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Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

*The Dana
Concert Series
2007-2008
Season Events*

Part II

YSU



Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Matt Cyrus, trumpets

Junior Recital

joined by

Jack Ciarnello, piano

Bliss Recital Hall
Tuesday, January 15, 2008
8:00 pm

*Thank you to everyone
Dr. Krummel, Dr. Gage,
Mom, Dad, Shana & family*

Program

Concerto in E-Flat for trumpet

J.B.G. Neruda
1708-1780

- I. Allegro
- II. Largo
- III. Vivace

Cavatina for flugelhorn and piano

Ted Hansen
b. 1950

Quarte variations sur un Theme de Domenico Scarlatti

Marcel Bitsch
b. 1921

Theme: allegro

Variation 1: piu vivo

Variation 2

Variation 3: andante

Variation 4: allegro vivo

The junior trumpet recital of Matt Cyrus is presented in partial fulfillment of the Bachelors degree in music performance trumpet emphasis.



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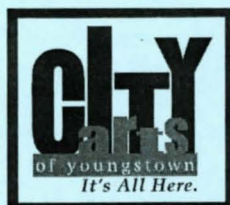
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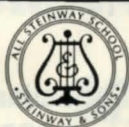


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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Dana Faculty in Recital
Francois Fowler, guitar

Butler Institute of American Art
Wednesday, January 16, 2008
12:15 pm

Program

Meditation

François Fowler

Partita in A minor, BWV 1013

Johann Sebastian Bach

(1685-1750)

transcription F. Fowler

Allemande

Corrente

Sarabande

Bourrée Anglaise

Three Jazz Standards

arrangements F. Fowler

Misty

Garner and Burke

Take Five

Desmond/Brubeck

Fly me to the Moon

Bart Howard

Shadowlands

François Fowler

I. Prelude (Longing)

II. Of Joy, Sorrow, and Doubt

Asturias (Leyenda)

Isaac Albeniz

(1880-1930)

Fantaisie Hongroise

Johann Kaspar Mertz

(1806-1856)

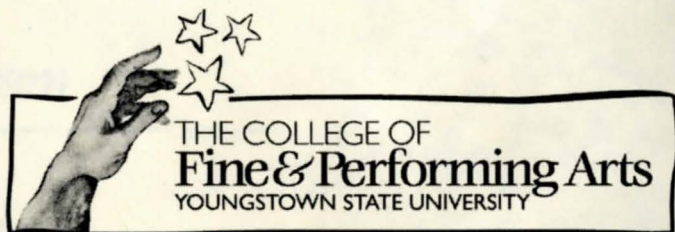
Upcoming Guitar Events:

Dana Guitar Ensembles, Thursday March 20, 8pm, Bliss Recital Hall

Guitar Studio Recital, Wednesday April 9, 8pm, Bliss Recital Hall

Guest Recital: Thomas Viloteau, guitar Winner of 2006 Guitar Foundation of America International Guitar Competition, Tuesday April 15, 8pm, Bliss Recital Hall

Guest Masterclass: Thomas Viloteau, guitar Winner of 2006 Guitar Foundation of America International Guitar Competition, Tuesday April 15 (time and place TBD)



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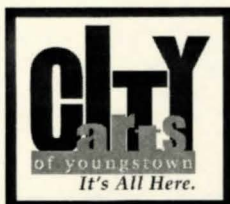
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The 15th annual
**DANA
FLUTE
FESTIVAL**

**CHRISTINA
JENNINGS**
Guest Artist

Saturday,
January 19, 2008
8:30 AM to 4:30 PM
Bliss Hall
YSU Campus

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For information,
Dr. Kathryn Thomas Umble
Professor of Flute, Event Coordinator
330/941-1831, www.fpa.edu.ysu
kaumble@ysu.edu



The 15th Annual DANA FLUTE FESTIVAL

CHRISTINA JENNINGS ***Special Guest Artist***

SCHEDULE OF EVENTS

- 8:30 – 9:00** Registration
- 8:30 – 4:30** Exhibits open
- 9:00 – 9:30** Techniques and Show Tunes
Reading Session, Recital Hall
- 9:00 – 9:40** Intermediate to Advanced Flute
Ensemble Reading Session with
Kathryn Thomas Umble, Room 2326
- 10:00 – 10:50** Flute Ensemble Concert, Recital Hall
- 11:15 – 12:00** Special Warm-up Class for Everyone
with **Christina Jennings**, Recital Hall
- 12:15-12:45** Visit the exhibits!
- 1:00 – 1:50** Guest Artist Recital
Christina Jennings, flute and
Robert Satterlee, piano, Recital Hall
- 2:00 – 4:00** **Christina Jennings Masterclass**
Recital Hall
- 2:15 – 2:45** Junior High Masterclass with
Pamela Murchison, Room 2326
- 2:50 – 3:30** Beginners Flute Ensemble
Reading Session with
Laura Volenik, Room 2326
- 4:00-4:30** Visit the exhibits!

FLUTE ENSEMBLE CONCERT

The Academie of Dance

Catherine McMichael
(b.1954)

- I. Chante
- II. Ecossaise

Youngstown State University, Dana Flute Ensemble
Kathryn Thomas Umble, director

Within

Ian Clarke
(b.1964)

Slippery Rock University, Flute Ensemble
Stacey Steele, director

London Trio #1

Joseph Haydn
(1732-1809)

- I. Allegro moderato

Three Fairy Tales

Heitor Villa Lobos
(1887-1959)

- I. No palacio encado
- II. E o pastrzinho cantava
- III. A Cortesia do pricipezinho

Beaver County Flute Choirs, Concert Choir
Deborah Silverstein, director

Gavotte from Holberg Suite

Edvard Grieg
(1843-1907)

The Entertainer

Scott Joplin
(1868-1917)
arr. Walters

Beaver County Flute Choirs, Chamber Ensemble

Farandole from the L'arlesienne Suite #2

Georges Bizet
(1838-1875)

Youngstown State University, Dana Flute Ensemble

Donna nobis pacem

Traditional

GUEST ARTIST RECITAL

Christina Jennings, flute
Robert Satterlee, piano

Fantasia, Op. 79

Gabriel Faure
(1845-1924)

Caprice #5

Niccolo Paganini
(1782-1840)

Syrinx

Claude Debussy
(1862-1918)

Density 21.5

Edgar Varese
(1883-1965)

Sonata in A Major, Op. 13

Caesar Franck
(1822-1890)

MASTERCLASS WITH CHRISTINA JENNINGS

Students from YSU Flute Studio

Sonata for Flute and Piano

Carl Reinecke
(1824-1910)

Lisa Sipes, flute
Diane Yazvac, piano

Sonatina for Flute and Piano

Eldin Burton
(1913-1979)

Julianna Sabo, flute
Diane Yazvac, piano

Duo for Flute and Piano

Aaron Copland
(1900-1990)

Bryan Kennard, flute
Diane Yazvac, piano

Sonatine

Henri Dutilleux
(b.1916)

Adrienne Lehotsky, flute
Jack Ciarniello, piano

Concerto

Jacques Ibert
(1890-1962)

Danielle Frabutt, flute
Jack Ciarniello, piano

JUNIOR HIGH MASTERCLASS WITH PAMELA MURCHISON

Monica Patrick, flute

O Little Town of Bethlehem

Claudia Gage, flute

Sonata #3 - Handel

Julia Nelson

Largo from Symphony #9 - Dvorak

Paisley Curtis, piccolo

Dance of Elizabeth



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Christina Jennings, Special Guest Artist

Flutist Christina Jennings is praised for virtuoso technique, rich tone, and command of a wide range of literature featuring works from Bach to Zwilich. The Houston Press declared: "Jennings has got what it takes: a distinctive voice, charisma, and a pyrotechnic style that works magic on the ears." The first flutist in fifteen years to win the Concert Artists Guild International Competition, other honors include First Prize at the Houston Symphony Ima Hogg Competition and the William C. Byrd Competition. In 2007 Musical America listed her as "an artist to watch." Highlights of the 2007-2008 season include performances with the Takács String Quartet, a performance of the Christopher Rouse Flute Concerto with the Spokane Symphony, a collaboration with Juthro Tull, and Philadelphia performances of Pierre Boulez's *Le marteau sans maître*.

Active as a concerto soloist, Ms Jennings has appeared with the Utah and Houston Symphonies, Orchestra 2001, Park Avenue Chamber Orchestra, Flint Symphony, Orchestra de Camera (Mexico), and Pro Musica (UK). Recent chamber music festivals include Strings in the Mountains (CO), Cascade Head (OR), OK Mozart (OK), Chamber Music Quad Cities (IA), and the Bowdoin International Festival (ME).

As broad-gauged in her musical pursuits as she is in her repertoire choices, Ms. Jennings is Principal Flute with the River Oaks Chamber Orchestra (Houston), collaborates with pianist Lura Johnson, and enjoys mixing disciplines through projects with David Parsons Dance Companies and members of Pilobolus. In addition, she is the founder of Oklahoma City's Brightmusic Series. Chamber music partners have included So Percussion, the Brentano and Avalon Quartets, soprano Lucy Shelton, and cellist Colin Carr.

Christina Jennings can be heard in works by Alec Wilder alongside jazz great Marian McPartland in a shared CD for Albany Records. Also on Albany Records is a disc featuring Ms. Jennings as soloist in Shulamit Ran's flute concerto *Voices* with the Bowling Green Philharmonia. Of the recently released Jennings-Johnson Duo CD, the American Record Guild declared: "Jennings is an extraordinary musician, with facile technique, a soaring tone, and a natural sense of phrasing that is often absent from flute playing."

In great demand as a teacher, Ms. Jennings is Assistant Professor of Flute at the University of Colorado at Boulder, and on the summer faculty of the Texas Music Festival. Trained in the Dalcroze Eurhythmics method, Christina's teaching incorporates movement and dance. In recent seasons she has presented master classes at The Juilliard School, Rice University, University of Wisconsin Madison, the Peabody Institute, the Longy School of Music, and the flute associations of Seattle, Utah, and Texas. She received her Bachelor and Master's degrees at The Juilliard School, and her principal teachers include Carol Wincenc, Leone Buyse, George Pope, and Jeanne Baxtresser. This coming May she will host "The Panoramic Flutist Seminar" with Leone Buyse in Boulder.

Pianist **Robert Satterlee** has a reputation as an accomplished and versatile solo recitalist and chamber musician. Recent engagements include appearances on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series, the Music Teachers National Association national conventions and the Quad Cities Mozart

Festival. He has performed in Sweden, Holland and Kenya, and has been heard in radio broadcasts nationwide, most notably on Minnesota Public Radio. His new music activity includes a premier of a solo work by Frederic Rzewski, and his avid interest in chamber music has led him to collaborate with members of the Chicago, London, Philadelphia and Detroit Symphony Orchestras in chamber music performances. Satterlee teaches at the Interlochen Arts Camp in the summer. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

Pamela Murchison holds the position of piccoloist with the West Virginia Symphony Orchestra, and is the doctoral flute assistant at West Virginia University. Currently residing in Pittsburgh, PA, she is the proprietor of Murchison Flute Studios, and serves on the faculty of the Flute Academy of Pittsburgh. She has performed throughout the United States as a member of Mainspring, a chamber group she co-founded. She recently completed her Master of Music degree at Youngstown State University with Kathryn Thomas Umble.

Lura Volenik is in her ninth year of teaching instrumental music education. She currently teaches band at St. Joseph in Manuta, St. Patrick's in Hubbard, St. Rose in Girard and Notre Dame in Warren. Mrs. Volenik received her bachelor's and master's degrees from the University of Akron. She conducts the Youngstown Diocese Summer Honors Band and has served as Treasurer for the Ohio Music Educators Association District V. Winner of the 2000 Tuesday Musical Club Performance Competition and the COFA Piccolo Competition, Mrs. Volenik performs regularly throughout the Akron and Youngstown areas.

Kathryn Thomas Umble, Festival Coordinator

is Assistant Professor of flute at Youngstown State University and has served on the faculties of Bowling Green State University and Grove City College. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University and was awarded the Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France, which she attended on full scholarship.

Umble is principal flute with the Warren Philharmonic Orchestra and piccolo with the Youngstown Symphony Orchestra and has performed principal flute with the Toledo Symphony Orchestra and the Youngstown Symphony Orchestra. She performed the Khachaturian Flute Concerto with the Warren Philharmonic this season. She has presented recitals in Europe and throughout the United States, including venues such as Alice Tully Hall and Symphony Space, New York. Umble performed for the Milhaud Society at the Cleveland Institute of Music with members of the Cleveland Orchestra, the Bowling Green State University Concert Series, and on recital series at the Cleveland Museum of Art and the Cleveland Center for Contemporary Art. She performed in recital at the 2006 National Flute Association Convention in Pittsburgh. Dr. Umble has also served as a National Flute Association competition judge and flute pedagogy panel member. She conducted the Dana Flute Ensemble in a full concert performance at the 2006 OMEA Conference and the 2006 National Flute Association Convention.



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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Brian Sweigart

Percussion

Graduate

Recital

Bliss Hall, Room 2222
Sunday, January 20, 2008
2:00 pm

Program

Rain Tree (1981)

Toru Takemitsu
(1930-1996)

Michael Anderson, Kevin Rabold, percussion
Dean Anshutz, lighting

This piece belongs to the composer's 'Waterscape' series. The aquatic references in this piece are two fold. The 'rain drops falling' in improvised sections of repeated notes and random lighting effects are meant to imitate the falling of water from the leaves of the rain tree. The composer emphasized the metamorphoses of individual drops running together (as illustrated by sections in which all three percussionists play in unison towards the end of the piece) towards a 'sea of tonality'. The piece starts with harmonic and rhythmic ambiguity and journeys towards harmonic and rhythmic stability.

When Love Prevails (2002)

David Burge
(b.1937)

*"Now that I love you, as not before,
Now you can be and say, as not before..."*

- Robert Graves

The score to this piece contains these lines from Robert Graves' poem, *To Sleep*. The poem illustrates the inner conflict an insomniac lover has before sleep, thinking of his or her own inadequacies and their effects on a new relationship. Only when the lover's unease with his or herself is resolved can sleep be found. This piece for solo vibraphone in four untitled movements illustrates those conflicts in the first three movements by presenting musical opposition. The first puts slow, soft musical events against fast, loud ones. The second contrasts extremely staccato (short) notes (obtained by preparing the vibraphone with a towel-wrapped metal rod) and long sustained sounds. The third movement contrasts fast agitated lines with slow, soft, uneasy lyrical ones. The fourth movement, however, contains that moment of resolution, when love prevails, and sleep is found.

**Songbook for Eb Alto Saxophone and
Marimba (1998)**

David Maslanka
(b.1943)

Song for Davy – The Old Year is Past
Hymn Tune with Four Variations
Song for Allison
Evening Song

Sara Kind, alto saxophone

These songs are four of the seven from Maslanka's Songbook. 'Song for Davy' is written about the composer, and references the melody to the Bach chorale *The Old Year is Past*. It closes with a wistful statement of the melody accompanied by a sparse, haunting waltz in the marimba. 'Hymn Tune with Four Variations' states the chorale melody to Be Strong, My Heart in full, followed by four increasingly fast variations, with the last a frantic canon marked "as fast as possible." 'Song for Allison' is written for the composer's wife, and mirrors the song he wrote for himself. This song ends with a reference to the haunting waltz of the first song. 'Evening Song' contains the most passionate moments of the collection of songs, but ends quiet and introspective.

~intermission~

Midnight Pieces for Vibraphone Solo(1994)

First Toy
The Look of the Year

Igor Lesnik
(b.1956)

Dave Morgan, bass
Cory Doran, drums

These two pieces are part of a collection of jazz tunes written by vibraphonist Igor Lesnik that resemble the solo vibraphone playing of Gary Burton on his album

Alone at Last. 'First Toy' is a rhapsodic piece for solo vibraphone. 'The Look of the Year' shows Latin influences, and will add drums and bass.

Spain (1972)

Chick Corea
(b.1941)

Bryan Kennard, flute
Dave Morgan, bass
Cory Doran, drums

Spain was first featured on the Chick Corea album *Light as a Feather*. The melodic sections reference the Adagio movement of Joaquín Rodrigo's *Concierto de Aranjuez* for guitar and orchestra, which is also referenced on Miles Davis's *Sketches of Spain* album from 1960.

Stella by Starlight (1944)

Victor Young
(1900-1954)
Arr. Sweigart

Sara Kind, alto saxophone
Dave Morgan, bass
Cory Doran, drums

This song was written as the theme for the 1944 movie *The Uninvited*, with lyrics added after the fact by Ned Washington. This arrangement changes the 4/4 time signature to 3/4.

Late (2006)

Dave Morgan
(b.1957)

Chris Coles, soprano saxophone
Dave Morgan, bass
Cory Doran, drums

From the composer:

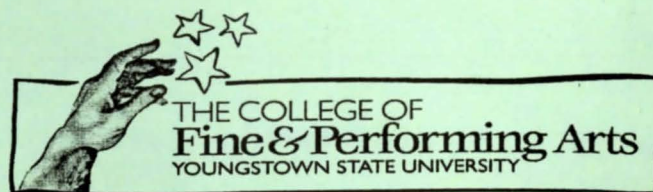
Late draws heavily upon my study of the harmonic and formal vocabulary of the Canadian composer and trumpeter Kenny Wheeler. Wheeler's harmonies and melodies are often derived from the modes of the melodic

minor and harmonic minor scales. While each local event in his music is tonal, his pieces as a whole can rarely be heard as being in a single key, but rather inhabit what I like to think of as "chromatic tonal space." Coherence is created through motivic development rather than tonality. A favorite formal device is to repeat large sections of music at a different pitch level, often so skillfully that the listener is unaware that it has happened. While "*Late*" began life as a waltz, a 2007 big band arrangement set the piece in 5/4 time.

All notes by Brian Sweigart except for *Late*.

Brian Sweigart is currently pursuing his Masters Degree from Youngstown State University studying percussion with Dr. Glenn Schaft. He earned his Bachelors degree from the Cleveland Institute of Music in Dalcroze Eurhythmics and Percussion, and attended Interlochen Arts Academy in High School. He has taught Eurhythmics at many schools in Cleveland including the Cleveland Music School Settlement, the Cleveland Institute of Music, The Montessori School at Holy Rosary, and the Eleanor B. Rainey Memorial Institute. Brian's teaching has taken him to Maine, Pennsylvania, Georgia and Kentucky where he has taught Eurhythmics to ages three to twenty-two. In addition to teaching, Brian performs as a percussionist in groups such as the Cleveland Orchestra, the Ohio Light Opera Orchestra, and the Percussion Plus Project. Recent projects include performances for Cleveland's Access to the Arts organization and teaching percussion lessons for the Cleveland Institute of Music's Preparatory and Continuing Education Department.

The graduate recital of Brian Sweigart is presented in partial fulfillment of the Masters degree in music, percussion emphasis.



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MUSIC AT NOON

Alice Wang Clarinet Studio Recital

January 23, 2008 • 12:15 p.m.

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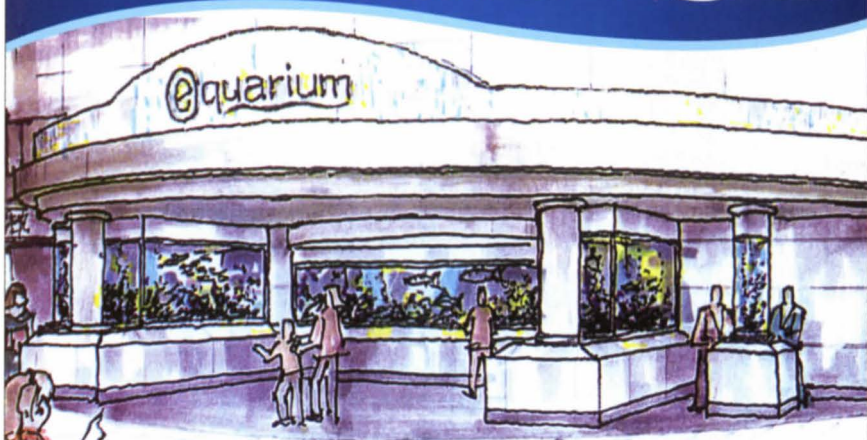
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Alice Wang
Clarinet Studio
Recital

Butler Institute of American Art
Wednesday, January 30, 2008
12:15 pm

Program

Introduction and Rondo for Clarinet choir Gordon Jacob

Sonata for Clarinet and Piano Francis Poulenc

II. Romanza

Tracey Schultz, clarinet
Nathan DeMar, piano

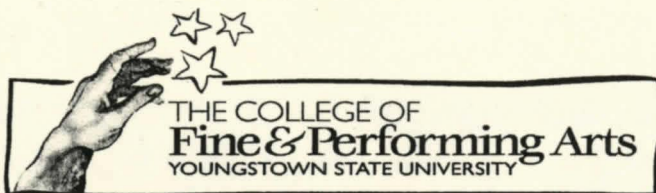
Sonata for Clarinet and Piano in E-Flat Major, Op.120, No. 2

Johannes Brahms

I. Allegro amabile

Patrick Fulton, clarinet
Nathan DeMar, piano

Dances of Atlantis for Clarinet Choir Paul Harvey



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be nurtured and realized.



Pictured here guest artist Aidan Quinn
and the Frangos Family at a
YSU Performing Arts Series event



THE COLLEGE OF
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Dana
Concert Series
P R E S E N T S

Faculty Artist Recital
Francois Fowler, *Guitar*

January 23, 2008 • 8:00 p.m.
Bliss Recital Hall



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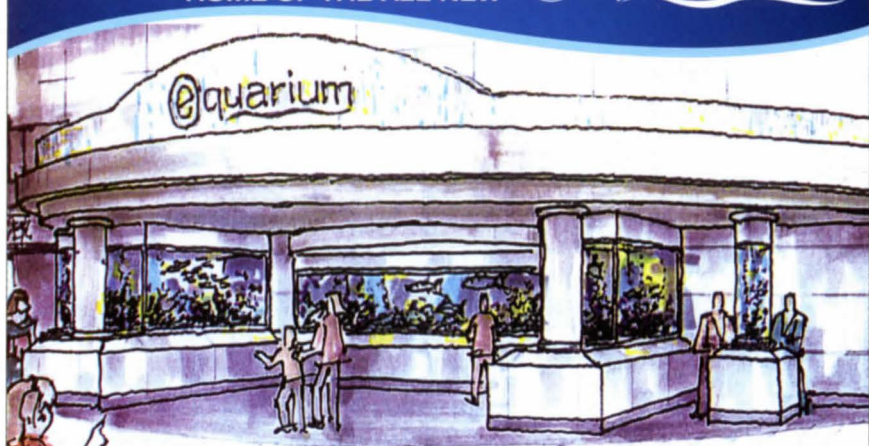
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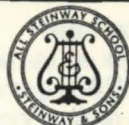


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Dana Concert Series

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Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Dana Faculty in Recital

Francois Fowler, guitar

Bliss Recital Hall
Wednesday, January 23, 2008
8:00 pm

Program

Meditation

François Fowler

Partita in A minor, BWV 1013

Johann Sebastian Bach
(1685-1750)

Allemande

transcription F. Fowler

Corrente

Sarabande

Bourrée Anglaise

Three Jazz Standards

arrangements F. Fowler

Misty

Garner and Burke

Take Five

Desmond/Brubeck

Fly me to the Moon

Bart Howard

Shadowlands

François Fowler

I. Prelude (Longing)

II. Of Joy, Sorrow, and Doubt

Asturias (Leyenda)

Isaac Albeniz
(1880-1930)

Fantaisie Hongroise

Johann Kaspar Mertz
(1806-1856)

Francois Fowler

Guitarist **François Fowler** has given recitals in the United States, Canada and Mexico, including concerts in Denver, Hartford, Los Angeles, Ottawa, Montréal, Rochester, Seattle, and San Jose, and has appeared with orchestras in Canada and the United States. In 2002, CBC Records released his world-premiere recording of Canadian composer Jacques Hétu's *Concerto pour guitare et orchestre à cordes*, Op.56. Fowler's new CD entitled *Nocturne* includes Canadian composer Jacques Hétu's *Concerto for guitar and Suite for guitar*, solo guitar pieces by Swiss composer Hans Haug, and a unique miniature by American composer Brian Head (*Chant* found in Scott Tennant's *Pumping Nylon*).

Fowler received his Bachelor of Music from the University of Ottawa, Canada in 1996 where he was the first guitarist to be awarded the Isobel Firestone Performance Scholarship (1995). A student of Ed Honeywell, he also performed in master classes with legendary Scottish guitarist David Russell. In the summers of 1992 through 1996, Fowler attended the renowned Domaine Forget Académie de Musique in Québec, where he performed in master classes with the world's leading musicians including Manuel Barrueco and Roberto Aussenel. In 2002, Fowler received a Doctorate in Music from the Florida State University. As a teaching assistant (1996-2002) to Professor Bruce Holzman, he was responsible for teaching applied lessons, ensembles, and a two-semester course in guitar history and literature.

Fowler is a recipient of national and international prizes including the 2001 *Guitar Foundation of America (GFA) International Guitar Competition* and the 1997 *Gibson Music Teachers National Association (MTNA) Guitar Competition*. He has been the recipient of grants and awards including the prestigious *Presser Foundation Graduate Music Award*, and the *Florida Artist Enhancement Grant 2004*.

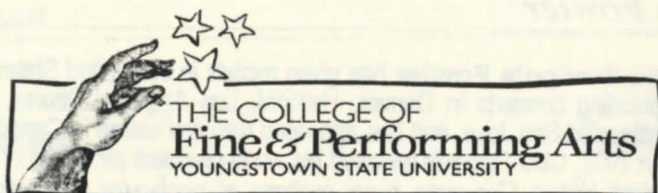
A faculty member at the Dana School of Music (Youngstown State University, Ohio), Fowler maintains an active guitar studio and coaches guitar ensembles. Fowler is a former faculty member at Darton College in Albany, Georgia, and has been invited to teach master classes, and judge guitar competitions including the *Guitar Foundation of America International Guitar Competition*, the *Music Teachers National Association (MTNA) Collegiate Guitar Competition*, and the *Columbus State University Guitar Symposium*. Fowler has performed recitals in colleges and guitar festivals in North America including at *La Universidad Autónoma de Nuevo León* in Monterrey, Mexico, and the 2004 *Guitar Foundation of America (GFA) International Festival* in Montréal, Canada.

Upcoming Guitar Events:

Dana Guitar Ensembles, Thursday March 20, 8pm, Bliss Recital Hall
Guitar Studio Recital, Wednesday April 9, 8pm, Bliss Recital Hall

Guest Recital: Thomas Viloteau, guitar Winner of 2006 Guitar Foundation of America International Guitar Competition, Tuesday April 15, 8pm, Bliss Recital Hall

Guest Masterclass: Thomas Viloteau, guitar Winner of 2006 Guitar Foundation of America International Guitar Competition, Tuesday April 15 (time and place TBD)



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A small photograph of a green landscape with a yellow sun, framed as if on a red tag with a string.
A circular logo for Youngstown State University's 100th anniversary, featuring a building illustration and the text '100 years' and 'A PROUD HISTORY OF A PROMISING FUTURE'.

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Dana Concert Series

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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Percussion

Studio Recital

Bliss Hall, Room 2222
Wednesday, January 30, 2008
8:00 pm

Program

Bajo los Pines

Traditional
trans. David Eyler

Christy Niemeyer, Bob Young, Joshua Colson,
Eric Zelinski, Joe Werhnyak, *marimba*

Etude #4 from Snare System

Frederic Macarez

20 Etudes for Snare Drum

Tyler Husosky, *snare drum*

Rhythm Song(1981)

Paul Smadbeck
(b.1955)

Christy Niemeyer, *marimba*

Trilogy: Three Movements for Solo Vibraphone(1981)

Tim Huesgen (1957)

I. A Vision in a Dream

II. A Fragment

III. With a Mazy Motion

Bob Young, *vibraphone*

Variations on Libertango for Marimba (1997)

Eric Sammut
(1968)

Justin Fujka, *marimba*

Cross (1997)

Eugene Novotney
(b. 1960)

Bob Young, *conga*

Christy Niemeyer, Joshua Colson, Eric Zelinsky,
Joe Werhnyak, *clappers*

Suite Number Four in Eb for Solo Unaccompanied Cello BWV 1010

Bouree I & II

Johann Sebastian Bach
(1685-1750)

Shawn Logan, *marimba*

Suite for Marimba(1989)

Yoshioka Takayoshi

- I. A Peaceful Moment
- II. Whimsical Story
- III. Running from a Dream
- IV. Fond Memories of Long Ago
- V. A Summer Night's Thrill
- VI. A Deep Sigh on a Rainy Day
- VII. To the Sky

Cory Doran, *marimba*

Raptures of Undream (1998)

Bruce Hamilton
(b.1966)

Dean Anshutz, Michael Anderson, Tim Hampton, Mario Butera,
Tyler Husosky, Kevin Rabold, *percussion*

Percussion Studio Calendar

SPRING SEMESTER 2008

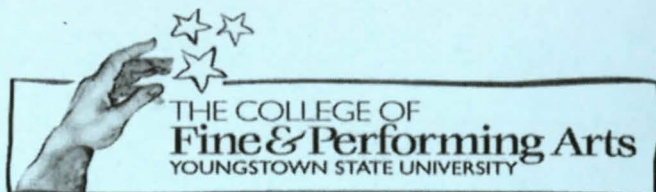
Dr. Schaft will be on sabbatical to write a drumset book.
Josh Ryan and Rob Ferguson will co-direct the studio.

Feb. 13 Wed. Music at Noon: YSU Percussion Ensemble: 12:00PM - Butler

Feb. 29 Fri. Festival of Winds & Percussion: 7pm—FFRH
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Mar 16, Sun Mario Butera, Junior Recital, 4pm. Bliss 2222
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Mar 25 Tues Kevin Rabold, Sophomore Recital, 8pm, Bliss 2222

Mar. 26 Wed. YSU Percussion Ensemble: 8PM - FFRH

April 13 Sun Cory Doran, Junior Recital, 4pm Bliss 2222
April 16 Wed Shawn Logan, Junior Recital, 8 pm Bliss 2222
April 23 Wed Dean Anshutz, Senior Recital, 8pm, Bliss 2222



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P R E S E N T S

MUSIC AT NOON

Kathryn Thomas Umble Flute Studio Recital

February 6, 2008 • 12:15 p.m.

