deciso

Julianna Sabo, Heidi Keener, Sarah Kramer, Evelyn Silvis

Midnight Waltz (2001) — David Keith Stiver

Rebecca Porter, Michelle Gonos, Shannon McBride,
Kristine Spatara, Lindsey Holmes

Image — Eugene Bozza (1905-1991)

Heidi Keener, flute

The Secret of the Golden Flower (2009) — David Morgan

Kathryn Thomas Umble has presented recitals in Europe and throughout the United States, including venues such as Alice Tully Hall and Symphony Space, New York, and the Milhaud Society at the Cleveland Institute of Music with members of the Cleveland Orchestra. Among recent performances, Kathryn Umble was guest artist in recital with the Aurista Ensemble in New York City, performed in recital at the 2008 National Flute Association Convention, was featured guest artist of the Pittsburgh Flute Club, and concerto soloist with the Warren Philharmonic Orchestra.

Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University and was awarded the Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France, which she attended on full scholarship. She is Assistant Professor of Flute at Youngstown State University and has served on the faculties of Bowling Green State University, and Grove City College. In addition to performing principal flute with the Warren Philharmonic Orchestra, Umble holds the piccolo position with the Youngstown Symphony Orchestra and has performed principal flute with the Toledo Symphony Orchestra and the Youngstown Symphony Orchestra.

Dana Flute Ensemble

Alyson Collins
Kimberly Gonos
Michelle Gonos
Lindsey Holmes
Heidi Keener
Shanna Kelly
Sarah Kramer
Shannon McBride
Michelle Murray
Rebecca Porter
Julianna Sabo
Evelyn Silvis
Kristine Spatara

David Morgan is a jazz bassist and composer. He is a member of the Cleveland Jazz Orchestra, and has performed with many leading jazz musicians including Dizzy Gillespie, James Moody, Benny Golson, Cedar Walton, Joe Chambers, Larry Coryell, Bob Brookmeyer, Jim McNeely, and Mose Allison. He has also performed with several orchestras including The Cleveland Orchestra, The Cleveland Pops Orchestra, and the Austin Symphony. The most recent recording of his jazz compositions is The Surprise of BeingLive at Bird land by the Cleveland Jazz Orchestra featuring Joe Lovano. A concert by the Jack Schantz Jazz Unit featuring Ernie Watts of his transcriptions and arrangements of the music of Frank Zappa for the 2003 Award of Achievement from Northern Ohio Live. Dr. Morgan is a 2008 recipients of a New Works: Creation and Presentation" grant from Chamber Music America. The Way of the Sly Man, inspired by the ideas of the Greek-Armenian mystic G.I. Gurdjieff, will be premiered in October 2009. The American Wind Symphony Orchestra recently commissioned two pieces, Reflections and Mediations (2007) for clarinet and wind ensemble, and The Art of Seven (2008). His Romance for Flute and Strings and Three Vignettes for Alto Saxophone and Orchestra are recorded by Centaur Records. More information is available from his website (davemorgan.com). Morgan is Associate Professor of Jazz Studies and Double Bass at Youngstown State University.

The Secret of the Golden Flower is an ancient esoteric treatise that was transmitted orally before being recorded on a series of wooden tablets in the eighth century. One of the central ideas of this treatise is action in non-action, letting psychic processes occur without interference from the consciousness. I have found this principle to be a key to the creative process. Especially for those of us who teach music, it can be difficult to switch gears from the analytical and quantifiable to the creative space in which music is actually composed. One must ignore all of the little voices in the brain and suspend judgment of what flows forth.

This piece grows from the simple pentatonic theme initially stated by the cello. Various musical styles evocative of the Silk Road are alluded to as the piece progresses. These allusions symbolize the migration of the Golden Flower treatise from Persia to China.

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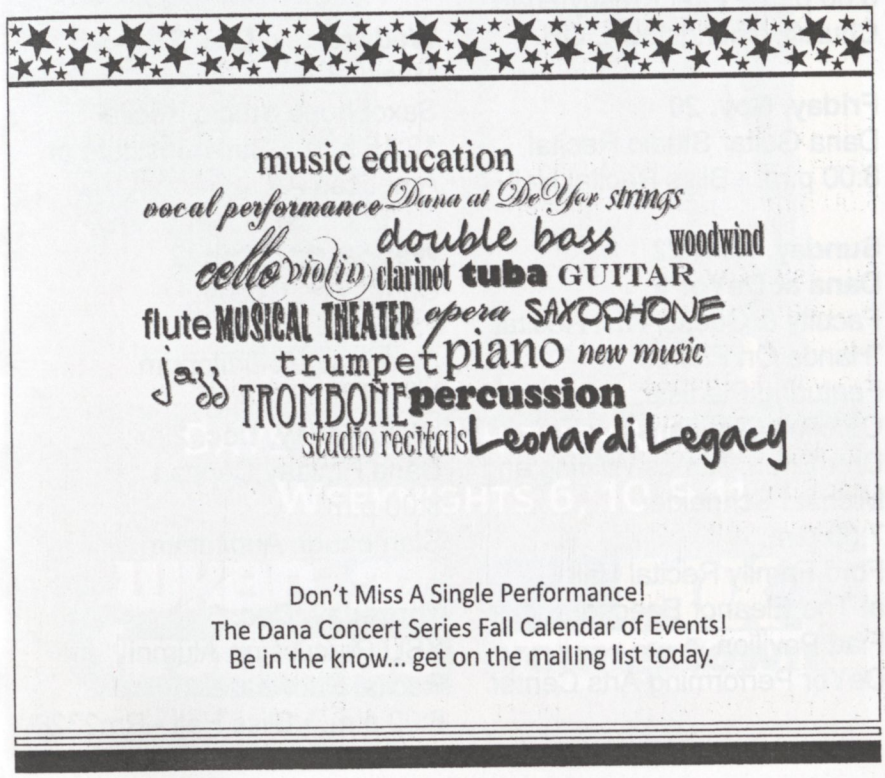
Flute Studio Events

SPRING TERM 2010

Saturday, February 20	Dana Flute Festival Youngstown State University For information, call 330-941-1831 Kathryn Thomas Umble, coordinator kaumble@ysu.edu
Monday, March 29	Dana Flute Studio Recital 8:00 pm, Bliss Recital Hall, YSU
Tuesday, April 13	Dana Flute Ensemble Concert Kathryn Thomas Umble, director 6:00 pm, Bliss Recital Hall, YSU



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Dana Concert Series Calendar - Fall 2009

November

Tuesday, Nov. 17
Clarinet Studio Recital
8:00 p.m. • Bliss Recital Hall

Wednesday, Nov. 18
Music at Noon
Clarinet Studio Recital
12:15 p.m. • Butler Institute of American Art

Wednesday, Nov. 18
Jazz Combos
8:00 p.m. • Chestnut Room
Kilcawley Center

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church, Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos"
Featuring Pianists:
Caroline Oltmanns,
Dror Biran, James Wilding and Michael Schneider
7:00 p.m.
Ford Family Recital Hall
at The Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band &
Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

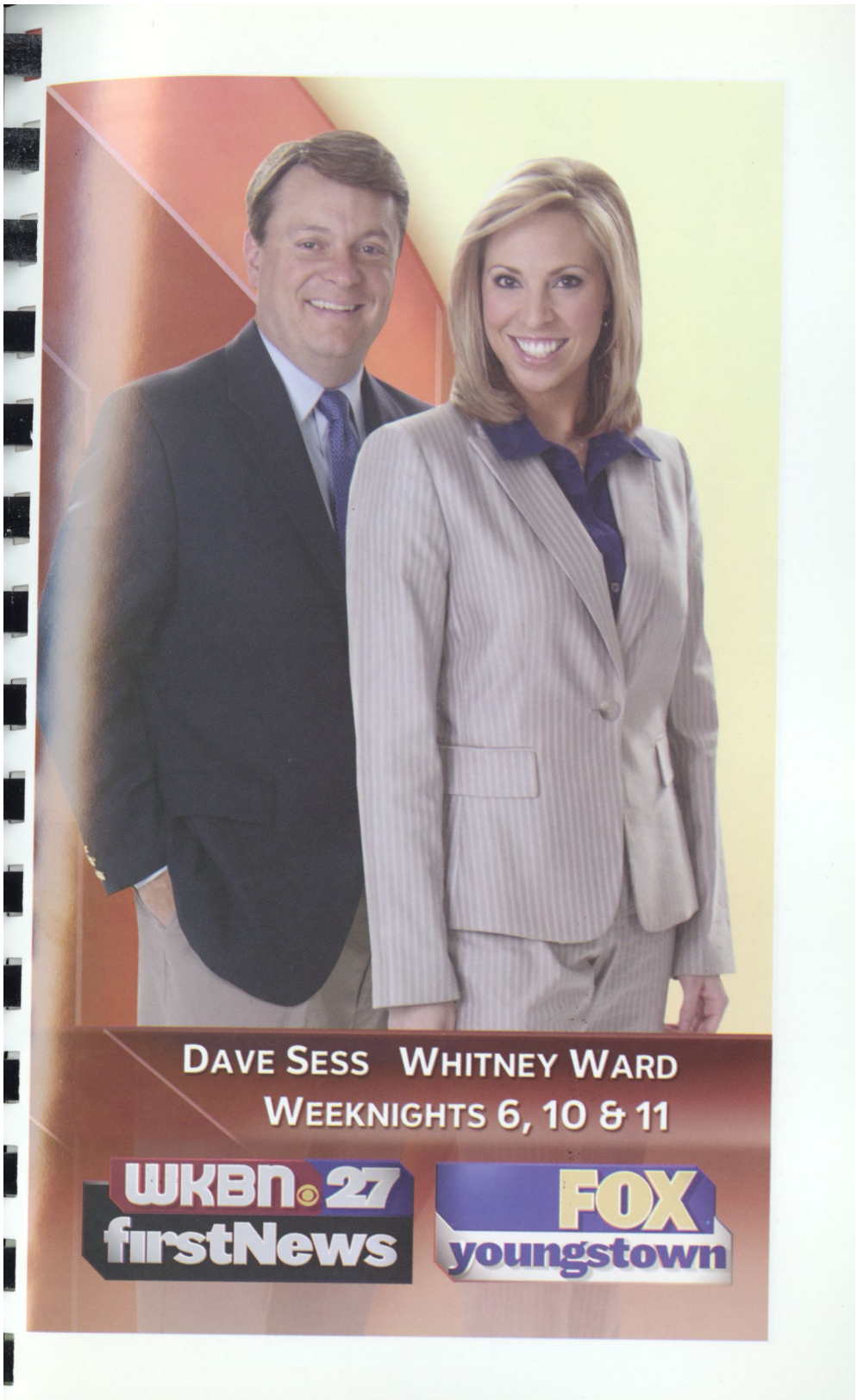
Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of American Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m.
Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m.
Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall • Rm2326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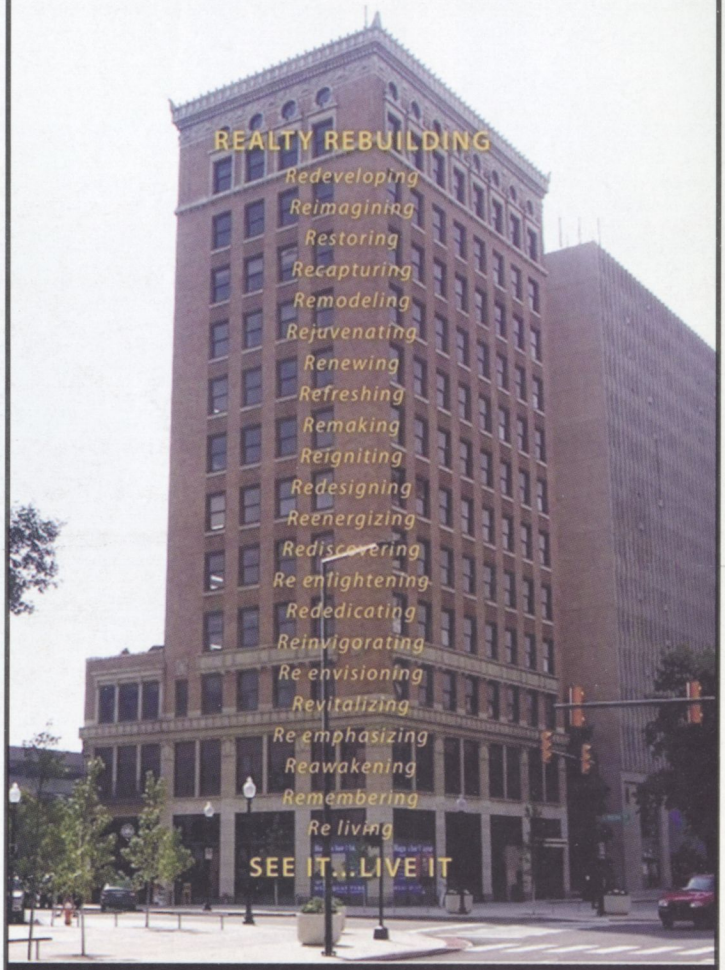

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CLARINET STUDIO RECITAL

Tuesday, November 17 • 8:00 PM
Bliss Recital Hall

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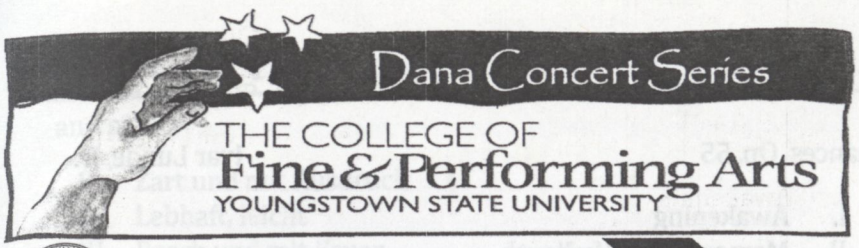

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Clarinet Studio Recital

Bliss Recital Hall
Tuesday - November 17, 2009
8:00 PM

Program

Nuances, Op. 55 — Ivar Lunde, Jr.

I. Awakening
II. Memory from My Youth
III. Squares and Triangles
IV. Love Song
V. Joy

Andante cantabile — Piotr Ilyich Tchaikovsky
transcribed by Frank Sacci

Conducted by David Amos

Saltarello from Symphony No. 4 — Felix Mendelssohn
arranged by Russell Howland

The Dana Clarinet Ensemble
Directed by Dr. Alice Wang

E-flat Clarinet
Derek Emch

B-flat Clarinet
David Amos, Gianna Colella, Nicole Angelilli, Christopher Nutter, Giovanna Pinto, Rebecca Starosta, Samuel Carr, Shawn McCoy, Mellissa Gapsky, Grace Holupka, Rebecca Kersnick, BilliJo Byram

Alto Clarinet
Patrick Fulton, Emily Bailey

Bass Clarinet
Cody Williamson, Stephanie Ruozzo

Contra-alto Clarinet
Franklin Stout

Contra-bass Clarinet
Bradley Ferry

~~ Intermission ~~

Fantasiestücke, Op. 73 for Clarinet and piano — Robert Schumann

I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer

Cody Williamson, clarinet
Jerry Rezanka, piano

Five Bagatelles — Gerald Raphael Finzi (1901-1956)

I. Prelude
II. Romance
V. Fughetta

Samuel Carr, clarinet
Anthony Ruggiero, piano

Sonata for Clarinet and Piano, Opus 167 (1921) — Camille Saint-Saens (1835-1921)

I. Allegretto
II. Allegro animato

Rebecca Kersnick, clarinet
Jerry Rezanka, piano

Concerto No. 1 in F minor, Opus 73 for Clarinet and Orchestra (1811) — Carl Maria von Weber (1826-1844)

I. Allegro

Rebecca Starosta, clarinet
Alison Morris, piano

Concertino in F for Clarinet and Piano — Giuseppe Tartini
arranged by Gordon Jacob

I. Grave
II. Allegro molto
III. Adagio
IV. Allegro risoluto

BilliJo Byram, clarinet
Anthony Ruggiero, piano

Sonata in E Flat Major for Clarinet and Piano, Op. 120, No. 2 (1894) — Johannes Brahms (1833-1897)

I. Allegro amabile

Nicole Angelilli, clarinet
Anthony Ruggiero, piano

Three Pieces for Clarinet Solo (1918) — Igor Stravinsky (1882-1971)

Patrick Fulton, clarinet

Fantaisie for Clarinet and Piano — Philippe Gaubert (1879-1941)

Gianna Colella, clarinet
Anthony Ruggiero, piano

Program Notes
Written by the Performers

Fantasiestücke, Op. 73 for Clarinet and Piano by Robert Schumann

Schumann was born June 8, 1810, in the city of Zwickau, Germany. He was one of the first Romantic composers and is best known for his piano works. He started his musical training at the age of six and produced his first known work in 1822. Schumann actually attended law school for quite some time but he rarely studied law and spent most of his time working on music. He even studied piano with Friedrich Wiech for a short period and during this study he met Wiech's daughter Clara (later to marry Schumann.)

The Schumann Fantasy Pieces Opus 73 were written in February of 1849. They were written as three short pieces for A clarinet. We also know that the pieces were originally entitled as "Night Pieces" this has changed over the past one hundred years. As the pieces are played the listener can hear that the melody on the clarinet is very emotional and though provoking. This was the "Romantic" style that Schumann was helping to establish in the early eighteen hundreds. The melody is beautiful and very easy to recall.

Schumann died July 29, 1956, in Bonn, Germany. In 1854 Schumann asked to be removed to an asylum because he believed he was losing his mind. He died two years later and although he seemed to recognize his friends and wife he could not communicate through speech. It is hard to believe this great Romantic composer's mind deteriorated to nothing after hearing his work. It was a great tragedy and had he survived he may have been the most prolific composer of the Romantic period.

Five Bagatelles by Gerald Raphael Finzi (1901-1956)

Gerald Finzi was an English composer born in London on July 14, 1901. From early on in his life he experienced much loss and many hardships. When he was only eight years old his father died. Following the outbreak of World War I, Finzi and his family moved to Harrogate, in Yorkshire. There, he was able to study music composition with composer Ernest Farrar then Edward Bairstow in York after Farrar joined the army. Unfortunately, while serving in the army, Farrar was killed in France which shocked Finzi, especially after losing his father and three elder brothers. In 1922, being drawn to the country side, Finzi moved to Painswick in Gloucestershire and worked in isolation. His works have been linked to the English tradition of Elgar and Vaughan Williams. In 1937 Finzi found a 16-acre site in Ashmansworth, and built a house that he designed to work in. In 1951 Finzi was diagnosed with Hodgkin's disease and died on September 27, 1956.

Gerald's Finzi's composed the piece, Five Bagatelles when he was living in isolation in Painswick in Gloucestershire. This short five-movement composition is a light work. The piano plays a more important role than being the accompaniment and contributes a more melodious atmosphere. The first piece, Prelude offers a moderately fast and driving introduction to Five Bagatelles. Romance is a slower piece that demonstrates the clarinet tone color and timbre especially with slurred leaps in the octave. Carol is a simpler piece that could almost be sung through the clarinet and repeats itself in various forms from beginning to end. Forlana reflects the traditional Italian dance with the same name, and Fughetta provides a powerful yet still light end to the piece in which the clarinet and piano almost battle against one another.

Sonata for Clarinet and Piano, Opus 167 (1921) by Camille Saint-Saens (1835-1921)

Camille Saint-Saens was born in Paris, France on October 9, 1835. During his childhood, he was a musical prodigy. He was started on piano lessons when he was only two and a half years old, and he entered the Paris Conservatoire at the age of thirteen and studied under Benoist and Halévy. There he developed into a virtuoso pianist who caught the eye of many well-known musicians of the day, including Liszt, who was especially an influence in his music. He has written a wide range of pieces, including sonatas, chamber music, symphonies, concertos, symphonic poems, and operas; his most famous work is his opera *Samson et Dalila*. The style of Camille Saint-Saens has been described as neoclassical with many beautiful melodies, but has at times been criticized for sounding commonplace and not bringing enough emotion to his works.

Saint- Saens wrote *Sonata for Clarinet and Piano* near the end of his life and dedicated it to Auguste Périer, a professor at the Paris Conservatoire. During the same time, he also wrote sonatas for bassoon and for oboe, and these sonatas had "a new simplicity and lucidity" in comparison to his previous works.

The *Sonata* is a four-movement piece. It opens with the Allegretto, which introduces a slow, fluid melody. There are few technical difficulties in this section, so the player can concentrate on singing out the part. The second movement, Allegro Animato, is somewhat more challenging, as it is faster and brings many more sixteenth-note passages. Regardless, it is much more lively and uplifting, and it recounts the theme that was presented in the first movement.

Concerto No. 1 in F minor, Opus 73 for Clarinet and Orchestra (1811) by Carl Maria von Weber (1826-1844)

Carl Maria con Weber was a German composer, conductor, pianist, guitarist, and critic during the Romantic time period. He was born in the city of Eutine, to Franz Anton Weber on December 18, 1786. Although all of his works had a huge impact on German Romantic Operas, his pieces "Der Freishutz," "Euranthe," and "Oberon" were the most significant. Most of Weber's works were operas, and as such, there are many operatic ideas in his other work. Many of his opera overtures had a lasting impact on the development of concert overtures, and the symphonic poem. Additionally his work influenced composers such as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt.

In 1811, Weber began a long awaited tour, with the intention of using it to establish his reputation. It was on this tour, in Munich, that court clarinetist Heinrich Baermann first performed Weber's Concertino. This was the first in a series of pieces wrote specifically for Baermann. It was Baermann's talent on the clarinet that leads to Weber's composition of Concertino, as well as the F minor Concerto, and other major clarinet works.

The first movement of the F minor Concerto is very challenging to the player because of its constant change between triple and duple subdivision. In order to perform it at a high level, the player must constantly be thinking and feeling down beats, and maintains an ability to switch with little or no time in between the two meters. The movement is in general very dramatic, and sorrowful. When the clarinet enters it is marked "con duolo," meaning sorrowful. The piece alternates between fast technically difficult excerpts and sorrowful mourning moments.

Concertino in F for Clarinet and Piano by Giuseppe Tartini, arranged by Gordon Jacob

Giuseppe Tartini was born in Pirano, Istria and died in Padua, Italy. His parents had planned for him to be a priest. For a short while Tartini followed this plan, but in 1710 love and music took precedence in his life, so he married then studied music at the University of Padua with an emphasis on violin instead. Tartini is given credit for helping to discover the phenomenon of third tones. He developed a harmony system now called "Tartini's Tone" using these third tones. Most of Tartini's works were written for violin, but he also wrote on music theory and violin performance. *Concertino* is not nearly as recognized as Tartini because the piece did not come together until after his death. He never wrote for clarinet. Gordon Jacob, a composer who lived from 1895-1984, pulled from two of Tartini's violin sonatas to form one, four movement piece (*Concertino)*, for clarinet and strings.

One of Tartini's more famous pieces, "The Devil's Trill" is a sonata in G minor written for violin around 1749. While sleeping one night, Tartini dreamt Satan himself was in his bedroom trying to obtain his soul. He was astounded, thinking he could overpower the demon through a display of violin talent, when Satan flawlessly played a fierce and dazzling sonata, far superior to and unlike anything Tarini had ever heard before. When expressing his encounter with the Devil, Tartini wrote "How great was my astonishment, when I heard him play with consummate skill a sonata of such exquisite beauty as surpassed the boldest flight of my imagination." While dreams of such realistic intensity are rare, the extraordinary effects of his music on the soul were customary to the era in which he lived. Tartini thrived and composed during the baroque period of music history, an era that revolutionized music composition, awareness, appreciation, and musicianship. Opera was born around this time, and composers were able to communicate through their works to their listeners by adding texture (more than one moving line, voice, instrument, sound happening at the same time), dynamics (increase/decrease in volume), and exhilarating movements people have never heard before. Listeners began to associate emotions and colors with what they were hearing.

Concertino has four very different emotions. The first movement is called Grave. It is grave in the sense of being very slow and melodic, like someone sighing. It is also decorated with many trills and changes in dynamics. It ends with a beautiful long note, then moves immediately into the second movement which is very different from the first. The second movement repeats itself literally and throughout the piece, with a roller coaster effect of at your throat excitement, growing and shrinking in security like you fear you might fly out of your seat, then strapped in tight near the end over that final hill before you come to a slow and punctuated stop. The third movement is the lighthearted and sophisticated or satisfying excitement we get after having been exhilarated for a while (like riding a roller coaster then getting off). Another instance that produces a similar feeling is a young girl dancing with someone she fancies. She might be feeling giddy, jolly, and high in spirit, while still carrying her with poise and daintiness trying to move as gracefully or delicately as emotions will allow. The fourth movement, Allegro risoluto, feels fast, controlled and happy. Unlike the previous three movements, strings, or a piano will begin. This sets it apart from the other movements and is a way of saying, "get ready for this". When the clarinet comes in it is loud and wants to be heard, then says the same thing softly. The entire movement is like a recollection of the other three. First we are taken for an exhilarating ride, given a moment to catch our breath when the piano intervenes, take off again in a hesitant but confident manner, demonstrating how elegantly we can move while keeping a lighthearted spirit, then in the end we finally slow down and breathe a long sigh of relief. As a whole, *Concertino* emphasizes what the baroque era was all about- evoking emotion, adding layers and trying new things. There is a story to be told, and Gordon

Jacobs was able to capture this even greater by combing two sonatas and breaking them up so we had a wide range of excitement and contentment. The piece is not challenging in the sense of technicality or getting the right rhythms. The performer must take everything about it to the extreme and become affected by the changing movements, and the incredible range of dynamics and articulation. Dynamics and articulation make the piece. The performer has to treat *Concertino* as an emotion or it will just sound like a pretty, yet stagnant jumble of not so complicated rhythms. When the first movement feels relaxed, or like a sigh, it would not make sense to play any of the attacks too harshly, or to make anything short and bouncy. The last movement includes several emotions, and if the notes marked staccato were played the same as the notes slurred together, all the emotions would run together and the piece would be meaningless. When we are sad or calm, our voices are easy to listen to, and we enunciate without too much force. When we are angry or enthralled, we might talk faster or louder and move about. Music is the same way.

Sonata in E Flat Major for Clarinet and Piano, Op. 120, No. 2 (1894) by Johannes Brahms (1833-1897)

Johannes Brahms was born in Hamburg, Germany. He is considered one of the most significant composers of the nineteenth century. His father, Johann Jakob Brahms, was an innkeeper and an average musician; he is who began teaching Johannes Brahms how to play the piano and violin. During the time in which this piece was written, Brahms was hastily aging and his composing was coming to an end. But yet, some of the last songs he composed were some of his most famous.

Most of his musical influences ranged from Bach from the Romantic period, Mozart from the Classical period to even folk music. When Johannes Brahms wrote this piece it is not believed it was significant to his life, he just did what he knew best; make beautiful music! During this time America was in a harsh economic meltdown. This did not bother Brahms that much considering his works was selling far and wide.

This is a challenging piece for any type of musician. The way the piano and clarinet melodies intertwine can be very confusing at times. This does not take away the beauty and grace of this selection though. There are two different types of moods you will hear. The beginning melody is very happy and steady while the counter melody is very smooth and soft. This is a perfect flow for a great tune you can sit back and relax to.

Three Pieces for Clarinet Solo (1918) by Igor Stravinsky (1882-1971)

Not all works of instrumental music flow from dark, guarded places of inspiration. The story of Stravinsky's *Three Pieces for Clarinet*, a standard of the modern clarinet repertoire, was brought about by the generosity of a man named Werner Reinhart. The Swiss philanthropist and amateur clarinetist became a dedicated patron of the Russian composer throughout his stay in Switzerland during the First World War. Economic hardships of the wartime economy forced Stravinsky away from his established success with his ballet scores, such as *Firebird* and *Petrushka*, and directed his attention to chamber music. The support of his newfound patron brought about many works dedicated to the man who made Stravinsky's musical cultivation possible.

His years in Switzerland acted as a catalyst for change in Stravinsky's musical development. American jazz was of particular interest for Stravinsky at this time. Although he had not heard any live performances of jazz, he made great effort to study the scores and imagine the sounds of the music as best he could. The *Three Pieces* exhibit traits of this new jazz-like style in Stravinsky's music.

The *Three Pieces for Clarinet* gives a clear portrait of the transitional nature of Stravinsky's music while in Switzerland, moving away from the influence Russian Folk-music to the style of Neo-Classicism. He notes the particular influence of the *Characteristic Blues* of New Orleans jazz clarinetist, Sydney Bechet. Stravinsky states, however, that the *Three Pieces* are "not real improvisations, of course, but written-out portraits of improvisations." The work is broken into three movements that span the artistic and melodic range of the clarinet.

Fantaisie for Clarinet and Piano by Philippe Gaubert (1879-1941)

Philippe Gaubert was born on July 5th 1879 in Cahors, France. He was considered one of the most prominent French musicians and composers during the time of World War I and World War II. He was first known well as a distinguished flautist with the Paris Opera. Over the course of his life-time, there were three main positions in his career that made him known throughout the world; he was the professor at the Paris Conservatory, principal conductor of the Paris Opera, and the principal conductor of the "Socit des Concerts." As a composer, Gaubert was not trying to start his own type of musical style, but combine the styles of Debussy, Ravel, and Franck in his writing. As you listen to the Fantaisie, it is clear and easy to see the influences of these composers in Gaubert's music. Gaubert died in Paris on July 8th, 1941.

Though Gaubert wrote various amounts of flute music, this piece for clarinet brings out the beautiful sounds of the clarinet. He writes with "colorful harmonic language, elegant melodic lines, and brilliant, rhapsodic passagework (Oxford)."When this piece was composed, both world wars were happening. Through all of the terrible war times, Gaubert managed to compose a gorgeous piece similar to the rainbow after a terrible storm.

