



**The Dana Concert Series
Presents**

Mason Taylor

Accompanied by Jerry Rezanka

Senior Bassoon Recital

**Bliss Hall room 2036
January 4, 2019 | 7:00 pm**

**This Recital is in fulfillment of a
bachelor's degree for Music Education**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
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& Communication

PROGRAM

Allegro Spiritoso	J.B. Senaille (1687-1730)
My Grandfather's Clock	W.H. Foote
Concertino Op. 12	Ferdinand David (1810-1873)
Sonata in F minor	G.P. Telemann (1681- 1767)

PROGRAM NOTES

Allegro Spiritoso	J.B. Senaille (1687-1730)
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Senaille was a French violinist and composer. He was hailed and considered one of the finest violinists of his time. He also published many books on violin and Sonatas for Violin and Basso Continuo. Allegro Spiritoso is a fun little piece that begins with a small introduction between the piano and the bassoon. This leads into the main section of the piece where the main theme is played. This theme returns a second time.

My Grandfather's Clock	W.H. Foote
-------------------------------	------------

The full name of this piece is "My Grandfather's Clock- Song with Humorous Variations." This piece starts with a boastful bassoon cadenza serving as an introduction to the main theme. After the theme, the variations begin in the style of altering rhythmic values and octave displacements. The third variation takes up the saddening tone of the actual rhyme with the use of a minor key. Then the entire work is neatly tied up with a fast-paced finale. Below is the original rhyme;

My grandfather's clock was too tall for the shelf
So it stood ninety years on the floor
It was taller by half than the old man himself
But it weighed not a pennyweight more
It was bought on the morn on the day that he was born
It was always his treasure and pride
But it stopped, short, never to go again
When the old man died

Concertino Op. 12

Ferdinand David (1810-1873)

David was born in Hamburg. He studied and played violin for a time in a theater in Berlin and continued his career as a concert master and a professor of violin. This piece entitled "Concertino," translates to "little concerto". It begins with a slower section playing with the ideas of syncopation between the bassoon and the piano accompaniment. It continues into a fast section with moments of flexibility in the tempo. Ending the piece is the final presto section leading the bassoon to a high Bb.

Sonata in F minor

G.P. Telemann (1681- 1767)

Telemann was a Baroque composer. He lived and worked in the area that is known as present day Germany. Most of his personal life revolved around hardships. However, this did not hamper his musical creativity and ability. This Sonata follows a classic form for the time period (slow, fast, slow, fast). In the first section of the piece you can hear added ornamentations; a common practice of the time period. No stylistic markings were written, leaving musical interpretation to the performer. More ornamentation can be heard in the second slow section and into a wonderful 6/8 section that bounces all the way to the final sounding F of this recital.

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**The Dana Concert Series
Presents**

Music At Noon

Dana Horn Choir

Sean Yancer, Director

**Wednesday, January 16, 2019
Butler Institute of American Art | 12:15 p.m.**

YOUNGSTOWN STATE UNIVERSITY



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& Communication*

PROGRAM

Canon
W.A. Mozart (1756-1791)
Transcribed by Wm. Gower

Amazing Grace
Virginia Harmony (1831)
Arr. by Don A. Abernathy

Six Pieces From the Water Music-Allegro
G.F. Handel (1685-1759)
Transcribed by Leigh Martinet

Nessun Dorma
Giacomo Puccini (1858-1924)
Arr. by Florian Janezic

Rondeau
Jean-Joseph Mouret (1682-1738)
Arr. A. I. Christopherson

A John Williams Adventure
Scott E. Dodson

Dana Horn Choir

Noah Cline, Brendan Gage, Cheyenne Halderman, Devin Lewis, Max
McMullen, Sarah Schwenke

YOUNGSTOWN STATE UNIVERSITY

THE DONALD P. **Pipino**
PERFORMING ARTS SERIES

2018-19 SEASON

HARLEM QUARTET

January 17, 2019, 7:30 PM

Ford Family Recital Hall • DeYor Performing Arts Center
Co-sponsored by WYSU



Harlem Quartet is a New York-based string quartet that advances diversity in classical music with varied repertoire including works by minority composers. Since its public debut at Carnegie Hall in 2006, it has appeared throughout the U.S. as well as in Belgium, Brazil, Canada, Ethiopia, France, Panama, South Africa, Venezuela, and the U.K. The quartet has performed on chamber series across the country; engaged in numerous educational residencies and masterclasses; and collaborated with such artists as violinist Itzhak Perlman, cellist Carter Brey, clarinetist Paquito D'Rivera, saxophonist and composer Tim Garland, and jazz artists Chick Corea, Gary Burton, and John Patitucci. www.harlemquartet.com

UPCOMING EVENTS



KATE REID
April 5, 2019
7:30 pm



INTO THE WOODS
April 12, 2019
7:30 pm
April 14, 2019
2:00 pm



DAVID KRAKAUER
and
ANCESTRAL GROOVE
April 27, 2019
8:00 pm

Contact DeYor Performing Arts Center for information and
Season/Individual tickets: (330) 744-0264 or deyorpac.org



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**The Dana Concert Series
Presents**

Music at Noon

Faculty Chamber Music Recital

Dana Piano Trio

Joseph Kromholz, violin

Kivie Cahn-Lipman, cello

Cicilia Yudha, piano

Wednesday, February 20, 2019

Butler Institute of American Art | 12:15 pm

YOUNGSTOWN STATE UNIVERSITY



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YSU AND CLIFFE COLLEGE PRESENT A

New York City Bus Trip

featuring a performance by the

Dana Piano Trio at Carnegie Hall

Thursday, March 21 to Saturday, March 23, 2019

Thursday, March 21, 2019

- 8:00 am: Leave by Motor Coach from YSU; One stop for lunch (on own)
4:30 pm: Arrive at New York Park Central Hotel/Midtown Manhattan
Evening: **FREE TIME** to explore on your own (see a Broadway show, shop, dine, etc.)

Friday, March 22, 2019

- 7:30 am: Leave from hotel via Motor Coach – Grab & Go breakfast at hotel (included)
9:00 am: Steinway & Sons Piano Factory Tour (Please see tour details and restrictions below**)
11:30 am: Tour concludes; depart to Trattoria L'Incontro for lunch
1:30 pm: Return to hotel **FREE TIME**
7:00 pm: Walk to Carnegie Hall (across the street from hotel)
8:00 pm: Dana Piano Trio Concert
9:30 pm: Reception (immediately following concert in Carnegie Hall; walk back to hotel)

Saturday, March 23, 2019

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911 Memorial – 1-hour stop before heading home
One stop for lunch on way home (on own)
6:30 pm: Arrive at YSU

TRIP COSTS*

- 4 Persons/Two Double Beds – \$425 per person
- 3 Persons/Two Double Beds – \$460 per person
- 2 Persons/Two Double Beds or One King – \$550 per person (must specify Double or King Bed)
- 1 Person/One King – \$850 per person

PRICES INCLUDE*

Round Trip Motor Coach; Hotel/Taxes/Fees; Grab & Go Breakfast (Friday & Saturday); Tour of Steinway Piano Factory; Friday Lunch; Dana Piano Trio Concert; Reception

PAYMENT DEADLINE

February 22, 2019
(no refunds after this date)

For more information contact
mcann@ysu.edu or
330-941-3629

To register online, visit
www.ysu.edu/NYCTrip

** **STEINWAY FACTORY TOUR:** During the factory tour, you'll witness the entire process of creating a STEINWAY, starting with the raw wood (maple, walnut, pear, spruce), to the various veneers (mahogany, rosewood, pommele), to the final tuning, and end with viewing a display of multiple STEINWAYS in an acoustically sensitive setting. The Steinway Factory Tour is a visit to a working factory, and because work is being done constantly and everywhere, there are conditions and restrictions for tour participants, so please note that:

* The factory is large and the tour covers a significant area. You must be able to stand and walk for one and a half to two hours. The tour includes 3-4 flights of stairs.

* Tour minimum age is 16 years old, unless accompanied by an adult. Signed waiver required.

* There is neither seating nor rest areas available, and there are no restrooms available on the shop floor.

* Open shoes, sandals, flip flops, etc. are not permitted on the tour.

* Canes, walkers and wheelchairs are not permitted on the tour.

* Individuals with pacemakers or similar devices will not be allowed on the tour. (Factory equipment may interfere with the device.)

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* If visitor parking is full, there is a public parking garage, open 24/7. The garage entrance is located on Steinway Street off the corner of 20th Avenue (between 20th Avenue and 19th Avenue). Applicable fees apply.

* Photography is not permitted.



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PROGRAM

Piano Trio No. 2 in E minor, Op. 67

Dmitri Shostakovich
(1906-1975)

Andante
Allegro con brio
Largo
Allegretto

Founded in 2017, the Dana Piano Trio is quickly emerging as one of the most exciting and engaging chamber groups today. Founded by three professors at Youngstown State University's Dana School of Music, the trio performs and teaches across the United States, with concerts this season including a Carnegie Hall debut in March 2019.

The Dana Piano Trio's members —violinist Joseph Kromholz, cellist Kivie Cahn-Lipman, and pianist Cicilia Yudha — each have active performing careers as soloists and chamber musicians. They hold degrees from many of the world's most prestigious conservatories, including the Juilliard School, New England Conservatory, Cleveland Institute of Music, and Oberlin Conservatory.

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**The Dana Concert Series
Presents**

Music At Noon

**Misook Yun, Soprano
Cicilia Yudha, Piano**

**Wednesday, January 23, 2019
12:15 p.m. | Butler Institute of American Art**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Early Works

Isang Yun
(1917-1995)

고풍의상 (Korean Traditional Attire)

달무리 (Misty Moon)

그네 (Swing)

편지 (Letter)

나그네 (Wanderer)

Three Love Songs

Richard Strauss
(1864-1949)

Zueignung op. 10 no. 1

Morgen op. 27, no. 4

Cäcilie op. 27, no. 2

Content to Be Behind Me

Ben Moore
b. 1906

BIOGRAPHIES

Praised as a singer of “exquisite clarity” and “virtuosity,” lyric soprano **Misook Yun** has performed in Italy, Austria, Hungary, South Korea, and the United States. An accomplished operatic performer, Ms. Yun has appeared in the roles of Mimi, Cio Cio San, Nedda, Tosca, Santuzza, Micaela, Adina High Priestess in Aida, and Violetta. As a concert soloist, Yun’s major performances include Chants d’Auvergne, Elijah, Faure’s Requiem, Bachianas Brasileiras No. 5, Schubert Mass in G, Mozart’s Requiem, Bach’s Magnificat, Haydn’s The Creation, Four Last Songs (R. Strauss), Mahler’s Symphony No. 2, Carmina Burana, Beethoven’s 9th Symphony, and Messiah. She performed with companies including the Youngstown Symphony Orchestra, Tucson Symphony Orchestra, Louisiana Philharmonic Orchestra, Fort Collins Symphony Orchestra, Warren Philharmonic Orchestra, Cleveland Philharmonic Orchestra, Opera Fort Collins, Rogue Opera, Opera Western Reserve, Bayshore Lyric Opera, Valley Lyric Opera, Opera Circle, Eugene Opera, and Youngstown Opera Guild.

Yun won the audience choice award at the Classical Singer Convention in May 2010 in New York City. She was the Northwest Regional finalist of the Metropolitan Opera National Council Audition and won first prize in the Paul and Lillian Petri Scholarship Competition, which enabled her to study in Austria and Italy. She was a semi-finalist in the Vera Scammon International Vocal Competition, and received the audience choice award at the Classical Singer Convention in May 2010 in New York City.

In 2004, she was one of twelve National Association of Teachers of Singing interns chosen from throughout North America. Recently she participated in OperaWorks Artist Teacher Training program. Ms. Yun has been invited to be part of the faculty at the Summer Music Study in Hungary program in Szeged. Dr. Yun is a professor at the Dana School of Music, Youngstown State University.

A versatile solo pianist and avid chamber musician, **Cicilia Yudha** has given performances in the United States, Austria, Cambodia, Canada, France, Germany, and Indonesia. She is a frequent soloist with the Duke University Symphony Orchestra under the baton of Maestro Harry Davidson. She has given master classes and presentations across the United States and Southeast Asia. Navona Records released her debut CD Selected Piano Works by Robert Casadesus and Henri Dutilleux in 2016.

As a creative artist, she has enjoyed collaborations with musicologist Ewelina Boczkowska, tap dancer Claudia Rahardjanoto, and Polish Folk Dance specialists Christine Cobb and Staś Kmiec. She has presented lecture recitals at TEDx Talks, the Ohio Music Teachers Association Conferences, the College Music Society (CMS) National Conferences, and CMS Regional Conferences. She regularly presents Preview Concert Lectures for the Cleveland Orchestra at Severance Hall.

Passionate about music education and community service, Yudha is a Nationally Certified Teacher of Music (NCTM) and a recipient of the Steinway Top Teacher Award. She earned a Doctorate in piano performance at the University of North Carolina Greensboro. She also holds degrees from New England Conservatory and the Cleveland Institute of Music. She joined the Dana School of Music Faculty at Youngstown State University in 2012, where she serves as Associate Professor of Piano.

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**The Dana Concert Series
Presents**

Guest Artists

MÁRIA TEMESI, soprano
MICHAEL BARON, piano

Friday, January 25, 2019 | 7:30 p.m.
St. John's Episcopal Church

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
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PROGRAM

Pietà, signore!

Alessandro Stradella
(1639-1682)

Frauenliebe und Leben (Chamisso), Op. 42

Robert Schumann
(1810-1856)

Seit ich ihn gesehen, glaub ich blind zu sein
Er, der Herrlichste von allen
Ich kann's nicht fassen, nict glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest mich verwundert an
An meinem Herzen, an meiner Brust
Nun hast du mir der ersten Schmerz getan

INTERMISSION

Messiah, HWV 56

I Know, that My Redeemer Liveth

George Frideric Handel
(1685-1759)

Rinaldo, HWV 7

Lascia, ch'io pianga (Alminera)

Handel

Serse, HWV 40

Ombra mai fù (Serse)

Handel

Le Nozze di Figaro, K. 492

Sull'aria ... Che soave zeffiretto (Susanna, Contessa) (1756-1791)

Wolfgang Amadeus Mozart

Duet with Misook Yun, soprano

Hungarian Rhapsody No. 3 (Solo Piano)

Franz Liszt
(1811-1886)

Tosca

Vissi d'arte (Tosca)

Giacomo Puccini
(1858-1924)

Funérailles (Solo Piano)

Liszt

La Forza del Destino
Pace, pace mio Dio (Leonora)

Giuseppe Verdi
(1813-1901)

Tannhäuser
Dich teure Halle (Elisabeth)

Richard Wagner
(1813-1883)

Mária Temesi is an official ambassador and vocal consultant for The Hungarian State Opera as well as Professor and Head of the Vocal Music Department at Szeged University's Faculty of Music. She is a Franz Liszt awardee and chairperson of the board for the HAZÁM, HAZÁM, TE MINDENEM Artistic and Educational Foundation. She is listed in the "Hungarian and International Who is Who", Berlin "Opernlexikon", the Munich "Grosses Sängerlexikon", the London "Who is Who in Music", and is listed as one of the best known Hungarian opera singers in the Hungarian encyclopaedia. She received the Cross of the Order of Merit in 2016 from the President of the Republic of Hungary.

In her home town of Szeged, Temesi graduated as a vocal and piano teacher. Then in the title role of Bellini's *Norma* she performed her final exam at the Hungarian State Opera's Erkel Theater where she received an honours degree in opera at the Franz Liszt Academy of Music, Budapest. She won two international vocal competitions in 1981 in Rio de Janeiro, at the SBRAC Singing Competition and in 1985 in Philadelphia at The Luciano Pavarotti Vocal Competition. She sang numerous leading roles at the Hungarian State Opera and internationally and performs as a guest artist and clinician throughout the world.

She has performed regularly as part of the Magyar Radio program "A hét muzsikusa." Her operatic career spans 35 years, and she will perform in her jubilee year on The Hungarian Cultural Day at the Szeged National Theater and at the Bartók Radio Jubilee Song and Aria evening this year. Hungary's foremost record label HUNGAROTON released in 2004 her solo album of Wagner's *Heroines* where she sang arias accompanied by the Magyar Radio Symphony Orchestra with Jurii Simonov conducting.

Temesi is the founder and artistic director of The József Simándy International Singing Competition which is Hungary's largest heritage singing competition. She has discovered countless talented young singers and has become their vocal teacher and mentor. Her students include young singing stars of the Hungarian and international stage (Káta, Rálik, Bobanj, Kiss, Bakonyi, Molnár, Kálnay, Baracskai). Masterclasses held: Szilvásvárad (Music Festival), Győr (Richter), Szeged (Vántus) and Budapest (Bartók, Weiner) Conservatorium high schools and the Szeged Summer Artistic Academy.

Michael Baron performs over 40 concerts each year, including annual tours of Europe and engagements throughout the United States, Asia, and South America. Equally at home as a recitalist, a soloist with orchestra, and a chamber musician, Baron commands a diverse repertoire, ranging from Baroque compositions to world premieres of contemporary pieces. His virtuosity and musicianship regularly garner the highest critical acclaim. *Il Tempo* (Rome) praised his "spellbinding recital. Baron kept the audience enthralled with a combination of touching poetry and superhuman virtuosity." Baron received his doctorate in Piano Performance studying with the legendary American pianist Earl Wild. He also

worked extensively in Italy with the renowned pianist Orazio Frugoni.

Dr. Baron serves as the Myra and Van Williams Distinguished Professor of Music and Head of Keyboard Studies at the Bower School of Music at Florida Gulf Coast University in Ft. Myers, Florida. He is also Honorary Professor of Music at Yantai University and Hubei University in the People's Republic of China. A distinguished educator, Baron has presented master classes and workshops at schools, festivals, and universities throughout the world. He regularly serves as a jurist on regional, national, and international piano competitions. Recent performances have taken him to Italy, Hungary, Switzerland, Belgium, Germany, China, South Korea, Serbia, Peru, and Taiwan, as well as U.S. performances.

An acclaimed master teacher, Dr. Baron's students regularly win competitions throughout the United States and abroad. Baron is the director of several summer music festivals in Europe and is an official International Steinway Artist.

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**The Dana Concert Series
Presents**

Music at Noon

**Youngstown State University
Tuba Euphonium Ensemble**

**February 6, 2019
Butler Institute of American Art
12:15 p.m.**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

- Power John Stevens (b. 1951)
- Arpeggione Sonata, mvt. I Franz Schubert (1797-1828)
arr. Juan Rodriguez
- Loch Lomond Traditional
arr. Mike Forbes
- Brazil Ari Barroso (1903-1964)
arr. Hans Weichselbaumer
- Cosmic Voyage Mike Forbes (b. 1973)
- Brass Tacks Lennie Niehaus (b. 1929)

Youngstown State University Tuba Euphonium Ensemble:
Rust Belt Brass

Euphonium: Ryan Dutton, Juan Rodriguez

Tuba: Bruce Deal, Lauren Zetts

YSU AND CLIFFE COLLEGE PRESENT A

New York City Bus Trip

featuring a performance by the

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TRIP COSTS*

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February 22, 2019

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**The Dana Concert Series
Presents**

Music by James Levine

Lyrics by Stephen Sondheim

Directed by Matthew Macdonald

Friday & Saturday

Music at Noon

Flute Studio Recital

**Kathryn Thomas Umble
Professor of Flute**

**Wednesday, February 13, 2019 | 12:15 pm
Butler Institute of American Art**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

"Hamburger" Sonata in G Major, Wq. 133, H. 564

Carl Phillip Emanuel Bach
(1714-1788)

Olivia Benna, flute
Diane Yazvac, piano

Hypnosis

Ian Clarke (b. 1964)

Mckenzie Cooper, flute
Diane Yazvac, piano

Maya

Ian Clarke

Kayla Gilmore, flute
Alexa Drecnik, flute
Diane Yazvac, piano

Mountain Songs for Flute Choir

Jennifer Higdon (b. 1962)

Introduction
Lazy Laid-Back Afternoon by the Pond
Mountain Spirituals
Lament for Dead Child
Mountain Air

Flute Ensemble Members:

Morgan Frederick, flute, piccolo
Alexa Drecnik, flute
Megan Ochs, flute
Larissa Gaborick, flute
Kayla Gilmore, alto flute
Lauren Syersak, bass flute

Kathryn Thomas Umble, director

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

Ford Theater

Call the University Theatre
Box Office at 330-941-3105 or
go to www.ysu.tix.com.
Parking is available for a nominal
fee in the M30 Wick Avenue
parking deck. YSU student
tickets are free with ID.

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**The Department of Theatre & Dance
Presents**

Cabaret Unrequited

**Friday, February 15, 2019 at 7:00pm
Eleanor Beecher Flad
Pavilion at the DeYor PAC**

YOUNGSTOWN STATE UNIVERSITY



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& Communication

PROGRAM

Seasons of Love

Rent, 1994
Jonathon Larson

Company

I. Denial Ain't a River...

I'm Not at All in Love

Pajama Game, 1954
Richard Adler & Jerry Ross

Lexi Denney

An Unusual Way

Nine, 1982
Maury Yeston

Rosie Bresson

People Will Say We're in Love

Oklahoma!, 1943
Richard Rodgers

AnnMarie Lowerre and Max Stoddard

Be Alright (2018)

Dean Lewis

Daniel Navabi

Marry the Man Today

Guys and Dolls, 1950
Frank Loesser

Maria Cicco and Halla Henry

Love Song (2019)

Jeffrey C. Williams

Jeffrey C. Williams

Pretty Funny

Dog Fight, 2012
Pasek and Paul

Aislinn Lowry

I Know Things Now

Into the Woods, 1986
Stephen Sondheim

Halla Henry

II. Crazy Kinda Love

You Can't Get a Man with a Gun

Annie Get Your Gun, 1946
Irving Berlin

Savannah Bell

Grow for Me

Little Shop of Horrors, 1982

Alan Menken

Dakota McGrew

Screw Loose

Cry-Baby, 1990

David Javerbaum & Adam Schlesinger

Aislinn Lowry

What Is It About Her?

Wild Party, 2000

Andrew Lippa

Ben Mowrer

An Old-Fashioned Love Story

Wild Party

Makenzie Moorman

I'd Order Love

First Date, 2012

Alan Zachary & Michael Weiner

Nathan Wagner

Losing My Mind

Follies, 1971

Stephen Sondheim

AnnMarie Lowerre

Take Me or Leave Me

Rent

Lexi Denney and Aislinn Lowry

Kiss the Girl

The Little Mermaid, 1989

Alan Menken

Daniel Navabi and Company

—Intermission—

III. Love Unrequited

Still Hurting

The Last Five Years, 2004

Jason Robert Brown

Rosie Bresson

On My Own

Les Misérables, 1985

Claude-Michel Schönberg

Lexi Cerny

You Don't Need to Love Me

If/Then, 2013

Tom Kitt

Adam Dominick

Keepin' Out of Mischief Now

Ain't Misbehavin', 1978

Fats Waller

Destinee Thompson

Private Conversation

Side Show, 1997

Henry Krieger

Ben Mowrer

On the Steps of the Palace

Into the Woods

Haley Tura

If I Can't Love Her

Beauty and the Beast, *The Broadway Musical*, 1994

Alan Menken

Nathan Wagner

History of Wrong Guys

Kinky Boots, 2013

Cyndi Lauper

Lexi Cerny

I'm Not that Girl

Wicked, 2003

Stephen Schwartz

Jessica Hirsh

How Long (2019)

Jeffrey C. Williams

Jeffrey C. Williams

Cry Me a River (1953)

Arthur Hamilton

Maria Cicco

IV. No One Is Alone

Somebody to Love (1976)

Freddie Mercury

Jessica Hirsh

With You

Ghost, The Musical, 2012

Dave Stewart & Glen Ballard

Makenzie Moorman

Left Behind

Spring Awakening, 2006
Duncan Sheik

Adam Dominick

Some Things Are Meant to Be

Little Women, 2005
Jason Howland

Halla Henry and Morgan LaCamera

Burn

Hamilton, 2015
Lin-Manuel Miranda

Destinee Thompson

I'll Cover You — Reprise

Rent

Max Stoddard

Act I Finale

Into the Woods

Company

Dr. Kivie Kahn-Lipman, cello
Jeffrey C. Williams, cello realizations

Jan Crews, collaborative pianist
James Oakry, technician

Dr. Maria Fenty Denison, Program Coordinator, Musical Theatre
Amy Wright, Dance Program Coordinator

Matthew Mazuroski, Chair, Department of Theatre and Dance
Dr. Phyllis Paul, Dean, Cliffe College of Creative Arts and Communication

Interested in a
Musical Theatre Degree
at YSU?

Contact Danielle Lorenzi, Coordinator of Admissions and Recruitment
at 330.941.2346 or djlorenzi@ysu.edu, about scheduling a personal
visit, the admission process or auditions.

The Department of Theatre & Dance Presents



DANCE

The YSU Dance Ensemble in Concert
Direction by Amy A. Wright

Thursday, February 28

Friday, March 1

Saturday, March 2

No Sunday Performance

7:30 PM

Ford

Theater

Call the University Theatre
Box Office at 330-941-3105 or
go to www.ysu.tix.com.
Parking is available for a nominal
fee in the M30 Wick Avenue
parking deck. YSU student
tickets are free with ID.



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THE DONALD F. **Pipino**
PERFORMING ARTS SERIES

2018-19 SEASON

KATE REID



April 5, 2019, 7:30 PM

**THE GREAT AMERICAN
SONGBOOK**

**Ford Family Recital Hall
DeYor Performing Arts
Center**

The Great American Songbook features some of the most important and influential American popular songs and jazz standards from the early 20th century, including those that were created for Broadway, musical theatre, and Hollywood musical film. Jazz singer and pianist Kate Reid appears at jazz venues in the Los Angeles and Miami areas. Kate grew up in Cuyahoga Falls, Ohio, and her mother is a YSU alumna.

www.katereidmusic.com

UPCOMING EVENTS



**INTO THE
WOODS**

April 12, 2019
7:30 pm
April 14, 2019
2:00 pm



**DAVID KRAKAUER
and
ANCESTRAL
GROOVE**

April 27, 2019
8:00 pm



Cliffe College of
Creative Arts
& Communication

Contact DeYor Performing Arts Center for information and Season/Individual tickets:
(330) 744-0264 or deyorpac.org

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

Ford Theater

*Call the University Theatre
Box Office at 330-941-3105 or
go to www.ysu.tix.com.
Parking is available for a nominal
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CELEBRATING
150
years
DANA SCHOOL OF MUSIC
YOUNGSTOWN STATE UNIVERSITY

YOUNGSTOWN STATE UNIVERSITY



Cliffs College of
Creative Arts
& Communication



**The Dana Concert Series
Presents**

13th Annual YSU Wind & Percussion Invitational

**Friday, February 22, 2019
7:00 p.m. | Stambaugh Auditorium**

**YSU Percussion Ensemble
Glenn Schaft, Director**

**Champion HS Symphonic Band
Tyler Husosky, Conductor**

**Seneca Valley HS Wind Ensemble
Robert Matchett, III, Conductor
Varden Armstrong, Conductor**

**YSU Wind Ensemble
Stephen L. Gage, Conductor**

YOUNGSTOWN STATE UNIVERSITY



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CHAMPION HS SYMPHONIC BAND

Tyler Husosky, Conductor

Champion Spirit March

Gene Milford

Down in the River

Jay Bocock

Fusion

Brian Balmages

I. Overture

II. Ballad

III. Fusion

ABOUT THE CHAMPION HS BAND PROGRAM

The Champion High School band program maintains a Marching Band, Concert Band, Symphonic Band, Jazz Ensemble, Pep Band, and Brass Quintet. The high school Concert and Symphonic Bands consistently participate in OMEA Large Group Adjudicated events, and have received 36 State Superior ratings. Over the past 40 years, the band has traveled internationally as well as domestically, while the "Marching Thunder" has also performed at area Band Nights and at college and university football games. The Champion High School Percussion Ensemble was a featured performer at the Youngstown State University Percussion Ensemble Concert in 2018, and will perform at The Ohio State University Percussion Ensemble Festival in 2019. The Champion High School Clarinet Choir also performed at the 2018 Youngstown State University Clarinet Day. Champion High School Band members annually participate at OMEA Solo and Ensemble activities, consistently receiving superior and excellent ratings in all class levels. Students also participate in the OMEA District 5 Honors Band, as well as in a variety of honors and specialized bands and orchestras throughout Northeast Ohio.

YOUNGSTOWN STATE UNIVERSITY PERCUSSION ENSEMBLE

Dr. Glenn Schaft, Director

Dining Room Music (1983)

Rupert Kettle (b. 1940)

Appetizer

Fable

Mountain Song

Dessert

YSU PERCUSSION ENSEMBLE

Nathaniel Adams

Terence Boggs

Stephen Dorbish

Jo'El Harrison

Dining Room Music was written as counterpoint to John Cage's 1940 composition *Living Room Music*. No instruments are specified, only suggestions made as to objects found around an ordinary dining room. "Fable" sets in rhythmic speech the Phyllis Stein text:

Happily ever after the world is flat

Don't you fall off and go ker-splat.

ABOUT THE YSU PERCUSSION ENSEMBLE

Notable YSU Percussion Ensemble performances include the Percussive Arts Society 2018 International Convention in Indianapolis, Percussive Arts Society Ohio Chapter Days of Percussion at Capital University, Ohio Northern University, Youngstown State University, and Ohio Music Education Association Conferences in Cleveland, Columbus, and Cincinnati.

An important part of our mission involves collaborations with composers in the commissioning, premiering, and critically acclaimed recording of their works. Our 2005 release "Dark Wood" includes six premiere recordings and commissions. Our commission project with New York City-based percussionist/composer John Hollenbeck on his "Ziggurat" for five percussionists and four saxophonists, was premiered at the Whitney Museum of Contemporary Art in New York City, and is available on his 2008 release "Rainbow Jimmies." The Youngstown Percussion Collective's 2012 release "Forms Of Things Unknown" is a concert-length suite by YSU professor of jazz studies, bass, and composition, Dr. Dave Morgan.

SENECA VALLEY HS WIND ENSEMBLE

Robert K. Matchett, III, Conductor
Varden Armstrong, Conductor

Tempered Steel

Charles Rochester Young

Ave Maria

Franz Biebl
arr. Robert Cameron

Bayou Breakdown

Brant Karrick

ABOUT THE SENECA VALLEY HIGH SCHOOL BAND PROGRAM

The Seneca Valley Wind Ensemble is one of three curricular high school bands supported by the Seneca Valley School District. Wind Ensemble is comprised of auditioned students in grades 9-12 and rehearses five periods per week during

the school day. The group performs mostly Grade 5 and 6 level literature and regularly attends local adjudications and band festivals. Since 1988, the band has consistently been awarded "1" and "Superior" ratings at adjudications throughout the United States and is active in commissioning new works and arrangements. In recent years, the Wind Ensemble has had the privilege of performing for (and with) many outstanding guest artists, clinicians and bands from Youngstown State University, Slippery Rock, Mansfield University, The University of Akron, Messiah College, Nazareth College and Indiana University Pennsylvania. In April (2019) the Seneca Valley Wind Ensemble will perform as a featured group at the NAFME/PMEA Eastern Division Conference in Pittsburgh, Pennsylvania. This will mark the third time that the band has performed at the Eastern Division Conference. In 2018, the Wind Ensemble was the Grand Champion of the Virginia International Arts Festival held in Norfolk, VA.

INTERMISSION (15 Minutes)

YSU WIND ENSEMBLE

Dr. Stephen L. Gage, Conductor
Lindsay Heavner, Soprano

Festive Overture, Op. 96 (1954)

Dimitri Shostakovich (1906-1975)
arr. by Donald Hunsberger

The death of Joseph Stalin on March 5, 1953, was followed by a pronounced relaxation of the harsh restraints that had affected the work of composers, playwrights, poets and other creative artists in the Soviet Union following the denunciation of numerous prominent figures by Stalin's cultural spokesman Andrei Zhdanov in February 1948. In December 1953, Shostakovich was called upon to provide a brief orchestral piece to be performed in the following years in observance of the 37th anniversary of the 1917 Revolution. The *Festive Overture* he provided for that occasion was given its premiere at Moscow's Bolshoi Theater on November 6, 1954, and survived its original function to take its place in the international repertory. Although the music opens with the grandest of ceremonial fanfares, there are no solemn heroics in the piece, and of course it is not an overture to anything. It is simply a vivacious and thoroughly Russian celebratory gesture, in the bright key of A major. The exultant mood is exhibited in passages alternately grandiose, lyrical and playful, with the pomposity of the opening gesture effectively submerged under waves of high spirits whenever it recurs.

Lindsay Heavner, Soprano

Ron Nelson began studying piano as a child with the ambition of becoming an organist. Due to his great interest in improvisation, his piano teacher insisted that he write his ideas down which eventually led to his first composition at age six. Nelson studied with Howard Hanson and Bernard Rogers at Eastman. After additional studies at the Ecole Normale de Musique and the Paris Conservatory, he returned to Eastman to complete a Doctor of Musical Arts, and he spent the rest of his teaching career at Brown University. As an Eastman student, Nelson was influenced by the sound of the Eastman Wind Ensemble under the direction of Frederick Fennell. Many of his works for band are scored in an intricate manner, with the "tight, sinewy sound" of Fennell's wind ensemble in mind. Aspen Jubilee is Nelson's nod to his thirteen summers spent at the Aspen Music Festival, where he immersed himself in memorable music making experiences. He was inspired by the natural beauty of the place.

O Magnum Mysterium (1994/2003)

Morten Lauridsen (b. 1943)
arr. by H. Robert Reynolds

To quote the composer, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text ("O Great Mystery") depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated ... through a quiet song of profound inner joy." Morten Lauridsen, Professor of Composition at the Thornton School of Music at the University of Southern California, is noted for his many vocal works. *O Magnum Mysterium* has become one of the world's most performed and recorded compositions since its premiere in 1994 by the Los Angeles Master Chorale. The symphonic wind band version was arranged by H. Robert Reynolds, Principal Conductor of the Wind Ensemble at the Thornton School of Music and former Director of Bands at the University of Michigan.

Aurora Awakes (2009)

John Mackey (b. 1973)

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the *Chaconne* of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending — and there was no topping Holst. Well... except to add crotales."

Excerpt taken from program note by Jake Wallace

COMBINED CHAMPION HS, SENECA VALLEY HS, & YSU BANDS

Stars and Stripes Forever (1896)

John Philip Sousa (1854-1932)

Stars and Stripes Forever is considered the finest march ever written, and the same time one of the most patriotic ever conceived. The march was not quite so well received though and actually got an over average rating for a new Sousa march. Yet, its popularity grew as Mr. Sousa used it during the Spanish-American War as a concert closer. Coupled with his *Trooping of the Colors*, the march quickly gained a vigorous response from audiences and critics alike. In fact, audiences rose from their chairs when the march was played. Mr. Sousa added to the entertainment value of the march by having the piccolo(s) line up in front of the band for the final trio, and then added the trumpets and trombones [to] join them on

the final repeat of the strain.

The march was performed on almost all of Mr. Sousa's concerts and always drew tears to the eyes of the audience. The author has noted the same emotional response of audiences to the march today. The march has been named as the national march of the United States.

ABOUT YSU BANDS & THE YSU WIND ENSEMBLE

The wind band program at YSU includes a wide array of performance groups, from concert bands and chamber groups, to marching and pep organizations. Over 280 students perform in these ensembles each year.

Comprised from among the top wind and percussion students in the Dana School of Music, the YSU Wind Ensemble performs a broad spectrum of music. The YSU Band program includes the YSU Marching Pride, Basketball Band, Wind Ensemble, Concert Band, and Chamber Winds.

The Wind Ensemble has been involved in numerous commissions and has had recent in-residence experiences with Michael Colgrass, Joseph Schwantner, Benjamin Toth, Anthony O'Toole, Allen Vizzutti, Carter Pann, Karel Husa, Samuel Adler, Eric Ewazen, Frank Ticheli, Adam Frey, Anthony Iannaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox, Brian Balmages, Jerry Ascione, Wayne Bailey, Benjamin Toth, and Edward Lisk.

Pulitzer prize winning composer, Karel Husa called the ensemble's performance of his music, "inspiring." Frank 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. Composer/ Pianist Carter Pann was very complimentary of the collaborative music-making experience with *Concerto Logic* and said that the Wind Ensemble's performance was "among the finest he had experienced" Composer and prize-winning composer and author, Michael Colgrass thanked the band for its "wonderful performance and recording" of his *Urban Requiem*. The CD, *Spin Cycle*, won a Downbeat award in the University Symphonic Recording category.

Alumni of the YSU Wind Ensemble hold prominent positions in professional symphony orchestras, in United States military bands, in a variety of professional music ensembles, as university professors and conductors across the country, and in hundreds of public schools across the United States.

The Wind Ensemble has released seven in-house and internationally released CD recordings with an eighth CD, *Made in Youngstown* currently in production.

ABOUT THE CONDUCTORS

TYLER HUSOSKY is currently in his sixth year as Director of Bands in the Champion Local School District. Husosky also serves as the Percussion Advisor and Assistant Director of the Henry H. Stambaugh Youth Concert Band, and is the Assistant Conductor of the Salem Quaker City Community Band. He is also active in the Ohio Music Education Association, serving as site chair for both OMEA District 5 Junior High and High School Large Group Adjudicated Events, a Co-Chair of the District 5 Fall Conference, is an active Adjudicator for OMEA, and is currently the OMEA District 5 President-Elect. Husosky is a member of the American School Band Director's Association, the National Band Association, and the Ohio Music Education Association. A frequent performer with the W.D. Packard Concert Band, Greenville Symphony Orchestra, Salem Quaker City Community Band, Lowellville Mt. Carmel Band, and the Youngstown Symphony, Husosky is also a freelance percussionist in the Youngstown-Warren area. He is currently completing his Master's Degree in Music Education from Kent State University, and is also a proud alumnus of Youngstown State University, where he earned his bachelor's degree in Music Education.

ROBERT K. MATCHETT, III is a Director of Bands at Seneca Valley Senior High School in Harmony, PA. His duties include conducting the Wind Ensemble, Concert Winds, Symphonic Band, Jazz Ensemble I, teaching A.P. Music Theory, Basic Music Theory, Jazz Improvisation, and private low brass lessons. Prior to this appointment, Matchett taught instrumental music at Thomas Jefferson High School, Pleasant Hills, PA and Greenville High School, Greenville, PA. Additionally, he has been on the faculty and lead ensembles at Slippery Rock University, Westminster College, Messiah College, Youngstown State University and Thiel College. Matchett is an active member of the Pittsburgh music community as a trombonist and conductor. He performs regularly with a wide variety of groups in the Pittsburgh area. In 1996, he was a member of the world-renowned Glenn Miller Orchestra where he was a featured soloist and a vocalist with the "Moonlight Serenaders". Matchett can be heard on numerous recordings, and has performed with world renowned orchestras and entertainers. His ensembles at Seneca Valley have consistently received "I" and "Superior" Ratings at adjudications and competitions throughout North America. His Chamber Groups and Jazz Ensembles have performed at the PMEA All-State Music Conference four times, while the Seneca Valley Wind Ensemble has performed at the NAfME All-East Music Festival in 2001. He is an active clinician, adjudicator, and presenter, and is a member of the International Band Fraternity, Phi Beta Mu. Matchett is a native of Zelienople, PA and lives in Cranberry Twp. with his wife Maria and two children.

VARDEN ARMSTRONG, Jr. is a director of bands at Seneca Valley Intermediate and Senior High Schools in Harmony, PA. He is responsible for over 250 students in six instrumental ensembles. Armstrong has been teaching for 22 years and

was honored to return to his alma mater in 2002. He received his Undergraduate Degree in Music Education from the Dana School of Music at Youngstown State University where he studied with James Umble, Tony Leonardi, and Stephen Gage. He has continued his education at Duquesne University studying conducting, music administration, and music technology. He currently plays professionally and teaches a well-accomplished private saxophone studio. He has had the opportunity to be a guest conductor for PMEA concert and jazz festivals and a clinician for PMEA performance assessment events. Mr. Armstrong serves as the Web Administrator for PMEA District 5 and is a past president of the Nu Chapter of the International Bandmasters Fraternity, Phi Beta Mu. He resides in Zelienople with his wife Melissa and children.

GLENN SCHAFT is Professor and Director of Percussion Studies at Youngstown State University, performs with the Faculty Jazz Group, is founder and faculty advisor of the Youngstown Percussion Collective - a student organization and a longstanding member of the Percussive Arts Society. Please visit glennschaft.com Glenn wishes to thank his artist endorsement partners Avedis Zildjian Co. (cymbals), Remo Inc. (drumheads and world percussion), Vic Firth Inc. (sticks and mallets), and Black Swamp Percussion (accessory percussion) for their product and artist support.

STEPHEN L. GAGE Stephen L. Gage has served as Professor of Conducting and Director of Bands & Orchestra at the Dana School of Music since 1993. In 2014, Dr. Gage was appointed as the Conductor of the YSU Dana Symphony Orchestra. He conducts the annual opera production orchestra in addition to his work with the YSU Wind Ensemble and the Dana Chamber Winds & Strings. Gage leads the MM in Instrumental Conducting program, and he has been the recruitment coordinator for his entire residency on the faculty. Gage holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music (University of Rochester), and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. In 2012, Gage was appointed as the Conductor/Music Director of the W. D. Packard Concert Band in Warren. He is in his 26th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY) from 1980-1989. Gage has 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. He has been a guest conductor and guest clinician at high school regional and all state honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States. Gage'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. He has been inducted

into the prestigious American Bandmasters and was named as both *Distinguished Professor* and *Faculty Mentor of the Year* at YSU; he has served on the NBA Foundation Board of Directors and is currently on the Board of Directors for the Ohio Chapter of Phi Beta Mu. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the YSU, and in 2014 he gave a *Last Lecture* at YSU. Under Gage's direction, the YSU Wind Ensemble made their historic NYC Carnegie Hall debut in 2005, where the band gave an encore performance there in November 2015. In January 2018, Gage was a recipient of the first *Auburn High School (NY) Music Hall of Fame*. Gage and his wife Stephanie have three children and one grandchild.