Butler Institute of American Art



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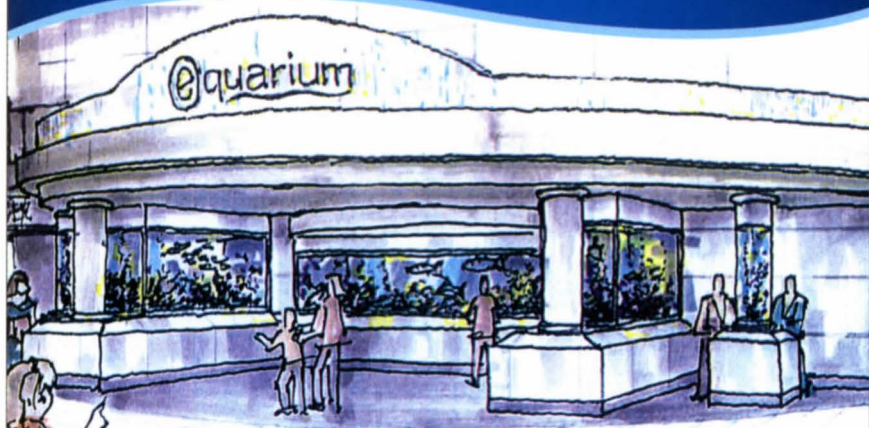
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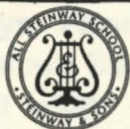
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Dana Concert Series

THE COLLEGE OF
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Kathryn Thomas Umble
Flute Studio in Recital

Assisted by:
Diane Yazvac, piano

Butler Institute of American Art
Wednesday, February 6, 2008
12:15 pm

Program

Fantaisie Pastorale Hongroise, Op. 26

Franz Doppler
(1821-1883)

Julianna Sabo, flute
Diane Yazvac, piano

Tango Etude #3

Astor Piazzolla
(1921-1992)

Melissa St. Thomas, flute

Suite Paysanne Hongroise

Bela Bartok
(1881-1945)
arr. P. Arma

Bryan Kennard, flute
Diane Yazvac, piano

Leyenda (Asturias)

Isaac Albeniz
(1860-1909)
arr. S Ben-Meir

Dana Flute Ensemble
Kathryn Thomas Umble, director

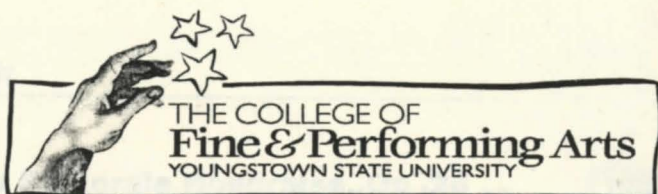
Alyson Collins
Savontae Diggs
Jessica Eddy
Kimberly Gonos
Lindsey Holmes
Shanna Kelly

Bryan Kennard
Sarah Kramer
Adrienne Lehotsky
Michelle Murray
Julianna Sabo
Melissa St. Thomas

Kathryn Thomas Umble, director

Kathryn Thomas Umble is Assistant Professor of flute at Youngstown State University and has served on the faculties of Bowling Green State University and Grove City College. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University and was awarded the Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France, which she attended on full scholarship.

Umble is principal flute with the Warren Philharmonic Orchestra and piccolo with the Youngstown Symphony Orchestra and has performed principal flute with the Toledo Symphony Orchestra and the Youngstown Symphony Orchestra. She performed the Bachatourian Flute Concerto with the Warren Philharmonic this season. She has presented recitals in Europe and throughout the United States, including venues such as Alice Tully Hall and Symphony Space, New York. Umble performed for the Milhaud Society at the Cleveland Institute of Music with members of the Cleveland Orchestra, the Bowling Green State University Concert Series, and on recital series at the Cleveland Museum of Art and the Cleveland Center for Contemporary Art. She performed in recital at the 2006 National Flute Association Convention in Pittsburgh. Dr. Umble has also served as a National Flute Association competition judge and flute pedagogy panel member. She conducted the Dana Flute Ensemble in a full concert performance at the 2005 OMEA Conference and the 2006 National Flute Association Convention.



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A large red sun with rays of red dots of varying lengths extending from it, set against a light blue background with faint silhouettes of people.
A small framed photograph of a tropical landscape with a green lawn, palm trees, and a blue sky with a yellow sun, attached to the 'Arts' text by a red string.
A circular logo for Youngstown State University's 100th anniversary, featuring the university's name and the text '100 years' and 'A PRIDE IN THE PAST A PROMISE FOR THE FUTURE'.



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Guest Artists: Rob Ferguson & Josh Ryan

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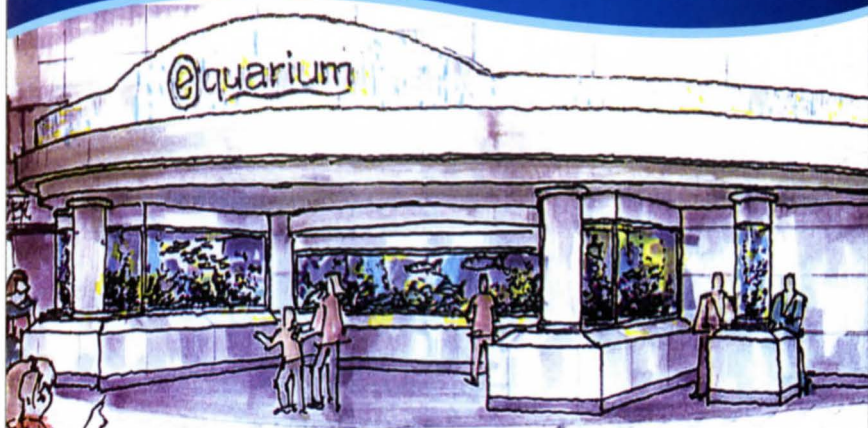
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**Robert Ferguson and Josh Ryan,
Directors**

Brian Sweigart, Graduate Assistant

Butler Institute of American Art
Wednesday, February 13, 2008
12:15 pm

Program

Bajo los Pines

Traditional
trans. David Eyster

Rain Tree (1981)

Toru Takemitsu
(1930-1996)

Cross (1997)

Eugene Novotney
(b. 1960)

Raptures of Undream (1998)

Bruce Hamilton
(b. 1966)

YSU Percussion Studio

Graduate, Brian Sweigart, Streetsboro

Seniors

Dean Anshutz, Creston
Tim Hampton, Lakewood
Tyler Husosky, Warren
Michael Anderson, Willoughby

Juniors

Mario Butera, Carnegie, PA
Cory Doran, Columbus
Shawn Logan, Akron
Zachary Taylor, Bloomingdale

Sophomore

Kevin Rabold, Pittsburgh, PA

Freshmen

Joshua Colson, Transfer, PA
Justin Fujka, Bryan
Christina Niemeyer, Findlay
Joe Werhnyak, Enon Valley, PA
Gino West, Poland,
Robert Young, Austintown
Eric Zalenski, Bloomingdale

Percussion Studio Calendar

SPRING SEMESTER 2008

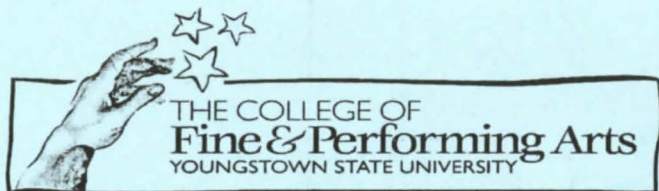
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A large red sun with a black outline and red dots radiating from it, positioned to the left of the main text.
A small framed photograph of a green landscape with a river and a sun, attached to the 'Arts' text with a red string and a white tag.
A circular logo for Youngstown State University's 100th anniversary, featuring the university's name and the number '100' with 'years' written below it.



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be nurtured and realized.



Pictured here guest artist Aidan Quinn
and the Frangos Family at a
YSU Performing Arts Series event



THE COLLEGE OF

Fine & Performing Arts

Dana Concert Series P R E S E N T S

Dana Faculty Chamber Music

February 19, 2008 • 8:00 p.m.

Bliss Recital Hall



Youngstown
STATE UNIVERSITY



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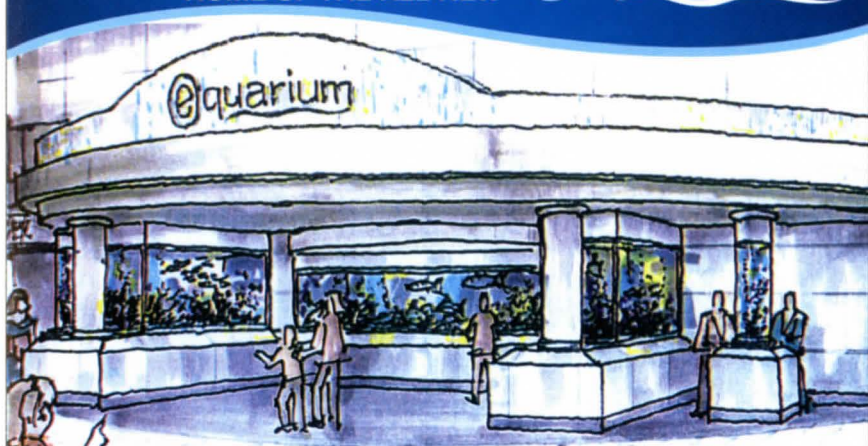
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THE DANA SCHOOL OF MUSIC
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present

Dana

Chamber

Players

BLISS RECITAL HALL
TUESDAY, FEBRUARY 19, 2008
8:00 P.M.

The Dana Chamber Players

Kathryn Thomas Umble, Flute

Tedrow Perkins, Oboe

Alice Wang, Clarinet

Donald W. Byo, Bassoon

Diane Yazvac, Piano

François Fowler, Guitar

Evan Hetrick, Bassoon

Shannon McFadden, Horn

Upcoming Dana Concert Series Events:

February 20, 2008

MUSIC AT NOON—Annual New Music Pops Concert: Robert Rollin, director
12:15 pm, Butler Institute of American Art

NEW MUSIC SOCIETY—Annual New Music Pops Concert: Robert Rollin, director
8:00 pm, Bliss Recital Hall

February 23, 2008

PIANO—Faculty Artist Recital: Dror Biran, piano
7:00 pm, Bliss Recital Hall

February 27, 2008

MUSIC AT NOON—Dana Choral Ensembles, Hae-Jong Lee, director
12:15 pm, Butler Institute of American Art

BAND—YSU Concert Band & University Symphonic Band

Under the direction of Stephen Gage and Christopher Heidenreich

8:00 pm, DeYor Performing Arts Center, Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

February 29, 2008

2nd Annual Wind & Percussion Invitational.

Featuring the YSU Wind Ensemble, Canfield High School Symphonic Band, and Willoughby South High School Wind Ensemble

7:00 pm, DeYor Performing Arts Center, Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

Program

Quatuor

Jean Françaix

Allegro

Andante

Allegro Molto

Allegro vivo

Aria from *Aria and Quodlibet*

Arne Running

Caprice on Danish and Russian Airs

Camille Saint-Saëns

~Intermission~

Historie du Tango for flute & guitar

Astor Piazzola

Bordel 1900

Café 1930

Night-Club 1960

Concert d'aujourd'hui

Sextet for piano & woodwinds

Bohuslav Martinů

Preludium

Adagio

Scherzo

Blues

Finale



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Arts

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PROGRESS
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The poster features a stylized red sun with dotted rays in the upper left. The word 'Arts' is written in a large, black, calligraphic font. To the right of 'Arts' is a small red frame containing a landscape photograph of a green field and a blue sky. The background is a light blue sky with faint silhouettes of people. In the bottom right corner is a circular logo for Youngstown State University's 100th anniversary.



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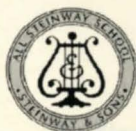
Pictured here guest artist Aidan Quinn
and the Frangos Family at a
YSU Performing Arts Series event



YSU

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YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC
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present

THE SENIOR VOICE RECITAL OF

Laura McIntyre,
mezzo-soprano

ACCOMPANIED BY MR. JASON FAIR, PIANO

This recital is in fulfillment of the Bachelors of Music Education, Voice Emphasis, and
VOICE 4806 Advanced Literature And Technique

BLISS RECITAL HALL
FRIDAY, FEBRUARY 22, 2008
8:00 P.M.

Program

Frauenliebe und Leben Op. 42

Robert Schumann
(1810-1856)

Seit ich ihn gesehen (Since I saw him)

Since I saw him
I believe myself to be blind,
were I but cast my gaze,
I see him alone.
as in waking dreams,
his image floats before me,
dipped from deepest darkness,
brighter in ascent.
All else dark and colorless,
everywhere around me,
for the games of my sisters,
I no longer yearn,
I would rather weep,
silently in my little chamber,
since I saw him,
I believe myself to be blind.

Er, der Herrlichste von allen (He the most glorious of all)

He the most glorious of all,
O how mild, so good!
Lovely lips, clear eyes,
bright mind, and steadfast courage.
Just as yonder in the blue depths,
bright and glorious that star,
so he is in my heavens,
bright and glorious, lofty and distant.
Meander, meander my paths
but to observe thy gleam,
but to observe in meekness,
but to be blissful and sad!
Hear not my silent prayer,
Consecrated only to thy happiness,
thou may'st not know me, lowly maid,
loftly star of glory!
Only the worthiest of all,
may make happy thy choice,
and I will bless her, the lofty one,
many thousand times.
I will rejoice then and weep,
blissful, blissful, I'll be then;
if my heart should also break,
break, O heart, what of it?

Ich kann's nicht fassen, nicht glauben (I can't grasp it, nor believe it)

I can't grasp it, nor believe it,
a dream has bewitched me,
how should he among all others,
lift me up and make poor me happy?

It seemed to me, as if he spoke,
"I am thine eternally",
It seemed, I dream on and on,
It could never be so.

O let me die in this dream,
Cradled on his breast,
Let the most blessed death drink me up,
in tears and infinite bliss.

Du Ring an meinem Finger (Thou Ring on my Finger)

Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips,
Piously upon my heart.

I had dreamt it,
the tranquil, lovely dream of childhood,
I found myself alone and lost,
in barren, infinite space.

Thou ring on my finger,
Thou hast taught me for the first time,
hast opened my gaze unto,
the endless, deep value of life.

I want to serve him, live for him,
belong entirely to him.
Give myself and find myself,
Transfigured in his radiance.

Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips,
piously upon my heart.

Chi Voul la Zingarella

Giovanni Paisiello (1740-1816)

Who wants the graceful, beautiful
and clever gypsy girl?
Gentlemen, here she is.
I know what the women on their
balconies are thinking.
I am better at provoking the
young men at street corners.
I can set on fire the
hearts of men.
Who wants the Gypsy girl?
Gentlemen, here she is.

Augellin vago e canoro
(Dear bird, lovely and melodious)

Francesco Gasparini
(1668-1727)

Dear bird, lovely and melodious,
you are sighing for the hill and the meadow
and yet you are, in the bonds of gold
sweetly imprisoned.

Indeed, without ever stopping,
and with your wings and feet always
in constant circles,
lovely bird, you are turning around, and your songs
seem like notes of joy and are really laments.

I understand you, songful little bird,
you are mourning your enslavement,
and you would like to enjoy the pleasant grove...
beautiful shade again for yourself.

Non so piú cosa son cosa faccio,
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

I don't know any more what I am, what I'm doing,
Now I'm fire, now I'm ice,
Any woman makes me change color,
Any woman makes me quiver.
At just the name of love, of pleasure,
My breast is stirred up and changed,
And a desire I can't explain
Forces me to speak of love.
I speak of love while awake,
I speak of love while dreaming,
To the water, the shade, the hills,
The flowers, the grass, the fountains,
The echo, the air, and the winds
Which carry away with them
The sound of my vain words.
And if there's nobody to hear me,
I speak of love to myself!

Villanelle des Petits Canards

Emmanuel Chabrier
(1841-1894)

They go, the little ducks,
all along the river bank,
like good country folk!

Paddlers and wrigglers,
Happily disturbing the
Clear water.

They go, the little ducks,
They seem a bit naïve,
But they are at their business,
Like good country folk!
In the water full of tadpoles
Where a delicate weed trembles,

They go, the little ducks
Marching in scattered groups
With a regular gait
Like good country folk!

In the lovely green bed of spinach
Of the moist bed of watercress,

They go, the little ducks,
And though a bit teasingly,
They of easy-going humor,
Like good country folk!

Gathering in talkative circles,
A veritable Bedlam of noise,
They go the little ducks,
Plump, glossy and lively,
They are gay in their manner
Like good country folk!

Amorous and nasal,
Each with his crony,
They go, the little ducks,
Like good country folk!

Offrande

Reynaldo Hahn
(1875-1947)

Here are the fruits, the flowers, leaves and branches
and here too is my heart that beats only for you.
Do not tear it with your two white hands.
and may this humble gift be sweet to your lovely eyes.

I arrive covered with the dew
that the morning wind iced on my brow.
Let my fatigue, resting here at your feet
dream of the lovely moments that will refresh it.

On your young breast, let me rest my head
still ringing with your last kisses.
Let it be stilled after the sweet tempest
and let me sleep a little, while you rest.

Mandoline Gabriel Fauré (1845-1924)

The serenading swains and
their lovely listeners
exchange insipid remarks
under the singing boughs
there is Tircis and there is Aminta,
and the eternal Clitander,
and there is Damis, who for many cruel ladies
fashions many tender verses.
Their short silken vests,
their long dresses with trains,
their elegance, their gaily
and their soft blue shadows
whirl madly in ecstasy
of a moon rose and gray,
and the mandolin chatters
amid the trembling of the breeze.

The Unknown God

Gardner Read (1913-2005)

So Pretty

Leonard Bernstein (1918-1990)

I'm a Stranger here Myself,
from *One Touch of Venus*

Kurt Weill (1900-1950)

Program

Laura McIntyre is a senior vocal music education major from Burgettstown, PA. In high school, she was in the choir, concert band, and marching band where she played clarinet and alto saxophone. Laura is also currently the Asst. Marching Band Director at Sto-Rox High School in McKees Rocks, PA. In the Spring of 2006, she was in YSU's production of *The Golden Apple* as a Sirenette and a member of the chorus. Laura is also a member of Sigma Alpha Iota. After graduation, Laura hopes to have a music teaching career at the high school level.

Upcoming Dana Concert Series Events:

February 23, 2008

Piano—Faculty Artist Recital: Dror Biran, piano
7:00 pm, Bliss Recital Hall

February 27, 2008

Music At Noon—Dana Choral Ensembles, Hae-Jong Lee, director
12:15 pm, Butler Institute of American Art

Dana At DeYor—YSU Concert Band & University Symphonic Band
Under the direction of Stephen Gage and Christopher Heidenreich
8:00 pm, DeYor Performing Arts Center, Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

February 29, 2008

Dana At DeYor—The 2nd Annual Wind & Percussion Invitational.
Featuring the YSU Wind Ensemble, Canfield High School Symphonic Band, and Willoughby South High School Wind Ensemble
7:00 pm, DeYor Performing Arts Center, Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

March 2, 2008

Dana At DeYor—Dana Chamber Orchesra, conducted by John Wilcox
4:00 pm, Powers Auditorium \$

March 3, 2008

Dana At DeYor—Faculty Artist in Recital, Brian Kiser, Tub
8:00 pm, DeYor Performing Arts Center, Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$



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MUSIC AT NOON
Dana Choral Ensembles
Hae-Jong Lee, *director*

February 27, 2008 • 12:15 p.m.
Butler Institute of American Art



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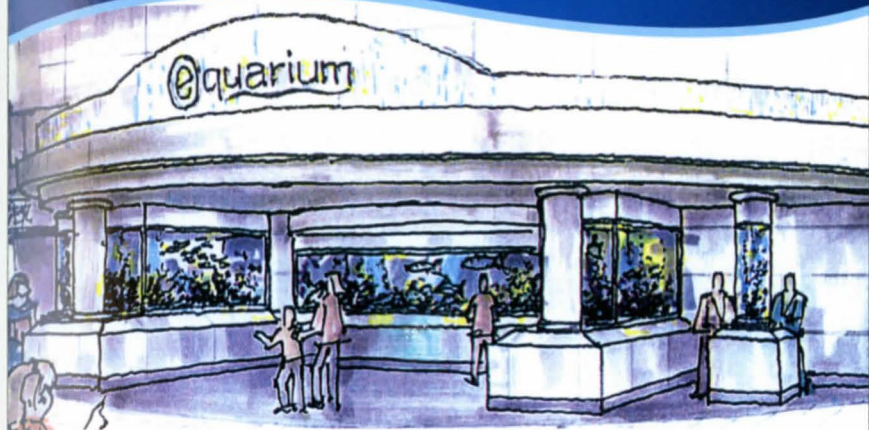
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THE MUSIC AT NOON CONCERT SERIES

featuring

Choral Music

with the

Dana Chorale
University Chorus
Women's Chorus

Dr. Hae-Jong Lee, Director
Karen Lyn Fisher, Accompanist

BUTLER INSTITUTE OF AMERICAN ART - BUTLER NORTH
WEDNESDAY, FEBRUARY 27, 2008
12:15 P.M.

Program

University Chorus

Kyrie from Missa Tempore Quadragesimae Michael Haydn (1737-1806)

Ripe Tomata Green Peas Arr. Cleophas R. E. Adderley (b. 1955)

Gino West, Percussion

Women's Chorus

Kyrie John Leavitt (b. 1956)

Hallelujah Amen G. F. Handel (1685-1750)

Dana Chorale

Cantus Gloriosus Jozef Swider (b.1930)

Rejoice in the Lord Alway Anon (16th c.)

Rotala Juris Karlsons (b.1948)

Sleep Eric Whitacre (1970)

Cantate Domino Vytautas Miskinis (b.1954)

Text Translation

Kyrie

<i>Kyrie eleison</i>	Lord, have mercy.
<i>Christe eleison</i>	Christ, have mercy.
<i>Kyrie eleison.</i>	Lord, have mercy.

Kyrie

<i>Kyrie eleison</i>	Lord, have mercy.
<i>Christe eleison</i>	Christ, have mercy.
<i>Allelu</i>	Hallelujah
<i>Kyrie eleison.</i>	Lord, have mercy.

Cantus Gloriosus

<i>Alleluja.</i>	Hallelujah.
<i>Laudate Dominum.</i>	Praise the Lord.
<i>Tu solus sanctus.</i>	Thou alone art the Holy One.
<i>Tu solus Dominus</i>	Thou alone art the Lord.
<i>Tu solus Altissimus.</i>	Thou alone art the Most High.
<i>Laudate Dominum.</i>	Praise the Lord.
<i>Alleluja.</i>	Hallelujah.

Rotala (Round Dance)

Vidū!

Viena nāca otra gāja,

Viena laida, cita māja, vidū!

Nav vēl tverta sniegtā roka,

Jau tu līgo līdz iekš loka, vidū!

Valā, valā, rotā dienas,

Šurpu, turpu, irst un sienas tevi rokas,

Tālāk sienas, tālāk lokās, vidū!

Valā, valā, rotā!

To the middle!

One came, the other went,

One lets go, another waves, to the middle!

The outstretched hand is not yet grabbed,

You already swing along in a circle, to the middle!

Freely, freely the days spin,

Hither, thither, part and join your hands,

Further joining, further swaying, *vidū!*

Freely, freely swirl around!

Cantate Domino

Cantate Domino canticum novum.

Et benedicite nomii eius,

Qui mirabilia fecit.

Cantate Domino canticum novum.

Cantate et exsultate,

Et psalite cithara voce psalmi.

Cantate Domino canticum novum.

Sing to the Lord a new song:

And bless his name,

For he has made wonders.

Sing to the Lord a new song:

Sing and rejoice,

And play harp singing psalms.

Sing to the Lord a new song:

The Spring 2008 Music At Noon Schedule

All concerts begin at 12:15 p.m. and are at the Butler Institute of American Art

March 19, 2008 - Jazz Combos, Dave Morgan, director

March 26, 2008 - Chamber Winds

April 2, 2008 - James Umble Saxophone Studio Recital

April 9, 2008 - Dana Tuba/Euphonium Ensemble: Brian Kiser, director

April 16, 2008 - New Music Society: Robert Rollin, director

April 23, 2008 - Dana Brass Choir

April 30, 2008 - New Music Festival

University Chorus

Director: Dr. Hae-Jong Lee

Accompanist: Karen Lyn Fisher & Cathy Miller

Grad Assistant: Dong-Hyun Son

Soprano

Lindsey Batchelder	Vienna, OH
Bethany Bollinger	Apollo, PA
Mary Castello	Boardman, OH
Alaina Felgar	Beloit, OH
Shawna Jones	Beloit, OH
Emily Semich	Moon Twp, PA
Allyson Milo	Youngstown, OH
Deanna Scott	Toronto, OH
Katelyn Vogias	Mantua, OH

Alto

Kimberlee Delco	Campbell, OH
Heather Fannin	Hubbard, OH
Carrie Fiol	Lake Milton, OH
Ashley Hendrickson	Bristol, OH
Alecia Hetrick	Boardman, OH
Becky Holan	Brecksville, OH
Lindsay Hoover	Canfield, OH
Laura McIntyre	Pittsburgh, PA
Wendy Portis	
Therese Scharf	Austinburg, OH
Amanda Signor	Youngstown, OH
Emily Sutcliffe	Poland, OH

Tenor

Chaz Barnes	Cleveland, OH
Benjamin Chell	Cincinnati, OH
Joseph Croft	Factoryville, PA
Dwayne Davis	Cleveland, OH
Aaron Franek	Hermitage, PA
Shane Golden	Youngstown, OH
Chris Hartman	Girard, OH
Matt Miles	Boardman, OH
Marquesse Shine	Youngstown, OH
Dong-hyun Son	Pusan, Korea
Kenneth Taylor	Youngstown, OH
Matt Wolfe	Lowellville, OH

Bass

Adam Brown	Greenville, PA
Danny Bogue	Geneva, OH
Jerell Caffey	Youngstown, OH
Stephen Horn	Youngstown, OH
Micah Hall	Youngstown, OH
Joel Imler	Youngstown, OH
Matthew Morris	Poland, OH
Sam Schultz	Girard, OH
Vince Urbin	Avon Lake, OH
Michael Walenciej	Steubenville, OH
Joseph Werhnyak	Enon Valley, PA

Women's Chorus

Director: Dr. Hae-Jong Lee

Accompanist: Karen Lyn Fisher

Grad Assistant: Dong-Hyun Son

Soprano

Mezzo Soprano

Nadia Suselis	Lake Milton, OH	Marisa Bunney	Ellwood City, PA
Allyson Milo	Youngstown, OH	Laura Lee	Mogadore, OH
Lakshmi Rangaswamy	Cambridge, OH	Rayshone Oliver	Boardman, OH
Laina Zack	Fort Collins, CO	Julia Buttermore	Hilliard, OH

Alto

Lindsay Hoover	Canfield, OH
Roxanne Hauldren	Weirton, WV
Ashley Hendrickson	Bristol, OH
Carrie Fiol	Lake Milton, OH
Dong-Hyun Son	Busan, Korea

Dana Choralz

Director: Dr. Hae-Jong Lee

Accompanist: Karen Lyn Fisher & Cathy Miller

Grad Assistant: Dong-Hyun Son

Soprano

Alto

Katherine Gaggini	East Brady, PA	Lauren Hess	Poland, OH
Megan Kalosky	Canfield, OH	Erin Hill	Calcutta, OH
Mei Ma	Shen-Yang, China	Mazhorell Johnson	Boardman, OH
Carrie Minenok	Austintown, OH	Noel King	Sharon, PA
Laina Zack	Fort Collins, CO	Laura McIntyre	Pittsburgh, PA
Sara Williams	Beaver, PA	Natalie Modarelli	Austintown, OH
		Elizabeth Walker	Natrona Heights, PA

Tenor

Bass

Chris Anderson	Lancaster, OH	Nome Baker	Leetonia, OH
William Long	Austintown, OH	David Gruver	Austintown, OH
Dong-Hyun Son	Pusan, Korea	Neil Meloro	Jefferson, OH
		Brian Peters	Freedom, PA
		Chris Rodack	Pittsburgh, PA
		Josh Taylor	Steubenville, OH

Conductor's Biography

Dr. Hae-Jong Lee, a native of South Korea, has directed, for more than twenty five years, church choirs, high school choirs, honor choirs, college choirs, community choirs and professional choirs in Korea and the United States. He earned his Bachelor of Music degree from the Seoul National University and his Master of Music degree from the Westminster Choir College, Princeton, NJ. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois, Champaign, IL. At the University of Illinois he directed the University of Illinois Chorus and served as Chorus Master of the University of Illinois Opera Company. While staying in Princeton, he toured Taiwan, Korea, France (Colmar International Festival), and Spoleto Festival in Charleston, SC, with the renowned Westminster Choir. He, as vocalist, had performed with major orchestras including New York Philharmonic Orchestra, Philadelphia Orchestra, St. Luke Orchestra, LA Philharmonic Orchestra, and New Jersey Symphony Orchestra under the baton of world class conductors including Kurt Mazur, Wolfgang Sawallish, Zdenek Makal, Helmuth Rilling, Joseph Flummerfelt, and Esa-Pekka Salonen. As voice teacher, he has taught numerous singers including wide range of ages in both Korea and the U.S. He joined the Dana School of Music as Director of Choral Activities in 2002. At the Dana School of Music he directs Dana choral ensembles and teaches undergraduate choral/instrumental conducting and advanced choral conducting classes. He also supervises graduate choral conducting students. Lee has been the Chorus Master of the Opera Western Reserve since 2005. He has been directing the Cleveland Korean Presbyterian Church Choir and Chamber Orchestra since 2004. His choral music review appears regularly in Choral Journal, the official national publication of ACDA, of which he is a registered choral reviewer. Lee's conducting teachers include Joseph Flummerfelt, James Jordan, and Andrew Megill (choral conducting); Donald Schleiger and Bong-Heun Yoo (orchestral conducting). He is interested in performing not only pure choral compositions but also choral/orchestral works. His recent choral/orchestral performance repertoire at YSU include Bach's *Magnificat*, Handel's *Messiah*, Mozart's *Requiem* and *Coronation Mass*, Schubert's *Mass in G*, Faure's *Requiem*, Pinkham's *Christmas Cantata*, Rutter's *Gloria*, and Mendelssohn's *Elijah*. He remains active as guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. Some of his recent activities include his appearance with the Pusan City Choir (professional choir) in Pusan, Korea as a guest conductor and in the Ohio Music Educators Association conference as a clinician presenting "Choral Music in Korea". He is an active member of professional organizations, including American Choral Directors Association, International Federation for Choral Music, Chorus America, and The National Association for Music Education.