This piece is challenging for me because it is full of emotion and almost tells a story. To convey that this story means everything to the performer is very difficult. Some of the passages include slow or fast flourishes to a longer valued note. The first part of this piece is almost like a cadenza and then it moves to the allegro section with driving passages in both the piano and the clarinet. Though this section is faster and driving, it still must be played very passionately. Following the Allegro section is the Lento for a short amount of time to show contrast and transitions between the different sections of the piece. The coda or end of the piece is marked vivo and starts with the theme from the first allegro section, but written in 6/8 time rather than in 2/2. From this point on, the piece really grows and gains speed. As you can tell by the "road map" of the piece, there is not a dull moment, but this is what makes it so exciting and enjoyable to play.

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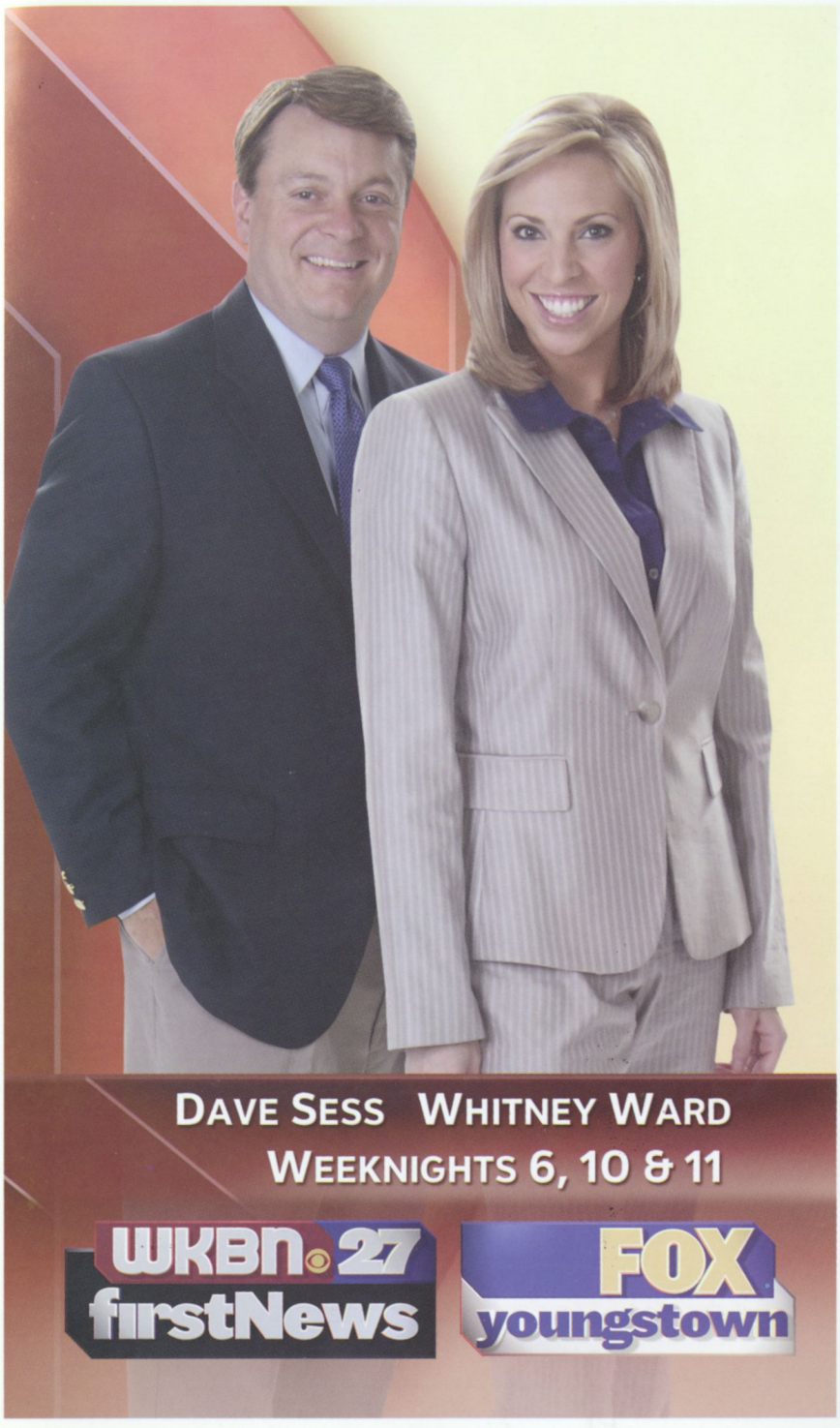
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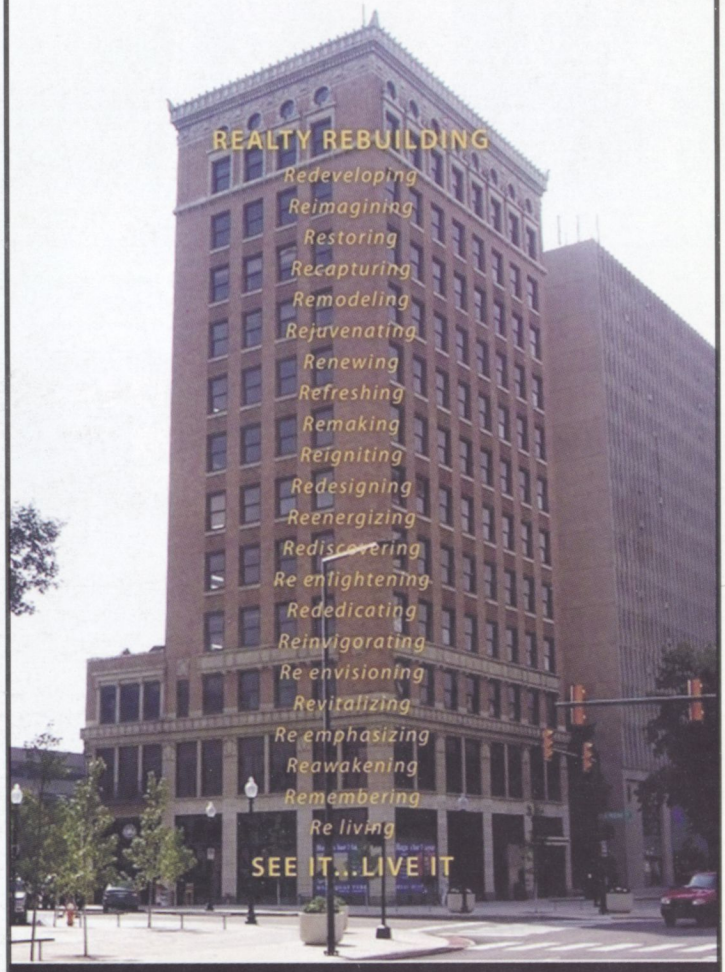

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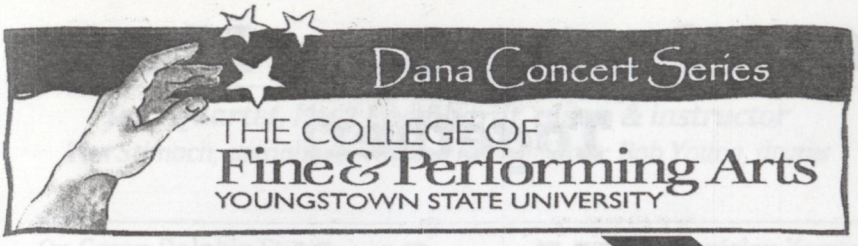

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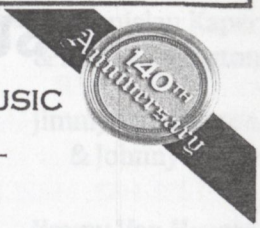

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Tim Stimach, saxophone; Nadine Enberg, bass; Bob Young, drums

On Green Dolphin Street	Bronislau Kaper & Ned Washington
Like Someone In Love	Jimmy Van Heusen & Johnny Burke
Here's That Rainy Day	Jimmy Van Heusen & Johnny Burke
The Days Of Wine And Roses	Henry Mancini
I Hear A Rhapsody	George Fragos, Jack Baker & Dick Gasparre

Jazz Quartet, Dave Morgan, instructor
Joe Scheller, tenor saxophone; Sam Blakeslee, trombone; Tim Wilderoder, bass; Dustin May, drums

Seven Steps To Heaven	Victor Feldman & Miles Davis
Ocarina Song	Sam Blakeslee
Sophisticated Lady	Duke Ellington & Mitchell Parish
Joy Spring	Clifford Brown
Diverse	Charlie Parker

YSU JAZZ STUDIES CALENDAR

FALL SEMESTER

WEDNESDAY, DECEMBER 2,
Carols and Cocoa, Dana Holiday Concert
Stambaugh Auditorium, 7:00 p.m. & 8:00 p.m.

SPRING SEMESTER

WEDNESDAY, JANUARY 27, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, MARCH 15-WEDNESDAY MARCH 17,
Leonardi Legacy, TBA
WEDNESDAY, MARCH 17, Jazz Combos
Butler Museum, 12:15 p.m.
MONDAY, APRIL 5, Jazz Ensemble 1
Chestnut Room, Kilcawley Center, 8:00 p.m.
MONDAY, APRIL 12, Jazz Ensemble 2
Chestnut Room, Kilcawley Center, 8:00 p.m.
WEDNESDAY, APRIL 14, Jazz Combos
Chestnut Room, Kilcawley Center, 8:00 p.m.

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. Special thanks go to Mrs. Michele Lepore Hagan, Mrs. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series Office for their support.

The YSU Jazz Studies Department would like to acknowledge Senator Harry Meshel for his gift of the Senator Harry Meshel Jazz Scholarship. His generosity will continue to assist new generations of jazz students at YSU.

We wish to express our gratitude to those who have generously donated to The Tony Leonardi Jazz Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CDs "Celebration" and "Leonardi Legacy." If you are interested in making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, Youngstown, Ohio, 44555.

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November

Thursday, Nov. 19
Saxophone Studio Recital
8:00 p.m. • First Presbyterian Church, Youngstown, OH

Friday, Nov. 20
Dana Guitar Studio Recital
8:00 p.m. • Bliss Recital Hall

Sunday, Nov. 22
Dana at DeYor $
Faculty & Guest Artist Recital
"Hands On Pianos" Featuring Pianists: Caroline Oltmanns, Dror Biran, James Wilding and Michael Schneider
7:00 p.m. • Ford Family Recital Hall at The Eleanor Beecher Flad Pavilion DeYor Performing Arts Center

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m.
Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m.
Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni Recital Showcase
8:00 p.m.
Bliss Hall • Room 2326

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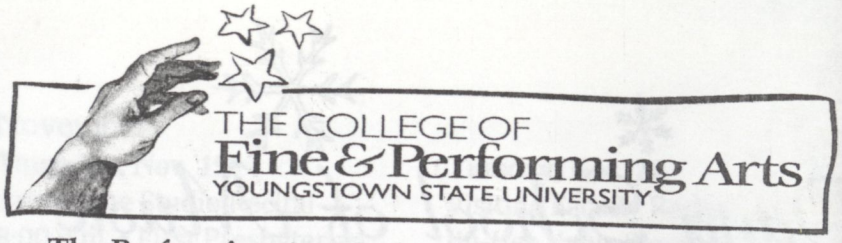

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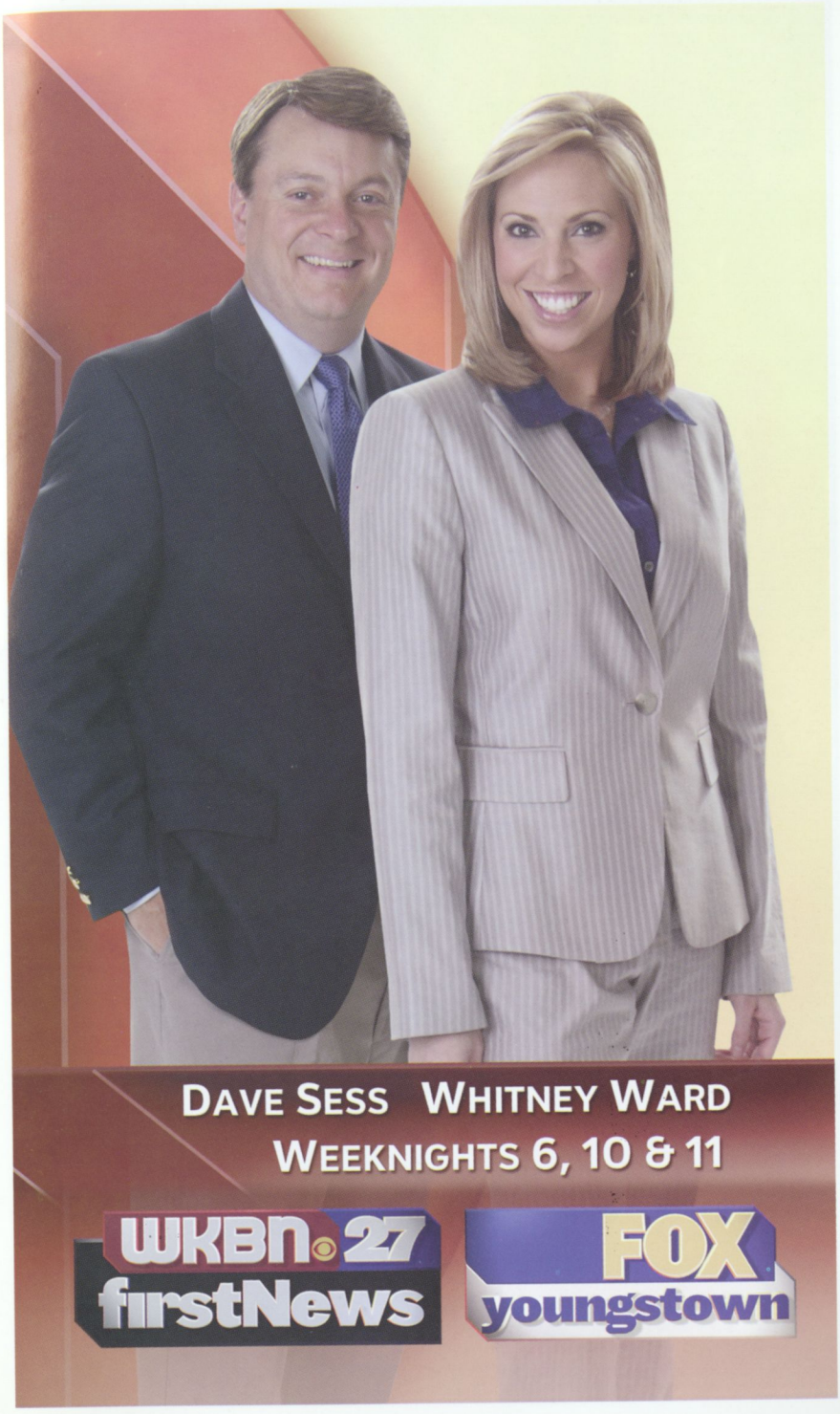
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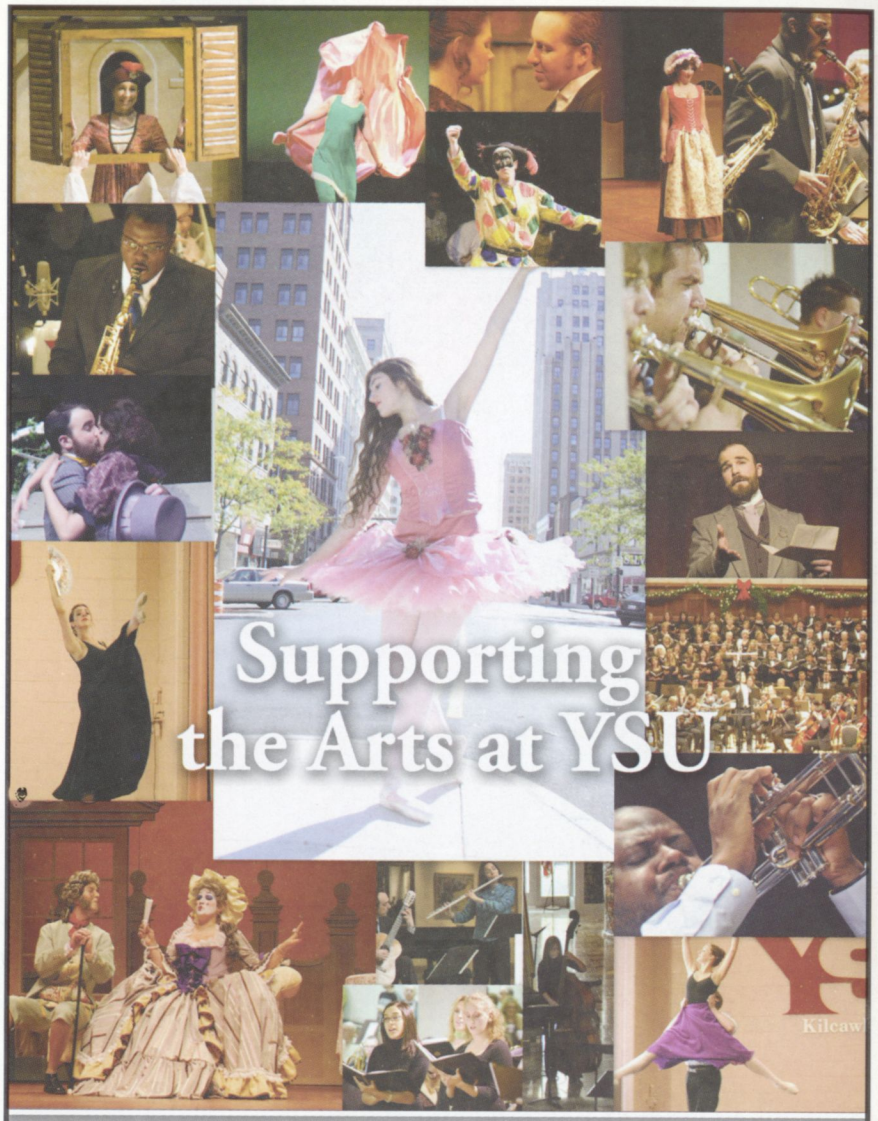

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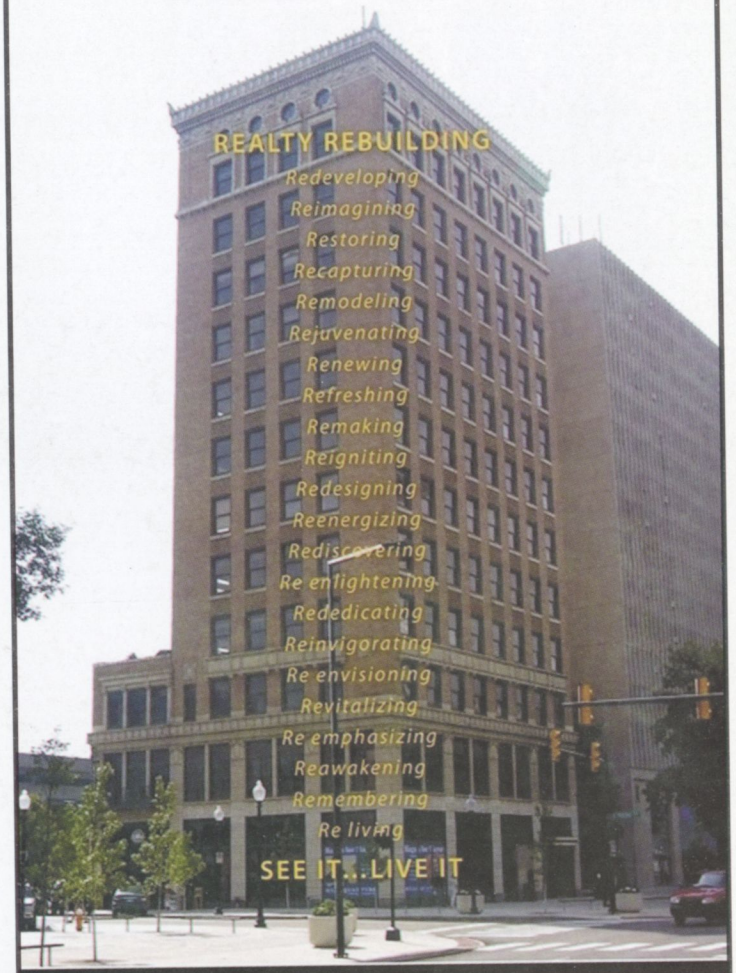

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SAXOPHONE STUDIO RECITAL

Thursday, November 19 • 8:00 PM
First Presbyterian Church

2009-2010 SEASON
YOUNGSTOWN STATE UNIVERSITY

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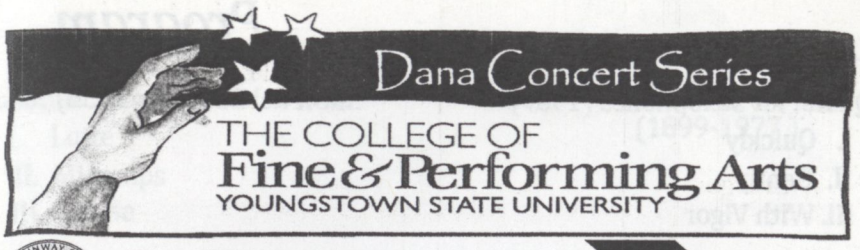

THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

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Presents

Dana Saxophone Studio Recital

First Presbyterian Church

Thusrday - November 19, 2009

7:30 p.m.

Program

Quatet for Saxophones (1987) — Eliott del Borgo (b. 1938)

I. Quickly
II. Gently
III. With Vigor

Joseph Scheller, Soprano Saxophone
Greta Johnson, Alto Saxophone
Jeremy Bouteiller, Tenor Saxophone
Aaron Lockhart, Baritone Saxophone

Divertimento — Roger Boutry (b. 1932)

I. Allegro ma non troppo
II. Andante
III. Presto

Alaina Felgar, Alto Saxophone
Diane Yazvac, Piano

Suite — Paul Bonneau (1918-1996)

I. Improvisation
II. Danse des Demons
III. Plainte
IV. Espieglerie

Kevin Snyder, Alto Saxophone
Diane Yazvac, Piano

Sonata — Bernhard Heiden (1910-2000)

I. Allegro

Mark Higgins, Alto Saxophone
Sean Barran, Piano

Sonatine Sportive — Alexander Tcherepnine (1899-1977)

I. Lutte
II. Mi temps
III. Course

Mike Dillon, Alto Saxophone
Anthony Ruggiero, Piano

Sarabande et Gigue — Fisher Tull (1934-1994)

Tim Stimach, Alto Saxophone
Diane Yazvac, Piano

Andante et Scherzetto — Pierre Lantier (1910-1998)

Mark Higgins, Soprano Saxophone
Keith Peterson, Alto Saxophone
Ryan Cunningham, Tenor Saxophone
Kevin Snyder, Baritone Saxophone

San Antonio Sonata — John Harbison (b. 1938)

I. The Summons
II. Line Dance

Joseph Scheller, Alto Saxophone
Anthony Ruggiero, Piano

Fantasia — Heitor Villa-Lobos (1887-1959)

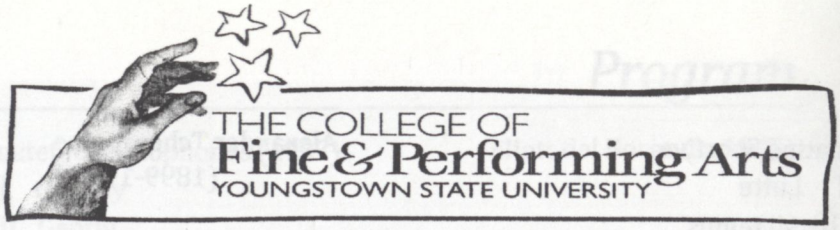
I. Animato
II. Lento
III. Très animé

Jeremy Bouteiller, Soprano Saxophone
James Vasconi, piano

Concerto — Jacques Murgier (1912-1986)

I. Allegro giocoso

Aaron Lockhart, Alto Saxophone
Anthony Ruggiero, Piano



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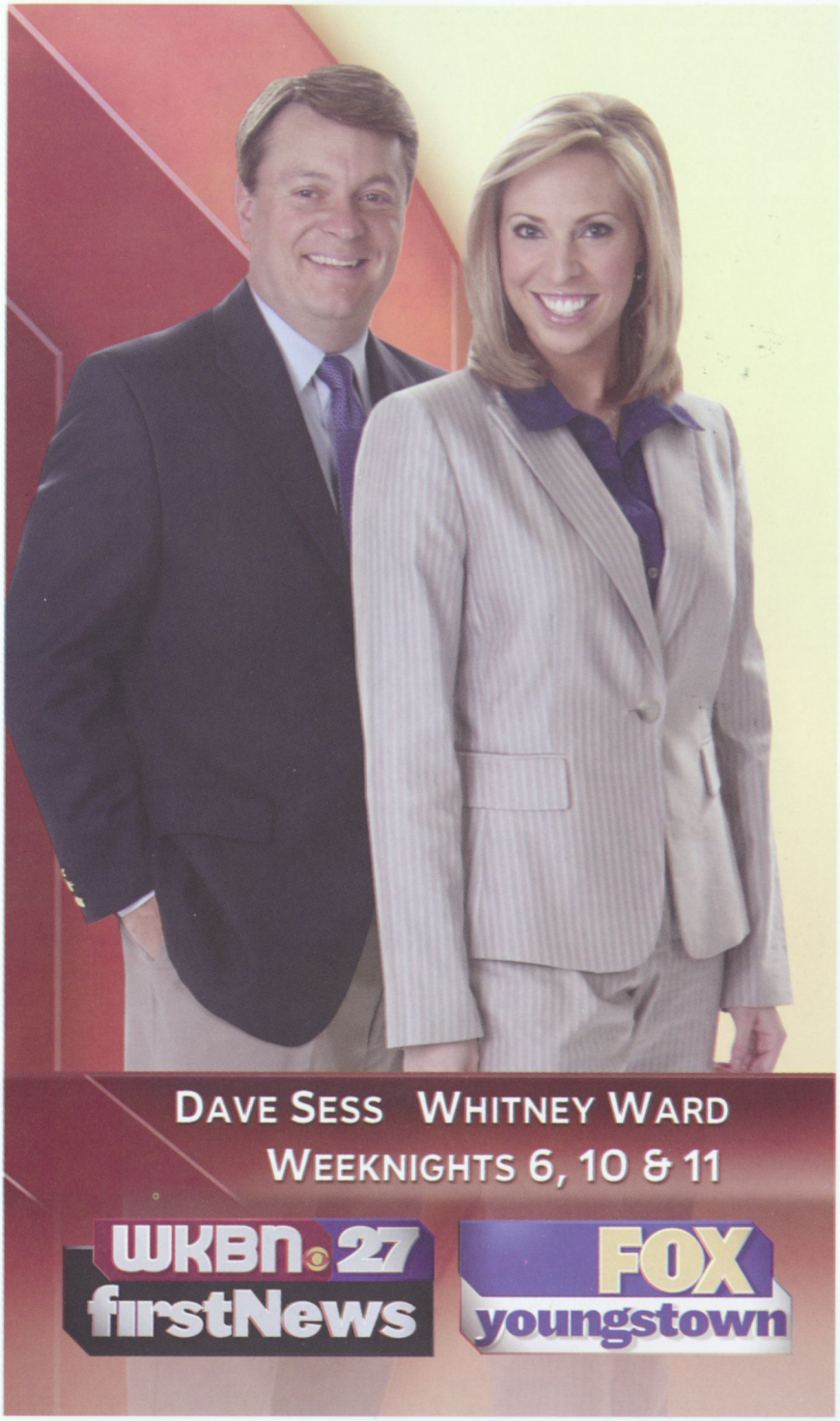
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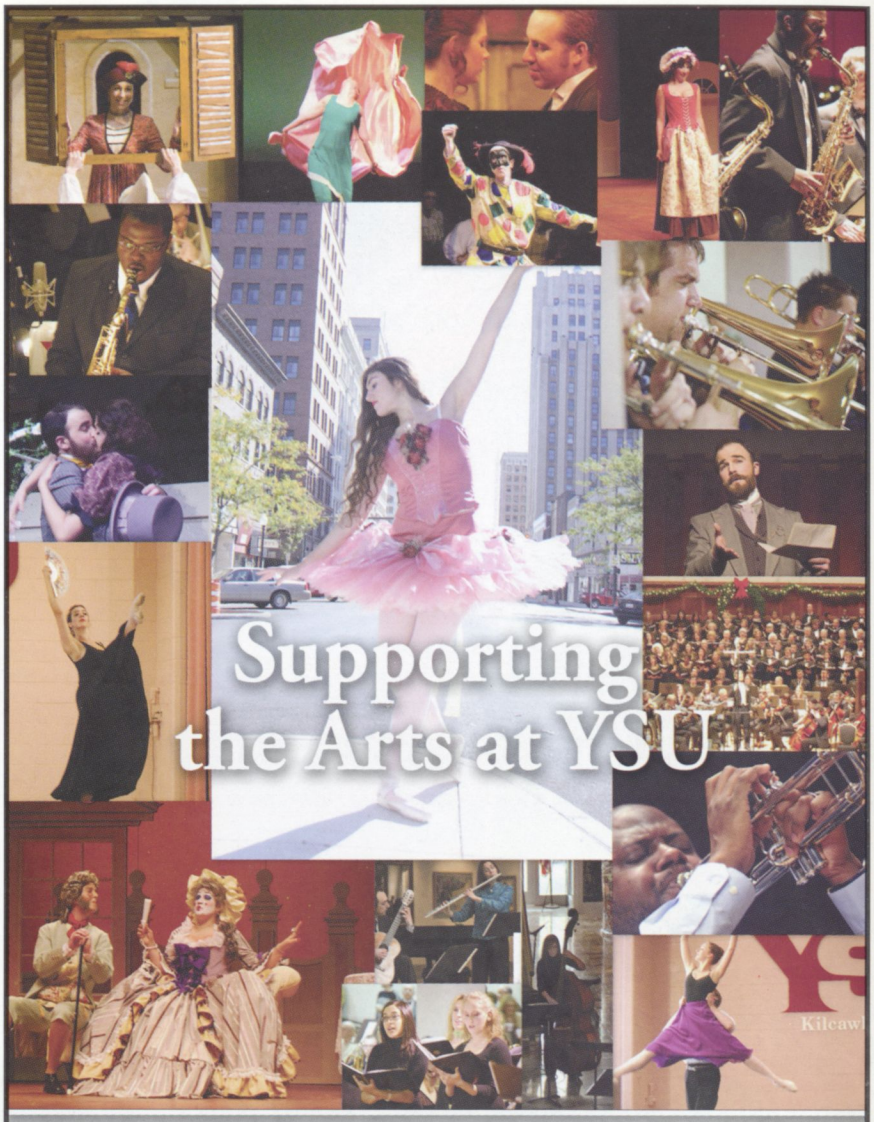

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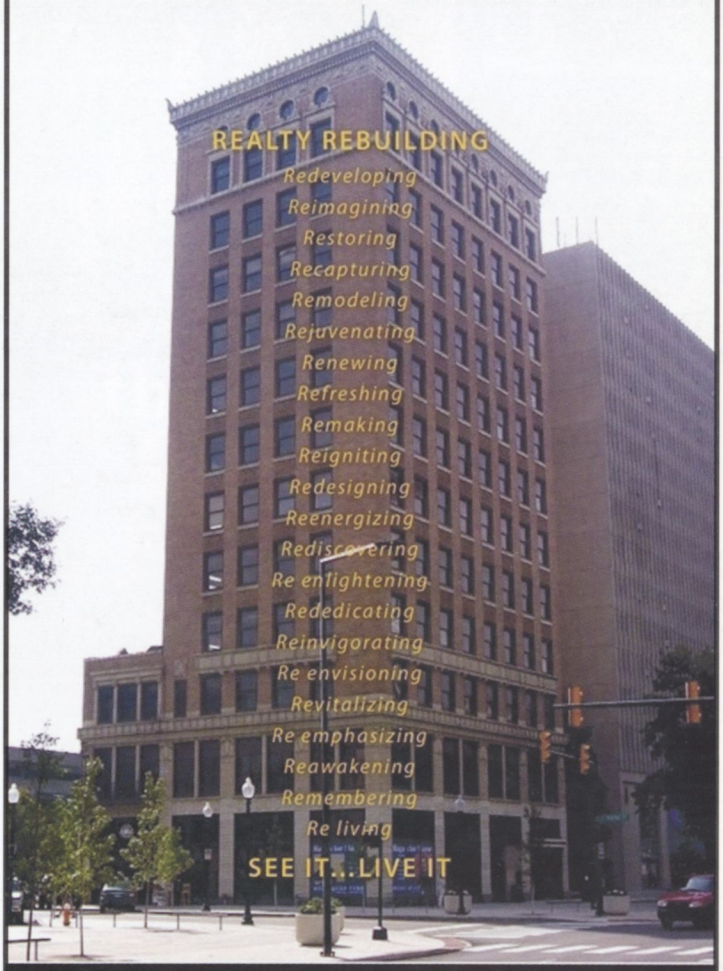

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Bliss Recital Hall

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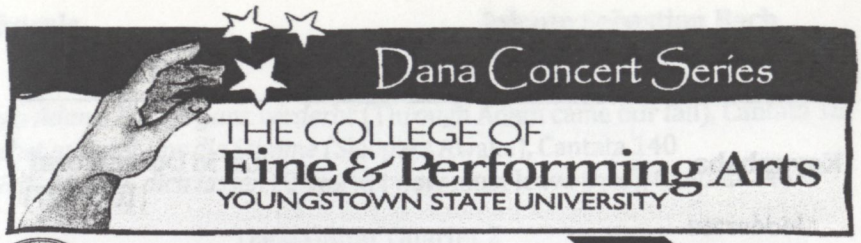

THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

Presents

Guitar Studio Recital

Bliss Recital Hall
Friday, November 20, 2009
8:00 p.m.