CHAMPION HS SYMPHONIC BAND

FLUTE

Sera Brady *5
Claris Diehl
Brianna Halstead
Brooklynn Moore
Mercedez Powell
Cassidy Shaffer
Allison Smith
Morgan Tenney ^

OBOE

Paige Taylor *
Ginny Williams ^

BASSOON

Katelyn Hickox *

CLARINET

Ethan Orwig
Camryn Elser
Madison Hoopes *
Sydney Huffman
Skye Kennedy-Snodgrass ^
Helen Pack\$
Ari Peyton
Gabrielle Sardich ^
Krista Semich ^\$5
Allison Wenger\$

BASS CLARINET

Skylar Brocious
Jacob Potts *

ALTO SAXOPHONE

Emilee Brocious
Hannah Koon ^
Savannah Smith *

TENOR SAXOPHONE

James Carsone
Alex Rigsby **^

BARITONE SAXOPHONE

Camile Peterson-Williams*

TRUMPET

Tyler Cokrlc
Dalton DiBell
Timothy Domes
Thomas Headrick*^5
Luke Jordan
Ashton Lawrence
Benjamin Meese
Dalton Stoops A

FRENCH HORN

Bridget DePascale *^5\$oY
Taelyn DiBell ^
Kierra Jones

TROMBONE

Michael Arch ^
Frank DePascale
Triston Fraelich
Courtney Hrubik
Mitchell Lagaras **^

BARITONE

Ethan Orwig
Nicholas Shaffer **^

TUBA

Louis Ciavarella
Sophia Elmore ^
Joshua LePosa **^

PERCUSSION

Nick Costianes
Lyndsey Davis
Maggie Dunlap ^
Michael Fassnacht **^
George Katradis ^
MaggieDunlap **^
Riley Nyako

*Denotes Principle Player

^ Denotes Senior Band Member

Y Denotes YSYO Member

\$ Denotes Stambaugh Youth Concert Band Member

5 Denotes OMEA District 5 Honors Band Member

A Denotes Ohio Band Director's Conference Honors Band Member

0 Denotes The Ohio State University High School Honors Band Member

SENECA VALLEY HS WIND ENSEMBLE

FLUTE

Elizabeth Salgado
Bekah Cox
Reilly Scherzer
Martina Beggy
Francesca Citrone
Alisha Aboosally

OBOE

Olivia Otway
Grace Connors

CLARINET

David Choi
Allison Buchek
Evan Moeller
Tiffany Eaton
Liv Aronsohn
Ashleigh Patterson
Renhan Xu
Tressa MacPherson
Kat Yellin

BASS CLARINET

Hiruni Herat
Chloe Rechkemer

BASSOON

Brian Vogel
Lizzie Silvus

ALTO SAXOPHONE

Sean Scott
Jacob Geil

TENOR SAXOPHONE

Ryan Sims
Rachel Covell

BARITONE SAXOPHONE

Ben Hess

TRUMPET

Nicole Buchek
Jeremy Love
Alyssa Tollerton
Sydni Roller
Matt Miller
Caitlin Augustine
Matt Hefferan

FRENCH HORN

Anna Rickabaugh
Alaina Althouse
Kyra Martino
Emma Krebs

TROMBONE

Kate Scanlan
Eden Geis
Dean Smith (bass)
Brad Hartman
Katelyn Livorse

EUPONIUM

Carmyn Talento
Caitlyn Brenner

TUBA

Zach Garcia
Luke Choban
Hannah Downs

PERCUSSION

Myles Weaver
Travis Hughes
Harrison Silvester
Morgan Sinan
Bailey Salameh
Megan Mitchell
Will Bork

YSU WIND ENSEMBLE – SPRING 2019

FLUTE/PICCOLO

Olivia Benna
Mckenzie Cooper ^
Alexa Drecnik
Morgan Frederick # *
Kayla Gilmore

OBOE/ENGLISH HORN

Brynn Anstadt
John Anzevino
Camryn Doctor ^ *

BASSOON/CONTRABASSOON

Aerin Bettenhausen
Rebecca Dangerfield ^ *
Sydney DiCenso

CLARINET/BASS CLARINET

Kailey Coughlin
Alex Dautel
Zachary Fromme
Elliot Kwolek #
Jamar Lee
Marissa Lyerly # ^ *
AnnieRose Sheasley
Emily Vagi

SAXOPHONE

Santino Almasy ^
Andrew Kovaleski # *
Noah Landry
James O'Donnell
Thomas Turnbull

EUPHONIUM

Ryan Dutton # * ^
Juan Rodriguez

HORN

Brendan Gage ^ *
Cheyenne Halderman
Max McMullen
Sarah Schwenke

TRUMPET

Max Franko
Ross Hill *
Maria Mangine ^
Zachary Jordan
Jordan King
Darren Thompson

TENOR TROMBONE

Dominic Gentile ^
Daniel Sager # ^ *
Benjamin Walsh

BASS TROMBONE

Daniel Patrick ^

TUBA

Bruce Deal ^
Lauren Zetts *
Jacob Provino

DOUBLE BASS

Bruce Deal ^

PERCUSSION

Michael Daniels
Owen Davis
Stephen Dorbish
Jo'el Harrison
Brandon Maffitt
Evan McCreary ^ *

PIANO/KEYBOARD

Noah Landry
Cody Tonkinson ^

KEY:

- Graduate Student
^ Principal * Section Leader

**YSU WIND & PERCUSSION INVITATIONAL HS SYMPHONIC BAND/
WIND ENSEMBLE PARTICIPANTS (2007-present)**

Austintown-Fitch HS Symphonic Band	Wesley O'Connor, Conductor
Bay HS Wind Ensemble	Darren Allen, Conductor
Boardman HS Wind Ensemble	Thomas Ruggeri, Conductor
Canfield HS Symphonic Band	Michael Kelly, Conductor
Champion HS Symphonic Band	Thomas Bruccoli, Conductor
Champion HS Symphonic Band	Tyler Husosky, Conductor
Fairport HS Concert Band (NY)	William Tiberio, Conductor
Howland HS Symphonic Band	Gregory Rezabek, Conductor
Hudson HS Wind Symphony	Beverly O'Connor, Conductor
Kiski Area HS Wind Ensemble (PA)	Shawn Pityk, Conductor
Lakeview HS Symphonic Band	Nathan Sensabaugh, Conductor
Lakota West HS Symphonic Winds	Gregory Snyder, Conductor
Mason HS Wind Symphony	Robert Bass, Conductor
Mason HS Symphonic Band	Avious Jackson, Conductor
Mentor HS Wind Ensemble	Byron "Buzz" Hunsicker, Conductor
North Alleghany HS Wind Ensemble (PA)	Todd Stefan, Conductor
North Hills HS Wind Ensemble (PA)	Leonard Lavelle, Conductor
Norwin HS Wind Ensemble (PA)	Robert Traugh, Conductor
Oswego HS Wind Ensemble (NY)	William Palange, Conductor
Poland Seminary HS Wind Ensemble	Nicholas Olesko, Conductor
Seneca Valley HS Wind Ensemble (PA)	Robert Matchett, III, Conductor
	Varden Armstrong, Conductor
South Range HS Wind Ensemble	Jeffrey DeCesare, Conductor
Wadsworth HS Symphonic Band	Steven Hadgis, Conductor
Warren Harding HS Symphonic Band	Reid Young, Conductor
	Heather Sirney, Conductor
Willoughby South HS Wind Ensemble	Frederick Primavera, Conductor

UPCOMING EVENTS

February 23, 2019

Dana School of Music Audition Day #3
Bliss Hall | 9:00 a.m.

March 4, 2019

YSU Concert Band & Percussion Ensemble
Stambaugh Auditorium | 7:30 p.m.

March 6, 2019

YSU Dana School of Music Symphony Orchestra presents its 2019 Dana Young Artists Concert: European Musical Classics featuring soloists Daniel Slencsak, Alto Saxophone and Marissa Lyerly, Clarinet. Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, DeYor Performing Arts Center | 7:30 PM

March 27, 2019

Music at Noon
Percussion Ensemble
Butler Institute of American Art | 12:15PM

April 17, 2019

STAR WARS & OTHER SCORES!
The YSU Concert Band & Wind Ensemble performs a joint concert including John Williams' spectacular Star Wars Medley. James Umble, Saxophone, is the featured soloist.
Stambaugh Auditorium | 7:30 PM

April 24, 2019

Dana 150th Anniversary Gala Concert
Stambaugh Auditorium | 7:30PM

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**The Dana Concert Series
Presents**

Dr. Misook Yun's Studio Recital

“Women's Voices”

Saturday, February 23, 2019
Bliss Recital Hall
7:30 p.m.

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

Samantha Gurd, soprano

Nancy Cline, piano

I am sad, I worry,
 I not know more what-will come.
 My good friend ought to-come.
 And I him-await here alone.
 Ah, alas! Where indeed can be my friend?
 I sit-down to spin my wool,
 The thread – breaks in my hand...
 Let's- go, I will spin tomorrow;
 Today I am too-much in pain!
 Ah, alas! How-it is sad without my friend!
 If ever he becomes fickle,
 If-he were one day me-to-abandon,
 The village not-has but-to burn,
 And I-myself with the village!
 Ah, alas! For what good to-live without my friend?

Samantha Gurd, soprano, is a freshman Music Education major in her second semester at Youngstown State. She is also a member of the Dana Chorale where she sings second soprano. She is very excited to be one step closer to pursuing a teaching career.

Five Poems of Emily Dickinson

It's all I have to bring
 So bashful

Ernst Bacon (1898 –1990)

Yejin Lee, soprano

Nancy Cline, piano

Yejin Lee, soprano, is a freshmen vocal performance major. She is in the soprano section of the Dana Chorale. She is also associate conductor in Holy-seeds Church. She graduated from the Go-yang art high school in South Korea.

Non t'accostare all'urna

Carlotta Ferrari (1837-1907)

Anabella Hibler, mezzo-soprano

Nancy Cline, piano

Anabella Hibler, a mezzo-soprano, is a freshman music education student. She is a second-semester alto in Dana Chorale. She is also an alto in Early Music Ensemble this semester.

Do not come near the urn
 That holds my ashes;
 This earth

Is sacred to my suffering.
I hate your distress,
I don't want your hyacinths.
Of what good to the dead
Are tears and a few flowers?
Shameless woman!
You should have given me help
When I anxiously tried
To continue my life.
Why do you try to deafen?
The forest with your useless tears?
Have some respect for a poor ghost,
And let it sleep in peace!

Springtime

Amy Beach (1867- 1944)

Emily Gerak, soprano
Mary Ann Bilas, piano

Emily Gerak, soprano, is a freshman music education major. She is a member of the Dana Chorale where she sings first soprano. She is also a member of OCMEA and she will be playing the part of one of the children in this springs University Opera, Hansel and Gretel. Emily is thrilled to be taking her first steps in accomplishing her dream of being a music teacher.

Se non piange un infelice

Louise Reichardt (1779-1826)

Sarah Hunter, mezzo-soprano
Nancy Cline, piano

If an unhappy woman does not weep
Separated from other living beings
When her bridegroom has abandoned her,
Tell me, oh God, who will weep?
Who can say that I weep for no reason?
If I at least hope for happiness,
This miserable comfort done
To gain the pity of others.
If an unhappy woman does not weep
When her bridegroom has abandoned her,
Tell me, oh God, who will weep?
Oh, God! Oh, God!

Sarah Hunter is a sophomore vocal performance major. She participates in Voices of YSU and the Dana Opera Ensemble. This spring she will be performing her first principal role as the Mother in the Dana Opera Ensemble performance of Hansel and Gretel.

Rachel Jones, soprano
Nancy Cline, piano

Here they come! Hide yourself!
Wait for my signal. There!
Next to that rock
Wait and be quiet!
Someone is coming. Listen
It's the hoof beats of a horse
Come on, we have them now
Death and vengeance
Will bring us gold
You understand? Gold.
Come on, Pietro, gold
For your marriage
To Bianca your sweetheart
Angelo, for your sister
Gather jewels
As a prize for your courage
Load your pistols
Your daggers straight to the heart
Blood but a lot of gold
You understand? Gold.

Rachel Jones is in her sophomore year at the Dana School of Music. She is a Music Theory major, and a member of Dana Chorale. She auditioned in the NATS competition in October of 2018 and placed 3rd in her category. Rachel also participated in the opera Cendrillon in 2018, as Spirit #3, and will be performing the role of Hansel in the opera Hansel and Gretel in April 2019.

L'heure exquise

Lady Poldowski (1880-1932)

Alexander Kluchar, bass-baritone
Nancy Cline, piano

The moon pale
Shines within the forest
From every branch
Parts a voice
Under the boughs
Oh beloved
The pond reflects
Deep mirror
The silhouette
A black willow
Where the wind cries
Dream, It is the hour

A vast and tender
Appeasement
Seems to descend
Of the sky
With the star iridescent
It is the hour exquisite

Alexander Kluchar, bass baritone, is a second year B.M. in Vocal Performance, with a Musical Theatre minor. He is a bass in Dana Chorale and St. Johns Church Choir. He is a student composer for YSU's acapella group, Pella Penguins. He is a young artist with Opera Western Reserve. He was last seen in Opera Western Reserve's production of Madame Butterfly, as the Imperial Commissario. This spring, he will be playing Cinderella's Prince in Dana School of Music's production of Into the Woods.

Warum sind den du Rosen so blaß

Fanny Mendelssohn Hensel (1805-1847)

Kate Landry, soprano

Mary Ann Bilas, piano

Why are the roses so faded
O speak, my love, why?
Why in the green grass
Are the blue violets so silent?
Why with such a mournful voice
Does the lark sing in the sky?
Why does the balsam weed give off
The scent of wilted blossoms?
Why does the sun on the meadow shine
So coldly and wearily?
Why is the earth so gray
And empty like a grave?
Why am I myself so sick and despondent?
My sweet love, speak
O speak, my heart's beloved love,
Why did you leave me?

Kate Landry is a junior pursuing a Bachelor of Arts in Music Performance with a minor in Nonprofit Leadership. She is a member of University Chorus and the Holy Family Parish choir. Kate is also a member of the YSU Honors College.

Morgenständchen

Fanny Mendelssohn Hensel

Sara Eckenrode, soprano

Nancy Cline, piano

Fresh breezes in the treetops
Melodious tumble of faraway waterfall
Through the solitude of the ravine

Forest sounds and birdsong ring
Playmates of timid dreams
All rise with the morning light
On the vine leaves' swaying branches
In and out of your window
And we draw near, half in a dream
And we reveal in our sounds
The song that outside in the trees
The wide Spring valley sings
Once the day first loudly stirs its wings
We are all once again far removed
But deep in the heart resound
Joy and sorrow a long time after

Sara Eckenrode is a vocal performance major. She has been in several operatic productions. Some of her roles include Noémie in Cendrillon, and Toby in The Medium. She has also been in Madame Butterfly, Lucia di Lammermoor, and Carmen, all done by Opera Western Reserve. By participating in summer programs, she has performed in foreign countries such as Hungary and South Korea. After she graduates, Sara hopes to apply for graduate school.

Habeñera

Pauline Viardot (1821-1910)

Anna Murcko, mezzo-soprano
Lindsay Heavner, mezzo-soprano
Marcellene Hawk, piano

Come to the sea with me, little one;
I have a ship at the beach.
In it we will sail together,
For only there does one know how to love.
Oh, fair-haired girl, if only you knew!
Give, give to me your love.

Mezzo-Soprano, Lindsay Heavner, is a second year graduate student, pursuing her masters in Vocal Performance. She previously attended Alderson Broaddus University where she received her Bachelor of Arts and Bachelor of Music Education degrees. She has received such honors as being a winner of the 2017 Dana Young Artist Competition as well as placing 2nd in the 2018 Ohio NATS competition. She has had the pleasure of performing in the Dana School of Music's 2018 production of Cendrillon to perform the roles of Cendrillon and Madame de la Haltière, as well as performing The Gingerbread Witch in the 2019 production of Hansel and Gretel.

Anna Murcko is a senior music education major and has performed the roles of Dorabella in Mozart's, Cosi fan tutte, Cendrillon in Massenet's Cendrillon and Mrs. Gobineau The Medium with the Dana Opera Ensemble. She is a former Young Artist with Opera Western Reserve and has performed as a chorus member in their productions of Carmen, and Lucia di Lammermoor. She is an Ohio NATS Competition 1st place winner in the Junior Women's category, and placed 3rd in the Dana Young Artist Competition in Fall 2018. She has also been a featured

soloist with Mercer Community Band. She is a member of University Chorus and St. John's Episcopal Choir. She participated in a summer voice intensive this past July at the University of Szeged Conservatory of Music in Szeged, Hungary.

Die Lorelei

Clara Schumann (1819 –1896)

Sierra McCorvey, soprano
Mary Ann Bilas, piano

I don't know what it means
That I am so sad
A legend of bygone days
That I cannot keep out of my mind.
The air is cool and night is coming.
The calm Rhine courses its way.
The peak of the mountain dazzles
With evening's final ray.
The fairest of maidens is sitting
Up there, a beautiful delight,
Her golden jewels are shining,
She's combing her golden hair.
She holds a golden comb,
Singing along, as well
An enthralling
And spellbinding melody.
In his little boat,
the boatman
Is seized by it with a savage woe.
He does not look upon the rocky ledge
But rather high up into the heavens.
I think that the waves will devour
The boatman and boat in the end
And this by her song's sheer power
Fair Lorelei has done.

Soprano Sierra McCorvey has been featured with the Packard Band, Kent Wind Ensemble, YSU Symphonic Wind Ensemble, Mahoning Valley Chorale and The Ohio University Singers. McCorvey has sang several roles including: Iris in Marc Blitzstein's *The Harpies*, *Fiordiligi* in Mozart's *Così fan tutte*, *Dew Fairy* (*Gretel* cover) in Humperdinck's *Hansel and Gretel*, and *The Fairy* in Massenet's *Cendrillon*. She has also sung several scenes including: *Bess* in Gershwin's *Porgy and Bess*, *Violetta Valery* in Verdi's *La Traviata*, *Queen of The Night* in Mozart's *Die Zauberflöte* and *Alice Ford* in Verdi's *Falstaff*.

Four Dickinson Songs
If I...

Lori Laitman b. 1955

Lindsay Heavner, mezzo-soprano
Mary Ann Bilas, piano
Marissa Lyerly, clarinet

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**The Dana Concert Series
Presents**

YSU Jazz Ensembles

**Dave Kana & Kent Engelhardt
Directors**

**Monday, February 25, 2019
Stambaugh Auditorium, 7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
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Jazz Ensemble - Dave Kana

Tall Cotton

Sammy Nestico

Black Orpheus

Luiz Bonfá & Antonio Carlos Jobim
Arr. Matt Eustace

The Midnight Sun Will Never Set

Quincy Jones & Henry Salvador
Arr. Mike Kamuf

Bye Bye Blackbird

Ray Henderson & Mort Dixon
Arr. Herbie Hunkele

Pegasus

Hank Levy

SAXOPHONES:

Alto - Garret Kuchmaner/Kathryn Kimes
Tenor - Dan Slencsak/Kathleen Brown
Baritone - Matt Eustace

TROMBONES:

David Klasovsky
Kyle Zimmerman
Bruce Deal

TRUMPETS:

Nicholas Brophay
Darren Thompson
Jordan King
Zach Jordan

RHYTHM SECTION:

Guitar - Andy Pickard
Bass - Brendon Burke
Drums - Terence Boggs

JAZZ CONCERT CALENDAR

MONDAY, FEBRUARY 25

Jazz Ensembles
Chestnut Room, Kilcawley Center, 7:30 p.m.

THURSDAY, MARCH 7

Jazz Combos
Spotlight Theater, Bliss Hall, 7:30 p.m.

MONDAY, APRIL 15

Jazz Ensembles
Chestnut Room, Kilcawley Center, 7:30 p.m.

MONDAY, APRIL 22

Jazz Combos
Spotlight Theater, Bliss Hall, 7:30 p.m.

Jazz Ensemble – Kent Engelhardt

Reunion at Kilcawley	David Lalama
Autumn Leaves	Joseph Kosma & Jacques Prevert Arr. Matt Jackson
Soft Surf	Sam D'Angelo
You Know What It Is	David Rivello
I Hear A Rhapsody	George Fragos, Jack Baker & Dick Gasparre Arr. Colt Hutchinson
Caravan	Duke Ellington & Juan Tizol Arr. Michael Kamuf

SAXOPHONES:

Alto - Max Klauscher/Lucas Ciesielski

Tenor - Colt Hutchinson/Joe Stanford

Baritone - Jimmy O'Donnell

TROMBONES:

Dominic Gentile

Zak Rahal

TRUMPETS:

Herbert Hunkele

Ethan Barnard

Max Franko

John Ford

RHYTHM SECTION:

Guitar - Dan Mihelarakis

Piano - Brendan Gage

Bass - Ian Kinnaman

Drums - Owen Davis

ACKNOWLEDGMENTS

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support.

The YSU Jazz Studies Area wishes to express our gratitude to those who have generously donated to scholarships benefitting our students:

- The Tony Leonardi Jazz Scholarship Fund

- The late Senator Harry Meshel for his gift of the Senator Harry Meshel Scholarship in Jazz and his establishment of The Jazz Visitors Fund. His generosity will continue to assist new generations of jazz students at YSU

- Mr. David Bulkley & Family for his gift of the Robert E. Bulkley Memorial Scholarship for Jazz Drummers

Please consider making a gift to any of these scholarship funds by making a check payable to the specific fund and mailing to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

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The Dana Concert Series
Presents

Book by James Lapine

Music and Lyrics by Stephen Sondheim

Directed by Matthew Warchus

Music at Noon

Musical Theatre Songs of the Heart

Wednesday, February 27, 2019
Butler Institute of American Art
12:15pm

YOUNGSTOWN STATE UNIVERSITY



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Still Hurting		<i>The Last Five Years</i> , 2004 Jason Robert Brown
	Rosie Bresson	
Pretty Funny		<i>Dog Fight</i> , 2012 Pasek and Paul
	Aislinn Lowry	
I Know Things Now		<i>Into the Woods</i> , 1986 Stephen Sondheim
	Halla Henry	
Left Behind		<i>Spring Awakening</i> , 2006 Duncan Sheik
	Adam Dominick	
Grow for Me		<i>Little Shop of Horrors</i> , 1982 Alan Menken
	Dakota McGrew	
Losing My Mind		<i>Follies</i> , 1971 Stephen Sondheim
	AnnMarie Lowerre	
What Is It About Her?		<i>Wild Party</i> , 2000 Andrew Lippa
	Ben Mowrer	
An Old-Fashioned Love Story		<i>Wild Party</i>
	Makenzie Moorman	
If I Can't Love Her		<i>Beauty and the Beast, The Broadway Musical</i> , 1994 Alan Menken
	Nathan Wagner	
Burn		<i>Hamilton</i> , 2015 Lin-Manuel Miranda
	Destinee Thompson	
Screw Loose		<i>Cry-Baby</i> , 1990 David Javerbaum & Adam Schlesinger
	Aislinn Lowry	

Dr. Maria Fenty Denison, Program Coordinator, Musical Theatre

Dr. Kivie Kahn-Lipman, cello

Jan Crews, collaborative pianist

Jeffrey C. Williams, cello realizations

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

Ford Theater

Call the University Theatre
Box Office at 330-941-3105 or
go to www.ysu.tix.com.

Parking is available for a nominal
fee in the M30 Wick Avenue
parking deck. YSU student
tickets are free with ID.

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Dr. Mike Kohn-Leman, CEO
Jan Chapp, executive producer
Jeffrey G. Williams, CEO, Youngstown



**The Dana Concert Series
Presents**

Youngstown State University

Tuba Euphonium Studio Recital

**February 27, 2019
Bliss Recital Hall | 7:30pm**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of
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Hide & Seek

Imogen Heap (b. 1977)
Arr. Mike Forbes

Rust Belt Brass
Ryan Dutton & Juan Rodriguez, euphonium
Bruce Deal & Lauren Zetts, tuba

Tuba Tunes

1. Rag
2. Waltz-Ballad
4. Blues (Fast & Slow)

Arthur Frackenpohl (b. 1924)

Jacob Provino, tuba

Andante and Rondo

Antonio Capuzzi (1755-1818)
Arr. Philip Catelinet

Cyrus Adams, tuba
Jerry Rezanka, piano

Prelude from Cello Suite No. 1

Johann Sebastian Bach (1685-1750)

Brent Drysdale, euphonium

Sonata in B-flat, K. 292
II. Andante
I. Allegro

Wolfgang Amadeus Mozart (1756-1791)

Ryan Dutton, euphonium & Bruce Deal, tuba

The Liberation of Sisyphus

John Stevens (b. 1951)

John Caughman, solo tuba
Brent Drysdale, Ryan Dutton & Juan Rodriguez, euphonium
Cyrus Adams, Bruce Deal, Alyssa Kordecki, Jacob Provino & Lauren Zetts, tuba

The Department of Theatre & Dance and
the Dana School of Music Present

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Music and Lyrics by Stephen Sondheim
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The Department of Theatre and Dance
Presents



DANCE

The YSU Dance Ensemble in Concert
Direction by Amy A. Wright

28th Annual YSU Dance Ensemble in Concert

Bliss Hall | Ford Theater
February 28, March 1, 2, 2019



Director's Note

Welcome to the 2019 Dance Ensemble in Concert! This year marks a season of change at YSU as I step into the ever-stylish shoes of Professor Christine Cobb, who served the Dance Management Program and the Dance Ensemble with grace and passion for many years. And what big shoes to fill! A change like this is always daunting, and I find myself filled with gratitude for Chris' generosity, the students' openness and trust, and my new colleagues' faith and candor. The wonderful students in the Ensemble, both those who are Dance Management majors and minors and those who join us from other academic disciplines, have exceeded my expectations at every turn with their curiosity, their wit, their daring, and their skill.

Here at the close of our season, the choreographers have come together to share this evening of dance with you in hopes that you may find as much joy, pride, and truth in the work as we do.

Amy A. Wright
Artistic Director
YSU Dance Ensemble

Act I

Day in the Sun

Choreographer: Sarah Gage

Music: *Epilogue* from *La La Land* by Justin Hurwitz

Dancers: Elizabeth Angeletti, Rachel Davis, Sarah Gage, Sarah Macciomei, Mia Matthews, Emily McConnell, Samantha Poe, Alyssa Stiner

The Rainbow Lounge

Choreographer: D. Abbey Alter with the Dancers

Music: *The Rainbow Lounge* by James Willaman (Original Composition),
Original Text by D. Abbey Alter with the Dancers

Dancers: Anna Anders, Avery Calloway, Adrienne Day, Sarah Gage, Sarah Macciomei, McKenzie Sella

Actor: Rosemary Bresson

Voice: Tom Misko

A sassy Goddess and a Unicorn walk into a bar.
Not just any bar... but the Rainbow Lounge
They were looking for truth, but all they found was trouble

This dance includes mild adult language and themes

Correctional Measures

Choreographer: Hailey Gelzheiser *

Dancers: Anna Anders, Hannah Hall, Erica Hays, AnnMarie Lowerre, Dagmar Stahl (Understudies: Ben Mowrer, Kayla Peterson)

Palisades

Choreographer: Alyssa Stiner

Music: *Time* by Pink Floyd, *Gasoline Instrumental* by Halsey

Dancers: Elizabeth Angeletti, Ava Burcsak, Hailey Gelzheiser, Kaitlynn Kurdziel, Kennedy Lisowski, Mia Matthews, Sam Poe, McKenzie Sella, Alyssa Stiner

Note: This dance is a message to society in response to those who use work to avoid their problems. Staying so focused on one thing to avoid vulnerability and expecting to live in a constant alienated, equilibrium-free place will leave you with a dull life. "Workaholic" is not an official medical term, but I believe it to be a non-effective method in avoiding life's emotional troubles.

Silver Lining

Choreographer: McKenzie Sella

Music: *Be Alright Instrumental* by Dean Lewis, *Bruises Instrumental* by Lewis Capaldi

Dancers: Anna Anders, Rachel Davis, Haley Gregory, Hannah Hall, Cristina LaRocca, Abigail Whaley, Allison Workman (Understudies: Kaitlynn Kurdziel, Dagmar Stahl)

Note: "Every cloud has a silver lining"- even the toughest times and darkest hours have hope to see a brighter day

Per Manus

Choreographer: Rachel Davis

Music: *Your Day Will Come*, *This Time*, and *We Are the Ones* by Son Lux

Dancers: Avery Calloway, Rachel Davis, Sarah Gage, Hailey Gelzheiser, Ben Mowrer, Samantha Poe, Abigail Seidel, McKenzie Sella, Abigail Whaley

Manipulate: Verb
ma-nip-u-late / \me-'ni-pye-lat /
manipulated; manipulating

Intermission- 10 Minutes

Act II

Wo(es of)men

Choreographer: Amy A. Wright *

Music: *Minim* by Dustin O'Halloran, Elissa Lee, and Anna Muller; *I Call to You* by Valgeir Sigurosson and Liam Byrne; *Passacaglia* by Amiina; Original Text by Amy A. Wright

Projection Design: Amy A. Wright

Dancers: Kaitlyn Carson, Hailey Gelzheiser, Erica Hays, Kaitlynn Kurdziel, Mia Matthews, Dagmar Stahl

Sara's Hope

Choreographer: Kaitlynn Kurdziel

Music: *Fantastic Garden* and *Dreams are Dangerous* from *Coraline* by Bruno Coulais

Dancers: Cassandra Jenkins, Kaitlynn Kurdziel, Cristina LaRocca, Sarah Macciomei, Emily McConnell (Understudy: McKenzie Sella)

Note: This dance is a dedication to my childhood best friend, Sara Lance, who battled brain cancer. She remained extremely positive throughout everything and never let her love of life become diminished. I wanted to tell her story to let her exuberance live on.

Conformity

Choreographer: Hannah Hall

Music: *Après un Reve Op 7, No 1* by Gabriel Faure

Dancers: Kaitlyn Carson, Adrienne Day, Hailey Gelzheiser, Haley Gregory, Madeline Handel, Erica Hays, Emily McConnell, Abigail Seidel, McKenzie Sella, Dagmar Stahl, Allison Workman (Understudies: Elizabeth Angeletti, Kayla Peterson)

Provenance

Choreographer: Dagmar Stahl

Music: *Wide Open* by Olafur Arnalds

Dancers: Cassandra Jenkins, Kaitlyn Carson, Hannah Hall (Understudy: Cristina LaRocca)

mm/dd/yyyy

Choreographer: Kaitlyn Carson *

Music: *Breathing* by Weird Inside, Original Text by Kaitlyn Carson

Dancers: Dagmar Stahl, Hailey Gelzheiser, Cassandra Jenkins, Rachel Davis, and Erica Hays (Understudy: Adrienne Day)

Niko's Request

Choreographer: Erianne Raib-Ptichkin

Music: *Spinning Wheel* by Blood, Sweat, and Tears

Dancers: Rosemary Bresson, Hannah Hall, Madeline Handel, AnnMarie Lowerre, Abigail Seidel, Alyssa Stiner, Abigail Whaley

Note: The choreography for this piece is inspired by my son, Nikolai, and his love for this song. Please indulge me as I commemorate and savor this time with my son that will too soon be but a memory. This was his first song request before he even turned two. I will forever hear his little voice, over-articulating from the backseat of the car, "Mommy Eri, please play 'Spinning Wheel' again!" as he pointed out the high hat and the bass line "going outside for a walk." I can only hope that we have embodied a fraction of the joy and wonderment of the world that I see reflected in my son's eyes each day.

*These dances will represent YSU at the 2019 American College Dance Association Central Region Festival in Springfield, MO in March

Faculty Choreographer Biographies

Amy A. Wright is originally from West Texas and holds an MFA in Dance from Sam Houston State University in Huntsville, Texas. Prior to joining the YSU faculty as Coordinator of the Dance Program, she oversaw the dance program at Rockford University in Rockford, Illinois. Amy has worked extensively in concert dance, musical theatre, opera, and technical theatre, and her choreographic work has been honored in festivals across Texas, in Chicago, and at the American College Dance Association's Central Region. Performance credits include the Shoji Tabuchi Theatre in Branson, Missouri, Princess Cruise Line, and Houston's NobleMotion Dance. Amy is also the founder and Artistic Director of Bad Wolf Dance Theatre.

D. Abbey Alter has danced and choreographed forever and along the way I have received/been/am.....Bachelor of Philosophy in the Art and Science of the Moving Body, Penn State University; MFA Dance Performance and Choreography, Arizona State University; Artistic Director of Ballet Theater of the Virgin Islands, Dancer/choreographer, Ballet Theater Ohio, Artistic Director Shenango Valley Ballet Theater, Artist in Residence, Pennsylvania Council on the Arts, Adjunct Professor, YSU, Westminster College, owner, director Walnut Lodge Yoga and Movement Center, Sharon Pa.

Erienne Raib-Ptichkin is a premier dance teacher for the Youngstown area and surrounding states. She has studied under some of the most prestigious tap instructors in the world including Lady Diane Walker, Jason Samuel Smith, Brenda Buffalino, Barbara Duffy, and Harold Cromer, and has interned at the American Tap Dance Foundation in New York City. Eri holds many professional certifications, including Dance Masters of America and Ohio Dance Masters, as well as two Bachelor's degrees from Youngstown State University. Eri is an adjunct faculty member at YSU as well as teaching at many regional schools and is the founding Artistic Director of the Jewish Community Center of Youngstown's School of Dance.

Student Choreographer Biographies

Kaitlyn Carson is from Youngstown, Ohio. She is a Junior in the dance program. This is her third year in dance ensemble and second choreographing. Other notable performances are Victoria In CATS at the Youngstown playhouse, Sonja in Godspell at Trumbull New Theater, and Dancer Laurey in Oklahoma! at Crown Theater. Her most recent choreographed musicals include Rocky Horror and Jesus Christ Superstar with MTC, Singin in the Rain at Crown Theater, and multiple musicals for Canfield and Cardinal Mooney Schools. She spends her time Coaching the Austintown Fitch Dance team and teaching at Escape Dance Academy.

Rachel Davis, born in NY and raised in Austintown, is a second year Masters student, pursuing a degree in Student Affairs. She has only been dancing since her junior year at YSU but has enjoyed her time and opportunity to dance here at YSU. "I am so thankful to God to have been blessed with the opportunity to dance and express myself here. I want to thank my best friend, Gabby, for encouraging me to dance, Chris Cobb for being my first dance mentor, and most importantly my family. My parents and sister, Sarah, have been so supportive my whole life, but especially throughout college. I love you all so much, thank you always!"

Sarah Gage is a senior at YSU majoring in art with a focus in photography. She grew up in Youngstown, Ohio and has been dancing and performing for as long as she can remember. Sarah has been a member of Dance Ensemble for the past four years and has choreographed dances in Dance Ensemble shows for the past three years. A very special thanks to her parents for always supporting her and pushing her to follow her dreams in the arts.

Hailey Gelzheiser is a senior Dance Management major from Moon Township, Pennsylvania. This is her fourth year performing with the YSU Dance Ensemble, and her third year choreographing for the concert. She has been honored to have spent the past year serving Dance Ensemble as their President. She is a Head Instructor for AmeriDance, and a ballet, jazz, and musical theatre instructor at the JCC School of Dance. Hailey wishes to thank her incredible family for all of the support they have shown over the past four years.

Hannah Hall is a Dance Management major from Midland, Pennsylvania. She is a junior and in her second year performing in the YSU dance ensemble. Thank you to everyone who has helped me in this process and I hope everyone enjoys the show.

Kaitlynn Kurdziel is a junior dance management major from Struthers, OH. She is the assistant artistic director at Ruth's Dance & Fitness in Boardman. She has been fortunate enough to perform with the Moscow Ballet in The Great Russian Nutcracker, along with a few other local community theater shows over the years. She would like to thank her parents, friends, and teachers for all their love and support.

McKenzie Sella, a junior Dance Management major and secretary of the YSU Dance Ensemble, is performing with the ensemble for her second year. She is from Cambridge Springs, PA and has been dancing and performing since the age of three. She teaches at SMARTS and is the adviser and choreographer for the Sharpsville Area Wrestling Cheerleaders. McKenzie would like to thank her friends and family for pushing her to always do her best and always believing in her.

Dagmar Stahl is a sophomore dance management major. She is the treasurer of the Dance Ensemble and a member of Youngstown State University's Alpha Psi Omega. She currently teaches at Ballet Western Reserve where she received her early dance training. She has obtained certificates in Bartenieff Fundamentals through the Kista Tucker Insights summer workshop. Dagmar would like to thank her friends and fellow dancers for always being patient and allowing her to explore her creative process.

Alyssa Stiner is a junior Dance Management major from Youngstown, OH. She danced for 13 years with Gina Cimmento Dancers studying tap, jazz, ballet, lyrical, and hip hop. Alyssa also performed with the Boardman Spartan Sweethearts under Jamie's Dance Force, and in the YSU Dance Ensemble 2017-2018 concert. Alyssa would like to thank her family and friends for their endless love and support, and for being her true inspiration in life.

Designer Biographies

Antonio Colaruotolo (Lighting Designer) is originally from Italy, where he studied lighting design at the New University of Cinema and Television in the Cinecittà film studios in Rome. For Youngstown State University he designed the 2018 Dance Ensemble in Concert. Antonio's design credits include: *Florenca en el Amazonas*, *Don Giovanni* and *The Cunning Little Vixen* (Opera Steamboat Spring Colorado), *The Gift of the Magi* and *Fancy Nancy - The Musical* (Pittsburgh Playhouse), *Byhalia*, *Mississippi*, *Sex Werque*, *4.48 Psychosis*, *The Pink Unicorn*, *Eff. Ul. Gents* and *Kimono* (Off The Wall Productions), *Oedipus Rex* (Pict Classical Theatre), *BUS 12* and *Enter the Imaginarium* (Bricolage Production Company), *Co-Opera* (Carnegie Mellon University), *Büer's Kiss*, *Apart from Me*, *Over Exposed*, *Love Supreme*, *Redemption: Sons*, *Midnight In Molina*, *Memory 4*, *The Silent Spring Project*, *A Brand New World: Kill The Artist*, *Loving Black*, *Chachacha* and *The Reduction* (Community Supporting Art Performance Series by New Hazlett Theater). He is currently the guest lighting designer for Slippery Rock University Department of Dance. For more information visit lightingbyantonio.com

Katherine Garlick (Costume Designer) is an Assistant Professor of Costume Design and Technology and resident designer at YSU. She holds her MFA from Indiana University, Bloomington. Previous teaching experience includes Kutztown University and Indiana University of Pennsylvania. Her professional work spans both technical and design roles across the region, with favorite theaters including the Weston Playhouse, West Virginia Public Theater, Contemporary American Theater Company (CATCo) Columbus and Unseam'd Shakespeare in Pittsburgh. She is an active member of the United States Institute of Theatre Technology and the Costume Society of America. Her design work at YSU has been recognized on both a regional and national level by the Kennedy Center American College Theatre Festival.

Creative Team

Artistic Director: Amy A. Wright

Lighting Designer: Antonio Colaruotolo

Costume Designer: Katherine Garlick

Production Staff & Crew

Production Manager & Technical Director: Ryan Fitzpatrick

Stage Manager: Sarah Dubos

Assistant Stage Manager: Max J. Stoddard

Properties Designer: Wendy Akers

Costume Shop Supervisor: Wendy Akers

Videographers: Miles Garrett & Mario Ricciardi

Sound Board Operator: Daren J. Price

Light Board Operator: Destinee B. Thompson

Deck Crew: Duane L. Davis

Wardrobe Crew: Alexis M. Cerny, Peri N. Winbush

Costume Shop: Carmella M. Donofrio, Hannah P. Kirkpatrick, Torri Session, Dakota McGrew, Geena Badalamenti, Maria Cicco, Nathan Wagner

Scene Shop: Aakash Adhikari, Davon Cochrane, Lexi Denney, Matthew Ellis, Kandace Feorene, Monique Lopez, Aislinn Lowry, James Oakry, Danielle Trybala, Nicolas Wix

Props Crew: Hannah Kirkpatrick, Clayton Petrella, Connor Petrella

House Manager: Leah Tekac

Box Office Staff: Mark Angelilli, Mallory Goldner, Taylor Rafferty, Logan Schotten, Haley Tura

Program Graphic Designer: Mallory Goldner

Department of Theater and Dance Faculty and Staff

Matthew Mazuroski, MFA, Chair; Associate Professor, Acting and Directing

Amy Wright, MFA, Lecturer; Dance Program Coordinator

Todd W. Dicken, MFA, Lecturer, Scenic and Lighting Design

Maria Fenty Denison, DMA, Lecturer; Coordinator, Musical Theatre

Katherine Garlick, MFA, Assistant Professor, Costume Design

Wendy Akers, BFA, Costume Shop Specialist

Ryan Fitzpatrick, BA, Technical Director/Production Manager

Frank A. Castronovo, PhD, Professor Emeritus, Theatre and Dance

Dennis Henneman, PhD, Professor Emeritus, Theatre and Dance

Christine Cobb, MFA, Professor Emerita, Theatre and Dance

Office of Community Engagement and Events

Lori A. Factor, BS, Director

Degree Programs in Theatre & Dance

Bachelor of Art, Theatre Studies

Bachelor of Arts, Theatre Studies-Film/Video Concentration

Bachelor of Fine Arts, Musical Theatre

Bachelor of Arts, Dance Management

For additional information, contact Matthew Mazuroski, Chair, 330-941-3810,
theater@ysu.edu

Dance Ensemble Officers 2018-2019

Hailey Gelzheiser- President

Sarah Gage- Vice-President

Dagmar Stahl- Treasurer

McKenzie Sella- Secretary

Rachel Davis and Erica Hays- Publicity

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

Ford Theater

*Call the University Theatre
Box Office at 330-941-3105 or
go to www.yсу.tix.com.
Parking is available for a nominal
fee in the M30 Wick Avenue
parking deck. YSU student
tickets are free with ID.*

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YOUNGSTOWN STATE UNIVERSITY

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Cliffe College of
Creative Arts
& Communication



The Dana Concert Series
Presents

Guest Artist Recital, Tengyue Zhang, Classical Guitar

Friday, March 1st, 2019
Bliss Rectial Hall
7:30 p.m.

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

Variations on a Theme by Scriabin

Alexandre Tansman
1897-1986

From 24 Capriccios de Goya:

No. 12, "No Hubo Remedio"

No. 20, "Obsequio A El Maestro"

No. 18, "El Suefio de la Raz6n Produce Monstmos"

Mario Castelnuovo-Tedesco
1895-1968

Violin Partita No.2 in D minor, BWV 1004

Chaconne

J.S.Bach
1685-1750

Sonata K.53

Domenico Scarlatti
1685-1757

Intermission

Libra Sonatine

III. Fuoco

Roland Dyens
1955-2016

Hommage a Villa-lobos

IV. Tuhú

Tango en Skai

Primavera Porteña (Spring)

Astor Piazzolla
1921-1992

Herjan

Commissioned by the Augustine Foundation

Jeffery Holmes
b. 1971

Aquarelle

I. Divertimento

II. Valseana

III. Preludio e Toccata

Sergio Assad
b. 1952

2019 Guitar Events

Friday, March 22

Guest Artist Recital: Classical guitarist Stephen Mattingly (University of Louisville, KY)

7:30pm | Bliss Recital Hall.