The Dana School of Music Upcoming Events

February 27, 2008

YSU Concert Band & University Symphonic Band, under the direction of Stephen Gage and Christopher Heidenreich

8:00 pm, DeYor Performing Arts Center, Powers Auditorium, \$

February 29, 2008

2nd Annual Wind & Percussion Invitational. Featuring the YSU Wind Ensemble, Canfield High School Symphonic Band, and Willoughby South High School Wind Ensemble

7:00 pm, DeYor Performing Arts Center, Powers Auditorium, \$

March 2, 2008

Dana Chamber Orchestra, conducted by John Wilcox

4:00 pm, DeYor Performing Arts Center, Powers Auditorium

March 3, 2008

Faculty Artist in Recital: Brian Kiser

8:00 pm, DeYor Performing Arts Center, Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

March 18, 2008

Faculty Artist Recital: Allan Mosher, baritone and Jennifer Davis Jones, soprano

8:00 pm, DeYor Performing Arts Center, Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

March 19, 2008

Jazz Combos, Dave Morgan, director

12:15 pm, Butler Institute of American Art

March 19, 2008

Guest Artist featuring Slide Hampton

8:00 pm, The Youngstown Club, \$

March 19, 2008

Dana Faculty Chamber Music

8:00 pm, Bliss Recital Hall

March 20, 2008

Dana Guitar Ensemble: Francois Fowler, director

8:00 pm, Bliss Recital Hall

March 24, 2008

Faculty Artist Recital: Roman Rudnytsky

8:00 pm, Bliss Recital Hall

March 26, 2008

Chamber Winds

12:15 pm, Butler Institute of American Art



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and the Frangos Family at a
YSU Performing Arts Series event



Y-SU

Dana Concert Series



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YOUNGSTOWN STATE UNIVERSITY



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present

THE JUNIOR VOICE RECITAL OF

Lauren Hess,

mezzo-soprano

JOO-HWA LEE, PIANO

ASSISTED BY JAMIE CARNEY, CELLO

ASSISTED BY BRYAN KENNARD, FLUTE

THIS JUNIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF THE BACHELORS OF
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BLISS RECITAL HALL
FRIDAY, FEBRUARY 29, 2008
7:30 P.M.

O Lovely Peace

George Frideric Handel

from *Judas Maccabaeus*

(1685-1759)

O lovely peace, with plenty crown'd,
Come, spread thy blessings all around.
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.

O Thou That Tellest Good Tidings to Zion

George Frideric Handel

from *The Messiah*

(1685-1759)

O thou that tellest good tidings to Zion, get thee up into the high mountain;
O thou that tellest good tidings to Jerusalem, lift up thy voice with strength;
Lift it up, be not afraid; say unto the cities of Judah, Behold your God!
Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Beloved, Thou Hast Brought Me Many Flowers

Libby Larsen

from *Beloved, Thou Hast Brought Me Many Flowers*

(1950-)

Beloved, thou hast brought me many flowers
Plucked in the garden, all the summer through
And it seemed as if they grew
In this close room, nor missed the sun and showers.
So, in the like name of that love of ours,
Take back these thoughts which here unfolded too,
And which on warm and cold days I withdrew
From my heart's ground. Indeed, those beds and bowers
Be overgrown with bitter weeds and rue,
And wait thy weeding; yet here's eglantine,
Here's ivy!---take them, as I used to do
keep them where they shall not pine.
Instruct thine eyes to keep their colors true,
And tell thy soul, their roots are left in mine.

Une flûte invisible

Camille Saint-Saëns

(1835-1921)

Come! An unseen flute is sighing in the orchards
The most peaceful song is the song of the shepherds.
The wind blows under the trees, the somber mirror of the waters
The most joyous song is the song of the birds.
Let no care torment you- Let us love! Let us always love!
The most charming song is the song of lovers.

Der Wanderer

Franz Schubert

(1797-1828)

I come from the mountains,
The valley is damp, the sea roars.
I wander silently and am somewhat unhappy,
And my sighs always ask "Where?"
The sun seems so cold to me here,
The flowers faded, the life old,
And what they say has an empty sound;
I am a stranger everywhere.
Where are you, my dear land?
Sought and brought to mind, yet never known,
That land, so hopefully green,
That land, where my roses bloom,
Where my friends wander
Where my dead ones rise from the dead,
That land where they speak my language,
Oh land, where are you?
I wander silently and am somewhat unhappy,
And my sighs always ask "Where?"
In a ghostly breath it calls back to me,
"There, where you are not, there is your happiness."

Non so più cosa son

Wolfgang Amadeus Mozart

from *Le Nozze di Figaro*

(1756- 1791)

I don't know what I am any more, or what I'm doing
Now I'm on fire, now I'm freezing;
Every woman makes me change color,
Every woman makes my heart flutter.
Simply at the name of love, of delight,
I am upset, my heart beats faster,
And I find myself talking of love
From a need I can't explain.
I talk of love when waking,
I talk of love when dreaming,
To the water, to the shadows, to the mountains,
To the flowers, to the grass, to the fountains,
To the echoes, to the air, to the winds,
And the sound of my useless words
Is carried away with them.
And if I don't have anyone to hear me,
I talk of love to myself!

Chacun à son gout

Johann Strauss II

from *Die Fledermaus*

(1825- 1899)

I like to invite guests,
One lives quite well at my house,
One enjoys oneself, as he likes
Often until the light of day.
Although I am bored most of the time,
With whatever one says or does;
In that, what I allow myself as host,
I will not tolerate in guests!
And should I see anyone looking bored
Here in my home,
I will seize him shamelessly
And throw him out the door.
And ask me, I beg you
Why do I do this?
It's simply my custom:
Each to his own taste!

When I sit with others over wine
Emptying bottle after bottle,
Everyone with me must be thirsty,
Otherwise I become crude.
And if I'm pouring glass after glass,
I tolerate no contradiction;
I can't stand it when they yell:
"I don't want to; I've had enough!"
Anyone who doesn't keep drinking with me
And refuses like a ninny,
I throw, quite unashamedly,
The bottle at his head.

Première danse

Jules Massenet

(1842–1912)

Marking time to the good old familiar tunes,
The little girl dances with slender gestures.
Leaping here and there, always graceful,
and yet unembarrassed by this new game.
Her foot slides over the pale parquet.
Her little finger coyly lifts the hem of her dress.
Five years old! And no lessons!
How clever! How much the little lady!
Proudly she arches her back and poses for you,
and says things from the corner of her eye.
"Look at me," says she. "Watch me turn and smile.
I'm charming, and how I love to be admired!
I like it when people notice my pink skin,
my white brow, yet unclouded by care,
my gleaming clouds of spun-gold hair.
I love it when people admire me."
And this little snip, from the depths of her soul,
wants everybody "to think she's pretty". Oh, little girl!
Oh, woman!

Mon jardin

Félix Fourdrain

(1880-1923)

My garden is full of pansies,
Petals clear or dark,
Soft to the touch,
like satin of beautiful shades,
My garden is full of pansies.
And these flowers,
I do not know how,
have the form of the tresses of Alsace,
Ribbons of grace that my lands,
and the girls of the fields,
wear on their faces of twenty years.
Petals, clear or dark,
The tresses of Alsace,
Oh! My pansies!

Immer leiser wird mein Schlummer

Johannes Brahms

(1833-1897)

Ever more peaceful grows my slumber,
Like a thin veil only does my anxiety
lie trembling over me.
Often in my dreams I hear you
calling outside my door,
No one is awake to let you in;
I wake up and weep bitterly.
Yes, I will have to die;
Another will you kiss,
When I am pale and cold.
Before the May breezes blow,
Before the thrush sings in the forest:
if you wish to see me once more,
Come, oh come soon!

Der Musensohn

Franz Schubert

(1797-1828)

Roaming through field and wood, piping along my little song,
So I go from place to place!
And to my beat, and to my measure, everything moves with me.

I can hardly wait for them,
the first bloom in the garden, the first blossom on the tree.
My songs greet them, when winter returns.

I sing them far and wide, through the ice's realm,
then winter blossoms beautifully!
That bloom disappears too, and new joy is found in the hill towns.

For when I, beside the linden, encounter young folks,
I rouse them at once.
The swaggering youth puffs up, the naive maiden twirls to my melody.

You give my feet wings
and drive through vale and hill
Your favorite, far from home.

You dear, kind muses,
When on her bosom
Will I finally again find rest?

Lauren Hess is a junior vocal performance major. She graduated from Poland High School in 2005 as class valedictorian. At YSU Lauren is actively involved in many scholastic and extra-curricular activities. Lauren is one of the recipients of the Youngstown Opera Guild's Giorgio Tozzi Scholarship for the 2007-2008 school year. She was most recently seen in the Opera Workshop productions of Seymour Barab's *Game of Chance* as Knitter #3, and *Little Red Riding Hood* as the mother and grandmother. Lauren made her operatic debut in Youngstown State University's production of Puccini's *Gianni Schicchi* (2007), singing the role of Zita. She was a member of the chorus in Opera Western Reserve's productions of *La Bohème* (2005) and *Le Nozze di Figaro* (2006). Lauren is also a member of the Dana Chorale and has served as the alto soloist for a number of performances, such as Bach's *Magnificat* and Mendelssohn's *Elijah*. In fall 2006, Lauren was one of the featured soloists that performed with the Dana Orchestra. She is also an active member of the Dana Vocal Society, of which she was president for the 2006-2007 school year. In addition to performing, Lauren also enjoys teaching. She is involved with the Dana Vocal Performance Clinic, and has served as an assistant voice teacher for the past two years. She is also a member of Opera Western Reserve's community outreach program- ImprOvPERA. Lauren is enjoying her time at YSU, learning and performing, and hopes one day to be a professor of voice.

Joo-Hwa Lee (Accompanist) is a native of Busan, South Korea. She obtained a B.M. degree in piano performance from Kosin University, and received the Austria Salzburg Summer Academy Diploma as well as the Austria Wiener Musik Seminar Diploma both in collaborative piano. Joo-Hwa has been accompanying for various ensembles, both instrumental and vocal. She also has experience as the rehearsal accompanist for various opera companies and oratorio performances in South Korea. Her repertoires include *La Bohème*, *L'Elisir d'Amore*, *La Traviata*, *Pagliacci*, and *Mansel and Gretel*, *The Messiah*, *Elijah*, and *The Creation*. Before coming to the U.S. in 2007, she was the accompanist of the Masan Civic Professional Choir in Masan, South Korea. She was also an associate professor of collaborative piano at both Ulsan University and Busan Presbyterian College. Joo-Hwa was the accompanist for the 2007 Dana Vocal Performance Clinic, and last semester she accompanied both the Dana Chorale and University Chorus at Youngstown State University. Joo-Hwa is currently the accompanist at the Korean Central Presbyterian Church in Cleveland and also accompanies many vocal students at the Dana School of Music.



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Canfield High School Symphonic Band

&

Willoughby South High School Wind Ensemble

February 29, 2008

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Michael Kelly, conductor

Willoughby South HS Wind Symphony

Fred Primavera, conductor

YSU Wind Ensemble

Stephen L. Gage, conductor

Keith Hallas, graduate conductor

Benjamin Ammon, tuba

DEYOR PERFORMING ARTS CENTER
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FRIDAY, FEBRUARY 29, 2008
7:00 P.M.

Program:

CANFIELD HIGH SCHOOL SYMPHONIC BAND

Michael Kelly, conductor

Bravura

C.F. Duple/arr. Edmondson

Light Cavalry Overture

Franz von Suppé (1819-1895)/arr. Fillmore/ed. Foster

Suite on Celtic Folksongs

Tomohiro Tatebe (b. 1957)

- I. March
- II. Air
- III. Reel

THE CANFIELD HIGH SCHOOL BAND PROGRAM

"With a tradition of excellence," the Canfield High School Band Program is comprised of a 163 students who participate in marching, concert, and pep bands throughout the school year. The Concert and Symphonic Bands present four major concerts throughout the school year and students participate in the Ohio Music Education Association (OMEA) Solo and Ensemble Adjudicated Event.

The Symphonic Band annually participates in the Ohio Music Education Association Large Group Adjudicated Events, consistently earning "Superior" and "Excellent" ratings at the District and State level. Past accomplishments for the Symphonic Band also include performances at the University of Akron's Ohio Band Director's Conference and the OMEA Professional Conference.

The students and staff of the Canfield High School Band Program acknowledge the vital role of the band parents, school faculty, staff, and administration, and the Canfield community for their continued support and commitment to the Canfield Band program. It is because of your tremendous support that the Canfield Bands are able to continue their "*tradition of excellence.*"

Canfield High School Symphonic Band Personnel

FLUTE

Anna Adams
* Patrick Barrett
Molly Caskey
Jenelle Dunkel
David Gabrieli
Alannah Kutan
Kelli Kollat
Brad Laufman
Kristi Spataro
Jeanette Weng
Nicole Yozwiak
Erica Zarlana

OBOE

Ryan Carney

BASSOON

* Dana Griesmer

Scott Jarmusch

Michael Seifert

E♭ CLARINET

Jarrett Scacchetti

B♭ CLARINET

Layla Banaie

Michael Bane

Megan Byce

Laura Caskey

Sarah Ferko

* Carissa Santangelo

Jarrett Scacchetti

Ellen Schaub

John Stefanski

John Vagas

Lauren Ward

Peter Zelinka

SECTION LEADER

* 2008 SENIOR

B♭ BASS CLARINET

Ruthie Madden

Rachel Pollander

Pawan Solanki

E♭ ALTO SAX

Ryan Blaney

Laura Dankovich

* Scott Kamenitsa

Dayna Love

B♭ TENOR SAX

Matthew Schaefer

Brogan Spaulding

E♭ BARITONE SAX

Annaliese Torella

FRENCH HORN

Russell Bresson

Kate Fleming

Stephanie Halley

Scott Lozier

David Makara

* Billy Richter

Marianne Selim

Dan Socha

Aimee Williamson

TRUMPET

Dean Fekete

Chris Hammond

Brandon Miketa

Joe Miladore

* Gino Pace

Mark Pagano

Aaron Quinn

Rachel Smith

Krupa Solanki

TROMBONE

James Braga

Brian Chismar

Billy Loomis

Sam Myers

* Nick Popovich

Dan Wright

BASS TROMBONE

Jordan Graham

EUPHONIUM

Chad Fischer

Chris Gatti

* Whitney Graff

Robert Howley

TUBA

Clay Colley

Andrew Halley

* Joe Hille

Sam Smith

Tim Vinopal

PERCUSSION

Tim Bresnahan

* Chris Brewer

Ashley Bolina

Taylor Carkido

Leo Daprile

Max Kasten

Divleen Kaur

Marie Kutsko

Nate Merhaut

Jeff Othman

Students are listed in alphabetical order to stress the importance of each individual to the success of the band

WILLOUGHBY SOUTH HIGH SCHOOL WIND SYMPHONY

Fred Primavera, conductor

Sleep

Eric Whitacre (b . 1970)

Festivo

Edward Gregson (b. 1945)

THE WILLOUGHBY SOUTH HIGH SCHOOL BAND PROGRAM

Willoughby South High School is located in western Lake County, approximately 20 miles east of Cleveland. The school is a part of the Willoughby-Eastlake City School District which is comprised of the communities of Eastlake, Lakeline, Timberlake, Waite Hill, Willoughby, Willoughby Hills and Willowick. The instrumental music program consists of the Wind Symphony, Symphonic Band, Jazz Ensemble, and Marching Rebels. The Wind Symphony has been a regular participant in OMEA District and State Adjudicated Events, qualifying for the State level 13 of the past 15 years. At State Contest, the Wind Symphony has earned Superior and Excellent Ratings

Willoughby South Wind Symphony Personnel

PICCOLO	CLARINET	ALTO SAXOPHONE	EUPONIUM
Jacalyn Rimkus	Mary Bissell	Ricky Burya	Katie Orlando
FLUTE	Melanie Evans	Kelsey Everall	Kelsey Siebold
Erin Ball	Megan Fraley	Megan Helton	TROMBONE
Laura Bowes	Jennifer Linsky	Steve Paulovich	Dan Comai
Amanda Brickman	Jennifer Orlando	TENOR SAXOPHONE	Josh Dawson
Melody Chiu	Catherin Perovsek	Emily Gvorka	Tony Munitz
Najee Hall	Kelly Smith	Mike Groesch	Shane Salopek
Allison Klier	Ashland Stokes	TRUMPET	John Stevens
Anna Nazarenko	Cassie Thompson	Ryan Chapman	TUBA
Lindsey Shrefler	Jake Tobin	Mick Goudie	Karl Bitikofer
Lindsey Vanfossen	BASS CLARINET	Scott Kelsey	Mark Hoffman
OBOE	Hannah Morris	Jacob Kovach	PERCUSSION
Caitlin Enkler	Rebecca Morton	Mike Krasnonos	Khin-Kyemon Aung
Olivia Scott	CONTRABASS CLARINET	Andrew Manning	Chris Estridge
BASSOON	Richard Overmyer	Lauren Tyrrell	Wes Garlock
Abbie Carle		FRENCH HORN	Craig Schultz
Vincent Disantis		Kelsey Bowens	Martin Spang
		Margo Roseum	Logan Speed
		Bethany Taylor	

YSU WIND ENSEMBLE

Stephen L. Gage, conductor

Keith Hallas, graduate conductor

Benjamin Ammon, tuba

Entry of the Gladiators: Thunder and Blazes Julius Fučík (1872-1916)

Fučík was born in Prague on July 18th, 1872 when Prague was part of the Austro-Hungarian Empire. As a student he learned to play the bassoon, violin and various percussion instruments, later studying composition under Antonín Dvořák. In 1891 he joined the 49th Austro-Hungarian Regiment as a military musician. He initially played in Krems by the Danube under Josef Wagner and later joined Karl Komzak's military band in Vienna. In 1895 Fučík left the army to take up a position as second bassoonist at the German Theatre in Prague. A year later he became the principal conductor of the Prague City Orchestra as well as the conductor of the Danica Choir in the Croatian city of Sisk. During this time, Fučík wrote a number of chamber music pieces, mostly for clarinet and bassoon.

In 1897 he rejoined the army as the bandmaster for the 86th Infantry Regiment in Sarajevo. Shortly after, he wrote his most famous piece the *Einzug der Gladiatoren* or *Entrance of the Gladiators* (also known by the title *Thunder and Blazes*). Fučík's interest in Roman history led him to name the march as he did. The tune is now universally associated with the appearance of the clowns in a circus performance. In its circus context, the tune is also known by the title *Thunder and Blazes*.

Toccata Marziale

Ralph Vaughn Williams (1872-1958)

Composed in 1924 as his second work for wind band, *Toccata Marziale* was unlike Vaughan Williams' usual folk song style. For instance, it is filled with major, minor, whole tone, and modal scales surrounded by rhythmical energy. "Toccata" in Italian is "to touch." According to *Best Music for High School Band*, Vaughan Williams wanted the wind band to imitate the light touch and beautiful resonance of an organ. The virtuoso piece contains march-like rhythms and is contrapuntal in nature within the woodwind and brass lines. The piece was originally written for the Commemoration of the British Empire Exhibition of 1924, and it has become an important piece of literature for wind band. (Program notes provided by Sara Gulgas)

Daniel in the Lions Den

W. Francis McBeth (b. 1933)

Benjamin Ammon, graduate assistant, tuba

Composer W. Francis McBeth stated that this work was written especially for and dedicated to Daniel Perantoni and was premiered in March of 1992 by Mr. Perantoni and the U.S. Air Force Band, Col. Alan Bonner conducting. The title of the work is in honor of Daniel Perantoni and has no programmatic significance in the music. Perantoni and McBeth were classmates at the Eastman

School of Music in 1962-63. The work is an attempt to create a contemporary Herbert L. Clarke solo for tuba and the wind ensemble.

Pines of Rome

Ottorino Respighi (1879-1936)/
trans. Duker

- I. The Pines of the Villa Borghese
- II. The Pines Near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way



In 1924 Ottorino Respighi presented the second of his patriotic symphonic poems titled *The Pines Of Rome* (Pini di Roma). A sequel of sorts to *The Fountains Of Rome* (Fontane di Roma, 1917) *The Pines of Rome* is a programmatic visual feast for the ears. A work in four movements, each movement visualizes a different scene from the city of Rome, Italy.

The first movement, *The Pines of the Villa Borghese* (i pini di Villa Borghese) begins fast and frenetic with soaring brass and piano setting the scene of children playing beneath the pine trees of the Borghese gardens. This brief opening statement pushes quickly into the the second movement, *Pines Near A Catacomb* (pini presso una catocomba), which opens in stark contrast to the opening by depicting the pines of the Roman catacombs of Campagna. In this movement a low drone by the low strings gives way to a stunning and eerie melodic statement by a solo trumpet, distant as though entombed within the catacombs themselves. This melancholy trumpet solo plants the seed for one of the first high points of the composition as the strains of his melody blend with an exuberant crescendo from the viols to create a gripping and highly aesthetic experience.

The third movement of Respighi's *Pines of Rome*, *The Pines of the Janiculum* (I pini del Gianicolo), presents a solo clarinet describing in song a nighttime view of the hill of Janiculum. She plays a gentle, romantic melody atop a bed of hushed strings. The cellos take up this clarinet melody briefly then pass it on to other sections of the orchestra before the movement concludes with the recorded sound of a nightingale helping us to gently segue into the final movement, *The Pines of the Apian Way*.

The Pines of the Apian Way (I pini della Via Appia) are some of the most simple, natural, yet incredibly breathtaking sights to behold in Rome. These giant pine

trees are groomed to remove their lower branches, and soar what seems like miles into the sky. In *The Pines of Rome* Respighi paints this image in a manner and method that can only be described as the most intense and most physically moving finales of all of his compositions. A slow pulsating rhythm opens the fourth movement, played on a muffled piano, as one by one other instruments enter to join in the procession. A solo English horn enters to present the theme of the movement, a somber yet lilting thought that is picked up by the horns and eventually the entire brass section. The procession grows louder and stronger as these soldiers approach, marching down one of the most famous avenues in all of the ancient world. As the procession arrives the brass, bass drums, and timpani begin to pound at your senses, not overwhelming them, but driving your heart into a blissful frenzy. The final stanzas of Respighi's *Pines of Rome* conclude with an incredible feast of lush, powerful chords and crystal clear imagery, leaving you wanting to find a way to hop the next plane to Italy to see it all for yourself.

Stars and Stripes Forever

John Philip Sousa (1854–1932)

Special Performance with

Willoughby South & Canfield Bands

The Youngstown State University Wind Ensemble & Bands:

The wind band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep, and jazz organizations. Over 275 students perform annually in one or more of these bands. Comprised from among the top wind and percussion students in the Dana School of Music, the Wind Ensemble performs a broad spectrum of music.

The group has been involved in numerous commissions and has had recent in-residence experiences with Michael Colgrass, Joseph Schwantner, Karel Husa, Samuel Adler, Eric Ewazen, Frank Ticheli, Adam Frey, Anthony Iannaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox, and Ed Lisk. Husa called the SWE's performance of his music "inspiring," Ticheli stated that the band "performed my music beautifully" and that the group was "Hot!" Schwantner complimented the ensemble for "their artistry, and for their care, and consideration" of his music, and Colgrass thanked the group for its "wonderful performance and recording" of his work.

The wind ensemble has performed at the MENC National Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and for the ABSDA National Convention. In March, 2005, Dr. Gage and the YSU SWE made their NYC Carnegie Hall debut. The group has released five CDs: *Lions, Jesters, and Dragons, Oh My!* (1998); *Star Wars and Other Scores* (2000); *Carnival* (2002); *Spin Cycle* (2004); and *Tipping Points* (2006). In spring 2008, the ensemble will be releasing its first produced CD, *Urban Requiem*, on the internationally distributed NAXOS label.

YSU Wind Ensemble Personnel

Flute/Piccolo

Adrienne Lehotsky, Canfield *
Julianna Sabo, Mentor
Shanna Kelly, Butler, PA
Brian Kennard, Cleveland #
Melissa St. Thomas, Rome, NY

Oboe/English Horn

Sarah Bates, Brookfield *
Nathan Welch, Canfield

Bassoon

Evan Hertrick, Pittsburgh, PA *
Deidra Nuss, Cortland
Amy Sabol, Brookfield #

Clarinet

David Amos, Mentor
Emily Bailey, Toronto
Derek Emch, Hubbard
Katie Farrell, Austintown
Patrick Fulton, Cranberry Twp., PA
Nick Gruver, Austintown
Joseph Scheller, Volant, PA
Tracey Schultz, Tiffin *
Carol Ann Smolka, Liberty
Franklin Stout, Leavittsburg

Alto/Soprano Saxophone

Christopher Coles, Cleveland
Christopher Rodack, Pittsburgh, PA

Tenor Saxophone

Jorden Morris, Poland

Baritone Saxophone

Sara Kind, Appleton, WI # *

Horn

Stephen Cline, Mentor
Chelsey Downing, Cranberry Twp, PA
Debbie MacDowell, Olean, NY
Shannon McFadden, Boardman
Nicole Pettenati, Champion
Eric Shields, Zanesville *

Trumpet/Cornet

Matthew Cyrus, Springfield *
Amanda Fischer, Pittsburgh, PA
David Gardner, Willard
David Gruver, Austintown
Jeffrey Penney, Poland
Joel Tyrrell, Willoughby

Tenor Trombone

Randy Bibri, Cranberry Twp, PA
Keith Hallas, Poland * #
Greg Moose, Volant, PA
Alex Snyder, Westchester

Bass Trombone

Greg Bibri, Cranberry Twp, PA

Euphonium

Lynn Christy, Apollo, PA *
Joey Gibson, Brookfield
Christopher King, Jackson

Tuba/ String Bass

Benjamin Ammon, Youngstown # *
Matthew Craig, Austintown
D.J. DePanecis, Niles
Tim Wilderoder, New Brighton, PA

Percussion

Dean Anschutz, Creston
Mario Butera, Pittsburgh, PA
Cory Doran, Columbus
Timothy Hampton, Lakewood *
Tyler Husosky, Howland
Kevin Rabold, Pittsburgh, PA

Piano/Keyboard

Julie Cancilliere, Canton
Wesley Krautbauer, Sarvor, PA

GRADUATE STUDENT

* SECTION LEADER

About The Conductors & Soloist:

FRED PRIMAVERA has been the Director of Bands at Willoughby South High School for the past 15 years. A graduate of Willoughby South High School, he earned the Bachelor of Music in Music Education degree at Youngstown State University in 1992 and the Master of Music in Music Education degree at VanderCook College of Music in Chicago in 1996. In addition to conducting the Wind Symphony, Mr. Primavera conducts the Symphonic Band and the Marching Rebels Marching Band. He also team-teaches instrumental music in grades 6-8 at Willoughby Middle School. Mr. Primavera is a member of OMEA and he and the Willoughby South High School Wind Symphony were featured guests at the OMEA State Music Convention in Cleveland earlier in the decade.

MICHAEL KELLY is in his third year as the Director of Bands at Canfield High School. Prior to this appointment, Mr. Kelly served as Director of Bands at James A. Garfield High School in Garrettsville, Ohio. Mr. Kelly earned his Bachelor of Music degree in Music Education and was a trombone student of Dr. Michael Crist, at Youngstown State University's Dana School of Music. Subsequently, he earned his Master of Music in Instrumental Conducting from YSU where he was a student of Stephen Gage.

The Canfield High School Symphonic Band, under Mr. Kelly's tutelage, has earned Superior at OMEA Sanctioned Large Ensemble Events. Similarly, he earned Superior ratings at district and state contest with the Garfield High School Band. Michael has been active in the OMEA and in the Mahoning Valley's music education scene in leadership positions. He lives in the Warren area with his lovely wife, Diana, and their two children.

KEITH HALLAS is currently a graduate assistant at Youngstown State University where he is pursuing a Master of Music in Instrumental Conducting. He is also the director of the Thiel Concert Band at Theil University in Greenville, PA. Keith received his Bachelor's Degree in Music from Youngstown State University (OH) in 2001. After college graduation, Keith toured for two years as a Trombone and Euphonium performer with the American touring cast of the Tony and Emmy award winning Broadway show "Blast!" The show opened in Disney's Epcot and then was featured in 70 cities nationwide. More recently, Keith was a Band Director in Bellingham, Massachusetts. His bands and choruses consistently won high honors as part of the Massachusetts Instrumental and Choral Conductors Association Festivals and were awarded Gold ratings at the Great East Band and Choral Festivals. While in New England he was also part of the music staff at Boston College where he worked with the BC Marching Band and coached low brass ensembles. Keith has worked with many successful instrumental programs including Kiski Area HS (PA), and Willoughby South HS. He is an active clinician, adjudicator, and private teacher in northeast Ohio and western Pennsylvania.

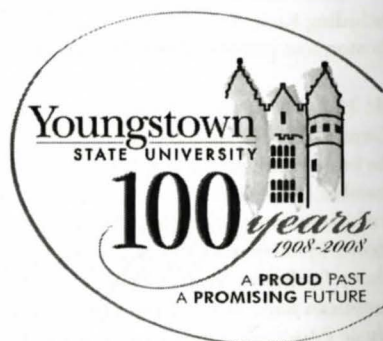
Mr. Hallas is currently the Brass Caption Supervisor for the Glassmen Drum and Bugle Corps where oversees the entire brass educational program. Previously he was part of the brass instructional staff for the Boston Crusaders and the East Coast Jazz. He was a member of the Cadets of Bergen County during two of their more recent World Championship seasons (1998, 2000). He was a featured soloist in 2000. Keith is an active performer in northeast Ohio and beyond. He has performed with the Youngstown Symphony Orchestra, Warren Philharmonic, Jekyll Island (GA) Theater Orchestra, and The American Band of Providence (RI). He is a member of National Band Association, Ohio Music Educators Association, and The International Trombone Association.

BENJAMIN AMMON, a native of East Liverpool, is in his final semester of graduate study in instrumental conducting at Youngstown State University under the tutelage of Stephen Gage. Benjamin received a Bachelor of Music in tuba performance from The Cleveland Institute of Music in 2006, studying with Ronald Bishop, Cleveland Orchestra (ret.). Throughout his time at YSU, Benjamin has been a frequent guest conductor of the Symphonic Band, Concert Band, and Wind Ensemble. Today's concert will mark his first solo appearance with the YSU Wind Ensemble. Upon graduation in May., Benjamin hopes to further his studies at Rice University's Shepherd School of Music studying with David Kirk, Houston Symphony.

STEPHEN GAGE is Instrumental Music Coordinator, Professor of Music, and Director of Bands at Youngstown State University (YSU). He earned a doctorate at the University of Illinois: Urbana-Champaign, a masters degree at the Eastman School of Music, and a bachelors degree and the Performer's Certificate at the State University of New York at Fredonia. Prior to his current position, Dr. Gage was the Director of Bands at Emporia State University (KS) and was the Director of Bands at Auburn High School in upstate New York. At YSU he conducts the Symphonic Wind Ensemble, assists with the Dana Symphony Orchestra, and teaches undergraduate and graduate conducting.