Program

Koyunbaba — **Carlo Domeniconi** (b. 1947)

Moderato
Mosso

Robert Thorndike, *guitar*

Clair de Lune from *Suite bergamasque* (arr. Jeremy Sparks) — **Claude Debussy** (1862-1918)

Dana Guitar Quartet 1
(Adam Brown, Benjamin Dague, Margaret Jones, Nathan Zunic)

Suite Del Recuerdo — **Jose Luis Merlin** (b.1952)

4. Carnavilito

Nathan Zunic, *guitar*

Concierto de Aranjuez — **Joaquin Rodrigo** (1901-1999)

II. Adagio

Benjamin Richard Dague, *guitar*
Jerry Rezanka, piano

Nocturne, Op. 9 no. 2 (arr. Adam Brown) — **Frédéric Chopin** (1810-1849)

Adam Brown, *guitar*

Cinco Piezas Para Guitarra — **Astor Piazzolla** (1921-1992)

V. Compadre

Margaret Jones, *guitar*

~~ INTERMISSION ~~

---

3 Chorals — **Johann Sebastian Bach** (1685-1750)

Durch Adams Fall ist ganz verderbt (Through Adam came our fall), Cantata 18
Wachet auf, ruft uns die Stimme (Sleepers Awake), Cantata 140
O Welt, ich muß dich lassen (O world I now must leave thee), Cantata 244

Dana Guitar Quartet 2
(Brent Adams, Eric Hughes, Todd Margo, Samuel Robert)

Etude No. 3, Op. 60 — **Matteo Carcassi** (1792-1853)

Joel Anderson, *guitar*

Etude No. 7, Op. 60 — **Matteo Carcassi** (1792-1853)

Brent Adams, *guitar*

Cello Suite 1, BWV 1007 — **Johann Sebastian Bach** (1685-1750)

Prelude

Todd Margo, *guitar*

Prélude No. 4 — **Heitor Villa-Lobos** (1887-1959)

"Homage to Brazilian Indian"

Matthew Boser, *guitar*

Lute suite in E minor, BWV 996 — **Johann Sebastian Bach** (1685-1750)

Sarabande

Samuel Robert, *guitar*

Spanish Dance No. 3 Zarabanda — **Enrique Granados** (1867-1916)

Violin Sonata No. 2 in A minor, BWV 1003 — **Johann Sebastian Bach** (1685-1750)
(arr. Manuel Barrueco)

Allegro

Benjamin Richard Dague, *guitar*

Upcoming 2009-2010 Dana Guitar Events (All Free and Open to the Public)

Sept. 24 Thurs. **Guest Artist Recital: Stephen Aron**, guitar: BRH - 8PM

October 13 Tues. **Guest Recital: Robert Gruca**, guitar: 8pm, BRH.

October 13 Tues. **Guest Masterclass: Robert Gruca**, 10am- 2pm, Room 2222.

October 29 Thurs. **Faculty Artist Recital: Duo Allant**: Kathryn Thomas Umble, flute, Francois Fowler, guitar: BRH - 8PM

November 20 Fri. **Dana Guitar Studio Recital:** 8pm, Bliss Recital Hall.

January 20 Wed. **Music at Noon: Dana Guitar Ensembles** 12:15pm, Butler Institute of American Art.

March 25 Thurs. **Dana Guitar Ensembles in Concert**, 8pm, Bliss Recital Hall.

April 8 Thurs. **Dana Guitar Studio Recital**, 8pm, Bliss Recital Hall.

April 13 Tue. **Guest Recital: Gabriel Bianco, guitar** *Winner of 2008 Guitar Foundation of America International Guitar Competition,* 8pm, Bliss Recital Hall.

April 13 Tue. **Guest Masterclass: Gabriel Bianco, guitar** *Winner of 2008 Guitar Foundation of America International Guitar Competition,* 10am- 2pm, Room 2222.

For additional information, please visit our website:
www.danaguitarassociation.org

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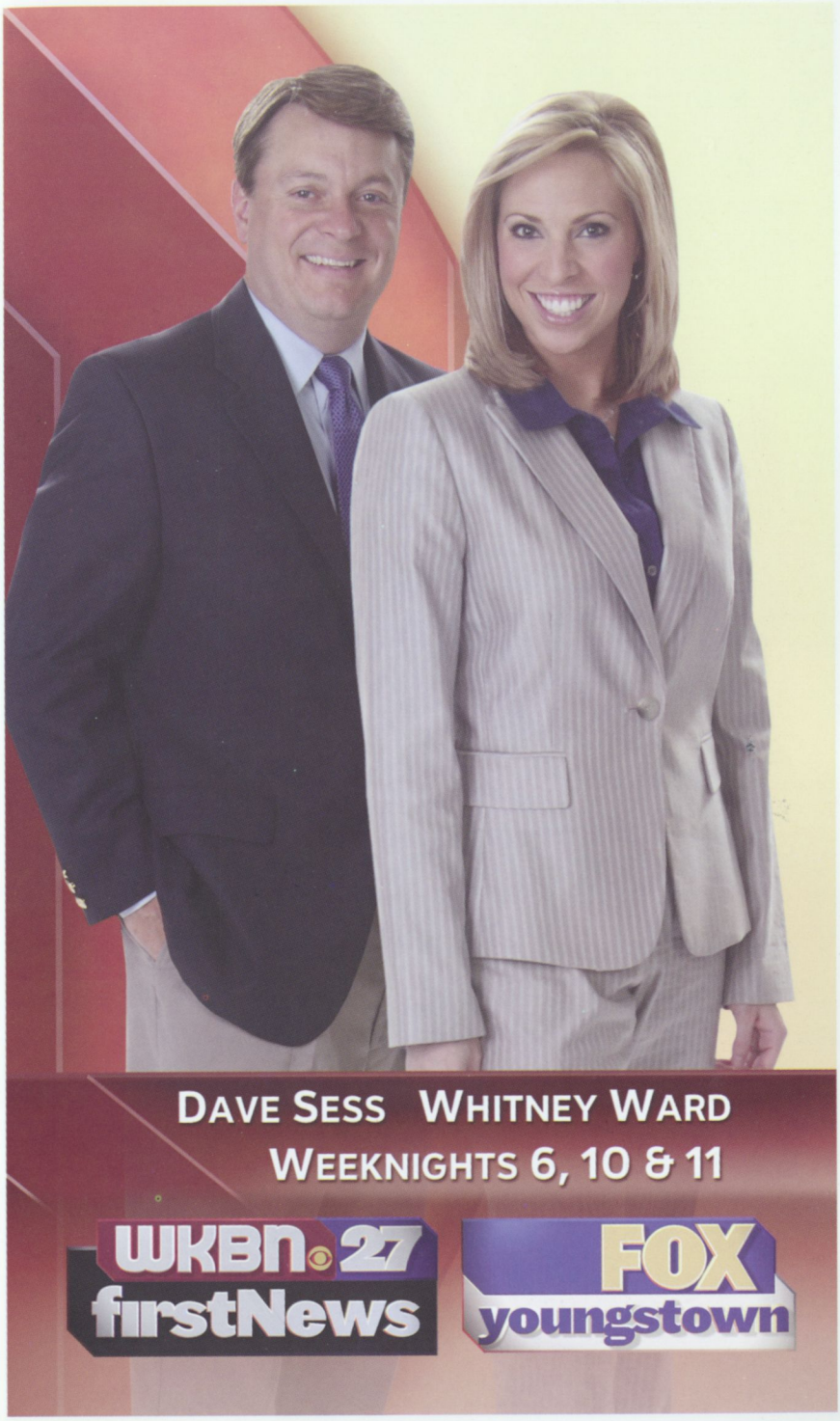
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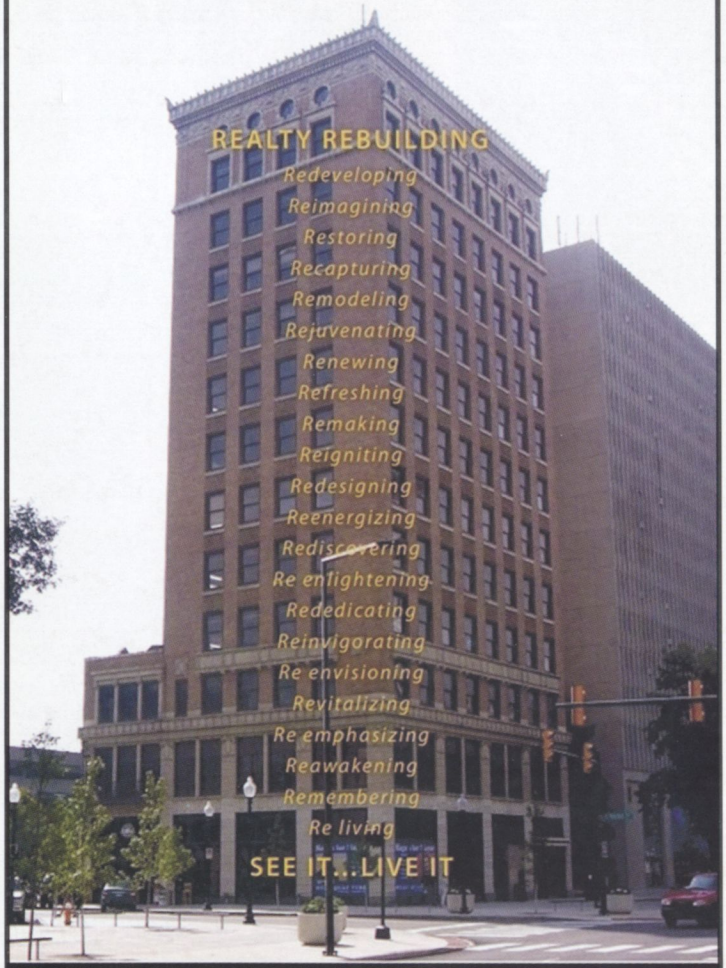

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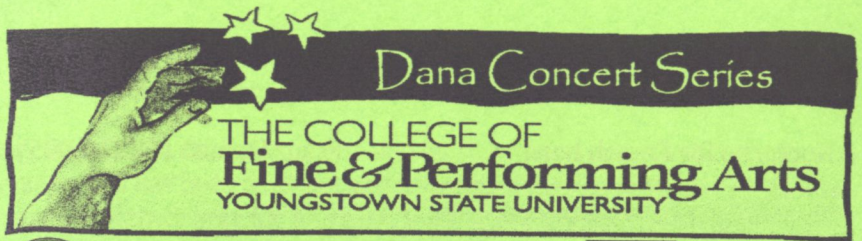


THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Senior French Horn Recital of Chelsey Downing

Accompanied by:
Nancy Cline, piano
Shane Downing, Euphonium

This Senior Recital is Presented in Fulfillment of a Bachelor's degree in Music Education

First Presbyterian Church
Saturday, November 21, 2009
2:00 p.m.

Program

Nocturno for French horn — Franz Strauss (1822-1905)

Sonata for French horn — Paul Hindemith (1895-1963)

Mvt 1. Massig bewegt
Mvt. 2 Ruhig bewegt
Mvt. 3 Lebhaft - Langsam - Wie Vorher

Accompanied by Nancy Cline

Londonderry Air — Arranged by Tom Kirkland
Trans. By Trevor Coleman

Shane Downing, Euphonium

About the Performers:

Chelsey Downing is a senior Music Education major with an emphasis on the French horn. She has been playing since fourth grade. Throughout her high school career, Chelsey was a member of the Seneca Valley Marching band, Wind Ensemble, and the Youngstown Symphony Youth Orchestra. She also played in a number of Honors, District, and Regional bands.

Since attending YSU in 2006, Chelsey has been a member of all the major ensembles offered at the Dana School of Music. These include: the Symphonic Wind Ensemble, Concert band, Orchestra, Jazz I, Marching Band, in addition to the French horn choir. Since the summer of 2007 she has worked with the Seneca Valley and the Howland Marching Bands during their football seasons.

Chelsey has been the recipient of the Rose and Joseph Dusi, Sr. Memorial Scholarship for the past four years, in addition to being awarded the Thomas and Susan B. Black Scholarship and the Sigma Alpha Iota scholarship this year. She has also made the Dean's List since her freshman year, and has been a member of the OCMEA (Ohio Collegiate Music Education Association) for the last three years.

After graduation she plans on teaching at an Elementary or Middle School level and plans on receiving her Masters Degree in Education.

Nancy Cline has a Bachelor of Arts and Master of Arts in piano performance, and has been teaching and accompanying piano in the Painesville/Mentor area for 27 years. She is currently the accompanist in residence for Mentor High School in addition to the Mentor Christian School and Our Shepherd Lutheran School.

Shane Downing is a junior at Allegheny College; he is pursuing a degree in Environmental Science, as well as a double minor in Religious Studies and Biology. He has played the trombone for the past twelve years and the euphonium for the past five years.

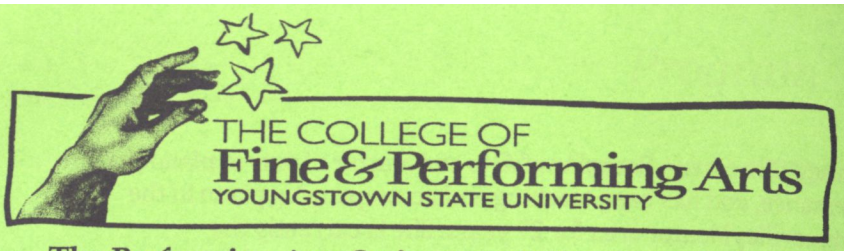
Thank You

I want to thank my Mama, Daddy, and Shane for all of your love and support throughout the years and never giving up on me. Words can not express my love and appreciation that I have for you three. I am truly blessed.

To my family and friends, thank you all for your encouragement and support. I have enjoyed playing for all of you throughout the years. I would be lost without each and every one of you. Thank you!

Thanks to my French horn teachers, Mr. Scott Bohannon and Mr. Bill Slocum: I have truly valued all of my learning experiences from you both. I know that I will take all of your wisdom and great teachings with me wherever my life may go.

I would finally like the thank all of my teachers who have helped to get me this far in my education. Mrs. VanArsdale, Mr. Matchett, Mr. Armstrong, Dr. Gage, Dr. Funk, and Dr. Ausmann. You all have inspired me continually to strive to become the best teacher that I can be.



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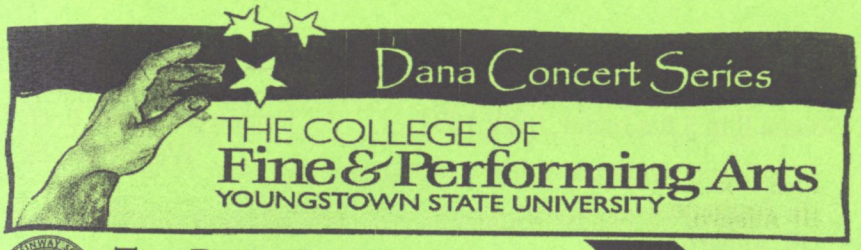


THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

A 140th Anniversary

Presents

Senior Tuba Recital of Eric Jernigan

Accompanied by:
Alison Morris
and the Trinity Brass Quintet

This Senior Recital is presented in partial fulfillment of the Bachelor of Music in Music Education

Calvary Baptist Church
1463 Shields Road, Youngstown, OH 44511
Sunday, November 22, 2009
6:00 p.m.

Program

Sonata II in E flat major, BWV 1031 — Johann Sebastian Bach
Wesley Jacobs

I. Allegro Moderato
II. Siciliano
III. Allegro

Alison Morris, piano

HoUsE miX — Jeremy Beck

Alarum — Edward Gregson

Concerto for Tuba in F minor — Ralph Vaughan Williams

I. Preludium
II. Romanza

Alison Morris, Piano

Scherzo — John Cheetham

Trinity Brass Quintet

My Spirit Be Joyful — Johann Sebastian Bach
Harry Herforth

Trinity Brass Quintet

Trinity Brass Quintet Members:
David Gardener, Trumpet
Rick Moose, Trumpet
Debbie McDowell, Horn
Greg Moose, Trombone
Eric Jernigan, tuba

Biography

Eric Jernigan, originally from Moundsville, WV, is a senior Music Education major at Youngstown State University. Since transferring to YSU in Fall 2007, he has performed with the Symphonic Wind Ensemble, Dana Symphony Orchestra, YSU Marching Pride, YSU Gospel Choir, YSU Concert Band, Y-Tuba Ensemble, Early Music Ensemble, YSU University Chorus, and the Trinity Brass Quintet. In addition to his performances through YSU, he has been a member of the 249th Army Band (WVARNG – Morgantown, WV) since 2002.

This past summer, Eric (SSG Jernigan) served as the Reserve Component Basic Music Course Instructor at the U.S. Armed Forces School of Music (Norfolk, VA) for the Army Reserves Component of the Army School of Music. He has been a member OCMEA (Ohio Collegiate Music Education Association) and MENC (National Association for Music Education) for two years.

Eric will student teach in the spring semester and graduate in May and plans to begin a Master's degree in Music Performance in Fall 2009.

Thank you!

There are many people that have greatly contributed to my growth and development as a young man and musician. Thank you to everyone who is present and for allowing me to share my music with you today.

Thanks to the Trinity Brass Quintet – you all sound great and it's always a pleasure making music with you.

Thanks to Alison Morris for your wonderful accompaniment.

Thanks to Dr. Brian Kiser for your help and encouragement, sharing your knowledge, and for constantly pushing me to improve musically, personally, and professionally every step of the way.

Thanks to Dr. Stephen Gage, Dr. William Slocum, Dr. Hae-Jong Lee, Mr. Brian Hieronymus, Dr. Tedrow Perkins, Dr. Mike Crist, and the other great faculty at the Dana School of Music for sharing your love and passion for music each and every day.

Thanks to Dr. Stephen Ausmann, Dr. Darla Funk, and Dr. Stephen Gage for your expertise and direction in music education.

Thanks to Mrs. Mary Hanley, Mr. Harry Sacco, Mr. Dennis Fisher and Mrs. Reva Icard for lighting the fire for music in my life at a young age, for the opportunities that you enabled me to have, and for being the wonderful people that you are.

Thanks to Dr. Matthew Inkster, Mr. Alfred DeJagger, Dr. Richard Brown, and the rest of the music faculty at West Liberty University for your guidance, direction, and love and passion for music while I was a student at West Liberty.

Thanks to CW4 Thomas Goff, 1SG Charles Tetkoski, and the soldiers from the 249th Army Band. I am proud to be part of a such a great organization.

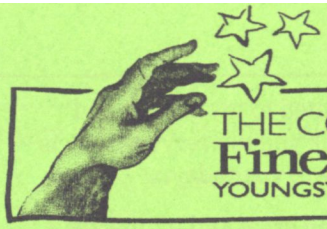
Thank you to my family and friends from the Moundsville Baptist Church and the Calvary Baptist Church for helping to develop my faith throughout my life.

Thanks to my friends for always being there for me and for all of the memories and for the memories that are to come in the future. Thank you Aly for your daily support over the past two years.

Thanks to all of my family for being the foundation in my life!

Thanks to Dad and Pam for your constant love and support and prayers, to Katie, for your love and support as only a sister could.

Thank you Mom, for being my inspiration, and for your love for family, friends, and the Lord. You are missed, and I will carry you in my heart always.



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FACULTY & GUEST ARTIST RECITAL

"HANDS ON PIANOS"

Featuring pianists:

Caroline Oltmanns, Dror Biran

James Wilding and Michael Schneider

Sunday, November 22 • 7:00 PM

Eleanor Beecher Flad Pavilion

DeYor Performing Arts Center

2009-2010 SEASON

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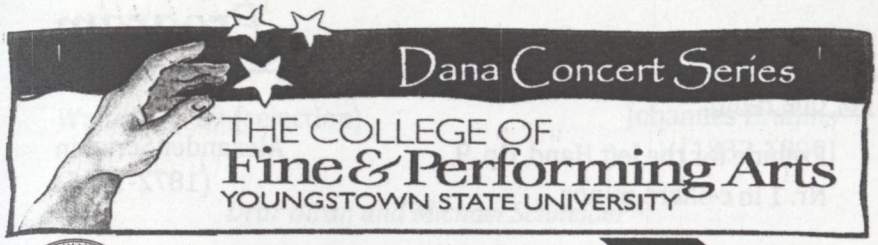

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Hands on Pianos

Featuring:

Dror Biran

Caroline Oltmanns

Michael Schneider

James Wilding

Dana at DeYor
Ford Family Recital Hall at the Eleanor
Beecher Flad Pavilion
Sunday - November 22, 2009
7:00 PM

Program

For one Hand:

Prelude for the left Hand, Op. 9, Nr. 1 in c-sharp minor — Alexander Scriabin (1872-1915)

Dror Biran

For one Hand:

Prelude for the right Hand, 'The First Snow' — James Wilding (*1973)

James Wilding

For two Hands:

From: Sonata in G Major, Hob 16:39

Prestissimo — Joseph Haydn (1732-1809)

Michael Schneider

For two Hands:

Frühlingsrauschen (Rustle of Spring) — Christian Sinding (1856-1941)

Caroline Oltmanns

For three Hands:

From: Goldberg Variations

Aria — Johann Seb. Bach (1685-1750) (arr. J. Wilding)

Michael Schneider and James Wilding

For four Hands:

Waltes Op. 39 (selection) — Johannes Brahms (1833-1897)

Dror Biran and Michael Schneider

For four Hands:

Slovanic Dances Op. 46 (selection) — Anton Dvořák (1841-1904)

Caroline Oltmanns and James Wilding

~~ INTERMISSION ~~

For four Hands:

From: Suite No. 2, Op. 17
Romance — Sergei Rachmaninoff (1873-1943)

Dror Biran and Caroline Oltmanns

For five Hands:

Prelude in c-sharp minor — George Gershwin (1898-1937) (arr. J. Wilding)

Dror Biran, Michael Schneider and Caroline Oltmanns

For six Hands:

Rhumba — Robert Pace (arr. J. Wilding)

For seven Hands:

From: Scaramouche
Brazileira — Darius Milhaud (1892-1974) (arr. J. Wilding)

For eight Hands:

Trout-Quintet (selection) — Franz Schubert (1797-1828) (arr. C. Burchard)

For seven Hands:

Medley on the National Anthems of
Israel, Germany, South Africa and the USA — James Wilding (*1973)

For eight Hands:

Rakoczi-March — Franz Liszt (1811-1886) (arr. A. Horn)

For eight Hands:

Wilhelm-Tell Ouverture (selection) — Gioachino Rossini (1792-1868) (arr. F. Wrede)

For eight Hands:

The Stars and Stripes Forever — John P. Sousa (1854-1932) (arr. M.Wilberg)

Dror Biran, Caroline Oltmanns, Michael Schneider and James Wilding

BIOGRAPHIES:

Dror Biran is one of Israel's most admired and gifted pianist. His playing has been described in Die Bleed as "powerful, but also beautiful sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". The Plain Dealer added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience. Born in Israel, Mr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lili Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Mr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians. Mr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Mr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music – Israel, Classic FM South Africa among others. Mr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Mr. Biran received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro. Mr. Biran taught at Youngstown State University and Case Western Reserve University. Currently, he holds a piano professor position at the University of Louisville School of Music. His future engagements includes chamber and solo concerts in USA, Europe, Israel and South Africa.

Praised by the press for her 'impeccable technique and expressivity' **Caroline Oltmanns** has performed as a soloist in Europe, South Africa, and North America. Performances in the United States have included Steinway Hall and Weill Hall in New York City, Preston Bradley Hall in Chicago, Redlands Bown and Leo Bing Theater in Los Angeles. Regular recital tours to Germany, France and Switzerland have included venues such as Stadttheater Fürth and Festival International de Piano Franz Liszt. During her concert tours of South Africa she appeared in Baxter Hall and Endler Hall, the Monument and at the universities of Pretoria, Potchefstroom and Johannesburg.

Caroline Oltmanns' playing has been heard on radio stations including Chicago, Cleveland, Pittsburgh, Los Angeles, and Cape Town. Radio interviews in Germany have been broadcast on Norddeutscher Rundfunk, Süddeutscher Rundfunk, Radio Bremen, Hessischer Rundfunk and Westdeutscher Rundfunk. Televised interviews and performances include Bayerisches Fernsehen, Channel 25 Chicago, and KVCR-TV San Bernadino.

Caroline Oltmanns frequently performs as a soloist with orchestra. Her world premieres and recordings of commissioned works for piano and large ensemble include concertos by James Wilding, Till McIvor Meyn, Edward Largent, Rainer Schmitz, Dave Morgan, and Tom Janson. Caroline Oltmanns recently released her fourth solo album on the Filia Mundi label with works by Beethoven, Chopin and South African composer James Wilding.

A Professor of Piano at Youngstown State University, Caroline Oltmanns has presented master classes and workshops in the United States, Switzerland, Germany, South Africa, and Canada. Her students have been accepted into prestigious programs in the US and abroad, and have pursued outstanding careers in music.

Dr. Oltmanns is a native of Fürth, Germany. She received a Performance Diploma from the Staatliche Musikhochschule Freiburg, and consequently accepted a Fulbright Scholarship and the prestigious Stipendium der deutschen Wirtschaft for graduate and doctoral studies at the University of Southern California. Her musical mentors were John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager.

Caroline Oltmanns is an International Steinway Artist.

Critics have hailed **Michael Schneider** as "a pianist with exceptional insight" and a "performer with great panache" in performances across the states and overseas to Poland and France. Recently championing the music of Franz Liszt, Michael was awarded the 'Demonic Liszt' Prize at the Competition Internationale held in Santa Fe, New Mexico and won six awards at the Los Angeles International Liszt Competition, including first prize in the Concerto Division and first prize in the Longer Work Category (Dante Sonata). In 2005, he was the 4th prize winner in the 3rd International Franz Liszt Competition held in Wroçlaw, Poland. In May 2008, Michael performed Liszt's Dante Sonata in the Library of Congress (Washington DC) for the American Liszt Society Annual Festival.