Saturday, March 23

Guest Artist Masterclass Stephen Mattingly

9am - 11am | Bliss Recital Hall.

Friday, March 29

Jazz Guitar Masterclass: Guest Artist Dan Wilson (Grammy Award Nominee and YSU alumnus)

2:00pm - 4:30pm | Room 2222.

Thursday, April 11

Dana Guitar Studio Recital

7:30pm | Bliss Recital Hall.

Wednesday, April 17

Dana Guitar Studio Recital:

12:15 pm | Butler Museum of American Art.

** Saturday, April 27

David Krakauer and Ancestral Groove

(featuring Sheryl Bailey on guitar):

8:00 PM | Ford Family Recital Hall, DeYor Performing Arts Center

** **April TBD**, Jazz Guitar Masterclass: Sheryl Bailey (Berklee College of Music)

** These two events organized by the Pipino Performing Arts Series

Sponsors

The following people and organizations have generously supported the Dana Guitar Association's 2018-2019 concert season. We sincerely thank our fine sponsors for their support.

- Anthony and Barbara Buzzacco
- Dr. Pietro Pascale and John M. Pascale, luthier
- David and Joanne Rich
- Victoria's Auth's Music Lesson's for Us All (Poland)
- Student Government Association of YSU

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**The Dana Concert Series
Presents**

Too Many Sopranos

Fairy Tales, Nightmares, and Lullabies

Featuring
Dr. Misook Yun
Accompanied by Marcellene Hawk
Jennifer Jones Mosher
Accompanied by Diane Yazvac
Susan Foster
Accompanied by Diane Yazvac
Rachael Pavloski
Accompanied by Diane Yazvac
Dr. Maria Fenty Denison
Accompanied by Diane Yazvac
Dr. Allan Mosher
Accompanied by Jerry Rezanka

Saturday, March 2, 2019
Bliss Recital Hall | 7:30 PM

YOUNGSTOWN STATE UNIVERSITY



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"Hurr, Hopp, Hopp, Hopp"
from *Hänsel und Gretel*

Engelbert Humperdinck (1854-1921)

Rachael Pavloski, mezzo-soprano

"Abends, will ich schlafen gehn"
from *Hänsel und Gretel*

Jennifer Jones Mosher, soprano and Rachael Pavloski, mezzo-soprano

"Gretchen am Spinnrade"

Franz Schubert (1797-1828)

"When I bring to you colour'd toys"
from *Gitanjali*

John Alden Carpenter (1876-1951)

Susan Foster, soprano

"Affections and Wishes"

Jonny Priano (b. 1985)

Allan Mosher, baritone

"Lift Thine Eyes"
from *Elijah*

Felix Mendelssohn (1809 – 1847)

Misook Yun, soprano, Jennifer Jones Mosher, soprano
Rachael Pavloski, mezzo-soprano

"Rondo"
from *Cantata*

John Carter (1932-1981)

Jennifer Jones Mosher, soprano

"Le spectre de la rose"
from *Les nuits d'été*

Hector Berlioz (1803-1869)

Maria Fenty Denison, mezzo-soprano

"You don't know this Man"
from *Parade*

Jason Robert Brown (b. 1970)

Rachael Pavloski, mezzo-soprano

"Con amores, la mi madre"
from *Canciones clásicas españolas*

Fernando Obradors (1897-1945)

Misook Yun, soprano

Intermission

"Hojotoho"
from *Die Walküre*

Richard Wagner (1813-1883)

Susan Foster, soprano

"Can't Help Lovin' that Man"
from *Show Boat*

Jerome Kern (1885-1945)

Maria Fenty Denison, mezzo-soprano

"All That Matters Now"

Scott Frankel (b. 1963) and Michael Korie (b. 1955)

"Sylvia's Lullaby"
from *Finding Neverland*

Rachael Pavloski, mezzo-soprano

Act I, scene iii
from *Pagliacci*

Ruggero Leoncavallo (1857-1919)

Allan Mosher, Sylvio and Jennifer Jones Mosher, Nedda

"Písně Rusalky O Měsíčku"
from *Rusalka*

Antonín Dvořák (1841-1904)

Misook Yun, soprano

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**The Dana Concert Series
Presents**

Youngstown State University Percussion Ensemble & Concert Band

**Dr. Glenn Schaft, Director
YSU Percussion Ensemble**

**Dr. Brandt Payne, Director
YSU Concert Band**

**Monday, March 4, 2019
Stambaugh Auditorium | 7:30PM**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

Youngstown State University Percussion Ensemble

Traditional Rudimental Snare Drum Pieces Traditional/arr. Guy Gauthreux (b.1956)

The Three Camps
The Downfall of Paris
Connecticut Halftime

The relationship between percussion and military organizations goes back many centuries, including the Jannissary music of the ancient Turks, and is widespread throughout Europe and beyond. Such military drumming traditions were perhaps most highly developed in Britain and Switzerland and were brought to early America. During the Revolutionary and Civil War periods, part of the drummers' responsibilities was to play pieces that contained sections known as "beats." The beats, or "duty," were heard by all members of the camp. Three such duties are heard in our first selection tonight, "The Three Camps" Soldiers were responsible for knowing and understanding the different beats and were expected to act upon these commands.

Because it originated as an outdoor activity, rudimental drumming is loud, and the "open" style of executing the "rudiments" (patterns) needed to be clearly audible at great distances. The large rope-tensioned snare drums of such early traditions are a direct precursor to the contemporary marching band and drum corps instruments now widespread throughout America. In Early America, snare drums also accompanied fifes that played melodies and such a tradition is still demonstrated in Colonial Williamsburg, Virginia. We use the xylophone and glockenspiel to play the melodies of "The Three Camps" and the "The Downfall of Paris." Notes by Glenn Schaft

Akadinda Trio (2002) Emmanuel Sejourne (b. 1961)

Inspired by the percussive xylophone music of Uganda, each player in Sejourne's trio utilizes two mallets and all play on a single 5-octave marimba. Numerous melo-rhythmic lines interlock to form an interesting polyrhythmic (3:2, etc.) texture. Emmanuel Sejourne is one of the world's leading mallet percussionists, active as a teacher, performer, and composer. He is a member of the music faculty at the Strasbourg Conservatory in France where he has developed a unique course of study for advanced mallet percussionists. Notes by Glenn Schaft

Dining Room Music (1983) Rupert Kettle (1940)

Appetizer
Fable
Mountain Song
Dessert

Dining Room Music was written as counterpoint to John Cage's 1940 composition *Living Room Music*. No instruments are specified, only suggestions made as to objects found in an ordinary dining room. "Fable" sets in rhythmic speech the Phyllis Stein text:

Happily ever after the world is flat

Don't you fall off and go ker-splat.

Rupert Kettle was raised in Grand Rapids, Michigan then studied and worked in New York City from 1958 to 1968. He studied percussion with numerous respected teachers, and composition and arranging with John Cage, Richard Cone and others. Since 1965, Kettle has devoted himself primarily to private teaching, first in New York and then in Grand Rapids. He also teaches at Aquinas College, where he founded the Aquinas College Percussion Group in 1979. Kettle is the author of countless articles on percussion which have appeared in *Downbeat*, *Modern Drummer*, *Percussive Notes*, and other magazines. His book, *Drum Set Reading Method*, established a standardized drum set notation in 1968. Since 2003, his work is also being disseminated by the composers' collective, Frog Peak Music, a prestigious group of experimental composers including Larry Polansky, Jody Diamond, James Tenney, Phillip Corner, Anthony Braxton, the late Lou Harrison, and others. Kettle's graphic scores have been exhibited along with concerts of his music at various museums in Michigan. Notes by Ruppert Kettle and Glenn Schaft.

Omphalo Centric Lecture (1984)

Nigel Westlake (b. 1958)

The title comes from a painting by Paul Klee - the direct & centered simplicity of which was an inspiration to me during the writing of this piece. The piece also owes much to African Balofon (or xylophone) music, with its persistent ostinati, cross-rhythms & variations on simple melodic fragments. Like African music it seeks to celebrate life through rhythm, energy & movement. It was originally composed for the Sydney based percussion quartet Synergy.

Nigel Westlake studied the clarinet with his father, Donald Westlake (principal clarinetist, Sydney Symphony Orchestra 1961-1979) and left school early to pursue a performance career in music. From the age of 17 he was touring Australia and the world, performing as a freelance clarinetist, bass clarinetist and saxophonist with ballet companies, a circus troupe, chamber music ensembles, fusion bands and orchestras. In 1983 he studied bass clarinet and composition in the Netherlands and was appointed composer in residence for ABC Radio National the following year. From 1987 to 1992 he was resident clarinetist with Australia's leading chamber group the Australia Ensemble, and went on to join guitarist John Williams' group Attacca as a composer and performer.

His compositions have earned numerous accolades, including the Gold Medal at the New York International Radio Festival and 15 APRA awards (Australasian Performing Right assoc.) in the screen and art music categories. As a composer, his film credits include the feature films *Ali's Wedding* (2017), *Paper Planes*, *Miss Potter*, *Babe*, *Babe: Pig in the City*, *Children of the Revolution*, and *The Nugget*, plus the *Imax* films *Antarctica*, *The Edge*, *Imagine*, *Solarmax* and numerous others. His television credits include documentaries, telemovies, news themes and station idents. The feature film *Babe* won the Golden Globe Award in 1996 for best feature musical/comedy, and his romantic score for *Miss Potter* won Feature Film Score of the Year and Best Soundtrack Album at the 2007 APRA / AGSC Screen Music Awards.

His secular mass *Missa Solis - Requiem for Eli* was winner of the prestigious 2013 Paul Lowin Orchestral Prize, won the 2011 Limelight Award for Best New Composition, was named Orchestral Work of the Year at the 2012 APRA Art Music Awards, and was released to critical acclaim on the ABC Classics label by the Melbourne Symphony Orchestra, conducted by the composer. *Compassion*, a song cycle for solo voice & orchestra, co-written with singer songwriter Lior, based on ancient Hebrew & Arabic texts, won the 2014 ARIA Award for Best Classical Album.

In 2004 he was awarded the HC Coombs Creative Arts Fellowship at the Australian National University. He holds an honorary Doctorate in Music, awarded by the University of New South Wales in 2012. Notes by composer.

Personnel:

Nathaniel Adams
Terence Boggs
Michael Daniels
Owen Davis
Stephen Dorbish
Jo'El Harrison
Brandon Maffitt
Evan McCreary

GLENN SCHAFT is Professor and Director of Percussion Studies at Youngstown State University, performs with the Faculty Jazz Group, is founder and faculty advisor of the Youngstown Percussion Collective - a student organization and a longstanding member of the Percussive Arts Society. Please visit glennschaft.com Glenn wishes to thank his artist endorsement partners Avedis Zildjian Co. (cymbals), Remo Inc. (drumheads and world percussion), Vic Firth Inc. (sticks and mallets), and Black Swamp Percussion (accessory percussion) for their product and artist support.

About the YSU Percussion Ensemble - Notable performances include the Percussive Arts Society 2018 International Convention in Indianapolis, Percussive Arts Society Ohio Chapter Days of Percussion at Capital University, Ohio Northern

University, Youngstown State University, and Ohio Music Education Association Conferences in Cleveland, Columbus, and Cincinnati. An important part of our mission involves collaborations with composers in the commissioning, premiering, and critically acclaimed recording of their works. Our 2005 release "Dark Wood" includes six premiere recordings and commissions. Our commission project with New York City-based percussionist/composer John Hollenbeck on his "Ziggurat" for five percussionists and four saxophonists, was premiered at the Whitney Museum of Contemporary Art in New York City, and is available on his 2008 release "Rainbow Jimmies." The Youngstown Percussion Collective's 2012 release "Forms Of Things Unknown" is a concert-length suite by YSU professor of jazz studies, bass, and composition, Dr. Dave Morgan.

Ten-Minute Intermission

Youngstown State University Concert Band

<i>Kirkpatrick Fanfare</i> (1999)	Andrew Boysen Jr. (b. 1968)
<i>Sheltering Sky</i> (2012)	John Mackey (b. 1973)
<i>Chorale and Shaker Dance</i> (1971)	John Zdechlik (b. 1937)
<i>British Eighth</i> (1891)	Zo Elliot (1891-1964)

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of *Danny Boy*. The "fanfare" features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

The premiere took place at the dedication ceremony held on March 24, 1999, conducted by Patrick F. Casey. It was an event of considerable pride for CMSU: the keynote speaker was Missouri's then-Governor Mel Carnahan. Kirkpatrick had been Missouri's secretary of state for 20 years. Casey described Kirkpatrick as "famously 'Irish' with his humor and attire." Boysen had been made aware that Kirkpatrick was very proud of his Irish heritage, hence the resulting Irish flavor of the music.

Sheltering Sky has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the wind band repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy

Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream. -John Mackey

Chorale and Shaker Dance is a lively composition based on two musical themes, an original melody (the "chorale") and the Shaker tune, *Simple Gifts*. It begins with a woodwind chorale composed of piccolo, flute, oboe, E \flat clarinet, B \flat clarinet, E \flat alto clarinet, B \flat bass clarinet, bassoon, and alto saxophone with a canon theme exhibited several times between the saxophone and flute. Soon after, a call-and-response melody is featured between high and low woodwind. Then approximately halfway through the piece, the time signature is switched to 2/2 and changes several times between 2/2, 3/2, 3/4, 4/4, and 5/4 through a gloomy and dark passage. The alto sax and flute canon returns near the end, and is followed by a low instrument chorale and a repetition of the melody, ending with thundering timpani. The compositional ideas of the piece include augmentation and diminution, as well as polytonality, melodic fragmentation, and homophonic and polyphonic textures. Several portions of the song feature "call and response" between instrumental groups, and canon variations play an essential role in supporting the simple Shaker melody.

The **British Eighth March** was copyrighted in manuscript in 1943 and published in 1944. It was dedicated to General Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Following the defeat of Rommel's forces at El Alamein, Montgomery was promoted to field marshal, and he soon became the idol of the British public. In 1944 he commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy command of the Atlantic Pact nations.

Since the war, Zo Elliott's impressive march has retained its popularity on both sides of the Atlantic. In a 1980 random survey of 69 members of the Texas Bandmasters Association, for example, *British Eighth March* was ranked third in a list of nearly eighty favorites.

FLUTE

Megan Ochs*
Larissa Gaborick
Jordan Pope
Lauren Syersak

OBOE

Brynn Anstadt*
Samuel Hofmann

CLARINET

Jenna Provino*, ^
Carmella Donofrio
Amanda Hammond
Casey Henderson
Morgan Polta
AnnieRose Sheasley
Hannah White

BASS CLARINET

Austin Watson

SAXOPHONE

Stephanie Pavlovich*
Anthony Bonamase
James Litwin
McKenzie Poe
Katharine Repetski
Austin Ward

HORN

Brandon Brown
Devin Lewis
Samantha Nicholson

TRUMPET

John Ford*
Ethan Barnard
Cody Tonkinson
Nicholas Brophey
Zack Digman
Aerin Betenhausen

TROMBONE

Alicia Sarra*
Hayden Slyk
James Vrancich
Kyle Zimmerman

EUPHONIUM

Ryan Dutton

TUBA

Cyrus Adams*
Dominick Commisso

PERCUSSION

Terence Boggs*
Nathaniel Adams
Stephen Dorbish
Jo'El Harrison

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**The Dana Concert Series
Presents**

Music at Noon

Voice Department Recital

**Wednesday, March 6, 2019
The Butler Institute of American Art**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

"Lord God of Abraham"
from *Elijah*

Felix Mendelssohn (1809-1847)

Elliott Roose, baritone
Jerry Rezanka, piano

Lied der Mignon

Franz Schubert (1797-1828)

Kristina Clemons, soprano
Anthony Ruggiero, piano

"Warm as the Autumn Light"
from *Ballad of Baby Doe*

Douglass Moore (1893-1969)

Alexander Kluchar, bass-baritone
Nancy Cline, piano

Crépuscule

Jules Massenet (1842-1912)

Sarah Hunter, mezzo-soprano
Nancy Cline, piano

Si, tra i ceppi
from *Berenice*

George Frideric Handel (1685-1759)

Jared Liscinsky, baritone
Anthony Ruggiero, piano

Voi che sapete
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart (1756-1791)

Rachel Jones, mezzo-soprano
Nancy Cline, piano

"Agnus Dei"
from *B minor Mass*

Johann Sebastian Bach (1685-1750)

Elsbeth Orr, mezzo-soprano
Jerry Rezanka, piano

L' abbandono

Vincenzo Bellini (1801-1835)

Emilio Santiago, tenor
Anthony Ruggiero, piano

"Comfort ye"
from *Messiah*

George Frideric Handel (1685-1759)

Gregory Hofmeister
Jerry Rezanka, piano

Habenera

Pauline Viardot (1821-1910)

Anna Murcko, mezzo-soprano
Lindsay Heavner, mezzo-soprano
Marcellene Hawk, piano

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**The Dana Concert Series
Presents**

2019 Dana Young Artists Concert European Musical Delights!

YSU Dana Symphony Orchestra

Stephen L. Gage, Conductor

Joseph Kromholz, String Coach

Daniel Slenscak, Alto Saxophone

Marissa Lyerly, Clarinet

DeYor Performing Arts Center

Powers Auditorium

Wednesday, March 6, 2019 | 7:30 p.m.

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
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& Communication

DANA SYMPHONY ORCHESTRA REPERTOIRE

Konsert för Saxofon och Stråkorkester (1934)

Lars-Erik Larsson (1908-1986)

I. Allegro molto moderato

Daniel Slenscak, Alto Saxophone

Première Rhapsodie for Clarinet & Orchestra (1911)

Claude Debussy

(1811-1898)

Marissa Lyerly, Clarinet

Symphony No. 8 in G Major, Op.

Antonín Leopold Dvořák (1841-1908)

(1872 rev. 1879-1880)

I. Adagio-Allegro molto

II. Largo

III. Molto vivace

IV. Allegro con fuoco

Program Notes

Concerto for Alto Saxophone & String Orchestra

Sigurd Rascher premiered the *Konsert för Saxofon och Stråkorkester* in 1934 in Norrköping, Sweden, where composer Lars-Erik Larsson was known for his experiments in modernism. Larsson also became one of Scandinavia's most popular composers, though after his modernistic experimentation he eventually returned to his roots of Nordic romanticism. Comprised of three movements, the *Konsert* is full of intricately woven thematic material that tests the performers' abilities of altissimo.

Première Rhapsodie for Clarinet & Orchestra

In 1909, Claude Debussy was appointed to the conseil supérieur of the Paris Conservatory at the request of Gabriel Fauré, its director at the time. This affiliation obligated him to officiate occasionally as an adjudicator and composer of the Conservatory's examinations. In the following year, Debussy served on the clarinet jury and was asked to write two pieces to be performed by the students through which they were awarded grades in an assortment of musical disciplines.

The *Première Rhapsodie* and the shorter *Petit Pièce* were the fruitful outcome of this endeavor. Ironically, Debussy was personally not looking forward to hearing the eleven clarinetists play through his new works, but the end result provided him with extreme satisfaction, as was expressed in a letter to his publisher, Jacques Durand: "The clarinet competitions went extremely well, and, to judge by the expressions on the faces of my colleagues, the *Rhapsodie* was a success." Additionally, his particular delight with the rhapsody set off the notion to orchestrate the piece in the summer of 1911, and after hearing the first performance in this new guise he exclaimed that "surely this piece is one of the most pleasing I have ever written."

In the 100 years since its initial composition, the *Première Rhapsodie* has established itself as one of the most beloved, and most played, of all works written for the clarinet. It was Debussy's genius that allowed him to take a perfunctory, utilitarian assignment and create a work of unsurpassed lyric beauty that stands unique in the clarinet literature a century later—a true "masterpiece in miniature." Yet even with this indisputable recognition, his grand and opulent orchestrated version of the piece still remains elusive to many performers and listeners today.

Excerpted note by Todd Palmer

Symphony No. 8 in G major, Op. 88, B. 163

Antonín Dvořák composed the Eighth Symphony at his summer retreat in celebration of his admission to the Prague Academy. The composer wanted to produce "a work which is different from the other symphonies, with individual ideas worked out in a new way."

In seeking this "new way", Dvořák backed away from the more rigid logic of his German symphonic training and produced a linear, free-flowing work that sounds almost improvisatory at times. The influence of his beloved Bohemian folk music is evident in the melodic material, as though he were filling the kettle of German symphonic form with Czech-flavored ingredients. Along the way, we encounter innovative orchestration techniques that anticipate Mahler in the way they allow melodic lines to flow uninterrupted through solo and chamber textures created from within the larger orchestral forces.

The piece begins with a movement in typical sonata form, though the themes unfold and flow into one another in an unusually natural way. A pastoral Adagio follows, introduced by a sublime string chorale that leads to a conversation between languid clarinets and birdlike flutes. A gentle waltz gives way to an energetic coda, at which point the trumpets announce the finale, calling us, as Kubelik said, to the dance.

ABOUT THE CONCERTO WINNERS

DANIEL SLENSCAK is a senior Saxophone Performance major at Youngstown State University. He enjoys sharing his passion for music with audiences as both a soloist and a chamber musician. In 2015 Slenscak was chosen as one of the two winners of the Stambaugh Youth Concert Band's senior soloist competition. He is currently a member of the Onyx Saxophone Quartet which has performed at the Navy Band International Saxophone Symposium the past two conferences. After graduating he plans on attending an undecided college to receive a master's degree in Saxophone Performance. He currently studies saxophone under Dr. James Umble.

MARISSA LYERLY is a current full-time graduate student and Graduate Assistant at the Dana School of Music at Youngstown State University pursuing the Master of Music in Clarinet Performance degree. She will graduate in May 2019. Lyerly currently studies with Dr. Alice Wang at YSU. She received her Bachelor of Music in Clarinet Performance in 2017 from Westminster College, PA where she studied for four years under Mr. Daniel Heasley and Dr. James Flowers. Prior to college, she studied with Mrs. Mary Beth Malek and Mr. James Lozenski.

Lyerly is the second clarinetist with Opera Western Reserve in Ohio, and she performs regularly in Cleveland and Pittsburgh in various ensembles. She has been the concert master and principal clarinetist for the Dana Wind Ensemble since Fall 2017, and the principal clarinetist for the Dana Symphony Orchestra and YSU Opera. She also rehearses and performs often with various chamber groups and the Clarinet Ensemble at YSU. The last two years have presented many exciting performance experiences including performing with the pop/rock band, Hanson during their *String Theory Tour* in 2018, Sarah Brightman's *Hymn Tour* in 2019, and recording for the 2019 Super Bowl. Lyerly is proud to have performed with the National Small College Intercollegiate Band for the College Band Directors National Association in 2015 in Nashville, TN and in 2017 in Kansas City, MO.

Aside from performing, Lyerly currently assists Dr. Wang with the clarinet studio, meeting each undergraduate clarinet weekly. Along with studio teaching, Lyerly has taught the Jumpstart Program at Austintown Intermediate School in Ohio for the last two years.

ABOUT THE CONDUCTOR

STEPHEN L. GAGE has served as Professor of Conducting and Director of Bands & Orchestra at the Dana School of Music since 1993. In 2014, Gage was appointed as the Conductor of the YSU Dana Symphony Orchestra. He conducts the annual opera production orchestra in addition to his work with the YSU Wind Ensemble and the Dana Chamber Winds & Strings. Gage leads the MM in Instrumental Conducting program, and he has been the recruitment coordinator for his entire residency on the faculty. Gage holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music (University of Rochester), and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. In 2012, Gage was appointed as the Conductor/Music Director of the W. D. Packard Concert Band in Warren. He is in his 26th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY) from 1980-1989. Gage has 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. He has been a guest conductor and guest clinician at high school regional and all state honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States. Gage'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. He has been inducted into the prestigious American Bandmasters and was named as both Distinguished Professor and Faculty Mentor of the Year at YSU; he has served on the NBA Foundation Board of Directors and is currently on the Board of Directors for the Ohio Chapter of Phi Beta Mu. In 2012, Gage was awarded the Marty Manning Faculty Mentor Award at the YSU, and in 2014 he gave a Last Lecture at YSU. Under Gage's direction, the YSU Wind Ensemble made their historic NYC Carnegie Hall debut in 2005, where the band gave an encore performance there in November 2015. In January 2018, Gage was a recipient of the first Auburn High School (NY) Music Hall of Fame. Gage and his wife Stephanie have three children and one grandchild.

YSU DANA SYMPHONY ORCHESTRA- SPRING 2019

VIOLIN

Thérèse De Genova #^{^*}
Juliana Dodson
Fiona Flannery
Jordan Grantonic [^]
Claire Lyons
Brynn McCullough
Brendan McEvoy [^]
Marleen Ocheltree
Alexandra Santarcangelo
Kathryn Sewall ^{^*}
Richard Smrek
Ronald Smrek
David Timlin

OBOE/ENGLISH HORN

John Anzevino
Camryn Doctor
Kristen Thompson ^{^*}

- graduate student

* - section leader

[^] - principal player

CLARINET/BASS CLARINET

Kailey Coughlin
Alexander Dautel
Elliot Kwolek #^{^*}
Marissa Lyerly #[^]

BASSOON/CONTRABASSOON

Aerin Bettenhausen
Frances Clause ^{^*}
Sydney DiCenso

VIOLA

Gia DeAscentis
Maria Furman
Emilee Rogers
Sally Santarcangelo
Jasmine Santiago
Casandra Stanaford
Bowei Yang ^{^*}

HORN

Brendan Gage [^]
Cheyenne Halderman
Devin Lewis
Max McMullen
Sarah Schwenke ^{^*}

CELLO

Billy Blaze
Thomas Drabison
Maura Gabauer
Wyatt Miller
Hannah Shively
Delia Walkeweic
Stephanie Zitkovich #^{^*}

TRUMPET

John Ford
Marie Mangine ^{^*}

TENOR TROMBONE

David Klasovsky
Zaki Rahal ^{^*}

BASS TROMBONE

Brandon Hackimer ^{^*}

DOUBLE BASS

Brendan Burke
Ian Kinnaman ^{^*}
Haley Lowe
C.J. Shroads
Sean Williams

TUBA

Alyssa Kordecki ^{^*}

PIANO/KEYBOARD

Marleen Ocheltree #^{^*}

FLUTE/PICCOLO

Olivia Benna ^{^*}
Alexa Drechnik
Kayla Gilmore

TIMPANI

Evan McCreary ^{^*}

PERCUSSION

Owen Davis ^{^*}
Michael Daniels

**YSU DANA SYMPHONY ORCHESTRA
& CHAMBER ORCHESTRA
PERFORMANCES**

Friday-Sunday, April 12-14 & Friday, Saturday, April 19-20, 2019

Into the Woods by Stephen Sondheim

Ford Theater | 7:30 PM

Dr. Kivie Cahn-Lipman, Conductor

Wednesday, April 24, 2019

150th Anniversary Gala Concert for the Dana School of Music

Stambaugh Auditorium | 7:30 PM

Join numerous Dana School of Music ensembles as they celebrate the School's 150th anniversary. The YSU Dana Symphony Orchestra will give a world premiere performance of *Sesquicentennial Suite* written by six DSOM composition students led by Dr. David Morgan.

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**The Dana Concert Series
Presents**

YSU Jazz Combos

Dave Kana & Chris Capizzi, instructors

**Thursday, March 7, 2019
Spotlight Theater, Bliss Hall | 7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



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Jazz Quintet

Herbie Hunkele, trumpet; Colt Hutchinson, tenor sax
Brendan Gage, piano; Ian Kinnaman, bass; Owen Davis, drums

Lester's Ad Lib Blues

Lester Young
Arr. Herbie Henkele
Colt Hutchinson
Ian Kinnaman

Like Kenny
Constant

Jazz Quintet

Garret Kuchmaner, alto sax; Dan Slencsak, tenor sax
Andy Pickard, guitar; Brendan Burke, bass; Evan McCreary, drums

Chi Chi

Charlie Parker
Arr. Colt Hutchinson
Toshiko Akiyoshi
Arr. Garret Kuchmaner
Thelonious Monk

Long Yellow Road

Well You Needn't

Film Screening

"Swing Note"

A film by Chris Copen
Musical score by Maxwell Franko
Performed by YSU Jazz Ensemble
Recording engineer: Isaac Hraga

Jazz Quintet

Ethan Barnard, trumpet; Jake Jeges, saxophone;
Isaac Hraga, guitar; Sean Williams, bass; Terence Boggs, drums

Mr. P.C.

John Coltrane
Arr. Matt Jackson
Antonio Carlos Jobim
Chet Baker

The Girl From Ipanema
Let's Get Lost

Jazz Quartet

Lucas Ciesielski, tenor sax; Dan Mihelarakis, guitar
Matt Jackson, bass; Anthony Taddeo, drums

Think . . . Now!
Watercolors
The Intrepid Fox

Anthony Taddeo
Pat Metheny
Freddie Hubbard

Jazz Calendar of Events

MONDAY, APRIL 15

Jazz Ensembles

Chestnut Room, Kilcawley Center, 7:30 p.m.

MONDAY, APRIL 22

Jazz Combos

Spotlight Theater, Bliss Hall, 7:30 p.m.

Acknowledgements

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support.

The YSU Jazz Studies Area wishes to express our gratitude to those who have generously donated to scholarships benefitting our students:

- **The Tony Leonardi Jazz Scholarship Fund**
- The late Senator Harry Meshel for his gift of the **Senator Harry Meshel Scholarship in Jazz** and his establishment of **The Jazz Visitors Fund**. His generosity will continue to assist new generations of jazz students at YSU
- Mr. David Bulkley & Family for his gift of the **Robert E. Bulkley Memorial Scholarship for Jazz Drummers**

Please consider making a gift to any of these scholarship funds by making a check payable to the specific fund and mailing to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

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**The Dana Concert Series
Presents**

Music at Noon

Chamber Music Recital

**March 20, 2019 | 12:15 pm
Butler Institute of American Art**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

Ford Theater

Call the University Theatre
Box Office at 330-941-3105 or
go to www.yzu.tix.com.

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fee in the M30 Wick Avenue
parking deck. YSU student
tickets are free with ID.

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CELEBRATING
150
YEARS
DANA SCHOOL OF MUSIC

YOUNGSTOWN STATE UNIVERSITY
Y Cliffe College of
Creative Arts
& Communication

Two Keyboard Inventions (arr. Shaunsemble)

Johann Sebastian Bach
(1685-1750)

No. 1 in C major, BWV 772

No. 13 in A minor, BWV 784

Shaunsemble Guitar Duo

(Angela N. Buzzacco and Shaun McCune)

Coach: Dr. François Fowler

Brass Quintet No. 3

Victor Ewald
(1860-1935)

Allegro moderato

Moderato

Daniel Mihelarakis

Maxwell Franko

Dominic Gentile

Brendan Gage

Alyssa Kordecki

Coach: Dr. Andrew Mitchell

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DANA
School of Music
CELEBRATING 150 YEARS

**The Dana Concert Series
Presents**

Guest Artist

Stephen Mattingly, guitar

**Friday, March 22, 2019
Bliss Recital Hall | 7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

PROGRAM

Mazurka Manuel M. Ponce (1882-1948)

from Suite Compostelana Federico Mompou (1893-1987)

Preludio

Cuna

Muiñeira

Sonata, Op. 61 Joaquín Turina (1882-1949)

I. Lento - Allegro - Allegretto tranquillo

II. Andante

III. Allegro vivo - Allegretto - Allegro vivo

Two Dances Manuel M. Ponce

Trópico

Rumba

Intermission

Fantasia Roberto Gerhard (1896-1970)

Quatre Pièces Brèves Frank Martin (1890-1974)

Prélude

Air Plainte

Comme une Gigue

Victor Jara's Hands (2014) Marc Satterwhite (b. 1954)

Estadio Chile (Toccata)

Canto elegíaco

2019 Guitar Events

Saturday, March 23

Guest Artist Masterclass Stephen Mattingly

9:00 am - 11:00 am | Bliss Recital Hall

Friday, March 29

Jazz Guitar Masterclass

Guest Artist Dan Wilson (Grammy Award Nominee and YSU alumnus)

2:00 pm - 4:30 pm | Room 2222

Thursday, April 11

Dana Guitar Studio Recital

7:30 pm | Bliss Recital Hall

Wednesday, April 17

Music at Noon

Dana Guitar Studio Recital

12:15 pm | Butler Institute of American Art

Saturday, April 27

David Krakauer and Ancestral Groove (featuring Sheryl Bailey on guitar)

8:00 pm | Ford Family Recital Hall, DeYor Performing Arts Center *

April TBD

Jazz Guitar Masterclass Sheryl Bailey (Berklee College of Music) *

*Pipino Performing Arts Series events

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The following people and organizations have generously supported the Dana Guitar Association's 2018-2019 concert season. We sincerely thank our fine sponsors for their support.

- Anthony and Barbara Buzzacco
- Dr. Pietro Pascale and John M. Pascale, luthier
- David and Joanne Rich
- Victoria's Auth's Music Lesson's for Us All (Poland)
- Student Government Association of YSU

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Dana Piano Trio

Joseph Kromholz, violin
Kivie Cahn-Lipman, cello
Cecilia Yudha, piano

Friday, March 22, 2019 | 8:00 pm
Weill Recital Hall - Carnegie Hall

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

Message from the Youngstown State University President



On behalf of Youngstown State University, the Cliffe College of Creative Arts and Communication, and most especially on behalf of the historic Dana School of Music, it is my distinct pleasure to welcome you to this evening's concert by the Dana Piano Trio. This performance is a highlight among the numerous events in which our campus, the greater Youngstown community, our distinguished alumni, and many friends have participated to celebrate the Dana School of Music's momentous 150th anniversary.

Throughout the history of northeast Ohio, our communities have considered the visual and performing arts to be vital to enhancing the many facets of our lives. In Youngstown, our dedication to creative and artistic accomplishment is

supported in part by the Butler Institute of American Art, historic performance facilities including Powers Auditorium at the DeYor Performing Arts Center and Stambaugh Auditorium, and Ballet Western Reserve, where Stephanie Dabney of Dance Theatre of Harlem fame danced as a child.

Like many places across the Midwest, our region continues to face challenges, but our community is also experiencing transformative developments. For example, Youngstown is home to several leading national and international businesses, including America Makes and the Exal Corporation. This past December, the city was awarded a \$10.8 million US Department of Transportation grant, which will support the creation of a central transportation hub for the city's central business district and key employers in the Mahoning Valley and will enable more than \$250 million in economic development over the next decade.

Youngstown State University is integral to advancing our community's economic and cultural opportunities, and the arts are an essential component of our region's vitality. Our Cliffe College presents over 400 events annually, and faculty and students further collaborate with many of our area's leading arts organizations, including the Youngstown Symphony Orchestra, the Youngstown Playhouse, Ballet Western Reserve, and the Butler Institute. The arts enrich our lives, and as evidenced by the Dana School's 150th anniversary, they bind us together through all the peaks and valleys our communities experience.

This evening, we honor William Henry Dana's dream and legacy, and are proud to share the talents of three of our outstanding faculty members in this magnificent venue. We offer our heartfelt thanks to them, to all of the dedicated faculty and staff in the Dana School of Music, and to our alumni around the world for their continued support. Enjoy the concert!

Sincerely,

James Tressel
President

Message from the Dean of the Cliffe College



I am thrilled to welcome you to this evening's concert. Tonight's performance by the Dana Piano Trio is a culminating event in the Dana School of Music's year-long celebration of its sesquicentennial celebration - what a monumental achievement!

Over the past 150 years, faculty and graduates of the legendary Dana School of Music have impacted every area of American musical life – from the Metropolitan Opera; to membership in leading professional ensembles; to chart-topping funk, country and R&B music; and to leadership in hundreds of university and school music positions throughout the country. Alumni have distinguished themselves with multiple prizes and tributes, including Grammy and Fulbright Awards, the BMI Icon Award, ASCAP honors, Nashville Songwriters Hall of Fame Membership, and Country Music Association Triple Play Awards.

Of course, Dana's enduring legacy could not have been sustained for a century and a half without the world-class artists who have served as faculty. As tonight's Carnegie Hall debut by the newly formed Dana Piano Trio will exemplify, that tradition continues today. Violinist Joseph Kromholz, cellist Kivie Cahn-Lipman, and pianist Cicilia Yudha are brilliant performers, having concertized as soloists and chamber musicians in some of the world's most celebrated venues.

We are delighted that you have joined us in celebration of the Dana School of Music's 150th Anniversary and know that you will enjoy tonight's performance. As we honor past accomplishments and eagerly anticipate a vibrant future, we offer heartiest congratulations to all those visionaries—past and present—who have shaped, guided and sustained Dana through extraordinary endeavors. Congratulations Dana School of Music on your Sesquicentennial Anniversary!

With warmest regards,

Phyllis M. Paul, Ph.D.
Dean and Professor

Message from the Director of the Dana School of Music



Thank you for attending the Carnegie Hall debut of the Dana Piano Trio! The Dana School of Music at Youngstown State University has a world-class faculty of artists, creators, and academics and we are excited to include this concert as part of our 150th Anniversary celebrations.

Dana is one of the oldest collegiate music schools in the United States; we have been training musicians since 1868. Many of our first students were veterans of the U.S. Civil War, and our recent alumni may be found performing with the "Pershing's Own," "President's Own" and other prestigious military bands. Although Dana has an excellent reputation for developing music educators, our 150-year tradition includes many important contributions to the history of classical music and jazz in America. Audiences have heard our faculty, students, and alumni performing on the stage and pit of the Metropolitan Opera, with the Lincoln Center Jazz Orchestra, and during the recent broadcast of Super Bowl LIII.

Tonight's concert will showcase the amazing talent of our faculty in strings, keyboard, and chamber music. If you wish to pursue a career in music, we hope you will consider attending the Dana School to be a part of 150 years of excellence. Students may earn BM degrees in Performance, Music Education, Composition, and Music Recording, as well as a BA degrees in Applied Music, Music Theory, and Music History. Graduate degrees are also available. For more information about the Dana School of Music and our admission process, please visit ysu.edu/dana.

The Dana School of Music is looking forward to the next 150 years of musical excellence. Please contact the YSU Foundation (ysufoundation.com) if you wish to help us succeed in our mission.

Best wishes,

Randall Goldberg, Ph.D.
Director and Associate Professor of Musicology

The Dana School of Music Presents

The Dana Piano Trio
Joseph Kromholz, violin
Kivie Cahn-Lipman, cello
Cicilia Yudha, piano

Friday, March 22, 2019
8:00 pm
Weill Recital Hall
Carnegie Hall

Trio No. 2 in E minor, Op. 67

Dmitri Shostakovich
(1906-1975)

Andante
Allegro con brio
Largo -
Allegretto

Intermission

Trio in B-flat major, Op. 97, "Archduke"

Ludwig van Beethoven
(1770-1827)

Allegro moderato
Scherzo. Allegro
Andante cantabile, ma però con moto
Allegro moderato – Presto

BIOGRAPHIES

Founded in 2017, the Dana Piano Trio is quickly emerging as one of the most exciting and engaging chamber groups today. Founded by three professors at Youngstown State University's Dana School of Music, the trio performs and teaches across the United States, with concerts this season including a Carnegie Hall debut in March 2019.

The Dana Piano Trio's members —violinist Joseph Kromholz, cellist Kivie Cahn-Lipman, and pianist Cicilia Yudha — each have active performing careers as soloists and chamber musicians. They hold degrees from many of the world's most prestigious conservatories, including the Juilliard School, New England Conservatory, Cleveland Institute of Music, and Oberlin Conservatory.

Joseph Kromholz is coordinator of strings at Youngstown State University's Dana School of Music, where he teaches violin, viola, and chamber music. He previously taught violin at Luther College and taught music theory at New England Conservatory. His students have attended the Juilliard School, Curtis Institute of Music, Cleveland Institute of Music, New England Conservatory, Berklee College of Music, and Harvard University.

Kromholz has taught at the Chamber Music Connection in Columbus, SUNY Stony Brook's Summer Chamber Institute, ENCORE Chamber Music, Renova Music Festival, and at Kneisel Hall's Maine Student Program. He also maintains an active performing career as a solo, chamber, and orchestral musician, with more than 100 concerts per year. A founding member of the Linden String Quartet and a current member of the Dana String Quartet, he also performs with the Bryant Park Chamber Players and serves as concertmaster of Opera Western Reserve, the Warren Philharmonic, and as Associate Concertmaster of the Youngstown Symphony.

Hailing from New York and Reston, Virginia, Kromholz studied violin at the Cleveland Institute of Music and economics at Case Western Reserve University, followed by doctoral studies at New England Conservatory. His mentors include Paul Kantor, Miriam Fried, Violaine Melançon, Donald Weilerstein, Peter Salaff, and Itzhak Perlman, as well as members of the Cavani, Cleveland, and Juilliard Quartets.

After his music and economics studies, he served as the Artistic Coordinator for the Ravinia Festival in Illinois, Treasurer and Chief Financial Officer of the Talea Ensemble in New York, and worked for a US Senate campaign. He is currently a trustee of the Ohio Viola Society and ENCORE Chamber Music.

Kivie Cahn-Lipman holds degrees from the Oberlin Conservatory of Music, The Juilliard School, and the University of Cincinnati. He is the founding cellist of the International Contemporary Ensemble—with which

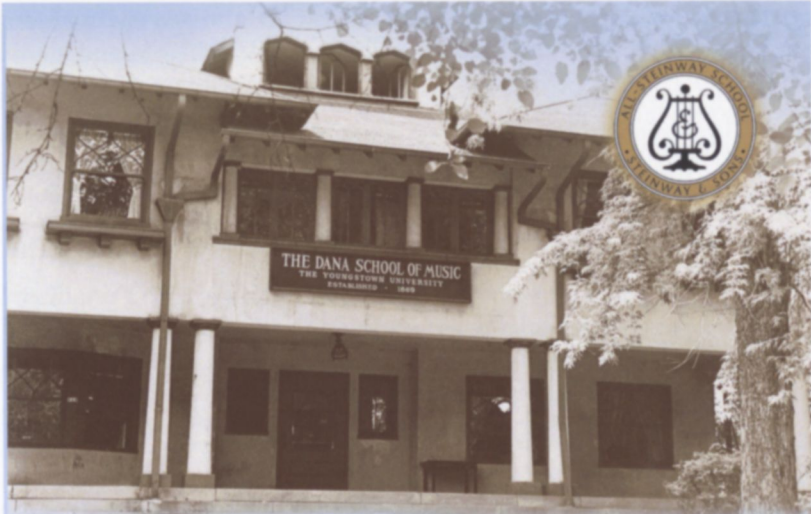
he performs regularly to international critical acclaim—as well as founder, lironist, and director of the baroque string band ACRONYM and gambist with the viol consort LeStrange. Cahn-Lipman appears on more than forty recordings on labels including Nonesuch, Naxos, New Focus, New Amsterdam, New World, Tzadik, ArsPublica, Kairos, Mode, Tundra, Starkland, Olde Focus, Canteloupe, Stradivarius, and ECM, and his recording of the complete Cello Suites of J.S. Bach was praised for its “eloquent performances,” “fresh thinking,” and “energy and zeal” (The Strad).