Stephen is in his 15th season as the music director and conductor of the Youngstown Symphony Youth Orchestra (YSYO). He has written numerous publications on conducting, rehearsal techniques, and literature and is an active guest conductor, clinician, and adjudicator of international repute. He has been a member of the NBA School Reform Committee, the ABA Ostwald Selection Committee, he has served as the NBA North Central Division Chair and as the NYS President of the IAJE, and he was recently elected to the NBA Board of Directors for this biennium. In recent year's Dr. Gage and the SWE have drawn praise from composers, Karel Husa, Samuel Adler, Joseph Schwantner, Michael Colgrass, Frank Ticheli, Eric Ewazen, David Gillingham, and Anthony Iannacone for interpretation and performances of their music.

Under Gage's direction the YSU Wind Ensemble and the YSYO have each given guest performances at five OMEA State Music Conventions. In April of 2002 the YSU SWE appeared in a feature performance at the Music Educators National Association (MENC) Biennial Convention in Nashville and in March 2005 the ensemble made its Carnegie Hall debut. The NAXOS label will be releasing a CD recorded by Dr. Gage and the SWE in spring 2008; this will be the sixth produced recording released by the ensemble. Stephen lives in Poland with his wife, Stephanie, and two of his children, Claudia and Brendan.



2007-08 YSU Band Staff

Stephen L. Gage, Director of Bands

Christopher P. Heidenreich, Associate Director of Bands

Keith Hallas, Graduate Assistant

Amy Sabol, Graduate Assistant

Benjamin Ammon, Graduate Assistant

Joel Tyrrell, Band Librarian

Eric Jernigan, Uniform/Equipment Manager

2007-08 Dana School of Music Instrumental Music Faculty

Michael Crist, Director, Dana School of Music	mrclist@ysu.edu
Stephen Gage, Director of Bands	slgage@ysu.edu
Christopher Heidenreich, Associate Director of Bands	cpheidenreich@ysu.edu
Kathryn Thomas Umble, Flute	kaumble@ysu.edu
Shawn Reynolds, Oboe	oboehotty@aol.com
Tedrow Perkins, Oboe	tlperkins@ysu.edu
Alice Wang, Clarinet	amwang@ysu.edu
Joseph Edwards, Clarinet	jedwards@ysu.edu
Donald W. Byo, Bassoon	jubiby@aol.com
James Umble, Saxophone	jcumble@ysu.edu
Kent Engelhardt, Saxophone	woodwind@cboss.com
William B. Slocum, Horn	wbslocum@ysu.edu
Christopher Krummel, Trumpet	clkrummel@ysu.edu
Michael Crist, Trombone	mrclist@ysu.edu
John Olsson, Trombone	polsson@kent.edu
Michael Shevock, Trombone	mikeshevock@yahoo.com
Brian Kiser, Tuba/Euphonium	bdkiser@ysu.edu
Glenn Schaft, Percussion	geschaft@ysu.edu
Rob Ferguson, Percussion	matrix@impe.com
David Morgan, String Bass	dsmorgan@ysu.edu
Brian Hieronymous, String Bass	
Caroline Oltmanns, Piano	carolineoltmanns@cboss.com

FRIENDS OF YSU BANDS & YSU BANDS WEBSITE

If you are not currently on our E-mail list and would like to be, please contact by e-mail at slgage@ysu.edu or by mail:

Stephen L. Gage, Director of Bands
Youngstown State University
Dana School of Music
1 University Plaza
Youngstown, Ohio 44555-3636

For more information about YSU Bands, please go to our website: www.ysu.bands.org



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Whitney Ward Dave Sess
Weeknights 6 and 11PM on 27 First News

A promotional poster for the Summer Festival of the Arts. It features a stylized red sun with dotted rays, the text 'Summer Festival of the Arts' in a mix of bold sans-serif and calligraphic fonts, and the dates 'July 12 & 13 2008'. A small framed picture of a tropical beach scene is attached to the 'Arts' text. The slogan 'The Arts Never Take a Summer vacation!' is written in a red, casual font. In the bottom right corner is a circular logo for 'Youngstown State University 100 years 1882-2012' with the tagline 'A PROUD PAST A PROMISING FUTURE'.



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Pictured here guest artist Aidan Quinn
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Y-S-U



Dana Concert Series

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Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

present

Dana Chorale

Dr. Hae-Jong Lee, conductor

Joo-Hwa Lee, accompanist

in

Ohio Collegiate Choral Festival

OHIO STATE UNIVERSITY
WEIGEL HALL
COLUMBUS, OH
SATURDAY, MARCH 1, 2008
11:00 A.M.

Cantus Gloriosus

Jozef Swider (b.1930)

Polskie Wydawnictwo Muzyczne SA

ISBN 83-224-3376-X

Alleluja.

Hallelujah.

Laudate Dominum.

Praise the Lord.

Tu solus sanctus.

Thou alone art the Holy One.

Tu solus Dominus

Thou alone art the Lord.

Tu solus Altissimus.

Thou alone art the Most High.

Laudate Dominum.

Praise the Lord.

Alleluja.

Hallelujah.

Rejoice in the Lord Always

Anon (16th c.)

Oxford Univ Press: 43.243

Rejoice in the Lord always, and again I say, rejoice,

Let your softness be known unto all men:

The Lord is e'en at hand.

Be careful for nothing: but in all prayer and supplication,

Let your petitions, be manifest unto God, with giving of thanks.

And the peace of God, which passeth all understanding,

Keep your heart and minds through Christ Jesus.

Amen.

(Philippians IV, 4-7)

Alles was ihr tut

Dietrich Buxtehude (1637-1707)

Concordia Publishing House: 97-6279

Alles, was ihr tut

Every word and thought

Mit Worten oder mit Werken,

and also all your endeavor,

Das tut alles im Namen Jesu

all must honor the name of Jesus

*Und danket Gott und dem Vater durch
ihn.*

And worship God and the Father by
Him

(Col. III, 17)

Rotala (Round Dance)

Juris Karlsons (b.1948)

*Vidū!
Viena nāca otra gāja,
Viena laidā, cita māja, vidū!
Nav vēl tvērtā sniegtā roka,
Jau tu līgo līdz iekš loka, vidū!*

*Vaļā, vaļā, rotā dienas,
Šurpu, turpu, īrst un sienas tevi
rokas,
Tālāk sienas, tālāk lokās, vidū!
Vaļā, vaļā, rotā!*

To the middle!
One came, the other went,
One lets go, another waves, to the middle!
The outstretched hand is not yet grabbed,
You already swing along in a circle, to the middle!
Freely, freely the days spin,
Hither, thither, part and join your hands,
Further joining, further swaying, *vidū!*
Freely, freely swirl around!

Sleep

Eric Whitacre (b. 1970)

Walton Mu. Co.: HL08501462

The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.
Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my mind's a-flight;
And yet my limbs seem made of lead.
If there are noises in the night,
A frightening shadow, flickering light;
Then I surrender unto sleep,
Where clouds of dream give second sight.
What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep, sleep, sleep...

Sure on This Shining Night

Morten Lauridsen (b. 1945)
PeerMusicClassical: 0124115

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars
--James Agee

Cantate Domino

Vytautas Miskinis (b.1954)
Carus-Verlag: CV7.324

Cantate Domino canticum novum.
Et benedicite nomini eius,
Quia mirabilia fecit.
Cantate Domino canticum novum.
Cantate et exsultate,
Et psalite cithara voce psalmi.
Cantate Domino canticum novum.

Sing to the Lord a new song:
And bless his name,
For he has made wonders.
Sing to the Lord a new song:
Sing and rejoice,
And play harp singing psalms.
Sing to the Lord a new song.

Conductor Biography:

Dr. Hae-Jong Lee, a native of South Korea, has directed, for more than twenty five years, church choirs, high school choirs, honor choirs, college choirs, community choirs and professional choirs in Korea and the United States. He earned his Bachelor of Music degree from the Seoul National University and his Master of Music degree from the Westminster Choir College, Princeton, NJ. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois, Champaign, IL. At the University of Illinois he directed the University of Illinois Chorus and served as Chorus Master of the University of Illinois Opera Company. While staying in Princeton, he toured Taiwan, Korea, France (Colmar International Festival), and Spoleto Festival in Charleston, SC, with the renowned Westminster Choir. He, as vocalist, had performed with major orchestras including New York Philharmonic Orchestra, Philadelphia Orchestra, St. Luke Orchestra, LA Philharmonic Orchestra, and New Jersey Symphony Orchestra under the baton of world class conductors including Kurt Mazur, Wolfgang Sawallish, Zdenek Makal, Helmuth Rilling, Joseph Flummerfelt, and Esa-Pekka Salonen. As voice teacher, he has taught numerous singers including wide range of ages in both Korea and the U.S. He joined the Dana School of Music as Director of Choral Activities in 2002. At the Dana School of Music he directs Dana choral ensembles and teaches undergraduate choral/instrumental conducting and advanced choral conducting classes. He also supervises graduate choral conducting students. Lee has been the Chorus Master of the Opera Western Reserve since 2005. He has been directing the Cleveland Korean Presbyterian Church Choir and Chamber Orchestra since 2004. His choral music review appears regularly in *Choral Journal*, the official national publication of ACDA, of which he is a registered choral reviewer. Lee's conducting teachers include Joseph Flummerfelt, James Jordan, and Andrew Megill (choral conducting); Donald Schleiger and Bong-Heun Yoo (orchestral conducting). He remains active as guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. Some of his recent activities include his appearance with the Pusan City Choir (professional choir) in Pusan, Korea as a guest conductor and in the Ohio Music Educators Association conference as a clinician presenting "Choral Music in Korea." He is an active member of professional organizations, including American Choral Directors Association, International Federation for Choral Music, Chorus America, and The National Association for Music Education.

Dana Chorale

Director: Dr. Hae-Jong Lee

Accompanist: Karen Lyn Fisher & Cathy Miller

Guest Accompanist: Joo-Hwa Lee

Grad Assistant: Dong-Hyun Son

Soprano

Katherine Gaggini	East Brady, PA
Megan Kalosky	Canfield, OH
Mei Ma	Shen-Yang, China
Carrie Minenok	Austintown, OH
Laina Zack	Fort Collins, CO
Sara Williams	Beaver, PA

Alto

Lauren Hess	Poland, OH
Erin Hill	Calcutta, OH
Mazhorell Johnson	Boardman, OH
Noel King	Sharon, PA
Laura McIntyre	Pittsburgh, PA
Natalie Modarelli	Austintown, OH
Elizabeth Walker	Natrona Heights, PA

Tenor

Chris Anderson	Lancaster, OH
William Long	Austintown, OH
Dong-Hyun Son	Pusan, Korea

Bass

Nome Baker	Leetonia, OH
David Gruver	Austintown, OH
Neil Meloro	Jefferson, OH
Brian Peters	Freedom, PA
Chris Rodack	Pittsburgh, PA
Josh Taylor	Steubenville, OH

Youngstown State University's **Dana Chorale** is a select ensemble consisting primarily of music majors and minors. This ensemble toured European countries and performs regularly on campus and throughout the region.

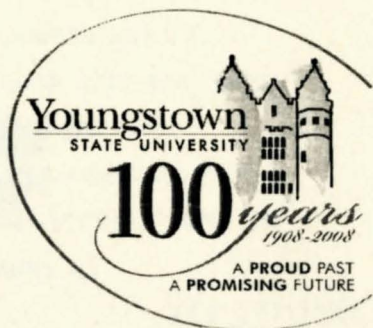
The 20-25 voice chamber choir enjoys a reputation of performing important choral repertoire of all eras consistently at the highest level. As part of the larger Dana School of Music Symphonic Choir, the Chorale regularly performs with the Dana Symphony Orchestra, Symphonic Wind Ensemble and other professional orchestras. Our most recent choral/orchestral repertoire includes Faure's *Requiem*, Schubert's *Mass in G*, Beethoven's *Mass in C*, Bach's *Magnificat*, Handel's *Messiah*, Pinkham's *Christmas Cantata*, Rutter's *Gloria*, Mendelssohn's *Elijah*, Mozart's *Vesperae K.339*, *Coronation Mass*, and *Requiem* in addition to many other smaller works by Bach, Brahms, Britten, Buxtehude, Byrd,

Desamours, Dickau, Feliciano, Hassler, Hogan, Lauridsen, Leavitt, MacMillan, Palestrina, Patriquin, Praetorius, Poulenc, Powell, Purcell, Rutter, Schafer, Szymko, Tallis, Whitacre and many more.

This season the Chorale is preparing for their Spring Concert, on Monday, March 31, 2008 at the Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, part of the DeYor Performing Arts Center in Downtown Youngstown OH with the subtitle "Conflict and Resolution" featuring masterpieces of Renaissance and contemporary composers. In addition, the Chorale will have a joint concert with the Dana Symphonic Wind Ensemble featuring choral literature with wind band accompaniment.

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Dana Chamber Orchestra
conducted by John Wilcox

March 2, 2008 • 4:00 p.m.

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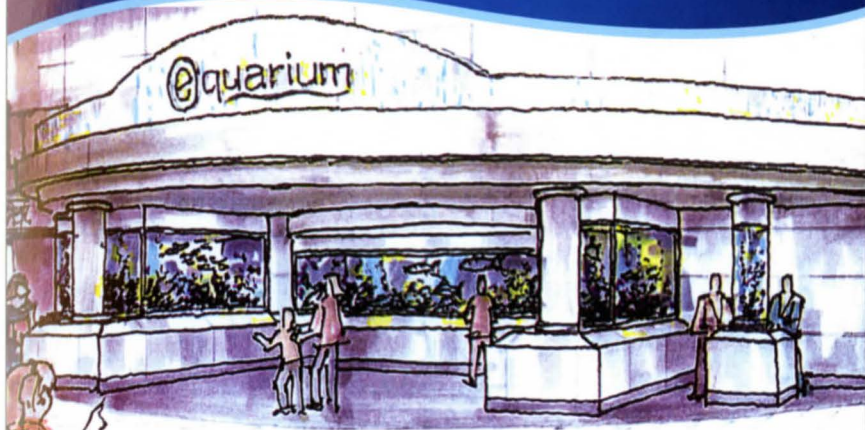
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Orchestra

featuring

The Dana Young Artist Competition
Winners

John Wilcox, Conductor

DEYOR PERFORMING ARTS CENTER
POWERS AUDITORIUM
SUNDAY, MARCH 2, 2008
4:00 P.M.

Program:

Coriolon Overture, Op. 62

Ludwig van Beethoven
(1770-1827)

Legende for Alto Saxophone and Orchestra, Op. 66

Florent Schmitt
(1870—1958)

Sara Kind, Soloist

Le Tombeau de Couperin, Suite D'Orchestre Op. 7 No. 1

Maurice Ravel
(1875-1937)

Prelude
Forlane
Menuet
Rigaudon

Les Nuits D'Ete

Hector Berlioz
(1803-1869)

Villanelle
Le Spectre de la Rose
Sur les Lagunes
Absence
Au Cimetiere

Diana Farrell, Soprano

Carmen, Suite No. 1

Georges Bizet
(1838-1875)

Prelude
Aragnaise
Intermezzo
Sequedille
Les dragons d'Alcala
Les Toreadors

Dana Chamber Orchestra Personnel

Violin

Jenna Barvitski—Boardman
Kristen Capp—Strongsville
Chelsea Caggiano—Youngstown
Karen Considine—Youngstown
Kelsey Fischer—Mentor
Wendy Portis—Wheeling
+Natalie Sahyoun—Boardman
Mariana Szalaj—Boardman
Haleigh Van Houtte—Olean, NY
Katie Yazvac—Boardman

Viola

Hillary Lenton—Boardman
Justin Jones—Moundsville
Cello
James Carney—Wheeling
Andrew Wilson—Boardman
Darla Wilson—Boardman
Bass
Michael Gismondi—Boardman
Dan Kalosky—Youngstown
Max Doyle—Cincinnati

Piccolo

Melissa St. Thomas-Rome, NY

Flute

Adrienne Lehotsky-Canfield
Melissa St. Thomas-Rome, NY

Oboe

Sarah Bates-Brookfield
Nathan Welch-Canfield

English Horn

Nathan Welch—Canfield

Dana Chamber Orchestra Personnel (Cntd.)

Clarinet

Patrick Fulton—Cranberry, PA
Tracey Schultz—Tiffin
Carol Ann Smolka—Liberty

Bassoon

Ivan Hertrick—Pittsburgh, PA
Amy Sabol—Brookfield

Horn

Shannon McFadden—Boardman
Taylor Dicken—Lisbon
Nicole Pettenati—Champion
Katie Miller—Minerva

Trumpet

David Scott Gardner—Willard
David James Gruver—Austintown
Raymond Hartsough—Austintown

Trombone

Will Holt—Pittsburgh, PA
Jonathan Lischak—New Philadelphia
Alexander Snyder—West Chester

Tuba

D. J. DePanico—Niles

Timpani

Zachary Taylor—Bloomingtondale

Percussion

Tim Hampton—Lakewood
Eric Zalenski—Bloomingtondale
Mike Anderson—Willoughby

Harp

#Debra Vallin

Celeste

Wes Krautbauer—Sarver, PA

Rehearsal Pianist

Wes Krautbauer—Sarver, PA

Denotes Guest Artist

+ Denotes Graduate Student

Conductor Notes:

We're very happy to feature this afternoon the two remaining winners of our Young Artists Competition; the two out of sixteen excellent musicians who auditioned this past December.

Sara Kind, of Oshkosh, WI, is currently pursuing her Master of Music degree at Dana. While completing her undergraduate work at Lawrence University, she was a prizewinner at several solo and chamber music competitions, including the North American Saxophone Alliance Classical Performance Competition and numerous concerto competitions. Upon the completion of her degree at YSU, Sara is interested in pursuing a career in collegiate teaching or arts administration.

Jana Farrell is currently working towards a Master of Vocal Performance degree at Youngstown State University in the studio of Dr. Misook Yun. She currently serves as the Director of Educational Outreach and Programming for Opera Western Reserve's ImprOvPERA and as a teacher of the SMARTS Center's "Creating an Original Opera Program." She was a soloist with the Dana Symphony Orchestra at their Mozart celebration in 2006. Recent operatic roles include Madame Heartmelt (Impressario), 2nd Knitter (Game of Chance) and the Countess Ceprano (Rigoletto) with Opera Western Reserve. She will be appearing this April in the title role of Amelia Goes to the Ball. Miss Farrell was the winner of the 2006 NATS Competition in the Advanced Women's category and has participated in master classes with Metropolitan artists Michael Chioldi and Lawrence Brownlee. She was a student of the Corsi Internazionale di Musica where she studied with Dr. Jeanie Darnell in Urbino, Italy under scholarship from the Youngstown Opera Guild. She holds a Bachelor's degree with concentrations in performance, music history and composition from Westfield State College in Massachusetts.

I find it challenging and enjoyable to build programs around contest winners since I've been in this case given two compositions that are a given on the program "menu." I am keeping the Beethoven theme we presented in our last Orchestra Concert featuring our first three Young Artist Competition winners by beginning with the Coriolan Overture. It is a personal favorite of mine and I believe the dark, incomplete and somber ending will set up the Schmitt "Legende" well with its calm and improvisatory beginning and Freudian crashes.

Chopin's "Tombeau" will blend with the Post-Impressionist nature of the "Legende" and contrast a light, fleeting style featuring simple solo instrumental lines often in a child-like fashion; its playful character opposite to the weight of the Schmitt. After intermission, we will again go into the dark romance of Berlioz's world with a Pre-Impressionist vision featuring a set of songs beginning with the joy of spring, then a vision of a lovely rose and its fade, and her death. Then again the vision of her death now buried and lost, heartbreak, in the graveyard, and finally the romance of "will you sail away with me?" And with the Carmen Suite, we gracefully spare her death in favor of the festive and warm romanticism from such a great opera.

We hope you enjoy our "musical menu" this afternoon. We thank you for your support of all the ensembles we have to offer.

1. Villanelle

*Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.*

*Sous nos pieds égrenant les perles
Que l'on voit, au matin trembler,
Nous irons écouter les merles
Siffler.*

*Le printemps est venu, ma belle;
C'est le mois des amants bœni;
Et l'oiseau, satinant son aile,
Dit ses vers au rebord du nid.*

*Oh! Viens donc sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!*

*Loin, bien loin égarant nos courses,
Faisons fuir le lapin caché,
Et le daim, au miroir des sources
Admirant son grand bois penché;*

*Puis chez nous, tout heureux, tout aises,
En paniers, en lançant nos doigts,
Revenons,
rapportant des fraises,
Des bois.*

2. Spectre de la rose

*Soulève ta paupière close
Qu'effleure un songe virginal!
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et, parmi la fête étoilée,
Tu me promenais tout le soir.
Ô toi qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toute la nuit mon spectre rose
À ton chevet viendra danser;
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis.
Ce léger parfum est mon âme,
Et j'arrive du du paradis.*

1. Villanelle

When the spring season is new,
When winter's chills have disappeared,
Through the woods we shall stroll, my darling,
The fair primrose to cull at will.

The trembling pearls of dew that are shining,
Each morning we shall brush aside;
We shall go and hear the gay blackbirds
Singing.

The flowers are abloom, my darling,
Of happy lovers 'tis the month;
And the bird his soft wing englossing,
Sings carols sweet within his nest.

Come with me on the mossy bank,
Where we'll talk of nothing else but love,
And whisper with thy voice so tender:
Always!

Far, far from the path let our footsteps wander,
Fright'ning the hiding hare away,
While the deer at the brook is gazing,
Admiring his reflected horns.

Then back home, with our hearts rejoicing,
And fondly our fingers entwined,
Let's return, let's return bringing fresh wild berries
Of the woods.

2. The Ghost of the Rose

Open your closed eyelid
Which is gently brushed by a virginal dream!
I am the ghost of the rose
That you wore last night at the ball.
You took me when I was still sprinkled with pearls
Of silvery tears from the watering-can,
And, among the sparkling festivities,
You carried me the entire night.
O you, who caused my death:
Without the power to chase it away,
You will be visited every night by my ghost,
Which will dance at your bedside.
But fear nothing; I demand
Neither Mass nor De Profundis;
This mild perfume is my soul,
And I've come from Paradise.

Mon destin fut digne d'envie,
Pour avoir un trépas si beau,
Plus d'un aurait donné sa vie;
Car j'ai ta gorge pour tombeau,
Et sur l'albâtre où je repose
Un poète avec un baiser
Écrivit: "Cigît une rose,
Que tous les rois vont jalouser."

3. Sur les lagunes

Ma belle amie est morte,
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.
Dans le ciel, sans m'attendre,
Elle s'en retourna;
L'ange qui l'emmena
Ne voulut pas me prendre.
Que mon sort es amer!
Ah! sans amour s'en aller sur la mer!

La blanche créature
Est couchée au cercueil;
Comme dans la nature
Tout me paraît en deuil!
La colombe oubliée
Pleure et songe à l'absent;
Mon âme pleure et sent
Qu'elle est dépareillée.
Que mon sort est amer!
Ah! sans amour s'en aller sur la mer!

Sur moi la nuit immense
S'étend comme un linceul,
Je chante ma romance
Que le ciel entend seul.

Ah! comme elle était belle,
Et comme je l'aimais!
Je n'aimerai jamais
Une femme autant qu'elle
Que mon sort est amer!
Ah! sans amour s'en aller sur la mer!
S'en aller sur la mer!

4. L'Absence

Reviens, reviens, ma bien-aimée,
Comme une fleur loin du soleil,
La fleur de ma vie est fermée,
Loin de ton sourire vermeil.

Entre nos cœurs tant de distance;
Tant d'espace entre nos baisers!
Ô sort amer! Ô dure absence!
Ô grands désirs inapaisés!

My destiny is worthy of envy;
And to have a fate so fine,
More than one would give his life
For on your breast I have my tomb,
And on the alabaster where I rest,
A poet with a kiss
Wrote: "Here lies a rose,
Of which all kings may be jealous."

3. On the lagoon

My beautiful love is dead,
I shall weep always;
Into the tomb, she has taken
My soul and my love.
Without waiting for me,
She has returned to heaven.
The angel which took her there
Did not want to take me.
How bitter is my fate!
Ah! without love, to go to sea!

The white creature
Is lying in the coffin;
How all in Nature
Seems bereaved to me!
The forgotten dove
Weeps and dreams of the one who is absent;
My soul cries and feels
That it has been abandoned.
How bitter is my fate,
Ah! without love, to go to sea!

Above me the immense night
Spreads itself like a shroud;
I sing my romanza!
That heaven alone hears.

Ah! how beautiful she was,
And how I loved her!
I will never love
Another woman as much as I loved her;
How bitter is my fate!
ah! without love, to go to sea!
To go to sea!

4. Absence

Return, return, my dearest love!
Like a flower far from the sun,
The flower of my life has withered,
removed from the charm of your smile.

Between our hearts how long a distance!
What a wide space our kisses divide!
O bitter fate! O cruel absence!
O longing vain, unsatisfied!

*D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
A lasser le pied des chevaux!*

5. Au cimetière

*Connaissez-vous la blanche tombe,
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant:*

*Un air maladivement tendre,
À la fois charmant et fatal,
Qui vous fait mal
Et qu'on voudrait toujours entendre;
Un air comme en soupire aux cieus
L'ange amoureux.*

*On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.*

*Sur les ailes de la musique
On sent lentement revenir
Un souvenir.
Une ombre, une forme angélique,
Passe dans un rayon tremblant,
En voile blanc.*

*Les belles de nuit demicloses
Jettent leur parfum faible et doux
Autour de vous,
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
Tu reviendras!*

*Oh! jamais plus près de la tombe,
Je n'irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombe
Chanter sur la pointe de l'if
Son chant plaintif.*

To that far land where dwells my love,
Alas! if I could only go!
If wings were tied to my body,
As to my soul, then I would fly!

5. At the Cemetery

Do you know the white tomb
Where floats with plaintive song,
In the shadow of a yew tree?
On the yew a pale dove,
Sad and alone under the setting sun,
Sings its song:

An air sickly tender,
At the same time charming and ominous,
Which makes you feel agony
Yet which you wish to hear always;
An air like a sigh from the heavens
of a love-lorn angel.

One would say that an awakened soul
Is weeping under the earth in unison
With this song,
And from the misfortune of being forgotten,
Moans its sorrow in a cooing
Quite soft.

On the wings of the music
One feels the slow return
Of a memory.
A shadow, a form angelic,
Passes in a trembling ray of light,
In a white veil.

The beautiful flowers of the night, half-closed,
Send their perfume, faint and sweet,
Around you,
And the phantom of soft form
Murmurs, reaching to you her arms:
You will return!

Oh! never again near the tomb
Shall I go, when night lets fall
Its black mantle,
To hear the pale dove
Sing on the limb of the yew
Its plaintive song!

6. *L'Île Inconnue*

*Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.
L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin;
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.*

*Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.*

*Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l'île de Java?
Ou bien est-ce en Norvège,
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?
Dites, la jeune belle,
Où voulez-vous aller?
Menez-moi, dit la belle,
À la rive fidèle
Où l'on aime toujours!
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.*

6. The Unknown Island

Tell me, young beauty,
Where do you wish to go?
The sail swells itself,
The breeze will blow.
The oar is made of ivory,
The flag is of silk,
The helm is of fine gold;
I have for ballast an orange,
For a sail, the wing of an angel,
For a deck boy, a seraph.

Say, young beauty,
Where do you wish to go?
The sail swells itself,
The breeze will blow.

Is it to the Baltic?
To the Pacific Ocean?
To the island of Java?
Or is it well to Norway,

To gather the flower of the snow,
Or the flower of Angsoka?
Say, young beauty,
Where do you wish to go?
Lead me, says the beauty,
To the faithful shore
Where one loves always!
This shore, my darling,
We hardly know at all
In the land of Love.

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Brian Kiser, Tuba

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MONDAY, MARCH 3, 2008
8:00 P.M.

Program:

Allegro Fuoco	Roland Szentpali (b. 1977)
Adagio and Allegro, Op. 70	Robert Schumann (1810-1856)
Fury II Very clean, gently inebriated	James Grant (b. 1954)
Pick 4, Why Not?	Brian Kiser (b. 1976)
Tuba Concerto Joyously Freely Slowly, Freely Brilliantly	James Woodward (b. 1978)

Dr. Brian Kiser, tuba
Dr. Oksana Skidan, piano

Performers' Biographies:

Ukrainian-born pianist **Dr. Oksana Skidan** has performed and competed throughout the world. She began to play the piano at the age of five and made her solo debut with the National Symphony Orchestra four years later. She was twice a winner in the IBLA Grand Prize International Piano Competition in Italy, where she also received the Liszt Prize and was awarded the opportunities to study in Dublin, Ireland and the University of Northern Iowa.

Ms. Skidan graduated from the Leontovich Music School in Ukraine with honor and received her bachelor's degree from the Donetsk Music College with highest honors before entering the Donetsk State

conservatory. In the United States, she received a Master of Music in piano performance from the University of Northern Iowa and studied under full scholarship at the Aspen Music School. Ms. Skidan recently graduated from the Eastman School of Music with a Doctor of Musical Arts in piano performance and literature from the studio of Natalya Antonova.

Tonight's recital marks the third collaboration between our performers in Youngstown. Over the past three years, together Skidan and Kiser have performed at the International Army Tuba Conference in Washington D.C., and recitals at the University of New Mexico, Slippery Rock University, and Western Michigan University. Oksana currently resides in Vienna, Virginia.

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

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

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



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The poster features a stylized sun with red dots and a large red circle. The word 'Arts' is written in a large, black, brush-stroke font. A red tag with a white border contains a photograph of a green landscape with a yellow sun. In the bottom right corner, there is a circular logo for Youngstown's 100th anniversary, with the text 'Youngstown 100 years A PRIDE IN A PROMISING FUTURE'.

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Pictured here guest artist Aidan Quinn
and the Frangos Family at a
YSU Performing Arts Series event



YSU

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Tim Hampton,
Percussion

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MUSIC DEGREE IN PERCUSSION

BLISS RECITAL HALL
WEDNESDAY, MARCH 5, 2008
7:30 P.M.

Etude 2 from *Keiskleiriana 2* (1957)

Jacques Delécluse (b. 1933)

Jacques Delécluse studied at the Paris Conservatoire, where he won prizes for percussion, piano, chamber music and harmony. He has written many etude books and studies for the snare drum. *Keiskleiriana 2* uses material from orchestral snare drum excerpts in etudes emphasizing technique and dynamic control.

The King of Denmark (1965)

Morton Feldman (1926-1987)

"The King of Denmark" is written for solo multiple percussion. The score uses graphic notation, in which sounds are marked on a graph with the y-axis representing relative pitch and the x-axis representing time. Feldman specifically calls for some groups of instruments, such as "skins," and "bell like sounds," but leaves much of the instrumentation up to the performer. The score indicates that dynamics are very low, and as equal as possible, and that the piece should be played with the hands or arms but not sticks or mallets. The wispy, fleeting sound of skin on percussion lead to the piece's title. It refers to a silent protest made by the king of Denmark during the Holocaust, when he walked around the streets of Copenhagen wearing the Star of David that the Nazis required of the Jews.