Mr. Schneider has performed in such venues as the legendary château of George Sand in Nohant, France, performing an all-Chopin recital as a guest artist in the International Chopin Festival, and Carnegie's Weill Recital Hall as a prizewinner of the Frinna Awerbuch International Piano Competition, also winning the prize for the best performance of a work by an American composer. Recently he was a featured guest artist at the Music Festival of the Hamptons, directed by Lukas Foss. In the '07-'08 season, Michael performed the Beethoven Triple Concerto with the Irving New Philharmonic Orchestra, the Poulenc Concerto for Two Pianos with the UT University Orchestra, and Gershwin's Rhapsody in Blue and Concerto in F with the San Angelo Symphony. Other concerto appearances have been with the Elgin Symphony Orchestra (IL), the Richardson Symphony Orchestra (TX), the Bartlesville Symphony Orchestra (OK), the Harding University Orchestra (AK), and the Big Spring Symphony (TX).

Mr. Schneider is a laureate of many international piano competitions, including the 10th Pacific Piano Competition in Vancouver, the 7th San Antonio International Piano Competition, the 4th International Paderewski Piano Competition held in Poland, the Kosciuszko Foundation Chopin Piano Competition in New York, the Texas Steinway Society Career Development Award, and the Grace Welsh Prize for Piano in Chicago.

Mr. Schneider's love for unusual works takes shape in many forms. In 2004, he brought the little-known Piano Concerto by Jules Massenet to Oklahoma as a guest artist of the Bartlesville Symphony Orchestra, home of the summer OK Mozart Festival. As a devotee of the music of Ignaz Jan Paderewski, Mr. Schneider brings this music to a variety of venues. At the 8th Annual Paderewski Festival in California, his performance of the grueling Paderewski Sonata prompted three standing ovations and three encores. Other recent projects include performances of the Schubert Trout Quintet at the Palace Theatre in Grapevine, a solo concert of the works of Louis Moreau Gottschalk, and collaborative performances with violinist Jun Iwasaki (now concertmaster of the Portland Symphony Orchestra) and violinist Frank Almond (concertmaster of the Milwaukee Symphony).

Michael is the creator and artistic director of the San Angelo Piano Festival (SAPF), a classical music festival in West Texas with an emphasis on the piano repertoire. Annual events include guest artist recitals, impromptu musicales, a composition contest, and a young artist program that includes a competition, master classes and a showcase recital. The 5th Festival took place in April 2009 and plans are underway for the 6th festival in April 2010.

Mr. Schneider is an audience favorite at Pianofest in the Hamptons, an eight-week festival that he attended for seven summers. In the Hamptons, he has played for renowned teachers Arie Vardi, Veda Kaplinsky, Paul Schenly, and Van Cliburn silver-medalist Antonio Pompa-Baldi. In 2004, Mr. Schneider was a Master Class Fellow in the Irving S. Gilmore International Keyboard Festival, where he performed for Piotr Anderszewski and Angela Hewitt. He has also performed in master classes for Maria Curcio, Claude Frank, and Peter Frankl.

Mr. Schneider spent two years as adjunct Professor of Piano at Youngstown State University in Ohio, and is now currently in the Doctorate of Musical Arts program at the University of Texas in Austin where he studies with Professor Anton Nel. Mr. Schneider is a recipient of the William C. Race Endowed Presidential Scholarship.

Composer-pianist from South Africa, **James Wilding** was born in Johannesburg in 1973 and grew up in Cape Town. He received a Bachelor of Music (distinction in performance) and Master of Music (distinction in composition) from the University of Cape Town, another Master of Music (performance) from Youngstown State University, and a PhD (composition and theory) from Kent State University. He studied piano with Neil Solomon, a pupil of Lili Kraus. Other teachers were Stewart Young, Peter Klatzow, and Thomas Janson; He has also worked with Lamar Crowson, George Crumb, Brandt Fredriksen, Wilfrid Hiller, Vladimir Viardo, and Frank Wiley.

Wilding has written more than sixty orchestral, choral, chamber, and solo piano works. His Etude for solo piano was prescribed for the UNISA-Transnet International Piano Competition. The piano piece, Poem, was prescribed for the Hennie Joubert National Competition in South Africa. He won the Oude Meester Prize for South African composers and was commissioned to write his String Trio. Potchefstroom University's Chancellor's Trust Prize was bestowed upon him and the result was slaap klein beminde for soprano and piano trio. Various other awards have been associated with works such as Barbaric Dance for orchestra, Mayan Rites for two pianos and percussion; and the chamber cantata Lot's Wife. Wilding often writes for his wife, Caroline Oltmanns - amongst her pieces have been the Greek Goddesses for piano and symphonic wind ensemble.

James Wilding's work has been performed in South Africa, Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, and the USA; and published by The American Composer's Alliance, Clear Note Publications, the Foundation for the Creative Arts, and the University of South Africa. His compositions have been broadcast on Fine Music Radio (Cape Town), SAFM (Johannesburg), and KKGO (Los Angeles).

Wilding is an active pianist, performing regularly as a soloist and chamber musician. He is listed in Who's Who in America and lectures in composition and theory at the University of Akron.

Fall Semester
Piano Events at the Dana School of Music:

Tuesday, Sept. 8
GUEST ARTIST:
Zahari Metchkov, piano
Bliss Recital Hall - 8PM

Monday, Oct. 12
GUEST ARTIST:
Carter Pann, Composer/Pianist
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
Powers Auditorium - 8PM

Sunday, Oct. 25
YSU PIANO DEPARTMENT RECITAL
Bliss Recital Hall - 3PM

Sunday, Nov. 22
FACULTY & GUEST ARTIST RECITAL
"HANDS ON PIANOS"
Dror Biran, Caroline Oltmanns,
Michael Schneider, James Wilding
Ford Family Recital Hall - 7PM

Tuesday, Dec. 1
GUEST ARTIST:
Maira Liliestedt, piano - Mount Union College
Bliss Recital Hall - 8PM

Dana Concert Series Calendar - Fall 2009

November

Monday, Nov. 23
YSU Band-O-Rama Concert
YSU Concert Band & Wind Ensemble
Stephen Gage, Conductor
8:00 p.m. • Powers Auditorium

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano – Mt. Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of American Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni Recital Showcase
8:00 p.m. • Bliss Hall
Room 2326

Dana School of Music

Presents

CAROLS & COCOA

and

HOLIDAY CONCERT

Wednesday, December 2, 2009

Carols & Cocoa - 7:00 pm

Holiday Concert - 8:00 pm

Stambaugh Auditorium

1000 Fifth Avenue,

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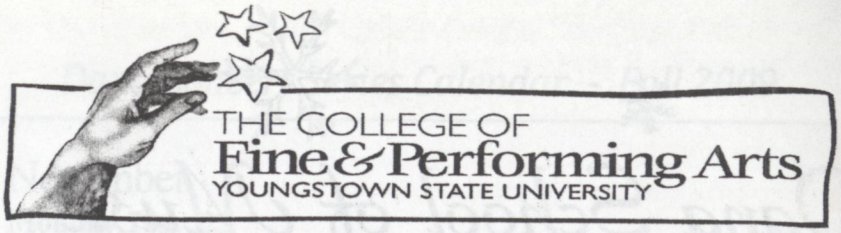

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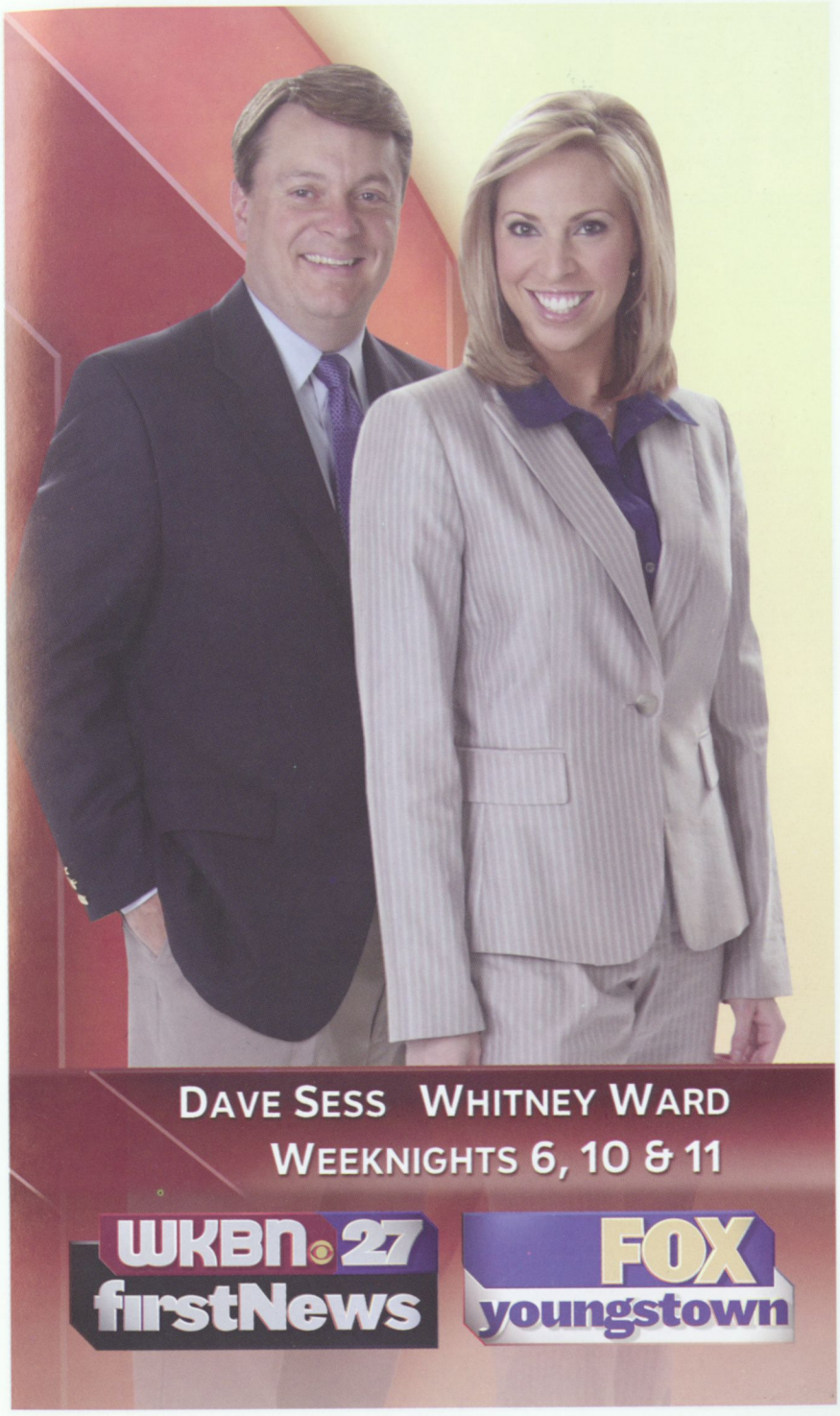
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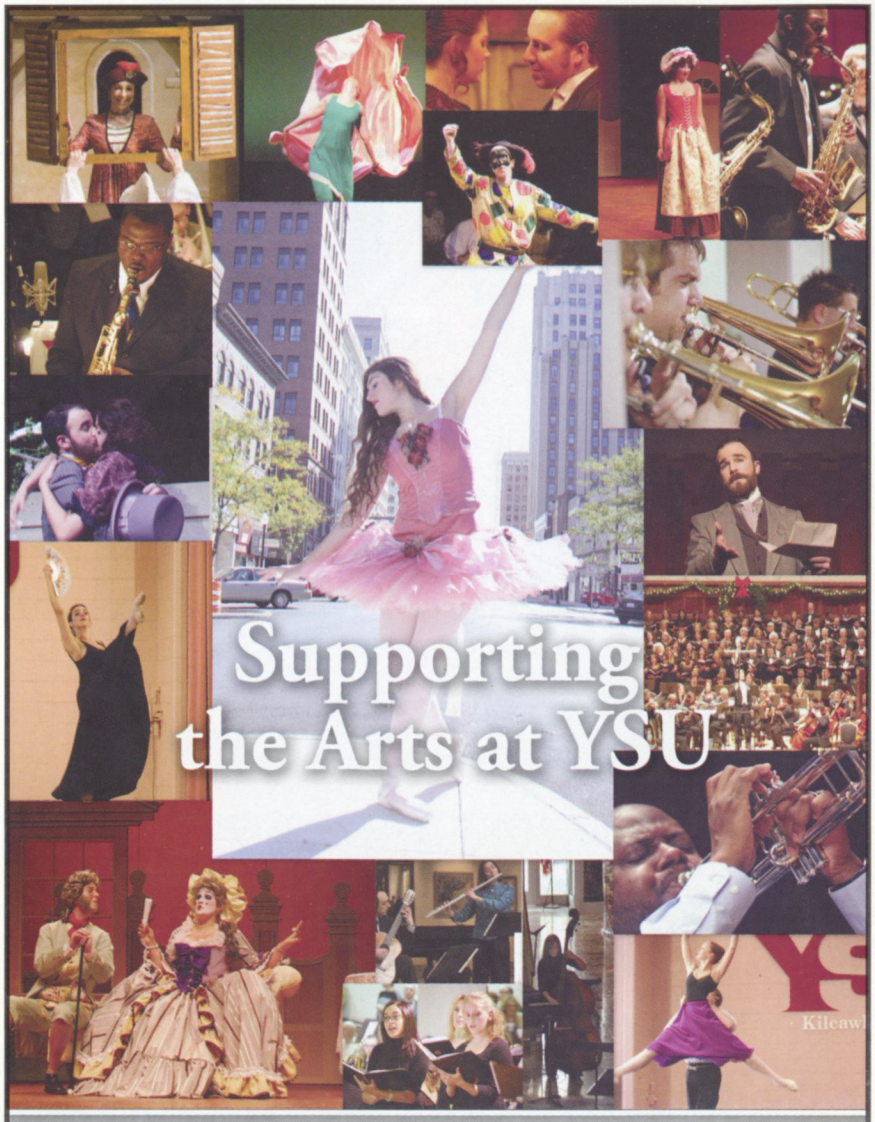

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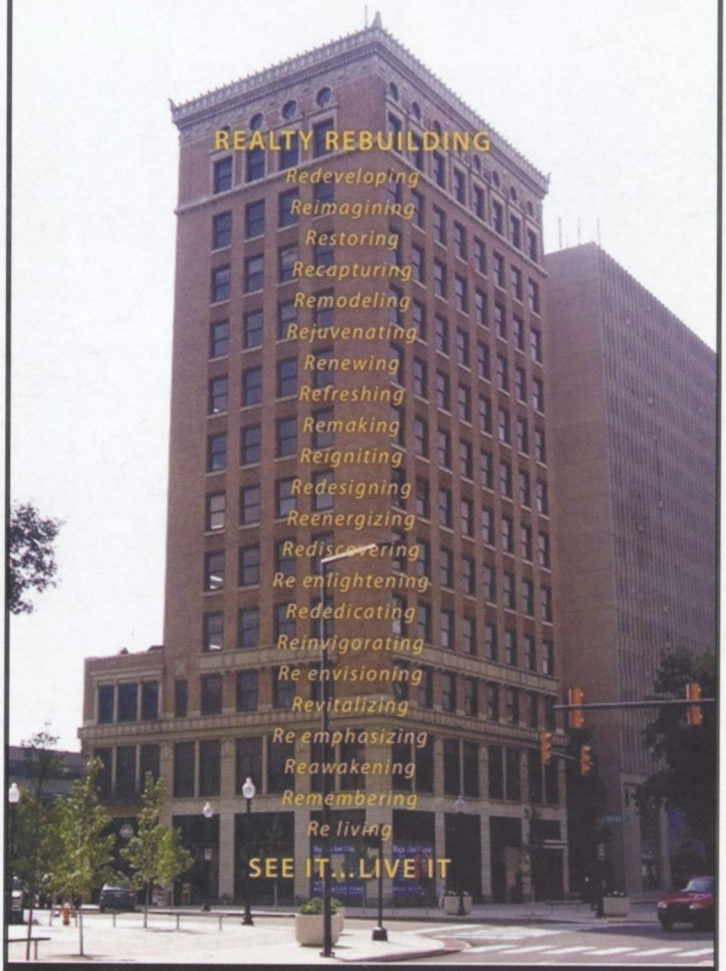

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YSU CONCERT BAND & WIND ENSEMBLE

Stephen L. Gage, *Conductor*

Monday, November 23 • 8:00 PM
Powers Auditorium

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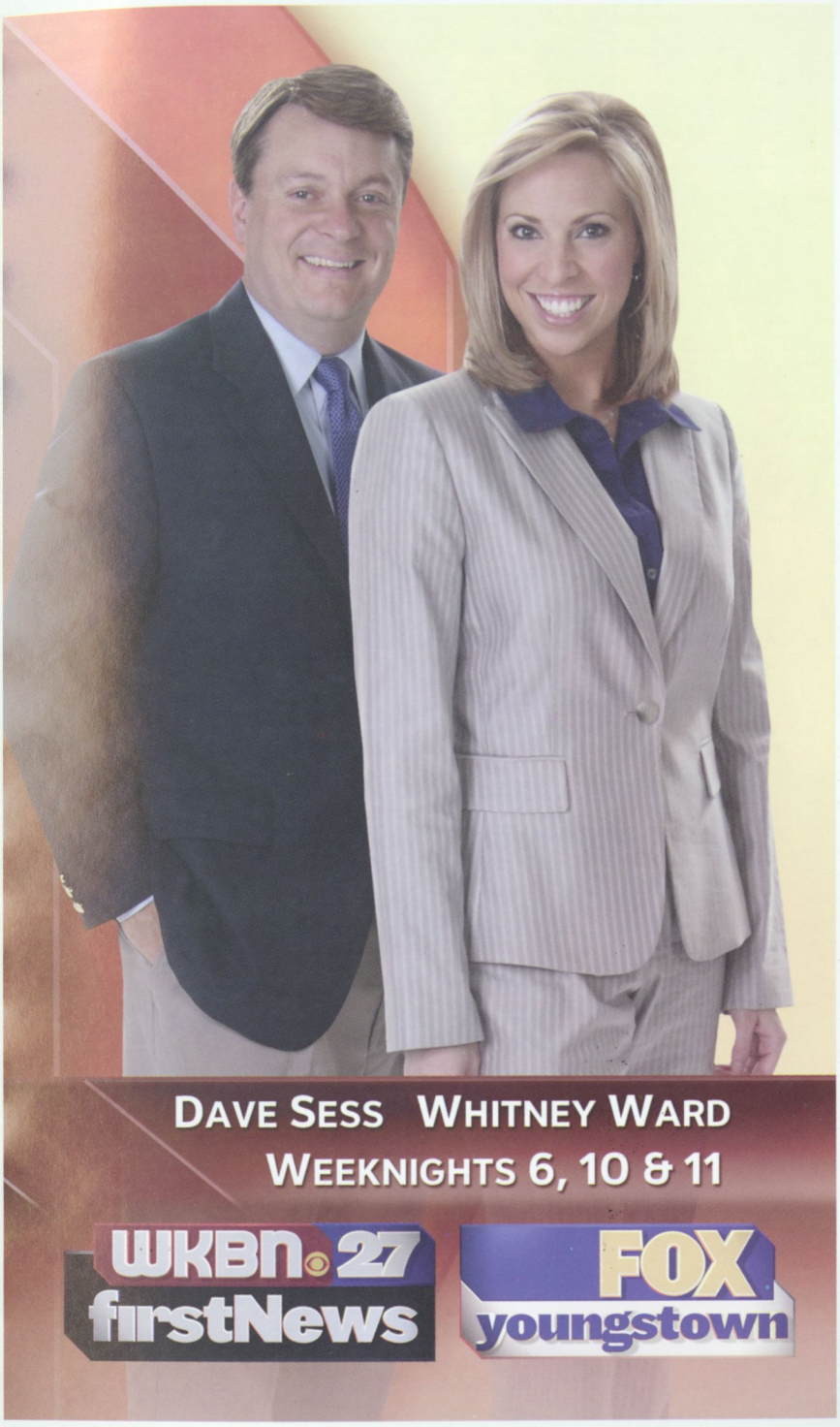
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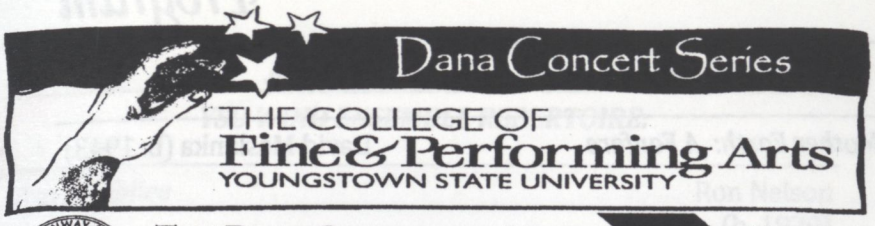

THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

Presents

YSU Band-O-Rama 2009:

Musical Portraits

YSU Concert Band

Stephen L. Gage, conductor
Donald P. Linn, conductor
Brian T. Harris, graduate conductor

& the

YSU Wind Ensemble

Stephen L. Gage, conductor
Donald P. Linn, conductor
David M. Blon, graduate conductor
Misook Yun, soprano

Powers Auditorium
Monday, November 23, 2009
8:00 p.m.

Program

YSU CONCERT BAND REPERTOIRE:

Mother Earth: A Fanfare — David Maslanka (b. 1943)

Scenes from the Louvre — Norman Dello Joio (1913-2008)

I. The Portals
II. Children's Gallery
III. The Kings of France
IV. The Nativity Paintings
V. Finale

A Grainger Couplet: — Percy Aldridge Grainger (1882-1961)

I. Australian Up-Country Tune
II. Handel in the Strand

Brian Harris, graduate conductor

Invincible Eagle March — John Philip Sousa (1854-1932)

Donald P. Linn, conductor

Hounds of Spring: A Concert Overture — Alfred Reed (1921-2005)

~~ INTERMISSION ~~

YSU WIND ENSEMBLE REPERTOIRE:

Aspen Jubilee — Ron Nelson (b. 1929)

Misook Yun, soprano

Symphony No. 3 "Slavyanskaya" — Boris Kozhevnikov (1906-1985)

III. Scherzo
IV. Finale

David M. Blon, graduate conductor

Trauermusik, WWV 73 — Richard Wagner (1813-1883) ed. M. Votta & J. Boyd

Donald P. Linn, conductor

Ghost Train Triptych — Eric Whitacre (b. 1970)

I. The Ride
II. At The Station
III. Motive Revolution

There will be a reception following tonight's concert in the foyer provided by the YSU Chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota

CONCERT BAND PROGRAM NOTES:

Mother Earth: A Fanfare — David Maslanka

Mother Earth: A Fanfare is a dramatic fanfare by David Maslanka. The various colors of instruments, choice of tempo, and variation in texture employed by Maslanka capture moments where art imitates life. The piece creates moments of sadness, as we understand the plight of the environment, and yet contains hope and optimism throughout the soaring middle section. The tempo and use of fanfares throughout seem to represent the power of the human race, yet the unsettling and unrelenting rhythmic drive and harmonic language suggest doubt in humans' ability to turn from their arrogance and complacency over environmental concerns.

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," the 2nd, 3rd, 4th, 7th, and 8th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and two Wind Quintets.

Scenes from "The Louvre" — Norman Dello Joio

Scenes from The Louvre is derived from the original score of an NBC television special about the museum that aired in 1964. It covers the period of the museum's development during the Renaissance, with each movement based on themes of Renaissance composers.

A descendent of three generations of Italian organists, Norman Dello Joio grew up in New York City surrounded by musicians and music in his home. He began working as a church organist and choirmaster at the age of 12 and later studied at Juilliard, Tanglewood and the Yale School of Music. Besides teaching, he was a prolific composer, with works for chorus, orchestra and band, along with many solo pieces. He won the Pulitzer Prize in 1957 and an Emmy Award for The Louvre in 1965.

A Grainger Couplet

Percy Grainger was born in Melbourne, Australia in 1882. In his adolescence he went to Germany with his mother on the proceeds of several recitals in Australia. In Germany he studied with Busoni. In 1901 he went to London, where he quickly became a well-known pianist. Grieg chose Grainger to play his piano concerto at the Leeds Festival in 1907. It was through Grieg's love of national music that Grainger became involved in the movement to recover English folk songs. His arrangements of English, Irish, and Scottish folk-tunes have always been enormously successful. In 1914 Grainger settled in America. His works, whether for piano, chorus, orchestra or band, reflect his vitality and creative if not eccentric compositional voice.

Australian Up-Country Tune

This arrangement is based on Mr. Grainger's original version for unaccompanied voices with wordless syllables. The choral version bears the following note:

"This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called 'Up-Country Song'. In that tune I wished to voice Australian up-country feeling as Stephen Foster has with American countryside feelings in his songs. I have used this same melody in my Australian 'Colonial Song' and in my Australian 'The Gumsuckers' March'.

This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir."

Percy Aldridge Grainger

Handel in the Strand

"My title was originally 'Clog Dance'. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title 'Handel in the Strand,' because the music seemed to reflect both Handel and English musical comedy (the "Strand," a street in London, is the home of London musical comedy) as if jovial old Handel were careening down the Strand to the strains of modern English popular music."

Percy Aldridge Grainger

The Invincible Eagle — John Philip Sousa

Sousa wrote The Invincible Eagle for his band's performance at the Pan American Exposition in Buffalo, NY, in 1901. Soon after its premiere, Sousa described the inspiration, which compelled him to compose this march, noting, "It is what I call one of my sunshine marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but The Invincible Eagle shows the military spirit at its lightest and brightest – the parade spirit . . . with the bravery of uniform, the sheen of silken stands, and the gleam of polished steel." Sousa originally considered titling this march "The Spirit of Niagara" but decided upon a more general, universally appealing title due to the fact that he thought this march would eventually rival the quality and popularity of "The Stars and Stripes Forever."

Hounds of Spring: A Concert Overture — Alfred Reed

This music is a magical picture of young love in the springtime, based on ancient Greek mythology, and its eponymous setting in English verse. Hounds is an exciting three-part overture. The opening section is fast and rhythmically driving. The second section is slower and features rich harmonies and lyrical melodies, especially in the horn section.

The third section opens with a fugue-like subject and answer. It returns to the rhythmic energy of the first section, but combines themes from both of the earlier sections. The themes create a duple against triple feel that leads to a stirring conclusion.

WIND ENSEMBLE PROGRAM NOTES:

Aspen Jubilee — Ron Nelson

Ron Nelson has described Aspen Jubilee as a "flashy, high-energy overture." Commissioned in 1984 by The Manatee High School Band in Bradenton, Florida, Aspen Jubilee is in a three- part form (fast-slow-fast). The featured soprano vocal line provides additional tonal color. Nelson credits several influences to conceiving this work. He states, "I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight of snow-covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, its corny ragtag Fourth of July parades and firework displays. I was also thinking about indescribably beautiful nights under star-filled skies (the middle section is titled Nightsong)." Nelson joined the music faculty of Brown University in 1956, where he remained until his retirement in 1993 and was named Professor Emeritus. His works have earned him numerous composition awards, including the American Bandmasters Association Ostwald Award. In addition to over 90 works written for orchestra, wind symphony and chorus, Nelson has also composed film scores for Columbia Pictures, Eastman Kodak and NBC.

Symphony No. 3 "Slavyanskaya" — Boris Kozhevnikov

Boris Kozhevnikov graduated in 1933 from the Kharkov Music-Dramatic Institute, where he studied composition and conducting. After graduating, he attended the Military School of Music in Moscow, and in 1940 he joined the faculty of the Moscow Conservatory. During his tenure at the conservatory, he also held posts as conductor for several theaters and remained active as a composer. His compositions are well known in Russia but are rarely heard in this country. They include Dance Suite on Ukrainian Themes (1935), Sinfonietta (1936), Joyful Overture (1937), Trumpet Concerto (1938), Intermezzo (for four trombones, 1973), many songs and dance pieces. In addition, he composed more than seventy pieces for wind band, including five symphonies (1943, 1945, 1950, 1967, and 1977), marches, overtures, poems, rhapsodies, and suites.

The third symphony, subtitled "Slavyanskaya," is set in four movements based on folk themes from the composer's birthplace, Novgorod, Russia. Tonight you will hear the last two of the four movements. The third movement is a quick scherzo with technical virtuosity demanded of every section. The fourth and final movement is in an allegro setting reminiscent of the opening movement.

While brief in duration, Symphony No. 3 by Kozhevnikov is one of the first symphonies composed for wind band. The modern edition for American band instrumentation was completed in 1995 by Colonel John Bourgeois, former conductor of "The President's Own" United States Marine Band.

Trauermusik WWV 73 — Richard Wagner

On December 14, 1844, the remains of Carl Maria von Weber were moved from London, where he had died, to Germany. Wagner composed Tramuermusik for the torchlight procession to Weber's final resting place, the Catholic Cemetery in Friedrichstadt. This work is actually a wind trans cription Wagner wrote based on several portions of Weber's opera, *Eurya-nthe,* for a large wind band of 75 players including 7 oboes, 10 bassoons, 25 clarinets and 14 horns, among others. This wind band was accompanied during the funeral procession by 20 drums. The uses of the various sections of Weber's opera were purposeful on Wagner's part, using sections that draw upon themes of death, love, and displacement. Michael Votta and John Boyd have arranged and edited Wagner's original work for the contemporary wind band.

Ghost Train Triptych — Eric Whitacre

Ghost Train Triptych is a three-movement tone poem that runs about twenty minutes. The movements each depict separate scenes that surround the lore.