As a chamber musician, he has performed frequently in Carnegie Hall, Lincoln Center, and other major venues on four continents, as well as live on WNYC 93.9 in New York and WFMT 98.7 in Chicago. Cahn-Lipman taught cello at Smith and Mount Holyoke Colleges from 2005-2012 and at The College of New Jersey from 2015-2017, and he has been on the faculty of the Cortona Sessions for New Music each summer since 2012. He joined the faculty of the Dana School of Music in 2017.

A versatile solo pianist and avid chamber musician, **Cicilia Yudha** has given performances in the US, Austria, Cambodia, Canada, France, Germany, and Indonesia. She is a frequent soloist with the Duke University Symphony Orchestra under the baton of Maestro Harry Davidson. She has given master classes and presentations across the United States and Southeast Asia. As a recipient of the Casadesus grant, she attended *Ecoles d'Art Americaines* in Fontainebleau, France, where she discovered the music of the renowned pianist Robert Casadesus. In an effort to promote Casadesus's oeuvres, Dr. Yudha was a guest artist at David Dubal's classes, “The World of the Piano” at Juilliard, and “Homage to Casadesus” at La Maison Francaise, New York University. Navona Records released her debut CD Selected Piano Works by Robert Casadesus and Henri Dutilleux in September 2016.

As a creative artist, she has enjoyed collaborations with musicologist Ewelina Boczkowska, tap dancer Claudia Rahardjanoto, and Polish Folk Dance specialists Christine Cobb and Staś Kmiec. She has presented lecture recitals at TEDx Talks, the Ohio Music Teachers Association Conferences, the College Music Society (CMS) National Conferences, and CMS Regional Conferences. She regularly presents Preview Concert Lectures for the Cleveland Orchestra at Severance Hall.

Passionate about music education and community service, Yudha is a Nationally Certified Teacher of Music (NCTM) and is a recipient of the Steinway Top Teacher Award. On full scholarship, Yudha earned a Doctorate in piano performance at University of North Carolina Greensboro. She also holds degrees from New England Conservatory, and the Cleveland Institute of Music. She joined the Dana School of Music Faculty at Youngstown State University in 2012.



The former Charles Thomas mansion became the first location of the Dana School of Music in 1941. The 14-room structure was purchased for \$30,000 by the YMCA and donated to Youngstown College for this purpose.

A Rich HISTORY... A Promising FUTURE.

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OF DANA**

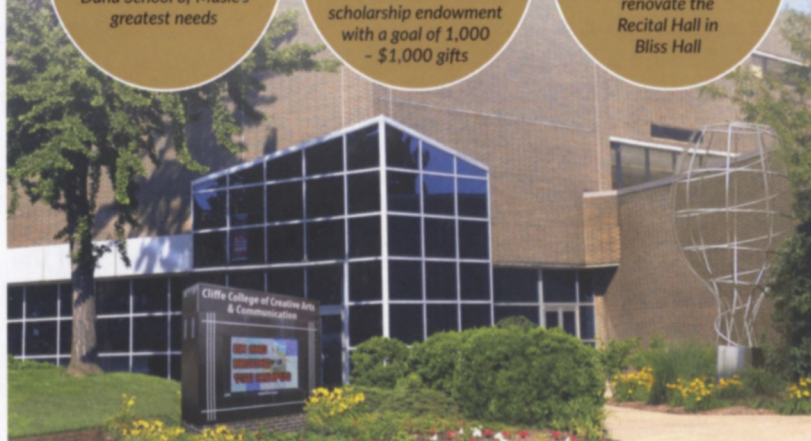
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Dana School of Music's
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Donations to establish a
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with a goal of 1,000
- \$1,000 gifts

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AND UP
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Donations to
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Recital Hall in
Bliss Hall



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**The Dana Concert Series
Presents**

Trombone Studio Recital

Mary Ann Bilas, piano

**Sunday, March 24, 2019
3:00pm | Bliss Recital Hall**

YOUNGSTOWN STATE UNIVERSITY



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Sonata for Trombone and Piano (1993)

Allegro maestoso

Eric Ewazen

(b. 1954)

Daniel Sager, trombone

Ballade for Tenor Trombone and Piano (1944)

Eugène Bozza

(1905–1991)

Brandon Hackimer, trombone

Sonata no. 1 for Violoncello and Continuo (c. 1712)

Largo

Allegro

Largo

Allegro

Benedetto Marcello

(1686–1739)

ed. Lucas Drew

Dominic Gentile, trombone

Concerto for Trombone and Piano (1924)

Moderato assai ma molto maestoso

Zak Rahal, trombone

Launy Grøndahl

(1886–1960)

Ricercar Del Duodecimo Tuono (1589)

Andrea Gabrieli

(1533–1585)

arr. Miles Anderson

Bone Voyage

Canzon Septemi Toni no. 2 (1597)

Giovanni Gabrieli

(1557–1612)

arr. H. Lloyd Leno

Crucifixus (c. 1717)

Antonio Lotti

(1667–1740)

arr. Richard Myers

Tower Music (1977)

Vaclav Nelhybel
(1919–1996)

Youngstown State University Trombone Ensemble
Dr. Andrew Mitchell, Director
Daniel Sager, Graduate Assistant

Youngstown State University Trombone Ensemble

Dominic Gentile
Brandon Hackimer
David Klasovsky
Daniel Patrick
Zak Rahal
Daniel Sager
Alicia Sarra
Benjamin Walsh
Kyle Zimmerman

Bone Voyage

Dominic Gentile
Brandon Hackimer
Daniel Patrick
Daniel Sager

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DANA
School of Music
CELEBRATING 150 YEARS

**The Dana Concert Series
Presents**

YSU Flute Studio Recital

**Kathryn Thomas Umble
Professor of Flute**

Diane Yazvac, Piano

**Monday, March 25, 2019
Bliss Recital Hall | 7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
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& Communication

PROGRAM

- Fantasie
Olivia Benna, flute
Gabriel Faure (1845-1924)
- Flute Sonata in E flat Major, BWV. 1031
Siciliano
Allegro moderato
Megan Ochs, flute
Johann Sebastian Bach (1685-1750)
- Flute Concerto in D Minor, Op. 69
Andante
Veronica Erjavec, flute
Bernhard Molique (1802-1869)
- Poem
Kayla Gilmore, flute
Charles T. Griffes (1884-1920)
- Le Merle Noir
Brandi Marino Perkins, flute
Olivier Messiaen (1908-1992)
- Reverie
Lauren Syersak, flute
Andre Caplet (1878-1925)
- Three Preludes for Flute, Op. 18
Allegro
Andante molto
Allegro molto
Mckenzie Cooper, flute
Robert Muczynski (1929-2010)
- Concerto in D Major, Op. 10, No. 3 "Il Gardellino"
Cantabile
Allegro
Larissa Gaborick, flute
Antonio Vivaldi (1678-1741)
- Ballade for Flute and Piano
Morgan Frederick, flute
Carl Reinecke (1824-1910)
- Rhapsody for Flute and Band
Alexa Drecnik, flute
Stephen Bulla (b. 1953)

The Youngstown State University Dana School of Music Presents

THE 26TH ANNUAL YSU FLUTE FESTIVAL

Saturday
March 30
8:30 a.m. - 4:00 p.m.

Bliss Hall
Youngstown State University

Guest Artist:

**LORNA
MCGHEE**

Registration online at:

<https://ysudanaflutesociety.wikisite.com/ysuflutefestival>

Adults: \$20

Students/Seniors: \$10

Parents: Free

YSU Students, Faculty, Staff: Free

Register by Thursday, March 28 at 10:00 p.m. in order to be entered into a prize drawing during the festival

The YSU Flute Festival is designed for flute players of all levels and will include workshops, vendor exhibits, guest artist performances, and masterclasses. This festival is hosted annually by:

Kathryn Thomas Umble,
Professor of Flute, YSU.

More information available at:

<https://ysudanaflutesociety.wikisite.com/ysuflutefestival/>

Email: k.umble@ysu.edu

Phone: 330-941-1831



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DANA
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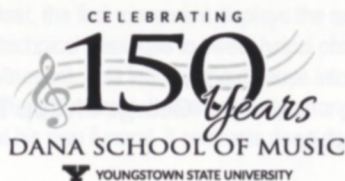


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**The Dana Concert Series
Presents**

Alicia Sarra

**Senior Trombone Recital
Accompanied by: Jack Ciarniello**

**Tuesday March 26, 2019
St. John's Episcopal Church | 7:00pm**

**This Senior Recital is in partial fulfillment of
a bachelor's degree in Music Education.**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
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& Communication

PROGRAM

Concertino in Eb Major
I. Allegro Maestoso
II. Marcia Funebre (Adante)

Ferdinand David (1810-1873)

Sonata in F minor
I. Andante cantabile
II. Allegro

George Philipp Telemann (1681-1767)

Sonata (Vox Gabrieli)

Stjepan Sulek (1914-1986)

ALICIA M. SARRA is a senior Music Education major from Austintown, Ohio. During her time at Youngstown State University, she has played with numerous instrumental ensembles including, concert band, jazz ensembles, trombone ensemble, and the Marching Pride. In addition, Miss. Sarra has also been in the Women's Chorus and the University Chorus.

Sarra is a member of student organizations including The National Honor of Collegiate Scholars, The National Honors Society, Ohio Collegiate Music Educators Association, and the Penguin Trombone Society.

Outside of Youngstown State, she has directed her church choir. Previously, she was very active in the praise team at Bethel Assembly of God. Sarra is also involved in a trombone quartet (outside of her school studies and obligations) that will be performing at different venues starting this spring and summer.

When she graduates, she plans to move out of state to teach high school band. Sarra also wants to travel and perform.

I want to thank God for His calling, guidance and strength in my life. He is the reason I made it this far. There are also some individuals that I want to thank for their support on this journey that I have been on in reaching my goals and achievements in music. Without you I wouldn't have made it to where I am at today.

My Mom, Pamela
Haley Beverburg
Deborah Bokesch
Pauline Carik

Dr. Andrew Mitchell
Lawrence Snell
Phyllis Sarra
The Trombone Studio

The Concertino for Trombone by David was composed in 1837. It is one of the earliest trombone solo pieces of the Romantic period and remains his best-known work. It is well known in trombone repertoire, performed in competitions, solos and auditions. It is filled with elements of the German Romantic period, combining rhythmical motifs characteristic of Beethoven with the lyricism of Mendelssohn. Skillfully interwoven into the composition is music that enables the trombonist to portray a broad range of expressive styles to soft, lyrical singing. From the outset, the first movement displays the expressive range of the trombone, alternating from technical passages to sweet lyrical phrases, illustrating the voice-like aspects of the instrument. This leads without pause into the second movement, *Marcia Funebre (Andante)* (funeral march). It was originally arranged for violin and piano by David, and was played at his own funeral. It contrasts deep despair with fond remembrances.

A German composer of the Baroque era, Telemann, composed a vast amount of music, both sacred and secular. His music was an essential link between music of the late Baroque and early Classical styles. *Sonata in F minor* was originally written for bassoon and continuo. The first movement, *Adante Cantabile* contains a slow, mournful melody. There are some dynamic contrasts clearly labeled that indicate a change in mood throughout the movement. These dynamic contrasts can be described as call and echo. The second movement, *Allegro* is an energetic part of the piece. The first section begins in f minor and the second section is in c minor, until it goes back to the original key. Decorations and ornamentations are present in this Part through appoggiaturas, mordents or slides.

Croatian composer and violinist Stjepan Šulek studied at the Music Academy in Zagreb with Czech violinist Vaclav Huml and composer Biago Bersa. The *Sonata for Trombone and Piano* is highly acclaimed as a gemstone trombone repertoire among trombonists. The work gained huge popularity after it was commissioned by the International Trombone Association in 1973.

In this work, Šulek showcases the expressive nature of the trombone through dynamic and melodic extremes of the instrument, creating a challenging and satisfying work for both instrumentalists. *Vox Gabrieli* translates to "voice of Gabriel," referring to the angel Gabriel from the Bible. It is said that this piece is possibly about Gabriel explaining Daniel's vision to him about the end of time, (From the Old Testament) and delivering God's message to Mary about the birth of Jesus Christ. It begins with fiery and unrelenting melodic line in the trombone, punctuated against rolling sextuplets in the piano, as the melodic line eases into an echoing tritone call. Then the music evolves into a light and somewhat rubato section with the melody passing back and forth between the trombone and the piano. Evolving once again, a lyrical melodic section ensues with the trombone voice soaring over a rich and pulsing piano accompaniment. Overall, this part is characterized by a singing tone, further enhanced by the playful interaction between the trombone and piano, yet still authoritative in the melodic statements as if to reveal the persistence in the voice of Gabriel. The next section is filled with tumultuous melodies passing between the piano and trombone, building tension until the piano cadences back into the original key. Finally, the piece recapitulates into the main theme from the beginning of the piece and ends with a powerful final statement.

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**The Dana Concert Series
Presents**

Youngstown State University Percussion Ensemble

Dr. Glenn Schaft - Director

**Butler Institute of American Art
March 27, 2019 | 12:15 PM**

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Cliffe College of
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& Communication

Dining Room Music (1983)

Rupert Kettle (b.1940)

Appetizer

Fable

Mountain Song

Dessert

Dining Room Music was written as counterpoint to John Cage's 1940 composition *Living Room Music*. No instruments are specified, only suggestions made as to objects found in an ordinary dining room. Notes by Rupert Kettle.

"Fable" sets in rhythmic speech the Phyllis Stein text:

Happily ever after the world is flat

Don't you fall off and go ker-splat.

La Spagnola (ca. 1892)

Vincenzo Di Chiara (1864-1937)

Arr. Ruth Jeanne

Vincenzo Di Chiara was born in Naples, Italy and composed Neapolitan art songs, of which, "La Spagnola" is one his most famous.

Akadinda Trio (2002)

Emmanuel Sejourne (b. 1961)

Inspired by the percussive balafon (xylophone) music of Uganda, melo-rhythmic lines interlock to form an interesting polyrhythmic (3:2, etc.) texture. Emmanuel Sejourne is one of the world's leading mallet percussionists, active as a teacher, performer, and composer. He is a member of the music faculty at the Strasbourg Conservatory in France where he has developed a unique course of study for advanced mallet percussionists. Notes by Glenn Schaft.

Traditional Rudimental Snare Drum Pieces Traditional/Arr. Guy Gauthreux (b.1956)

The Three Camps

The Downfall of Paris

Connecticut Halftime

The relationship between percussion and military organizations goes back many centuries, including the Jannissary music of the ancient Turks, and is widespread throughout Europe and beyond. Such military drumming traditions were perhaps most highly developed in Britain and Switzerland and were brought to early America. During the Revolutionary and Civil War periods, part of the drummers' responsibilities was to play pieces that contained sections known as "beats." The beats, or "duty," were heard by all members of the camp and such duties are heard in "The Three Camps". Soldiers were responsible for knowing and understanding the different beats

and were expected to act upon these commands.

Rudimental drumming is loud, and the "open" style of executing the "rudiments" (patterns) needed to be clearly audible at great distances. The large rope-tensioned snare drums of its early traditions are a direct precursor to the contemporary marching band and drum corps instruments. In Early America, snare drums were also accompanied by fifes that played melodies and such a tradition is still demonstrated in Colonial Williamsburg, Virginia. Notes by Glenn Schaft.

Omphalo Centric Lecture (1984)

Nigel Westlake (b. 1958)

The title comes from a painting by Paul Klee - the direct & centered simplicity of which was an inspiration to me during the writing of this piece. The piece also owes much to African balafon (xylophone) music, with its persistent ostinati, cross-rhythms & variations on simple melodic fragments. Like African music it seeks to celebrate life through rhythm, energy & movement. It was originally composed for the Sydney based percussion quartet Synergy. Notes by the composer.

Personnel:

Nathaniel Adams

Terence Boggs

Michael Daniels

Owen Davis

Stephen Dorbish

Jo'El Harrison

Brandon Maffitt

Evan McCreary

About the YSU Percussion Ensemble <percussion.yzu.edu> Notable performances include the 2018 Percussive Arts Society International Convention in Indianapolis, Percussive Arts Society Ohio Chapter Days of Percussion at Capital University, Ohio Northern University, Youngstown State University, and Ohio Music Education Association Conferences in Cleveland, Columbus, and Cincinnati. A central part of our mission involves collaborations with composers in the commissioning, premiering, and critically acclaimed recording of their works. Our 2005 release "Dark Wood" includes six premiere recordings and commissions. Our commission project with New York City-based percussionist/composer John Hollenbeck on his "Ziggurat" for five percussionists and four saxophonists, was premiered at the Whitney Museum of Contemporary Art in New York City, and is available on his 2008 release "Rainbow Jimmies." The Youngstown Percussion Collective's 2012 release "Forms Of Things Unknown" is a concert-length suite by YSU professor of jazz studies, bass, and composition, Dr. Dave Morgan. Our 2012 recording of Ron Coulter's "Cajon Trio" will appear on an upcoming 2019 Coulter CD release.

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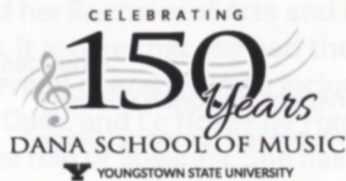


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**The Dana Concert Series
Presents**

Lindsay Nichole Heavner **mezzo-soprano**

Mary Ann Bilas, piano

Sunday, March 31, 2019
Holy Family Parish | 7:30 p.m.

**This recital is in partial fulfillment of the requirements
for the Masters of Music degree, Vocal Performance.**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Crude furie degli orridi abissi George Frideric Handel (1685-1759)
from *Serse*

Zwei Gesänge Johannes Brahms (1833-1897)
Gestillte Sehnsucht (*Friedrich Rückert*)
Geistliches Wiegenlied (*Emanuel Geibel*)

Bowei Yang, viola

Poems de Ronsard (*Pierre de Ronsard*) Francis Poulenc (1899-1963)
Attributs
Le tombeau
Ballet
Je n'ai plus que les os
À son page

Brief Intermission

Sea Pictures Edward Elgar (1857-1934)
Sea Slumber Song (*Roden Noel*)
In Haven (*Caroline Alice Elgar*)
Where Corals Lie (*Richard Garnet*)

Ave Maria Luigi Cherubini (1760-1842)

Una voce poco fa Gioachino Rossini (1792-1868)
from *Il barbiere di Siviglia*

BIOGRAPHIES

Mezzo-Soprano, Lindsay Heavner, is a second year graduate student, pursuing her masters in Vocal Performance. She previously attended Alderson Broaddus University where she received her Bachelor of Arts and Bachelor of Music Education degrees. It is here that she had the opportunity to participate in several operatic works including La Cenerentola, Slow Dusk, and Le Nozze de Figaro where she was able to play the role of Susanna. She has received such honors as the Alderson Broaddus Vocal Award, as well as being a winner of Alderson Broaddus' 2017 Honors Recital Competition, being a winner of the 2017 Dana Young Artist Competition, and placing second in the 2018 Ohio NATS Competition. She has had the pleasure of performing in the Dana School of Music's 2018 production of Cendrillon to perform the roles of Cendrillon and Madame de la Haltière, as well as performing The Gingerbread Witch in the 2019 production of Hansel and Gretel.

Mary Ann Bilas is a graduate of the Dana School of Music with multiple Bachelor and Master degrees in music education, piano and organ performance. She is a retired music teacher from Warren City Schools and the Director of Music at Holy Family Church in Poland, Ohio.

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**The Dana Concert Series
Presents**

Music at Noon

**YSU Dana School of Music
Saxophone Studio**

**Butler Institute of American Art
April 3, 2019**

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Cliffe College of
Creative Arts
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PROGRAM

Grand Quatuor Concertante

Jean Baptiste Singelée (1812-1875)

Kathleen Brown, soprano sax | Mark Reinke, alto sax
Stephanie Pavlovich, tenor sax | Lucas Ciesielski, baritone sax

Quatuor pour Saxophones

Pierre Max Dubois (1930-1995)

- I. Ouverture
- II. Doloroso

Jazz Suite

Nick Ayoub (1926-1991)

- I.
- II.

Garret Kuchmaner, soprano sax | Joe Stanford, alto sax
Makenzie Poe, tenor sax | Kathryn Kimes, baritone sax

Prelude et Chorale Variee

Amédée Borsari (1905-1999)

- I. Prelude
- II. Chorale Variee

Andrew Kovaleski, soprano sax | Jake Jeges, alto sax
Noah Landry, tenor sax | Jimmy O'Donnell, baritone sax

Short Stories

Jennifer Higdon (b. 1962)

- Coyote Nights
- Lullaby
- Splashing the Canvas

Max Klauscher, soprano sax | Santino Almasy, alto sax
Daniel Slenscak, tenor sax | Thomas Turnbull, baritone sax

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

Ford Theater

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**The Dana Concert Series
Presents**

Mac Callahan, Tenor

Senior Recital

Jack Ciarniello, Piano accompanist

**April 4th, 5:30pm
Bliss Recital Hall**

**This Senior Recital is in fulfillment of a
bachelor's degree for Musical Theater.**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Finishing the Hat Stephen Sondheim (b. 1930)
from *Sunday in the Park with George*

Gethsemane Andrew Lloyd Webber (b. 1948)
from *Jesus Christ Superstar*

Nobody Needs to Know Jason Robert Brown (b. 1970)
from *The Last 5 Years*

Love is Your Name Steven Tyler (b. 1948)

Corner of the Sky Stephen Schwartz (b. 1948)
from *Pippin*

Why God Why Claude-Michel Schönberg (b. 1944)
from *Miss Saigon*

Betrayed Mel Brooks (b. 1926)
from *The Producers*

BIOGRAPHY

Michael "Mac" Callahan is working towards his BFA in Musical Theater. At YSU, he has performed in the *Addams Family*, *A Funny Thing Happened on The Way to The Forum* as *Hysterium*, in *No More Peace!* as the Thin Man, *Spring Awakening* as Ernst, and in the opera *Die Fledermaus* as Dr. Blind. He is also performing in *Into the Woods* this later April as the Steward. He would like to thank Rachael Pavloski for being his teacher, Jack Ciarniello for being his accompanist, and his mom for being there. He would also like to thank his friends and family for their support over the years. Enjoy the show!

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**The Dana Concert Series
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DANA SPRING CHORAL CONCERT

**“Peace in Time of Affliction:
Immortality in Music”**

**Friday, April 5, 2019, 7:30 PM
St. Columba Cathedral
Youngstown, Ohio**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Dana Chorale

Svyati (O Holy One) John Tavener (1944-2013)
Kivie Cahn-Lipman, cello

Cantata BWV 106, *Gottes Zeit ist die allerbeste Zeit* J. S. Bach (1685-1750)

1. Sonatina

2. Coro: Gottes Zeit ist allerbeste Zeit

Solo (tenor): Ach, Herr, lehre uns bedenken

Solo (bass): Bestelle dein Haus

Coro: Es ist der alte Bund

3. Duetto (alto and bass): In deine Hände – Heute wirst du mit mir

4. Coro: Glorie, Lob, Her und Herrlichkeit

Kristina Clemons & Cassandra Brown, soprano; Elspeth Orr, mezzo-soprano

Emilio Santiago, tenor; David Mouse & Gregory Hofmeister, bass

Peter Lim & Kelsey Burnham, recorder

Ruby Brallier & Kivie Cahn-Lipman, viola da gamba

Susanna Reilly, cello

Kathy Davison Miller, organ

Voices of YSU

Balia de Sehú (Aruba) Etty Toppenberg, arr. Rufo Odor

Loch Lomond Traditional Scottish song
arr. Ken Johnston (b. 1961)

Katy Howells & Sydney DiCenso, soprano

Elspeth Orr, conductor

All Hail to Thee, O Youngstown (YSU Alma Mater) Johannes Brahms (1833-1897)

YSU Barbershop Chorus

Drivin' Me Crazy Bob Disney

Goodbye, My Coney Island Baby/We All Fall Medley Les Applegate, arr. BHS

Dana Chorale

His Light In Us Kim André Arnesen (b. 1980)

Let My Love Be Heard Jake Runestad (b.1986)

Nam-chon (Southern Country) Kyu-Hwan Kim (1926-2011)

Gyung-bog-gung Ta-ryung Arr. Hui-Jo Kim (1920-2001)

Danny Boy Londonderry Air, arr. Joseph Flummerfelt (1937-2019)

Rejoice! Jeffrey L. Ames (b. 1969)

Katy Howells & Haley Tura, soloist

Carvell Austin, tambourine

PROGRAM NOTES AND TEXT TRANSLATIONS

Svyati (O Holy One)

John Tavener's Orthodox faith underpins almost all of his choral output, and *Svyati* is no exception. He had already started to compose the piece when he heard that the father of a close friend had died. After that, the work took on a more personal significance and it bears a dedication to the friend – Jane Williams, and her deceased father, John. The solo cello takes on the persona of a priest, or "Ikon" of Christ, with many of its phrases imitating the sound of Eastern Orthodox chant. The voices, above a constant, low-pitched drone, sing text from the Russian Orthodox liturgy. In his score, Tavener makes reference to a particular moment in a funeral service: these words are sung by mourners after they kiss the body of the deceased, and then as they light candles and follow the casket out of the chapel.

Svyati Bozhe, Svyati Krepki
Svyati Besmertni, pomilui nas

Holy God, Holy and Strong
Holy and Immortal, have mercy on us

Cantata BWV 106, Gottes Zeit ist die allerbeste Zeit

Although this is a funeral cantata, the overarching mood is one of peace and calm. The opening Sonatina suggests that death is a gentle and welcome sleep. Bach's choruses employ "painting" of the text at various points: in the opening chorus we hear endlessly flowing eighth notes on the word 'weben' ("move"), and a sustained note on the word 'lange' ("long"). The solo tenor asks for help in understanding death, while the bass warns of its inevitability. There is a harsh-sounding choral fugue on the words *Es ist die alte Bund*, contrasted with the pure sound of the soprano voice calling for Jesus. At the end of the movement, the voices and instruments drop out one at a time, leaving the soprano dramatically alone. The alto solo brings comfort in the face of death, while the following bass solo sings of the arrival in Paradise. The final chorus seems celebratory, with its grand chorale opening, followed by a light and intricate fugue on the words *durch Jesum Christum, Amen*.

1) Sonatina (Instrumental)

2) Choro: Gottes Zeit ist die allerbeste Zeit

Gottes Zeit ist die allerbeste Zeit
In ihm leben, weben und sind wir
So lange er will

God's time is the very best time
In Him, we live, move and have our being,
As long as He wills

Solo (tenor)

Ach, Herr, lehre uns bedenken
dass wir sterben müssen,
auf dass wir klug werden

Oh Lord, teach us to consider,
that we must die,
so that we might become wise.

Solo (bass)

*Bestelle dein Haus;
Den du wirst sterben
Und nicht lebendig bleiben*

Put your house in order;
for you will die
and not remain alive.

Chorus and soprano

(Chorus) *Es ist die alte Bund:*

Mensch, du must sterben

(Solo) *Ja, komm, Herr Jesu!*

It is the old law:
mortal, you must die.
Yes, come, Lord Jesus!

3) Duet (Alto and Bass)

(Alto) *In deine Hände befehl ich meinen Geist*

Du hast mich erlöst, Herr, du getreuer Gott

(Bass) *Heute, wirst du mit mir*

im Paradies sein

(Chorale) *Mit Fried und Freud ich fahr dahin*

In Gottes Willen

Getrost ist mir mein Herz und Sinn,

sanft und stille

Wie Gott mir verheissen hat:

der Tod ist mein Schlaf worden

Into your hands I commend my spirit;

You have redeemed me, Lord, faithful God.

Today you will be with me

In Paradise.

With peace and joy I go thither

In God's will,

Comforted in my heart and mind,

Calm and quiet.

As God has promised me,

Death has become my sleep.

4) Chorus

Glorie, Lob, Ehr und Herrlichkeit sei dir,

Gott Vater und Sohn bereit,

Dem Heil'gen Geist mit Namen!

Die göttlich Kraft mach uns sieghaft

Durch Jesum Christum, Amen.

Glory, praise, honor and majesty be for you,

God Father and Son begotten,

For the Holy Spirit by Name!

The divine strength makes us victorious,

Through Jesus Christ, Amen.

Balia de Sehú

The Sehú is a harvest dance that is sung in April or May when it is time to harvest the corn. The dancers, who often decorate themselves with parts of the harvested corn, form two lines facing each other with the corn between them. They stand with their hands on the hips of the people next to them and shuffle toward each other to the rhythm of the music. When they reach the middle, they shuffle back to their original places. This lasts for long periods of time, often all day and all night.

Ban balie, ban zoje

Foi mainta trempan

Te seis or di manjan

Let's dance it, let's swing

From early morning

Until six in the morning tomorrow

Ta seis or di mainta y m'a lanta trempañ, It's six in the morning and I woke up early;
Ma prepara mi mochila y m'a faha mi lomba. I prepare my pack and bind my bag.
Nos t'ei balia sehú, We're going to dance,
Nos t'ei zoja sehú, mi shon, and swing the sehú, my man,
Riba ritm'i tambú. To the rhythm of the tambú.

Ma topa cu Peruchi y m'a topa mi swa, I met Peruchi and my brother-in-law;
Nan tur cu nan botr'i pin chi nan tambe ta bai sehú. Everyone has a small bottle
they take with them.
Hende nan humilde Plain people,
Gainan di hopi rasa, mi shon, Who fight for their rights, my man,
Nan t'ei zoja sehú. Are going to swing to the sehú.

Loch Lomond

This well-known Scottish folk song probably originates from the mid-19th century at a time when Romantic songs, stories, and poems about Scotland were fashionable throughout Western Europe. The meaning of the lyrics is unclear, but they may be written from the perspective of a Scottish prisoner awaiting execution in an English jail, reminiscing about happy days spent with his true love on the shores of Loch Lomond – one of Scotland's most beautiful lakes. This version is arranged by Ken Johnston – a Scottish composer who is known for his fresh interpretation of traditional songs.

Goodbye, My Coney Island Baby/We All Fall Medley (Barbershop)

Joe Goodwin and George Meyer wrote *We All Fall* in 1911. Les Applegate is best known for writing *Coney Island Baby*. Applegate was a professional entertainer in vaudeville, minstrel shows, radio and movies. He sang bass in a number of quartets, developing and coaching many others, years before the Barbershop Harmony Society was formed. Applegate created a medley song borrowing *We All Fall*. This medley has become one of the most popular barbershop arrangements of all time.

Drivin' Me Crazy (Barbershop)

Bob "Diz" Disney joined the Barbershop Harmony Society in 1962, at age 15. Diz has penned over 40 original compositions and more than 200 vocal arrangements. He is a three-time Mid-Atlantic District quartet champion, and his quartet the B&O Connection earned a third-place medal in the 1979 international contest. *Drivin' Me Crazy* was written in 1989 and originally performed by another of Diz's quartets, Arcade. This song is included in the Barberpole Cat II.

His Light In Us

Christmas is a permanently new, permanently fresh and refreshing gift: the human heart is renewed through the gift not of riches, but of a tiny, fragile child. *His Light in Us* is a song of thanksgiving, and its key word is "renewed," reflecting the glory

of what goes on in our spirits at Christmas time. Although written for Christmas, the piece can be performed any time of the year as a thanksgiving of new hope and how light now shines also in dark times.

Let My Love Be Heard begins as a quiet soundscape, with the voices moving through a series of rich chords. The tenor section is the first to present the words of Alfred Noyes's poem, followed by the sopranos. The second half of the piece sees the presentation of two distinct ideas – tenors and basses repeat the words "Let my love be heard", with an increasing sense of pleading, as they get louder and higher in pitch. Above this, sopranos and altos sing a hypnotic series of triplets, also getting higher in pitch, as if reaching higher and higher towards heaven. Once the final climax has been reached, the voices fade away to silence at the end.

Angels, where you soar up to God's own light,
Take my own lost bird on your hearts tonight;
And as grief once more mounts to heaven and sings,
Let my love be heard whispering in your wings.

Nam-chon (Southern Country), written in 1979, is one of the most popular modern Korean art songs. The poem (1927) and song capture a Korean sentiment of longing for one's hometown in an elegant craft of melody and harmony. It is a predominantly homophonic composition with a twist of a conversational echo effect in the middle section where T/B voices imitate what S/A voices have sung, animating the sentiment of longing to a climax. The song brings back the opening melody and harmony at the end expressing a pleasant feeling of arriving at home in a ternary form.

Who is living in the Southern Country beyond the mountains?
Why does the spring wind come from the south every year?
In April, flowers bloom – there is the fragrance of an azalea.
In May, there is ripening wheat and the scent of barley.
I love it when the breeze blows from the south, bringing these fragrances.

Who is living in the Southern Country beyond the mountains?
How beautiful the color of the sky is!
In the wide field of grass with its golden turf, there are Swallowtail butterflies.
I hear the streamlet, with willows on its bank, and the songs of skylarks.
I love it when the breeze blows from the south, bringing these fragrances.

Gyung-bog-gung Ta-ryung is a Korean folk song derived from the Gyung-gi prefecture. Gyung-bog-gung is the King's primary palace of the Chosun, an ancient kingdom of Korea. The origin of the song (Ta-ryung) is related to the reconstruction of the Palace after being burnt by the Japanese invasion. The Palace was reconstructed around 1865. A legend tells that the song was created to uplift the construction workers' spirit through hard labor. Another legend tells that the song was sung by

the mobilized labor to satirize the unreasonable hard labor. The text describes facts and scenes related to the reconstruction of the palace. The song was set in a fast Korean rhythm pattern: Ja-jin-mo-ri. It is transcribed in a fast 6/8 meter with series of syncopation and hemiola. The melody of the song is based on a la-mode (la do re mi sol). It is a powerful and jolting kind of song, which catches the listener's heart instantaneously.

1. Eh he! Open the south gate, ring the bells, the mountains wake the dawn,
Eh he i-yah, ul-lul-lul gu-rigo bang-a-roda.
2. Eh he! What's the rumbling noise? A festive sound of building Gyung-bog Palace!
Eh he i-yah, au-lul-lul gu-rigo bang-a-roda.
3. Eh he! On a day of April, Gyung-bog Palace is rising.
Eh he i-yah, ul-lul-lul gu-rigo bang-a-roda.
4. Eh he! The phoenix of the Dan mountain bites bamboo and flies into Phoenix tree.
Eh he i-yah, ul-lul-lul gu-rigo bang-a-roda.

Danny Boy

Although this piece is considered to be one of Ireland's best-known folksongs, the lyrics were actually written by an Englishman and on closer inspection, do not reference Ireland in any way! However, their adaptation to fit with the tune "Londonderry Air" (which is an Irish tune) ensures that there is still a connection to the Emerald Isle. In this version, Joseph Flummerfelt finds new, rich sonority in the familiar rise and fall of this popular song.

Rejoice!

This joyful piece sets texts from Psalms 34, 47, 100, and Philippians 4, and demonstrates gospel singing at its most celebratory. The close harmonies and slow tempo in the opening measures soon break out into a celebratory atmosphere with a compelling series of syncopations and rich harmonies in the piano accompaniment.

PERSONNEL LIST

DANA CHORALE

Hae-Jong Lee, Director

Kathy Davison Miller, Collaborative Pianist

Elsbeth Orr, Graduate Assistant

SOPRANO

Kristina Clemons

Sydney DiCenso

Emily Gerak

Samantha Gurd

Rachel Jones

Yejin Lee

Elexis Moore

Haley Tura

Sara Eckenrode

ALTO

Geena Badalamenti

Cassandra Brown

Christa Bupp

Anabella N. Hibler

Katy Howells

Darlana Lucas

Elsbeth Orr

Mary Rodack

TENOR

Carvell Austin

Stephen Hall

Gregory Hofmeister

Malik Montgomery

Emilio Santiago

BASS

Andrew Gurdak

Alexander Kluchar

Truman Littler

David Mouse

Elliott Roose

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Sydney Shawgo
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Lizzi Terrell
Reanna Torres
Mickayla Tobin

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Jeremy Balmenti
Edward Benson
Theodore Bucci
Austin Cline
Troy Gregory
Milan Puri

ALTO

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Megan Bryant
Christa Bupp
Chaste Chapman
Gabrielle Chapman
Hanna Edwards
Deja Farrar
Amber Lissimore
Elsbeth Orr
Malini Rajasekaran
Erissa Richard
Amelia Richards
Lauren Zetts

BASS

Robert Bingham
Levi DeMarco
Jared Liscinsky
Ian McBride
Lamonte Robinson

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Gailly Dawson, Collaborative Pianist

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www.davidkrakauer.com

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Mike Garrad

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Presents**

Daniel Sager

**M.M. Trombone Performance
Elective Recital**

**St. John's Episcopal Church
April 6, 2019 | 8 pm**

This recital is a non-degree recital.

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Fanfare for Paratroopers

Paul Creston (1906-1985)

Arr. Philip Jameson

Zak Rahal, Dominic Gentile, Brandon Hackimer, Daniel Sager,
Daniel Patrick

Adagio from Symphony No. 3 Camille Saint-Saëns (1835-1921)

Arr. Ken Murley

Brandon Hackimer, Dominic Gentile, Daniel Sager,
Daniel Patrick

Ballade for Trombone and Piano

Eugène Bozza (1905-1991)

Brief Intermission

Sonata for Trombone and Piano

Eric Ewazen (b. 1954)

I. Allegro Maestoso

II. Adagio

III. Allegro Giocoso

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**The Dana Concert Series
Presents**

DANA HORN STUDIO RECITAL

Sean Yancer, Professor of Horn

**Bliss Recital Hall
April 7th, 1:30 p.m.**

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Concerto for horn and strings Gordon Jacob (1895-1984)

Maxwell McMullen, horn | Diane Yazvac, piano

Reveries Op. 24 Alexander Glazunov (1865-1936)

Cheyenne Halderman, horn | Diane Yazvac, piano

Vocalise Sergei Rachmaninov (1873-1943)

Devin Lewis, horn | Diane Yazvac, piano

Concerto in A Major Op. 28 mvt 2 Kurt Atterberg (1887-1974)

Sarah Schwenke, horn | Diane Yazvac, piano

Kaddish Lev Kogan (1927-2007)

Brandon Brown, horn

Rondino Cecil Effinger (1914-1990)

Ben Cross, horn | Cody Tonkinson, piano

Monoceros Wolfgang Plagge (b. 1960)

Noah Cline, horn

Five Duets for Horn Giacchino Rossini (1792-1868)

1. Marcia

2. Menuetto

Joshua Bryan and Ben Cross, horns

Tearmunn Adam Scott Neal (b. 1981)

Samantha Nicholson, horn | Bob Young, vibraphone

Jazz Set Doug Hill (1946)

Brendan Gage, horn

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

Ford Theater

*Call the University Theatre
Box Office at 330-941-3105 or
go to www.yzu.tix.com.*

*Parking is available for a nominal
fee in the M30 Wick Avenue
parking deck. YSU student
tickets are free with ID.*

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**The Dana Concert Series
Presents**

Amanda Bertilacci

Senior Recital

**Amanda Bertilacci, soprano
Mary Ann Bilas, piano**

**Monday, April 8th, 2019
5:30 PM | St. John's Episcopal Church**

**This Senior Recital is in fulfillment of the
Bachelor of Arts in Voice Performance Degree.**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

- “Bel Piacere“
From *Agrippina* George Frideric Handel (1685-1759)
- Che fiero costume Giovanni Legrenzi (1626-1690)
- Ständchen
Wie Melodien zieht es mir Johannes Brahms (1833-1897)
- Si mes vers avaient des ailes Reynaldo Hahn (1874-1947)
- Mandoline Gabriel Fauré (1845-1924)
- From *Twelve Poems of Emily Dickinson* Aaron Copland (1900-1990)
Why do they shut me out of Heaven
When they come back
- “Padre, germani, addio” Wolfgang Amadeus Mozart (1756-1791)
From *Idomeneo*
- “O mio babbino caro” Giacomo Puccini (1858-1924)
From *Gianni Schicchi*
- When I have sung my songs Ernest Charles (1895-1984)

"Bel Piacere"

"Great Pleasure"

From *Agrippina*

Libretto by Vincenzo Grimani

Agrippina is a three-act opera that premiered in 1709 in Venice. At the time, Handel was traveling around Northern Italy and learning to produce "Italian style" opera. In his travels to Rome he had become acquainted with Cardinal Grimani, who was known for writing libretti in his spare time. Upon meeting Handel, Grimani was impressed and gave him the opportunity to set an opera to his libretto of *Agrippina*. The aria "Bel Piacere" takes place in act 3 when Poppea devises a plan to clear Othos' name after it was muddied by Nero and his mother. When it proves successful, Othos and Poppea declare their love for each other.

Bel Piacere è godere fido amore!
Questo fa contento il cor.

It's a pleasure to enjoy a faithful love!
This makes the heart contented.

Di bellezza non s'aprezza lo splendor,
Se non vien d'un fido cor;

Beauty will not appreciate these splendors
if it does not come from a loyal heart.

Che Fiero Costume

How void of compassion

"Che Fiero Costume" was published in Bologna in 1678 and is derived from the cantata *Echi di Riverenza (Echos of Reverence)*. In this arietta, the soprano is bashing Cupid, the god of love, with criticism due to the frustrations she is feeling. During this time, Legrenzi was working as the vice-maestro for St. Mark's of Venice and had just started writing operas and oratorios again in the four previous years. Some of the operas he wrote during this period would contain up to 60-90 arias!

Che fiero costume d'aligero nume,
Che a forza di pene si faccia adorar!
E pur nell' ardore il Dio traditore
Un vago sembante mi fe' idolatrar.