Conversation-Suite for Marimba (1962)

Akira Miyoshi (b. 1933)

Tender Talk
So Nice it Was...Repeatedly
Lingering Chagrin
Again the Hazy Answer!
A lame Excuse

Akira Miyoshi wrote "Conversation" for famed Japanese marimbist Keiko Abe. The piece consists of five short movements that each represents a conversation. The piece employs elements of Japanese folk music combined with modern compositional techniques.

Canaries from *Eight Pieces for Timpani* (1966)

Elliot Carter (b. 1908)

Elliot Carter's *Eight Pieces for Timpani* was one of the first attempts by a major composer to write for timpani as a solo instrument. The pieces use many extended techniques, such as playing in the center of the drum or using a dead stroke, to expand the sound possibilities of the instrument. The central element in "Canaries" is the concept of metric modulation, when a subdivision of the beat in one tempo becomes the main beat in the next tempo. This is especially evident in one section of "Canaries" when the left hand plays a static ostinato while the right hand changes meters and tempos.

Nancy (1989)

Emmanuel Séjourné (b. 1961)

Emmanuel Séjourné wrote "Nancy" for marimbist Robert Van Sice, a close friend of his, after a member of Van Sice's family had died of cancer. The simple beauty of the piece has made it one of the most widely performed marimba solos today.

Peeping Tom (1988)

Dan Senn (b.1951)

"Peeping Tom," for solo snare drum and voice, can be found in Stuart Saunders Smith's collection of snare drum pieces, *The Noble Snare*. The piece calls for brushes at all times, and gives some direction for the voice. The rather bare score leaves much room for interpretation by the performer, as the text offers much material for such interpretation.

Biography:

Tim Hampton is from Lakewood, Ohio, and is currently in his fourth year at Youngstown State University pursuing the bachelor's degree in music performance. While at YSU Tim has studied privately with Dr. Glenn Schaft, Nathan Douds and Rob Ferguson. He has performed with the YSU Marching Pride, Jazz Ensemble III, Caribbean Jazz Ensemble, and Jazz Ensemble I, and is currently a member of the Symphonic Wind Ensemble, Percussion Ensemble, Jazz Ensemble II (Frank Zappa Ensemble), Dana Symphony Orchestra, Chamber Orchestra, and Dana Opera Orchestra. Tim is also a founding member of the S'mosa Percussion Quartet, which performs in public schools around the Cleveland and Pittsburgh areas. Recent projects include working with John Hollenbeck and the Youngstown Percussion Collective on a commission that had its debut in New York in October 2007. Tim is currently organizing a recital of the percussion ensemble music of John Cage for his senior thesis project. He teaches privately at Fame Conservatory in Poland, and teaches and writes for the Lakewood High School and Norwayne High School drumlines.

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BLISS RECITAL HALL
THURSDAY, MARCH 6, 2008
8:00 P.M.

Someone to Watch Over Me from *Oh, Kay!* (1926)

George Gershwin/Ira Gershwin

Natalie Modarelli, mezzo soprano

Joo-Hwa Lee, piano

I Got Rhythm from *Girl Crazy* (1930)

George Gershwin/Ira Gershwin

Lauren Hess, mezzo soprano

Joo-Hwa Lee, piano

One Life to Live from *Lady in the Dark* (1941)

Kurt Weill/Ira Gershwin

Deanna Scott, soprano

Meleah Backhaus, piano

You'll Never Walk Alone from *Carousel* (1945)

Richard Rodgers/Oscar Hammerstein II

Elizabeth Walker, mezzo soprano

Meleah Backhaus, piano

Wouldn't You Like to Be on Broadway from *Street Scene* (1948)

Kurt Weill/Langston Hughes

Josh Taylor, baritone

Meleah Backhaus, piano

Wunderbar from *Kiss Me, Kate* (1948)

Cole Porter

Deanna Scott, soprano

Max Pivik, baritone

Meleah Backhaus, piano

I Hate Men from *Kiss Me, Kate* (1948)

Cole Porter

Diana Farrell, soprano

Meleah Backhaus, piano

Wand'rin' Star from *Paint Your Wagon* (1951)

Frederick Loewe/Alan Jay Lerner

Stephen Flask, baritone
David Keith Stiver, piano

The Sound of Music from *The Sound of Music* (1959)

Richard Rodgers/Oscar Hammerstein II

Lakshmi Rangaswamy, soprano
David Stiver, piano

Meadowlark from *The Baker's Wife* (1976)

Stephen Schwartz

Megan Kalosky, soprano
Meleah Backhaus, piano

15 MINUTE INTERMISSION

Suddenly Seymour from *Little Shop of Horrors* (1982)

Alan Menken/Howard Ashman

Diana Farrell, soprano
Neil Meloro, tenor
Meleah Backhaus, piano

On My Own from *Les Miserables* (1987)

Claude-Michel Schönberg/Alain Boublil & Herbert Kretzmer

Carrie Minenok, soprano
Joo-Hwa Lee, piano

You Don't Have to Say You Love Me from *Suds: The Rockin' 1960's Musical "Soap" Opera* (1994)

Vicki Wickham, Simon Napier-Bell, Pino Donaggio, Vito Pallavicini

Neil Meloro, tenor
Joo-Hwa Lee, piano

If I Can't Love Her from *Beauty & the Beast* (1994)

Alan Menken/Tim Rice

Max Pivik, baritone
Meleah Backhaus, piano

Always a Bridesmaid from *I Love You, You're Perfect, Now Change*
(1995)

Joe DiPietro/Jimmy Roberts

Katie Gaggini, soprano
Nathen Demar, piano

把耳朵叫醒 from 那么骄傲 (Wake Up The Ears) from (*So Proud*)
(2000)

金海心 (Lolita Jin)

Mei Ma, soprano
Joo-Hwa Lee, piano

This street go by girls and boys.
Never leave the face expressionless happened.
I love singing soul will have to sit the rest roadside.
Whether 3363 or 3127.
Like a trapped in a wizard.
I am willing to sing the praises of love for the motherland.
And only hope of the people listening to my singing and wake up quickly.
111235, like kite whistled away.
555724, is deciduous gently weeping.
111237, no one was seriously listening.
But this is one, I fate of the park to pursue other removed.
Why not remove of your voice won diary.
It doesn't matter if you do not love singing.
And it will take care of the first sunlight to let your wake up ears.

Accident Waiting to Happen from *The Drowsy Chaperone* (2005)

Lisa Lambert & Greg Morrison

Sara Williams, soprano
Christopher Rodack, baritone
Meleah Backhaus, piano

Show Off from *The Drowsy Chaperone* (2005)

Lisa Lambert & Greg Morrison

Sara Williams, soprano
Meleah Backhaus, piano

You Can't Stop the Beat from *Hairspray* (2001)

Marc Shaiman/Scott Wittman

The Dana Vocal Society
Meleah Backhaus, piano

The Dana Vocal Society

2007-2008 Membership & Officers List

Officers:

President - Diana Farrell
Vice President - Sara Williams
Secretary - Carrie Minenok
Treasurer - Megan Kalosky
Historian/PR - Neil Meloro

Representatives at Large:

Mei Ma
Natalie Modarelli

Lakshmi Rangaswamy
Therese Scharf

Advisors:

Dr. Misook Yun
Dr. Hae-Jong Lee
Ms. Corinne Morini

Personnel:

Maureen Connell
Tony DeRose
Diana Farrell
Amanda Fischer
Stephen Flask
Katie Gaggini
Lauren Hess
Erin Hill
Lindsey Hoover
Randy Huffman
Megan Kalosky
Noel King
Mei Ma

Neil Meloro
Carrie Minenok
David Munnell
Natalie Modarelli
Leann Phillips
Max Pivik
Lakshmi Rangaswamy
Chris Rodack
Therese Scharf
Deanna Scott
Amanda Signor
Josh Taylor
Liz Walker
Sara Williams

Mission Statement: The Dana Vocal Society's purpose is to provide all Youngstown State University students interested in the vocal arts a platform for performing and experiencing all forms of vocal music. Additionally, the Dana Vocal Society shall be committed to aiding and assisting the Dana School of Music vocal department and other local organizations when needed.

Meetings of the Dana Vocal Society take place every Friday at noon in the second floor lobby of Bliss Hall. All are welcome!

Dana School of Music Voice Department Events

March 18

Faculty Artist Recital: Allan Mosher, baritone and Jennifer Davis Jones, soprano:
8:00 pm, The DeYor Performing Arts Center's Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

March 31

Dana Choral Ensembles Spring Concert: Hae-Jong Lee, director:
8:00 pm, The DeYor Performing Arts Center's Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 3

Dr. Kirsten Kunkle Voice Studio Recital
8:00 pm, Bliss Recital Hall

April 5

Misook Yun Voice Studio Recital
8:00 pm, Bliss Recital Hall

April 8

Nancy Andersen Wolfgang Musical Theatre Voice Studio Recital
8:00 pm, Bliss Recital Hall

April 12

Corinne Morini Voice Studio Recital – Poems of Emily Dickinson
8:00 pm, Bliss Recital Hall

April 17 – 20

THE PERFORMING ARTS SERIES PRESENTS:

An evening of Two One Act Operas!

SIGNOR DELUSO by Thomas Pasatieri
and

AMELIA GOES TO THE BALL by Gian Carlo Menotti.

April 17-19 at 8:00 pm, April 20 at 3:00 pm, Ford Theater, Bliss Hall

Box Office: 330-941-3105, \$.

The Dana School of Music Upcoming Events

March 18, 2008

Faculty Artist Recital: Allan Mosher, baritone and Jennifer Davis Jones, soprano
8:00 pm, DeYor Performing Arts Center, Ford Family Recital Hall at the Eleanor
Beecher Flad Pavilion, \$

March 19, 2008

Jazz Combos, Dave Morgan, director
7:15 pm, Butler Institute of American Art

March 19, 2008

Guest Artist featuring Slide Hampton
8:00 pm, The Youngstown Club, \$

March 19, 2008

Dana Faculty Chamber Music
7:00 pm, Bliss Recital Hall

March 20, 2008

Dana Guitar Ensemble: Francois Fowler, director
7:00 pm, Bliss Recital Hall

March 24, 2008

Faculty Artist Recital: Roman Rudnytsky
8:00 pm, Bliss Recital Hall

March 26, 2008

Chamber Winds
7:15 pm, Butler Institute of American Art

March 26, 2008

Dana Percussion Ensemble: Rob Ferguson and Josh Ryan directors
7:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor
Beecher Flad Pavilion, \$

March 31, 2008

Dana Choral Ensembles Spring Concert: Hae-Jong Lee, director
7:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor
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BLISS HALL—JAZZ RECORDING STUDIO
SUNDAY, MARCH 16, 2008
4:00 P.M.

Log Cabin Blues (1930s)

George Hamilton Green (ca. 1893 – 1970)

arr. Bob Becker (b. 1947)

Born in Omaha, Nebraska on May 23, 1893, George Hamilton Green, Jr. was a piano prodigy at age four. By the age of eleven, Green was being called "the world's greatest xylophonist." In 1917, he began a prolific recording career as a solo xylophonist, recording with such groups as Patrick Conway's band, American Republic band, All Star Trio, and Green Brothers Novelty Band (with brothers Lew and Joseph). The three Green brothers were the original sound music crew for the first three Walt Disney cartoons. In 1946, G.H. Green retired from music and began a second career as a commercial artist, illustrator, and cartoonist. He passed away in 1970, leaving behind over 300 published compositions including many xylophone rags that have become staples of percussion repertoire.

Featuring marimbists Dean Anshutz, Justin Fujka, Tyler Husosky, and Kevin Rabold

Lahara (1977)

Bob Becker (b. 1947)

Over the past decade, Indian music has enjoyed a great deal of exposure in North America. Many percussionists who are interested in Indian drumming have been frustrated by the difficulty in finding teachers, and by the great deal of time involved in learning things by traditional Indian teaching methods. My aim in writing this music was to reproduce the rhythmic and formal structures of actual table compositions in a form that would be immediately comprehensible, both rhythmically and aesthetically, to a western percussionist with or without a special knowledge of Indian music. In order to do this, I used the most universal and traditional medium in the American percussion repertoire – rudimental snare drum. In some ways, the rudimental aspects of this piece are indebted to the ideas of Charley Wilcox and George L. Stone, whose music I have enjoyed playing for years. LAHARA is dedicated to my teacher, Pandit Sharda Sahai of Banaras, with affection and great respect. –Bob Becker, 1977

assisted by Dean Anshutz and Tyler Husosky

Six Poems (1990)

Robert Stright

1. brought forth in purple
2. a freshening lustre mellow
3. abstruser musings

Six Poems, written in the spring of 1990, is the winner of that year's Percussive Arts Society Composition Contest. Compositionally, symmetry is the guiding principle behind the melodic tunes, chord structures, and overall form. Technically, the piece is designed to satisfy the players' desire that the music "feel good under the mallets". –Robert Stright

French Suite (1962)

William Kraft (b. 1923)

1. Allemande
2. Courante
3. Saraband
4. Gigue

Kraft's French Suite is a collection of dances for solo multiple percussionist. The form of the suite incorporates traditional dance forms and, apart from the fact that it is written entirely for percussion instruments, it is a decidedly "baroque" composition.

Marimba Quartet (1987)

Daniel Levitan (b. 1953)

Movement 2

Daniel Levitan's Marimba Quartet is an unsung hero of marimba quartet literature. It was commissioned for the Manhattan Marimba Quartet in 1987 and first performed in Merkin Concert Hall in New York, NY. "A classic that will bring smiles to the players' faces at the first rehearsal (well, maybe the second rehearsal . . .), and the audience's faces in the first 30 seconds."

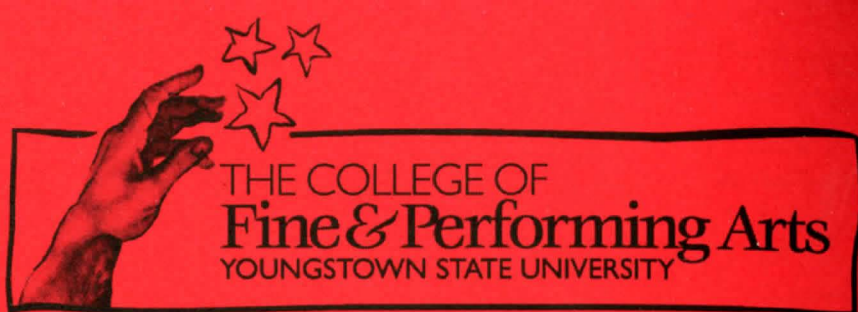
Michael Anderson, Mario Butera, Justin Fujka, and Kevin Rabold, marimbas

Biography:

Mario Butera is a Junior Music Performance Major at Youngstown State University. During his tenure at YSU, Mario has played with the Dana Symphony Orchestra, Chamber Orchestra, Concert Band, Percussion Ensemble, and Symphonic Wind Ensemble. He is also an active brother and the treasurer of Phi Mu Alpha Sinfonia fraternity where he sings bass voice in the Phi Mu Alpha Men's Choir and Barber-shop Quartet. Mario has is also serving as treasurer for the Youngstown Percussion Collective, a percussion advocacy group at YSU. He has assisted in the management of projects such as the PAS Ohio Day of Percussion and the recent commissioning of a percussion and saxophone piece by composer John Hollenbeck.

Mario Butera is currently the Percussion Coordinator for the Pittsburgh Youth Pops Orchestra from Pittsburgh, PA (www.pypo.org) where he teaches and manages logistics. At PYPO, Mario is able to teach percussion to his students while they are immersed in a live orchestral setting. Mario offers private percussion instruction in addition to holding teaching positions in the West Allegheny Marching Pride and West Allegheny Percussion Ensemble from Imperial, PA. Mario gigs regularly with the S'Mosa Percussion Quartet while they play and give instructional clinics at various K-12 schools throughout the area.

Mario would like to thank his teachers, family, and friends for their endless support.



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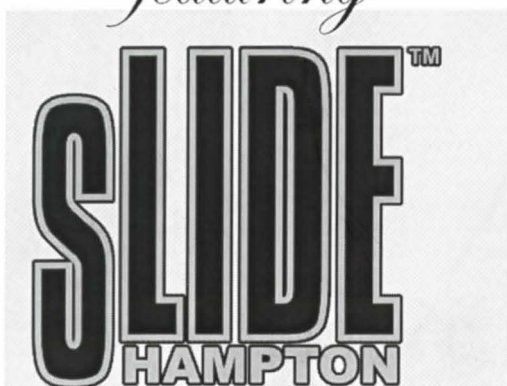
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Wednesday, March 19, 2008 • 8:00 p.m.

The Youngstown Club



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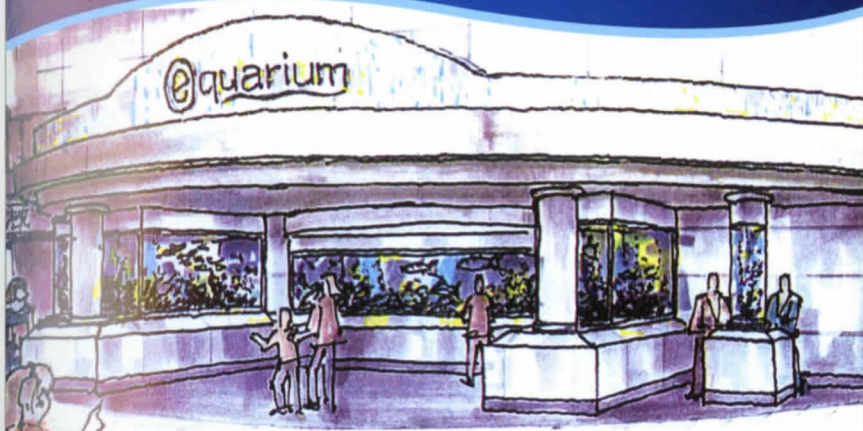
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with the
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Kent Engelhardt, Director
and
YSU World of Trombones

Sponsored by the Cliffe Family Foundation

THE YOUNGSTOWN CLUB—JOHN YOUNG DINING ROOM
WEDNESDAY, MARCH 19, 2008
4:00 P.M.

Program:

The World of Trombones

Cherokee Ray Noble, arr. Slide Hampton

A Flower Is A Lovesome Thing Billy Strayhorn arr. Slide Hampton

Moment's Notice John Coltrane, arr. Slide Hampton

Intermission

The Way Slide Hampton

Inspiration Suite Slide Hampton

Part 1: One For Thad

'Round Midnight Thelonious Monk, arr. Slide Hampton

Inspiration Suite Slide Hampton

Part 4: Dameron

A Frame For The Blues Slide Hampton

The World of Trombones Ensemble:

Chris Anderson (faculty)

Greg Bibri, Cranberry Township, PA

Randall Bibri, Cranberry Township, PA

Michael Boscarino, New York, NY (alumnus)

Joey Gibson, Masury, OH

Keith Hallas, Poland, OH (graduate assistant)

Bob Matchet, Seneca Valley, PA (alumnus)

Greg Moose, Volant, PA

John Reese, Boardman, OH (alumnus)

Alex Snyder, West Chester, OH

Sam Blakeslee, Columbus, OH

William Holt, Pittsburgh, PA

Rhythm Section

Piano Dan Murphy (faculty)

Bass Tim Wilderoder, New Brighton, PA

Drums Alex Hines, Youngstown, OH



The Jazz Ensemble 1

Saxophones, Flute, & Clarinet:

Alto 1	Chris Coles, Cleveland, OH
Alto 2	Julie Cancelliere, Canton, OH
Tenor 1	Evan Hertrick, Pittsburgh, PA
Tenor 1	Joe Scheller, Apollo, PA
Baritone	Terrence Farmer, Cleveland, OH

Trumpets:

Cole Durica, Allison Park, PA
Amanda Fischer, Pittsburgh, PA
David Gardner, Willard, OH
Casey Rupp, Oak Ridge, PA
Raheem Weir, Canton, OH

Trombones:

Greg Bibri, Cranberry Township, PA
Randall Bibri, Cranberry Township, PA
Joey Gibson, Masury, OH
Greg Moose, Volant, PA
Alex Snyder, West Chester, OH

Rhythm Section:

Piano	Dan Murphy (faculty)
Bass	Jared Craig, Greensburg, PA
Drums	Alex Hines, Youngstown, OH Shawn Logan, Akron, OH

Acknowledgments

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. We would also like to thank the Office of Equal Opportunity and Disability for providing Minority Mentorship funding and the School of Graduate Studies for providing Research Assistantship funding. Special thanks go to Ms. Michele Repore-Hagan and Ms. Lori Factor in the F&PA Concert Series Office for their support.

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

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

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YSU Jazz Calendar

MONDAY, APRIL 7, Jazz Ensemble 1

Chestnut Room, Kilcawley Center, 8:00 p.m.

MONDAY, APRIL 14, Jazz Ensembles 2 & 3

Chestnut Room, Kilcawley Center, 8:00 p.m.

MONDAY, APRIL 21, Jazz Combos

Chestnut Room, Kilcawley Center, 8:00 p.m.

Dana Concert Series Calendar

March 20 – Dana Guitar Ensemble: Francois Fowler, director
8:00 pm, Bliss Recital Hall

March 24 – Faculty Artist Recital: Roman Rudnytsky, piano
8:00 pm, Bliss Recital Hall

March 26 – Music At Noon – Chamber Winds
12:15 pm, Butler Institute of American Art

March 26 – Dana At DeYor – Dana Percussion Ensemble,
Josh Ryan & Rob Ferguson, Directors
8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the
Eleanor Beecher Flad Pavilion, \$

March 31 – Dana At DeYor – Dana Choral Ensembles Spring Concert,
Jae-Jong Lee, Director
8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the
Eleanor Beecher Flad Pavilion, \$

April 2 – Music At Noon – James Umble Saxophone Studio Recital
12:15 pm, Butler Institute of American Art

April 3 – Dr. Kirsten Kunkle Voice Studio Recital
8:00 pm, Bliss Recital Hall



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A small photograph of a green landscape with a lake and trees, attached to a red tag with a white string.
A circular logo for Youngstown State University's 100th anniversary, featuring a building illustration and the text 'Youngstown STATE UNIVERSITY 100 years 1909-2009'.



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YSU Performing Arts Series event



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Dana
Concert Series
P R E S E N T S

Dana Guitar Ensemble

Francois Fowler, *Director*

March 20, 2008 • 8:00 p.m.

Bliss Recital Hall



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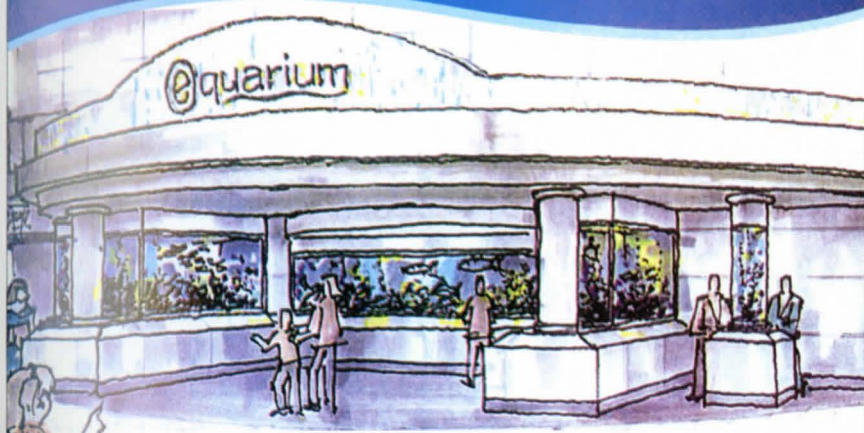
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*Guitar
Ensemble
Concert*

Dr. François Fowler, director

BLISS RECITAL HALL
THURSDAY, MARCH 20, 2008
8:00 P.M.

Program:

Concerto Grosso Op. 3 #8 Antonio Vivaldi (1678-1741)

I. Allegro

Introduction and Fandango (arr. Jeremy Sparks) Luigi Boccherini (1743-1805)

Youngstown Guitar Quartet

(Aaron Sensabaugh, Ben Dague, Ryan Coffey, Brian Quinn)

Grand Duo Concertante in A Major, Op. 85 Mauro Giuliani (1782-1829)

II. Andante

Justin Jones, Violin Margaret Jones, Guitar

Three Preludes (arr. F. Fowler) Frédéric Chopin (1810-1849)

Prelude, opus 28 no 20

Prelude, opus 28 no 7

Prelude, opus 28 no 4

La Doune Cella Anonymous (Renaissance period)

Mahoning Valley Guitar Quartet

(Nathan Zunic, Adam Brown, Ryan Coffey, Matt Boser)

Guitar Quintet No. 1 in D minor, G. 445 Luigi Boccherini (1743-1805)

4th Movement - Finale - Allegro Assai

**Natalie Sahyoun - Violin Mariana Szalaj - Violin Wendy Portis - Viola
Darla Wilson - Cello Chris Hartman - Guitar**

Deux Pièces Lyriques (arr. J-O Eriksson) Edvard Grieg (1843-1907)

Vals, opus 12 no 2

Arietta, opus 12 no 1

Menuett (arr. Walter Blass) Luigi Boccherini (1740-1805)

Dana Guitar Quartet

(David Buker, Ben Dague, Christopher Hartman, Margaret Jones)

String Quartet K. 590 (arr. Jeremy Sparks) W.A. Mozart (1756-1791)

III. Menuet

Catch Blues Leo Welch (contemporary)

Mahoning Valley Guitar Quartet

riette

Karl Keller (1784-1855)

Lindsay Hoover, mezzo soprano Adam Brown, guitar

randenburg Concerto #3, BWV 1048

Johann Sebastian Bach (1685-1750)

I. Allegro moderato

Dana Guitar Quartet

Upcoming Guitar Events:

Wednesday, April 9, 2008

Guitar Studio Recital
6pm, Bliss Recital Hall

Friday, April 11, 2008

Chris Hartman, Junior Recital
7pm, Bliss Recital Hall

Tuesday, April 15, 2008

Guest Recital: Thomas Viloteau, guitar *Winner of 2006 Guitar
Foundation of America International Guitar Competition*
7pm, Bliss Recital Hall

Tuesday, April 15, 2008

Guest Masterclass: Thomas Viloteau, guitar *Winner of 2006 Guitar
Foundation of America International Guitar Competition*
Time and Place TBD

Upcoming Dana Concert Series Events:

March 24, 2008

Roman Rudnytsky, Faculty Piano Recital
7:00 pm, Bliss Recital Hall

March 26th, 2008

Music At Noon
Dana Chamber Winds
12:15 pm, Butler Institute of American Art



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8:00 P.M.

Etude No. 4 from *Snare System* (1994)

Frederic Macarez

This etude is from a collection of twenty for the snare drum that features complex rhythms, music expression, and derived from the snare drum symphonic repertoire. This particular etude features quotes from Rimsky Korsakov's *Scheherazade* snare drum part.

Time (1968)

Minoru Miki

Time was the first work composed by Miki for the marimba, and dedicated to the famous marimbist Keiko Abe. This piece extends the technical demands for the performer through subtle shifts in tempo, dynamics and articulations through calm and aggressively played passages.

Bluebird Samba (1995)

Ted Rounds

Bluebird Samba is composed for four marimbas and features a main theme consisting of Caribbean style rhythms, modulations through three different keys, and complex harmonies throughout.

A special thanks to Cory Doran, Tim Hampton, and Kevin Rabold for their assistance.

Rebonds b (1989)

Iannis Xenakis

Rebonds was Xenakis's second piece for multiple percussion, consisting of drums and woodblocks. This work contains a sixteenth-note ostinato in the bongo throughout, with the melody moving around the drums, becoming more and more complex and interrupted by interludes on the woodblocks, and drums.

The Offering (2001)

Michael Burritt

The Offering was composed after the passing of Burritt's grandfather. It was a way to express the emotions he had during this time, as well as the fond memories that would leave a lasting impression on the rest of Burritt's life.

Biography:

Tyler Husosky is the son of George and Judy Husosky. He graduated from Howland High School in 2004 where he participated in the symphonic band, marching band, jazz band, pep band, solo and ensemble contest, and was a member of the 2004 All-State Orchestra.

At Youngstown State University, Tyler is currently a member of the Symphonic Wind Ensemble and Percussion Ensemble. He has also played in the Dana Symphony Orchestra, YSU Marching Pride, Concert Band, Dana Chamber Orchestra, and pit member for *Urinetown: The Musical*, and the Golden Apple opera. Over the years, his principle teachers have included Dr. Glenn Schaft, Mr. Rob Ferguson, Mr. Ron Coulter, and Mr. Tony Ferderber.

Currently, Tyler is a member of the Percussive Arts Society and the Ohio Collegiate Music Educators Association. He also teaches private drum lessons, works with the Youngstown Symphony Youth Orchestra percussion section, and directs the Champion and Labrae High School drumlines.

Percussion Studio Calendar:

March 26

Dana Percussion Ensemble: Rob Ferguson and Josh Ryan directors:
8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

March 25

Kevin Rabold, Sophomore Percussion Recital (Non-Degree Recital):
8:00 pm, Bliss Hall—Jazz Recording Studio

April 13

Cory Doran, Junior Recital
4:00 pm, Bliss Hall—Jazz Recording Studio

April 16

Shawn Logan, Junior Recital
8:00 pm, Bliss Hall—Jazz Recording Studio

April 23

Dean Anshutz, Senior Recital
8:00 pm, Bliss Hall—Jazz Recording Studio



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MUSIC AT NOON *CHAMBER WINDS*

Stephen Gage, *Director*

March 26, 2008 • 12:15 p.m.

Butler Institute of American Art



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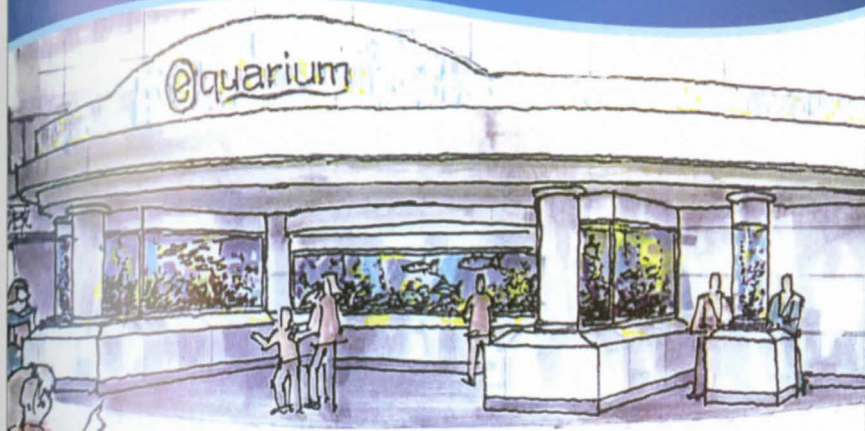
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Sara Kind, alto saxophone

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, MARCH 26, 2008
12:15 P.M.