I. The Ride

Movement one, subtitled "The Legend of the Ghost Train," depicts a supernatural machine that roars out of the night through forgotten towns and empty canyons, a tale deeply rooted in American folklore. The music's eerie sounds and driving rhythms beautifully captures the supernatural spirit combined with the essence of a steaming locomotive.

II. At the Station

This movement depicts the train coming to a roaring halt and the passengers departing. Countless images can be seen in this movement: friends and family being reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After some musical reflection, the locomotive builds up steam and slowly departs again, grand and graceful.

III. Motive Revolution

This title refers to the period between 1850 - 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the countryside, moonlight glistening off it's dark steel, and ends with a final heroic tribute to these machines and the people who worked them.

A special thanks to the Dana School of Music Wind and Percussion Faculty:

Kathryn Thomas Umble - Flute
Tedrow Perkins - Oboe
W. Donald Byo - Bassoon
Alice Wang – Clarinet
Joseph Edwards - Clarinet
James Umble- Saxophone
Christopher Krummel - Trumpet
William Slocum - Horn
Michael Crist – Trombone
John Olsson - Trombone
Brian Kiser - Euphonium and Tuba
Glenn Schaft – Percussion
Nathan Douds - Percussion

Also special thanks to:

Michael Crist – Chair, Dana School of Music
Bryan DePoy - Dean, College of Fine & Performing Arts
Phi Mu Alpha Sinfonia & Sigma Alpha Iota Chapters

ABOUT THE YSU WIND ENSEMBLE & YSU BANDS:

The wind band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep, and jazz organizations. Over 300 students perform annually in one or more of these bands. Comprised from among the top wind and percussion students in the Dana School of Music, the Wind Ensemble performs a broad spectrum of music. The band has been involved in numerous commissions and has had recent in-residence experiences with Michael Colgrass, Joseph Schwantner, Allen Vizzutti, Carter Pann, Karel Husa, Samuel Adler, Eric Ewazen, Frank Ticheli, Adam Frey, Eric Ewazen, Anthony Iannaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox, and Ed Lisk. Husa called the ensemble's performance of his music "inspiring," Ticheli stated that the band "performed my music beautifully" and that the group was "hot." Schwantner complimented the ensemble for "their artistry, and for their care and consideration" of his music; and Michael Colgrass thanked the band for its "wonderful performance and recording" of his Urban Requiem.

The Wind Ensemble has performed at the MENC National Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and for the ABSDA National Convention. In 2005, Dr. Gage and the band made their NYC Carnegie Hall debut. The group has released five CDs: Lions, Jesters, and Dragons, Oh My! (1998); Star Wars and Other Scores (2000); Carnival (2002); Spin Cycle (2004); and Tipping Points (2006). In June 2008, the ensemble released its first produced CD, Urban Requiem, on the internationally distributed on-line NAXOS record label. After the June 2008 NAXOS release, the following critical reviews were offered:

"Another solid entry for Naxos's Wind Band Classics series has been made by the Youngstown State University Wind Ensemble directed by Stephen L. Gage. Everything about this disc was well done: performance, music selection, programming, the whole works." Sequenza21/CD Reviews, Jay Batzner.

"Listening to this offering, I found myself increasingly disbelieving that the Youngstown State University's Wind Ensemble is a student organization... I still find the fit and finish of their performances astonishing." Fanfare, William Zyrgowski

ABOUT THE CONDUCTORS:

STEPHEN L. GAGE has served as Instrumental Music /Recruitment Coordinator, Professor of Music, and Director of Bands at Youngstown State University's Dana School of Music since 1993. He holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music, and State University of New York at Fredonia. Stephen studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. Dr. Gage is in his 17th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. He began serving as assistant conductor of the YSU/Dana Symphony Orchestra in 2006. In 2008-09, Stephen served as the conductor of the Dana Symphony Orchestra. Previous teaching positions include serving as Director of Bands at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced throughout the United States, including guest conducting the Youngstown Symphony Orchestra and the W.D. Packard Concert Band, as well as in Canada and Ireland. He has received critical acclaim from a number of distinguished composers, including Joseph Schwanter, Carter Pann, Samuel Adler, Karel Husa, Frank Ticheli, John Mackey, Michael Colgrass, and David Gillingham for his interpretation and recordings of their music. Stephen's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, Sigma Alpha Iota, and Phi Kappa Phi. Dr. Gage has been inducted into the prestigious American Bandmasters and has been named as both Distinguished Professor and Faculty Mentor of the Year at YSU. Stephen and the YSU Wind Ensemble made their Carnegie Hall debut in 2005 and the group has produced six CD recordings. The sixth CD in this series, Urban Requiem, was released on the NAXOS International Recording Label in June 2008.

ABOUT THE CONDUCTORS: (Cont.)

DONALD P. LINN is a recent addition to the Dana School of Music Faculty and currently serves as the Director of the Youngstown State University Marching Pride. Prior to his appointment at YSU, Mr. Linn completed a M.M. in Wind Conducting at Ball State University under Dr. Thomas Caneva and Mr. Dan Kalantarian. At Ball State University Mr. Linn assisted with the direction of the Pride of Mid-America Marching Band, helped direct the Men's and Women's Basketball Bands, was conductor of the Ball State Concert Band, was the inaugural conductor of the Ball State Campus Band, and taught undergraduate conducting. Before his appointment at BSU, Mr. Linn taught in the public schools as the Director of Bands at Nottoway High School in Crewe, VA. While teaching in Virginia, Mr. Linn received a Presidential Citation for Teaching Excellence from the University of Richmond Governor's School.

Prior to his public school teaching, Mr. Linn earned his bachelor's degree in music education from Virginia Tech. During his last two years at Virginia Tech, Mr. Linn was a senior staff assistant for the Virginia Tech Marching Virginians, assisting with music and marching rehearsal, visiting band coordination, sectional rehearsal, and away game announcing. Mr. Linn is in demand as a drill writer and has designed shows for university bands, high school bands, indoor percussion ensembles, and winter guard. Mr. Linn's drill design has been featured in Virginia, Indiana, Ohio, and North Carolina and most recently performed at the International Bowl in Toronto, Canada and the GMAC Bowl in Mobile, Alabama. Mr. Linn has also enjoyed success as a trumpet player performing with the New River Valley Symphony, the Roanoke Symphony, Lynchburg Symphony, and Shenandoah Symphony. Mr. Linn has also performed with members of the Muncie Symphony Orchestra, the Richmond Symphony, and was a semi-finalist in the 2003 National Trumpet Competition. Mr. Linn is an active conductor, educator, and performer and is a member of MENC, the International Trumpet Guild, the National Band Association, CBDNA, Pi Kappa Lambda, and Phi Mu Alpha.

BRIAN T. HARRIS is a second year graduate student studying instrumental conducting with Dr. Stephen L. Gage. Prior to his attendance at YSU, Brian was the band director at Lockerman Middle School in Denton, Maryland, Bishop Carroll High School in Ebensburg, Pennsylvania, and North Penn Jr. Sr. High School and Blossburg Elementary in Blossburg, Pennsylvania. Brian's responsibilities at these schools ranged from 4-12 concert band, jazz band, and marching band, to teaching lessons, general music and theory classes. Brian is also the assistant marching band director for the Lakeview High School Marching Band. His responsibilities at Lakeview include teaching, cleaning, and writing drill as well as conducting during the bands half time performances and band nights.

DAVID M. BLON is pursuing the MM in Conducting degree at YSU and is a student of Stephen Gage. As a percussionist and pianist, David is active as an educator throughout western Pennsylvania. He was has worked most recently with the Moon Area High School Band in Moon Township, PA. David earned his Bachelors' Degree in Music Education in 2009 from Slippery Rock University, where his primary professors included Stephen Hawk, Mechelle Hawk, James Berry, Brian Meixner, and David Glover. David is also an active member of the Ohio Music Educators' Association, the Pennsylvania Music Educators' Association and the Music Education National Conference.

ABOUT MISOOK YUN:

Praised as a singer of "exquisite clarity" and "virtuosity," lyric soprano Misook Yun has performed in Italy, Austria, South Korea, and the United States of America. An accomplished operatic performer, Yun has appeared in the roles of Mimi and Nedda with Opera Western Reserve, Cio Cio San with Bayshore Lyric Opera, Tosca and Santuzza with Valley Lyric Opera, and Micaela with Warren Philharmonic Orchestra. Her other roles include Adina, Violetta, Suzel, Genevieve, High Priestess (Aida), and Musetta. As a concert soloist, Yun's major performances include Chants d'Auvergne, Elijah, A Midsummer Night's Dream, Faure's Requiem, Bachianas Brasileiras No. 5, Schubert Mass in G, Mozart Requiem, Magnificat and Messiah. She has given solo recitals in Oregon, Virginia, Mississippi, Arkansas, Pennsylvania and Ohio, and has scheduled a recital tour including Chicago; Salem, Oregon; Lynchburg, Virginia; and Little Rock, Arkansas in the spring of 2007 Yun was soloist in Faure's Requiem with Salem Chamber Orchestra in Oregon in March 2008.

Her competition winnings include first prize of the Metropolitan Opera Competition in the Oregon District, the concerto competition at the University of Oregon, and first prize in the Paul & Lillian Petri Scholarship Competition.In the summer of 2004, Yun was one of twelve singers selected from throughout North America to participate in the National Association of Teachers of Singing Intern Program.Yun has studied and coached with Mark Beudert, Tae-Hee Cho, Eun-Kyung Kim, Gregory Mason, Lorenzo Malfatti, Robert McIver, James Miller, John Simmons and Milagro Vargas, as well as participated in master classes with Martina Arroyo, Marcia Baldwin, Vera Scammon, and Norman Shetler.

An accomplished pedagogue, she has taught at the University of Oregon as a Graduate Teaching Fellow for six years, Umpqua Community College in Roseburg, Oregon for four years, and Kyung-Ghi Night School in Korea for two years. At Youngstown State University, she has taught the courses of Italian/English Diction, German Diction, French Diction, Vocal Pedagogy and Applied Voice. In the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen through out the North America.

Her recital presentations in Virginia, Pennsylvania and Ohio last year were well received, and a future recital tour includes Arkansas, Illinois, Oregon, Pennsylvania and South Korea. Dr. Yun is an associate professor that serves as a faculty advisor of The Dana Vocal Society and Co-Executive Director of The Dana Vocal Performance Clinic (High School summer vocal camp).

YSU WIND ENSEMBLE CD RECORDINGS:

Lions, Jesters, and Dragons, Oh My! (1998)

Star Wars and Other Scores (2000) SOLD OUT

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Fax: (330) 941-1490
http://www.ysubands.org
slgage@ysu.edu

YSU WIND ENSEMBLE PERSONNEL
STEPHEN L. GAGE, CONDUCTOR

Flute/Piccolo
Kimberly Gonos, Apollo, PA
Heidi Keener, Bristolville
Shanna Kelly, Butler, PA
Becca Porter, Liberty
Julianna Sabo, Mentor *
Evy Silvis, Sarver, PA

Oboe/English Horn
Sarah Baker, Howland *
Sierra McCourvey, Howland
Nathan Welch, Canfield

Bassoon/Contrabassoon
Deidra Nuss, Cortland *
Melissa O'Connor, Austintown
Stephanie Rumberger, Navarre

Clarinet/Bass Clarinet
David Amos, Mentor
Nicole Angelilli, Poland
Gianna Colella, West Middlesex, PA
Derek Emch, Hubbard
Patrick Fulton, Cranberry Twp, PA *
Melissa Gapsky, Pittsburgh, PA
Chris Nutter, Cranberry Twp, PA
Giovanna Pinto, Ford City, PA
Cody Williamson, Wintersville

Saxophone
Alaina Felgar, Beloit
Greta Johnson,Pelican Rapids, MN*#
Aaron Lockhart, Fairport, NY
Joseph Scheller, Apollo, PA

Horn
Stephen Cline, Painesville Twp.
Chelsey Downing, Cranberry Twp, PA
Leanne Groll, Peters Twp.
Deborah McDowell, Olean, NY *
Nicole Pettenati, Champion

Trumpet
Timothy Daniels, N. Huntingdon, PA
David Gardner, Willard *
David Gruver, Austintown
John Jerasa, New Castle, PA
Frederick Moose, Volant, PA
Ginny Ulbricht, Warren

Tenor Trombone
Joseph Gibson, Masury
Brian Harris, Derry, PA #
J. Gregory Moose, Volant, PA *
Alex Snyder, West Chester

Bass Trombone
Greg Bibri, Cranberry Twp, PA

Euphonium
Andrew Barnes, Baltimore, MD * #
Stephanie Presutti, Beaver, PA

Tuba/String Bass
Matthew Craig, Austintown *
D.J. DePanecis, Niles
Tim Wilderoder, New Brighton, PA

Piano/Synthesizer
Shawn Baran, Austintown
Gianna Colella, West Middlesex, PA

Percussion
David Blon, North Huntingdon, PA #
Daniel Danch, New Wilmington, PA
Matthew Hayes, Coshocton
Dylan Kollat, Milton, OH
Kevin Rabold, Pittsburgh, PA *
Robert Young, Austintown

Key: # - Graduate Student
*** - Section Leader**

This ensemble is listed alphabetically to reinforce the importance of each member to the group.

YSU CONCERT BAND PERSONNEL
STEPHEN L. GAGE, CONDUCTOR

Flute/Piccolo
Alyson Collins, Cranberry Twp, PA *
Michelle Gonos, Apollo, PA
Lindsey Holmes, Pittsburgh, PA
Sarah Kramer, Vandergrift, PA
Shannon McBride, Austintown
Kristine Spatara, Canfield

Oboe/English Horn
Kimberly Myers, Masury *
Nathan Welch, Canfield

Bassoon
Stephanie Rumberger, Navarre *

Clarinet/Bass Clarinet
Nicole Angelilli, Poland *
Billi Jo Byrum, North Jackson
Samuel Carr, Warren
Melissa Gapsky, Pittsburgh, PA
Grace Holupka, Butler, PA
Becky Kersnick, Pittsburgh, PA
Shawn McCoy, Apollo, PA
Stephanie Rouzza, New Castle, PA
Rebecca Storasta,Cranberry Twp, PA

Saxophone
Daniel Arnold, Canal Fulton
Michael Dillon, Springfield, VA *
Keith Peterson, Moon Twp, PA
Abi Seguin, Youngstown
Kevin Snyder, McDonald, PA

Horn
Adam Boyd, Pittsburgh, PA *
David Makara, Canfield
Bill Richter, Canfield
Shanyse Strickland, Akron
Alyssa Yakovic, Austintown
Katie Miller, Minerva

Trumpet
Matthew Caldwell, Oil City, PA
Anthony Evangelista, Cleveland
Sean Geitzer, Mentor
Antoine Jackson, Warren
Timothy Korenich, Pittsburgh, PA
Charles Miller, East Liverpool
Amy Warner, Youngstown *

Trombone
Moriah Bailey, Warren
Natalie Cates, Mansfield *
Elysse Gessler, Austintown
Matthew Legett, Beaver Township
Alicia Sarra, Austintown
Morgan Wynn, Monaca, PA

Euphonium
Richard Dickenson, Austintown
Elizabeth John, Struthers
Christopher King, Newton Falls *
Bennett Kyper, Allison Park, PA

Tuba/Sting Bass
Lindsey Fisher, New Castle, PA
Dustin Roberts, Akron
Stephen Orlando, Girard
Alex Seitz, Cortland *

Percussion
Nicholas Baran, Austintown
Keith Born, Bethel Park, PA
Joshua Colson, Transfer, PA *
Moriah Placer, Warren
Gary White, Warren
Eric Zelinski, Bloomingdale

Key: # - Graduate Student
*** - Section Leader**

This ensemble is listed alphabetically to emphasize the importance of each member to the group.

DANA CONCERT SERIES
REMAINING EVENTS FOR 2009 FALL SEMESTER

Tuesday, Nov. 24
Visiting Faculty Recital
Jin-Hee Kang, Soprano
8:00 p.m. • Bliss Recital Hall

December

Tuesday, Dec. 1
Guest Artist Recital
Maira Liliestedt, Piano
of Mount Union College
8:00 p.m. • Bliss Recital Hall

Wednesday, Dec. 2
Music at Noon
Saxophone Studio Recital
12:15 p.m. • Butler Institute of Amer. Art

Wednesday, Dec. 2
Carols and Cocoa
7:00 p.m. • Stambaugh Auditorium

Wednesday, Dec. 2
Dana Holiday Concert
8:00 p.m. • Stambaugh Auditorium

Thursday, Dec. 3
YSU Percussion Alumni
Recital Showcase
8:00 p.m. • Bliss Hall • Room 2326

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and

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Carols & Cocoa - 7:00 pm

Holiday Concert - 8:00 pm

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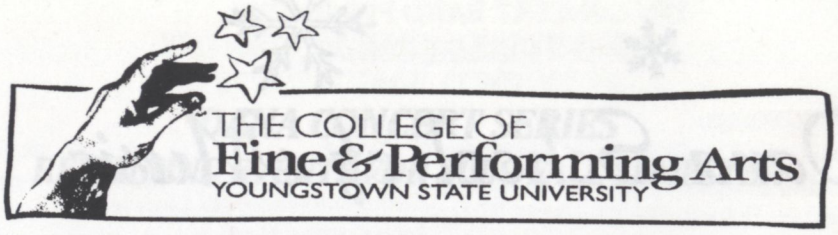

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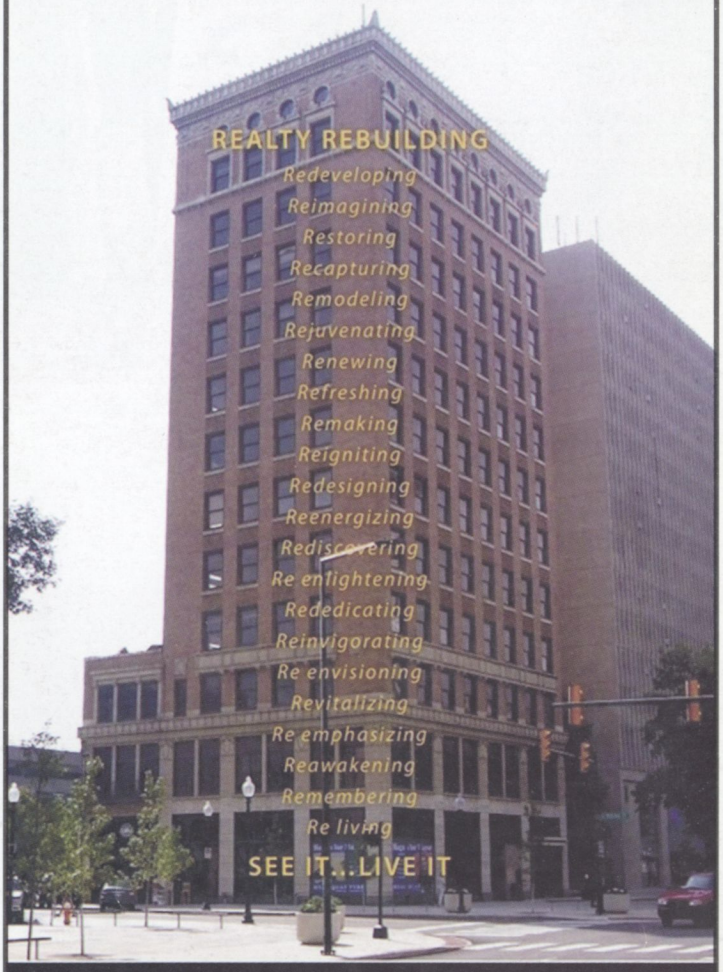

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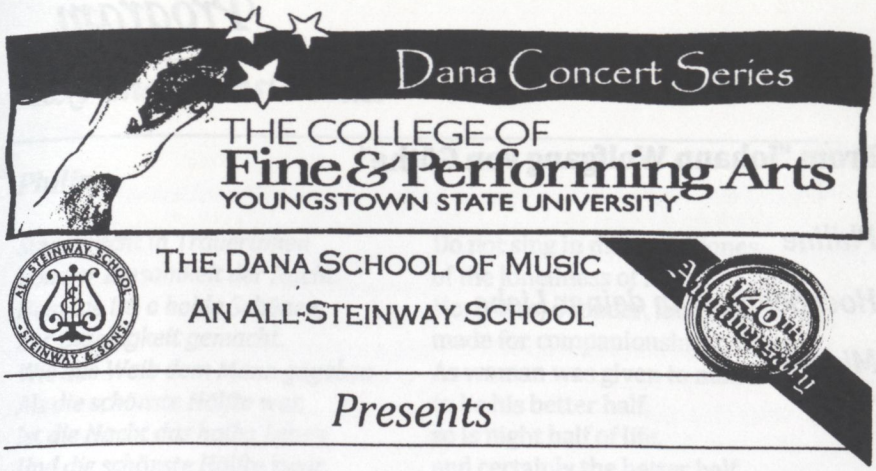

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Visiting Faculty Recital

Jin-Hee Kang

Hugo Wolf's Lieder

Bliss Recital Hall
Tuesday, November 24, 2009
8:00 p.m.

Program

From "Johann Wolfgang von Göthe"

Philine

Hochbeglückt in deiner Liebe

Mignon

From "Spanisches Liederbuch"

Mögen alle bösen Zungen immer sprechen

Klinge, klinge mein Pandero

From "Eduard Mörike"

Er ist's

Elfenlied

From "Italienisches Liederbuch"

Schweig' einmal still

Verschling' der Abgrund meines Liebsten Hütte

Ich hab' in Penna einen Liebsten wohnen

Text and Translations:

Philine

Singet nicht in Trauertönen
Von der Einsamkeit der Nacht.
Nein, sie ist, o holde Schönen,
Zur Geselligkeit gemacht.
Wie das Weib dem Mann gegeben
Als die schönste Hälfte war,
Ist die Nacht das halbe Leben
Und die schönste Hälfte zwar.
Könnt ihr euch des Tages freuen,
Der nur Freuden unterbricht?
Er ist gut, sich zu zerstreuen;
Zu was anderm taugt er nicht.
Aber wenn in nächt'ger Stunde
Süsser Lampe Dämmrung fließt,
Und vom Mund zum nahen Munde
Scherz und Liebe sich ergießt;
Wenn der rasche, lose Knabe,
Der sonst wild und feurig eilt,
Oft bei einer kleinen Gabe
Unter leichten Spielen weilt;
Wenn die Nachtigall Verliebten
Liebevoll ein Liedchen singt,
Das Gefangnen und Betrübten
Nur wie Ach und Wehe klingt;
Mit wie leichtem Herzensregen
Horchet ihr der Glocke nicht,
Die mit zwölf bedächtgen Schlägen
Ruh und Sicherheit verspricht.
Darum an dem langen Tage,
Merke dir es, liebe Brust;
Jeder Tag hat seine Plage,
Und die Nacht hat ihre Lust.

Do not sing in mournful tones
of the loneliness of night.
No; it was, o tender, fair ones,
made for companionship.
As woman was given to man
to be his better half,
so is night half of life,
and certainly the better half.
Can you delight in the day,
which only interrupts joy?
It is good for distraction,
but of use for nothing else.
But when, in that nocturnal hour,
the sweet lamps' twilight flows,
and from mouth to neighboring mouth
pour jests and love;
when that quick, scampish boy
who hurries, wild and fiery,
often toying with a small gift
in light play to pass the time;
when the nightingale sings to sweethearts
a little song full of love,
which to the imprisoned and troubled
sounds only like sighs and moans;
with such a lightly stirring heart
do you not listen to the bell,
that, with twelve measured strokes
promises repose and safety?
Thus, in the long day,
mark it well, dear heart:
every day has its troubles,
and the night has its pleasure.

Hochbeglückt in deiner Liebe

Hochbeglückt in deiner Liebe
Schelt ich nicht Gelegenheit,
Ward sie gleich an dir zum Diebe,
Wie mich solch ein Raub erfreut!
Und wozu denn auch berauben?
Gib dich mir aus freier Wahl;
Gar zu gerne möcht ich glauben:
Ja, ich bin's, die dich bestahl.
Was so willig du gegeben,
Bringt dir herrlichen Gewinn;
Meine Ruh, mein reiches Leben
Geb ich freudig, nimm es hin!
Scherze nicht! Nichts von Verarmen!
Macht uns nicht die Liebe reich?
Halt ich dich in meinen Armen,
Jedem Glück ist meines gleich.

Overjoyed with your love
I do not begrudge the occasion,
Even if it made you a thief's victim,
I am pleased by such a robbery!
And why should robbery be needed?
Give yourself to me freely;
I want to be able to believe:
Yes, it is I that did the robbing.
What you gave so willingly,
Does profit you greatly;
My piece of mind, my rich life
I give joyfully, take them!
Do not jest! Don't speak of poverty!
Doesn't love make us rich?
When I hold you in my arms,
My happiness is equal to any joy.

Mignon

Kennst du das Land, wo die Zitronen blühn,	Knowest thou where the lemon blossom grows,
Im dunkeln Laub die Gold-Orangen glühn,	In foliage dark the orange golden glows,
Ein sanfter Wind vom blauen Himmel weht,	A gentle breeze blows from the azure sky,
Die Myrte still und hoch der Lorbeer steht?	Still stands the myrtle, and the laurel, high?
Kennst du es wohl?	Dost know it well?
Dahin! dahin	'Tis there! 'Tis there
Möcht ich mit dir, o mein Geliebter, ziehn.	Would I with thee, oh my beloved, fare.
Kennst du das Haus? Auf Säulen ruht sein Dach.	Knowest the house, its roof on columns fine?
Es glänzt der Saal, es schimmert das Gemach,	Its hall glows brightly and its chambers shine,
Und Marmorbilder stehn und sehn mich an:	And marble figures stand and gaze at me:
Was hat man dir, du armes Kind, getan?	What have they done, oh wretched child, to thee?
Kennst du es wohl?	Dost know it well?
Dahin! dahin	'Tis there! 'Tis there
Möcht ich mit dir, o mein Beschützer, ziehn.	Would I with thee, oh my protector, fare.
Kennst du den Berg und seinen Wolkensteg?	Knowest the mountain with the misty shrouds?
Das Maultier sucht im Nebel seinen Weg;	The mule is seeking passage through the clouds;
In Höhlen wohnt der Drachen alte Brut;	In caverns dwells the dragons' ancient brood;
Es stürzt der Fels und über ihn die Flut!	The cliff rocks plunge under the rushing flood!
Kennst du ihn wohl?	Dost know it well?
Dahin! dahin	'Tis there! 'Tis there
Geht unser Weg! O Vater, laß uns ziehn!	Leads our path! Oh father, let us fare.

Mögen alle bösen Zungen immer sprechen

Mögen alle bösen Zungen
immer sprechen, was beliebt:
wer mich liebt, den lieb' ich wieder,
und ich lieb' und bin geliebt.
Schlimme, schlimme Reden flüstern
eure Zungen schonungslos,
doch ich weiß es, sie sind lüstern
nach unschuld'gem Blute bloß.
Nimmer soll es mich bekümmern,
schwatzt so viel es euch beliebt;
wer mich liebt, den lieb' ich wieder,
und ich lieb' und bin geliebt.
Zur Verleumdung sich verstehet nur,

wem Lieb' und Gunst gebrach,

weil's ihm selber elend gehet
und ihn niemand minnt und mag.
Darum denk' ich, daß die Liebe,
drum sie schmähn, mir Ehre giebt;
wer mich liebt, den lieb' ich wieder,
und ich lieb' und bin geliebt.
Wenn ich wär' aus Stein und Eisen,
möchtet ihr darauf bestehn,
daß ich sollte von mir weisen
Liebesgruß und Liebesflehn.
Doch mein Herzlein ist nun leider weich,
wie's Gott uns Mädchen giebt,
wer mich liebt, den lieb' ich wieder,
und ich lieb' und bin geliebt.

Let all evil tongues
always say what they like:
whoever loves me I love back,
and I love and am loved.
Wicked, wicked rumour
your tongues whisper mercilessly,
but I know they are merely
hungry for innocent blood.
Never shall it worry me -
gossip as much as you want;
whoever loves me I love back,
and I love and am loved.
Slandering is the only thing that's understood
by the one who has missed out on love and affection,
since he himself is so wretched
and no one woos and wants him.
That's why I think that love,
which they revile, gives me honour;
whoever loves me I love back
and I love and am loved.
If I were made of stone and iron,
you might insist
that I should reject
lover's greeting and lover's plea.
But my little heart is now unfortunately tender,
as God grants us maidens;
whoever loves me I love back,
and I love and am loved.

Klinge, klinge, mein Pandero

Klinge, klinge, mein Pandero,
doch an andres denkt mein Herz.
Wenn du, muntres Ding, verständest
meine Qual und sie empfändest,
jeden Ton, den du entsendest,
würde klagen meinen Schmerz.
Bei des Tanzes Drehn und Neigen
schlag' ich wild den Takt zum Reigen,

daß nur die Gedanken schweigen,
die mich mahnen an den Schmerz.
Ach, ihr Herrn, dann will im Schwingen
oftmals mir die Brust zerspringen,
und zum Angstschrei wird mein Singen,

denn an andres denkt mein Herz.

Ring out, ring out, my timbrel,
yet my heart is elsewhere.
If, lively thing, you could understand
and feel my torment,
each sound that you emit
would bewail my grief.
As the dance whirls and dips
I fiercely best out the rhythm to dancers
so as but to silence the thoughs
that remind me of my grief.
Ah, sirs, in the whirl
my breast is often about to burst
and my song to become a cry of anguish,
for my heart is elsewhere.

Er ist's

Frühling läßt sein blaues Band
Wieder flattern durch die Lüfte;
Süße, wohlbekannte Düfte
Streifen ahnungsvoll das Land.

Veilchen träumen schon,
Wollen balde kommen.
Horch, von fern ein leiser Harfenton!