What a cruel habit has this winged god,
Who by force of punishment, makes himself adored!
And while in this adoration the traitorous god,
made me idolize a lovely face.

Che crudo destino Che un cieco bambino
Con bocca di latte si faccia stimar!
Ma questo tirano con babaro ingano,
Entrando per gli occhi,
Mi fe' sospirar.

What cruel destiny that a blind boy with a
mouth of (mother's) milk makes himself esteemed!
But this tyrant with barbaric deception,
entered my eyes,
only to make me sigh.

Ständchen

Serenade

Poem by Franz Kugler

Brahms wrote two songs with the title of "Ständchen" in his lifetime, this one being premiered in 1866. This version was written to accompany the poetry written by Franz Kugler, who was a famous poet at the time.

Der Mond steht über dem Berge,

The moon lingers above the mountains,

So recht für verliebte Leut';
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.

so perfect for young lovers;
In the garden a fountain rises,
otherwise it is silent far and wide.

Neben der Mauer im Schatten
Da steh'n der Studenten drei,
mit Flöt und Geig' und Zither,
und singen und spielen da bei.

Beside the wall in the shadow
stand three students,
with a flute and violin and zither
and they sing and play thereby.

Die Klänge schleichen der Schönsten
sacht in den Traum hinein.
Sie schaut den blonden Geliebten
Und lispelt, Vergiss nicht mein

The sound sneaks gently into
the dreams of the most beautiful girl.
She looks into her blonde lovers eyes
and whispers, forget me not.

Wie Melodien zieht es mir
Poem by Klaus Groth

Like soft melodies

Johannes Brahms was born in Hamburg, Germany and started playing piano at the age of seven. By the time he was a teenager, he was already an accomplished musician. He often played in local inns and brothels along the city's docks to earn money for his family. "Wie Melodien zieht es mir" is a song based on poetry of the Romantic Era, and dances around the ideas of memories from the past. Though it is never clarified whether the memories are of good times or bad times, it is implied that they will always fade. Thus, I believe the purpose of the song is to enjoy the overall nostalgia memories give us as we age.

Wie Melodien zieht es mir leise
Durch den Sinn,
Wie Frühlingsblumen blüht es
Und schwebt wie Duft dahin.

Like soft melodies pulled
through my memories,
like spring flowers they blossom
and drift as a lost fragrance.

Doch kommt das Wort und fasst es
Und führt es vor das Aug',
Wie Nebelgrau erblasst es
Und schwindet wie ein Hauch

but when it is captured in words
and placed before my eyes,
they vanish like gray mists
and dwindle in the breeze.

Und dennoch ruht im Reime
Verborgен wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

And yet rests in the rhymes
hidden perhaps another fragrance,
The softness of quiet music
brings tears to my eyes.

Si mes vers avaient des ailes

If my verses had wings

Reynaldo Hahn moved to Paris at the age of 3 and was consumed by the surrounding culture of the city. He made his debut at the age of 8, when he sang and accompanied himself at a party for Napoleon's niece, Princess Mathilde. Around that time he started to compose music of his own accord. "Si mes vers avaient des ailes" was written in 1888

when Reynaldo was just 14 years old! Soon after it was written, his song was published in local newsletter, Le Figaro, and his name became well known, all over Paris.

Mes vers fuiraient, doux et freles,
vers votre jardin si beau,
si mes vers avaient des ailes
comme l'oiseau.

My words would fly, sweet and fragile,
to your beautiful garden,
if my verses had wings,
like a bird.

Ils voleraient, étinceles,
vers votre foyer qui rit,
si mes vers avaient des ailes,
comme l'esprit.

They would fly, these flames,
to your joyous hearth,
if my verses had wings,
like the spirit.

Près de vous, purs et fidèles,
ils accourraient, nuit et jour,
si mes vers avaient des ailes,
comme l'amour.

To you, pure and faithful,
they would rush, night and day
if my verses had wings,
like love.

Mandoline

Poem by Paul Verlaine

"Mandoline" is the first song of Fauré's Five Venetian Melodies collection. Published in 1891, it became the most respected song of the cycle as it is said it depicted Paul Verlaine's poem better than Debussy did with his setting the previous year. Verlaine, in the poem, describes a French painting and the individual happenings between the people and the changing environment.

Les donneurs de sérénades et les belles écouteuses,
échangent des propos fades,
sous les ramures chanteuses.

As the courtiers serenade all the
lovely ladies,
exchanged remarks fade,
under the singing branches.

C'est Tircis et c'est Aminte
et c'est l'éternel Clitandre
et c'est Damis qui, pour mainte cruelle,
fit maint vers tendre.

There is Tircis and there is Aminte.
There is the eternal Clitandre.
There is Damis who, to cruel women,
makes many tender verses.

Leurs courtes vestes de soie,
leur longues robes a queues,
leur élégance, leur joie
et leur molles ombres bleues
tour billonnent dans l'extase
D'une lune rose et grise,
et la mandoline jase
parmi les frisons de brise.

Their short silk coats,
Their long-trained dresses,
Their elegance, their joy
and their soft blue shadows
whirling in ecstasy
under the pink and gray moon,
and the mandoline plays
among the shivers of the breeze

**From *Twelve Poems of Emily Dickinson*
Poems by Emily Dickinson (1830-1886)**

This 12-piece song cycle was completed in 1950 and is Aaron Copland's longest work for solo voice, lasting around a half an hour. Emily Dickinson was born on December 10th, 1830. At the age of 18, she left her school and became a recluse. It was only when she passed away in 1886 that her sister found bundles of Emily's poetry, and sent them to be published. Now she is considered a pillar of American literature.

"Padre, germani, addio!"

"Father, brothers, goodbye!"

From *Idomeneo*

Libretto by Giambattista Varesco

This scene is from the first act of *Idomeneo* and takes place in Crete after the Trojan war. After her father and brothers were defeated in battle Iliia, the fallen Trojan princess, was captured by the Greeks and held prisoner. During her captivity, she realizes she has fallen in love with the Greek Prince Idamante, despite her hatred of his father, King Idomeneo.

Quanti mi siete intorno carnefici spietati? How many of you around me are executioners?
Orsù sbranate, vendetta, gelosia, Come now let us be torn apart by vengeance, jealousy,
oddio, ed amore! hate, and love!
Sbranate sì, quest'infelice core! Yes, shatter this miserable heart!

Padre, germani, addio!

Father, brothers, goodbye!

Voi foste, io vi perdei
gracia, cagion tu sei,
E un greco adorerò?

You are no more, I have lost you.
Greece, you have caused this,
And now I will love a Greek?

D'ingrata al sangue mio
so, che la colpa avrei;
ma quel sembiante, oh Dei!
odiare ancor non sò.

I know I am guilty
of abandoning my kin;
but I don't know how I could
hate him.

"O mio babbino caro"

"My dear Father"

From *Gianni Schicchi*

Libretto by Giovacchino Forzano

Gianni Schicchi was published in 1917 as a one act opera, and was featured as the final piece of Puccini's collection, *Il Trittico*. When Puccini wrote it he intended it to be performed with the two other one act operas in the *Il Trittico* succession, but the two previous operas were not as popular, leaving *Gianni Schicchi* to often be staged alone. In this aria, "O mio babbino caro", Lauretta has fallen in love with Rinuccio but her father, Gianni, does not approve of their relationship. Therefore, Lauretta begs and threatens her father that she will kill herself unless he approves.

O mio babbino caro,
mi piace, é bello, bello!
Vo'andare in Porta Rosa
a comperar l'anello!

My dear father
I like him, he's handsome, handsome!
I want to go to Porta Rosa
to buy the ring!

Sì, sì, ci voglio andare!
E se l'amassi indarno,
andrei sul Ponte Vecchio,
ma per buttarmi in Arno!

Yes, yes, I want to go!
And if my love is in vain,
I would go to Ponte Vecchio,
but to throw myself in the Arno

Mi strugo e mi tormento!
O Dio, vorrei morir!
Babbo, pietà!

I ache and torment myself!
Oh God, I would want to die!
Father, mercy!

When I have sung my songs

Ernest Charles was born in Minnesota in 1895 with the given name of Ernest Grosskopf. After he graduated college at California State University, he moved to New York City and changed his name to Ernest Charles. While there, he became a Broadway and Vaudeville singer, and started to compose his own music. In 1934 he wrote "When I have sung my songs", which went on to become his most famous piece and became a popular choice for closing vocal recitals.

Biographies

Amanda Bertilacci is a senior B.A. Vocal Performance major with a Biology minor at Youngstown State University. She hails from Niles, Ohio and graduated from Howland High School in the class of 2015. She studies voice with Susan Foster, and has appeared in many YSU Dana School of Music Opera Productions including: the role of Monica in Menotti's *The Medium*, Noemie in Massenet's *Cendrillon*, Gretel in Humperdinck's *Hansel and Gretel*, and various opera scenes. Amanda has also sung in the Dana Chorale under the direction of Dr. Hae-Jong Lee, and participated in their tour of South Korea in 2017. Off-campus, she has recently joined the chorus of Opera Western Reserve and appeared in their production of *Madame Butterfly*.

Mary Ann Bilas is the Director of Music for Holy Family Church in Poland, Ohio. She holds multiple bachelor's and master's degrees from The Dana School of Music. She is a Fellow in the American Guild of Organists (FAGO) and is the current dean of the Youngstown AGO chapter. In addition, to being a retired music teacher from the Warren City School System, she also accompanies for many area high schools and junior high school music programs. She is very proud and honored to be part of Amanda's recital today.

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**The Dana Concert Series
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Saxophone Studio Recital

**St. John's Episcopal Church
Tuesday, April 9, 2019 | 7:30 p.m.**

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Sonata Erwin Dressel (1909-1972)

I. Moderato e cantabile

II. Allegro molto spiritoso

Noah Landry
Mary Ann Bilas, piano

Scaramouche Darius Milhaud (1892-1974)

II. Modéré

I. Vif

Jake Jeges
Diane Yazvac, piano

Concerto Paul Creston (1906-1985)

III. Rhythmic

Garret Kuchmaner
Diane Yazvac, piano

Fantasia sur un Theme Original Jules Demersseman (1833-1866)

Kathryn Kimes
Diane Yazvac, piano

Partita Erwin Dressel (1909-1972)

I. Prelude - Allemande

IV. Pavane

Kenzie Poe
Diane Yazvac, piano

Diversion Bernhard Heiden (1910-2000)

Anthony Bonamase
Diane Yazvac, piano

Balafon Christian Lauba (b. 1952)

Daniel Slencsak

Concerto Paul Creston (1906-1985)

III. Rhythmic

Andrew Kovaleski
Diane Yazvac, piano

Sonata Bernhard Heiden (1910-2000)

I. Allegro

Billy McKinney
Diane Yazvac, piano

Concerto
I. Allegro spiritoso

Ronald Binge (1910-1979)

Kathleen Brown
Diane Yazvac, piano

Cello Sonata, Op. 19
III. Andante

Sergei Rachmaninoff (1873-1943)

Lucas Ciesielski
Diane Yazvac, piano

Sonata
I. With Vigor
II. With Tranquility

Paul Creston (1906-1985)

Joe Stanford
Diane Yazvac, piano

Concert Etudes
I. Declamato
V. Ansioso

Andrew Mead

Max Klauscher

Concertino da Camera
I. Allegro con moto

Jacques Ibert (1890-1962)

Santino Almasy
Diane Yazvac, piano

Sonata
I. Andante moderato, "with intensity"

John C. Worley (1919-1999)

Stephanie Pavlovich
Diane Yazvac, piano

Partita
I. Burlesca

Jindrich Feld (1925-2007)

Colt Hutchinson
Diane Yazvac, piano

Sonate en Ut#
I. Tres modéré, espressif
III. Fileuse

Fernande Decruck (1896-1954)

Jimmy O'Donnell
Diane Yazvac, piano

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**The Dana Concert Series
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Piano Studio Recital

**April 9, 2019
7:30 pm
Bliss Recital Hall**

YOUNGSTOWN STATE UNIVERSITY



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Birds; A Suite of Eight Impressionistic Studies

The Purple Finch
The Hummingbird
The Woodpecker
The Seagull
The Chickadee
The Vulture
The Penguin
The Eagle

Seymour Bernstein
(b. 1927)

**Carvell Austin; Rachel Jones; Taylor Aslanis; Andrew Gurdak;
Cody Tonkinson; Rosemary Bresson; Victoria Buskirk**

Etude in C minor Op. 25, No. 12

Frederic Chopin
(1810 - 1849)

Emily Nicolette - Fantin

Sinfonietta No. 1 in C Major, BWV 787

Johann Sebastian Bach
(1685 - 1750)

Madison Sheffield *

Sonata K. 208 Adagio e Cantabile

Domenico Scarlatti
(1685 - 1757)

Rosemary Bresson

Lullaby
War Song

Gian Carlo Menotti
(1911 - 2007)

Carvel Austin

Prelude

Maurice Ravel
(1875 - 1937)

Liam Roberts *

Nocturne in C# Minor Op. posth
Victoria Buskirk Frederic Chopin

from "Scenes from Childhood" Op. 15
Curiose Geschichte (A Curious Story)
Fürchtenmachen (Frightening)
Rachel Jones Robert Schumann
(1810 - 1856)

Concerto in D Major Hob. 11
II. Adagio
Andrew Gurdak Franz Joseph Haydn
(1732 - 1809)

Prelude in E minor Op. 28, No. 4
Taylor Aslanis Frederic Chopin

Variations on the Name Abegg, Op. 1
Cody Tonkinson Robert Schumann

Prelude No. 1
Andrew Crans* George Gershwin
(1898 - 1937)

Kammeny-Ostrov Op. 10, No. 22
Marleen Ocheltree Anton Rubinstein
(1829 - 1894)

* Special thanks to our preparatory students performing this evening;
Andrew Crans (student of Melva Hubert), Liam Roberts (student of
Sean Baran), and Madison Sheffield (student of Cicilia Yudha)

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**The Dana Concert Series
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Music at Noon

Dana Clarinet Studio

**Wednesday, April 10 | 12:15pm
Butler Institute of American Art**

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PROGRAM

- Monochrome III* for 9 B-flat Clarinets Peter Schickele (b. 1935)
1 a.m. Bart Picqueur (b. 1972)
Sonatina for Clarinet Choir Jerome Moross (1913-1983)

- I. Allegro
II. Andante
III. Vivace

The Dana Clarinet Ensemble
Directed by Alice Wang

Taylor Aslanis
Kailey Coughlin
Alex Dautel
Carmella Donofrio
Zachary Fromme
Amanda Hammond
Elliot Kwolek
Jamar Lee
Marissa Lyerly
Jenna Provino
AnnieRose Sheasley

- Sonatina* for Clarinet and Piano Joseph Horovitz (b. 1926)
I Allegro clamato Joseph Horovitz (b. 1926)
III Con brio

Marissa Lyerly, clarinet
Diane Yazvac, piano

Upcoming Clarinet Events

April 14, 2019 | 7 PM | Bliss Recital Hall
Marissa Lyerly Masters Recital

April 26, 2019 at 4 PM, Room 2222
Masterclass with David Krakauer

April 27, 2019 at 8 PM, Ford Family Recital Hall at the DeYor Performing Arts Center
David Krakauer and Ancestral Groove
Pipino Performing Arts Series

April 29, 2019 at 7:30 PM, Bliss Recital Hall
Alice Wang, Kathryn Umble, Ciciia Yudha, Joseph Kromholz, and Kivie Cahn-Lipman

May 1, 2019 at 12:15 PM, Butler Institute of American Arts
Dana Faculty Chamber Music Recital with Alice Wang, Cicia Yudha, Joseph Kromholz, and Kivie Cahn-Lipman

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**The Dana Concert Series
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COMPOSITION STUDIO RECITAL

**April 10, 2019
Bliss Recital Hall | 6 pm**

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Sepulture

Brandon Hackimer

BONE VOYAGE
Dominic Gentile
Brandon Hackimer
Daniel Patrick
Daniel Sager

Mysteries of the Great Nine

Matthew Eustace

I. The Frozen Stronghold
II. The Bog of Despair
III. Miasmic Counterpoint

Don't Save Me Now

Alyssa Kordecki

Alyssa Kordecki, voice and piano

Violin Concerto in F major, Mvt. I

Brendan McEvoy

Brendan McEvoy, violin solo
Kathryn Sewell, violin
Brynn McCullough, violin
Emilee Rogers, viola
Hannah Shively, cello

Cryptid

Maxwell Franko

Jake Jages, alto saxophone
Maxwell Franko, trumpet
Owen Davis, drums

Proxima

Dan Mihelarakis

Dan Mihelarakis, guitar

Quintet for Winds #1

Juan Rodriguez

Kayla Gilmore, flute
Camryn Doctor oboe
Marissa Lyerly clarinet
Sydney Dicenso bassoon
Samantha Nicholson, French horn

Reflections on Reflection

Matthew Eustace

A Mouthless Scream

Taylor Natoli

DANA CONTEMPORARY ENSEMBLE
Darren Thompson, trumpet
Santino Almasy, alto saxophone
Taylor Natoli, guitar
Matt Jackson, bass
Jo'El Harrison, drums

"Mysteries of the Great Nine" was a concept born out of my recent acquisition of a MIDI keyboard over winter break. Paired with the free Apple music production software, Garage Band, I was able to record myself senselessly mashing away at my new keyboard. What started as meaningless fun evolved into newfound possibilities for me as a composer. I do not consider this collection in the category of composition, though, for my process and mindset couldn't have been further from. No, this collection is closer to improvisation, for everything you hear happened in that moment. Did I have some preconceived idea of the shape of these pieces? Yes, I did. These were very simple ideas; intervallic patterns, chordal motion vs. senseless mashing, simple rhythmic and melodic motifs, etc. I had a lot of fun making this collection, and I hope you enjoy. (Notes by Matthew Eustace)

"Reflections on Reflection" started as a simple assignment from Dr. Dave Morgan. We were all given links to three videos and were tasked with writing new music to accompany the videos, run the videos through an editing software, cut the original audio file out, and sync up the freshly composed score with the video. The first two I did, while I am proud of my work, are not as inspired as the one I want to share with you tonight. It is a CGI short film done by Hannah Parks from the Ringling College of Art and Design called "Reflection. Since we had to completely eliminate the original audio I took some liberties that I am almost certain that my fellow composition studio members didn't. All in all, this is a fairly stupid take on this film, and while it may not appeal to the vast majority, I stand by this 100%. It was a complete blast to make. I couldn't stop laughing. (Notes by Matthew Eustace)

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**The Dana Concert Series
Presents**

YSU Barbershop Chorus

“One Achord”

“Barbershop Harmony Classic”

**Thursday, April 11, 2019, 6:00 PM
Jewish Community Center
Youngstown, OH**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

"Barbershop Harmony Classic"

<i>Drivin' Me Crazy</i>	Bob Disney
<i>After You've Gone</i>	Turner Layton, arr. Don Gray
<i>Let Me Call You Sweetheart</i>	Leo Friedman
<i>Honey/Little 'Lize-Medley</i>	Arr. Floyd Connett
<i>Goodbye, My Coney Island Baby/ We All Fall Medley</i>	Les Applegate, arr. Barbershop Harmony Society
<i>Hello Mary Lou</i>	Pitney/Mangiaracina, arr. David Wright
<i>Heart of My Heart</i>	Andrew Mack, arr. SPEBSQSA, Inc.
<i>Shine on Me</i>	Traditional, arr. Floyd Connett
<i>I Don't Know Why</i>	Fred E. Ahlert, arr. Mel Knight
<i>I've Been Working on the Railroad</i>	Traditional, arr. Roger Payne

PERSONNEL LIST

YSU BARBERSHOP CHORUS—"ONE ACHORD"

Hae-Jong Lee, Director

TENOR

Tyler Leibengood, President
Tim Gregory, Vice President

LEAD

Noah Barilaro
Levi DeMarco, Secretary
Miles Garrett
Tim McCall

BARITONE

Cyrus Adams
Richard Blough, Treasurer
Alex Fisher

BASS

Truman Littler
David Mouse
James Oakry

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the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

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**The Dana Concert Series
Presents**

Dana Guitar Ensemble

Directed by François Fowler

**Thursday, April 11 | 7:30pm
Bliss Recital Hall**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

- Autumn Leaves Joseph Kosma (1905-1969)
Jazz Guitar Duo 2
(Andy Pickard and Daniel Mihelarakis)
- Two Keyboard Inventions (arr. Shaunsemble) Johann Sebastian Bach (1685-1750)
-No. 1 in C major, BWV 772
-No. 13 in A minor, BWV 784
Shaunsemble Guitar Duo
(Angela N. Buzzacco and Shaun A. McCune)
- Isn't She Lovely Stevie Wonder (b. 1950)
Jazz Guitar Duo 3
(Eric Thompson and Robert Walters)
- 6 Airs irlandais nationales variées, Op. 125 Mauro Giuliani (1781-1829)
-No.6 "Gary Owen"
Shaun A. McCune, *guitar*
- Darn That Dream (arr. Bob Harrigan) Jimmy Van Heusen (1913-1990)
Andy Pickard, *guitar*
- Variations on the Japanese Folk Song Sakura Yukihiro Yoko (b. 1925)
Angela N. Buzzacco, *guitar*
- 'Round Midnight (arr. Joe Pass) Thelonious Monk (1917-1982)
Dan Mihelarakis, *guitar*
- Intergalactic Express Andrew York (b. 1958)
Dana Classical Guitar Quartet
(Angela N. Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)
- Cruisin' Smokey Robinson (b. 1940)
Ribo/Deoxy Nucleic Quartet
(Nicholas Frank, Gina Love, Dan Mihelarakis, Nico Morgione)

For more information about guitar studies at the Dana School of Music, please visit: www.danaguitarassociation.org

2018-2019 Guitar Events

Friday, March 1 | Guest Artist Recital: Classical guitarist Tengyue Zhang (China): 7:30pm, Bliss Recital Hall.

Friday, March 1 | Guest Artist Masterclass Tengyue Zhang: 3-5pm, location TBA.

Thursday, November 8 | Dana Guitar Studio Recital: 7:30pm, Bliss Recital Hall.

Friday, November 9 | Jazz Guitar Masterclass: Guest Artist Zvonimir Tot (University of Illinois at Chicago and Jamey Aebersold Summer Workshops), 2pm-4:30pm, room 2222.

Friday, March 22 | Guest Artist Recital: Classical guitarist Stephen Mattingly (University of Louisville, KY): 7:30pm, Bliss Recital Hall.

Saturday, March 23 | Guest Artist Masterclass Stephen Mattingly: 9am-11am, Bliss Recital Hall.

Friday, March 29 | Jazz Guitar Masterclass: Guest Artist Dan Wilson (Grammy Award Nominee and YSU alumnus), 2-4:30pm, Room 2222.

Thursday, April 11 | Dana Guitar Studio Recital: 7:30pm, Bliss Recital Hall.

Wednesday, April 17 | Music at Noon: Dana Guitar Studio Recital: Noon (12:15pm), Butler Institute of American Art.

Sponsors

The following people and organizations have generously supported the Dana Guitar Association's 2018-2019 concert season. We sincerely thank our fine sponsors for their support.

- Anthony and Barbara Buzzacco
- Dr. Pietro Pascale and John M. Pascale, luthier
- David and Joanne Rich
- Victoria's Auth's Music Lesson's for Us All (Poland)
- Student Government Association of YSU

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**The Dana Concert Series
Presents**

Dominic Gentile

Junior Trombone Recital

Mary Ann Bilas, Piano

**April 12, 2019
Bliss Recital Hall | 5:00 pm**

**This recital is in partial fulfillment of the
B.M. in Trombone Performance Degree.**

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PROGRAM

Sonata no. 1 for Violincello and Continuo (c. 1712)

Benedetto Marcello
(1686 - 1739)
ed. Lucas Drew

Largo

Allegro

Largo

Allegro

Concerto for Trombone and Piano (1924)

Launy Grøndahl
(1886 - 1960)

Moderato assai ma molto maestoso

Quasi una Leggenda (Andante Grave)

Finale (Maestoso, Allegretto Scherzando)

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
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**The Dana Concert Series
Presents**

Master in Music Clarinet Recital

**Marissa Lyerly, clarinet
Diane Yazvac, piano**

**Sunday, April 14th, 2019
Bliss Recital Hall | 7:00pm**

**This Master's recital is in fulfillment of a
Master's in Music Performance degree.**

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PROGRAM

Sonatina for Clarinet and Piano, H. 356 Bohuslav Martinů (1890-1959)

- I. Moderato-Allegro
- II. Andante
- III. Poco Allegro

Sonatina for Clarinet Solo, Op. 27 Miklós Rózsa (1907-1995)

Sonatina for Clarinet and Piano Joseph Horovitz (b. 1926)

- I. Allegro calmato
- II. Lento quasi andante
- III. Con brio

INTERMISSION

Sonata for Clarinet and Piano in F Minor, Op. 120 No. 1

Johannes Brahms (1833-1897)

- I. Allegro appassionata
- II. Andante, un poco Adagio
- III. Allegretto grazioso
- IV. Vivace

PROGRAM NOTES

Bohuslav Martinů (1890-1959)

Sonatina for Clarinet and Piano, H. 356 (1957)

Moderato-Allegro

Andante

Poco Allegro

Bohuslav Martinů was born in 1890 in Polička, Bohemia, Austria-Hungary, which is now Czech Republic, and he died in 1959 in Liestal, Switzerland. Martinů was a prolific, contemporary Czech composer who combined Czech nationalism with French technique in his compositional works. He was a child prodigy who picked up the violin at age six, wrote his first piece at age ten, and gave his first recital at age 15. Martinů began studying music at the Prague Conservatory in 1906, but four years later, he was expelled for spending too much time reading and in the theatrical department. Despite this, he continued to compose. Martinů was exempt

from military service because he was a teacher, and during WWI, he continued to compose, showing his patriotism towards his country through his music. Martinů returned to the Prague Conservatory for more compositional training, studying under Joseph Suk and then later in Paris with Albert Roussel. His music, combining aspects of jazz and other musical styles was well received in post-war Paris. Martinů loved to learn and experiment with musical styles. After continued success, WWII forced the Czech composer to flee France and head to the United States, where he traveled and composed, completing five symphonies over the duration of the war period. Martinů planned to return to Czechoslovakia after the second war, but once his home country fell to the Communists, he realized he was not welcome anymore. He eventually moved to Switzerland, where he died in 1959. Martinů's Sonatina for Clarinet and Piano was composed very late in his life, less than two years before he died. After two world wars and a busy life of this composer, this piece contains a wealth of cultural, political, and personal influence. Martinů combined aspects of Czech nationalism and French technique throughout this challenging piece. The simplicity of his childhood and the tumultuous world wars influenced the character and compositional aspects of this piece.

The beginning of the first movement seems to cast the scene of simplicity and the life the composer had as a child. As the movement develops, the music becomes more frantic and busy, similarly to Martinů's life. The music seems to keep returning to a carefree lightness, that could be Bohuslav reminiscing on his early childhood in school before the wars and darker times. The second movement, *Andante*, is much darker, possibly symbolizing the start of the first world war and a drastic change to Martinů's life as he was forced to flee his home. The clarinet plays a slow, meditative melody against the pianist's rising and falling minor seconds. The third movement, *Poco Allegro*, is much more upbeat, bringing back some of the energy from the first movement through the highly syncopated and fast passages. This movement shows the return of hope and remembering Martinů's childhood and simple life, even after fleeing his home country and living a hard life. It shows that he never lost his identity and nationalism even with the political turmoil surrounding him. This piece poses many technical challenges for the clarinetist through some tricky fast arpeggiated passages, and difficult articulated runs. Another challenge is the quick mood changes throughout the piece. Martinů incorporated many mood and style changes throughout each movement that requires a high level of musical intuition from the clarinetist and pianist. These mood changes in the music are important to show the drastic changes in the composer's life over such a short period of time, as I believe he wanted to convey through this composition. There are some Brahms-like influences in the beginning with how Martinů phrases the opening passages, but throughout the piece, there are more contemporary influences from composers such as Poulenc.

Miklós Rózsa (1907-1995)

Sonatina for Clarinet Solo, Op. 27 (1957)

Miklós Rózsa was born in Budapest, Austria-Hungary, which is now Hungary, in 1907. He began playing the violin at age five, and he studied at the Leipzig Conservatory in Germany beginning in 1926. Being a very talented musician and composer at a young age, Rózsa wanted to share his music with the world. Rózsa was inspired by some of the great composers prominent in his era such as Bartók and Kodály, but he also strived to be different than them. He lived and composed in Paris for several years, and later moved to California, where he remained for the rest of his life. His career in California was most known for his film scores such as *Spellbound*, *Ben Hur*, and *King of Kings*, of which contributed to his achievement of 17 Academy Awards in his lifetime. Rózsa also loved folk songs throughout his life, which inspired many of his concert pieces and sonatas. Rather than composing arrangements of folk songs though, Rózsa used folk songs from his home town and around Europe as a young man as inspiration for his compositions.

Sonatina for Clarinet Solo, Op. 27, was written in 1957 by fifty-year-old Miklós Rózsa. As an experienced world-traveler and composer by this time, this clarinet piece features a nice blend of his film-music influence and concert program music. The first movement is a theme and variations that begins with a lovely, haunting melody which the audience can hear in each of the seven unique variations. At the end of the movement, this theme is laid out again, similar to the beginning. This movement is technically challenging, but it allows the clarinetist to push and pull the melodic lines, giving it a rubato-like, almost improvisatory feel. The second movement, distinguished by the marking, *Vivo e giocoso*, seems to be more influenced by Rózsa's love for film music. This movement is more structured, with less rubato moments, and it also features a beautiful, wondrous melody throughout, interjected by racing upwards flourishes. The second movement is exhilarating and fast-paced, giving the clarinetist lots of technically challenging moments and beautiful, sweeping lines to give it contrast and color. Rózsa leaves that audience and the performer many opportunities for the imagination to wander as this piece unfolds.

Joseph Horowitz (b. 1926)

Sonatina for Clarinet and Piano (1981)

Allegro calmato

Lento quasi andante

Con brio

Joseph Horowitz was born in Vienna, Austria in 1926, but currently resides in Britain, where he has been since 1938. He is known as a British composer, conductor, and pianist. Horowitz studied at Oxford for his Bachelor's and Master's degrees, and at the Royal College of Music with composer, Gordon Jacob. He also

spent a year studying with Louis Cahuzac and Nadia Boulanger in Paris. His collaborations with these influential figures resulted in several compositions including "Concertante for Clarinet and Strings," "Two Majorcan Pieces," and "Concerto for Clarinet and String Orchestra."

Horowitz composed his *Sonatina for Clarinet and Piano* in 1981 between January and April. This piece was requested by and written for Gervase de Peyer and Gwenneth Pryor. De Peyer and Horowitz first met as students at the Royal College of Music in London and later as students in Paris. The pair worked on many pieces together. De Peyer and Pryor premiered the *Sonatina* at the Wigmore Hall, London on May 12, 1981. Most of Horowitz's compositions have been called "witty", "delightful", and light-hearted, but he is known for his versatility in style and technique as a composer.

This fifteen-minute beautiful piece for clarinet and piano features three movements: *Allegro calmato*, *Lento quasi andante*, and *Con brio*. Horowitz's *Sonatina* is light-hearted and many of the melodic and rhythmic motifs throughout are clearly derived and/or influenced by jazz and other popular music of the time. The first movement is in classical sonata form. In this movement, the middle register of the clarinet is emphasized in the contrasting lyrical melody against the rippling piano accompaniment. The second movement is an A-B-A song form, using more of the rich low register of the clarinet in a long cantilena over the slow chordal piano accompaniment. The last movement follows a rondo form which alternates between two themes. The upper register of the clarinet is featured more in this movement, celebrating the excitement of the finale and the virtuosity of this piece as a whole.

Johannes Brahms (1833-1897)

Sonata for Clarinet and Piano in F Minor, Op. 120 No. 1 (1894)

Allegro appassionato

Andante, un poco Adagio

Allegretto grazioso

Vivace

Johannes Brahms was born in Hamburg, Germany in 1833, and he lived until 1894. His final days were spent in Vienna, Austria. This prominent German composer and pianist of the Romantic period is known for his large repertory of compositions in instrumental and vocal areas. He was inspired by composers such as Schumann, Haydn, Mozart, and Beethoven, and even though many composers around him in the second half of the 19th century were beginning to question Classical traditions and compositional styles, Brahms stood his ground as a Traditionalist. Although he was known as a rather unromantic and reserved person, he poured all his emotion and love into his music, which is a very distinctive quality of Brahms' music.

After a successful compositional career, Brahms decided to retire during 1890. This would not be the true end to his composing though. In March 1891, Brahms took a trip to Meiningen where he was introduced to the principal clarinetist of the court orchestra there, Richard Mühlfeld. This new friendship sparked inspiration for new compositions. The following summer, Brahms began composing his two Sonatas for Clarinet and Piano, Op. 120, his Trio for Clarinet, Cello, and Piano Op. 114, and his Clarinet Quintet, Op. 115. The two clarinet Sonatas were written for Richard Mühlfeld, and the pair premiered the compositions and shared the profits from the performances.

Brahms' Sonata in F Minor, Op. 120 No. 1 is made up of four movements: *Allegro appassionato*, *Andante un poco Adagio*, *Allegretto grazioso*, and *Vivace*. Throughout this piece, the clarinet and piano act as equal collaborators. This piece requires virtuosic ability from both musicians. Brahms, a huge fan of the clarinet, explored the many chameleon-like qualities the clarinet has to offer. The first movement, *Allegro appassionato*, is in sonata form, and features two main themes. The piano opens the movement with a three-octave outline of the main theme, and the clarinet follows with a bold, lyrical statement of the first theme. The second theme is marked *marcato*, and contrasts the first theme in rhythm, style, and character, giving the listener a glimpse of Brahms' lighter, less brooding side. The second movement, *Andante un poco Adagio*, features possibly one of the most hauntingly beautiful melodies in the clarinet repertoire. Although a simple melody, it is difficult to lose focus throughout the movement. This movement explores the clarinet from the chalameau through the clarion registers and the extensive dynamic and color abilities the clarinet has to offer. The third movement contrasts the previous two movements in a light, lively waltz. The final movement, *Vivace*, is a perfect combination of the first two movements with their heart-wrenching beauty, and the lightness of the third movement. This masterful piece showcases so many beautiful qualities of the clarinet and virtuosic qualities of the clarinet, and it remains one of the cornerstones in all of clarinet literature.

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

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Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

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**The Dana Concert Series
Presents**

YSU Jazz Ensembles

Dave Kana & Kent Engelhardt, directors

**Monday, April 15, 2019
Stambaugh Auditorium | 7:30 p.m.**

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Jazz Ensemble - Dave Kana

Shagpoke Whipple (and the Earnest Cat) Dave Morgan

Lazy Bird John Coltrane
Arr. Colt Hutchinson

Nostalgia in Times Square Charles Mingus
Arr. Matt Eustace

Goodbye Pork Pie Hat Charles Mingus
Arr. Nicholas Frank

Fables of Faubus Charles Mingus
Arr. Dave Morgan

SAXOPHONES:

Alto - Garret Kuchmaner/Kathryn Kimes

Tenor - Dan Slencsak/Kathleen Brown

Baritone - Matt Eustace

TROMBONES:

David Klasovsky

Kyle Zimmerman

Bruce Deal

TRUMPETS:

Nicholas Brophay

Darren Thompson

Jordan King

Zach Jordan

RHYTHM SECTION:

Guitar - Andy Pickard

Bass - Brendon Burke

Drums - Terence Boggs

Jazz Ensemble – Kent Engelhardt

Archetype Dance	David J. Perrico
Dolphin Dance	Herbie Hancock Arr. Herbie Hunkele
Thad Be the Day	Bryan Kennard
Bob	Sam Blakeslee
East of the Sun	Brooks Bowman Arr. Matt Jackson
Winding	Stephen P. Harvey

SAXOPHONES:

Alto - Max Klauscher/Lucas Ciesielski
Tenor - Colt Hutchinson/Joe Stanford
Baritone - Jimmy O'Donnell

TROMBONES:

Dominic Gentile
Zak Rahal

FLUTE:

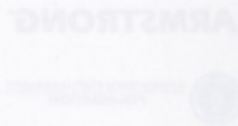
Brandi Marino Perkins

RHYTHM SECTION:

Guitar - Dan Mihelarakis
Piano - Brendan Gage
Bass - Ian Kinnaman
Drums - Owen Davis

TRUMPETS:

Herbert Hunkele
Ethan Barnard
Max Franko
Darren Thompson



JAZZ CONCERT CALENDAR

MONDAY, APRIL 22

Jazz Combos

Spotlight Theater, Bliss Hall, 7:30 p.m.

THURSDAY, APRIL 24

Contemporary Ensemble

Suzie's Dogs & Drafts, Downtown Youngstown, 7:30 p.m.

Acknowledgements

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support.

The YSU Jazz Studies Area wishes to express our gratitude to those who have generously donated to scholarships benefitting our students:

- **The Tony Leonardi Jazz Scholarship Fund**
- The late Senator Harry Meshel for his gift of the **Senator Harry Meshel Scholarship in Jazz** and his establishment of **The Jazz Visitors Fund**. His generosity will continue to assist new generations of jazz students at YSU
- Mr. David Bulkley & Family for his gift of the **Robert E. Bulkley Memorial Scholarship for Jazz Drummers**

Please consider making a gift to any of these scholarship funds by making a check payable to the specific fund and mailing to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

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The Dana Concert Series
Presents

Flute Ensemble Concert

Kathryn Thomas Umble, Director

Tuesday, April 16, 2019, 6:00 pm
Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Walk Like This!

Ian Clarke (b. 1964)

Morgan Frederick, flute
Larissa Gaborick, flute
Megan Ochs, flute
Lauren Syersak, flute

Kokopeli

Katherine Hoover (1937-2018)

Olivia Benna, flute

Within ...

Ian Clarke

Morgan Frederick, piccolo, frame drum
Megan Ochs, flute
Larissa Gaborick, flute
Alexa Drecnik, flute, piccolo
Kayla Gilmore, alto flute
Lauren Syersak, bass flute
Kathryn Umble, flute

Charanga

Michael Colquhoun (1953-2016)

Morgan Frederick, flute

Flute Concerto in D Minor, Op. 69 Bernhard Molique (1802-1869)
Andante

Veronica Erjavec, flute
Diane Yazvac, piano

Maya

Ian Clarke

Kayla Gilmore, flute

Alexa Drecnik, flute

Diane Yazvac, piano

Mountain Songs for Flute

Jennifer Higdon (b. 1962)

Introduction

Lazy Laid-Back Afternoon by the Pond

Mountain Spirituals

Lament for Dead Child

Mountain Air

Morgan Frederick, flute, piccolo

Alexa Drecnik, flute

Megan Ochs, flute

Larissa Gaborick, flute

Kayla Gilmore, alto flute

Lauren Syersak, bass flute

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**The
Good Humor
Radio Hour**



presents

L'Amour Noir

An audio drama experience

April 16 & 17, 2019 | 6:45 PM
Butler North

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

The Pepperonis

by Eric Coble

Bruno , A mobster	Drew Schinbeckler
Tony , The godfather	John Cox
Petey , Another mobster	Vincent Siciliano
Carmella , Godfather's wife	Brenda Zywith
AJ , Godfather's son	Zander Markman
Meadows , Godfather's daughter	Lynae Imasa
Dr. Melphi , Godfather's psychiatrist	Robert Elway

The Cleveland Clinic

by Eric Coble

Dr. Dasia , A doctor trying to make it better	Zander Markman
Sore throat man , A patient with too many symptoms	Michael Hill
Frank , A nurse trying to juggle	David Robich
Cholesterol man , A patient with too little time	David Leach
Coughing man , A patient with too much phlegm	Robert Elway
Ms. Roberts , A woman with solutions	Allie Marker
Orderly , Who pushes a gurney	Steve Hodge
Tony , A mob boss, just passing through	John Cox

Brief Commercial Interruption

The West Side Market

by Eric Coble

Pete , The heir to the pierogis	Douglass Campbell
Mom , The mother of the heir	Cher Halas
Dad , The father of the heir	Ron Schoch
Felicia , A trendy shopper	Allie Marker
David , A trendy shopper	Vincent Siciliano
Man , A man who wanders about	William Ploskodiniak

Blues for Johnny Raven

An Audio Noir

by Thomas E. Fuller

Johnny Raven , The detectionist	Glenn Stevens
Gloria Kinsolving , An After Hours Club singer	Brenda Zyvith
Off Mike Voice 1 , A studio technician	David Robich
Off Mike Voice 2 , A studio technician	Meredith Pallo
Also Heard Voice , Who is also heard	Douglas Campbell
Chelsea , A waitress trying for foreground	Lynae Imasa
Benny Gospel , An information man	William Ploskodiniak
Prowse , A huge mass in the rain	David Leach
Lorenzo Gold , The boss	Ron Schoch
Coat Check Man , A coat check man	Steve Hodge

Thanks to the Atlanta Radio Theatre Company and the Thomas E. Fuller Family Trust for granting performance rights for Blues for Johnny Raven.

Production Staff

Director	Randall Brammer
Coordinating Producer	Fred Owens
Media Engineer	Ryan Donchess
	Jancarlos Lebron
	Lee Walker
	Michael Orto
Foley Sound Effects	Michael Houy
	Emily Karr
	Meredith Pallo
	Lewis Schaft
Graphic Designer	Mallory Goldner
Musical Stylings	Aaron Graneto
For Butler Institute of American Art	Susan Carfano
	Raymond George
Broadcast Associates	I Heart Radio / WKBN-570
	WYSU-FM

The Good Humor Radio Hour is a community presentation of YSU's program in Telecommunication Studies.

Audio Drama is performance of dramatic stories for a live audience by means of electronically processed sound alone. It usually involves voices, music, and sound effects, plus technical support and operation.

Audience members are expected to see the story only in their imaginations. Like the theater convention of stage hands being "invisible" during blackouts, audio drama actors and their equipment are supposed to be "invisible" during performance. Of course, because normal room lighting is always on, the audience can watch the performance if they want to.

During the 1930s and 1940s, American radio networks perfected the radio drama through a variety of half-hour productions such as Inner Sanctum, Fibber McGee and Molly, The Shadow, and The Lone Ranger.

Modern audio drama audiences create the dramatic scene, populate it with people (who display certain appearances and mannerisms), move characters around the "stage," and see events take place. So audio drama is an audience's medium: audiences create the *mise-en-scène*. Often an imagined reality is more real than one seen on stage or screen. Audio theater is referred to as "Theater for your mind." As a nod to the 21st century, our production is being broadcast live by I-Heart-Radio (WKBN-570) and delayed by WYSU-FM.