Vienna Philharmonic Fanfare Richard Strauss (1864-1949)

Benjamin D. Ammon, graduate conductor

Trumpet—Matthew Cyrus, Amanda Fischer, David Gardner, Dennis Hawkins, Jeffrey Penney & Joel Tyrrell

Horn—Stephen Cline, Taylor Dicken, Chelsey Downing, Debbie McDowell, Katie Miller, Eric Shields, Shannon McFadden & Nicole Pettenati

Trombone—Gregory Bibri, Joey Gibson, Keith Hallas, William Holt, Greg Moose & Alex Snyder

Tuba—Matthew Craig & Tim Wilderoder

Timpani—Tyler Husosky & Dean Anschutz

Quintet for Woodwinds Carl Nielson (1865-1931)

I. Allegro

Adrienne Lehotsky, flute; Patrick Fulton, clarinet; Christopher Coles, soprano saxophone; Sarah Korb, bassoon; Lynn Christy, euphonium

Helix for Alto Saxophone and Chamber Ensemble Jan Bach (b. 1937)

Sara Kind, alto saxophone

Adrienne Lehotsky, flute; Patrick Fulton, clarinet; Amy Sabol, bassoon; Matthew Cyrus, trumpet; Shannon McFadden, horn; Randy Bibri, tenor trombone; Tim Hampton, Mario Butera, Kevin Rabold, percussion

Octet for Wind Instruments Igor Stravinsky (1982-1971)

- I. Sinfonia
- II. Tema con Variazioni
- III. Finale

Adrienne Lehotsky, flute; Patrick Fulton, clarinet; Evan Hertrick, Deidra Nuss, bassoon; Matthew Cyrus, Amanda Fischer, trumpet; Randy Bibri, tenor trombone; Greg Bibri, bass trombone

The Spring 2008 Music At Noon Schedule

All concerts begin at 12:15 p.m. and are at the Butler Institute of American Art

April 2, 2008 - James Umble Saxophone Studio Recital

April 9, 2008 - Dana Tuba/Euphonium Ensemble: Brian Kiser, director

April 16, 2008 - New Music Society: Robert Rollin, director

April 23, 2008 - Dana Brass Choir

April 30, 2008 - New Music Festival

The Dana Concert Series Schedule

March 26, 2008

Dana Percussion Ensemble: Rob Ferguson and Josh Ryan directors

8:00 pm, The DeYor Performing Arts Center— Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

March 31, 2008

Dana Choral Ensembles Spring Concert: Hae-Jong Lee, director

8:00 pm, DeYor Performing Arts Center— Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 3, 2008

Kirsten C. Kunkle Voice Studio Recital

8:00 pm, Bliss Recital Hall

April 5, 2008

Misook Yun Voice Studio Recital

8:00 pm, Bliss Recital Hall

April 7, 2008

Jazz Ensemble I, Kent Engelhardt, director

8:00 pm, Chestnut Room, Kilcawley Center

April 8, 2008

Musical Theater Recital: Nancy Anderson Wolfgang, director

8:00 pm, Bliss Recital Hall

April 9, 2008

Francois Fowler Guitar Studio Recital

8:00 pm, Bliss Recital Hall

April 10, 2008

James Umble Saxophone Studio Recital

8:00 pm, Bliss Recital Hall

April 11, 2008

Trombone Studio Recital

8:00 pm, Bliss Recital Hall

April 12, 2008

Corinne Morini Voice Studio Recital

8:00 pm, Bliss Recital Hall

April 14, 2008

Kathryn Thomas Umble Flute Studio Recital

6:00 pm, Bliss Recital Hall

April 14, 2008

Dana Clarinet Ensemble Concert

8:00 pm, Bliss Recital Hall

April 14, 2008

Jazz Ensemble II & III, Dave Morgan & Kent Engelhardt, directors

8:00 pm, Chestnut Room, Kilcawley Center



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Pictured here guest artist Aidan Quinn
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DANA CHORAL ENSEMBLE
SPRING CONCERT

Hae-Jong Lee

March 31, 2008 • 8:00 pm

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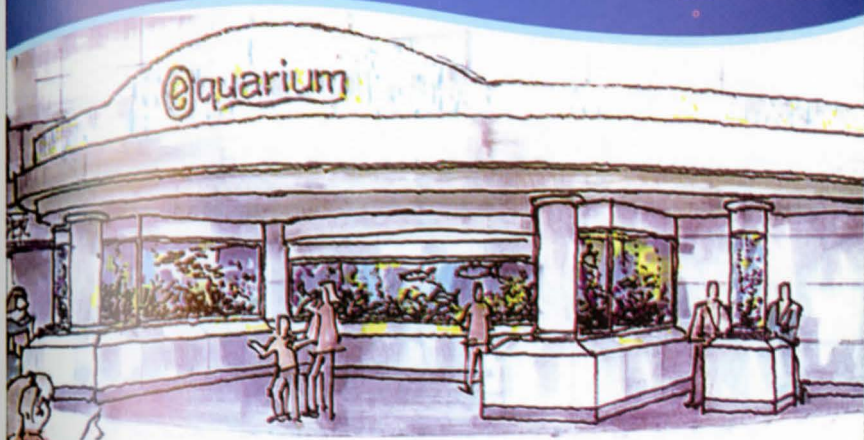
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MONDAY, MARCH 31, 2008
8:00 P.M.

UNIVERSITY CHORUS

Kyrie from Missa Tempore Quadragesimae

Michael Haydn (1737-1806)

Kyrie is the opening movement of *Missa Tempore Quadragesimae*, which was intended to be sung liturgically during Lent. This soulful homophonic setting of prayer is brought to more personal level with sudden dynamic changes. We will dedicate this song to the memory of Bill Frichtel, our beloved friend, who was a long time member of the University Chorus. Bill passed away in March 2008.

Kyrie eleison
Christe eleison
Kyrie eleison.

Lord, have mercy.
 Christ, have mercy.
 Lord, have mercy.

Dirait-on

Morten Lauridsen (b.1945)

Dirait-on is the last number of Lauridsen's *Les Chansons des Roses* (5 movements) which wonderfully capture the delicate beauty and sensuousness of Rilke's French poem. The distinct melody and sweet harmony are truly memorable. Since its publication in 1994, this piece became one of the most beloved *Chansons*.

Abandon entouré d'abandon,
Tendresse douchant aux tendresses...
C'est ton intérieur qui sans cesse
Se caresse, dirait-on;
Se caresse in soi-même,
Par son proper reflet éclairé.
Ainsi tu inventes le theme
Du Narcisse exaucé

Abandon surrounding abandon,
 tenderness touching tenderness...
 Your oneness endlessly
 caresses itself, so they say;
 self-caressing
 Through its own clear reflection.
 Thus you invent the theme
 of Narcissus fulfilled.

Ripe Tomata Green Peas

Arr. Cleophas R. E. Adderley (b. 1955)

Gino West, percussion

Ripe Tomata Green Peas, one of the most popular Bahamian folk songs, is a traditional market song introducing the free and entertaining sprit of the Bahamian market. Syncopated rhythm of the melody presents the ingenuous character of the folk song. The free spirit is expressed in the frequent change of texture. It is interesting to hear the peculiar words of Bahamian dialect.

WOMEN'S CHORUS

Kyrie

John Leavitt (b. 1956)

Kyrie is the opening movement of *Missa Festiva* by John Leavitt. This piece juxtaposes the liturgical text *Kyrie* and an additional word *Allelu Oo...* This piece is a wonderful example of coexistence of 'conflict' and 'resolution.' If the conflict is expressed by the prayer 'Kyrie eleison', the text of 'Allelu' marks the resolution in a joyful way of 'praise.'

Kyrie eleison
Christe eleison
Allelu
Kyrie eleison.

Lord, have mercy.
 Christ, have mercy.
 Hallelujah
 Lord, have mercy.

Hallelujah Amen

G. F. Handel (1685-1750)

Hallelujah Amen is a movement of Handel's oratorio *Judas Maccabaeus*. This piece presents the joy of praising God in a magnificent way as often occurred in Handel's choral works.

DANA CHORALE

**Ave Verum Corpus*

William Byrd (1543-1623)

The text of *Ave Verum Corpus*, a Eucharistic hymn, commemorates Christ's redemptive sacrifice, and especially focuses on the great symbol of Baptism in "the pouring forth of water from his pierced side." Byrd's setting of this text is found in his first book of *Gradualia*. This composition is one of the most profound and poignant settings of this text.

*Ave verum corpus natum de Maria Virgine:
Vere passum,
immolatum in cruce pro homine
Cujus latus perforatum, unda fluxit sanguine:*

Hail, true Body, born of the Virgin Mary,
Who has truly suffered,
was sacrificed on the cross for mortals.

Whose side was pierced,
whence flowed water and blood:

Esto nobis praegustatum in mortis examine.

Be for us a foretaste
during our final examining

*O Jesu dulcis, O Jesu pie,
O Jesu Fili Mariae,
Miserere mei. Amen*

O Jesu sweet, O Jesu pure,
O Jesu, Son of Mary,
have mercy upon me. Amen

Rejoice in the Lord Alway

Anon (16th c.)

Rejoice in the Lord Alway: This lively piece, formerly ascribed to the mid-sixteenth-century composer John Redfore, typifies the concise, syllabic style of the first English anthems. Its text is from the 'Great Bible' of 1540: Philippians 4: 4-7.

In Time of Daffodils

David C. Dickau (b. 1953)

In Time of Daffodils is the second piece of the suite, *Of Life and Love* (Four Songs for SATB Chorus). The beautiful poem *In Time of Daffodils* by E. E. Cummings describes the natural way in which flowers go about being as they were intended. The poet challenges the listener to find that same genuine quality and thus, "forgetting me, remember me." Each line of the poem contains a short "aha!" moment at the end of each phrase. The music pivots to a new key at each of these places, emphasizing the new awareness depicted in the text. From the program note by David C. Dickau

Sailors' Song from the opera *Shim-Chung-Jeon*

Arr. Hwi-Jo Kim

Dr. Misook Yun, soprano

Hwi-Jo Kim adapted many Korean folk-tunes into his choral arrangement. *Sailor's Song* is one of them. This choral arrangement appears in the opera *Shim-Chung-Jeon*, based on a Korean folk tale. In the story a filial daughter, Shim-Chung, wants to sacrifice herself, throwing her body into a deep sea, in order to let eyes of her blind father open. Fishermen are sailing in the deep sea singing their song, "Eh-he ya-ha, huh-guh-ya-ah-he-ee ya-ha!" The song consists of three different rhythms of Korean traditional music, moving from the slow *Jin-yang-jo* to the fast *Ja-jin-mo-ri*.

Jin-yang-jo

Eh-he ya-ha, huh-guh-ya-ah-he-ee ya-ha!
Huh-ee ya-ha! Ah-ha-eh-ee ya-ha!

Mang-mang-hahn chang-heh-ee-yo,
Tang-tang-hun mool-gyul-ee-roh-goo-nah-ha!

Behk-been-chu gahl-meh-gee-nun
Hong-yo ah-nu-roh nah-rah-dul-go
Sam-gahng-eh gee-ruh-gee-nun
Han-soo-roh doh-rah-dun-dah.

Joong-mo-ri

Huh-guh-ya cha-ha, huh-guh-ya cha-ha,
Huh-uh-uh-huh-ee yaha,
Huh-guh-ya cha-ha, huh-guh-ya cha-ha

Gang-san-chon ahb-bah-dah-rul
ul-lun chee-nah-gah soh-sum ahpu-roh
dah-gah-gah-she.

Deh-sum soh-sum yu-peh-kee-goh
Chung-poong myung-wol-rul mah-chee-hah-cha.

Mahn-gyung chang-pah-nun oo-ree eel-tuh-roh-dah
Noh-rul chu-uh-rah uh-suh-gah-cha.

Ja-jin-moh-ri

Uh-ee-ya dee-yuh cha! Uh-ee-ya dee-yuh cha!
Eh-he eh-he uh-gee-ya dee-yuh huh-uh-huh!
Eh-he eh-he uh-gee-ya uh, eh-he eh-he uh-gee-ya cha!

Aht-tah goh-gee-gah mah-nee duhl-uh-tah
Goh-gee-gah hahn-beh ga-duk chaht-goo-nah.
Gee-bah-rul dahl-goh boo-gul ool-lyu-rah
Sun-chu-neem cho-keh-tah ul-goo-rul bo-ah-rah.
Yuh-gah uh-deh-nya? Soo-mun bah-oo-dah.
Soo-mun bah-oo-myun beh dah-chee-lah
Beh dah-chee-myun kuh-n-eel-nahn-dah
Aht-tah yeh-duh-rah yum-lyu-mah-rah.

Infinite blue ocean.
Powerful wave

Seagulls of Behk-been-chu island
are flying over red mountains
The wild geese of the Sam-gahng river
Fly circling over the Han-soo river

Let us pass quickly by the oceanside village
and let us approach the small island.

Sailing with large and small islands on either side
Let us receive blue winds and bright moon.

Infinite ocean is our work place
Row, row, let us go

Wow! It's full of fish
A boat full.

Fly the flag and beat the drum
Look at captain's face. He must be happy
Where are we? It's hidden rocks
Hidden rocks may crash the boat.
If we crash, it will be disastrous
Hey, guys, don't worry

SYMPHONIC CHOIR

**Praise His Holy Name*

Keith Hampton (b.1956)

Praise His Holy Name is an uplifting gospel song.

Intermission

DANA CHORALE

Cantus Gloriosus

Jozef Swider (b.1930)

Cantus Gloriosus is an exquisite example of contemporary choral trend from modern Europe. The composition was written in 1980 by Jozef Swider (b. 1930), a Polish composer. This piece combines a few melodic ideas in the foundation of several old compositional techniques including parallel harmony, totally homophonic writing, and canonic passages in close distance like *stretto*; and yet the outcome is a quite modern piece of music. It is set in an ABA form, starting with an animated fast section, moving to a somber but appealing slow section, and then coming back to the fast opening material.

Alleluja.

Laudate Dominum.

Tu solus sanctus.

Tu solus Dominus

Tu solus Altissimus.

Laudate Dominum.

Alleluja.

Hallelujah.

Praise the Lord.

Thou alone art the Holy One.

Thou alone art the Lord.

Thou alone art the Most High.

Praise the Lord.

Hallelujah.

Zum Schluss, op 65, no. 15

Johannes Brahms (1833-1897)

Zum Schluss (to Close) is the last movement of Brahms' popular *Neue Liebeslieder*. To conclude the whole set of 15 love songs, Brahms turned to Goethe's poem, the closing lines to the elegy "Alexis and Dora." This poem seems to adequately draw the whole set together and summarizes the message of love song. Goethe's words, which conclude that love is simply inexplicable to mere mortals, serve admirably as a postscript not just to the *Neue Liebeslieder*, but to the original *Liesbeslieder*, op 52.

Nun, ihr Musen, genug!

Vergebens strebt ihr zu schildern,

Wie sich Jammer und Glück wechseln

In liebender Brust.

Heilen könnet die Wunden ihr nicht,

Die Amor geschlagen;

Aber Linderung kommt einzig,

Ihr Guten, von euch.

Now, you Muses, enough!

In vain you try to describe

how grief and happiness alternate

In a loving heart

You cannot heal the wounds

that Cupid has inflicted,

but relief comes solely,

dear Muses, from you.

Rotala

Juris Karlsons (b.1948)

Rotala (Round Dance) is the last song of *Neslegtāis Gredzens* (The Unclosed Ring), a cycle of three pieces, composed by a Latvian composer, Juris Karlsons (b.1948). "Rotala", in Latvian, is a game, a play, even a toy. It is also, as in this case, a song-and-dance game. Imagine a round-dance, circles, dancers circling around, dancing in the middle, holding hands, letting go, moving on, stepping fast, and swirling around. There is a caller, calling dancers to the middle ["Vidu! Vidu!"]. The mood is happy and light, enjoy! enjoy!

This is a spring dance, the rites of spring; the long, dark winter is gone, the days get longer, there is jubilation. Nature decorates itself with greens and flowers. Notes from the publisher.

Vidū!
Viena nāca otra gāja,
Viena laida, cita māja, vidū!
Nav vēl tverta sniegtā roka,
Jau tu līgo līdz iekš loka, vidū!
Vaļā, vaļā, rotā dienas,
Šurpu, turpu, īrst un sienas tevi rokas,
Tālāk sienas, tālāk lokās, vidū!
Vaļā, vaļā, rotā!

To the middle!
One came, the other went,
One lets go, another waves, to the middle!
The outstretched hand is not yet grabbed,
You already swing along in a circle, to the middle!
Freely, freely the days spin,
Hither, thither, part and join your hands,
Further joining, further swaying, vidū!
Freely, freely swirl around!

WOMEN'S CHORUS

**For the Beauty of the Earth*

John Rutter (b. 1945)

For the Beauty of the Earth was commissioned by the Texas Choral Director's Association and written in 1980. John Rutter, one of the most prolific choral composers in the contemporary world, has written many anthems intended for use in the context of a church service. This charming anthem of the sweet melody is one of the most beloved ones among the contemporary church works.

Fire, Fire My Heart

Thomas Morley (1557-1602)

Fire, Fire My Heart, composed by Thomas Morley (1557-1602), may be categorized as an English madrigal in a broad sense. This piece first appeared in "The First Set of Balletts" published in 1595. Many of Morley's secular pieces resemble the *balletti* of Gastoldi with even sprightlier rhythms and with refrains based on nonsense syllables. Morley called them "ballets." *Fire, Fire My Heart* is one of them, although this one presents much more polyphonic treatment than many other ballets. This piece brilliantly captures the passion and pain of love.

Scarborough Fair/Canticle

Paul Simon and Art Garfunkel

Scarborough Fair/Canticle: This arrangement, made famous by Simon and Garfunkel's *Scarborough Fair/Canticle*, originated in the late 20th century. Paul Simon learned it in 1965 in London from Martin Carthy and set it in counterpoint with *Canticle*, a reworking of Simon's 1963 song "The Side of a Hill" with new, anti-war lyrics. It was the title track of the 1966 album *Parsley, Sage, Rosemary and Thyme*, and was released as a single after featuring on the soundtrack to *The Graduate* in 1968.

DANA CHORALE

Sleep

Eric Whitacre (1970)

Sleep: In the winter of 1999 Ms. Julia Armstrong, a lawyer and professional mezzo-soprano, commissioned a choral work from Eric Whitacre in memory of her parents, who had died within weeks of each other after more than fifty years of marriage. And she wanted Whitacre to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening." After a glorious premiere performance at the ACDA National Convention in spring of 2001, the composer discovered that he no longer could use the

text because of copyright issue. Then the composer asked his friend and brilliant poet Charles Anthony Silvestri to set new words to the music. The composer tells about this composition as "I am supremely proud of this new work."

Hear My Prayer

Moses Hogan (b.1959)

Hear My Prayer is a spiritual of simple four-part choral style. It is an unusual one among Moses Hogan's spirituals, because it does not incorporate multiple layers of texture and repetitive use of syncopation/short rhythmic pattern which normally appear in his many other spiritual arrangements. And yet it is one of the most pure and honest ones in the expression of inner conflict and resolution.

Cantate Domino

Vytautas Miskinis (b.1954)

Cantate Domino: Vytautas Miskinis, Lithuanian choral conductor, composer and educator, is a prominent figure in European choral music world. He directed so many outstanding choirs and received many awards in choral music. He is also known as a composer having created many hundreds of choral music. *Cantate Domino* is based on Psalm 95: 1-4. It is set for mixed choir of six voices. This motet could be quite appropriate to be sung in Easter season, considering the joyful beginning and closing section.

Cantate Domino canticum novum.

Et benedicite nomii eius,

Qui mirabilia fecit.

Cantate Domino canticum novum.

Cantate et exsultate,

Et psalite cithara voce psalmi.

Cantate Domino canticum novum.

Sing to the Lord a new song:

And bless his name,

For he has made wonders.

Sing to the Lord a new song:

Sing and rejoice,

And play harp singing psalms.

Sing to the Lord a new song:

SYMPHONIC CHOIR

The Battle Hymn of the Republic

Arr. Peter Wilhousky (1902-1978)

Chorus Director Biography

Dr. Hae-Jong Lee, a native of South Korea, has directed, for more than twenty five years, church choirs, high school choirs, honor choirs, college choirs, community choirs and professional choirs in Korea and the United States. He earned his Bachelor of Music degree from the Seoul National University and his Master of Music degree from the Westminster Choir College, Princeton, NJ. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois, Champaign, IL. At the University of Illinois he directed the University of Illinois Chorus and served as Chorus Master of the University of Illinois Opera Company. While staying in Princeton, he toured Taiwan, Korea, France (Colmar International Festival), and Spoleto Festival in Charleston, SC, with the renowned Westminster Choir. He, as vocalist, had performed with major orchestras including New York Philharmonic Orchestra, Philadelphia Orchestra, St. Luke Orchestra, LA Philharmonic Orchestra, and New Jersey Symphony Orchestra under the baton of world class conductors including Kurt Mazur, Wolfgang Sawallish, Zdenek Makal, Helmuth Rilling, Joseph Flummerfelt, and Esa-Pekka Salonen. As voice teacher, he has taught numerous singers including wide range of ages in both Korea and the U.S. He joined the Dana School of Music as Director of Choral Activities in 2002. At the Dana School of Music he directs Dana choral ensembles and teaches undergraduate choral/instrumental conducting and advanced choral conducting classes. He also supervises graduate choral conducting students. Lee has been the Chorus Master of the Opera Western Reserve since 2005. He has been directing the Cleveland Korean Presbyterian Church Choir and Chamber Orchestra since 2004. His choral music review appears regularly in Choral Journal, the official national publication of ACDA, of which he is a registered choral reviewer. Lee's conducting teachers include Don Moses, Fred Stoltzfus, Joseph Flummerfelt, James Jordan, and Andrew Megill (choral conducting); Donald Schleiger and Bong-Heun Yoo (orchestral conducting). He remains active as guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. Some of his recent activities include his appearance with the Pusan City Choir (professional choir) in Pusan, Korea as a guest conductor and in the Ohio Music Educators Association conference as a clinician presenting "Choral Music in Korea." He is an active member of professional organizations, including American Choral Directors Association, International Federation for Choral Music, Chorus America, and The National Association for Music Education.

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Accompanist: Karen Lyn Fisher & Kathy Miller

Grad Assistant: Dong-Hyun Son

Soprano

Lindsey Batchelder Vienna, OH
Bethany Bollinger Apollo, PA
Mary Castello Boardman, OH
Alaina Felgar Beloit, OH
Shawna Jones Beloit, OH
Emily Semich Moon Twp, PA
Allyson Milo Youngstown, OH
Risa Miyagishima Sapporo, Japan
Deanna Scott Toronto, OH
Katelyn Vogias Mantua, OH

Alto

Kimberlee Delco Campbell, OH
Heather Fannin Hubbard, OH
Carrie Fiol Lake Milton, OH
Ashley Hendrickson Bristol, OH
Alecia Hetrick Boardman, OH
Becky Holan Brecksville, OH
Lindsay Hoover Canfield, OH
Laura McIntyre Pittsburgh, PA
Wendy Portis
Therese Scharf Austinburg, OH
Amanda Signor Youngstown, OH
Emily Sutcliffe Poland, OH

Tenor

Chaz Barnes Cleveland, OH
Benjamin Chell Cincinnati, OH
Joseph Croft Factoryville, PA
Dwayne Davis Cleveland, OH
Aaron Franek Hermitage, PA
Shane Golden Youngstown, OH
Chris Hartman Girard, OH
Matt Miles Boardman, OH
Marquesse Shine Youngstown, OH
Dong-hyun Son Pusan, Korea
Kenneth Taylor Youngstown, OH
Matt Wolfe Lowellville, OH

Bass

Adam Brown Greenville, PA
Danny Bogue Geneva, OH
Jerell Caffey Youngstown, OH
Stephen Horn Youngstown, OH
Micah Hall Youngstown, OH
Joel Imler Youngstown, OH
Matthew Morris Poland, OH
Sam Schultz Girard, OH
Vince Urbin Avon Lake, OH
Michael Walenciej Steubenville, OH
Joseph Werhnyak Enon Valley, PA

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Accompanist: Karen Lyn Fisher
Grad Assistant: Dong-Hyun Son

Soprano

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Allyson Milo Youngstown, OH
Lakshmi Rangaswamy Cambridge, OH

Alto

Lindsay Hoover Canfield, OH
Roxanne Hauldren Weirton, WV
Ashley Hendrickson Bristol, OH
Carrie Fiol Lake Milton, OH
Dong-Hyun Son Busan, Korea
Becky Holan Brecksville, OH

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Laura Lee Mogadore, OH
Rayshone Oliver Boardman, OH
Julia Buttermore Hilliard, OH

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Accompanist: Karen Lyn Fisher & Kathy Miller
Grad Assistant: Dong-Hyun Son

Soprano

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Megan Kalosky Canfield, OH
Mei Ma Shen-Yang, China
Carrie Minenok Austintown, OH
Laina Zack Fort Collins, CO
Sara Williams Beaver, PA

Alto

Lauren Hess Poland, OH
Erin Hill Calcutta, OH
Mazhorell Johnson Boardman, OH
Noel King Sharon, PA
Laura McIntyre Pittsburgh, PA
Natalie Modarelli Austintown, OH
Elizabeth Walker Natrona Heights, PA

Tenor

Chris Anderson Lancaster, OH
William Long Austintown, OH
Dong-Hyun Son Pusan, Korea

Bass

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David Gruver Austintown, OH
Neil Meloro Jefferson, OH
Brian Peters Freedom, PA
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The Dana Concert Series Schedule

April 3, 2008

Kirsten Kunkle Voice Studio Recital
8:00 pm, Bliss Recital Hall

April 5, 2008

Misook Yun Voice Studio Recital
8:00 pm, Bliss Recital Hall

April 7, 2008

Jazz Ensemble I, Kent Engelhardt, director
8:00 pm, Chestnut Room, Kilcawley Center

April 8, 2008

Musical Theater Recital: Nancy Andersen Wolfgang, director
8:00 pm, Bliss Recital Hall

April 9, 2008

Francois Fowler Guitar Studio Recital
8:00 pm, Bliss Recital Hall

April 10, 2008

James Umble Saxophone Studio Recital
8:00 pm, Bliss Recital Hall

April 11, 2008

Trombone Studio Recital
8:00 pm, Bliss Recital Hall

April 12, 2008

Corinne Morini Voice Studio Recital
8:00 pm, Bliss Recital Hall

April 14, 2008

Kathryn Thomas Umble-Flute Studio Recital
6:00 pm, Bliss Recital Hall

April 14, 2008

Dana Clarinet Ensemble Concert
8:00 pm, Bliss Recital Hall

April 14, 2008

Jazz Ensemble II & III, Dave Morgan & Kent Engelhardt, directors
8:00 pm, Chestnut Room, Kilcawley Center

April 15, 2008

Guest Artist Recital: Thomas Viloteau (Winner, 2006 Guitar Foundation of American
International Guitar Competition)
8:00 pm, Bliss Recital Hall



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The poster features a stylized sun with a large red circle and smaller red dots radiating from it. The word 'Arts' is written in a large, black, brush-stroke font. A small photograph of a landscape with a lake and trees is shown in a brown frame with a red ribbon. The Youngstown State University 100th anniversary logo is in the bottom right corner.

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Pictured here guest artist Aidan Quinn
and the Frangos Family at a
YSU Performing Arts Series event



THE COLLEGE OF
Fine & Performing Arts

Dana
Concert Series
P R E S E N T S

Kirsten Kunkle
Voice Studio Recital

April 3, 2008 • 8:00 p.m.

Bliss Recital Hall



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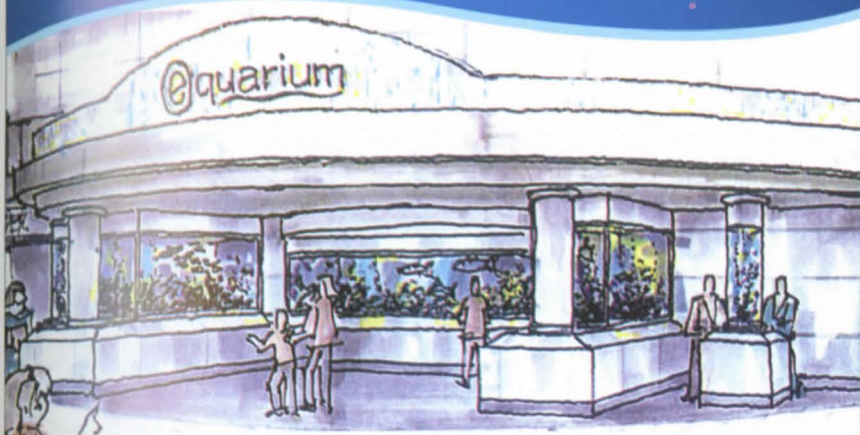
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present

THE VOICE STUDIO RECITAL OF

Dr. Kirsten C. Zunkle

Performing tonight will be:

Bethany Bollinger

Marisa Bunney

Mary Grosso Costello

Anjanette De Roy

Lisa Eisenbraun

Erin Marie Hill

Brian Peters

Therese Scharf

Laina Zack

BLISS RECITAL HALL
THURSDAY, APRIL 3, 2008
8:00 P.M.

Dôme épais from Lakmé

Lisa Eisenbraun and Anjanette DePoy

Accompanied by Dianne Forsyth

Music by Léo Delibes

Libretto by Edmond Gondinet

Translation:

Dome made of jasmine, entwined with the rose together, both in flower, a fresh morning, call us together. Ah! let us float along on the river's current: On the shining waves, our hands reach out to the flowering bank, where the birds sing, o the lovely birds sing. Dome of white jasmine, calling us together! However, I have a subtle fear, which enfolds me, when my father goes alone to that cursed town; I tremble, I tremble in fear! For the god Ganessa protects him, let us venture to the joyous pool. The swans with wings of white are happy, let us go there and gather the blue lotus. Yes, near the swans, with wings of white. Let us go there and gather the blue lotus.

Love After Love

Therese Scharf

Accompanied by Jerry Rezanka

Music by Jeffrey Trimble

Poetry by Derek Walcott

In His Eyes from Jekyll and Hyde

Laina Zack and Bethany Bollinger

Accompanied by Lindsay Kendra

Music by Frank Wildhorn

Lyrics by Leslie Bricusse

The Lamb

Brian Peters

Accompanied by Meg Daniluk

Music by Vincent P. Basile

Poetry by William Blake

A Boy Like That/I Have a Love from West Side Story

Therese Scharf and Marisa Bunney

Accompanied by Jerry Rezanka

Music by Leonard Bernstein

Lyrics by Stephen Sondheim

Bound in Ice

Erin Marie Hill

Accompanied by Jerry Rezanka

Music by Clinton Davies

Poetry by Erin Marie Hill

Sull'Aria from Le Nozze di Figaro

Laina Zack and Therese Scharf

Accompanied by Meg Daniluk

Music by W.A. Mozart

Libretto by Lorenzo da Ponte

Translation:

On the breeze... What a gentle zephyr... Zephyr...
Will whisper this evening . Beneath the pines in the copse. Beneath the pines ...?
Beneath the pines in the copse. Beneath the pines ... in the copse...
And he'll understand the rest. Oh, yes, certainly he'll understand it.