Frühling, ja du bist's!
Dich hab ich vernommen!

Spring lets its blue ribbon
flutter again in the breeze;
a sweet, familiar scent
sweeps with promise through the land.
Violets are already dreaming,
and will soon arrive.
Hark! In the distance - a soft harp tone!
Spring, yes it is you!
It is you that I have heard!

Elfenlied

Bei Nacht im Dorf der Wächter rief: Elfe!

Ein ganz kleines Elfchen im Walde schlief

wohl um die Elfe!
Und meint, es rief ihm aus dem Tal
bei seinem Namen die Nachtigall,

oder Silpelit hätt' ihm gerufen.
Reibt sich der Elf' die Augen aus,
begibt sich vor sein Schneckenhaus
und ist als wie ein trunken Mann,
sein Schläflein war nicht voll getan,
und humpelt also tippe tapp
durch's Haselholz in's Tal hinab,

schlupft an der Mauer hin so dicht,
da sitzt der Glühwurm Licht an Licht.

Was sind das helle Fensterlein?
Da drin wird eine Hochzeit sein:
die Kleinen sitzen bei'm Mahle,

und treiben's in dem Saale.
Da guck' ich wohl ein wenig 'nein!«
Pfui, stößt den Kopf an harten Stein!

Elfe, gelt, du hast genug?
Gukuk!

At night in the village the watchman cried "Eleven!"
A very small elf was asleep in the wood -
just at eleven! -
And he thinks that the nightingale must have called him by name from the valley,
or Silpelit might have sent for him.
So the elf rubs his eyes,
comes out of his snail-shell house,
and is like a drunken man,
his nap was not finished;
and he hobbles down, tip tap,
through the hazel wood into the valley,
slips right up to the wall;
there sits the glow-worm, light on light.
What are those bright windows?
There must be a wedding inside;
the little people are sitting at the feast,
and dancing about in the ballroom.
So I'll just take a peep in!"
Shame! he hits his head on hard stone!
Well, elf, had enough, have you?
Cuckoo! Cuckoo!

Schweig einmal still

Schweig einmal still, du garst'ger Schwätzer dort!
Zum Ekel ist mir dein verwünschtes Singen.
Und triebst du es bis morgen früh so fort,

Doch würde dir kein schmuckes Lied gelingen.
Schweig einmal still und lege dich aufs Ohr!
Das Ständchen eines Esels zög ich vor.

Be silent for once, you detestable babbler!
Your cursed singing makes me sick.
And if you carried on so until tomorrow morning,

You would still not manage a decent song.
Be silent for once, and lay yourself on the ear!
I would prefer the serenade of a donkey!

Verschling der Abgrund meines Liebsten Hütte

Verschling der Abgrund meines Liebsten Hütte,
An ihrer Stelle schäum ein See zur Stunde.
Bleikugeln soll der Himmel drüber schütten,
Und ein Schlange hause dort im Grunde.

Drin hause eine Schlange gift'ger Art,
Die ihn vergifte, der mir untreu ward.

Drin hause ein Schlange,
giftgeschwollen,
Und bring ihm Tod, der mich verraten wollen!

Let my lover's house be engulfed by the abyss,
And a lake foam over the place this very hour.
Let the heavens pour lead bullets over it,
And a serpent dwell there in the ground.

Let a poisonous serpent dwell there,
That would poison he who was untrue to me.

Let a serpent dwell there, swollen with venom,
And bring death to him who means to betray me!

Ich hab in Penna einen Liebsten wohnen

Ich hab in Penna einen Liebsten wohnen,	I have a lover living in Penna,
In der Maremmeneb'ne einen andern,	Another one in the Maremma plain,
Einen im schönen Hafen von Ancona,	One in the lovely harbor of Ancona,
Zum vierten muß ich nach Viterbo wandern;	And for the fourth I must go to Viterbo;
Ein andrer wohnt in Casentino dort,	Another one lives in Casentino,
Der nächste lebt mit mir am selben Ort,	The next lives in the same place as I,
Und wieder einen hab ich in Magione,	And yet another one have I in Magione,
Vier in La Fratta, zehn in Castiglione.	Four in La Fratta, ten in Castiglione!

BIOGRAPHIES:

Stephen Ausmann

Dr. Stephen W. Ausmann is Professor of Music Education, Coordinator of Graduate Studies in Music, and Coordinator of Voice-Choral Studies at Youngstown State University where he teaches courses in music education (both at the graduate and undergraduate levels). He additionally teaches choral literature, show choir techniques, and supervises student teachers during their professional semester.

As a cross-appointed faculty member with the YSU Beegley College of Education, Ausmann teaches a course ***Teaching Across the Curriculum***, a multi-disciplinary course for teacher candidates in art, music, and physical education. Since his appointment at YSU, Dr. Ausmann has directed the Men's Chorus, Women's Chorus, and the University Chorus. Dr. Ausmann holds a Bachelor of Music degree from the Capital University Conservatory of Music, a Master of Arts Degree and the Doctor of Philosophy degree from The Ohio State University.

Dr. Stephen Ausmann is currently teaching his 34th year in the field of music education. Prior to his appointment at Youngstown State University, Dr. Ausmann was a graduate teaching assistant at The Ohio State University. Additionally, he successfully taught choral music, AP music theory, and general music for twelve years both at the middle school and high school levels where his ensembles consistently received superior ratings at district and state-level competitions.

Dr. Ausmann is a former conductor of the Sound of America Honor Chorus. He has toured Europe eight summers with the National High School-Collegiate Chorus performing in Germany, Austria, Italy, Switzerland, France, and Luxembourg.

Dr. Ausmann remains active as a guest conductor, choral and general music clinician, curriculum consultant, choral-vocal adjudicator, show choir competition adjudicator, and festival adjudicator with North American Music Festivals. Ausmann has judged the Miss Ohio/Miss America Pageant in Mansfield, OH. He has directed the Pennsylvania Regional All-State Chorus, and Virginia Regional All-State Chorus and numerous Ohio District Honor Choirs. Dr. Ausmann was a 2007-2008 recipient of a YSU Distinguished Professorship Award for Teaching.

His dissertation topic and on-going research interests relate to the identification, training, and retention of music teachers for the urban environment.

Dr. Ausmann resides in Austintown, OH with his wife Susan, and together are the parents of five children and three grandchildren.

John Simmons

Coach, CIM Opera Theater, has appeared in numerous recitals in Austria, the Czech Republic, Denmark, Germany, Italy and the U.S. His studies include a piano performance diploma from the Hochschule für Musik und Darstellende Kunst in Vienna, Austria, where he was a student of Paul Badura-Skoda. He was a pianist/coach for the Opera House in Graz, Austria for two seasons and a teaching assistant at the Hochschule in Graz. After returning to the U.S., he received a master's degree from the Peabody Conservatory in piano performance as a student of Yoheved Kaplinsky. Mr. Simmons has coached, taught and performed at AIMS in Graz, the Spoleto Festival USA, Lincoln Center Festival, Centro Studi Italiani, The Amalfi Coast Music Festival and the Shaker Mountain Festival. He was an associate coach at the Juilliard Opera Center for three years and was on the coach staff faculty at the CW Post campus of Long Island University for six years. Mr. Simmons has performed frequently at Weill Recital Hall, Merkin Hall and the Austrian Cultural Forum in New York. He completed three concert tours of Europe featuring works of Pavel Haas and Viktor Ullmann, and also gave the New York premieres of Viktor Ullman's Cornet and Ernst Krenek's What Price Confidence. Mr. Simmons has performed with such artists/ensembles as Jonas Kaufmann, Christopher Maltman, John Aler, the London Symphony Chorus, the Westminster Choir, the Joffrey Ballet of Chicago and the Spoleto Festival Orchestra. He was assistant conductor for the Lincoln Center Festival and University of Michigan, Ann Arbor productions of The Silver River by Bright Sheng in summer 2002 and January 2007. He was also music director and pianist for NY Opera Project's production of Samuel Barber's Vanessa in spring 2004. While in New York, Mr. Simmons played in the voice studios of many well-known teachers, including Doris Yarick Cross and Anna Moffo. He was a guest professor of collaborative piano for the 2004-2005 school year at Rutgers University. Mr. Simmons was appointed to the CIM Faculty in 2005.

Jin-Hee Kang

Ms. Jin-Hee Kang, Soprano and Associate Professor of Voice at The Korea Baptist University and Seminary, received a bachelor's degree in vocal performance at Seoul National University, a master's degree and Konzert Examen (Doctoral degree equivalent in music) with highest honor at Robert Schumann Musik Hochschule (University) Düsseldorf in Germany.

She made her debut as a soloist at Köln Stadt Oper (City Opera) in 1993. She is recognized German Art Song (Lied) singer and has expertise in interpretation of Hugo Wolf, Robert Schumann, and Richard Strauss. And she has regularly performed recitals and duo concerts throughout the Korea, Germany, Japan, China, and United States. She also participated as an active member in several recognized master class held by Elisabeth Schwarzkopf, Norman Schetler, and Gundula Janovitz.

As an educator, she is a sought-after teacher and author of "*German Diction for Singers*" which is used as a textbook in several universities in Korea. She is a well-known expert on the subjects such as "German Art Song in 1900s", "Vocalization" and "Leading a Church Choir".

She has served as a director at the Korean Institute for German Art Song and is an active member of Association of Korean Art Song, Association of Baroque & Contemporary Music, and Lied Society for Study in Korea.

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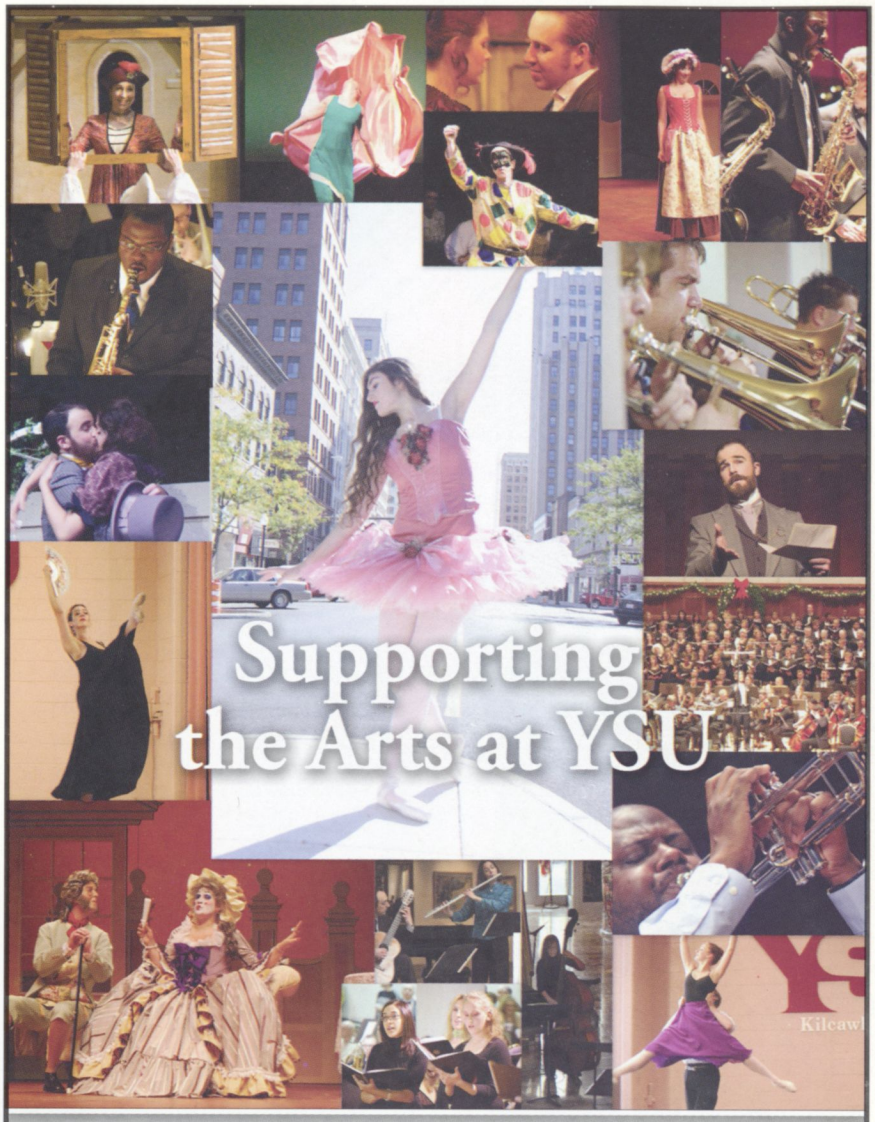

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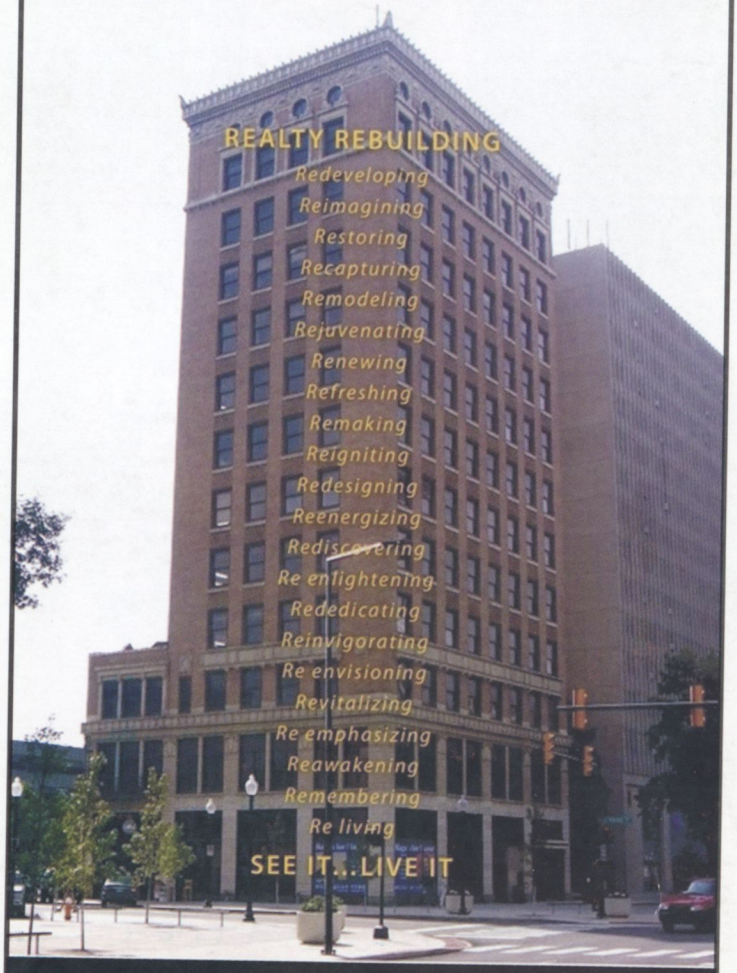

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Derek Emch

Clarinet Recital

Junior Recital presented in partial fulfillment of the B.M. in Clarinet Performance

First Presbyterian Church of Youngstown
Tuesday - December 1, 2009
7:00 PM

Program

Hommage à Manuel de Falla — Bela Kovacs (b. 1937)

Sonatina for Clarinet and Piano, Op. 29 — Malcolm Arnold (1921-2006)

I. Allegro Con Brio
II. Andantino
III. Furioso

Diane Yazvac, Piano

~~ Intermission ~~

Sonata for Clarinet and Organ "Orion's Belt" — Larry Harris (b. 1945)

I. Rigel
II. Saiph
III. Bellatrix

Larry Harris, organ

Solo de Concours — Andre Messager (1853-1929)

Diane Yazvac, Piano

Program Notes:

Bela Kovacs (b. 1937) - Hommage a Manuel de Falla

Bela Kovacs is a Hungarian born clarinetist teaching currently at the Franz Liszt Music Academy in Budapest. Considered the leading Hungarian clarinetist of his generation, Kovacs was still only a student when he became a member of the Hungarian State Opera Orchestra in 1956. He has performed a wide range of works, including standard repertoire pieces such as the Mozart Concerto and works by Weber, as well as contemporary Hungarian pieces.

The introduction to his *Hommages* states: "The pieces were intended to be etudes or studies which students may use as supplementary material... If performed with impressive dexterity, with proper tone production and sufficient knowledge of styles, coupled with a sense of humor and a certain amount of fantasy, they could... find success even on the concert stage."

Malcolm Arnold (1921-2006) - Sonatina for Clarinet and Piano, Op. 29

I. Allegro Con Brio
II. Andantino
III. Furioso

Malcolm Arnold, a man perhaps best known to the general public for his film scores (*The Bridge on the River Kwai* being one of over 120), was in fact an extremely well rounded individual when it came to composing. Attending the Royal College of Music on scholarship, he studied composition with Patrick Hadley and Gordon Jacob. Arnold composed nine symphonies, which were the centerpieces of his work and his life. He also composed around 20 concertos, each one a portrait of the artist to whom it was dedicated.

The *Sonatina for Clarinet and Piano* was written in January of 1951. It is comprised of three short movements. The first movement, Allegro con brio, utilizes octave jumps and wild sixteenth note runs, contrasted by a playful section alternating between 6/8 and 4/4 time and a slightly more relaxed interlude. The piano provides accented chords in syncopated rhythms to generate excitement and help push the melody forward. The next movement, Andantino is a gentle reprieve from the fire and fun of the first movement, with the clarinet and piano trading off the main theme, which is contrasted by the middle section, comprised of an almost eerie melody in which the clarinet and piano alternate beats. The piece closes out with the third movement, Furioso, a (truly) furious dance which is guaranteed to leave everybody breathless.

Larry Harris (b. 1945) - Sonatina for Clarinet and Organ "Orion's Belt"

I. Rigel
II. Saiph
III. Bellatrix

Larry Harris, a member of the faculty at Youngstown State University since 1970, composed the "Orion's Belt" Sonata in 1999 and first performed it with Joseph Edwards on clarinet.

About his piece, Mr. Harris writes:

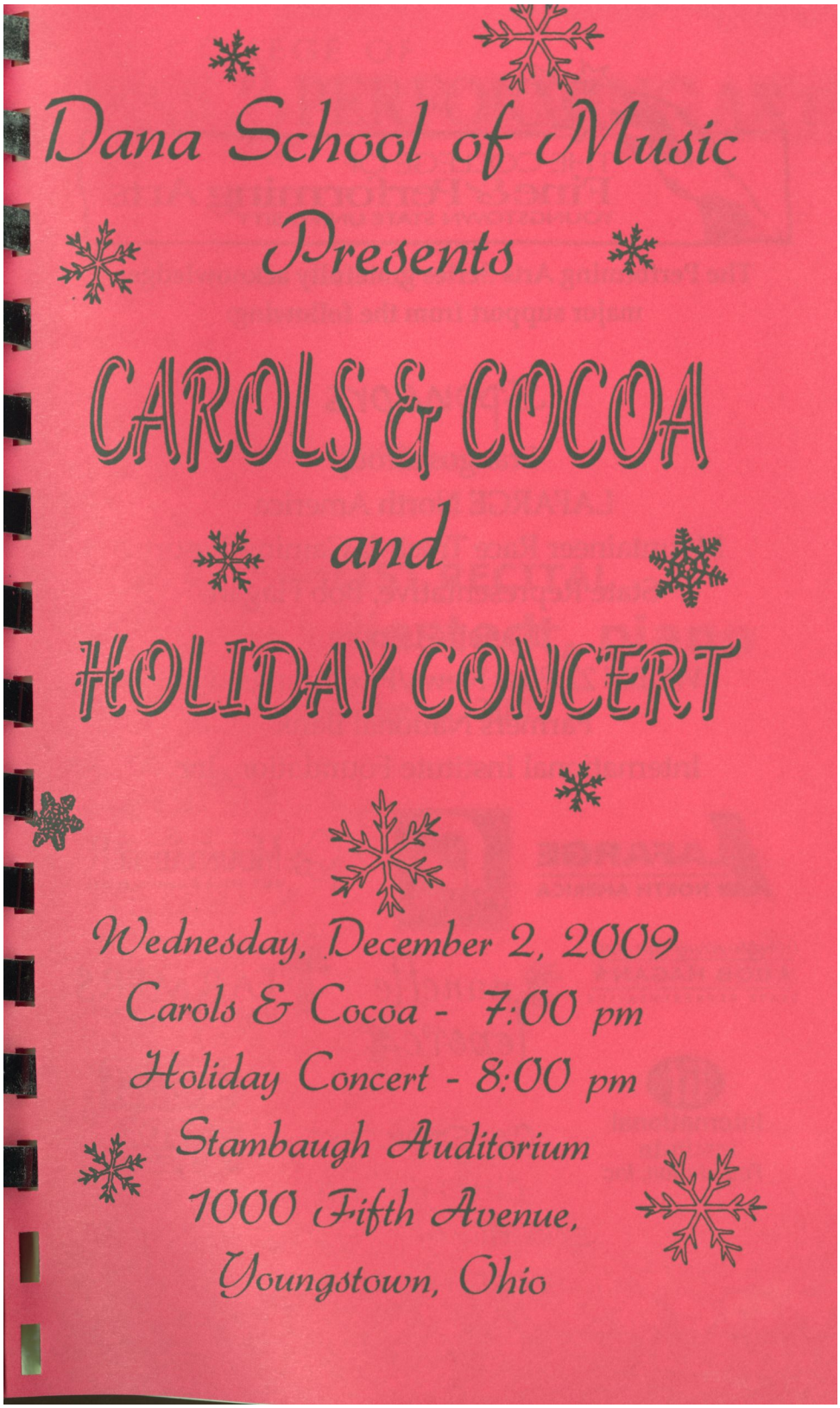
The movements of the sonata represent three of the main stars in the constellation "Orion's Belt." *Rigel* is a brief movement in mini-sonata-allegro form, with two themes, slight development, including a slower paced treatment of the second theme, and a recapitulation with slight variation from the exposition. Organs being accessible mostly in churches, *Saiph* contains the 9th-century Sarum plainsong and Latin hymn *Conditor alme siderum* (Creator of the Stars of Night). Inspired by the organ's use of principles of multiple pipes sounding together, often at intervals of the fifth, the plainsong melody is in fifths in the clarinet part. Halfway through, the accompaniment begins an exact retrograde, with the remaining chant intact and super-imposed. Bellatrix ends the work with organ registration suggestions for mutation and mixture stops only, sounding twelfths, seventeenths, and nineteenths above the written notes, and using very high-pitched pipes. Further idiomatically utilizing the organ, the ending portion contains suggestions for very strong pedals to create a finale.

Andre Messager (1853-1929) - Solo de Concours

Andre Messager was a man most noted for his operettas and lighter works, a distinction with which he himself was not happy. He wanted to be known for his serious work, though his attempts, among them *Madame Crysantheme (*derived from the same source as Puccini's *Madama Butterfly*) and *Le chevalier d'Harmental*, both were met with failure, and nearly drove Messager into retirement. Despite these unfortunate circumstances, Messager was gifted with the ability to write very easy-flowing melodies and fine orchestration.

These gifts are evident in his *Solo de Concours*, written in 1899 for the Concours du Conservatoire National de Musique (Paris Conservatory Contest). The opening theme is a fine example of Messager's ability to write melodies. Though certainly flashier, Messager's clarinet melodies are in the spirit Mozart and Weber.

The piece is split into four sections, an Allegro non troppo, a slower *espressivo* andante, then a lengthy cadenza, a return of the allegro non troppo, and finally an allegro vivo to end the piece in flashy brilliance.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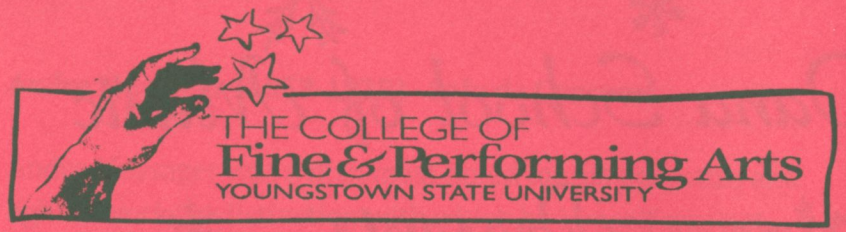

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Maira Liliestedt, piano

Tuesday, December 1, 2009

8:00 PM
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Tuesday, Sept. 8

GUEST ARTIST:

Zahari Metchkov, piano

Bliss Recital Hall - 8PM

Monday, Oct. 12

GUEST ARTIST:

Carter Pann, Composer/Pianist

YSU Concert Band & Wind Ensemble

Stephen Gage, Conductor

Powers Auditorium - 8PM

Sunday, Oct. 25

YSU PIANO DEPARTMENT RECITAL

Bliss Recital Hall - 3PM

Sunday, Nov. 22

FACULTY & GUEST ARTIST RECITAL

"HANDS ON PIANOS"

Dror Biran, Caroline Oltmanns,

Michael Schneider, James Wilding

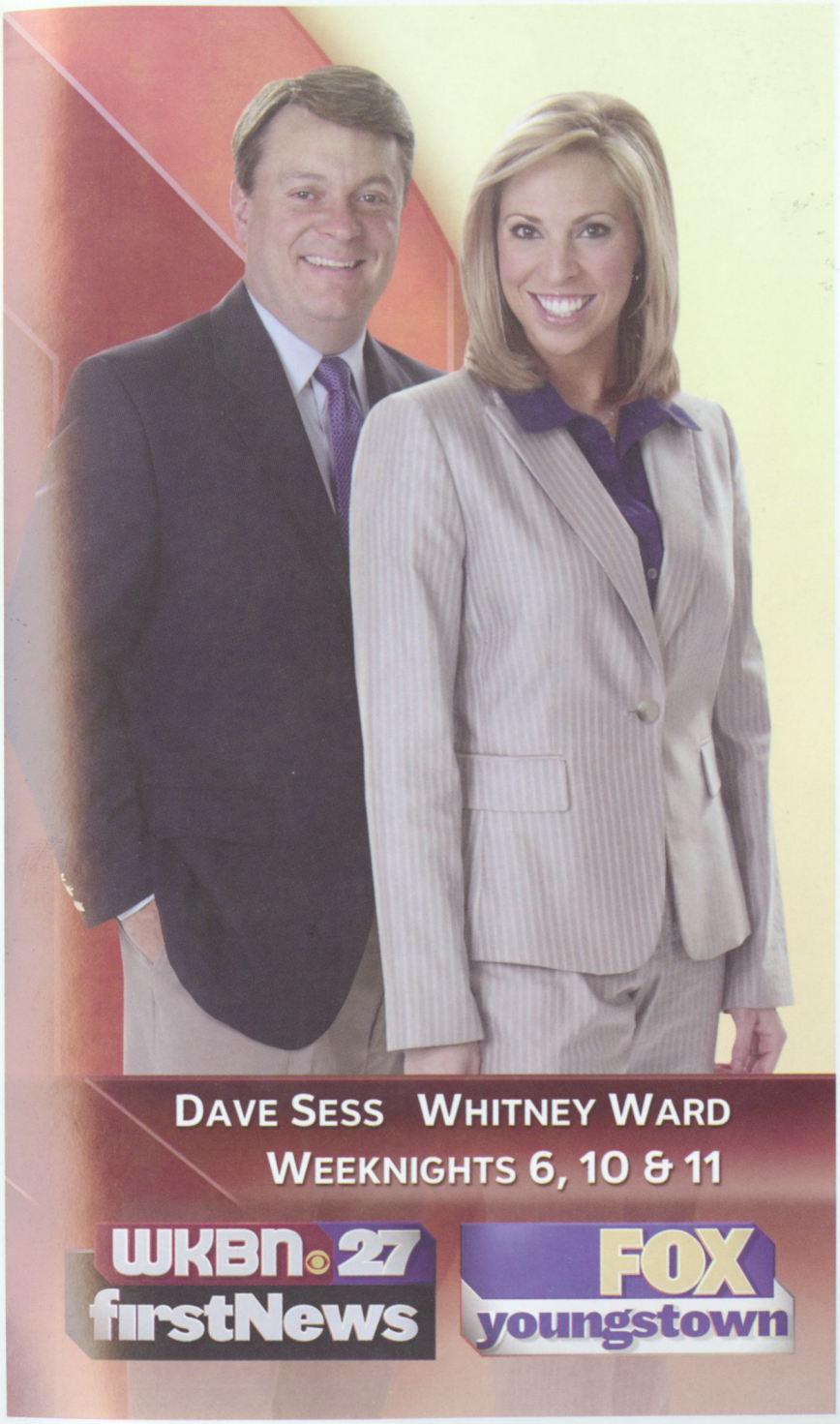
Ford Family Recital Hall - 7PM

Tuesday, Dec. 1

GUEST ARTIST:

Maira Liliestedt, piano - Mount Union College

Bliss Recital Hall - 8PM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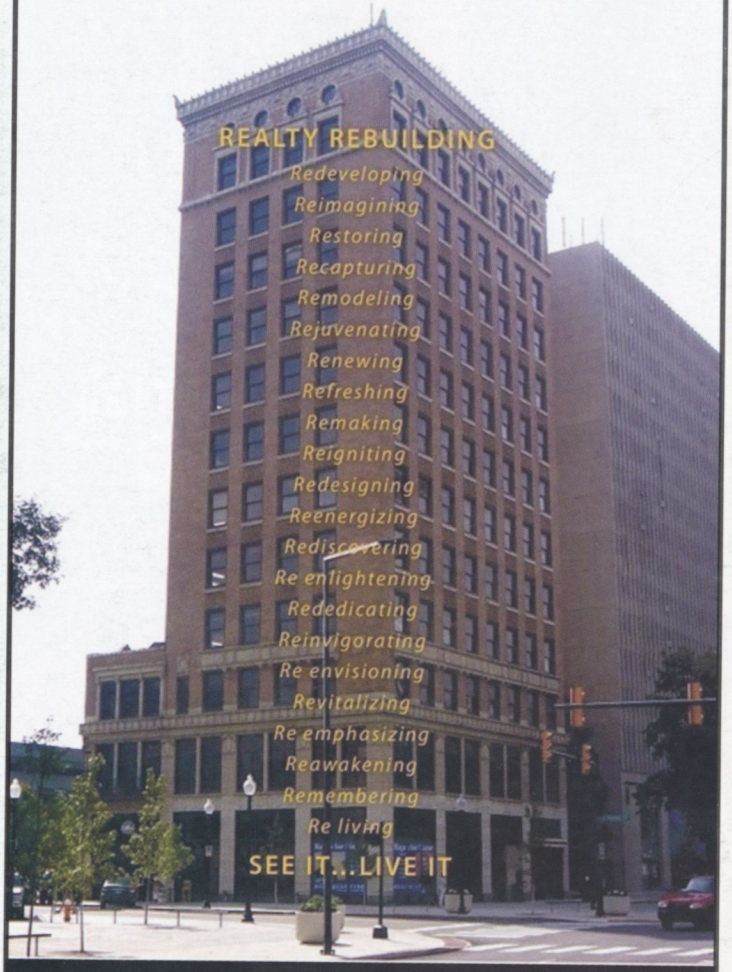

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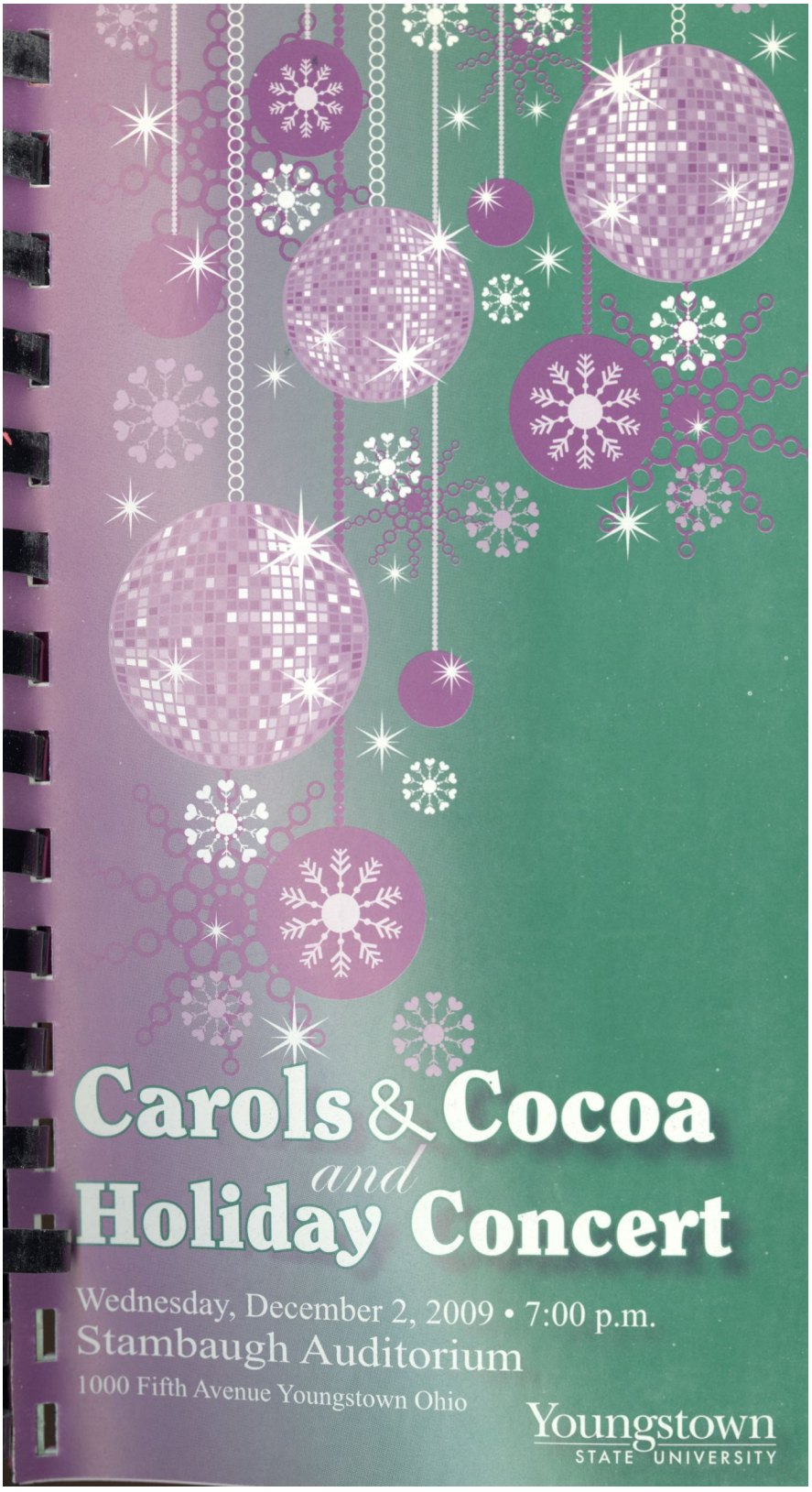
Carols & Cocoa
and
Holiday Concert
Wednesday, December 2, 2009 • 7:00 p.m.
Stambaugh Auditorium
1000 Fifth Avenue Youngstown Ohio
Youngstown
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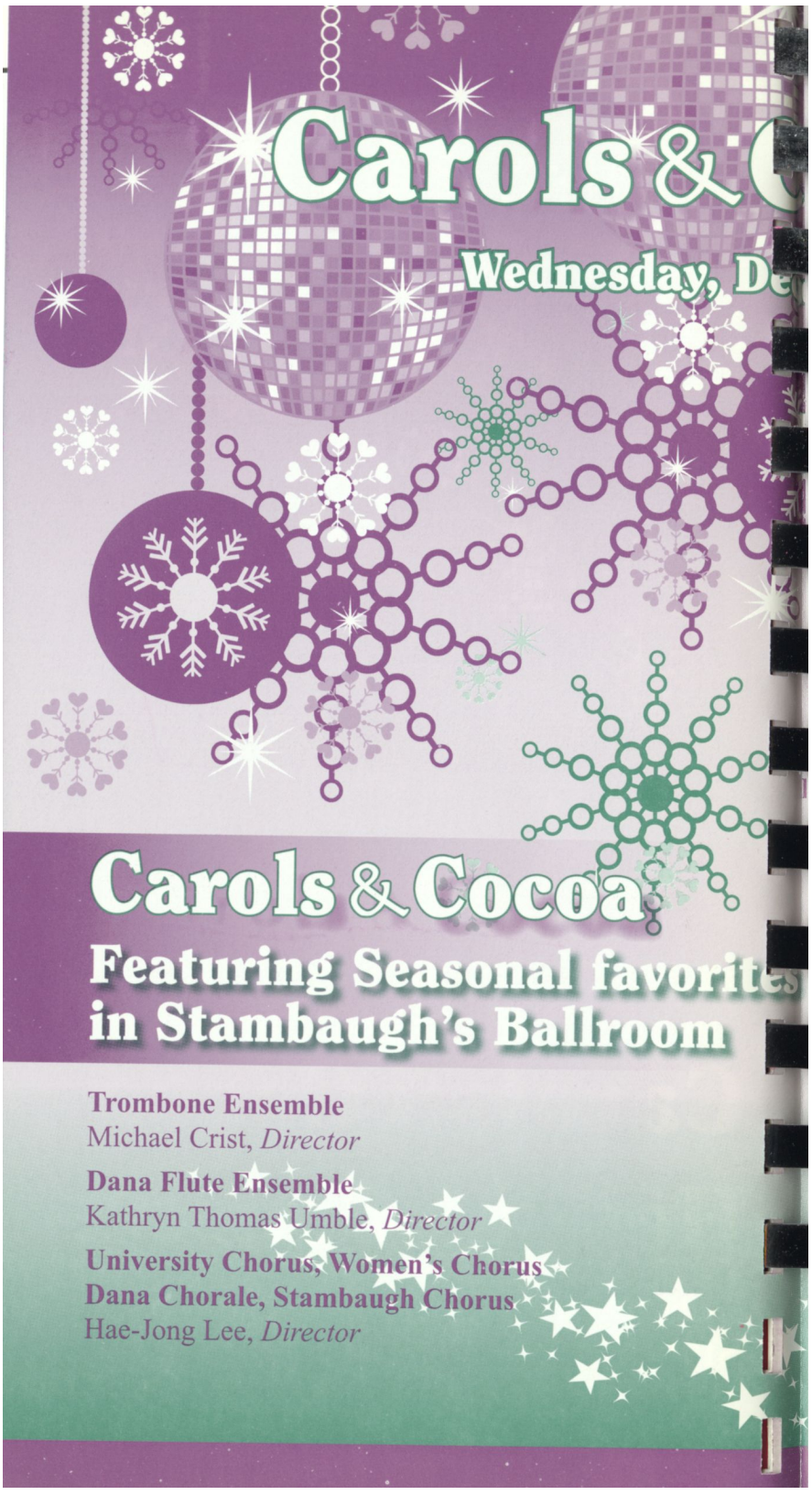
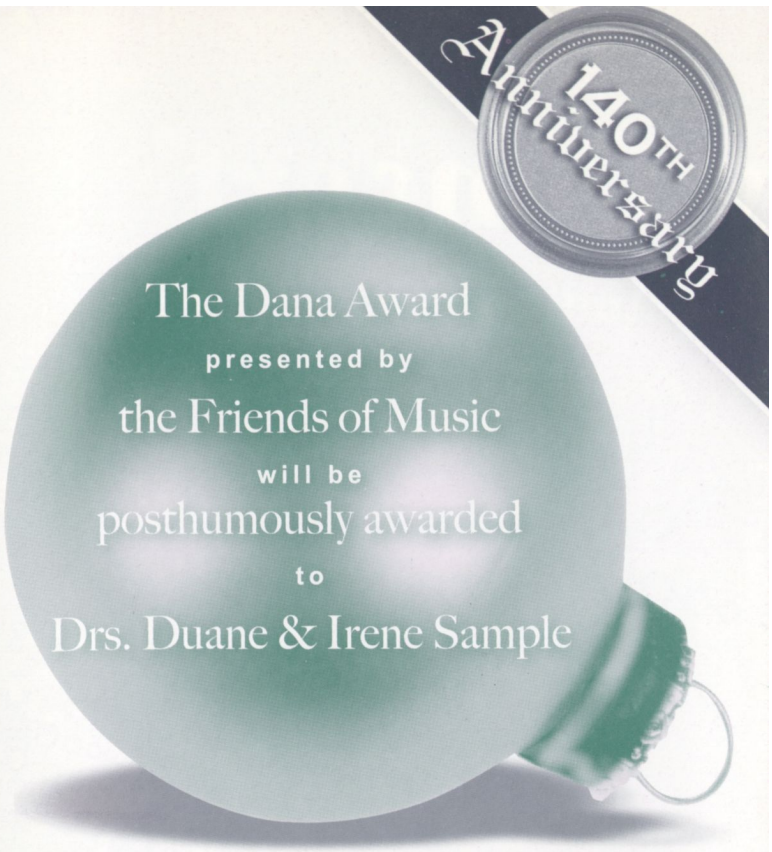

Carols &
Wednesday, De
Carols & Cocoa
Featuring Seasonal favorite
in Stambaugh's Ballroom
Trombone Ensemble
Michael Crist, Director
Dana Flute Ensemble
Kathryn Thomas Umble, Director
University Chorus, Women's Chorus
Dana Chorale, Stambaugh Chorus
Hae-Jong Lee, Director



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THE COLLEGE OF
FINE & PERFORMING ARTS

Dana Concert Series
presents

Carols and Cocoa
7:00p.m.

Dana Holiday Concert
8:00 p.m.

Wednesday, December 2, 2009
Stambaugh Auditorium

2009-2010 SEASON
YOUNGSTOWN STATE UNIVERSITY

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Presents

Dana Holiday Concert

Part I. CAROLS AND COCOA

7:00 pm, Ballroom

Featuring

Trombone Ensemble
Michael Crist, Director
Dana Flute Ensemble
Kathryn Thomas Umble, Director
University Chorus, Women's Chorus
Dana Chorale, Stambaugh Chorus
Hae-Jong Lee, Director

Part II. HOLIDAY CONCERT

8:00 pm, Concert Hall

"MESSIAH" by G. F. HANDEL
"THREE HOLIDAY SONGS" from
"HOME ALONE"
by John Williams
Performed by Dana Festival Chorus
Hae-Jong Lee, Director
& Dana Symphony Orchestra
John Wilcox, Director
Hae-Jong Lee, Conductor
Misook Yun & Allan Mosher, Soloists
&
Many more carols

Guest Artists and Ensembles:
Canfield High School Chamber Ensemble
Kelly Scurich, Director
Stambaugh Chorus
Hae-Jong Lee, Director
YSU Jazz Ensemble
Kent Engelhardt, Director
Dana Symphony Orchestra
John Wilcox, Director
Dana Guitar Quartet
Francois Fowler, Director

Wednesday - December 2, 2009
7:00 PM
Stambaugh Auditorium

CAROLS AND COCOA PROGRAM

7:00 PM ~ Ballroom

***Canzona*, Op. 8** — Biagio Marini (1597-1665)
(Trombone Ensemble)

Go Tell It on the Mountain — Arr. Paul Sjolund
(University Chorus)

Joshua Green, baritone; Mazhorell Johnson, mezzo soprano

I Heard the Bells on Christmas Day — John Baptise Calkin (1827-1905) arr. by Robert Elkjer
(Trombone Ensemble)

It's the Most Wonderful Time of the Year — Pola & Wyle, Arr. Hawley Ades
(Stambaugh Chorus)

Ave Maria — Franz Biebl (1906-2001)
(Trombone Ensemble)

Coventry Carol — English Carol
(Flute Ensemble) — Arr. A. Rice-Young

Carol of the Bells — Ukrainian Carol
(Flute Ensemble) — Arr. J. Christensen

O Little Town of Bethlehem — Lewis H. Redner (1831-1908)
(Trombone Ensemble)

Go Where I Send Thee! Arr. P. Caldwell & S. Ivory
(Women's Chorus & Stambaugh Chorus Women)

Let It Snow Jule Styne (1905-1994)
(Trombone Ensemble)

We Wish You a Merry Christmas Traditional, Arr. Arthur Warrell
(Dana Chorale)

Audience Sing Along

Hark! The Herald Angels Sing F. Mendelssohn (1809-1847)
(audience stand) Arr. David Willcocks

Carol Singing with audience & Trombone Quartet

Hark! The herald angels sing "Glory to the newborn King;
Peace on earth and mercy mild, God and sinners reconciled!"
Joyful, all ye nations rise, join the triumph of the skies,
With th'angelic host proclaim, "Christ is born in Bethlehem!"
Hark! The herald angels sing, "Glory to the newborn King."

Christ, by highest heav'n adored, Christ, the everlasting Lord,
Late in time behold him come offspring of a virgin's womb:
Veiled in flesh the God-head see, hail th'incarnate Deity!
Pleased as man with man to dwell, Jesus, our Emmanuel.
Hark! The herald angels sing, "Glory to the newborn King."

DANA HOLIDAY CONCERT PROGRAM

8:00 PM ~ Concert Hall

Concerto for Two Trumpets: Allegro — Antonio Vivaldi (1678-1741)

David Gruver and John Jeresa, trumpets and Kathy Miller, organ
William and Paula Powell, sponsor

All on a Christmas Morning — Alfred Burt

Have a Jolly, Jolly, Jolly, Jolly Christmas — Stephen Lawrence

Canfield High School Chamber Ensemble
Kelly Scurich, director
Larry Harris, sponsor

Santa Clause Is Coming to Town — J. Fred Coots & Haven Gillespie
Arr. Kent Engelhardt

YSU Jazz Ensemble
Kent J. Engelhardt, director
Barbara H. Tinkham, sponsor

O Little Town of Bethlehem — Brooks/Redner
arr. Francois Fowler

The First Noel — Traditional
arr. Francois Fowler

Guitar Quartet
Adam Brown
Benjamin Dague
Margaret Jones
Robert Thorndike
Mary Alice Schaff, sponsor

Messiah G. F. Handel (1685-1759)

1.	**Sinfony**	Overture
2.	**And the glory of the Lord**—Isaiah 40:5	Chorus
3.	**Thus saith the Lord**—Haggai 2: 6-7; Malachi 3:1	Accompagnato-Bass
4.	**And He shall purify**—Malachi 3: 3	Chorus
5.	**For behold, darkness shall cover the earth**— Isaiah 60:2-3	Accompagnato-Bass
6.	**For unto us a Child is born**—Isaiah 9:9	Chorus
7.	**There were shepherds abiding in the field**—Luke 2:8	Recitative-Soprano
8.	**And lo, the angel of the Lord came upon them**—Luke 2:9	Accompagnato-Soprano
9.	**And the angel said unto them**—Luke 2:10-11	Recitative-Soprano
10.	**And suddenly there was with the angel**—Luke 2:13	Accompagnato-Soprano
11.	**Glory to God**—Luke 2:14	Chorus
12.	**Rejoice greatly, O daughter of Zion**—Zechariah 9:9-10	Air-Soprano
13.	**Hallelujah**—Revelation 19:6; 11:15; 19:16	Chorus

Dana Symphonic Choir & Stambaugh Chorus
Dana Symphony Orchestra
Canfield High School Chamber Ensemble (no. 13 only)
Misook Yun, soprano
Allan Mosher, baritone
Hae-Jong Lee, conductor
Mary B. Smith, sponsor

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Three Holiday Songs from ***Home Alone*** John Williams (b. 1932)

1. ***Somewhere in My Memory***
2. ***Star of Bethlehem***

Dana Chorale and Dana Symphonic Orchestra
Richard Zacharias, sponsor

3. ***Merry Christmas, Merry Christmas***

Dana Symphonic Choir, Stambaugh Chorus,
Canfield High School Chamber Ensemble, Dana Symphony Orchestra
Hae-Jong Lee, conductor
John M. MacIntosh, Jr., sponsor

Program Notes on Handel's *Messiah*
Dr. Randy Goldberg

George Frideric Handel (1685-1759) is often numbered among the greatest composers of the Baroque era. Whereas the music of his contemporaries Johann Sebastian Bach, Georg Philipp Telemann, and Antonio Vivaldi was neglected in the later eighteenth century, Handel's compositions were never absent from the concert stage, making him the most continuously -performed composer in the classical canon. The posthumous success of Handel's works is a testament to his ability to write exquisite music that appeals to the connoisseur as well as the casual enthusiast. Handel's oratorio *Messiah*, in particular, is performed throughout the United States during the Christmas season. Many choral societies present the musical setting of Old Testament prophesies in sing-along formats, while groups such as Boston's Handel and Haydn Society offer sophisticated renderings, employing the latest research on historical performance practice. Regardless of the location, *Messiah* is as integral to the American holiday season as *Frosty the Snowman* and *The Grinch Who Stole Christmas*.

First heard in Dublin, Ireland, during the Easter season of 1742, *Messiah* has long been a benefit to box-office managers as well as charitable institutions. The first performances raised money for two Dublin hospitals and several local jails, and *Messiah*'s earning potential carried over to its London premiere, which benefitted the Foundling Hospital. Handel later donated a score and performance parts to this institution so that they could use *Messiah* for their annual fund-raiser with little expense. The eighteenth-century music historian and chronicler Charles Burney recalled the continued charitable and musical success of *Messiah*: "It has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production of [England] or any country."

Like other Handelian oratorios, *Messiah* contains a synthesis of two musical traditions. The recitatives and arias are modeled on Italian and French opera styles, while the frequent choruses are drawn from the practices of Protestant worship music. The selection of movements offered tonight gives a sample of the diverse styles found in the entire work. Handel based the opening "Sinfony" on the French overture. These operatic intro ductions were originally composed to accompany King Louis XIV's entrance into the opera house at his palace in Versailles. Although the French overture had lost its regal function by the 1740s, Handel's use of this type of piece in *Messiah* announced to the audience that a dramatic work was about to begin. Operas were prohibited in Dublin during the Easter season, but the edifying sacred topics of oratorios allowed Handel to give his audience the theatrical music they craved.

Handel's movements for solo voices also incorporate stock operatic forms and gestures that enhance the meaning of the text. In the bass *accompagnato*, "Thus saith the Lord," the text, "I will shake the heavens and the earth," is punctuated with forceful rhythms in the strings and a "shaking" melisma in the solo voice. Likewise, shimmering and pulsating violins highlight the appearance of angels in the soprano's two *accompagnati*. The aria, "Rejoice greatly, O daughter of Zion," follows the *da capo* form common to eighteenth-century Italian opera. Assuming that his audience preferred more singing and less instrumental music, Handel cut away some of the expected instrumental ritornellos in the structure, placing more emphasis on the expressive vocal lines.

Messiah is most famous for its stirring choruses, and five are being showcased in tonight's concert. Unlike Johann Sebastian Bach, Handel's career path did not lead to long tenures as a church musician, but he did compose numerous works for German churches while working in Halle and Hamburg. Handel's ability to adapt German sacred music styles to his English choruses is more than apparent in *Messiah*. The fugal passages and melismatic choral parts in "And the glory of the Lord" and "And he shall purify" remind one of Bach's cantatas. Like the arias in *Messiah*, Handel limits the number and length of instrumental passages, further emphasizing the voices and the important texts that deliver the work's message.

The "Hallelujah" chorus, heard last in tonight's mini-*Messiah*, stands among the most recognizable melodies in the world. Although it may appear from the chorus's text and music to be the perfect conclusion, "Hallelujah" is actually the final movement of the second of three parts in the *Messiah*. Performances of the complete oratorio will end with the chorus, "Worthy is the Lamb that was Slain" (not performed tonight), whose text is more suitable for Easter. Nevertheless, "Hallelujah," with its celebratory character and triumphant timpani and trumpets, will serve as a rousing finale to tonight's performance.

DANA TROMBONE ENSEMBLE
Dr. Michael Crist, Director
Brian Harris & John Olsson, Conductors
Mariah Bailey
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Sam Blakeslee
Natalie Cates
Elyse Gessler,
Joseph Gibson
Sara Gulgas
Brian Harris
Samantha Hogan
Mathew Leggett
Greg Moose
Alicia Sarra
Derek Scott
Alex Snyder
Morgan Wynn

DANA FLUTE ENSEMBLE
Dr. Kathryn Thomas Umble, Director
Alyson Collins
Kimberly Gonos
Michelle Gonos
Lindsey Holmes
Heidi Keener
Shanna Kelly
Sarah Kramer
Shannon McBride
Michelle Murray
Rebecca Porter
Julianna Sabo
Evelyn Silvis
Kristine Spatara

YSU JAZZ ENSEMBLE
Dr. Kent Engelhardt, Director
Frederick "Dasher" Moose, trumpet
Tim "Dancer" Stimach, alto saxophone
Joe "Prancer" Scheller, tenor saxophone
Sam "Vixen" Blakeslee, trombone
Jeremy "Comet" Bouteiller, baritone saxophone
Clay "Cupid" Colley, piano
David "Donner" Traugh, bass
Dustin "Blitzen" May, drums

DANA GUITAR QUARTET 1
Adam Brown
Benjamin Dague
Margaret Jones
Robert Thorndike

STAMBAUGH CHORUS
Hae-Jong Lee, Director
Linda Rein, Assistant Conductor
Dong-Hyun Song, Assistant Conductor
Joo-Hwa Lee, Accompanist

Soprano
Naomi Beardsley
Julia Catchpole
Carole Conatser
Mary Costello
Elizabeth Crowll
Victoria Fiutswski
Pam Garver
Judy Gidney
Denise Glinatsis Bayer
Maxina Gohlke
Susan Holbrook
Eileen Kosta
Christine Legow
Rosemary K. Minghetti
Mag Mitchell
Barbara Modic
Stephanie Olesko
Linda Rein
Peg Roberts
Mary Anne Stefanick
Laurie Taylor

Alto
Leigh Altier
Maria Baglieri
Barbara Balash
Pat Brown
Ethel Cantwell
Jennifer Centric
Lucille Copeland
Alice Cosgrove
Joan Cosgrove
Katie Guerrero
Janet Kendrick
Alice Lynd
Kellie Mather
Rose Myers
Billie P. Neuman
Audrey Noble
Mary Jean Schuler
Ruth A. Stevenson

Tenor
Vlad Constantinescu
Gregory Fesko
Margaret Franklin
John Huffman
Tim Kubli
Staughton Lynd
Frank Lynn

Bass
Tom Algeo
Jason Bower
John E. Beardsley
Walter Labozan
Lloyd Miller
Donald Peterson
Morris Pulliam
Dave Smith
Jerry Stephens

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Kelly Scurich, Director

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Yun Han
Christopher Blaney
Lauren Boucherle
Gabrielle Brant
Kendyl Carlisle
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DANA CHORALE
Dr. Hae-Jong Lee, Director
Kathy Miller & Karen Lyn Fisher, Accompanists
***Section leaders / +Guest singers**

SOPRANO		ALTO	
Leann M. Phillips	Girard, OH	Erin Hill	Calcutta, OH
*Katherine Gaggini	East Brady, PA	+Shawna Jones	Beloit, OH
Alecia Hetrick	Boardman, OH	Laura McIntyre	Pittsburgh, PA
Molly Scherer	Wampum, PA	*Natalie Modarelli	Austintown, OH
Sara Williams	Beaver, PA	Elizabeth Walker	Natrona Hts, PA
Kayla Wilson	Austintown, OH	+Natalie Cates	Youngstown, OH
+Lynn Sabeth	Andover, OH		
+Carrie Minenok	Austintown, OH		

TENOR		BASS	
+David Amos	Mentor, OH	Brook Benedict	Ashtabula, OH
+Sean Baran	Austintown, OH	Trevor Coleman	Boardman, OH
Philip Clark	Poland, OH	David Gruver	Austintown, OH
*Bill Klein	Austintown, OH	*Neil Meloro	Jefferson, OH
Matt Miles	Boardman, OH	Craig Ziobert	Austintown, OH
+Raymond Morgan	Niles, OH		

WOMEN'S CHORUS

Dr. Hae-Jong Lee, Director
Karen Lyn Fisher, Accompanist
Lynn Sabeh, Graduate Assistant

Soprano I

Victoria Lubonovich	Hubbard, OH
Abigail Margraff	Marengo, OH
Allyson Pollice	Boardman, OH
Faith Moore	Youngstown, OH
Chelsea Wolfe	Bristol, OH

Soprano II

Marianne Hissam	East Liverpool, OH
Michelle Gonos	Apollo, PA
Tara Horvath	Struthers, OH
Lindsey Fisher	New Castle, PA

Alto

Julia Buttermore	Columbus, OH
Alyssa Mraz	Austintown, OH
Natalie Cates	Youngstown, OH
Becky Kersnick	Moon Twp, PA

UNIVERSITY CHORUS

Dr. Hae-Jong Lee, Director
Karen Lyn Fisher & Kathy Miller, Accompanists
Lynn Sabeth, Graduate Assistant

Soprano

Mary Castello	Boardman, OH
Lauren Corcoran	Moon Twp, PA
Amanda Dripps	Ellwood, PA
Marianne Hissam	East Liverpool, OH
Tara Horvath	Struthers, OH
Shawna Jones	Beloit, OH
S. Taylor Keener	Pittsburgh, PA
Alyssa Leith	Girard, OH
Kaleigh Locketti	Austintown, OH
Victoria Lubonovich	Hubbard, OH
Bethany Lukes	Fombell, PA
Abigail Margraff	Marengo, OH
Faith Moore	Youngstown, OH
Amy Motika	Hubbard, OH
Allyson Pollice	Boardman, OH
Abby Smith	Austintown, OH
Kelly Sullivan	Youngstown, OH
Chelsea Tritschley	Pittsburgh, PA
Chelsea Wolfe	Bristol, OH

Alto

Karen Anthony	Youngstown, OH
Amber Arquilla	Youngstown, OH
Kimberlee Delco	Campbell, OH
Anne Duffy	Youngstown OH
Krista Ferry	Leetonia, OH
Lindsey Fisher	New Castle, PA
Carrie Fiol	Lake Milton, OH
Michelle Gonos	Apollo, PA
Mazhorell Johnson	Boardman, OH
Shanna Kelly	Butler, PA
Becky Kersnick	Moon Twp, PA
Arianna Manigault	Youngstown OH
Sierra McCorvey	Warren, OH
Alyssa Mraz	Austintown, OH
Kimberly Myers	Brookfield, OH
Melissa Rosendary	Youngstown, OH
Stephanie Ruozzo	New Castle, PA
Amanda Scelsi	Greenville, PA
Joanna Wetzl	McDonald, OH
Jan'e Oliver	Liberty, OH

Cont.