The Good Humor Radio Players is an ongoing community enterprise comprising people from the Youngstown-Warren region and YSU faculty, staff and students. We often are looking for voice actors whose voices sound to be middle-aged or elderly, or those of children. We also invite amateur musicians and noisey people to join us as instrumentalists, sound effects artists and marketing specialists. Would you like to help us screen old-time-radio scripts and newly developed scripts? Leave your contact information at 330-941-1855.

While we have not charged for admission to tonight's performance, our expenses are not paid for by YSU's budget. So free-will contributions or underwriting would be of great assistance.

The name "Good Humor Radio Hour" recognizes our first public performance in April, 2018, from the Tyler History Center in downtown Youngstown. That building opened in 1922 as the manufacturing home of Harry B. Burt's "Good Humor" ice cream bar.

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**The Dana Concert Series
Presents**

Music at Noon

Dana Guitar Ensemble

Directed by François Fowler

Wednesday, April 17 | 12:15 pm
Butler Institute of American Art

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

PROGRAM

Autumn Leaves

Joseph Kosma (1905-1969)

Jazz Guitar Duo 2

(Andy Pickard and Daniel Mihelarakis)

6 Airs irlandais nationales variées, Op. 125

Mauro Giuliani (1781-1829)

-No.6 "Gary Owen"

Shaun A. McCune, *guitar*

Isn't She Lovely

Stevie Wonder (b. 1950)

Jazz Guitar Duo 3

(Eric Thompson and Robert Walters)

Variations on the Japanese Folk Song Sakura

Yukihiro Yoko (b. 1925)

Angela N. Buzzacco, *guitar*

Cruisin'

Smokey Robinson (b. 1940)

Ribo/Deoxy Nucleic Quartet

(Nicholas Frank, Gina Love, Dan Mihelarakis)

Intergalactic Express

Andrew York (b. 1958)

Dana Classical Guitar Quartet

(Angela N. Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)

For more information about guitar studies at the Dana School of Music, please visit:
www.danaguitarassociation.org

2018-2019 Guitar Events

Friday, March 1 | Guest Artist Recital: Classical guitarist Tengyue Zhang (China): 7:30pm, Bliss Recital Hall.

Friday, March 1 | Guest Artist Masterclass Tengyue Zhang: 3-5pm, location TBA.

Thursday, November 8 | Dana Guitar Studio Recital: 7:30pm, Bliss Recital Hall.

Friday, November 9 | Jazz Guitar Masterclass: Guest Artist Zvonimir Tot (University of Illinois at Chicago and Jamey Aebersold Summer Workshops), 2pm-4:30pm, room 2222.

Friday, March 22 | Guest Artist Recital: Classical guitarist Stephen Mattingly (University of Louisville, KY): 7:30pm, Bliss Recital Hall.

Saturday, March 23 | Guest Artist Masterclass Stephen Mattingly: 9am-11am, Bliss Recital Hall.

Friday, March 29 | Jazz Guitar Masterclass: Guest Artist Dan Wilson (Grammy Award Nominee and YSU alumnus), 2-4:30pm, Room 2222.

Thursday, April 11 | Dana Guitar Studio Recital: 7:30pm, Bliss Recital Hall.

Wednesday, April 17 | Music at Noon: Dana Guitar Studio Recital: Noon (12:15pm), Butler Institute of American Art.

Sponsors

The following people and organizations have generously supported the Dana Guitar Association's 2018-2019 concert season. We sincerely thank our fine sponsors for their support.

- Anthony and Barbara Buzzacco
- Dr. Pietro Pascale and John M. Pascale, luthier
- David and Joanne Rich
- Victoria's Auth's Music Lesson's for Us All (Poland)
- Student Government Association of YSU

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**The Dana Concert Series
Presents**

Star Wars & Other Scores

featuring the

**YSU Concert Band
Brandt Payne, conductor
Ryan Dutton, graduate conductor**

**YSU Wind Ensemble
Stephen L. Gage, conductor
Brandt Payne, guest conductor
Ryan Dutton, graduate conductor
James Umble, alto saxophone**

**Wednesday, April 17, 2019
Stambaugh Auditorium | 7:30 P.M.**

YOUNGSTOWN STATE UNIVERSITY



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YSU CONCERT BAND

They Hung Their Harps in the Willows (1989)

W. Francis McBeth (1933-2012)

PERFORMED IN TRIBUTE TO JOSEPH PARLINK

They Hung Their Harps in the Willows was commissioned by and dedicated to the Plano East Senior High Band of Plano, Texas, Larry Tucker and Robin Owens, conductors. It was premiered on February 16, 1989, at Plano East High School with the composer conducting.

The work was written in memory of Claude T. Smith and the title is taken from *Psalms* 137. "By the rivers of Babylon, there they sat down and wept. Upon the willows in the midst of it, we hung our harps." This Biblical reference is to the Babylonian captivity.

Vesuvius (1999)

Frank Ticheli (b. 1958)

Ryan Dutton, Graduate Conductor

Vesuvius was composed by Frank Ticheli in 1999. Ticheli states: Mount Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally, I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

March Grandioso (1901)

Roland Seitz (1867-1946)

Composer Roland Forrest Seitz was born in 1867 in Shrewsbury Township, Pennsylvania. He began his career in music with The Glen Rock Band as a Euphonium Player. After graduating from the Dana Music Institute in Warren, Ohio in 1898, he returned to The Glen Rock Band.

Under his direction, the band achieved remarkable success. In 1901 the Glen Rock Band was selected to perform alongside such greats as John Philip Sousa and Edwin Franko Goldman at the Pan-American Expo in Buffalo, New York, the same site infamously known for the September assassination of the 25th President of the United States, William McKinley by Leon Czolgosz.

March "Grandioso" opens with a theme from Franz Liszt's "Hungarian Rhapsody No. 14". Seitz composed this march with a minimum of simultaneous melodic lines. As a result, when this practically unison march is played by marching bands of 200 or 300, it can be heard at a considerable distance.

INTERMISSION (15 minutes)

YSU WIND ENSEMBLE

Helix for Alto Saxophone & Chamber Octet (1983)

Jan Bach (b. 1937)

James Umble, Alto Saxophone

Jan Bach (born December 11, 1937 in Forrest, Illinois) is an American composer. He taught at the University of Tampa (Florida) from 1965 to 1966 and at Northern Illinois University in DeKalb, Illinois (music theory and composition) from 1966 to 2002

Bach wrote *Helix for Alto Saxophone and Chamber Orchestra* in 1983. It was written for the National Association of College Wind and Percussion Instructors. This work beautifully provides an expressive and virtuosic vehicle for the saxophone soloist. Bach cleverly includes a number of jazz inflections and "licks" in an otherwise lyrical and intriguing piece.

Psalm for Band (1952)

Vincent Persichetti (1915-1987)

Brandt Payne, Conductor

Vincent Persichetti was a piano and organ prodigy who was supporting himself with his musical talents by age 11. A lifelong Philadelphia resident, he took full advantage of that city's music institutions. At age 20, he was simultaneously the head of the music department at Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano and composition student at the Philadelphia Conservatory. His distinctly original compositions began to be recognized internationally before he was 30. His skyrocketing reputation led to his appointment at the Juilliard School, where he became the chair of the composition department at age 47. He died in 1987, leaving behind a unique body of work in almost every musical medium, including a number of masterpieces for the wind band.

Several different program notes on *Psalm* construct a full picture of the piece and its place in the repertoire. The US Air Force Band gives us some basic facts about the piece:

Psalm for Band was commissioned by the Alpha Chapter of Pi Kappa Omicron Nation Band Fraternity at the University of Louisville, and was premiered in 1952 by the University of Louisville Concert Band with the composer conducting. In the title, Persichetti refers to a poem of worship that was, in ancient times, sung or accompanied by harp. Using a single musical idea as a foundation for the entire piece, Persichetti explores different facets of the psalm—worship, reflection and celebration.

Irish Tune from County Derry (1911)

Percy Aldridge Grainger (1882-1961)

Ryan Dutton, Conductor

Percy Grainger (1882-1961) was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Handel in the Strand*, and *Molly on the Shore*.

Irish Tune from County Derry is a setting of a now-famous tune from the Irish county of Derry in the north (also sometimes called Londonderry). This classic arrangement features beautiful, delicate part-writing for both woodwinds and brass, highlighting each family in turn.

Star Wars Trilogy

John Williams (b. 1932)
arranged by Donald Hunsberger

- I. Imperial March
- II. Princess Leia's Theme
- III. Battle in the Forest
- IV. Yoda's Theme
- V. Star Wars (Main Theme)

In 1977, George Lucas' highly imaginative entertainment experience first transported an audience to an unknown galaxy thousands of light years from earth. The “Star Wars” experience was a blending of contemporary science fiction with the romantic fantasies of sword and sorcery. The story follows a young man, Luke Skywalker, on a journey through exotic worlds in a perpetual struggle of good against evil and the eventual success of love conquering all. “Star Wars” and its two companion films, “Return of the Jedi” and “The Empire Strikes Back,” form the center of a planned nine-part historical series. The five movements of the *Trilogy* were selected by arranger Donald Hunsberger to display the excitement, beauty, and contrast in these first three films.

The Imperial March, subtitled *Darth Vader's Theme*, represents the evil might of the Galactic Empire and the supreme villainy of its leader. *Princess Leia's Theme* is much gentler and pays tribute to the romantic music of the early film heroines. Musical themes are scattered and rapidly shifting in the *Battle in the Forest*, reflecting the cuts in the movie as the ground battle begins. The almost comedic theme of the teddy bear-like Ewoks contrasts against the huge, but mechanical, armament of the Empire's forces. The old Jedi Master of Dagobah is honored in *Yoda's Theme*. The gentleness and understanding of the Master is conveyed in the ethereal setting of the swamp where Yoda harnesses the power of the Force to raise Luke's crashed X-Wing fighter. The transition into the heroic *Star Wars (Main Theme)* seems natural as the

power of good, embodied in the Force, is triumphant.

ABOUT THE SOLOIST

JAMES UMBLE is Professor of Saxophone at Youngstown State University. He is an internationally recognized teacher, clinician, soloist, recitalist and chamber musician. A concert at the Cleveland Museum of Art led Cleveland Plain Dealer critic Donald Rosenberg to write "...Umble must be one of the most elegant exponents of his instrument...he was virtuosic in every way..." He is a Conn-Selmer Artist. In 2017 Dr. Umble was Guest Professor at the celebrated AMERICAN SAXOPHONE ACADEMY held at The University of Iowa, joining colleagues from The University of Michigan, the Eastman School, the Hartt School, Indiana University and Iowa in teaching advanced collegiate saxophonists from around the country.

He has performed as a concerto soloist with the United States Navy Band in Washington D.C., the Youngstown Symphony Orchestra, the Firelands Symphony Orchestra and at recent Conferences of The North American Saxophone Alliance. He has joined the wind section of the Cleveland Orchestra under conductors Franz Welser-Most, Pierre Boulez, David Zinman, Giancarlo Guerrero and others. He served on the faculty of the 2014 CLARISAX Festival in Medellin Colombia and the Xi'an (China) Clarinet and Saxophone Conference and as well was a featured soloist at the State University of Potsdam (NY) First Annual Single Reed Conference. He has performed solo recitals at Western Michigan University, George Mason University and many other venues around the country. He was recently a Guest Professor (short-term sabbatical replacement) at The University of Indiana (Bloomington) and has presented master classes at The University of Miami (FL), The University of Oregon, The University of Southern Oregon, Illinois State University, New Mexico State University, The University of New Mexico, SUNY Potsdam (NY) and many other institutions throughout the country.

His acclaimed reference book, "*Jean-Marie Londeix, Master of the Modern Saxophone*", which describes the life and pedagogy of one of the world's most beloved French saxophone artist/teachers, is a standard reference text in use around the world. The Second Edition of this volume is currently (2019) at the publisher awaiting issue. His recording of works for saxophone "*Déjeuner sur l'herbe*" has been warmly received. He can also be heard on compact disc performing the music of Florent Schmitt (AUR) and Evan Chambers (Cambria). His recording of Marilyn Shrude's Concerto with the YSU Wind Ensemble under the direction of Stephen Gage is on that groups CARNIVAL recording.

He has frequently appeared in concert with members of the Cleveland Orchestra in the chamber music formation known as "The Cleveland Duo and James Umble". This trio has been heard in chamber music performances in concert halls, universities and

synagogues throughout the United States. New York Concert Reviews wrote that their Mannes College performance was "...sensuous...an outstanding performance..."

He holds a First Prize in Saxophone Performance from the National Conservatory of Bordeaux, France, where he studied with Jean-Marie Londeix, a Doctor of Musical Arts degree from the University of Michigan where he studied with Donald Sinta. He also holds a Masters degree in performance from Bowling Green State University where he studied with John Sampen and a BME degree with studies with Donald W. Beckie.

ABOUT THE CONDUCTORS

BRANDT PAYNE is Director of Athletic Bands, and Associate Professor of Music for the Dana School of Music at Youngstown State University. At YSU he conducts the marching band, pep band, and concert band. He teaches courses in conducting, instrumental music education, marching band drill design, and graduate wind literature. Dr. Payne has held similar academic appointments at the University of Hawai'i and University of Wyoming. Dr. Payne began his teaching career as a high school band director in the Red Oak Public Schools in Red Oak, Iowa.

Dr. Payne is active as an author, guest conductor, and clinician throughout the United States. Brandt co-authored the new editions of two textbooks, including the *Complete Marching Band Resource Manual*, with University of Pennsylvania Press and *Conducting; the Art of Communication* with Oxford University Press. He has published articles with the *Instrumentalist*, and written literature and recording reviews for the *International Trombone Association Journal*. Brandt has given presentations at the national conferences of the College Band Directors National Association and the CBDNA National Athletic Band Symposium. Dr. Payne conducts the Stambaugh Youth Concert Band in Youngstown, Ohio, a group comprised of over eighty young musicians from Ohio and Pennsylvania.

A native of Iowa, Dr. Payne holds a Bachelor of Music degree in trombone performance and teacher certification from the University of Iowa, a Master of Music degree in trombone performance and, Doctor of Musical Arts degree in conducting, both from Arizona State University, in Tempe.

STEPHEN L. GAGE has served as Professor of Conducting and Director of Bands & Orchestra at the Dana School of Music since 1993. In 2014, Dr. Gage was appointed as the Conductor of the YSU Dana Symphony Orchestra. He conducts the annual opera production orchestra in addition to his work with the YSU Wind Ensemble and the Dana Chamber Winds & Strings. Gage leads the MM in Instrumental Conducting program, and he has been the recruitment coordinator for his entire residency on the faculty. Gage holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music (University of Rochester), and the

State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. In 2012, Gage was appointed as the Conductor/Music Director of the W. D. Packard Concert Band in Warren. He is in his 26th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY) from 1980-1989. Gage has 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. He has been a guest conductor and guest clinician at high school regional and all state honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States. Gage'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. He has been inducted into the prestigious American Bandmasters and was named as both *Distinguished Professor* and *Faculty Mentor of the Year* at YSU; he has served on the NBA Foundation Board of Directors and is currently on the Board of Directors for the Ohio Chapter of Phi Beta Mu. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the YSU, and in 2014 he gave a *Last Lecture* at YSU. Under Gage's direction, the YSU Wind Ensemble made their historic NYC Carnegie Hall debut in 2005, where the band gave an encore performance there in November 2015. In January 2018, Gage was a recipient of the first *Auburn High School (NY) Music Hall of Fame*. Gage and his wife Stephanie have three children and one grandchild.

FLUTE	...
CLARINET	...
SAXOPHONE	...
TRUMPET	...
TROMBONE	...
EUPHONIUM	...
PERCUSSION	...
PIANO/VOICE	...

YSU CONCERT BAND PERSONNEL

- Graduate Student
^ Concert Master *Section Leader

FLUTE

Megan Ochs*
Larissa Gaborick
Jordan Pope
Lauren Syersak

OBOE

Brynn Anstadt*
Samuel Hofmann

BASSOON

Aerin Betenhausen

CLARINET

Jenna Provino*, ^
Carmella Donofrio
Amanda Hammond
Casey Henderson
Morgan Polta
AnnieRose Sheasley
Hannah White

BASS CLARINET

Austin Watson

SAXOPHONE

Stephanie Pavlovich*
Anthony Bonamase
James Litwin
McKenzie Poe
Katharine Repetski
Austin Ward

HORN

Samantha Nicholson*
Brandon Brown
Devin Lewis
Maxwell McMullen

TRUMPET

John Ford*
Ethan Barnard
Cody Tonkinson
Nicholas Brophrey
Zack Digman
Aerin Betenhausen

TROMBONE

Alicia Sarra*
Hayden Slyk
James Vrancich
Kyle Zimmerman

EUPHONIUM

Ryan Dutton#

TUBA

Cyrus Adams*
Dominick Commisso

PERCUSSION

Terence Boggs*
Nathaniel Adams
Jo'El Harrison

STEPHEN L. GAGE has served as Professor of Conducting and Director of Bands & Orchestra at the Ohio School of Music since 1993. In 2014, Dr. Gage was appointed as the Conductor of the YSU Trumpet Ensemble Orchestra. He conducts the annual opera production orchestra in addition to his work with the YSU Wind Ensemble and the Opera Chamber Winds & Strings. Gage leads the field in instrumental conducting programs, and he has been the recruitment coordinator for the entire university of the faculty. Gage holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music (University of Rochester), and the

FLUTE/PICCOLOOlivia Benna
Mckenzie Cooper ^
Alexa Drecnik
Morgan Frederick # *
Kayla Gilmore**OBOE/ENGLISH HORN**Brynn Anstadt
John Anzevino
Camryn Doctor ^ ***BASSOON/CONTRABASSOON**Aerin Bettenhausen
Rebecca Dangerfield ^ *
Sydney DiCenso**CLARINET/BASS CLARINET**Kailey Coughlin
Alex Dautel
Zachary Fromme
Elliot Kwolek #
Jamar Lee
Marissa Lyerly # ^ *
Jenna Provino
Emily Vagi**SAXOPHONE**Santino Almasy ^
Andrew Kovalski # *
Noah Landry
James O'Donnell
Thomas Turnbull**EUPHONIUM**Ryan Dutton # * ^
Juan Rodriguez**PIANO/KEYBOARD**Noah Landry
Cody Tonkinson ^**HORN**Brendan Gage ^ *
Cheyenne Halderman
Max McMullen
Sarah Schwenke**TRUMPET**Max Franko
Ross Hill *
Maria Mangine ^
Zachary Jordan
Jordan King
Darren Thompson**TENOR TROMBONE**Dominic Gentile ^
Daniel Sager # ^ *
Benjamin Walsh**BASS TROMBONE**

Daniel Patrick ^

TUBABruce Deal ^
Lauren Zetts *
Jacob Provino**DOUBLE BASS**

Bruce Deal ^

PERCUSSIONNathaniel Adams
Terence Boggs
Michael Daniels
Owen Davis
Stephen Dorbish
Jo'el Harrison
Brandon Maffitt
Evan McCreary ^

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2018-19 SEASON



**DAVID
KRAKAUER
AND
ANCESTRAL
GROOVE**

April 27, 2019, 8:00 PM
Ford Family Recital Hall
DeYor Performing Arts
Center

For over two decades, world-renowned clarinetist David Krakauer has been reinventing and remixing the Jewish music of his ancestry with the sensibility of a contemporary musician strongly informed by funk, jazz, and hip-hop. *The Sydney Morning Herald* said this: "I may have just heard God – and he plays the clarinet . . . The lush fields upon which Krakauer's astounding clarinet playing occurred were provided by one of the finest bands ever to visit Sydney . . . think of the most incendiary klezmer, inventive jazz or moving sonic poetry, and this was Sheryl Bailey (guitar), Jerome Harris (electric bass), Michael Sarin (drums), and Jeremy Flower (sampler)."

www.davidkrakauer.com

Y Cliffe College of
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Contact DeYor Performing Arts Center for information and season/individual tickets:
(330) 744-0264 or deyorpac.org

The Department of Theatre & Dance and
the Dana School of Music Present

INTO THE WOODS

Book by James Lapine
Music and Lyrics by Stephen Sondheim
Directed by Matthew Mazuroski

Friday & Saturday
April 12 & 13 | 7:30 p.m.

Sunday
April 14 | 2:00 p.m.

Thursday, Friday, & Saturday
April 18, 19, & 20 | 7:30

No Sunday show on Easter Sunday, April 21

Ford Theater

*Call the University Theatre
Box Office at 330-941-3105 or
go to www.ysu.tix.com.
Parking is available for a nominal
fee in the M30 Wick Avenue
parking deck. YSU student
tickets are free with ID.*

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**The Dana Concert Series
Presents**

YSU Jazz Combos

Dave Kana & Chris Capizzi, instructors

**Monday, April 22, 2019
Spotlight Theater, Bliss Hall, 7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

Jazz Quintet

Herbie Hunkele, trumpet; Colt Hutchinson, tenor sax
Brendan Gage, piano; Ian Kinnaman, bass; Owen Davis, drums

Doxy	Sonny Rollins
Absolution	Arr. Herbie Hunkele Colt Hutchinson
Giant Steps	John Coltrane

Jazz Quintet

Garret Kuchmaner, alto sax; Dan Slencsak, tenor sax
Andy Pickard, guitar; Brendan Burke, bass; Evan McCreary, drums

Pent up House	Sonny Rollins
Question and Answer	Arr. Matt Jackson Pat Metheny
Mr. Clean	Richard Holmes Arr. Roy Hargrove

Film Screening "Swing Note"

A film by Chris Copen
Musical score by Maxwell Franko
Performed by YSU Jazz Ensemble
Recording engineer: Isaac Hraga

Jazz Quintet

Ethan Barnard, trumpet; Jake Jeges, saxophone;
Isaac Hraga, guitar; Sean Williams, bass; Terence Boggs, drums

Tune Up	Eddie Vinson Arr. Colt Hutchinson
Affirmation	Jose Feliciano Arr. Isaac Hraga
By Fire	Haitus Kaiyote Arr. Isaac Hraga

Jazz Quartet

Lucas Ciesielski, tenor sax; Dan Mihelarakis, guitar
Matt Jackson, bass; Anthony Taddeo, drums

Third Past

Noah Young

Ictus Blu

Arr. Matt Jackson

Anthony Taddeo

Unnamed Tune

Lucas Ciesielski

Thursday, April 25

YSU Contemporary Ensemble

Suzie's Dogs & Drafts | Downtown Youngstown | 7:30 pm

Acknowledgements

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support.

The YSU Jazz Studies Area wishes to express our gratitude to those who have generously donated to scholarships benefitting our students:

• The Tony Leonardi Jazz Scholarship Fund

• The late Senator Harry Meshel for his gift of the **Senator Harry Meshel Scholarship in Jazz** and his establishment of **The Jazz Visitors Fund**. His generosity will continue to assist new generations of jazz students at YSU

• Mr. David Bulkley & Family for his gift of the **Robert E. Bulkley Memorial Scholarship for Jazz Drummers**

Please consider making a gift to any of these scholarship funds by making a check payable to the specific fund and mailing to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The Donald P. Pipino Performing Arts Series
*gratefully acknowledges major support from
the following Sponsors:*

THE
DONALD P. **Pipino**
PERFORMING ARTS SERIES



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FOUNDATION



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**The Dana Concert Series
Presents**

Music at Noon

**Featuring
YSU Barbershop Chorus, "One Achord"
"Barbershop Harmony Classic"
and
Guest Ensemble, Dana Chorale**

**Wednesday, April 24, 2019 | 12:15 PM
Butler Institute of American Art**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

BARBERSHOP CHORUS

- Drivin' Me Crazy* Bob Disney
- After You've Gone* Turner Layton, arr. Don Gray
- Let Me Call You Sweetheart* Leo Friedman
- Honey/Little 'Lize-Medley* Arr. Floyd Connett
- Goodbye, My Coney Island Baby/ We All Fall Medley* Les Applegate, arr. BHS
- Hello Mary Lou* Pitney/Mangiaracina, arr. David Wright

DANA CHORALE

- His Light In Us* Kim André Arnesen (b. 1980)
- Gyung-bog-gung Ta-ryung* Arr. Hui-Jo Kim (1920-2001)

BARBERSHOP CHORUS

- Heart of My Heart* Andrew Mack, arr. SPEBSQSA, Inc.
- Shine on Me* Traditional, arr. Floyd Connett
- I Don't Know Why* Fred E. Ahlert, arr. Mel Knight
- I've Been Working on the Railroad* Traditional, arr. Roger Payne

YSU BARBERSHOP CHORUS—"ONE ACHORD"

Hae-Jong Lee, Director

TENOR

Tyler Leibengood, President
Tim Gregory, Vice President

BARITONE

Richard Blough, Treasurer
Alex Fisher

LEAD

Noah Barilaro
Levi DeMarco, Secretary
Miles Garrett
Tim McCall

BASS

Truman Littler
David Mouse
James Oakry

DANA CHORALE

Hae-Jong Lee, Director
Kathy Davison Miller, Accompanist
Elspeth Orr, Graduate Assistant

SOPRANO

Kristina Clemons
Sydney DiCenso
Emily Gerak
Samantha Gurd
Rachel Jones
Yejin Lee
Elexis Moore
Haley Tura
Sara Eckenrode

ALTO

Geena Badalamenti
Cassandra Brown
Christa Bupp
Anabella N. Hibler
Katy Howells
Darlena Lucas
Elspeth Orr
Mary Rodack

TENOR

Carvell Austin
Gregory Hofmeister
Malik Montgomery
Emilio Santiago

BASS

Andrew Gurdak
Alexander Kluchar
Truman Littler
David Mouse
Elliott Roose

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PERFORMING ARTS SERIES



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YOUNGSTOWN STATE UNIVERSITY
Dana School of Music

150th
ANNIVERSARY

Gala Concert

Wednesday, April 24, 2019

Stambaugh Auditorium • 7:30 pm

1000 FIFTH AVENUE, YOUNGSTOWN, OHIO

Come and celebrate our anniversary!

ALL GUESTS WILL RECEIVE A DANA 150TH MEMENTO

FEATURING

Rahman's *Balleilakka* in collaboration with YSU's Dance Ensemble

Pulitzer Prize winner Jennifer Higdon's *Blue Cathedral*

Concerto performance by YSU Professor James Umble

Sesquicentennial Suite composed and performed by Dana students

AND MUCH, MUCH MORE

CELEBRATING


150
Years



Dear Guests,

On behalf of the YSU Cliffe College of Creative Arts and Communication and most especially on behalf of the historic Dana School of Music, it is my distinct pleasure to welcome you to this evening's Gala festivities. Tonight is the culmination of the Dana School of Music's year-long sesquicentennial celebration - what a monumental achievement!

Over the past 150 years, faculty and graduates of the legendary Dana School of Music have impacted every area of American musical life – from the Metropolitan Opera; to membership in leading professional ensembles; to chart-topping funk, country, and R&B music; and to leadership in hundreds of university and school music positions throughout the country. Alumni have distinguished themselves with multiple prizes and tributes, including Grammy Awards, the BMI Icon Award, ASCAP honors, Nashville Songwriters Hall of Fame Membership, and Country Music Association Triple Play Awards.

In 1869, when 23-year-old William Henry Dana opened Dana's Musical Institute in a rented room above a hardware store in downtown Warren, it is highly improbable that he could have imagined the storied history that would accompany his Institute 150 years later. It is also unlikely that he could have envisioned that his Institute would join Youngstown College (now YSU) in 1941 and become the backbone of a rich cultural tradition in the Mahoning Valley. Over the past century and a half, our faculty and students have performed thousands of concerts and recitals across our region and in some of the world's most esteemed venues.

This evening, we honor William Henry Dana's dream and legacy and are delighted that you have joined us in this Gala celebration of the Dana School of Music's 150th Anniversary. We offer our heartfelt thanks to the dedicated faculty, staff, and students in the Dana School of Music and to our valued alumni for their continued support. As we honor past accomplishments and eagerly anticipate a vibrant future, we offer heartiest congratulations to all those visionaries—past and present—who have shaped, guided, and sustained Dana through extraordinary endeavors. Congratulations Dana School of Music on your Sesquicentennial Anniversary!

With warmest regards,
Phyllis M. Paul, Ph.D.
Dean and Professor

Dear Friends,

It is an honor to greet you on the occasion of the Dana School of Music's 150th Anniversary. Founded in 1869, Dana's Musical Institute predated YSU, Youngstown College, and even the steel mills, although it has benefited greatly from its association with the people and institutions of the Mahoning Valley. Dana has been nurtured by the rich cultural heritage of the region as it has also provided its soundtrack. To reflect upon Dana's history, therefore, is to celebrate the Mahoning Valley itself.



Tonight's Gala is one of many events scheduled throughout the year to commemorate this historic moment. We are delighted to share our celebration with YSU and the greater community, and we hope you will continue to support our mission to provide excellent training for young artists and enrich our community.

My heartfelt thanks goes out to all of the Dana faculty, staff, and students, who have contributed so much to tonight's event and our activities throughout the year. Our Administrative Assistant Cindy Sarnowski, in particular, has worked tirelessly to plan the Gala, which would not have been possible without her efforts. I also want to thank Dean Phyllis Paul and Mari Ann Cann in the Cliffe College office for their financial and logistical support of our Anniversary Year programming. This concert with all of its moving parts, would have remained a pipe dream if not for the logistical expertise of Dana Professor Glenn Schaft.

Special thanks goes out to the faculty who served on the Dana 150th Committee for providing the template for the year-long celebration: Hae-Jong Lee, Francois Fowler, Stephen Gage, Allan Mosher, Cicilia Yudha, Misook Yun, and to Darla Funk, Karen Edwards, Ted Perkins, and Cassie Nespov, MAAG Archivist, for their valuable assistance.

Sincerely,
Randall E. Goldberg, Ph.D.
Director, Dana School of Music

PROGRAM

- Balleilakka A.R. Rahman (b. 1967)
from the Tamil film *Sivaji* (2007)
Soloists: Austin Cline, Saketha Ram Chaganti, Jennifer Layfield
Keyboard: Jack Ciarniello
Percussion: Terence Boggs, Stephan Dorbish, Nate Adams
Choreography: Amy Wright
Conductor: Daniel Keown
- Welcome Dr. Randall Goldberg, Director, Dana School of Music
- Remarks Donald "Bill" Byo
- Our Delight* Tadd Dameron (1917-1965)
Transcribed by Students in MUHL 6946 Selected Topics
in Jazz History: Tadd Dameron
Clay Colley, Kent J. Engelhardt, Cory Grant,
Ben Holmes, Wilson Poffenberger, Mark Wallace
- Cool Breeze* Tadd Dameron (1917-1965)
Transcribed by Kent J. Engelhardt
YSU Jazz Ensemble I, Kent Engelhardt, Director
- Omphalo Centric Lecture* (1984) Nigel Westlake (b. 1958)
YSU Percussion Ensemble, Glenn Schaft, Director
- Helix for Alto Saxophone & Chamber Octet* Jan Bach (b. 1937)
James Umble, Alto Saxophone
YSU Wind Ensemble, Stephen L. Gage, Conductor

Remarks Dr. Michael Crist

Remarks Dr. Kent Engelhardt

March Grandioso Roland Seitz (1867-1946)
Dana Alumnus, 1898
YSU Concert Band, Brandt Payne, Conductor

His Light In Us Kim André Arnesen (b. 1980)
Gyung-bog-gung Ta-ryung Arr. Hui-Jo Kim (1920-2001)
Dana Chorale, Hae-Jong Lee, Conductor
Kathy Davison Miller, Piano

Remarks Maxwell Franko

World Premiere

Sesquicentennial Suite
Alyssa Kordecki, Max Franko, Taylor Natoli, Brandon Hackimer,
& Juan Rodriguez, Students of David Morgan

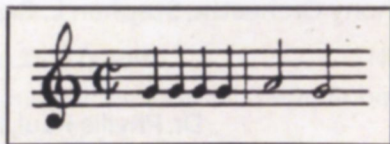
Blue Cathedral (1999) Jennifer Higdon (b. 1962)
YSU Dana Symphony Orchestra, Stephen L. Gage, Conductor

Remarks Dr. Phyllis Paul, Dean, Cliffe College

Carmina Burana (1937) Carl Orff (1895-1982)
25. O'Fortuna
Dana Chorale and Voices of YSU
YSU Wind Ensemble
Hae-Jong Lee, Conductor



The Institute Call

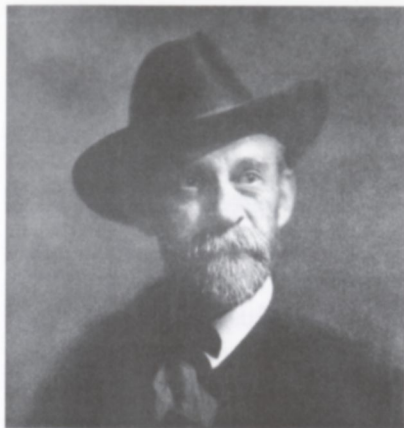


“Where is PAPA DANA?” was a popular question posed among students.

Junius Dana would sometimes arrive late to rehearsal, coming directly from a board meeting at the bank. The motive, allegedly drawn from Haydn’s Second Symphony, was developed by Gustav Pirgnitz, the celebrated violinist, and soon became the method of calling out to check for other Dana students in the vicinity.

The story is told of an “operatic leader” who whistled the tune at the conclusion of the opera season in Chicago, only to hear six former Institute students respond in kind. As a matter of curiosity, another whistled the tune in a mining camp in Colorado, to be answered by an assayer, who had once been a member of Dana’s Musical Institute.

Dana’s Musical Institute Historical Sketch, 1912.



In the fall of 1867, William Henry Dana left Warren, Ohio to study the science of music at Baxter's Institute of Music in Friendship, NY. Influenced by the success of James Baxter, Dana would develop his musical talents and formulate his philosophy of music education. Under Baxter's tutelage, Dana's Musical Institute became a reality on October 9, 1869 located on High Street in Warren, Ohio.

This story of the founding of Dana's Musical Society is a testament to timeless myths commenting on the power of music. William Henry Dana courted disownment when he proposed to open a music school in Warren, OH. His father Junius, an important civic engineer, received the news with displeasure and exclaimed "I don't want you to ever speak to me again!" Despite this negative response, William proceeded to open Dana's Musical Institute. Their quarrel did not last. Upon hearing the Institute's choir rehearse a chorus by Haydn through an open window one day, Junius not only dropped other pressing matters to join in the rehearsal but also provided monetary support throughout his lifetime.

Dana's Musical Institute offered a unique education to aspiring musicians. To facilitate the development of a new, specialized training in music, Dana published multiple texts which served as the basis of the DMI's instruction. These texts prepared students for the proper execution of church music, band literature, and the classics. Dana wanted DMI graduates to fill "places of trust," and that broad goal has served alumni to this day.



Personnel listed in order of performance

VOICES OF YSU

SOPRANO

Olivia Benna
Carmel Cerimele
Eunju Choi
Rebecca Dangerfield
Anjali Gopalakrishnan
Kameron Hobbs
Sarah Hunter
Kate Landry
Jennifer Layfield
Sierra McCorvey
Anna Murcko
Phuong Nguyen
Michaelle Richter
Hyerim Seo
Sydney Shawgo
Ji Yeon Shin
Lizzi Terrell
Reanna Torres
Mickayla Tobin

ALTO

Wendy Akers
Cassandra Bacon
Megan Bryant
Christa Bupp
Chaste Chapman
Gabrielle Chapman
Hanna Edwards
Deja Farrar
Amber Lissimore
Elspeth Orr
Malini Rajasekaran
Erissa Richard
Amelia Richards
Lauren Zetts

TENOR

Jeremy Balmenti
Edward Bnson
Theodore Bucci
Austin Cline
Troy Gregry
Milan Pur

BASS

Robert Bingham
Levi DeMarco
Jared Liscinsky
Ian McBride
Lamonte Robinson

YSU DANCE ENSEMBLE

Kaitlyn Carson
Adrienne Day
Hailey Gelzheiser
Hannah Hall
Erica Hays
Emily McConnell
Rachel Schmidt
Dagmar Stahl

YSU JAZZ ENSEMBLE

SAXOPHONES

Alto - Max Klauscher, Lucas Ciesielski
Tenor - Colt Hutchinson, Joe Stanford
Baritone - Jimmy O'Donnell

TROMBONES

Dominic Gentile
Zaki Rahal

TRUMPETS

Herbert Hunkele
Ethan Barnard
Maxwell Franko
John Ford

RHYTHM SECTION

Guitar - Dan Mihelarakis
Piano - Brendan Gage
Bass - Ian Kinnaman
Drums - Owen Davis

PERCUSSION ENSEMBLE

Michael Daniels
Owen Davis
Evan McCreary
Brandon Maffitt

DANA CHORALE

SOPRANO

Kristina Clemons
Sydney DiCenso
Emily Gerak
Samantha Gurd
Rachel Jones
Yejin Lee
Elexis Moore
Haley Tura
Sara Eckenrode

ALTO

Geena Badalamenti
Cassandra Brown
Christa Bupp
Anabella N. Hibler
Katy Howells
Darlena Lucas
Elspeth Orr
Mary Rodack

TENOR

Carvell Austin
Stephen Hall
Gregory Hofmeister
Malik Montgomery
Emilio Santiago

BASS

Andrew Gurdak
Alexander Kluchar
Truman Littler
David Mouse
Elliott Roose

YSU CONCERT BAND

FLUTE

Megan Ochs*
Larissa Gaborick
Jordan Pope
Lauren Syersak

OBOE

Brynn Anstadt*
Samuel Hofmann

BASSOON

Aerin Bettenhausen

CLARINET

Jenna Provino*, ^
Carmella Donofrio
Amanda Hammond
Casey Henderson
Morgan Polta
AnnieRose Sheasley
Hannah White

BASS CLARINET

Austin Watson

SAXOPHONE

Stephanie Pavlovich*
Anthony Bonamase
James Litwin
Makenzie Poe
Katharine Repetski
Austin Ward

HORN

Samantha Nicholson*
Brandon Brown
Devin Lewis
Maxwell McMullen

TRUMPET

John Ford
Ethan Barard
Cody Tonkinson
Nicholas Brophrey
Zachary Digman
Aerin Bettenhausen

TROMBONE

Alicia Sarra*
Hayden Slyk
James Vrancich
Kyle Zimmerman

EUPHONIUM

Ryan Dutton#

TUBA

Cyrus Adams*
Dominick Commisso

PERCUSSION

Terence Boggs*
Nathanial Adams
Jo'El Harrison

- Graduate Student

^ Concert Master

*Section Leader

YSU DANA SYMPHONY ORCHESTRA

VIOLIN I

Thérèse DeGenova, Concertmaster # *
Juliana Dodson, Assistant Principal
David Timlin
Jordan Grantonic
Kathryn Sewall
Alexandra Santarcangelo

VIOLIN II

Claire Lyons, Principal *
Brendan McEvoy, Assistant Principal
Fiona Flannery
Brynn McCullough
Marleen Ocheltree

VIOLA

Emilee Rogers, Principal *
Bowei Yang, Assistant Principal
Jasmine Santiago
Cassandra Stanaford
Sally Santarcangelo
Gia De Ascentis

CELLO

Stephanie Zitkovich, Principal *#
Thomas Drabison, Assistant Principal
Wyatt Miller
Hannah Shively
Maura Gabauer
Billy Blaze

STRING BASS

Ian Kinnaman, Principal *
Brendan Burke
Sean Williams
Christopher Shroads

FLUTE/PICCOLO

Olivia Benna, Principal *
Alexa Drecnik
Kayla Gilmore

OBOE/ENGLISH HORN

Kristen Thompson, Principal *
Camryn Doctor
John Anzevino

CLARINET/BASS CLARINET

Elliot Kwolek, Co-Principal #*
Marissa Lyerly, Co-Principal #
Alexander Dautel
Kailey Coughlin

BASSOON/CONTRABASSOON

Frances Clause, Principal *
Aerin Bettenhausen
Sydney DiCenso

HORN

Brendan Gage, Principal
Max McMullen
Sarah Schwenke *
Cheyenne Halderman
Devin Lewis

TRUMPET

Maria Mangine, Principal *
Maxwell Franko
John Ford

TENOR TROMBONE

Zaki Rahal, Principal *
David Klasovsky

BASS TROMBONE

Brandon Hackimer, Principal

TUBA

Alyssa Kordecki, Principal

PIANO/KEYBOARD

Marleen Ocheltree, Principal #

TIMPANI/PERCUSSION

Evan McCreary, Principal *
Owen Davis
Michael Daniels
Nathaniel Adams

*-Section Leader

#-Graduate Student

YSU WIND ENSEMBLE

FLUTE/PICCOLO

Olivia Benna
Mckenzie Cooper ^
Alexa Drecnik
Morgan Frederick # *
Kayla Gilmore

OBOE/ENGLISH HORN

Brynn Anstadt
John Anzevino
Camryn Doctor ^ *

BASSOON/CONTRABASSOON

Aerin Bettenhausen
Rebecca Dangerfield ^ *
Sydney DiCenso

CLARINET/BASS CLARINET

Kailey Coughlin
Alexander Dautel
Zachary Fromme
Elliot Kwolek #
Jamar Lee
Marissa Lyerly # ^ *
Jenna Provino
Emily Vagi

SAXOPHONE

Santino Almasy ^
Andrew Kovalski # *
Noah Landry
James O'Donnell
Thomas Turnbull

EUPHONIUM

Ryan Dutton # * ^
Juan Rodriguez

HORN

Brendan Gage ^ *
Cheyenne Halderman
Maxwell McMullen
Sarah Schwenke

TRUMPET

Maxwell Franko
Ross Hill *
Maria Mangine ^
Zachary Jordan
Jordan King
Darren Thompson

TENOR TROMBONE

Dominic Gentile ^
Daniel Sager # ^ *
Benjamin Walsh

BASS TROMBONE

Daniel Patrick ^

TUBA

Bruce Deal ^
Lauren Zetts *
Jacob Provino

DOUBLE BASS

Bruce Deal ^

PERCUSSION

Nathaniel Adams
Terence Boggs
Michael Daniels
Owen Davis
Stephen Dorbish
Jo'el Harrison
Brandon Maffitt
Evan McCreary ^

PIANO/KEYBOARD

Noah Landry
Cody Tonkinson ^

Graduate Student

^ Principal

* Section Leader

Pre-Concert Performance Personnel

DANA CLASSICAL GUITAR QUARTET ---

Angela N. Buzzacco
Isaac Hraga
Gina Love
Shaun McCune

YSU BARBERSHOP CHORUS --- **"ONE ACHORD"**

TENOR

Tyler Leibengood, President
Tim Gregory, Vice President

LEAD

Noah Barilaro
Levi DeMarco, Secretary
Miles Garrett
Tim McCall

BARITONE

Richard Blough, Treasurer
Alex Fisher

BASS

Truman Littler
David Mouse
James Oakry

YOUNGSTOWN STATE UNIVERSITY **TROMBONE ENSEMBLE** ---

Dominic Gentile
Brandon Hackimer
David Klasovsky
Daniel Patrick
Zaki Rahal
Daniel Sager
Alicia Sarra
Benjamin Walsh
Kyle Zimmerman

OPERA ENSEMBLE

Lindsay Heavner, soprano

Anthony Ruggiero, piano

STRING OCTET

Joseph Kromholz, violin

Jordan Grantonic, violin

David Timlin, violin

Juliana Dodson, violin

Caitlin Hedge, viola

Bowei Yang, viola

Scott Burns, cello

Kivie Cahn-Lipman, cello

DANA CHORALE

SOPRANO

Kristina Clemons

Sydney DiCenso

Emily Gerak

Samantha Gurd

Rachel Jones

Yejin Lee

Elexis Moore

Haley Tura

Sara Eckenrode

ALTO

Geena Badalamenti

Cassandra Brown

Christa Bupp

Anabella N. Hibler

Katy Howells

Darlena Lucas

Elsbeth Orr

Mary Rodack

TENOR

Carvell Austin

Stephen Hall

Gregory Hofmeister

Malik Montgomery

Emilio Santiago

BASS

Andrew Gurdak


Alexander Kluchar

Truman Littler

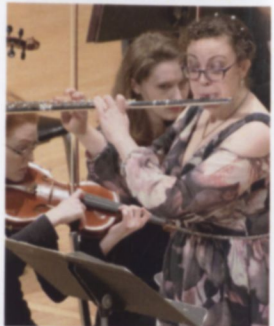
David Mouse



DANA
School of Music
 CELEBRATING 150 YEARS

 YOUNGSTOWN STATE UNIVERSITY

**Follow
 your
 passion**



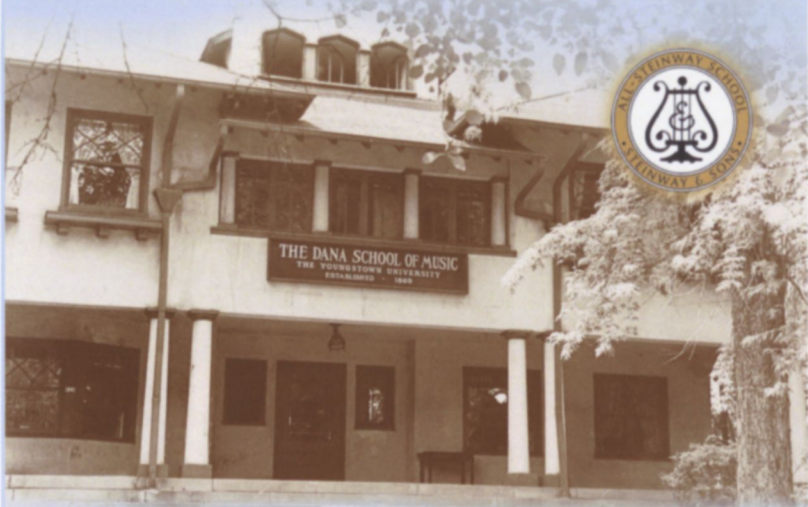
For more information or to schedule a campus visit, contact Danielle Lorenzi, Recruitment Coordinator
djlorenzi@ysu.edu
www.ysu.edu/music
 330-941-3636

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
 Creative Arts
 & Communication





The former Charles Thomas mansion became the first location of the Dana School of Music in 1941. The 14-room structure was purchased for \$30,000 by the YMCA and donated to Youngstown College for this purpose.