For Better or Worse

Bethany Bollinger

Accompanied by Lindsey Kendra

Music by Steve Groves

Poetry by Jeremy Hurt

At the Ballet from A Chorus Line

Anjanette DePoy, Therese Scharf, and Marisa Bunney

Accompanied by Jerry Rezanka

Music by Marvin Hamlisch

Lyrics by Edward Kleban

Intermission

Sarah Brown Eyes from Ragtime

Brian Peters and Lisa Eisenbraun

Accompanied by Dianne Forsythe

Music by Stephen Flaherty

Lyrics by Lynn Ahrens

What is this Feeling? From Wicked

Laina Zack and Erin Marie Hill

Accompanied by Jerry Rezanka

Music and Lyrics by Stephen Schwartz

[Caged] Bird

Marisa Bunney

Accompanied by Jerry Rezanka

Music by Sarah Korb

Poetry by Maya Angelou

I Know Him So Well from Chess

Mary Grosso Costello and Bethany Bollinger

Accompanied by Jerry Rezanka

Music by Björn Ulvaeus and Benny Andersson

Lyrics by Tim Rice

All the Days of My Life

Anjanette DePoy

Accompanied by John Smiley

Music and Lyrics by John Smiley, based upon Psalm 27:4-7

Slikhali I vi za roschei glas nochnoi from Eugene Onegin

Erin Marie Hill and Bethany Bollinger

Accompanied by Jerry Rezanka

Music by Peter Ilyich Tchaikovsky

Libretto by Konstantin Shilovsky

Translation:

Have you not heard, from beyond the grove at night,
the voice that sings of love and sings of sorrow?

When, at the morning hour, the fields lay silent,
the music of the pipe simple and sad, have you not heard?

Romeo Lost

Mary Grosso Costello

Accompanied by Jerry Rezanka

Music and Poetry by Tim Webb

I Will Never Leave You from Side Show

Bethany Bollinger and Therese Scharf

Accompanied by Lindsey Kendra

Music by Henry Krieger

Lyrics by Bill Russell

The Highwayman

Laina Zack

Accompanied by Meg Daniluk

Music by Mary Grosso Costello

Poetry by Alfred Noyes

Soave sia il vento from Così Fan Tutte

Anjanette DePoy, Lisa Eisenbraun, and Brian Peters

Accompanied by Jerry Rezanka

Music by W. A. Mozart

Libretto by Lorenzo da Ponte

Translation:

May the wind blow gently and the waves be calm. May every element respond benignly to our desires.

Dana Voice Department Schedule:

Diana Farrell Graduate Voice Recital

April 5, 2008 at 8:00 pm, Bliss Recital Hall

Misook Yun Voice Studio Recital

April 5, 2008 at 8:00 pm, Bliss Recital Hall

Musical Theater Recital: Nancy Andersen Wolfgang, director

April 8, 2008 at 8:00 pm, Bliss Recital Hall

Corinne Morini Voice Studio Recital

April 12, 2008 at 8:00 pm, Bliss Recital Hall

THE PERFORMING ARTS SERIES PRESENTS

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April 17-19 at 8:00 pm, April 20 at 3:00 pm, Ford Theater, Bliss Hall.

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The Performing Arts Series is sponsoring the Opening Night Dinner on April 17th.

Dinner & Show Ticket Packages are \$25

For Information and Reservations call the Theatre Box Office at 330.941.3105

Dana Concert Series Schedule

April 7, 2008

Jazz Ensemble I, Kent Engelhardt, director
8:00 pm, Chestnut Room, Kilcawley Center

April 9, 2008

Music At Noon Concert Series
Dana Tuba/Euphonium Ensemble: Brian Kiser, director
12:15 pm, Butler Institute of American Art

April 9, 2008

Francois Fowler Guitar Studio Recital
8:00 pm, Bliss Recital Hall

April 10, 2008

James Umble Saxophone Studio Recital
8:00 pm, Bliss Recital Hall

April 11, 2008

Trombone Studio Recital
8:00 pm, Bliss Recital Hall

April 14, 2008

Kathryn Thomas Umble Flute Studio Recital
6:00 pm, Bliss Recital Hall

April 14, 2008

Dana Clarinet Ensemble Concert
8:00 pm, Bliss Recital Hall

April 14, 2008

Jazz Ensemble II & III, Dave Morgan & Kent Engelhardt, directors
8:00 pm, Chestnut Room, Kilcawley Center

April 15, 2008

Guest Artist Recital: Thomas Viloteau (Winner, 2006 Guitar Foundation of American International Guitar Competition)
8:00 pm, Bliss Recital Hall

April 16, 2008

Music At Noon Concert Series
New Music Society: Robert Rollin, director
12:15 pm, Butler Institute of American Art

April 16, 2008

New Music Society: Robert Rollin, director
8:00 pm, Bliss Recital Hall

April 21, 2008

Jazz Combos, Dave Morgan & Kent Engelhardt, directors
8:00 pm, Chestnut Room, Kilcawley Center

April 22, 2008

Dana Flute Ensemble, Kathryn Thomas Umble, director
6:00 pm, Bliss Recital Hall

April 22, 2008

Dana Piano Studio Recital
8:00 pm, Bliss Recital Hall

April 23, 2008

Music At Noon Concert Series
Dana Brass Choir
2:15 pm, Butler Institute of American Art

April 25, 2008

Dana At DeYor Concert Series
DeYor Concert Band & University Symphonic Band
8:00 pm, DeYor Performing Arts Center, Powers Auditorium, \$

April 26, 2008

Faice Wang Clarinet Studio Recital
2:00 pm, Bliss Recital Hall

April 28, 2008

Dana At DeYor Concert Series
Dana Symphony Orchestra, Stephen Gage, conductor
8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 29, 2008

Dana At DeYor Concert Series
The Symphonic Wind Ensemble and Symphonic Choir
8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 30, 2008

Music At Noon Concert Series
New Music
2:15 pm, Butler Institute of American Art

April 30, 2008

Guest Artists: Walter Mony, violin/viola; Johnterryl Plumeri, composer; additional guests TBA
8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$



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and the Frangos Family at a
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P R E S E N T S

Misook Yun
Voice Studio Recital

April 5, 2008 • 8:00 p.m.
Bliss Recital Hall



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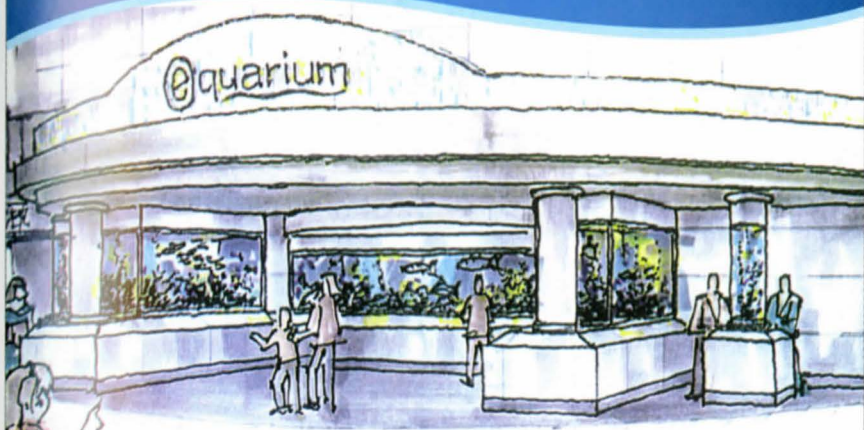
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Dr. Misook Jun

BLISS RECITAL HALL
SATURDAY, APRIL 5, 2008
8:00 P.M.

Un moto di gioja

Wolfgang Amadeus Mozart
(1756-1791)

Shafica Kaleel, soprano
Joo-Hwa Lee, piano

An emotion of joy I feel in my heart
That says happiness is coming in spite of my fears
Let us hope that the worry will end in contentment
Fate and love are not always tyrants.

Little Elegy

John Duke
(1899-1984)

Sara Dager, soprano
Meg Daniluk, piano

Ombra Mai Fu

George Frideric Handel
(1685-1759)

Sonhwa Pong, mezzo-soprano
Joo-Hwa Lee, piano

Never was the shade of any plant
Sweeter, dearer, more agreeable!

The Cherry Tree

Armstrong Gibbs
(1889-1960)

Amanda Fischer, mezzo-soprano
Nathaniel Riggle, piano

Nymphs and Shepherds

Henry Purcell
(1659-1695)

Natalie Modarelli, mezzo-soprano
Joo-Hwa Lee, piano

When I was Seventeen English version by Marion Bromley Newton
(1880- 1960)

Xiao Mei Ma, soprano
Joo-Hwa Lee, piano

Qui sedes ad dextram Patris
From *Mass in B minor*

Johann Sebastian Bach
(1685-1750)

Elizabeth Walker, mezzo-soprano
Meleah Backhaus, piano
Sarah Bates, oboe

Who sits at the right hand of the father,
Have mercy upon us!

Lullaby
from *The Consul*

Gian Carlo Menotti
(1911-2007)

Mazhorell Johnson, mezzo-soprano
Joo Hwa Lee, piano

Zueignung

Richard Strauss
(1864-1949)

Katie Gaggini, soprano
Nathan Demar, piano

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

And you exorcised the evils in it,
Until I, as I had never been before,

Blessed, blessed sank upon your heart,
Have thanks.

Do Not Go, My Love

Richard Hageman
(1882-1966)

Katie Gaggini, soprano
Nathan Demar, piano

Piango gemo sospiro

Antonio Vivaldi
(1678-1741)

Lauren Hess, mezzo-soprano
Joo-Hwa Lee, piano

I weep, I groan, I sigh, I suffer,
And the soreness is confined within my heart.

I only ask for the sake of my heart's peace
That an even more fierce pain should kill me.

Amore marinaro

Gaetano Donizetti
(1797-1848)

Lauren Hess, mezzo-soprano
Joo-Hwa Lee, piano

I'd like to build a house in the middle of the sea
Plastered with peacock feathers,
Tralla la le la...

With stairs of gold and silver
And balconies of precious stones,
Tralla la le la...

When my Nennella shows herself
Everyone says "look, the sun is rising",
Tralla la le la...

Carrie Minenok, soprano
Joo-Hwa Lee, piano

The white moon shines in the woods.

From each branch springs a voice beneath the arbor.

Oh my beloved the pond shows the reflection
like a deep mirror of the silhouette
of a black willow where the wind cries.

Let us dream!

a vast and tender calm seems to descend from a sky
made iridescent by the moon.

It is an exquisite hour!

Our love is something eternal

Like something that has been touched by the fiery wing of a victorious god

Like all that comes from the heart

Our love is something eternal

Quando m'en vo
from *La Bohème*

Giacomo Puccini
(1858-1924)

Carrie Minenok, soprano
Joo-Hwa Lee, piano

Whenever I walk through the streets

Everyone stops to stare at me

They look at me from head to toe as they admire my beauty

And then I see the yearning

That glows in their eyes
and manifested in charm
to most hidden beauties.

The scent of desire surrounds me

I am so happy!

And you, while knowing, reminding and longing

Why do you shy away from me?

Oh, I know very well why.

You dont want me to see that you are in pain

But I can tell that you'd rather die!

Scene Synopsis:

This aria serves as an entrance aria for Musetta. In scene two, the characters Marcello, Rodolfo and Mimi are all gathered at a local cafe. Musetta, Marcello's former love interest, enters the cafe on the arm of a wealthy man, Alcindoro,

who we can only assume is there to make Marcello jealous. Musetta is trying to gain Marcello's attention, so she sings this aria about how popular and wonderful she is; basically, she is showing off to ruffle Marcello's feathers a bit.

Villanelle

Éva Dell'Acqua
(1856-1930)

Megan Kalosky, soprano

Meleah Backhaus, piano

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

L'abbandono

Vincenzo Bellini
(1801-1835)

Megan Kalosky, soprano

Meleah Backhaus, piano

Solitary little wind

To whom are you sending your sighs? The sighing is left to me alone,
Because, grieving and miserable. I cry out to Dafne, who does not hearken to
My insufferable torment. Vainly languish the tiny violet
And the rose and the jasmine; far am I from him whom I adore.
I feel no contentment if he does not come to relieve me
With his radiant sky blue eyes. Industrious bee, w
ho is voyaging always from flower to flower, listen;
If you see him wherever he is living tell him
that he may come back to the one who adores him,
Like you return to the breast of the rose at the break of dawn.

Diana Farrell, soprano
Karen Lyn Fisher, piano

Or sai chi l'onore
from *Don Giovanni*

Wolfgang Amadeus Mozart
(1756-1791)

Diana Farrell, soprano
Karen Lyn Fisher, piano

Now you know who sough to steal my honor,
Who was the betrayer that killed my father:
I ask of you vengeance, your heart asks it too.
Remember the wound gaping in his poor breast,
Recall the earth if ever the wrath of a just fury should weaken in you.
Covered with his blood.

Performer's Biographies

In order of appearance

Shafica Kaleel is a sophomore with a major in English and minor in Music. She is a 2006 graduate of Canfield High School. While at Canfield, Shafica participated in the choral program and many theatrical productions. Her roles include Cosette in *Les Miserables*, Jane Ashton in *Brigadoon*, Jack's Mother in *Into the Woods*, and Zebulon's Wife in *Joseph and the Amazing Technicolor Dreamcoat*. Shafica also was seen onstage in the Youngstown Playhouse production of *Sweeney Todd*. Shafica studied voice with Mr. William Ambert for four years. Shafica is excited to continue with music and hopes to learn a great deal more.

Sara Dager is a sophomore majoring in Integrated High School Science Education and this is her first semester as a voice student in the Dana School of Music as a music minor. She is also minoring in physics, biology, and chemistry.

A native of Seoul, Korea, **Sonhwa Pong** began formal training in piano at age seven. Currently she is pursuing a degree in piano performance, and primary teacher is International Steinway Artist, Dr. Caroline Oltmanns. Recent notable appearances include performances at the Butler Museum of American Art, Stambaugh Auditorium, at the premier concert at the new Ford Family Recital Hall, as well as at the Wideman Piano Competition in Shreveport, Louisiana.

Amanda Fischer is in her second year at YSU. She is pursuing a degree in Trumpet Performance with a minor in Vocal Performance. She currently performs in various ensembles, including Jazz ensemble I on trumpet and voice, and she is preparing for a sophomore recital in April. Amanda is a member of Dana Vocal Society.

Natalie Modarelli is a freshman and majoring in Vocal Music Education. She graduated from Austintown Fitch High School, where she was a choir member for all four years. Natalie is now a member of the Dana Chorale and has a role as a chambermaid in the spring opera, *Amelia Goes to the Ball*. Natalie is also involved in the Dana Vocal Society, where she serves as a Member at Large.

Xiao Mei Ma was born in Shenyang China. In summer of 2005, she moved to Western Pennsylvania of the United States. Representing her high school, she was an Honor's student, and she was in *Crazy for You* and she competed at Walt Disney World for "American Sings." Her notable awards include The Award of Academic Boosters Club, The First Place Winner in the Talent Show, Senior Band Outstanding Award, The "SEMPER FIDELIS" AWARD FOR MUSICAL EXCELLENCE, Rebecca Lee Koborie Music Scholarship, Sharon Music Club 2nd Place Scholarship Winner, and YSU Foundation B. Carrol Cubbison Music Scholarship. Currently, she is a freshman Vocal Performance major.

Elizabeth Walker is a sophomore music education major. She graduated from Highlands High school in 2006, where she was a member of the Concert Choir, Madrigals, and Show Choir. At Dana School of music has been in the University Choir and Dana Chorale. She is a member of the Dana Vocal Society and Zeta Tau Alpha Fraternity, where she has served as Music Chair, Panhellenic Delegate, and Vice President I. She made her opera debut in YSU's production of *Gianni Schicchi*. In Fall 2007 she was in the chorus of Opera Western Reserve's production *Rigoletto*. Elizabeth will be playing 'The Friend' in YSU's Spring 2008 production of *Amelia Goes to the Ball*.

Mazhorell Johnson is a sophomore music education major.

Katie Gaggini is a Junior at Youngstown State University, and is currently majoring in vocal music education. She is a member of the Dana Chorale and the Dana Vocal Society, and enjoys performing with them. Katie can next be seen in this springs production of the opera *Amelia Goes to the ball*, as one of the chambermaids.

Lauren Hess is a junior vocal performance major. She graduated from Poland High School in 2005 as class valedictorian. Lauren is one of the recipients of the Youngstown Opera Guild's Giorgio Tozzi Scholarship for the 2007-2008 school year. Lauren is a member of the Dana Chorale and has served as the alto soloist

for a number of performances, such as Bach's Magnificat and Mendelssohn's Elijah. In addition to performing, Lauren also enjoys teaching. She is involved with the Dana Vocal Performance Clinic, and has served as an assistant voice teacher for the past two years. She is also a member of Opera Western Reserve's community outreach program – imprOvPERA.

Megan Kalosky is a junior music education major. A 2005 graduate of Canfield High School, Megan has been performing in choirs for eleven years and been a soloist for eight. She has been a member of the Dana Chorale since her freshman year and is also a member of OCMEA and Treasurer of the Dana Vocal Society. Megan was the recent recipient of the Youngstown Opera Guild's Giorgio Tozzi Scholarship. She is currently teaching private voice lessons and, after obtaining her degree, hopes to continue teaching in the public school system.

Originally from Wilbraham, Massachusetts, soprano, **Diana Farrell**, is currently working towards a Master of Vocal Performance degree. She currently serves as the Director of Educational Outreach and Programming for Opera Western Reserve's ImprOvPERA and as a teacher of the SMARTS Center's Creating an Original Opera Program. She was a soloist with the Dana Symphony Orchestra in their Mozart celebration in fall of 2006 and has since appeared in numerous scenes with the Opera Workshop. Recent operatic roles with the Dana Opera Workshop include Madame Heartmelt (Impressario), Second Knitter (Game of Chance) and the Countess Ceprano (Rigoletto) with Opera Western Reserve. She will be appearing this April in the title role of Amelia Goes to the Ball. Miss Farrell was the winner of the 2006 NATS Tri State Competition in the Advanced Women's category and has participated in master classes with Metropolitan artists Michael Chioldi and Lawrence Brownlee. She was a student of the Corsi Internazionale di Musica where she studied with Dr. Jeanie Darnell in Urbino, Italy under scholarship from the Youngstown Opera Guild in 2007. She holds a Bachelor's degree with concentrations in vocal performance, music history and composition from Westfield State College in Massachusetts. Next fall Miss Farrell plans to continue her studies in an Artist Diploma program.

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An evening of Two One Act Operas!

SIGNOR DELUSO by Thomas Pasatieri

AMELIA GOES TO THE BALL by Gian Carlo Menotti

April 17-19 at 8:00 pm, April 20 at 3:00 pm, Ford Theater, Bliss Hall.

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Ticket Prices:

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\$5 YSU Students

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Dinner & Show Ticket Packages are \$25

For Information and Reservations call the Theatre Box Office at 330.941.3105

Dana Concert Series Schedule:

April 7, 2008

Jazz Ensemble I, Kent Engelhardt, director
8:00 pm, Chestnut Room, Kilcawley Center

April 9, 2008

Music At Noon Concert Series

Dana Tuba/Euphonium Ensemble: Brian Kiser, director
12:15 pm, Butler Institute of American Art

April 9, 2008

Francois Fowler Guitar Studio Recital
8:00 pm, Bliss Recital Hall

April 10, 2008

James Umble Saxophone Studio Recital
8:00 pm, Bliss Recital Hall

April 11, 2008

Trombone Studio Recital
8:00 pm, Bliss Recital Hall

April 14, 2008

Kathryn Thomas Umble Flute Studio Recital
6:00 pm, Bliss Recital Hall

April 14, 2008

Dana Clarinet Ensemble Concert
8:00 pm, Bliss Recital Hall

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Jazz Ensemble II & III, Dave Morgan & Kent Engelhardt, directors
8:00 pm, Chestnut Room, Kilcawley Center

April 15, 2008

Guest Artist Recital: Thomas Viloteau (Winner, 2006 Guitar Foundation of American International
Guitar Competition)
8:00 pm, Bliss Recital Hall

April 16, 2008

Music At Noon Concert Series

New Music Society: Robert Rollin, director
12:15 pm, Butler Institute of American Art

April 16, 2008

New Music Society: Robert Rollin, director
8:00 pm, Bliss Recital Hall

April 21, 2008
Jazz Combos, Dave Morgan & Kent Engelhardt, directors
8:00 pm, Chestnut Room, Kilcawley Center

April 22, 2008
Dana Flute Ensemble, Kathryn Thomas Umble, director
6:00 pm, Bliss Recital Hall

April 22, 2008
Dana Piano Studio Recital
8:00 pm, Bliss Recital Hall

April 23, 2008
Music At Noon Concert Series
Dana Brass Choir
1:15 pm, Butler Institute of American Art

April 25, 2008
Dana At DeYor Concert Series
DeYor Concert Band & University Symphonic Band
8:00 pm, DeYor Performing Arts Center, Powers Auditorium, \$

April 26, 2008
Alice Wang Clarinet Studio Recital
2:00 pm, Bliss Recital Hall

April 28, 2008
Dana At DeYor Concert Series
Dana Symphony Orchestra, Stephen Gage, conductor
7:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 29, 2008
Dana At DeYor Concert Series
DeYor Symphonic Wind Ensemble and Symphonic Choir
8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 30, 2008
Music At Noon Concert Series
New Music
1:15 pm, Butler Institute of American Art

April 30, 2008
Guest Artists: Walter Mony, violin/viola; Johnterryl Plumeri, composer; additional guests TBA
7:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$



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A small photograph of a green landscape with a river and trees, framed like a picture hanging on a string with a tag.
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Pictured here guest artist Aidan Quinn
and the Frangos Family at a
YSU Performing Arts Series event



Dana
Concert Series
P R E S E N T S

Jazz Ensemble I

Kent Engelhardt, *director*

April 7, 2008 • 8:00 p.m.

Chestnut Room, Kilcawley Center





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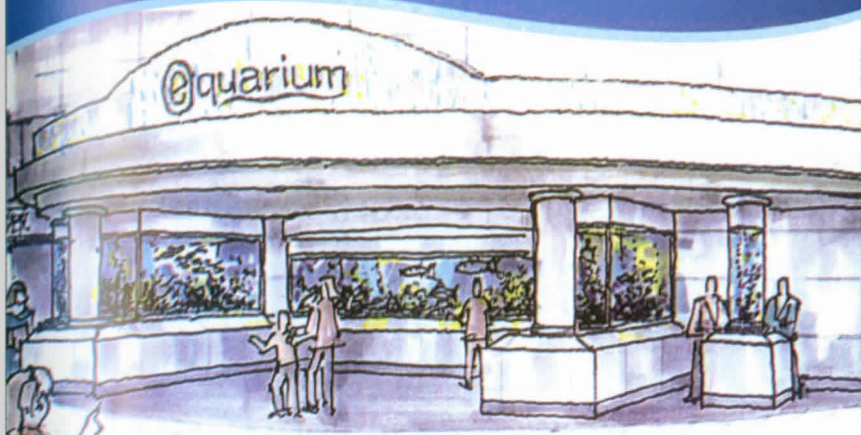
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AN ALL-STEINWAY SCHOOL

presents

Jazz
Ensemble 1

KENT ENGELHARDT, DIRECTOR

KILCAWLEY CENTER'S CHESTNUT ROOM
MONDAY, APRIL 7, 2008
8:00 P.M.

Selected from the following:

A Frame For The Blues Slide Hampton

Fried Bananas Dexter Gordon
Arr. Slide Hampton

Gratitude Chas Baker
Randall Bibri, trombone

Inspiration Suite Slide Hampton

Part 1: One For Thad

Part 4: Dameron

Little Rascal On A Rock Thad Jones
Jared Craig, bass

Love Theme From "Spartacus" Alex North
Arr. Maria Schneider
Evan Hertrick, tenor saxophone

The Way Slide Hampton

Jazz Ensemble 1

Saxophones, Flute and Clarinet

Alto 1—Chris Coles, Cleveland, OH

Alto 2—Julie Cancelliere, Canton, OH

Tenor 1—Evan Hertrick, Pittsburgh, PA

Tenor 2—Sarah Korb, Waseca, MN

Baritone—Terrence Farmer, Cleveland, OH

Trumpets

Cole Durica, Allison Park, PA

Amanda Fischer, Pittsburgh, PA

David Gardner, Willard, OH

Casey Rupp, Oak Ridge, PA

Raheem Weir, Canton, OH

Trombones

Greg Bibri, Cranberry Township, PA

Randall Bibri, Cranberry Township, PA

Joey Gibson, Masury, OH

Greg Moose, Volant, PA

Alex Snyder, West Chester, OH

Rhythm Section

Bass—Jared Craig, Greensburg, PA

Drums—Alex Hines, Youngstown, OH

Jazz Studies Calendar of Events

April 14, 2008

Jazz Ensemble II & III, Dave Morgan & Kent Engelhardt, directors
8:00 pm, Chestnut Room, Kilcawley Center

April 21, 2008

Jazz Combos, Dave Morgan & Kent Engelhardt, directors
8:00 pm, Chestnut Room, Kilcawley Center

Acknowledgments

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. We would also like to thank the Office of Equal Opportunity and Disability for providing Minority Mentorship funding and the School of Graduate Studies for providing Research Assistantship funding. Special thanks go to Ms. Michele Lepore-Hagan and Ms. Lori Factor in the F&PA Concert Series Office for their support.

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

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

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Dana Concert Series Schedule.

April 7, 2008

Jazz Ensemble I, Kent Engelhardt, director
8:00 pm, Chestnut Room, Kilcawley Center

April 9, 2008

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YSU Concert Band & University Symphonic Band
8:00 pm, DeYor Performing Arts Center, Powers Auditorium, \$

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Alice Wang Clarinet Studio Recital
2:00 pm, Bliss Recital Hall

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Dana Symphony Orchestra, Stephen Gage, conductor
8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the
Eleanor Beecher Flad Pavilion, \$



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Pictured here guest artist Aidan Quinn
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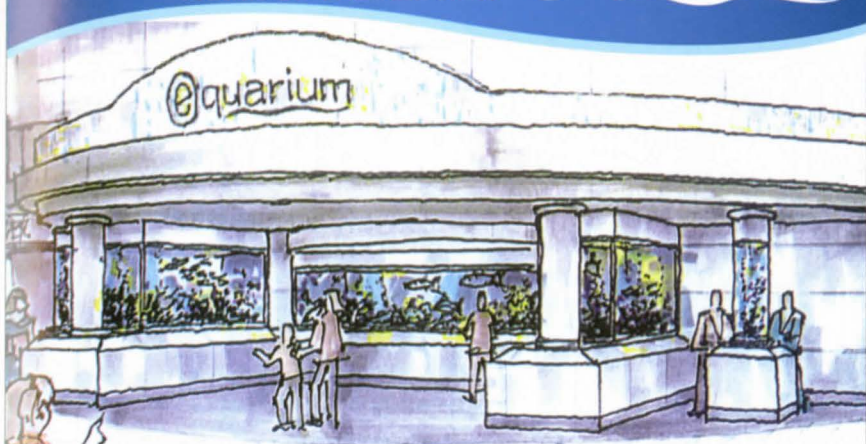
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"And This is My Beloved"
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"A Summer in Ohio"
from *The Last Five Years*

Jason Robert Brown

Marisa Bunney

"Different"
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from *Marie Christine*

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Montaja Simmons

"It's Hard to Speak My Heart"
from *Parade*

Jason Robert Brown

Joel Stigliano

"Marry Me a Little"
from *Marry Me a Little*

Stephen Sondheim

Joel Stigliano

"No Man Left for Me"
from *The Will Rogers Follies*

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"Portrait"
from *A . . . My Name is Alice*

Amanda McBroom

Molly Makselan

"Times Like This"
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Julia Buttermore

"Everybody Says Don't"
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Stephen Sondheim

Julia Buttermore

"And They're Off"
from *A New Brain*

William Finn
and James Lapine

David L. Munnell

"Nobody Needs to Know"
from *The Last Five Years*

Jason Robert Brown

David L. Munnell

"Art is Calling for Me"
from *The Enchantress*

Victor Herbert

Laura I. Young

"Miss Byrd"
from *Closer Than Ever*

Richard Maltby
and David Shire

Laura I. Young

"Trina's Song"
from *Falsettos*

William Finn

Roxanne Hauldren

"Letting You Go"

Jason Robert Brown

Roxanne Hauldren

"Be Like the Bluebird"
from *Anything Goes*

Cole Porter

Aaron Franek

"Buddy's Blues"
from *Follies*

Stephen Sondheim

Aaron Franek

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Dr. Kirsten Kunkle; Marisa Bunney

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Dana At DeYor Concert Series

Dana Symphony Orchestra, Stephen Gage, conductor

8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the
Eleanor Beecher Flad Pavilion, \$



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A stylized sun with a large orange circle and several smaller orange dots of varying sizes radiating from it, set against a light blue background with white clouds.
A small photograph of a landscape with a green field, a blue sky, and a sun, presented in a brown frame that looks like a photo print.
A circular logo for Youngstown State University's 100th anniversary. It features the university's name, the number '100', and the text 'years of excellence' and 'A PROMISING FUTURE'.

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Pictured here guest artist Aidan Quinn
and the Frangos Family at a
YSU Performing Arts Series event



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P R E S E N T S

MUSIC AT NOON

Dana Tuba/Euphonium Ensemble

Brian Kiser, *director*

April 9, 2008 • 12:15 p.m.
Butler Institute of American Art



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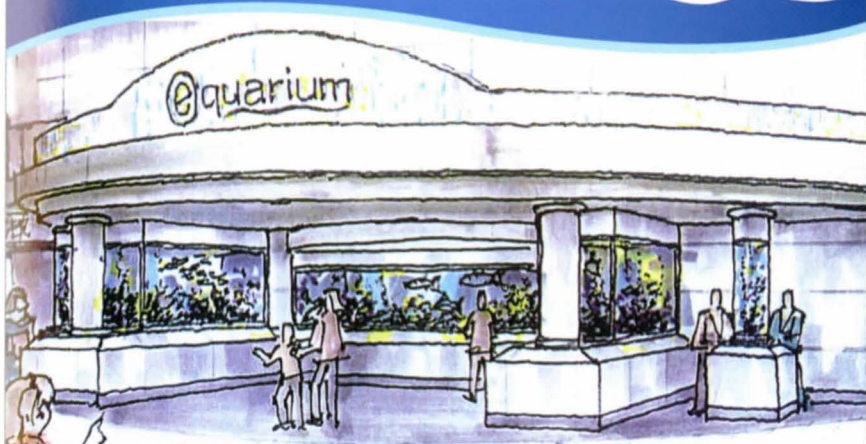
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THE MUSIC AT NOON CONCERT SERIES

presents

Tuba Ensemble

DR. BRIAN KISER, DIRECTOR

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, APRIL 9, 2008
12:15 P.M.