Tenor

David Amos	Mentor, OH
Sean Baran	Austintown, OH
Adam Brown	Greenville, PA
Eugene Carper, Jr.	Youngstown, OH
Cory Davis	Pittsburgh, PA
Justine Jones	Moundsville, WV
Nathan Kelley	Youngstown, OH
James Knezetic	Salem, OH
Christian Mikusevich	Warren, OH
Matt Miles	Boardman, OH
Raymond Morgan	Niles, OH
Nelson Reep	Bristolville, OH

Bass

Justin Blair	Warren, OH
Matt Boser	Warren, OH
Christopher Durica	Allison Park, PA
Joshua Green	Youngstown, OH
Chauncey Harris	Warren, OH
Kevin Kelley	Hubbard, OH
Andy Kunkel	McDonald, OH
Ian McCann	Farrell, PA
Patrick McLaughlin	Salem, OH
Denny Monroe	Girard, OH
Ernesto Pantoja	Ashtabula, OH
Keith Peterson	Moon Twp, PA
Shawn Rae	Struthers, OH
Kevin Stargell Jr.	Warren, OH
Nicholas Tiberi	Uniontown, PA
Kenneth Wilder	Youngstown, OH
Daniel Williamson	Sharon, PA

DANA SYMPHONY ORCHESTRA
John Wilcox, Conductor
Mariana Szalaj & Jamie Carney, Graduate Assistants
Key: # - Graduate Student, + - Guest Artist

Flute/Piccolo (rotating)
Julianna Sabo, Mentor, Principal
Heidi Keener, Bristolville
Evy Silvis, Sarver, PA
Alyson Collins, Cranberry Twp, PA
Kimberly Gonos, Apollo, PA

Oboe
Sarah Barker, Howland
Kimberly Myers, Masury

Bassoon
Deidra Nuss, Cortland

Clarinet (rotating)
Patrick Fulton, Cranberry Twp, PA
Gianna Colella, Sharpsville, PA

Bass Clarinet
David Amos, Mentor

Horn
Deborah McDowell, Olean, NY
David Makara, Canfield
Bill Richter, Canfield
Kaitlin Billock, Poland
Adam Boyd, Pittsburgh, PA
Chelsey Downing, Seneca Valley, PA

Trumpet
David Gardner, Willard, Principal
Jeffrey Penney, Poland
John Jerasa, New Castle, PA

Tenor Trombone
Joseph Gibson, Masury, Principal
Alex Snyder, West Chester

Bass Trombone
Sara Gulgas, Canfield

Tuba
Eric Jernigan, Boardman
Justin Laufman, Canfield

Timpani
Dan Danch, New Wilmington, PA

Percussion
Kevin Rabold, Pittsburgh, PA, Principal
Robert Young, Austintown

Violin
Chelsea Caggiano, Youngstown
Karen Considine, Boardman
Joe Garwig, Boardman
Justin Jones, Moundsville, WV
Alvin Lu, Boardman
Katie O'Neill, Boardman +
Sandi Quotson, Smithfield
Steve Rafidi, Boardman
Vidhya Sabapathy, Cincinnati
Mariana Szalaj, Boardman #
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The Dana Award was created to honor individuals who have been influential in the furtherance of The Friends of Music Association and the Dana School of Music and Youngstown State University. This honor has been bestowed since 1990-01 with the inception of the Dana Showcase Concert. The list is growing and an integral part of the more recent history of the Dana School. Past recipients are listed below:

Aurora Ragaini Martin
Mary B. Smith
Wilhelmene Greene
125th Anniversary of the
Dana School of Music
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George Loser
Esotto Pellegrini
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Clarence R. Smith, Jr.
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Wade and Rosemary Raridon
Kay Soman
Ellen Satre
Helen Stambaugh
Joseph Edwards

ACKNOWLEDGEMENTS

*Special Thanks to **Rosetta Stone Café and Wine Bar** for providing coffee and cocoa. Many thanks to all persons for baking and sharing their personal favorites.*

We would like to express our thanks to the community choral groups for joining us with their outstanding talents: Canfield High School Chamber Ensemble & Stambaugh Chorus.

Our sincere thanks to all performers of the Dana School of Music who made this event possible. Congratulations on your successful music making!

One more thanks to the Performing Arts Series staff who helped tremendously to make this event successful behind the scenes: Michele Lepore Hagan., Lori Factor and Anna Ruscitti.

Dana School of Music Upcoming Events

Spring Choral Concert

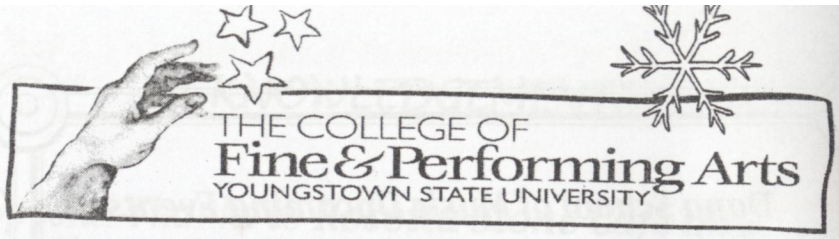
Peiyang Chorus of Tianjin University (China)
Friday - March 19, 2010
St. Columba Cathedral
8PM

THE MIKADO (opera)

Book by W. S. Gilbert
Music by Arthur Sullivan
Bliss Hall - Ford Theater
April 9-11, 16-18, 2010

"Carmina Burana"

Composed by Carl Orff
Celebrating the 140th Anniversary of the Dana School of Music
Featuring: Dana Choral Ensembles, Stambaugh Chorus and YSU Wind Ensemble
Wednesday - April 28, 2010
Stambaugh Auditorium
8PM



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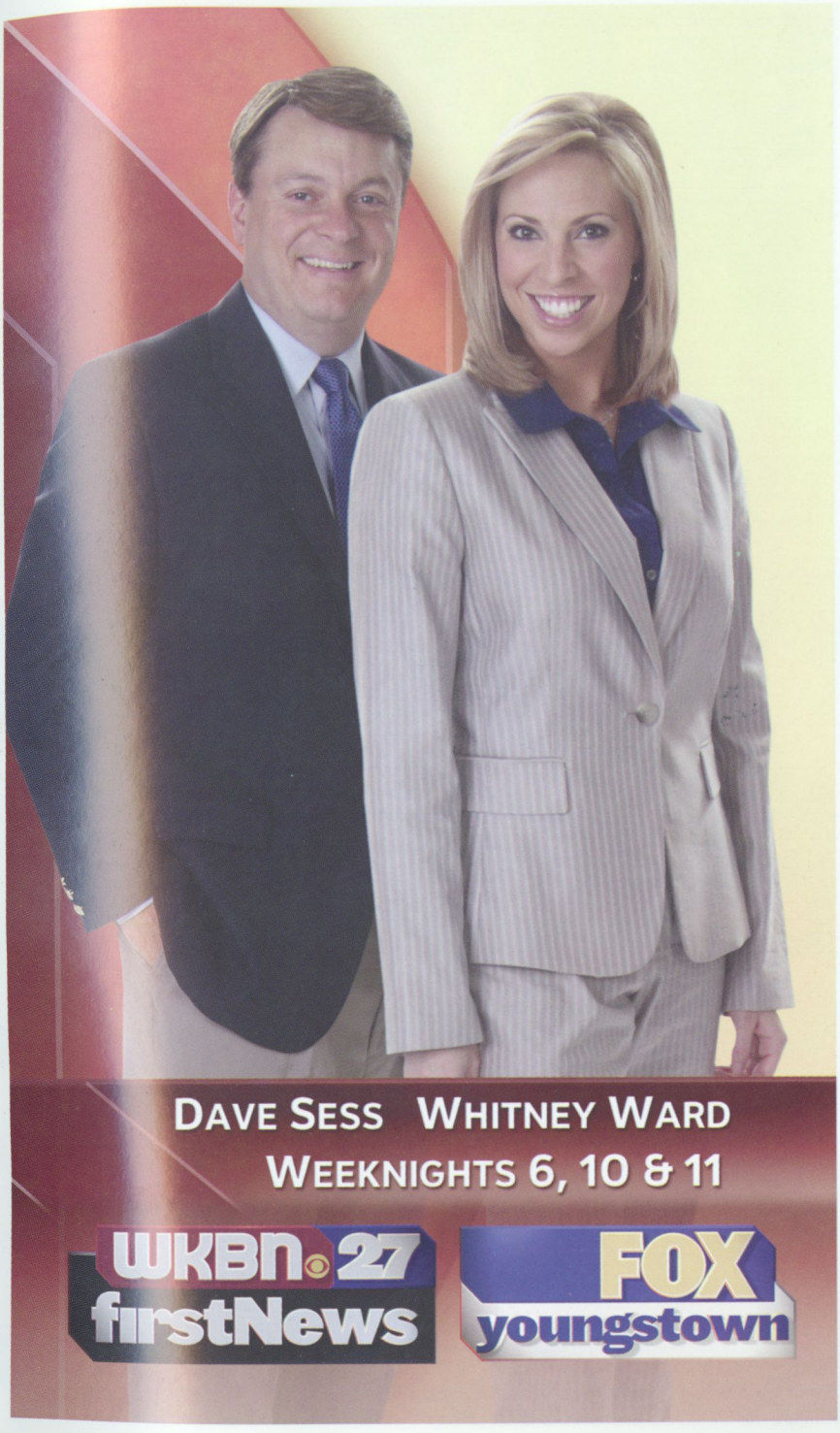
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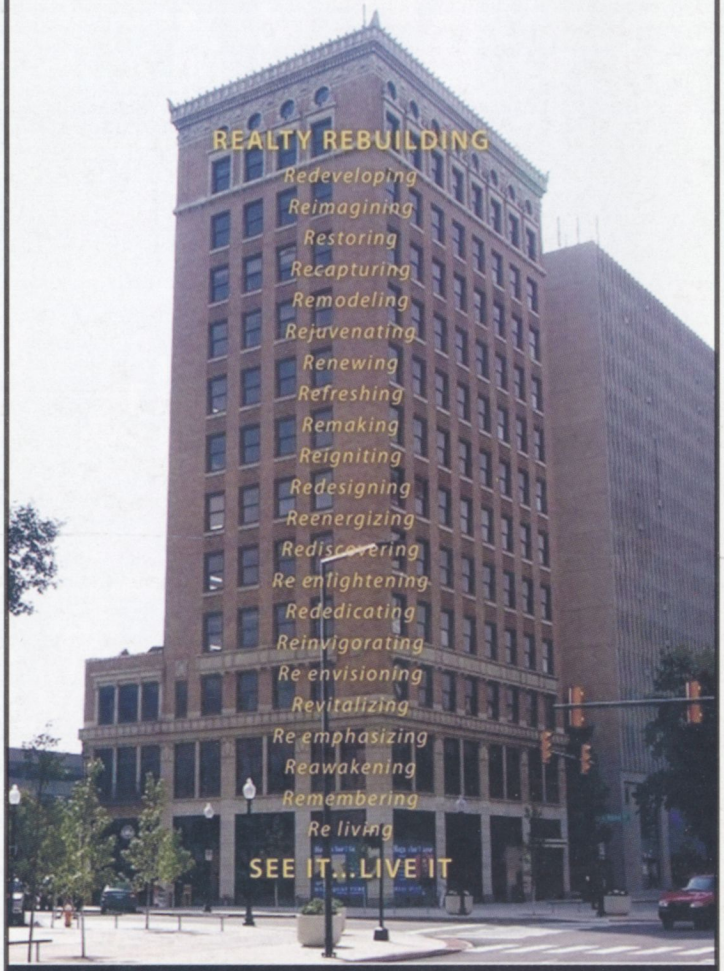

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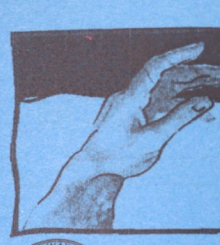

Dana Concert Series

THE COLLEGE OF
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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

William F. Long

Senior Trombone Recital

This senior recital is presented in partial fulfillment of a B.M. in Music Education

Bliss Recital Hall
Wednesday, December 2, 2009
5:30 p.m.

Program

Andante et Allegro	J. Edward Barat (1882-1963)
Romance	Carl Maria Von Weber (1786-1826)
Grand Concerto	Friedebald Grafe Arr. by P. X. Laube

Dana School of Music

Presents

CAROLS & COCOA

and

HOLIDAY CONCERT

Wednesday, December 2, 2009

Carols & Cocoa - 7:00 pm

Holiday Concert - 8:00 pm

Stambaugh Auditorium

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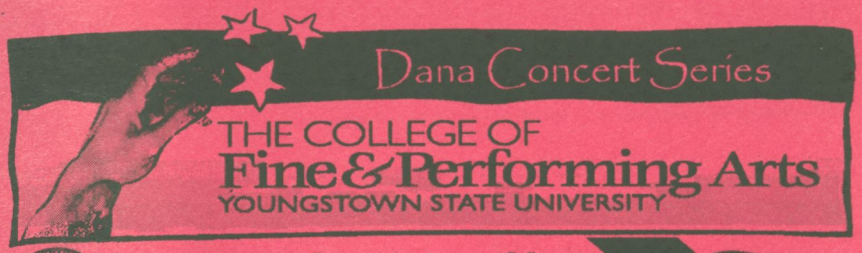

THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

Julianna Sabo

Junior Flute Recital

Accompanied by:
Mrs. Diane Yazvac

This Junior Recital is presented in partial fulfillment of the B.M. in Instrumental Performance

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Bliss Recital Hall
Friday, December 4, 2009
6:00 p.m.

Program

Piece en forme de habanera	Maurice Ravel (1875-1937)
Sonata in A Minor for Solo Flute H.562	C.P.E. Bach (1714-1788)
Le Merle Noir	Olivier Messiaen (1908-1992)
Sonatine	Pierre Sancan (1916-2008)

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THE DANA SCHOOL OF MUSIC
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Presents

Kimberly Gonos

Senior Flute Recital

Accompanied by
Diane Yazvac, piano
Michelle Gonos, Flute

This senior recital is presented in partial fulfillment of a B.M. in Music Education

Bliss Recital Hall
Friday, December 4, 2009
7:30 p.m.

Program

Andante et Scherzo	Louis Ganne (1862 – 1923)
Les Folies d'Espagne	Marin Marais (1656 – 1728)
"maya"	Ian Clarke (b. 1964)
Flute Forest Schizo Cuckoo Alpine Frolic By the Hearth in the Hut Above the Treeline	Gary Schocker (b. 1959)
Fantasie Brillante on Themes from Bizet's Carmen	François Borne (1840 –1920)

Program Notes:

Andante et Scherzo **Louis Ganne**

Louis Ganne was a French composer and conductor. He was born in Paris on April 5, 1862 and died in the same city on July 14, 1923. He studied at the Paris Conservatoire, where he worked with Dubois and Franck, and won first prize in harmony and organ. His debut work as a composer was a ballet-divertissement, *Les sources du nil*, premiered in 1882 at the Folies Bergére. One of his most important ballets is the *Phryne*, and he also composed several operettas. Ganne often served as the conductor for the orchestra at the Opera and the director at the Monte Carlo Casino. During his life-time he composed over 200 works including salon pieces, solos, and dance tunes such as *Valse des blondes* and *La tzigane*. Ganne's was well known for his composition of patriotic marches.

Louis Ganne's *Andante et Scherzo* was an examination piece for the Paris Conservatoire. Many of the composers who wrote these examination pieces were accomplished composers such as Taffanel and Gaubert. The form of the *Andante et scherzo*, begins with a slow beautiful section full of dynamic expression in its melodic lines. The second portion of the piece is a technically demanding virtuosic showpiece.

Les Folies d'Espagne **Marin Marais**

Marin Marais was born on May 31, 1656 and died August 15, 1728 in Paris. Marais was a French composer and viol player. He studied composition with Jean Baptist Lully and often served as the conductor for Lully's operas. He also studied bass viol with Monsieur Sante-Colombe. In 1676 Marais was hired as a musician to the royal court of Versailles. Due to his success as a court musician, in 1697 he was promoted to the position of "ordinaire de la chamber du roy pour la viole." He held this title until 1725.

Through out his lifetime Marais composed a number of operas and published five books of pieces for viols. He raised nineteen children, some who pursued careers in music and became influential figures in French music.

Marais' piece *Les Folies d'Espangne* is a composition for solo instrument. The format of this piece is a theme followed by twenty seven variations. These variations can be adapted to fit the performer's particular needs or musical influence. This piece was originally written for viol, but has been played by various instruments including flute.

'maya' **Ian Clarke**

Ian Clarke is one of the leading composers and performers in the flute world today. Born on February 4, 1964 in Kent, UK, his compositions have been played around the world and are an exciting part of the flute repertoire. Clarke has performed as a soloist for the British Flute Society and the International Flute Conventions. His international debut on flute occurred at the National Flute Association (NFA) National Convention in Dallas, Texas in 2001. He has also performed at the Hungarian National Flute Event and the NFA convention in San Diego (2005).

Ian Clarke has given master classes at the Royal Academy of Music, Guildhall School of Music and Drama, Royal Scottish Academy, Royal Northern, and Trinity College of Music. In 2005 Clarke released his CD "*Within*" which has received critical acclaim.

Clarke's piece *'maya'* is based on "*Passage*," a work he wrote in collaboration with Hicks and Painter in 1986. The title translates to the word "illusion" which is depicted through the melody line. It is a dreamy and accessible piece using some extended techniques on the flute. The melody is transferred back and forth between the performers along with the double tonguing accompaniment passages to create the so called "illusion".

Flute Forest for Solo Flute **Gary Schocker**

Schizo Cuckoo
Alpine Frolic
By the Hearth in the Hut
Above the Treeline

Gary Schocker is an accomplished and versatile flutist, pianist, and composer. As a flutist, Shocker has performed with some of the world's greatest orchestras including the New York Philharmonic and the Philadelphia Orchestra. He has also appeared in recitals around the United States as well as in Australia, New Zealand, Columbia, Panama, Taiwan, Germany, France, and Canada. He often appears in concert and has recorded with guitarist Jason Vieux. Gary also teaches students from his studio in New York City as well as in master classes around the world.

As well as writing pieces for flute, Gary Shocker has composed a variety of sonatas and chamber music for a wide range of instruments in the orchestra. He has also composed/written several musicals for children and adults such as *Far From the Madding Crowd* and *The Awakening*. Shocker has written for the International Clarinet Association annual composition competition and won twice. Sir James Galway, renowned flutist in the flute world, premiered his three movement concerto *Green Places* at the Adai Festival in Ireland. Galway has also performed Schocker's *Musique Française* on his United States tour in 2002.

Flute Forest is a four movement work for solo flute. The movements are titled: I. Schizo Cuckoo, II Alpine Frolic, III By the Hearth in the Hut, IV Above the Treeline. Each movement is meant to depict a different scene from within a forest. The first movement is depicting the birds in the tree tops twittering about followed by a more smooth and connected melody in the second movement. The third movement is slow and flowing, depicting a warm fire on a cold day, followed by the fourth movement which is a short flight above the trees depicted by quick moving lines and scales.

Fantasie Brillante on Themes from Bizet's Carmen
François Borne

François Borne (1840-1920) was the principal flute player for the Grand Theater of Bordeaux, a classical composer, and the flute professor at Toulouse Conservatory at the end of the nineteenth century. He also worked on flute design and was recognized as a contributor to the development of the modern flute's split E mechanism.

Fantasie Brillante was written in 1900 and was orchestrated in 1990 by arranger Raymond Meylan. Borne composed a number of works for flute, this piece is among those commonly performed. The *Fantasie* displays the full range of the instrument, displaying Borne's ability to write pieces which showcase the musical and technical challenges.

The *Fantasie Brillante* uses a variety of themes from the opera. The piece opens with Carmen's first entrance in the opera with the "fate" theme. The Cigarette Girls' song from Act I is the second theme from the opera used followed by the infamous Habañera theme which is followed by two variations. This leads into the Gypsy dance to then transition into the triumphant Toreador Song for the closing of the piece.

Thank You

I could not have done this recital today without the help, encouragement, and love of many people. To my family, I would not be here today without you. Thank you for your constant love and support throughout the years. Enduring numerous car rides to lessons, rehearsals, and concerts have got me where I am today and I am eternally grateful.

To Michelle, thank you for not only being a sister but my best friend. Thank you for being there through the good times and bad. I am so lucky that I get to share this experience with you and thank you for sharing your musical talent today.

Thank you to my friends here at YSU, the flute studio, high school, and IUP. Thank you for being there for me. Through my time here I've learned there's always someone to listen and be there for you. I will greatly miss all of you and wish you all the best of luck on your endeavors during your remainder of your time here.

I would also not be here today without the guidance and knowledge of my teachers. Thank you to Jennifer Dell, Dr. Therese Wacker, Daniel Parasky, and of course Dr. Kathryn Umble. Your constant support, encouragement, and tough love over the years has guided me to the player and person I am today and am truly grateful for everything you all have done over the years.

Thank you to Diane Yazvac for accompanying me for the past three years. The time and effort you have put into this recital has not gone unnoticed and is greatly appreciated. I would not have been able to do this without you.

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140th Anniversary

Presents

Shanna Kelly

Senior Flute Recital

Accompanied by
Diane Yazvac, piano

This senior recital is presented in partial fulfillment of a B.M. in Music Education

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Bliss Recital Hall
Saturday, December 5, 2009
4:00 p.m.

Program

Six Preludes for Piccolo — David Loeb (b. 1939)

I. Ti (China)
V. Suling (Bali)
IV. Shinobue (Japan)

Suite for Flute and Piano, Op. 34 — Charles-Marie Widor (1844 – 1937)

I. Moderato
II. Scherzo
III. Romance
IV. Final

~~ INTERMISSION ~~

Duo for Flute and Piano — Aaron Copland (1900 – 1990)

I. Flowing
II. Poetic, somewhat mournful
III. Lively, with bounce

Program Notes:

Six Preludes for Piccolo **David Loeb**

David Loeb is a contemporary American composer. He received his Bachlor degree from Mannes College of Music in New York, where he now teaches composition. He also serves as a composition professor at the Curtis Institute of Music in Philadelphia. His composition teachers include individuals such as Witold Lutoslawski and Aaron Copland. While Loeb mainly composes for early-music and Asian instruments, he also writes for conventional instruments. Regardless of the instrumentation, he often strives to maintain his characteristic Asian compositional sound. Each of Loeb's *Six Preludes* is meant to capture the essence of a different Asian instrument through the piccolo. According to Loeb, the Ti from China is "a small transverse instrument used in China for dramatic music and for art music of light character." The Suling from Bali is "a large vertical end-blown instrument which is found frequently in most ensembles that would not overpower its delicate soft tone." Finally, the Shinobue from Japan "can be either softly delicate or piercingly brilliant, and does both in Japanese folk music and theatrical genres."

Suite for Flute and Piano, Op. 34 **Charles-Marie Widor**

Charles-Marie Widor, a prominent French organist and composer, remained one of France's most influential musicians throughout his lifetime. In his youth, Widor was mostly known as an organist, and up until 1870, his compositions mainly consisted of works for organ. Widor assumed the role of principal organ professor at the Paris Conservatoire in 1890. Among his most famous students are organist Marcel Dupre and composers Darius Milhaud and Arthur Honegger. In 1921, Widor helped to found the American Conservatory at Fontainebleau. *Suite opus 34 for Flute and Piano* was Widor's only composition specifically for flute. It was written in honor of French flutist, Paul Taffanel (1844 – 1908). The suite opens with a relaxed and lyrical first movement. The second movement, Scherzo, combines technical passages with the same lyricism of the first movement. The Romance exists as the warm, lyrical heart of the piece. The final movement, Vivace, breaks up the lyricism with rhythmic surprises and fiery runs.

Duo for Flute and Piano **Aaron Copland**

Aaron Copland is one of the most successful twentieth century American composers to date. He studied composition and conducting at the American Conservatory in Fontainebleau, France. After his return to America, the composer became known for a very "American" style due to both his folk influences and melodic and harmonic simplicity. To this day, his works are played and admired in various aspects of society, including the Olympic Games and popular commercials. *Duo for Flute and Piano* was one of Aaron Copland's final works. The piece was commissioned in memory of the great William Kincaid, the principal flutist of the Philadelphia Orchestra from 1921 to 1960. Copland once described this composition as, "a work of comparatively simply harmonic and melodic outline, direct in expression and meant to be grateful for the performer." The piece takes the listener through a wide variety of moods and emotions. The first movement, marked "Flowing" begins with solo flute, but quickly becomes more upbeat and playful with the entrance of the piano. Copland believed that the second movement, "Poetic, somewhat mournful" created "a rather sad and wistful mood." This mood is interrupted with the "lively, bright and snappy" start of the third movement.

Shanna Kelly is a senior music education major from Butler, Pennsylvania. She is attending Youngstown State University on the Leslie H. Cochran Scholarship. In her four years at YSU, she has played the flute and piccolo with numerous ensembles, including the Symphonic Wind Ensemble, Dana Symphony Orchestra, Dana Flute Ensemble, Concert Band, Marching Pride, and a woodwind quintet. In addition, she has played the clarinet in the Symphonic Band, sung in the University Chorus, conducted the Dana Flute Ensemble, and held a position as Drum Major of the Marching Pride in both the 2008 and 2009 seasons.

Shanna has also been involved outside of the Dana School of Music. She served three years with the Student Government Association. Shanna served as the Chair of Student Life from 2006-2007 and was elected by the student body to serve as Executive Vice President from 2007-2008. In addition, she has been a member of the Executive Committee of the Academic Senate and currently serves as a Presidential Mentor to President David Sweet. Shanna is a member of Delta Zeta sorority, Alpha Lambda Delta honors society, and the Ohio Collegiate Music Educators' Association. She has had the opportunity to work with several high school marching bands, and has taught private flute lessons out of Howland High School.

Shanna plans to student teach during the Spring 2010 semester and graduate in May. She hopes to teach instrumental music and eventually pursue a master's degree in conducting.

Diane Yazvac has been a part-time faculty member of Youngstown State University since 1999 teaching introductory theory classes, keyboard musicianship classes, piano pedagogy, accompanying classes and piano major and minor level lessons. Known for her keyboard skills, Diane has accompanied countless student and faculty recitals along with many area instrumentalists and vocalists. She is a well-respected area piano teacher and church organist. Diane resides in Boardman, OH with her husband and their three beautiful daughters.

I could not have gotten to where I am today without the love and support of my teachers, friends, and family. I would like to extend a special "**Thank You**" to . . .

Diane Yazvac for all of the hours of rehearsal through the years. Thank you for always putting a smile on your face and playing beautifully.

Dr. Umble for guiding me through my college years. Thank you for everything from dealing with my busy schedule to keeping us safe in New York City. I cannot thank you enough for all that you have done.

The teachers that originally made me love music: Miss Schultz, Mrs. Bailey, Mr. Kroner, Mr. Yaracs, Mrs. Groves, and Katie Schott. Thank you for guiding me to where I am today. I would not be in music if it were not for all of you.

The flute studio for always being there for me to lean on. Thank you for always being supportive. I will always treasure the memories I have had with you, from New York City to flute parties. Best of luck with everything in the future. I know you will all be great!

Dr. Gage, Dr. Ausmann, Dr. Root, and Dr. Cooper. Thank you for always making room in your schedule to help me out. Words cannot express how much I appreciate all of the talks and extra help I have received from you.

Matt. Thank you for being at all of my concerts, recitals, and football games. Thank you for listening to my recital music a countless number of times and giving me great advice.

My friends. I could not have made it through these past four years without you. You have kept me sane and grounded through everything. Thank you for being my family away from home. I know you will all go on to do great things in the future.

My parents. Thank you for coming to support me in everything from football games, to wind ensemble concerts, to Student Government functions. You have truly gotten me to where I am now.

This recital is performed in memory of Megan Marie Peth (July 14, 1987 – November 13, 2006).

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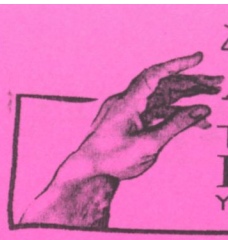

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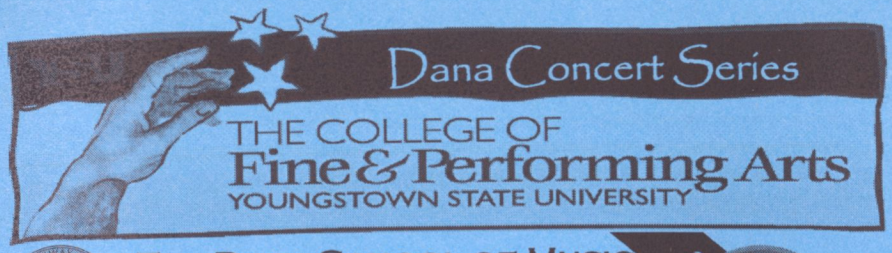

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Presents

Ben Dague

Senior Guitar Recital

This recital is presented in partial fulfillment of the Bachelors of Music Degree in Music Education

Bliss Recital Hall
Tuesday, December 8, 2009
8:00 p.m.

Program

Violin Sonata No. II in A minor BWV 1003 — J.S. Bach (1685-1750)
- I. Grave
- II. Fugue
- III. Andante
- IV. Allegro

Twelve Spanish Dances, Op. 37 — Enrique Granados (1867-1916)
- Spanish Dance No. 1 Andaluza
- Spanish Dance No. 3 Zarabanda

Variations on the Folia of Spain — Mauro Giuliani (1781-1829)

~~ *Intermission* ~~

Una Limosna por el Amor de Dios — Augustin Barrrios Mangore (1885-1944)

Concierto de Aranjuez — Joaquin Rodrigo (1901-1999)
- I. Adagio

Jerome Rezanka, piano

Sonatina — Jorge Morel (1931-present)
- I. Allegretto
- II. Andante
- III. Allegro

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-January 20 Wed. **Music at Noon: Dana Guitar Ensembles**
12:15pm, Butler Institute of American Art.

-March 25 Thurs. **Dana Guitar Ensembles in Concert**,
8pm, Bliss Recital Hall.

-April 8 Thurs. **Dana Guitar Studio Recital**, 8pm, Bliss Recital Hall.

-April 13 Tue. **Guest Recital: Gabriel Bianco, guitar**
Winner of 2008 Guitar Foundation of America International Guitar Competition, 8pm, Bliss Recital Hall.

-April 13 Tue. **Guest Masterclass: Gabriel Bianco, guitar**
Winner of 2008 Guitar Foundation of America International Guitar Competition, 10am- 2pm, Room 2222.

For additional information, please visit our website:
www.danaguitarassociation.org

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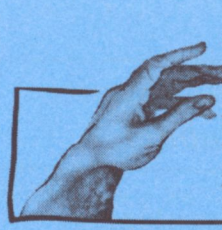

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