A Rich HISTORY... A Promising FUTURE.

All gift amounts may be accepted in a pledge format at ysufoundation.org and paid over four years.

**\$50
AND UP
FRIENDS
OF DANA**

*Donations to the
Dana School of Music's
greatest needs*

**\$1,000
DANA
SCHOLARSHIP
PARTNERS**

*Donations to establish a
scholarship endowment
with a goal of 1,000
- \$1,000 gifts*

**\$5,000
AND UP
RECITAL HALL
INVESTORS**

*Donations to
renovate the
Recital Hall in
Bliss Hall*



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DANA
School of Music
CELEBRATING 150 YEARS

**The Dana Concert Series
Presents**

YSU Contemporary Ensemble

John Anthony, instructor

**Thursday, April 25, 2019
Suzie's Dogs & Drafts
Downtown Youngstown, 7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of
Creative Arts
& Communication

Contemporary Ensemble

Darren Thompson, trumpet; Santino Almasy, alto & baritone saxophones; Taylor Natoli, guitar; Matt Jackson, bass; Jo'El Harrison, drums

Gibraltar Taylor Natoli

Rocks Rolling Uphill Taylor Natoli

L'Umanità Nova Taylor Natoli

The Sculptor's Clayground Taylor Natoli

Laborwave Taylor Natoli

Dean Town Woody Goss
Arr. Matt Jackson

A Mouthless Scream Taylor Natoli

Acknowledgements

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support.

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- The late Senator Harry Meshel for his gift of the **Senator Harry Meshel Scholarship in Jazz** and his establishment of **The Jazz Visitors Fund**. His generosity will continue to assist new generations of jazz students at YSU

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The Donald P. Pipino Performing Arts Series
*gratefully acknowledges major support from
the following Sponsors:*

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PERFORMING ARTS SERIES



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FOUNDATION



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**The Dana Concert Series
Presents**

Cheyenne Halderman, Horn

Junior Horn Recital

Diane Yazcac, Piano

**April 26, 2019 | 6:30pm
Bliss Recital Hall**

**This Junior Recital is in partial fulfillment of a
bachelor's degree for Music Performance.**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of
Creative Arts
& Communication*

PROGRAM

Sonata for Piano and Horn, op. 17

Ludwig van Beethoven (1770-1827)

- I. Allegro Moderato
- II. Poco Adagio, quasi Andante
- III. Rondo

Horn Concerto in C Minor, op. 8

Franz Strauss (1822-1905)

- I. Allegro Moderato
- II. Andante
- III. Allegro Moderato

Beethoven's Horn Sonata was written for Giovanni Punto, the most famous horn virtuoso of the time, and himself for a gala concert. Beethoven composed this piece with Punto's strength to play 'stopped tones' on the natural horn in mind. This particular piece was said to have been completed the day of the concert which is why the piece is so straight forward.

Strauss is the father of Richard Strauss and was a horn player of great skill. The concerto was written to challenge the player's musicality, tone, intonation, and melodic phrasing. This piece was also written for early valve horns which had the capability to play a full chromatic scale however, Strauss kept the piece in the traditional keys of the horn, E flat major and c minor. This was most likely due to Strauss's adoration of Beethoven's and Mozart's compositions which used the natural horn.

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**The Dana Concert Series
Presents**

Rebecca Dangerfield

Senior Bassoon Recital

Accompanied by Jack Ciarniello on Piano

**Bliss Recital Hall
Saturday, April 27, 2019 | 2:00pm**

**The Senior Recital is in fulfillment
of the B.M. in Music Education.**

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PROGRAM

Concert Piece for Bassoon and Strings

Burrill Phillips

Burrill Phillips (1907-1988) was a music theory and composition professor at the Eastman School of Music, the Julliard School of Music, the University of Illinois, and Cornell University at different points in his life. Phillips was a believer of music staying "clear and strong-flavored" and this concept is clearly stated in his Concert Piece for Bassoon and Strings. This piece features chromatic and rhythmic motives in both the bassoon and the piano reduction. Concluding with a scalar run in the bassoon part, this piece is a fast paced and "strong flavored" journey.

The Etudes to Spring for Solo Bassoon

Melvin Solomon

I. Introduction: The "Harbingers of Spring," so to speak, the trumpet in the season

VII. Quiet Places: There are special places for everyone, places in which we can forget the busy world

X. The Spanish Dancer: The sensuality of a Spanish dance fits the mood of Spring

These Etudes were composed by Melvin Solomon (b.1947) in order to combat his boredom and frustration with the bassoon methods book that he was working out of. In total, Solomon composed 15 Etudes of contrasting styles and with different bassoon techniques to work on mastering. The three etudes that will be performed today include an introduction which is in the top register of the bassoon, a slower movement which should take the listener to a quiet environment, and a fast-paced movement where the listener should be able to picture a Spanish dancer clicking his/her castanets together.

Bassoon Concerto in F Major

Franz Danzi

- I. Allegro
- II. Andante
- III. Allegretto

Franz Danzi (1763-1826) was a German cellist, composer and conductor of the early Romantic period. Throughout his life, Danzi composed many chamber pieces for winds and strings as well as several concertos for a multitude of instruments. Danzi's Bassoon Concerto in F Major features three movements of contrasting styles. The first movement is upbeat and light while the second movement features slow, lyrical passages. The piece is concluded with a lively third movement in which sextuplets are featured in the solo bassoon part.

Suite

Jean-Yves Daniel-Lesur

- I. Monodie et Beguine
- III. Berceuse
- II. Diaphonie

Composed by Jean-Yves Daniel-Lesur (1908-2002) in 1939, this woodwind trio features four movements of contrasting styles. Although only three will be performed today, the first movement consists of a "Monodie," which begins with solos in the bassoon and clarinet parts, and a "Beguine," which is a dance of West Indian origin. The next movement features a "Berceuse," or a lullaby which may be sung to a person falling asleep. Finally, this piece will conclude with a "Diaphonie," also known as a casual conversation between individuals, or, in this case, a casual conversation between instruments.

Marissa Lyerly, clarinet
Morgan Frederick, flute
Rebecca Dangerfield, bassoon

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**The Dana Concert Series
Presents**

Sarah Schwenke French Horn

Junior Recital

Mrs. Diane Yazvac, Piano

**April 27, 2019 | 5:00 pm
Bliss Recital Hall**

**This Junior Recital is in fulfillment of a
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The Dream of the Rhinoceros

Trygve Madsen (b. 1940)

Song for a Friend

Kevin McKee (b. 1980)

Intermission

Horn Concerto in A, Op. 28

Kurt Atterberg (1887-1974)

I. Allegro pathetico

II. Adagio

III. Allegro molto



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**The Dana Concert Series
Presents**

**Anna Murcko,
mezzo-soprano**

Senior Recital

Marcellene Hawk, piano

**April 27th, 2019 | 7:00 pm
St. John's Episcopal Church**

**This Senior Recital is in fulfillment of a
Bachelor's Degree in Music Education.**

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PROGRAM

I.

Quel tuo ciglio languidetto

Antonio Vivaldi (1678-1741)

Stornello

Giuseppe Verdi (1813-1901)

Mama non m'ama

Pietro Mascagni (1863-1945)

II.

Das erste Veilchen

Felix Mendelssohn (1809-1847)

Kennst du das Land

Robert Schumann (1810-1856)

III. Habañera

Pauline Viardot (1821-1910)

with Lindsay Heavner, mezzo-soprano

IV.

Oiseaux si tous les ans

Wolfgang Amadeus Mozart (1756-1791)

Beau Soir

Claude Debussy (1862-1918)

V.

I Can't be Talkin' of Love

John Duke (1899-1984)

Love in the Dictionary

Celius Dougherty (1902-1986)

VI.

Nacqui all'affanno...Non più mesta

Gioachino Rossini (1792-1868)

from *La Cenerentola*

PROGRAM NOTES

Quel tuo ciglio languidetto
from *Il Farnace*

That Your Languid Eyelashes

Quel tuo ciglio languidetto
Il mio core, tutto amore
Ha saputo incatenar

Your languid eyelashes
In my heart that I love
In which I am now enchained

E quel placido sorriso,
il mio petto, tutto affetto,
sempre più fa innamorar

And that placid smile
there is always affection in my chest
The more I fall enamored

Antonio Lucio Vivaldi was an Italian Baroque composer, virtuoso violinist, teacher, and priest. Born in Venice, he is regarded as one of the greatest Baroque composers, and his influence during his lifetime was widespread across Europe. He composed many instrumental concertos, for the violin and a variety of other instruments, as well as sacred choral works and more than forty operas. Many of his compositions were written for the all-female music ensemble of the Ospedale della Pietà, a home for abandoned children. Vivaldi also had some success with stagings of his operas in Venice, Mantua and Vienna.

Stornello

Folk Song

Tu dici che non m'ami anch'io non t'amo	You say that that you don't love me, so I don't love you
Dici non vi vuoi ben, non te ne voglio.	You say that you reject me, so I reject you
Dici ch'a un altro pesce hai teso l'amo.	You will look for other other fishes
Anch'io in altro giardin la rosa coglio.	So I will pick new roses in other gardens.

Anco di questo vo'che ci accordiamo:	Let us agree about it, now together
Tu fai quel che ti pare, io quel che voglio.	You behave as you like, and I'll do as you do
Son libera di me, padrone è ognuno.	I'll devote to myself, each one commands me
Serva di tutti e non servo a nessuno.	Servant to everyone, but I won't serve for one

Costanza nell'amor è una follia;	A constant love affair is folly
Volubile io sono e me ne vanto.	Inconstantly I live with pride and boldness
Non tremo più scontrandoti per via,	I won't be scared of you if I will meet you
Né, quando sei lontan mi struggo in pianto.	I won't cry anymore if you shall leave me,
Come usignuol che usci di prigionia	just like a nightingale out of his cage
Tutta la notte e il di folleggio e canto.	All night and day long I'll rejoice and twitter

Giuseppe Verdi was born in Italy in 1813, prior to Italian unification. Verdi produced many successful operas, including *La Traviata*, *Falstaff* and *Aida*, and became known for his skill in creating melody and his profound use of theatrical effect. Additionally, his rejection of the traditional Italian opera for integrated scenes and unified acts earned him fame. Verdi died on January 27, 1901, in Milan, Italy.

Mama non m'ama

He loves me, he loves me not

M'ama, non m'ama,	He loves me, he loves me not
Sfoggia, sfoggia,	I look, I look
finché n'hai voglia.	To see what I want
Che ti rispose la sfinge d'amore?	Do you reply my sphinx of love?
Che non t'amo?	You don't love me?
Via, ritentiamo.	Start again,
Certo mancava una foglia a quel fiore.	A leaf is missing from the flower

Pietro Mascagni wrote fifteen operas, an operetta, several orchestral and vocal works, and also song and piano music. He enjoyed immense success during his lifetime, both as a composer and conductor of his own and other people's music. His most notable composition is the opera, *Cavalleria Rusticana*.

Das erste Veilchen

The First Violet

Als ich das erste Veilchen erblickt,
Wie war ich von Farben
und Duft entzückt!
Die Botin des Lenzes drückt' ich voll Lust
An meine schwellende, hoffende Brust.

When I saw the first violet,
How delighted was I at its colors
And its fragrance!
It was Spring's beginning that I loved
To my hoping chest.

Der Lenz ist vorüber, das Veilchen ist todt;
Rings steh'n viel Blumen blau und rot,
Ich stehe inmitten, und sehe sie kaum,
Das Veilchen erscheint mir im Frühlingstraum.

Springtime is over, the violet is dead;
There are many flowers, blue and red
I stand in them, but don't notice
It's the violet that appears in my dream.

Felix Mendelssohn was born on February 3, 1809 in Hamburg, Germany. At age nine he made his public debut in Berlin. In 1819, he joined the Singakademie music academy and began composing non-stop. While there, he also became a conductor, but continued to compose prolifically. Mendelssohn founded the Leipzig Conservatory of Music in 1843. He died on November 4, 1847, in Leipzig.

Kennst du das Land

Do You Know the Land?

Kennst du das Land?
wo die Citronen blühen,
Im dunkeln Laub die Gold-Orangen glühen,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht,
Kennst du es wohl?
Dahin! Dahin!
Möcht' ich mit dir, o mein Geliebter, ziehn.

Do you know the land?
Where the lemons bloom;
In the dark foliage the gold oranges glow,
A gentle wind wafts from the blue sky
The myrtle grows still, the laurel high
Do you know it?
Yonder! Yonder!
I want to go with you, my beloved

Kennst du das Haus?,
Auf Säulen ruht sein Dach,
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man Dir, du armes Kind, gethan?
Kennst du es wohl?
Dahin! Dahin
Möcht' ich mit dir, o mein Beschützer, ziehn.

Do you know the house?
On columns rests its roof
The hall is shining and the chamber gleams
and marble statues stand at look at me:
What have they done, poor child, to thee?
Do you know it?
Yonder! Yonder!
I want to go with you, my protector

Kennst du den Berg
Und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut.
Kennst du ihn wohl?
Dahin! Dahin
Geht unser Weg! o Vater, laß uns ziehn!

Do you know the mountain?
and its cloudy path?
the mule seeks in the fog its road
In caverns sleep the dragons' ancient brood,
The roc is falling, and over it the torrent
Do you know it?
Yonder!
Yonder leads the road, oh father, let us go.

Robert Schumann was a German composer and influential music critic. He is widely regarded as one of the greatest composers of the Romantic era. Schumann left the study of law, intending to pursue a career as a virtuoso pianist. Schumann focused his musical energies on composing. Robert Schumann's published compositions were written

exclusively for the piano until 1840; he later composed works for piano and orchestra; many Lieder. (songs for voice and piano)

Habañera

Habanera

Vente, niña, conmigo al mar,
Que en la playa tengo un bajel.
Bogaremos a dos en él,
Que allí sólo se sabe amar.
Ay, rubita, si tú supieras!
Dame, dame tu amar.

Come, little-one, with me to the sea
On the beach I have a boat.
We shall sail as two in it;
There only one knows how to love.
Ah, blonde, if you knew!
Give me, give me your love.

Pauline Viardot was a leading nineteenth-century French mezzo-soprano, pedagogue, and composer of Spanish descent. She was an accomplished performer in her lifetime and performed various starring operatic roles across Europe. Her compositions were mainly written after her retirement in singing. She wrote mainly for her own voice students to encourage their own personal growth. Her compositions included songs for voice and piano, several operas and choral pieces along with a handful of instrumental works for piano and violin.

Oiseaux si tous les ans

Birds, if every year

Oiseaux, si tous les ans
Vous changez nos climats,
Dès que le triste hiver
Dépouille nos bocages;
Ce n'est pas seulement
Pour changer de feuillages,
Ni pour et pour éviter nos frimats;
Mais votre destinée
Ne vous permet d'aimer,
Qu'à la saison des fleurs.
Et quand elle est passée,
Vous la cherchez ailleurs,
Afin d'aimer toute l'année

Birds, if every year
you leave our climates
as soon as the sad winter
strips our groves;
It isn't solely
for a change of leaves
and to avoid the great frosts
but your destiny
simply doesn't allow you to love
Outside the seasons of flowers.
and when that season is past,
you seek it elsewhere
so as to love the whole year through.

Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791), baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart, was a prolific and influential composer of the classical era. He composed more than 600 works, many acknowledged as pinnacles of symphonic, concert, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence is profound on subsequent Western art music.

Beau Soir

Beautiful Evening

Lorsque au soleil couchant les rivières sont roses,
Et qu'un tiède de frisson court sur les champs de blé,
Un conseil d'être heureux semble sortir des choses
Et monter vers le cœur troublé ;

When rivers are pink in the setting sun,
and a shiver runs through fields of wheat,
a suggestion of happiness rises up
and ascends towards the troubled heart;

Un conseil de goûter le charme d'être au monde, a suggestion to taste the charms of the world
 Cependant qu'on est jeune et que le soir est beau, while one is young and the evening fair
 Car nous nous en allons comme s'en va cette onde for we are on our way just as this wave is,
 Elle à la mer, nous au tombeau. It to the sea, we to the grave.

Claude Debussy was born into a poor family in France in 1862, but his obvious gift at the piano sent him to the Paris Conservatory at age 11. At age 22, he won the Prix de Rome, which financed two years of further musical study in the Italian capital. After the turn of the century, Debussy established himself as the leading figure of French music. During World War I, while Paris was being bombed by the German air force, he succumbed to colon cancer at the age of 55.

I Can't be Talkin' of Love

John Duke was a distinguished composer, pianist, and teacher of piano. He is best known for his art-songs in English, which were composed between 1920 and his death in 1984. His works also include solo instrumental pieces, instrumental and vocal chamber music, choral and symphonic works, and music for the stage. He composed two operas ("Captain Lovelock," 1953; "The Sire de Maletroit," 1958), an operetta ("The Yankee Pedlar," 1962), a "musical fantasy for children" ("The Cat That Walked Himself": 1964), and music for numerous Smith College faculty shows and theatre department productions.

Love in the Dictionary

Celius Dougherty (May 27, 1902, Glenwood, Minnesota – December 22, 1986, Effort, Pennsylvania) was an American pianist and composer of art songs and other music. Celius Hudson Dougherty was born in Minnesota. He graduated with a Bachelor of Arts degree, magna cum laude from the University of Minnesota. Dougherty composed one opera, about 200 songs, and a few instrumental works. Since their creation, his songs have been considered excellent for student singers and are often heard on American recital programs.

Nacqui all'affanno...Non più mesta

I was born into worry...No more sadness!

Nacqui all'affanno e al pianto,
 Soffri tacendo il core;
 Ma per soave incanto
 Dell'età mia nel fiore,
 Come un baleno rapido
 La sorte mia cangiò.

I was born into sorry and weeping
 to suffer with a silent heart;
 but by a sweet spell
 In the prime of age
 Like in a lightning flash,
 My fate was changed.

No, no, no, no, tergete il ciglio:
 Perché tremar, perché?
 A questo sen volate,
 Figlia, sorella, amica
 Tutto trovate in me.

No, no, no, no, why do you cry?
 Why do you tremble so?
 Fly to my side
 Daughter, sister, friend
 All are to be found in me.

Non più mesta accanto al fuoco
 Starò sola a gorgheggiar, no!
 Ah fu un lampo, un sogno, un gioco
 Il mio lungo palpitare.

No longer sad by the fire
 I will not be sad, no!
 It was a flash, a dream, a game
 My life's sadness.

Gioachino Antonio Rossini was an Italian composer who wrote operas, as well as some sacred music, songs, chamber music and piano pieces. His best known operas include the Italian comedies *Il barbiere di Siviglia* (The Barber of Seville), *L'italiana in Algeri* (The Italian Girl in Algiers) and *La Cenerentola* (Cinderella). He also wrote a string of serious operas in Italian, including works such as *Tancredi*, *Otello* and *Semiramide*. Most of his operas were written within two or three weeks start to finish.

Anna Murcko is a senior music education major, and has performed the roles of Dorabella in Mozart's, *Così fan tutte*, Cendrillon in Massenet's *Cendrillon* and Mrs. Gobineau *The Medium* with the Dana Opera Ensemble. She is a former Young Artist with Opera Western Reserve and has performed as a chorus member in their productions of *Carmen*, and *Lucia di Lammermoor*. She is an Ohio NATS Competition 1st place winner in the Junior Women's category, and placed 3rd in the Dana Young Artist Competition in Fall 2018. She participated in a summer voice intensive in July, 2018 at the University of Szeged, Conservatory of Music in Szeged, Hungary where she participated in masterclasses with various voice professors from Hungary and the United States along with several performances at the Conservatory. She has also been a featured soloist with Mercer Community Band, and alto soloist in performances of Handel's *Messiah*, with the Defiance College Chorale Union and Epiphany of the Lord Parish in Toledo, Ohio. In the Fall of 2018, she was the director of The *Convo of Champions* vocal concert. This was a cooperative effort amongst many voice majors that culminated in two performances representing all forms of vocal arts at the Dana School of Music. She is a member of Voices of YSU and St. John's Episcopal Choir. Later this semester, she will be one of the featured student conductors for Voices of YSU at their spring choral concert in May. She is a student of Dr. Misook Yun.

Marcellene Hawk Mayhall is noted as a musician of great versatility and sensitivity. She performs regularly as a pianist, harpsichordist, as well as fortepianist in solo recitals, as solo with orchestra, duo-pianist, chamber music performer and vocal accompanist. She has recorded songs for Obradors and Klaus Roy with soprano, Penelope Jensen, and the sextets for piano and winds by Karal Husa and Albert Roussel with the Dana Woodwind Quintet. She has performed several Mozart and Bach concertos with The Orchestra of the Academy on the Oval. She is a graduate of Baldwin-Wallace College and received a Master's Degree in piano performance from the University of Texas. Her teachers have included Dalies Franz, Theodore Lettvin, Robert Casadesus, and Clifford Curzon. She is now the Director of Music Emerita of the First Unitarian Church of Cleveland where she founded its annual Bach Festival. She was principal keyboardist with the Youngstown Symphony for more than thirty years as well as a member of the piano faculty of Youngstown State University for many years also.

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The Dana Concert Series
Presents

Max Klauscher, Saxophone Graduate Recital

Accompanied by Mrs. Diane Yazvac

Featuring Morgan Frederick, flute,
and the Onyx Quartet

April 27th, 2019
St. John's Episcopal Church

This Graduate Recital is in fulfillment of a
Master of Music in Music Performance degree.

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PROGRAM

Concert Suite

William Bolcom (b. 1938)

I. Lively

II. Like an Old Folksong

III. Scherzando

Six Concert Etudes

Andrew Mead

I. Declamato

V. Ansioso

Sonate pour Hautbois

Camille Saint-Saens (1835-1921)

I. Andantino

II. Ad Libitum

III. Molto Allegro

Short Stories

Jennifer Higdon (b. 1962)

Coyote Nights

Lullaby

Splashing the Canvas

Onyx Quartet

Santino Almasy, Alto Saxophone

Dan Slencsak, Tenor Saxophone

Thomas Turnbull, Baritone Saxophone

Epitaphe de Jean Harlow

Charles Koechlin (1867-1950)

Morgan Frederick, Flute



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**The Dana Concert Series
Presents**

Engelbert Humperdinck's

Hansel and Gretel

Opera in Three Acts

Libretto by Adelheid Wette

English Translation by Constance Bache

Sunday, April 28 | 2:00 p.m.

Spotlight Theater

YOUNGSTOWN STATE UNIVERSITY



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Cast in order of vocal appearance:

Gretel	Amanda Bertilacci
Hansel	Rachel Jones
Gertrude, the Mother	Sarah Hunter
Peter, the Father	David Mouse
Sandman	Emilio Santiago
Dew Fairy	Sydney DiCenso
The Witch	Lyndsay Heavner
Gingerbread Children	Kristina Clemons (cover, Sandman and Dew Fairy) Emily Gerak Geena Badalamenti

Directed by:	Gary Lehman
Musical preparation:	Susan Foster
Pianist:	Anthony Ruggiero
Lighting Designer:	James Oakry
Set Design:	Kimberly Hunter

Stage Director's Note

Engelbert Humperdinck's *Hansel and Gretel* originated at the request of his sister Adelheid Wette for a set of folksongs to be performed by her children at a family gathering. Wette wrote the libretto based on the fairytale of the Brothers Grimm, and Humperdinck expanded the idea first to a short singspiel (a dramatic piece with spoken dialogue between songs) and finally into a full-scale opera. The opera premiered in Weimar in 1893, conducted by Richard Strauss, and has enjoyed enormous success for over 125 years in opera houses worldwide. Humperdinck's complex style was greatly influenced by Richard Wagner, incorporating musical themes similar to Wagner's leitmotifs into his use of German folk melody, and he orchestrates heavily to create the powerful special effects depicting the fantastical story and characters who appear in the adventures of the two young children. Our production is considerably smaller in scale, with a piano reduction used to represent the 100-piece orchestra and minimal sets and costumes. Our singers have taken this opportunity to explore and expand their vocal and acting abilities to present this timeless tale of family bonds, bravery in the face of fear, and triumph of good over evil.

-Gary Lehman

Synopsis

Act I

A poor cottage at the edge of the forest

Hansel and Gretel are supposed to be doing their work mending socks and making brooms, but instead they are playing and quarrelling. When Hansel complains that he is hungry, Gretel teases him for being a grump. In the hopes of cheering him up, she shows him a jug full of milk from the neighbor and teaches him a folk dance. Suddenly their mother Gertrude appears, angry that they have neglected their chores. In her effort to punish them she accidentally knocks over the jug, and knowing that there will be no supper for her family, she angrily sends the children out to pick strawberries in the forest. She sings of her frustration at both her anger and their desperate situation, falling asleep in exhaustion. Off stage we hear Peter, her husband, returning from town sounding a little drunk. He wakes her and tells of his success selling his brooms at the village market. He has brought home sausages, bread and other food. In the midst of their celebration, Peter asks Gertrude where the children are, and she tells him that she has sent them to the forest. Peter tells her about the evil witch who lives there, using her house made of sweets to lure children to be baked into gingerbread in her oven. Horrified, Gertrude and Peter rush out to the forest in search of their children.

Act II

The forest, evening

As the children search for strawberries in the dark forest, Gretel weaves a garland of flowers and sings a little tune. Hansel crowns his sister with the garland, calling her "Queen of the Wood," and Gretel presents Hansel with the basket of berries. She warns him not to eat them all, but soon the berries are gone. The children start to panic when they realize it is night and they are lost. They are now truly frightened, calling out for their father and mother when the Sandman appears, sprinkling sand in their eyes, calming them and making them sleepy. They sing their evening prayer and settle down for a restful night's sleep.

10 Minute Intermission

Act III

The forest, morning

The Dew Fairy appears and wakes the children. Gretel greets the morning as Hansel slowly wakes, when suddenly they see an extraordinary house made of candy and cake. When Hansel begins to nibble at the house they hear a voice from within. The Witch appears, and failing to lure them to her house, she casts a spell on them to prevent their escape, putting Hansel in a cage. The Witch finds him too skinny to eat, so she decides to fatten him up and feast on Gretel first. Pleased with her plan, she seizes her broom and sings of the Witch's Ride. While trying to lure the girl to the oven, Gretel obtains the magic wand, frees Hansel from his cage, and the two

children push the Witch into the oven. They then break the spell which had imprisoned the gingerbread children and they all come back to life. Peter and Gertrude enter and are happy and relieved to find their children. As Peter leads everyone in a chorus of thanks, the Witch, now a giant cookie, appears with the Sandman and Dew Fairy and all celebrate.

Biographies (in alphabetical order)

Geena Badalamenti, mezzo-soprano, is a second year Vocal Music Education major from Cambridge, Ohio, and graduated from Jefferson Area High School in Jefferson, Ohio. Geena has participated in Dana Chorale, Dana Opera Ensemble, Illuminare, OWR Chorus, Voices of YSU, Warren Episcopal Church Chorus, and YSU Marching Pride, in addition to Dana Guitar Association, Dana Vocal Society, YSU Broad Sounds, and YSU OCMEA. Geena appeared as Spirit in Cendrillon, and participated in Dana Opera Ensemble's opera scenes program. She looks forward to more performances to come!

Amanda Bertilacci is a senior B.A. Vocal Performance major with a minor in Biology at Youngstown State University. She hails from Niles, Ohio and graduated from Howland High School in the class of 2015. She has appeared in several Dana School of Music productions, including as Monica in Menotti's *The Medium*, Noemie in Massenet's *Cendrillon*, various opera scenes, and now as Gretel in Humperdinck's *Hansel and Gretel*. Amanda has sung in the Dana Chorale under the direction of Dr. Hae-Jong Lee, and participated in their tour of South Korea in 2017. She also recently appeared in the chorus of Opera Western Reserve's *Madame Butterfly*.

Kristina Clemons is a senior at Youngstown State University. She is pursuing a Bachelor of Arts in Vocal Performance. She has performed in scenes from Gianni Schicchi and *Die Zauberflöte* and has also performed the roles of *The Voice in The Medium*, and Dorothee in *Cendrillon*. She is also a member of the Dana Chorale.

Soprano **Susan Foster** (music preparation) currently teaches voice at the Dana School of Music and maintains a private voice studio in Warren, OH. Her international opera career has included performances of *Turandot* with San Francisco Opera, Opera Australia, Greek National Opera, Hawaii Opera Theater, Savonlinna Opera Festival, Beijing National Stadium; *Isolde in Tristan und Isolde* with Los Angeles Opera, Stars of the White Nights Festival and The Metropolitan Opera; numerous performances with Bayerische Staatsoper, Teatro alla Scala, Berliner Staatsoper, Berliner Philharmoniker, Festspiel Baden-Baden, Lyric Opera of Chicago and Pittsburgh Opera. Additional roles include; Brünnhilde in Wagner's Ring Cycle, Sieglinde and Helmwig in *Die Walküre*, Elektra, Tosca, Leonore in *Fidelio* and *Il Trovatore*, Elisabetta in *Don Carlo*, Norma, Vanessa, Mozart's heroines Donna Anna, Fiordiligi and Countess Almaviva, and Soprano Soloist in Verdi's *Requiem*; conductors including Daniel Barenboim, James Conlon, Valery Gergiev, Kent

Nagano, Simon Rattle and Steven White. She received her Bachelor of Music in Voice Performance from The Ohio State University and continued her training with Lyric Opera of Chicago.

Emily Gerak is a freshman Music Education Major in the Dana School of Music. She is from Poland, OH and graduated from Poland Seminary High School where she was seen as Rose Alvarez in Bye Bye Birdie and Judy Haynes in White Christmas.

Mezzo-Soprano, **Lindsay Heavner** is a second year graduate student pursuing her masters in Vocal Performance. She received her Bachelor of Arts and Bachelor of Music Education degrees at Alderson Broaddus University, where she appeared in operas including La Cenerentola, Slow Dusk, and Le Nozze de Figaro in the role of Susanna. She has been honored with many awards: the Alderson Broaddus Vocal Award, winner of Alderson Broaddus' 2017 Honors Recital Competition, winner of the 2017 Dana Young Artist Competition, and 2nd Place in Advanced Women at the 2018 Ohio NATS competition. She has had the pleasure of performing in the Dana School of Music's 2018 production of Cendrillon in the roles of Cendrillon and Madame de la Haltière, as well as performing The Gingerbread Witch in the 2019 production of Hansel and Gretel.

Kimberly Hunter (set designer) has been a science teacher for over 20 years and has had a lifelong passion for art. She an avid landscape painter and has lent her artistic and design talents to numerous productions over the years in local community and school theater. Kimberly is excited to help out with the Dana School's production of the opera! She wishes the entire cast, crew, and especially Sarah, the best of luck!

Sarah Hunter is a sophomore at Dana School of Music pursuing a Bachelor of Music in Vocal Performance. She is from Warren, Ohio, and is a graduate of Warren G. Harding High School. Sarah participates in Voice of YSU, Illuminare, and Christ Episcopal Church choir and serves as secretary of Dana Vocal Society. She is rather new to the opera world but since last year she has performed as a Spirit in Cendrillon and appeared in several opera scenes with Dana Opera Ensemble. She is very excited to perform with her fellow students in this opera and witness all the hard work they've all put in!

Rachel Jones is from Cecil, Pennsylvania, and went to Canon-McMillan High School. She is in her sophomore year at the Dana School of Music as a Music Theory major. Rachel has been a member of Dana Chorale for 2 years and placed 3rd in her category in the Ohio NATS competition in October 2018. She also participated in the opera Cendrillon in 2018, as Spirit #3.

Gary Lehman (stage director) Internationally acclaimed Heldentenor Gary Lehman returns for Hansel and Gretel after making his directorial debut last year in YSU's production of Massenet's Cendrillon. Mr. Lehman received his Bachelor of Music

degree in vocal performance from The Dana School of Music at Youngstown State University and continued his studies at Indiana University. As a member of the Lyric Opera Center for American Artists, he appeared in more than 90 performances with the Lyric Opera of Chicago, and spent the early years of his career performing leading baritone roles for opera companies throughout North America. Following his transition to Heldentenor, Mr. Lehman has received critical acclaim for his portrayals of the title characters Parsifal, Tannhäuser, and Peter Grimes, as well as the roles of Siegmund (Die Walküre), Tristan (Tristan und Isolde), Samson (Samson et Dalila) and Canio (I Pagliacci). Mr. Lehman has sung at opera houses around the world including The Metropolitan Opera, Wiener Staatsoper, Oper am Rhein, Den Norske Opera and Ballet, Opera Nice, Festspiel Baden-Baden, Stars of the White Nights, and Los Angeles Opera. He has been honored to work with many of the world's most important conductors, including Esa-Pekka Salonen, Christopher Eschenbach, Daniel Barenboim, James Conlon and Plácido Domingo. Mr. Lehman's recording as Parsifal under the baton of Valery Gergiev was recorded at the Marinsky Concert Hall in St. Petersburg, Russia.

David Mouse, baritone, is a senior Vocal Music Performance major from East Liverpool, Ohio. He participates in the Dana Chorale, the YSU Barbershop Chorus and the Illuminare choral ensemble, and has performed in locations such as Miami and South Korea. At YSU, David has performed the roles of Don Alfonso in Mozart's *Così fan tutte*, Mr. Gobineau in Menotti's *The Medium*, Barry Tuono in Mozart's *Der Schauspieldirektor*, and Pandolfe in Massenet's *Cendrillon*. He is excited to be playing the role of the father in *Hansel and Gretel*.

James Oakry (lighting designer) is a lighting designer and sound technician for Youngstown State University. As a second year student James has worked on many of the musicals and plays for the Theatre and Dance Department and Dana School of Music. His most recent designs are for *How I Learned to Drive* (directed by Pat Foltz), *Cendrillon* (Dana School of Music), and *Bells of Notre Dame* (Talent Machine Company). He is dedicated to learning more in all aspects of theater to become a useful technician and brilliant designer.

Anthony Ruggiero (pianist) is recognized as one of this area's most respected collaborative artists and voice teachers. He holds a BA degree (Music, Foreign Languages) and an MM degree (Performance, Voice) from the Dana School of Music. His teachers included Dr. Robert E. Hopkins, piano, Dr. Wade Raridon, voice/choral, and Dr. Donald E. Vogel, opera. While at YSU, Anthony sang the title roles in productions of Don Pasquale, Gianni Schicchi and The Mikado. He has been involved in numerous opera and musical theater productions locally and nationally. He is delighted to be a member of this production of Hansel and Gretel.

Emilio Santiago is Senior Vocal Performance major from Hermitage Pennsylvania, where he attended Hickory High School. Emilio has previously performed in YSU operas such as Cosi fan tutte, The Impresario, The Medium, and Cendrillon, where he portrayed Prince Charming. He is a member of Dana Chorale, Illuminare, and the Young Artist Program at Opera Western Reserve, appearing in numerous performances in their educational outreach and mainstage productions. He also teaches voice lessons at Music 101 in Cortland, OH.

Special thanks to:

Dr. Misook Yun
Dr. Randall Goldberg
YSU Department of Theatre and Dance
Mr. Matthew Mazuroski
Ms. Wendy Akers, Costume Shop Specialist
Warren G. Harding High School

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**The Dana Concert Series
Presents**

Daniel Slencsak
Saxophone Performance

Junior Recital

Accompanied by Diane Yazvac

April 28th | 2pm
Bliss Recital Hall rm 2326

**This Junior Recital is in fulfillment of a
bachelor's degree for Music Performance.**

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PROGRAM

Concerto

Ingolf Dahl (1912 - 1970)

I. Recitative

II. Passacaglia

Prelude, Cadence et Finale

Alfred Desenclos (1912 - 1971)

Diane Yazvac - Piano

Balafon

Christian Lauba (b. 1952)

Intermission

3 Jazz selections to be announced

Daniel Slencsak - tenor saxophone

Garret Kuchmaner - alto saxophone

Andy Pickard - guitar

Brendan Burke - Bass

Evan McCreary - Drums

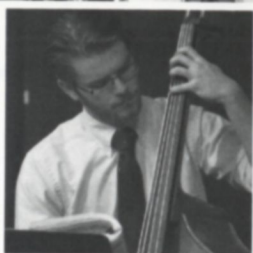


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**The Dana Concert Series
Presents**

Eric Dregne Bass Trombone

Senior Recital

Deborah Yasutake – Piano

**Sunday April 28, 2019 | 3:30 pm
St. John's Episcopal Church**

**This recital is in fulfillment of a bachelor's
degree for Music Performance (Instrumental).**

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BIOGRAPHY

In Northeast Ohio, trombonist Eric Dregne has been an established leader and educator in big band, Jazz and Latin music for over 30 years - a true "Jazz Ambassador". He began his career at Youngstown State University's Dana School of Music in the late 1980s under the direction of Tony Leonardi, studying with Dr. Michael Crist. During those years, Eric was a member of the Wind Ensemble, Orchestra, Marching Band and the award-winning YSU Jazz Ensemble 1. His rich and distinctive low-brass sound can be heard on the 1989 YSU Jazz Ensemble recording Live at Peabody's. Eric was also the featured soloist for the track "Pennies from Heaven" on the 1991 CD Things to Come. Unfortunately, Eric's studies were interrupted just a few credits shy of completion. Last year, he made the decision to return to YSU and finish what he started in 1986. With incredible support from his awesome wife Lizz Dregne as well as assistance from Dr. Randy Goldberg, Dr. Andrew Mitchell and the wonderful staff at YSU, Eric was able to return and successfully complete the requirements to earn a degree from the Dana School of Music.

PROGRAM

Sonata for Bass Trombone Patrick McCarty (b. 1928)
Rearranged and edited by Allen Ostrander

Allegro Non Troppo

Andantino

Vivace

Drei Leichte Stucke (Three Easy Pieces) Paul Hindemith (1895-1963)

Mäßig schnell, munter

Langsam

Lebhaft

Concerto in One Movement Alexey K. Lebedev (1924-1993)

Cameos for Bass Trombone Gordon Jacob (1895-1984)

VIP

Nostalgic Singer

Nimble Dancer

Phantom Procession

Derby Winner

Elegy for Bass Trombone and Piano David R. Gillingham (b. 1947)

Devil's Waltz Stephen Verhelst (b. 1981)

assisted by Daniel Patrick - Bass Trombone

PROGRAM NOTES

The value of a college education goes far beyond the years spent there. When I began my musical career, little did I know the effect that the Dana School of Music would have on my life afterward. I have always credited my growth, knowledge and ability as a musician to the education I received while a student at YSU. After more years than I care to admit, I have come back “home” to accomplish a goal that I had always hoped I would: Earn my performance degree from the Dana School of Music.

About a year ago, I began to revisit the idea of finishing my degree. With the assistance of Dr. Randall Goldberg, Dr. Andrew Mitchell and many others, I will become an official alumnus of YSU and the Dana School of Music at the end of this semester. I truly could not be happier about this. A part of my musical career and legacy will finally feel complete. I also want to thank my piano accompanist Debbie Yasutake for taking the time to work with me and accompany me on a very demanding and incredibly fun program!

While discussing pieces to work on with Dr. Mitchell early this semester, I found a copy of the Sonata for Bass Trombone by Patrick McCarty. As I played through it and listened to recordings, I could not remember why I did not include this fantastic piece on my bass trombone recital years ago! I really enjoyed the melodies in each of the three movements and it immediately felt like the perfect piece to start my program with.

Playing the music of Paul Hindemith is always challenging. A lot of times, things don't musically go where you expect them to. My accompanist recommended “Drei Leichte Stucke” (Three Easy Pieces) which were originally written for cello. I found them to be not nearly as “easy” as the title claims them to be! The first movement is jaunty and light, giving the listener the impression of a dance. The second movement starts with a slow, melancholy feel. Suddenly the tempo picks up, increasingly restless, which gives the soloist a chance to move through some of the musical emotions Hindemith creates before going back to the original theme. In the final movement, the melodies of the soloist flow over an accompaniment that sometimes feels like it doesn't quite fit. With its stops and starts, offset melodies, polyrhythmic moments and an abrupt ending after the restatement of the theme of the movement,

there is tension all the way until the final chord.

Also, while picking out my program, I went back to some pieces that I had worked on while studying with Dr. Michael Crist. I spent a lot of time working on (but never performed) the Concerto in One Movement by Alexey Lebedev. This is one of the true staples of bass trombone literature and is a piece that I felt must be included as part of this recital.

Solos are the musical versions of dialogue and character acting. Cameos for Bass Trombone by Gordon Jacob is a perfect example of this. Written in 1978, each of the five movements serve as a musical “mask” that the soloist can momentarily put on, and play the character that the composer has created through the music. Not only does it have its own technical demands, each movement forces the soloist to change both emotion and approach.

While looking for something a bit more contemporary, I found Elegy for Bass Trombone and Piano by David Gillingham. It was commissioned in 2016 by bass trombonist Jonathan Warburton in honor of his deceased father. Gillingham’s solemn offering has become one of my favorite modern pieces. The piano accompaniment serves as the ethereal vehicle, supporting the soloist. Highly lyrical and melodic one moment, mechanical and technical in the next, this piece sets up several different emotional states that are felt in a time of great personal loss. The music travels through different key centers starting in A minor. However, the final section ends in D major. Gillingham’s choice here invokes a feeling of uneasy happiness, and reminds me of the final acceptance of the loss endured; and that like Life itself, eventually the piece must end.

To finish off today’s program, I chose Devil’s Waltz by Stephen Verhelst, a duet for two bass trombones. Fellow bass trombonist and studio member Daniel Patrick joins me for this modern piece. I first heard this piece performed on YouTube by bass trombonists Martin Schippers and Tomer Mashkowski, and immediately knew I wanted to end my program with it. The beginning is very lyrical and imaginative. The bass trombonists rarely play together before landing on a held “G”. After that, the piece breaks into a dance-like rhythmic pattern over a lilting melody and builds from there.

Occasionally, the soloists are rhythmically playing against each other. However, even though they never truly play together, the music sounds like one cascading line. The feel changes from fast waltz to march, all the while still gaining speed. Finally, the piece comes back to the lopsided waltz. The two bass voices begin playing together, moving even faster until they reach the final chords.

Lastly, I would like thank you for attending this performance. Life can be quite busy for everyone, and I am grateful that you chose to take the time to be with us today.

Eric Dregne



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**The Dana Concert Series
Presents**

Olivia Benna

Flute

Sophomore Recital

Diane Yazvac, piano
Dr. Richard Konzen, organ

Sunday April 28th, 2019 | 7:00pm
St. John's Episcopal Church

This is a non-degree sophomore recital.

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Sonata in F Major

Anna Amalia von Preußen (1723- 1787)

Anna Amalia Princess of Prussia and Abbess of Quedlinburg, was born in 1723 in Berlin, Germany. She was one of ten surviving children of King Frederick William I of Prussia and his wife Sophia Dorothea. Like her brother Frederick the Great, she had a passion for music. She was well versed on keyboard instruments, proficient in playing the lute, violin, and flute and studied music theory and composition extensively. One of her tutors included Johann Philipp Kirnberger; a pupil of Johann Sebastian Bach. Anna was also an avid collector of music. Her surviving collection has preserved over 600 volumes of music from prolific composers of her time. Her Sonata in F Major for Flute and Basso continuo was written in 1771 and includes three movements: Adagio, Allegretto, and Allegro.

Kokopeli

Katherine Hoover (1937 - 2018)

Olivia Benna, solo flute

American composer and flautist Katherine Hoover was born in Elkins, West Virginia in 1937. She attended the Eastman School of Music for her Bachelor's in Music and later the Manhattan School of Music for her Master's in 1974. She taught both at the Manhattan School of Music and Julliard Preparatory. She was not only an accomplished flautist, but a prolific composer in her time, receiving many awards and commissions. She passed away in 2018 in Manhattan. Her piece Kokopeli for solo flute was written in 1990.

"Kokopeli, the flute player, was a great mahu, or legendary hero of the Hopi. He is said to have led the migrations through the Southwest, the sound of his flute echoing through the great canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with this land."

- Katherine Hoover

Meditation for Flute and Organ

Cécile Chaminade (1857 - 1944)

Transcribed and Edited by Charles Callahan

French composer and pianist Cécile Chaminade was born in Paris, France in 1857. She was the third of four surviving children. Chaminade began musical instruction at a very young age from her mother who was a pianist and singer. She would compose her first pieces in the 1860's as a young child. As she grew older she would study privately with musicians such as Félix Le Couppey, and Benjamin Godard, who were employed at the Paris Conservatoire, as her father was against her directly attending the Conservatoire. In the 1880's she began to compose avidly and performed around Europe and The United States. She would pass away in Monte Carlo in 1944. In 1893, Chaminade would compose her 6 Romances sans paroles (without words) for solo piano; the last movement being called Meditation. In 2008, this movement would be transcribed for flute and organ by Charles Callahan.

Variations for Flute and Piano Op. 39

Leopoldine Blahetka (1809 - 1887)

Austrian composer and pianist Leopoldine Blahetka was born in 1809 in Guntramsdorf, Austria. She would study with pianist and composer Catharina Cibbini who was acquainted with the composer Ludwig van Beethoven. Upon Beethoven's advice, Blahetka would later study piano with his pupil Joseph Czerný. She would first perform in publicly on piano in 1818 and would continue giving performances and in 1823 she began to add her own compositions into her programs. She would give major concert tours in Europe in the year 1825 and 1830. In 1833, she would settle in Boulogne-sur-Mer on the north coast of France and spent the majority of her time composing, teaching, and occasionally giving piano performances until her death in 1887. Not only was she a successful pianist during her lifetime, but a composer. 64 of her compositions would be published, making her one of the most successful female composers of the 19th century. Blahetka's Variations for Flute and Piano features an introduction, 3 variations, and a finale.

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**The Dana Concert Series
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Faculty Chamber Music Recital

**Alice Wang, clarinet
Joseph Kromholz, violin
Kivie Cahn-Lipman, cello
Cicilia Yudha, piano**

**Monday, April 29, 2019
7:30 pm
Bliss Recital Hall**

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Quatuor pour la fin du temps, "Quartet for the End of Time"

Olivier Messiaen
(1909-1992)

Liturgie de cristal, "Crystal liturgy"

Vocalise, pour l'Ange qui annonce la fin du Temps,

"Vocalise, for the Angel who announces the end of time"

Abîme des oiseaux, "Abyss of birds"

Intermède, "Interlude"

Louange à l'Éternité de Jésus, "Praise to the eternity of Jesus"

Danse de la fureur, pour les sept trompettes,

"Dance of fury, for the seven trumpets"

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps,

"Tangle of rainbows, for the Angel who announces the end of time"

Louange à l'Immortalité de Jésus, "Praise to the immortality of Jesus"

Opening Remarks on Messiaen's Quartet by

Dr. Jena Root

Intermission

Vox Balaenae (Voice of the Whale)

George Crumb
(b.1929)

Vocalise (...for the beginning of time)

Variations on Sea-Time

Sea Theme

Archeozoic (Var. 1)

Proterozoic (Var. 2)

Paleozoic (Var. 3)

Mesozoic (Var. 4)

Cenozoic (Var. 5)

Sea-Nocturne (...for the end of time)

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The Dana Concert Series
Presents

Brandon Maffitt

Junior Percussion Recital

Tuesday April 30, 2019 | 6:00 PM
Bliss Hall Room 2326

This Junior Recital is in partial
fulfillment of a BME Degree.

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Program

Sonata for Timpani (1979)

Rich Holly (b. 1956)

- I.
- II.
- III.

Sonata for Timpani is a work that is in the Dorian mode. The piece has a strong opening, solemn middle, and an intense ending. Rich Holly is the current Executive Director for the Arts at NC State University. Prior he was the Dean of the College of Visual and Performing Arts at Northern Illinois University, where he was also the Professor of Percussion for 32 years.

Etude #16 (1997)

Keith Aleo (b. 1963)

"It is based on the last movement of the Gershwin Piano Concerto. The rhythms are what the piano, percussion, xylophone and orchestra plays. I wrote this etude during rehearsals of the piano concerto as I was so intrigued by the rhythms I was hearing around me."

-Notes from Keith Aleo

The Conquering Legions of Rome (1985)

John S. Pratt (b. 1931)

This piece is dedicated to Kenny Green, who is the professor of percussion at Northwestern State University of Louisiana. It is the first piece on Pratt's book "The New Pratt Book" that includes a host of contest level solos.

The Offering (2001)

Michael Burritt (b. 1962)

Michael Burritt is a well-known educator, composer, and percussion performer. Mr. Burritt received his Bachelor and Master of Music Degrees, as well as the prestigious Performers Certificate from the Eastman School of Music in Rochester, New York. His teachers have included John Beck, Gordon Stout, Paul Yancich and Herbert Flower. The Offering has a dedication "to my Grandma and Grandpa Burritt." The piece allows the performer to experiment with rubato and tone color while showing off the resonance of the instrument.

-Notes from Michael Burritt

Oleo (1954)

Sonny Rollins (b. 1930)

Oleo is an AABA (32 bar song cycle) form bebop tune based on rhythm changes. The chord progression is based on George Gershwin's tune I Got Rhythm. The title is said to have come the term "oleomargarine," which is a cheap substitute for butter that was popular in the 1940's and 1950's.

Featuring:

Brendan Burke, bass

Garret Kuchmaner, saxophone

Biography

Brandon Maffitt is a junior music education major from Warren, Ohio. He graduated in 2016 from Warren G. Harding High School. As a student there he performed in many different ensembles including the WGH "Raider" Marching Band, Symphonic Band and Jazz Ensemble 1. He also performed in the OMEA District V Honors Band, Stambaugh Youth Concert Band, Youngstown Symphony Youth Orchestra, and the OMEA All-State Orchestra.

While at the Dana School of Music, Brandon has performed with the YSU Wind Ensemble, Marching Pride, Dana Symphony Orchestra, Concert Band, and Percussion Ensemble.

Brandon is a member of the YSU Honors College, Phi Mu Alpha Sinfonia Fraternity, Ohio Collegiate Music Education Association, Percussive Arts Society, National Association for Music Education, and the Youngstown Percussion Collective. Brandon has taught percussion at James. A Garfield High School (Garrettsville, OH) and Champion High School (Warren, OH). He currently works with Liberty High School (Youngstown, OH), and recently he accepted a position to work with Boardman High School (Youngstown, OH). He also has been the percussion coach for the Youngstown Symphony Youth Orchestra for three years.

Brandon would like to thank his friends and family for all of their continued love and support.

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The Dana Concert Series
Presents

Marleen Ocheltree

Masters Piano Recital

April 30, 2019 | 8:00 pm
Bliss Recital Hall

In fulfillment of the Degree in
Masters in Piano Performance.

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Suite Bergamasque Claude Debussy

I. Prelude (1862 - 1918)

II. Menuet

III. Clair de Lune

IV. Passepied

Reverie Claude Debussy

Waltz in D flat Major Op. 70 No. 3 Frederic Chopin

Waltz in E Major Op. Posthumus (1810 - 1849)

Nocturne in B flat minor Op. 9 No. 1

"Kamenniy-ostrov" from *Musical Portraits* Op. 10 No. 22 Anton Rubinstein

(1829-1894)

Rhapsody in Blue George Gershwin

(1898 - 1937)



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**The Dana Concert Series
Presents**

Music At Noon

Faculty Chamber Music Recital

Alice Wang, clarinet
Joseph Kromholz, violin
Kivie Cahn-Lipman, cello
Cicilia Yudha, piano

Wednesday, May 1, 2019 | 12:15 pm
Butler Institute of American Art

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Selections from *Quatuor pour la fin du temps*,
"Quartet for the End of Time"

Olivier Messiaen
(1909-1992)

Liturgie de cristal, "Crystal liturgy"

Vocalise, pour l'Ange qui annonce la fin du Temps,

"Vocalise, for the Angel who announces the end of time"

Intermède, "Interlude"

Danse de la fureur, pour les sept trompettes,

"Dance of fury, for the seven trumpets"

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps,

"Tangle of rainbows, for the Angel who announces the end of time"

Louange à l'Immortalité de Jésus, "Praise to the immortality of Jesus"

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**The Dana Concert Series
Presents**

Brandi Perkins

Graduate Flute Recital

Accompanied by Mrs. Diane Yazvac - Piano

**Wednesday, May 1, 2019 | 5:00 p.m.
Bliss Recital Hall**

**This is in partial fulfillment
for the Graduate MM Degree.**

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PROGRAM

Selections from Les Folies d'Espagne (1701)

Marin Marais (1656 - 1728)

Suite for Flute and Piano (1972)

Norman Dello Joio (1913 - 2008)

II. Canon

III. Aria

Concerto for Flute and Orchestra, Op. 17 (1818) Bernhard Romberg (1767 - 1841)

INTERMISSION

Le Merle Noir (1952)

Olivier Messiaen (1908 - 1992)

Kokopeli (1990)

Katherine Hoover (1937 - 2018)

Sechs Stücke für Flöte und Klavier (1976)

Fikret Amirov (1922 - 1984)

I. Lied des Aschugen

II. Wiegenlied

III. Tanz

IV. In den Bergen Aserbaidshans

V. An der Quelle

VI. Nocturne

PROGRAM NOTES

Marian Marais was a French composer in the Court of Louis XIV and a student of Jean-Baptist Lully and Monsieur de Sainte-Colombe's. As a master bass viol player, he was a leading composer for the instrument in the 17th and into the 18th centuries.

Les Folies d'Espagne (The Follies of Spain) first appeared in a manuscript that dates around 1680. Marais was a gambist who wrote the Baroque-style theme and variation originally for viola de gamba. However, Marais writes in the work's preface that he wanted "to compose the works in such a way that they may be performed on all sorts of instruments like the organ, the cembalo, the theorbo, the lute, the violin or the German flute." His original version consisted of thirty-two variations containing a recurring 8-bar bass line. Twenty-five of the thirty-two pieces were compiled specifically for the flute.

Norman Dello Joio was born in New York in 1913. He began learning music as an organist and pianist at home from his father beginning at the age of five. In 1939, he studied composition at the Juilliard School of Music with Bernard Wagenaar. In 1941, he enrolled in the summer composition class led by Paul Hindemith at the Berkshire Music Center in Tanglewood. He continued to study with Hindemith at Yale University for three years. The Pulitzer Prize for music was awarded to him in 1957, for *Meditations on Ecclesiastes* for String Orchestra.

Norman Dello Joio's *Suite for Flute and Piano*, alternatively titled "The Developing Flutist," is a four-movement suite written in 1972. The movements are titled *Improviso*, *Cannon*, *Aria*, and *Scherzo*. It is the only flute and piano suite he wrote and is one of only a few compositions that features the flute in a prominent role.

Bernhard Romberg's *Concerto for Flute and Orchestra in B minor*, Opus 17, was composed for a Classical-style orchestra while still foreshadowing the late Romantic style. Romberg was a court cellist in Münster when he met Beethoven, who was said to have been impressed with Romberg's abilities on the cello. Romberg introduced innovations in cello technique including "minimizing the then wide variety of clef possibilities to the now standard bass, tenor and treble as well as designing modifications to the instrument to facilitate technique." Since he predominantly composed for the cello, it is believed his flute concerto and quintets were either commissioned by

someone or written for a close friend.

Olivier Messiaen was a French organist, composer, and theorist. He composed *Le Merle Noir* (The Blackbird) in 1952, while he was a professor at the Paris Conservatory of Music. This piece was meant to be a test for competitors in the annual flute competition held by the Conservatory. Messiaen was fascinated by birdsongs, and this was the first piece in which he emulates one specific species of bird.

In *Le Merle Noir* there is an overarching structure (cadenza, cannon, vif) that is repeated two times. The cadenza sections are a densely notated, unmetered selection of birdcall fragments, and the vif sections are a lively dance interposing a 12-tone piano part into a sudden flurry of activity from the flute. These short bursts of activity in the cadenzas, and wild grace notes of the concluding passage, allow the flute to imitate the call and fluttering of the blackbird. The connecting passages do not contain birdsong material, but instead they demonstrate Messiaen's fondness for rhythmic complexity by inserting added note values into the overall pulse in order to create an ebb and flow that defies the traditional metric framework.

Katherine Hoover began playing flute at a young age and started playing piano by the time she was 15. She went on to receive music degrees from the Eastman School of Music and Manhattan School of Music. Hoover taught flute at the Manhattan School of Music for 15 years, as well as many other places including Juilliard Preparatory School and the Third Street Music School. She was an advocate for female composers. *Kokopeli* was inspired by American Indian music and culture. The following are program notes written by Katherine Hoover:

"*Kokopeli*, the flute player, was a great mahu, or legendary hero of the Hopi, and of other Native Americans living in the Southwestern area of the United States. He is said to have led the migrations through the mountains and deserts, the sound of his flute echoing through the great canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with this land. This piece has also been influenced by Native American flute songs and sounds. First published in 1990, *Kokopeli* has sold over 11,000 copies and been played all over the world."

Fikret Amirov (Amirov) was an Azerbaijani composer during the Soviet period who grew up around Azerbaijani folk music. Many of his compositions have a Romantic quality while incorporating elements of either Arabian or Azerbaijani rhythms, melodies and influences. At a young age, the famous opera singer Bul-bul (Murtuza Mammadov) invited Amirov to join other young musicians to tour and document folk music around the countryside. This influence of the Azeri folk music can be heard in many of his compositions. Amirov was drafted for WWII at age 19. Soon after, he was hospitalized for shell-shock, and during this time he formed an amateur music group that played Russian folk instruments. In 1997, his symphonic piece "Taj Mahal" from "Gulustan Bayati-Shiraz" was used by Michelle Kwan, World Champion Ice Skater from the U.S. during her program.

Amirov always did research before composing, and it is because of this that his works have such strong folkloric elements. The *Sechs Stücke für Flöte und Klavier* (Six Pieces for Flute and Piano) are translated as: Song of the Ashug, Lullaby, Dance, In the Azerbaijan Mountains, At the Spring, and Nocturne.

Acknowledgements

Appreciation and thanks are given to God, my husband, and the many wonderful friends I have made here at YSU; without your encouragement and support, this would not have been possible. I would especially like to thank Dr. Kathryn Umble for her continued support and dedication to teaching and for helping me grow as a flutist, musician, and teacher.



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**The Dana Concert Series
Presents**

Stephanie Zitkovich

cello

**Music Performance
Graduate Recital**

**May 1, 2019
Bliss Recital Hall | 7 pm**

**This Master's Recital is in fulfillment of a
Master's Degree for Music Performance.**

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PROGRAM

Sonata for piano and cello in F major, Op. 99

Johannes Brahms (1833-1897)

- I. Allegro vivace
- II. Adagio affettuoso
- III. Allegro appassionato
- IV. Allegro molto

Piano, Diane Yazvac

Suite IV from Unaccompanied Suites for cello, BWV 1007-1012

Johann Sebastian Bach (1685-1750)

- prelude
- allemande
- courante
- sarabande
- bouree I, II
- gigue

Duett mit zwei obligaten Augengläsern in E flat major 'Eyeglass Duo,' WoO32

Ludwig van Beethoven (1770-1827)

Viola, Jamie Thornburg

BIOGRAPHY

Stephanie is a second year graduate student at Youngstown State University; she earned her Bachelor's Degree in Music Performance from YSU in 2015. Previous teachers include Michael Gelfand, 3-time Grammy winner Zuill Bailey, and current study is under internationally renowned cellist, Kivie Cahn-Lipman. She performs frequently with the Warren Philharmonic Orchestra, the Greenville Symphony Orchestra (PA), and the Youngstown Symphony Orchestra. Stephanie has performed alongside artists such as Phil Keaggy, Earth Wind and Fire, Josh Groban, Hanson, Yo-Yo Ma, The Trans-Siberian Orchestra, Sarah Brightman, Disturbed, and Michael Buble. She has also performed with Opera Circle Cleveland, Las Cruces Symphony Orchestra (New Mexico), the Juarez Symphony Orchestra (Mexico), and the Butler County Symphony Orchestra. Stephanie has also recorded as a soloist for several local artists in northeast Ohio, and most recently has recorded for Chloe x Halle for their rendition of America the Beautiful during Superbowl LIII (2019). In between college studies, performing and recording, she teaches more than a dozen cello students and runs her own wedding string group, Stevie Nicole Music.

PROGRAM NOTES

If the First Sonata shows Brahms the young man presenting his credentials as a scholar and a mature gentleman, the Cello Sonata No 2 in F major Op 99 is the work of an older man composing music with all the passion and sweep of youth. Written during a productive summer in Switzerland in 1886, Brahms' F major Sonata was composed for [cellist] Hausmann, who was renowned for his large and virile tone. The first movement is extraordinarily bold, the two instruments pitted against each other in a wild, storm-tossed sea of tremolandi. The slow movement, in the near-but-unrelated key of F sharp major, may derive from a discarded movement originally written for the E minor Sonata. The rich style, however, is definitely late Brahms; if this movement did originate in an earlier work, there must have been extensive revision before incorporating it. The Allegro passionato is a wonderfully powerful and dark scherzo; the last movement, like that of the Second Piano Concerto, is almost startling in its lightness of touch, unexpected within this massive framework.

-Steven Isserelis, 2005; edited S. Zitkovich 2019

The six Cello Suites, BWV 1007-1012, are suites for unaccompanied cello by Johann Sebastian Bach. They are some of the most frequently performed and recognizable solo compositions ever written for cello. Bach most likely composed them during the period 1717–23, when he served as Kapellmeister in Köthen. The title given on the cover of the Anna Magdalena Bach manuscript was Suites à Violoncello Solo senza Basso (Suites for cello solo without bass). These suites for unaccompanied cello are remarkable in that they achieve the effect of implied three- to four-voice contrapuntal and polyphonic music in a single musical line. Suite 4 is particularly challenging due to the key, E-flat major. There is a lack of constant open string resonance unlike the other suites, and so tuning each note requires much precision.

-Anna Wittstruck, Stanford University, 2012; edited S. Zitkovich 2019

The 'Eyeglass' Duo was born in a spirit of friendship. Baron Nikolaus Zmeskall von Domanowecz, a talented amateur cellist (and the frequent butt of Beethoven's notorious 'unbuttoned' humour), was one of several aristocratic friends who regularly advised the composer in practical matters such as where to obtain the best quills. During the autumn of 1796, he had written for Zmeskall the jocularly titled 'Duet with two obbligato eyeglasses' in E flat for viola, played by the composer himself, and cello—a reference to the fact that both men needed to wear glasses while playing. From the outset, with the main theme sounded first by viola, then by cello, the two instruments are treated as absolute equals. In the minuet, with its pawky canonic trio, Beethoven suddenly pulls the rug from under the listener's feet by veering from E flat [major] to C [minor]—just the kind of comic-mysterious effect he had learnt from Haydn.

-Richard Wigmore 2009; edited S. Zitkovich 2019

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The Dana Concert Series
Presents

Kathleen Brown Alto Saxophone

Senior Recital

Friday, May 3rd | 5:30PM
Bliss Hall Room 2326

This junior recital is in fulfillment of a
bachelor's degree in Music Education.

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Three Romances

Robert Schumann (1810-1856)
arr. Fred Hemke (1935-2019)

mvt. I
mvt. III

Hot-Sonate

Erwin Schulhoff (1894-1942)

mvt. I

Concerto for Eb Alto Saxophone

Ronald Binge (1910-1979)

mvt. II: Romance: Andante Espressivo

mvt. I: Allegro Spiritoso

Diane Yazvac, piano

Grand Quatuor Concertant

J.B. Singelee (1812-1875)

Kathleen Brown, soprano saxophone

Mark Reinke, alto saxophone

Stephanie Pavlovich, tenor saxophone

Lucas Ciesielski, baritone saxophone



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The Dana Concert Series
Presents

Brendan Gage, Horn

Junior Recital

Anthony Ruggiero, Piano

May 4, 2019 | 12:00 pm
Bliss Recital Hall

This Junior Recital is in partial fulfillment of a
bachelor's degree in Music Performance.

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Concerto in B-flat major, Op. 91 Rheinhold Glière (1875 - 1956)

- I. Allegro
- II. Andante
- III. Moderato

Intermission

Jazz Set for Solo Horn Douglas Hill (b. 1946)

Lullaby Waltz

Lost and Found

Quintet No. 3 Victor Ewald (1860 - 1935)

- I. Allegro Moderato
- IV. Vivo

The Sunrise Brass Quintet

Maxwell Franko and Daniel Mihelarakis, Trumpets

Brendan Gage, Horn

Dominic Gentile, Trombone

Alyssa Kordecki, Tuba



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**The Dana Concert Series
Presents**

Morgan Frederick, flute

Graduate Recital

Diane Yazvac, piano

**Saturday May 4, 2019 | 2:00pm
St. John's Episcopal Church**

**This Graduate Recital is in partial fulfillment of
the Master of Music in Music Performance degree.**

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PROGRAM

Concerto No. 3 in C Major

Frederick II (1712 - 1786)

I. Allegro

"Frederick the Great"

II. Grave

III. Allegro assai

Image for solo flute (1940)

Eugène Bozza (1905 - 1991)

Ballade for Flute and Piano (1908)

Carl Reinecke (1824 - 1910)

intermission

Trois Pièces pour Musique de Nuit (1954)

Eugène Bozza (1905-1991)

I. Andantino

II. Allegro vivo

III. Moderato

YSU Woodwind Quartet

Morgan Frederick, flute

Kristen Thompson, oboe

Marissa Lyerly, clarinet

Rebecca Dangerfield, bassoon

Suite Modale (1957)

Ernest Bloch (1880-1959)

I. Moderato

II. L'istesso tempo

III. Allegro giocoso

Charanga (1993)

Michael Colquhoun (b. 1953)



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The Dana Concert Series
Presents

Brynn McCullough

Violin

Junior Recital

Jan Crews, piano

May 4, 2019 | 6:00pm
Bliss Recital Hall

This junior recital is in partial fulfillment of a
bachelor's degree in Music Performance.

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Violin Concerto no. 3 in G major K. 216 W.A. Mozart (b. 1756)

I. Allegro

II. Adagio

Partita no.3 in E major BWV 1006

J.S. Bach (b. 1685)

IV. Menuet I & Menuet II

V. Bouree

VI. Gigue



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**The Dana Concert Series
Presents**

**Jimmy O'Donnell,
Alto Saxophone**

Sophomore Honors Contract Recital

Ms. Diane Yazvac, Piano

**May 4, 2019 | 8:00 pm
Bliss Hall Room 2326**

**This sophomore recital is in
fulfillment of an honors contract.**

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PROGRAM

Sonata for Alto Saxophone Op. 19

Paul Creston (1906-1985)

I. With Vigor

II. With Tranquility

Sonate En Ut #

Fernande Decruck (1896-1954)

I. Très Modéré, Expressif

III. Fileuse

Václav's Dream

Rick Hirsch (b. 1970)

Fantasia for Alto Saxophone

Claude T. Smith (1932-1987)



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Brandon Perkins

Graduate Trumpet Recital

Accompanied by:
Jack Ciarniello - Piano
Ian Kinnaman - Bass
Anthony Taddeo - Drums

Sunday, May 5, 2019 | 2:00 pm
Bliss Recital Hall

This is in fulfillment
for the Graduate MM Degree.

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Too Suite for Trumpet and Jazz Piano* Claude Bolling (b. 1930)

I. Allègre

II. Mystique

III. Rag-Polka

--INTERMISSION--

IV. Marche

V. Vespérale

VI. Spirituelle

*The entire recital is composed of only a single piece. It is acceptable and encouraged to applaud between movements.



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The Dana Concert Series
Presents

Isaac Hraga

Classical/Jazz Guitar

Senior Recital

May 5, 2019 | 5:00 p.m.

Jazz Room 2222 | Bliss Hall

This Senior Recital is in fulfillment of a Bachelor's Degree in Music with an Emphasis in Music Recording.

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The Unforgiven

Metallica (1981)

(arr. Isaac Hraga)

Intergalactic Express

Andrew York (b. 1958)

Classical Guitar Quartet

Featuring Angela N. Buzzacco, Gina Love, Shaun McCune

Prelude No. 1

Heitor Villa Lobos (1887 - 1959)

Etude No. 1

Heitor Villa Lobos (1887 - 1959)

Both Sides Now (arr. Pat Martino)

Joni Mitchell (b. 1943)

All the Things You

Jerome Kern (1885 - 1945)

Oscar Hammerstein (1895 - 1960)

(arr. W. S. Leavitt)

Solo Guitar

Street Fighter Mas

Kamasi Washington, (b. 1981)

Affirmation

José Feliciano, (b. 1945)

(arr. Isaac Hraga)

Jazz Combo

Featuring Daniel Mihelarkhis - Guitar, Ethan Barnard - Trumpet,

Sean Williams - Bass,

Garret Kuchmaner - Alto Sax and Terence Boggs - Drums



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The Dana Concert Series
Presents

Anthony Taddeo & Friends

Graduate Recital

May 5th | 7:30pm
Bliss Hall | rm 2222

This Master's Recital is in partial fulfillment
of a Master's Degree for Composition.

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Concert Repertoire

Recovery

Anthony Taddeo

Chris Coles - Alto Sax, Johnny Cochran - Tenor Sax,
Michael Spearman - Trombone, Daniel Spearman - Keyboard,
Anthony Taddeo - Percussion

Ci Penso lo

Anthony Taddeo

Johnny Cochran - Tenor Sax, Ian Kinnaman - Bass,
Anthony Taddeo - Percussion

Le Tre Sorelle

Anthony Taddeo

Lucas Cielieski - Soprano Sax, Herbie Hunkele - Trumpet,
Brendan Gage - Piano, Dan Mihelarakis - Acoustic Guitar,
Ian Kinnaman - Bass, Anthony Taddeo - Percussion

Alla Boara

Anthony Taddeo

Lucas Cielieski - Soprano Sax, Herbie Hunkele - Trumpet,
Brendan Gage - Piano, Dan Mihelarakis - Acoustic Guitar,
Ian Kinnaman - Bass, Anthony Taddeo - Percussion

Biography

Anthony Taddeo is a percussionist, composer and ODP performing artist currently residing in Cleveland, OH. Early on in his musical career he studied with world renown percussionist Jamey Haddad before moving to New York City in 2009 to further pursue his musical career at The School for Jazz at The Newschool. Anthony has toured North America and Europe extensively playing at festivals such as Bern Jazz Festival in Switzerland, Ciclo 1906 Jazz Fest in Spain, and Tri-C Jazz Festival. His versatility as a musician has led him to be featured on over 30 albums with a diverse array of musicians and genres. Anthony is an active composer and arranger for projects in NYC and Cleveland; his most recent composition work being the film score for "Making Montgomery Clift" that debuted at the LA Film Festival in Sept, 2018. He also teaches drums and percussion at Cuyahoga Community College, and is endorsed by "Out of the Drawer Percussion" as a performing artist. He is currently studying to get a masters in Composition at Youngstown State University.

Program Notes

Recovery:

This is a piece that was written for this specific period in my life. It follows the journey of the current transitions in my personal life and my career. Being a full time musician for the last 5 years has been a challenge, having a small family on top of that and then adding graduate school has made life unpredictable to say the least, but what I've found is that there's a symbiotic relationship between life and art. Sometimes in life we need something to help us recover from the stress and hustle and bustle of the day to day. For me, that's music. Other times we need to take our minds off of art and be present with those we love, that's a different kind of recovery, but just as beautiful and important. Recovery explores the tension and release of a simple chromatic idea that came from two notes (D and Eb). The simplicity of the initial idea intrigued me, so I tried to use it in as many ways possible. The result was the longest piece of music I've ever written.

Ci Penso lo:

In Italian this means, "I'll take care of it." In my writing I like to play with the roles of the different instruments. In this composition I wanted to figure out a way to keep the interplay happening throughout the piece and not have it be treated as a "standard" tune where you just play the melody, solo and then play the melody out. Both melodic instruments are having to take an active part in the groove and counterpoint. By having each instrument play the repeated note over and over again they are, in a sense, functioning as a drummer and helping keep time.

Le Tre Sorelle:

"The Three Sisters" - this is an extremely common folk story in Italy. It's about a girl (she is one of three sisters) that goes out with her boat into the sea and loses her ring in the water. She asks a fisherman to fish it out for her and he does. She asks what she can give him as a reward and he replies, "solo un bacino d'amore." Maybe best translated to "true love's kiss." For this composition I was inspired by the field recording of Alan Lomax in Piemonte. (Some of which you will hear in the beginning of the song.) I then arranged the melody and changed some of the harmony to give it a slightly more modern feel. The second section of this song shifts into a minor key and recounts another melody of the same story. Throughout my research I came across 6 different versions of this story that all sounded extremely different. The ending comes back to the original melody that was heard on the recording but is now modulated a 5th. For me it was important to retain the innocence and playfulness of this tune. This is currently my daughters favorite song and her adoration for it made me realize how relatable it is. Ti amo Clorinda!

Alla Boara:

This is a composition that reflects several things about Italy's folk music. The title itself refers to a type of song that was used for the purpose of working. Usually field work and it was used in a call and response. Few people realize the true complexity and diversity of this folk music and it is my goal over the next few years to help develop a project that will clearly communicate that. The intro pays homage to some of the sulfur miners in Sicily and the type of folk music they would sing/play.

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The Dana Concert Series
Presents

Shaun A. McCune

Senior Recital

Wednesday, May 8 | 6:00pm
St. John's Episcopal Church

This is in fulfillment of my BM in
Music Performance (Classical Guitar).

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PROGRAM

A Fancy, P. 73 John Dowland
(1563-1626)

Lute Suite in E Minor, BWV 996: Johann Sebastian Bach
(1685-1750)

- Praeludio & Presto
- Allemande
- Sarabande
- Bourrée
- Giga

6 Airs irlandais nationales variées, Op. 125 Mauro Giuliani
(1781-1829)

- No. 5 "My Lodging is on the Cold Ground"
- No. 6 "Garyowen"

Capricho Árabe Francisco Tárrega
(1852-1909)

Intermission

Refuge Steve Pappas
(b. 1959)

Meditation François Fowler
(b. 1970)

Sunburst Andrew York
(b. 1958)

Intergalactic Express Andrew York
with Angela Buzzacco, Gina Love, and Isaac Hraga

Concerto for Guitar and Orchestra, I. Guitar Elmer Bernstein
(1922-2004)
with Diane Yazvac - piano



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The Dana Concert Series
Presents

Angela N Buzzacco Classical Guitar

Senior Recital

Diane Yazvac

May 9, 2019 | 7:30pm
Bliss Recital Hall

This Senior Recital is in fulfillment of a
bachelor's degree for Music Performance.

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PROGRAM

Cello Suite No. 1 in D Major Johann Sebastian Bach (1685-1750)

- Prelude

- Sarabande

- Minuets I & II

- Gigue

Invention No. 1 in C Major & 13 in A Minor

With Shaun McCune

Tarantelle

Johann Kaspar Mertz (1806-1856)

Sueño

Francisco Tárrega (1852-1909)

Intermission

Sakura

Yuquijiro Yocoh (b. 1925)

Wavelength Sonata

François Fowler (b. 1970)

- I. To Dream

- III. Wave After Wave

Intergalactic Express

Andrew York (b. 1958)

With Isaac Hraga, Gina Love, & Shaun McCune

Concerto Elegiaco

Leo Brouwer (b. 1939)

- III. Finale (Toccata)

With Diane Yazvac



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**The Dana Concert Series
Presents**

Jared Peters

Senior Trumpet Recital

Mary Ann Bilas - Piano

**Friday, May 10, 2019 | 7:30 pm
Bliss Recital Hall**

**This is in partial fulfillment of an
Undergraduate Degree in Music Performance.**

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Sonatine

Jean Françaix (1912-1997)

Prélude

Sarabande

Gigue

Intrada

Otto Ketting (1935-2012)

Trumpet Concerto in Eb

Franz Joseph Haydn (1732-1809)

I. Allegro

II. Andante

III. Allegro



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The Dana Concert Series
Presents

Ross Hill

Senior Trumpet Recital

Mary Ann Bush, Piano
Brandon Perkins, Trumpet

Sunday May 12th | 6:00pm
Bliss Recital Hall

This senior recital is in fulfillment of a
bachelor's degree for Music Education.

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Concerto in Eb Major

Franz Joseph Haydn (1732-1809)

1. Allegro
2. Adante
3. Allegro

Final Conclusion

Jarmo Sermilä (b. 1939)

Concerto for Two Trumpets in C Major

Antonio Vivaldi (1678-1741)

1. Allegro
2. Grave
3. Allegro



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The Dana Concert Series
Presents

Erica Jones Trumpet

Senior Recital

Accompanied by Mary Ann Bush

May 20, 2019 | 6:30PM
Bliss Recital Hall

This Senior Recital is in partial fulfillment
of a Bachelor's degree in Music Education.

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Suite in D Major for Trumpet and Organ G.F. Handel (1685-1759)

I. Overture

III. Aria

V. March

Sonata for Cornet and Piano Thorvald Hansen (1847-1915)

I. Allegro con brio

II. Andante molto espressione

III. Allegro con anima

Cavatina for Flugelhorn and Piano Ted Hansen (1935-2018)



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**The Dana Concert Series
Presents**

Kristen Thompson

Junior Oboe Recital

Diane Yazvac, Accompanist

**June 29, 2019 | 1:00 p.m.
Bliss Recital Hall**

**This junior recital is being performed in
partial fulfillment of a bachelor's degree in
music performance.**

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PROGRAM

I. Entr' acte

Jacques Ibert (1890 - 1962)

Ibert studied composition with Pessard at the Paris Conservatory at a relatively young age. While classified as a classical composer, he did not limit his compositions based on genre, and was often referred to as an eclectic. His style often bordered that of impressionism, but was different than Ravel. Entr' acte was composed for an opera written by Calderon de la Barca and was later published for flute/violin and guitar/harp. Entr' acte captures aspects of flamenco style with fast and repetitive rhythms.

II. Pavane pour une infante défunte (Pavane for a Dead Princess)

Maurice Ravel (1875 - 1937)

Originally composed for piano and later transcribed for orchestra, Pavane is a slow processional style dance typically performed in a church as a farewell to the dead. In his earlier years, Ravel was fascinated with Spain. He dedicated this piece in memory of Princesse Edmond de Polignac. (heir to the Singer sewing machine fortune). She used her wealth to fund a musical salon and known as a haven for avant-garde music. One of Ravel's first performances took place here.). "Infante"s French rendering of Infanta, which is a term for the Princess of Spain. He intended his piece not as a funeral lament, but rather an evocation that the Pavane might have been danced by a little princess to encapsulate the feeling of nostalgia.

III. Oboe Sonata Op. 166

Saint Saens (1835 - 1921)

1. Andantino
2. Ad libitum- Allegretto
3. Molto Allegro

This work was composed in 1921 as one of three woodwind sonatas. Incidentally, Saint-Saens also died the same year this work was composed. The work is a three-movement sonata. The second movement has three distinct parts - an improvisatory opening and closing section which acts as bookends to a lilting dance. The third movement is fast and furious! While the works were not performed during his lifetime, he was content knowing the sonatas were approved by their dedicatees. This piece was dedicated to Louis Bas, first solo oboe with the Société du Conservatoire de l'Opéra.

Intermission

IV. Evocations

Henry Tomasi (1901 - 1971)

1. Nigérienne
2. Cambodgienne

Tomasi was a French classical composer greatly influenced by the colorful musical works of Poulenc, Strauss, Ravel, and Mussorgsky. Evocations was written towards the end of Tomasi's life and were based on Corsica traditional songs taught to him by his grandmother. Corsica is an island located in Mediterranean Sea off the coast of Italy and France. On a quest to maintain his cultural identity, he incorporated Theme and Variations into his compositions. Namesake Culture is reflected in the musical characteristics heard in these two movements.

VI. Album of Five Pieces

Claude Debussy (1862 - 1918)

2. Arabesque

Debussy's musical style and techniques vary greatly from his musical impressionistic colleague, Ravel, but their similarities in composition can easily be heard. Both admired one another's music and both rejected the idea of being classified musically as impressionist composers and rejected genre limitations. At age 11 he began his piano studies at the Paris Conservatory and later transitioned into composition at age 20. The middle section of this starkly contrasts the statement made in the previous movements. The first movement is more melodic, and reflective. Whereas later, the piece itself develops more climactically.

VII. Le tombeau de Couperin

Maurice Ravel (1875 - 1937)

1. Prélude

Similar to his Pavane, Ravel first composed this work for piano, and years later transcribed it for orchestra. This work was originally conceived as a musical tribute to a friend that passed fighting in World War I. Ravel explained, "The dead are sad enough, in their eternal silence" and composed this work to echo his friend's vibrant personality. This reflective work is more light-hearted than sombre and is perhaps the most famous orchestral excerpt for the oboe. It appears on almost every orchestral oboe audition.

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**The Dana Concert Series
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Stephanie Pavlovich

Senior Saxophone Recital

**Saturday July 20, 2019 | 6:00pm
Bliss Recital Hall**

**This Junior Recital is in partial fulfillment
of the Bachelor of Music degree in Music Education**

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PROGRAM

Fantaisie Denis Bédard (b. 1950)

Mara's Lullaby Marc Mellits (b. 1966)

Sonata John C. Worley (1919-1999)

I. Andante moderato, "with intensity"

II. Adagio, dolce espressivo, "with contemplation"

Sonata Paul Creston (1906-1985)

II. With tranquility

I. With vigor



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