Program

Tubas in the Moonlight Ludwig van Beethoven (1770-1827)

Arr, Doug Olenik (b. 1985)

Arr. Olenik

The Nightmare Before TubaChristmas

Danny Elfman (b. 1953)

Arr. Kevin Wagner (b. 1986)

Conducted by Kevin Wagner

Contrapunctus I from *The Art of The Fugue*

J.S. Bach (1685-1750)

Conducted by Doug Olenik

Lynn Christy, Joey Gibson, Eric Jernigan, Doug Olenik

Die Kranze, Op. 46

Johannes Brahms (1833-1897)

Arr. Kiser/Brandt

Herbstgefühl

Johannes Brahms (1833-1897)

Arr. Kiser/Brandt

Old Cape Cod

Rothrock, Yakus, Jeffrey

Conducted by Noah Bixler

Rhapsody on a Theme of Bliss

Daniel Brandt (b. 1988)

Conducted by Doug Olenik

F-Tuba Ensemble

Euphonium: Daniel Brandt, Lynn Christy, Greg Dzurinda,
Joey Gibson, Chris King, Bennett Kyper, Kevin Wagner

Tuba: Noah Bixler, Matt Craig, Craig Conaway,
D.J. DePanicis, Eric Jernigan, Drew Krieger,
Justin Laufman, Doug Olenik, Alex Seitz,
Tim Wilderoder

Dana Concert Series Schedule:

April 9, 2008

Francois Fowler Guitar Studio Recital
8:00 pm, Bliss Recital Hall

April 10, 2008

James Umble Saxophone Studio Recital
8:00 pm, Bliss Recital Hall

April 11, 2008

Trombone Studio Recital
8:00 pm, Bliss Recital Hall

April 14, 2008

Kathryn Thomas Umble Flute Studio Recital
6:00 pm, Bliss Recital Hall

April 14, 2008

Dana Clarinet Ensemble Concert
8:00 pm, Bliss Recital Hall

April 15, 2008

Guest Artist Recital: Thomas Viloteau (Winner, 2006 Guitar Foundation
of American International Guitar Competition)
8:00 pm, Bliss Recital Hall



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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

presents

THE SENIOR RECITAL OF

Jenna Barvitski,
Violin

MCDONOUGH MUSEUM OF ART
WEDNESDAY, APRIL 9, 2008
6:00 P.M.

Program

Sonata I in G minor for Solo Violin, BWV 1001

J.S. Bach (1685-1750)

Adagio
Siciliana
Presto

Gypsies in the Woods

Daniel Brandt (1988)

Wendy Portis, viola

Sonata for Two Violins, Op. 56 Sergei Prokofiev (1891-1953)

I. Andante cantabile
II. Allegro
III. Commodo (quasi Allegretto)
IV. Allegro con brio

Kelsey Fischer, violin

Brief Intermission

Those Are Your Skeletons

Kyle Farrell (1984)

Kyle Farrell, vibraphone

Taste

Kyle Farrell (1984)

Dana Concert Series Schedule:

April 10, 2008

James Umble Saxophone Studio Recital

8:00 pm, Bliss Recital Hall

April 11, 2008

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8:00 pm, Bliss Recital Hall

April 14, 2008

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6:00 pm, Bliss Recital Hall

April 14, 2008

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8:00 pm, Bliss Recital Hall

April 15, 2008

Guest Artist Recital: Thomas Viloteau (Winner, 2006 Guitar Foundation of American International Guitar Competition)

8:00 pm, Bliss Recital Hall

April 16, 2008

Music At Noon Concert Series

New Music Society: Robert Rollin, director

12:15 pm, Butler Institute of American Art

April 16, 2008

New Music Society: Robert Rollin, director

8:00 pm, Bliss Recital Hall

THE PERFORMING ARTS SERIES PRESENTS:

An evening of Two One Act Operas!

SIGNOR DELUSO by Thomas Pasatieri

and

AMELIA GOES TO THE BALL by Gian Carlo Menotti

April 17-19 at 8:00 pm, April 20 at 3:00 pm

Ford Theater, Bliss Hall. Box Office: 330-941-3105, \$



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Concert Series

P R E S E N T S

Francois Fowler

Guitar Studio Recital

April 9, 2008 • 8:00 p.m.

Bliss Recital Hall



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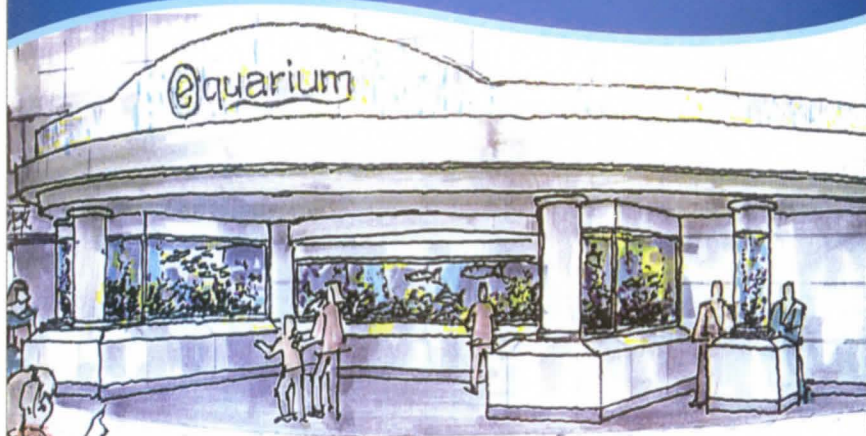
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THE DANA SCHOOL OF MUSIC
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presents

*Guitar Studio
Recital*

DR. FRANÇOIS FOWLER, DIRECTOR

BLISS RECITAL HALL
WEDNESDAY, APRIL 9, 2008
8:00 P.M.

Program

Registro "Preludio" Antonio Lauro (1917-1986)
Benjamin Dague

Concerto for guitar in D, Op. 99
Mario Castelnuovo-Tedesco (1895-1968)

II. Andantino-alla romanza

III. Ritmico e cavalleresco

Brian Quinn

Spanish Romance Anonymous

Matthias Boser

Snowflight Andrew York (b.1958)

Todd Margo

Estudio 2, Op.60 Matteo Carcassi (1792-1853)

Thomas Smith

Choros No. 1 Heitor Villa-Lobos (1887-1959)

Margaret Jones

Fugue, BWV 1000 Johann Sebastian Bach (1685-1750)

Christopher Hartman

Intermission

Violin sonata, BWV 1003 (arr. Manuel Barrueco)

Johann Sebastian Bach (1685-1750)

II. Andante

Benjamin Dague

Impromptus 1 and 5 (from Five Impromptus)

Richard Rodney Bennett (b. 1936)

Christopher Hartman

Cello Suite 1, BWV 1007 Johann Sebastian Bach (1685-1750)
1. Prelude

David Buker

Un Dia de Noviembre Leo Brouwer (1939)

David Buker

Lágrima Francisco Tárrega (1852-1909)

Robert Thorndike

Passacaille Robert de Visée (1650-1725)

Robert Thorndike

Estudio 6 Leo Brouwer (b. 1939)

Vince Urbin

From Los Seys Libros Del Delphin Luys de Narvaez (1505-1555)

Cancion Del Emperador

Diferencias Sobre "Guardame Las Vacas"

Nate Zunic

Barcarolles I (from Deux barcarolles pour guitare)

Francis Kleynjans (b. 1951)

Margaret Jones

Variazioni su un tema di Hendel Mauro Giuliani (1781-1829)

Adam Brown

Upcoming Guitar Events

Guest Recital: Thomas Viloteau, guitar Winner of 2006 Guitar Foundation of America International Guitar Competition, Tuesday April 15, 8pm, Bliss Recital Hall

Guest Masterclass: Tuesday April 15 (9:30am-2:30pm,
Location: Bliss—3150)



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James Umble
Saxophone Studio Recital

April 10, 2008 • 8:00 p.m.
Bliss Recital Hall



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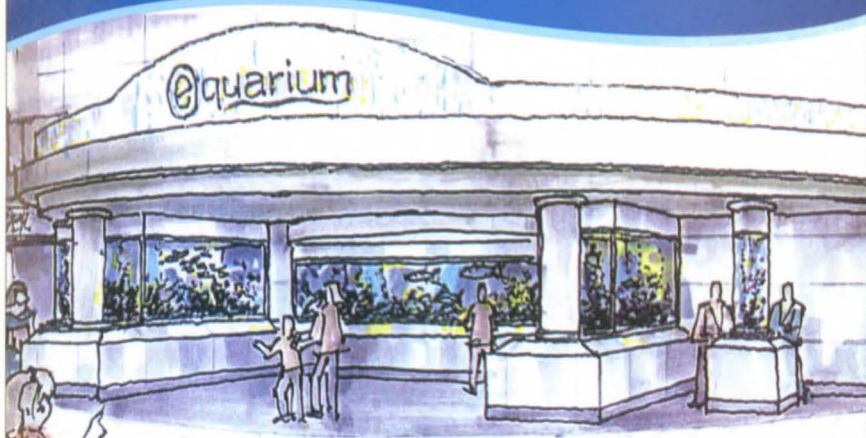
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THE DANA SCHOOL OF MUSIC
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presents

Saxophone Studio
Recital

DR. JAMES UMBLE, DIRECTOR

BLISS RECITAL HALL
THURSDAY, APRIL 10, 2008
8:00 P.M.

Program

Concerto (1981) Robert Muczynski (b. 1929)

II. Andante

I. Allegro

Nome Baker, alto saxophone

Diane Yazvac, piano

Rapsodie, arr. Rousseau Claude Debussy (1862-1918)

Aaron Lockhart, alto saxophone

Diane Yazvac, piano

Sicilienne (1936) Pierre Lantier (1910-1998)

Alaina Felgar, alto saxophone

Diane Yazvac, piano

Chanson et Passepied (1951) Jeanine Rueff (1922-1999)

Evan Campus, alto saxophone

Diane Yazvac, piano

Quattro Lirich Brevi, Op. 61 (1967) Juan Orrego-Salas (b. 1919)

I. Elegica

II. Rhapsodica

III. Semplice

Joe Scheller, alto saxophone

Diane Yazvac, piano

Diversion (1943) Bernard Heiden (1910-2000)

Mike Dillon, alto saxophone

Diane Yazvac, piano

Sonata (1939) Paul Creston (1906-1985)

- I. With vigor
- II. With tranquility
- III. With gaiety

Joe Finkel, alto saxophone
Diane Yazvac, piano

Vocalise Sergei Rachmaninoff (1873-1943)

Jolene Cornelius, alto saxophone
Meleah Backhaus, piano

Sonata in G Minor J.S. Bach (1685-1750)

I, II, and III

Chris Coles, soprano saxophone
Diane Yazvac, piano

Tadj Christian Lauba (b. 1952)

Sarah Korb, soprano saxophone

15 Etudes (1942-44) Charles Koechlin (1867-1950)

II, X and IX

Jorden Morris, alto saxophone
Nathan Demar, piano

Andante et Scherzetto (1942) Pierre Lantier (1910-1988)

Joe Scheller, soprano saxophone
Mike Dillon, alto saxophone
Alaina Felgar, tenor saxophone
Aaron Lockhart, baritone saxophone



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Pictured here guest artist Aidan Quinn
and the Frangos Family at a
YSU Performing Arts Series event



YSU



Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC
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presents

THE JUNIOR RECITAL OF

Chris Hartman

Junior Guitar

Recital

THIS JUNIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF THE
BACHELORS OF MUSIC DEGREE IN PERFORMANCE

BLISS RECITAL HALL
FRIDAY, APRIL 11, 2008
6:00 P.M.

Program

Prelude and Fugue BWV 999 & 1000

J.S. Bach (1685 - 1750)

Five Impromptus

Richard Rodney Bennett (b. 1936)

Julia Florida

Agustín Barrios Mangoré (1885 - 1944)

Córdoba from Cantos de España

Isaac Albéniz (1860 - 1909)

Arrangement by Chris Hartman

Dana Concert Series Schedule

April 14, 2008

Kathryn Thomas Umble Flute Studio Recital

6:00 pm, Bliss Recital Hall

April 14, 2008

Dana Clarinet Ensemble Concert

8:00 pm, Bliss Recital Hall

April 15, 2008

Guest Artist Recital: Thomas Viloteau (Winner, 2006 Guitar Foundation of American International Guitar Competition)

8:00 pm, Bliss Recital Hall

April 16, 2008

Music At Noon Concert Series

New Music Society: Robert Rollin, director

12:15 pm, Butler Institute of American Art

April 16, 2008

New Music Society: Robert Rollin, director

8:00 pm, Bliss Recital Hall

THE PERFORMING ARTS SERIES PRESENTS:

An evening of Two One Act Operas!

SIGNOR DELUSO by Thomas Pasatieri

and

AMELIA GOES TO THE BALL by Gian Carlo Menotti

April 17-19 at 8:00 pm, April 20 at 3:00 pm

Ford Theater, Bliss Hall.

Box Office: 330-941-3105, \$

April 22, 2008

Dana Flute Ensemble, Kathryn Thomas Umble, director

6:00 pm, Bliss Recital Hall

April 22, 2008

Dana Piano Studio Recital

8:00 pm, Bliss Recital Hall

April 23, 2008

Music At Noon Concert Series

Dana Brass Choir

12:15 pm, Butler Institute of American Art

April 25, 2008

Dana At DeYor Concert Series

YSU Concert Band & University Symphonic Band

8:00 pm, DeYor Performing Arts Center, Powers Auditorium, \$

April 26, 2008

Alice Wang Clarinet Studio Recital

2:00 pm, Bliss Recital Hall

April 28, 2008

Dana At DeYor Concert Series

Dana Symphony Orchestra, Stephen Gage, conductor

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

at the Eleanor Beecher Flad Pavilion, \$



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P R E S E N T S

Trombone Studio Recital

UNDER THE DIRECTION OF
Michael Crist
John Olsson
Michael Shevock

April 11, 2008 • 8:00 p.m.
Bliss Recital Hall



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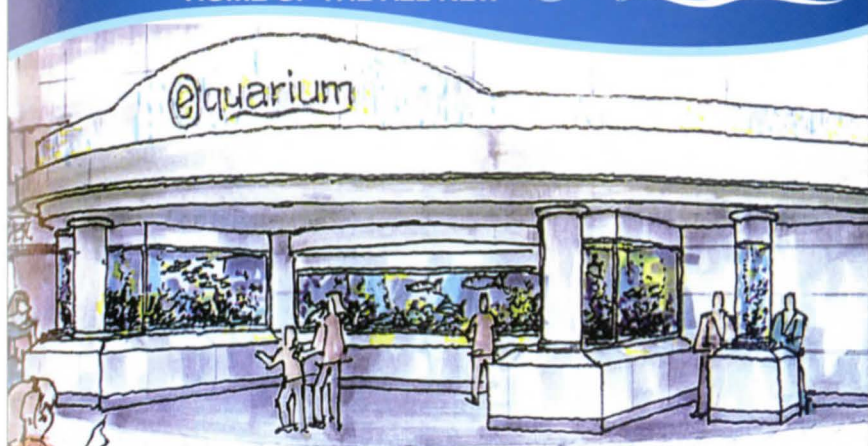
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THE COLLEGE OF
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presents

Trombone
Studio Recital

BLISS RECITAL HALL
FRIDAY, APRIL 11, 2008
8:00 P.M.

Program:

"Celebration" (2001)

Walter Hartley b. 1927

in Memory of Byron McCulloh

Greg Moose, Alex Snyder, Sara Gulgas, Joseph Gibson,
Tamara Kapastacy, Luke Metcalf, Joe Kramerich
Natalie Cates, Will Holt, Randy Bibri

Fantasia No. 2

Georg Philipp Telemann (1681-1767)

Jonathan Lischack

Concerto in Eb

Georg Christoph Wagenseil (1715-1777)

Movements 1 and 2

Keith Hallas, trombone
Mary Ann Bush, piano

Phantom of the Opera

Andrew Lloyd Webber (b. 1948)
arr. Jonathan Willis

Will Holt, Alex Synder, Joseph Gibson, Jessica Pegher

Duet for Trombone and Organ

Gustav Holst (1874-1934)

Corey Sees, trombone
Mary Ann Bush, organ

Concertino Op. 45/7

Lars-Erik Larsson (1908-1986)

Movements. 2 and 3

Tamara Kapastacy, trombone
Jerry Resanka, piano

Bippery No. 1

Lowell E. Shaw

Cory Sees, Sara Gulgas

Carmen Fantasy

Georges Bizet (1838-1875)
arr. Robert Elkjer

Intermezzo

Greg Moose, trombone
Jack Ciarnello, piano

Concertino

Ferdinand David (1810-1873)

Joseph Gibson, trombone
Mary Ann Bush, piano

Live (2008)

Sara Gulgas

Sara Gulgas, Corey Sees, Will Holt, Tamara Kapastacy

Sonata Vox Gabrieli

Stjepan Sulek (1914-1986)

Alex Synder, trombone
Mary Ann Bush, piano

No More Blues

Antonio Carlos Jobim
arr. Kim Scharnberg

Randy Bibri, Greg Bibri, Sam Blakeslee, Will Holt

Festfanfare

Paul Winter (b. 1939)
arr. Charles DePaolo

Keith Hallas, conductor

Trombone Studio Personnel

Instructors

Michael Crist, John Olsson, Michael Shevock, Chris Anderson

Students

Joe Audino, Greg Bibri, Randy Bibri, Sam Blakeslee, Natalie Cates,
Joseph Gibson, Sara Gulgas, William Holt, Tamara Kapastacy,
Thomas Keppler, Matt Leggett, Chris Lehotsky, Jonathan Lischak,
William Long, Luke Metcalf, Greg Moose, Corey Sees, Alex Snyder,
Steve Wallace



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The poster features a stylized red sun with dotted rays on a blue background. The word 'Arts' is written in a large, black, brush-stroke font. A small framed photo of a landscape is attached to the end of the 'Arts' word with a string. The Youngstown State University 100th anniversary logo is in the bottom right corner.

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and the Frangos Family at a
YSU Performing Arts Series event



THE COLLEGE OF
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Dana
Concert Series
P R E S E N T S

Corinne Morini
Voice Studio Recital

April 12, 2008 • 8:00 p.m.

Bliss Recital Hall



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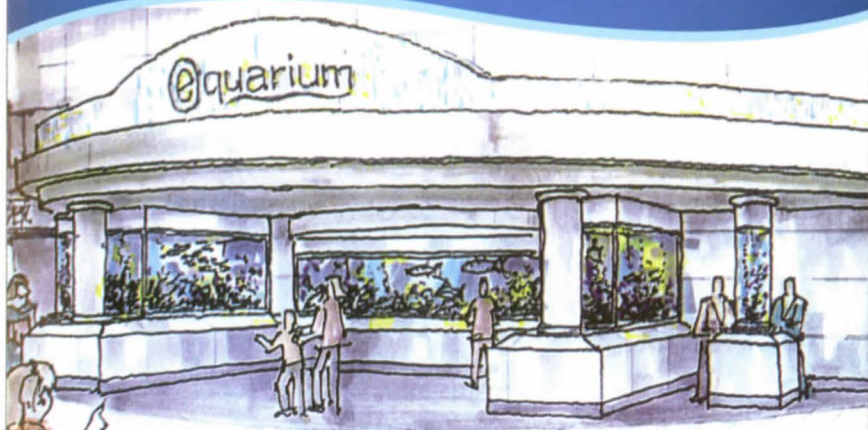
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*The Morini Voice Studio Celebrates
Poetry Month and Presents*

"That Love is all there is"

Voice Studio Recital

*A Song Recital featuring the
poetry of Emily Dickinson*

Special Guest: Kelly Bancroft

CORINNE MORINI, INSTRUCTOR

BLISS RECITAL HALL
SATURDAY, APRIL 12, 2008
8:00 P.M.

Program:

Musicians wrestle everywhere (Life)

Emily Dickinson (1830-1886)

Kelly Bancroft

I Had No Time to Hate

Arthur Farwell (1872-1952)

We Should Not Mind so Small a Flower

The Butterfly

Amanda Signor, mezzo-soprano

Meg Daniluk, piano

Is There Such a Thing as Day?

Ernst Bacon (1898-1990)

Allyson Milo, soprano

Meleah Backhaus, piano

Of bronze and blaze (Nature)

Emily Dickinson

Kelly Bancroft

Five Poems of Emily Dickinson

Ernst Bacon

I. It's all I have to bring

II. So Bashful

III. Poor little heart

Tawnya Robinson, mezzo-soprano

Meg Daniluk, piano

IV. To make a prairie

V. And this of all my hopes

This Little Rose (1947)

William Roy

Lindsay Hoover, mezzo-soprano

Meg Daniluk, piano

The props assist the house (The Single Hound)

Emily Dickinson

Kelly Bancroft

Exultation

David Leisner (b. 1953)

Beauty

Simplicity

from *Simple Songs*

Shawna Jones, soprano

Meleah Backhaus, piano

The Heart asks Pleasure First
Savior

Ernst Bacon

Laura McIntyre, mezzo-soprano

Jack Ciarniello, piano

The Ones that disappeared are back
(The Single Hound)

Emily Dickinson

Kelly Bancroft

From *Six Poems by Emily Dickinson*

John Duke (1899-1984)

I. Good morning, Midnight

VI. Bee! I'm expecting you!

Alecia Hetrick, soprano

Meg Daniluk, piano

II. Let down the bars, Oh Death

Will There Really Be a Morning?

Richard Hundley (b. 1931)

Noel King, soprano

Meg Daniluk, piano

Going to him! Happy letter! Tell him- (Love)

Emily Dickinson

Kelly Bancroft

The Sun went Down

Ernst Bacon

Josh Taylor, baritone
Meleah Backhaus, piano

Heart, we will Forget him
from *12 Poems by Emily Dickinson*

Aaron Copland (1900-1990)

I'm Nobody
If I...

Lori Laitman (b. 1955)

Sara Williams, soprano
Meleah Backhaus, piano

I sing to use the waiting (Time and Eternity)

Emily Dickinson

Kelly Bancroft

The Morini Studio would like to extend a special thank you to Professor Stephanie Tingley of the English Department for her support during our recital preparation. And thank you to Kelly Bancroft for her insight and guest appearance tonight.

Dana Concert Series Schedule

April 14, 2008

Kathryn Thomas Umble Flute Studio Recital

6:00 pm, Bliss Recital Hall

April 14, 2008

Dana Clarinet Ensemble Concert

8:00 pm, Bliss Recital Hall

April 15, 2008

Guest Artist Recital: Thomas Viloteau (Winner, 2006 Guitar Foundation of American International Guitar Competition)

8:00 pm, Bliss Recital Hall

April 16, 2008

Music At Noon Concert Series

New Music Society: Robert Rollin, director

12:15 pm, Butler Institute of American Art

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8:00 pm, Bliss Recital Hall

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and

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April 17-19 at 8:00 pm, April 20 at 3:00 pm

Ford Theater, Bliss Hall.

Box Office: 330-941-3105, \$

April 22, 2008

Dana Flute Ensemble, Kathryn Thomas Umble, director

6:00 pm, Bliss Recital Hall



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Jazz
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2 & 3

DAVE MORGAN & KENT ENGELHARDT
DIRECTORS

CHESTNUT ROOM, KILCAWLEY CENTER
MONDAY, APRIL 14, 2008
8:00 P.M.

JAZZ ENSEMBLE 3 - KENT ENGELHARDT, DIRECTOR

The Jody Grind	Horace Silver
Bag's Groove	Milt Jackson
Loose Change	Sammy Nestico

Tom Smith, guitar

Blues For Wood	Woody Shaw
By Invitation Only	Kent Engelhardt
Hang In There For Wood	Sammy Nestico

Carol Ann Smolka, tenor saxophone

JAZZ ENSEMBLE 3

SAXOPHONES, FLUTE, & CLARINET:

Alto 1	Joe Finkel, Columbus, OH
Alto 2	Michael Dillon, Springfield, VA
Tenor 1	Carol Ann Smolka, Vienna, OH
Baritone	Jolene Cornelius, Emlenton, PA

TRUMPETS:

Alto 1	Joe Finkel, Columbus, OH
Alto 2	Michael Dillon, Springfield, VA
Tenor 1	Carol Ann Smolka, Vienna, OH
Baritone	Jolene Cornelius, Emlenton, PA

TROMBONES:

William Holt, Pittsburgh, PA

RHYTHM SECTION:

Guitar	Tom Smith, Amherst, NY
Piano	Lindsey Kendra, Monaca, PA
Bass	DJ DePanics, Niles, OH
Drums	Mike Testa, Girard, OH

JAZZ ENSEMBLE 2 - DAVE MORGAN, DIRECTOR

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THE MUSIC OF FRANK ZAPPA**

Peaches en Regalia

The Black Page (The Hard Version)

The Grand Wazoo

Waltz (from "200 Motels")

Echidna's Arf/Don't You Ever Wash That Thing?

The Black Page (The Easy Version)

Big Swifty

Sofa

JAZZ ENSEMBLE 2

WOODWINDS:

Alto/Soprano

Evan Campus, Rocky River, OH

Tenor/Soprano

Dominic Carioti, Cortland, OH

Baritone/Alto

Chris Rodack, Pittsburgh, PA

Flute/Piccolo

Bryan Kennard, Cleveland, OH

TRUMPETS:

Frederick Moose, Volant, PA

John Jerasa, New Castle, PA

Joel Tyrrell, Willoughby, OH

Matt Cyrus, New Middletown, OH

TROMBONES:

Sam Blakeslee, Columbus, OH

Chris Lehotsky, Canfield, OH

TUBA AND STUNT GUITAR:

Tim Wilderoder, New Brighton, PA

VIOLIN (concertmistress):

Jenna Barvitski, Boardman, OH

GUITAR:

Rob Thorndike, Canfield, OH

Jason Evick, Warren, OH

KEYBOARDS AND PICCOLO:

Adrienne Lehotsky, Canfield, OH

ELECTRIC BASS:

David Traugh, Hyde Park, PA

MALLET PERCUSSION AND ASSORTED TOYS:

Tim Hampton, Lakewood, OH

Cory Doran, drums, Columbus, OH

DRUMS AND RESIDENT ZAPPOLOGIST:

Dean Anschutz, Creston, OH

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. We would also like to thank the Office of Equal Opportunity and Disability for providing Minority Mentorship funding and the School of Graduate Studies for providing Research Assistantship funding. Special thanks go to Ms. Michele Lepore-Hagan and Ms. Jennifer Cambouris in the F&PA Concert Series Office for their support.

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

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

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SU JAZZ STUDIES CALENDAR

MONDAY, APRIL 21, Jazz Combos

Chestnut Room, Kilcawley Center, 8:00 p.m.

DANA CONCERT SERIES SCHEDULE.

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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

presents

Flute Studio
Recital

KATHRYN THOMAS UMBLE, DIRECTOR

BLISS RECITAL HALL
MONDAY, APRIL 14, 2008
6:00 P.M.

Suite for Flute and Piano, Op. 116

Benjamin Godard (1849-1895)

II. Idylle

Shanna Kelly, flute
Diane Yazvac, piano

Kokopeli

Katherine Hoover (b. 1937)

Sarah Kramer, flute

Suite Antique

John Rutter (b. 1945)

- I. Prelude
- II. Ostinato
- III. Aria

Savontae Diggs, flute
Diane Yazvac, piano

Syrinx

Claude Debussy (1862-1918)

Lindsey Holmes, flute

Madrigal

Philippe Gaubert (1879-1941)

Jessica Eddy, flute
Diane Yazvac, piano

Sonata for Solo Flute

John LaMontaine (b. 1920)

- I. Questioning
- II. Jaunty

Kimberly Gonos, flute

Sonata in E Minor for Flute and Basso Continuo, BWV 1034

Johann Sebastian Bach (1685-1750)

I. Adagio ma non tanto

Alyson Collins, flute

Diane Yazvac, piano

Suite for Flute and Jazz Piano

Claude Bolling (b. 1930)

I. Baroque and Blue

Michelle Murray, flute | Eric Jernigan, double bass

Gino West, percussion | Diane Yazvac, piano

Sonata for Flute and Piano, Op.1 (1825)

J.P.E. Hartmann(1805-1900)

II. Andante

Bryan Kennard, flute

Diane Yazvac, piano

Fantaisie Brillante on themes from Bizet's Carmen

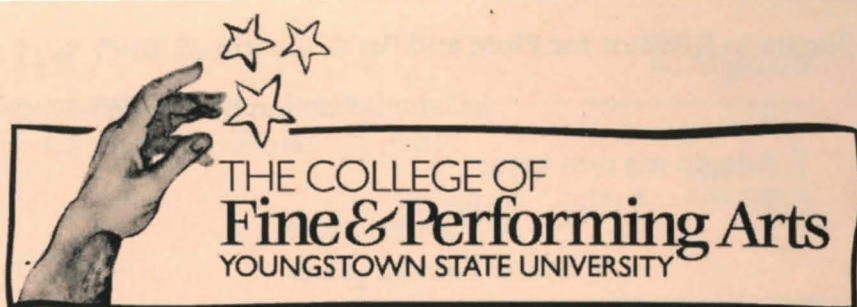
Francois Borne (1840-1920)

Julianna Sabo, flute

Diane Yazvac, piano

Kathryn Thomas Umble is assistant professor of flute at Youngstown State University and has served on the faculties of Bowling Green State University and Grove City College. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University and was awarded the Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France, which she attended on full scholarship.

In addition to performing principal flute with the Warren Philharmonic Orchestra, Umble holds the piccolo position with the Youngstown Symphony Orchestra and has performed principal flute with the Toledo Symphony Orchestra and the Youngstown Symphony Orchestra. She has presented recitals in Europe and throughout the United States - venues such as Alice Tully Hall and Symphony Space, New York, and the Milhaud Society at the Cleveland Institute of Music with members of the Cleveland Orchestra. Among her performances for this season, Kathryn Umble was featured guest artist of the Pittsburgh Flute Club, concerto soloist with Warren Philharmonic Orchestra, guest artist in recital with the Aurista Ensemble in New York City and will perform in recital at the National Flute Association Convention.



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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY

presents

Clarinet

Studio Recital

DR. ALICE WANG, DIRECTOR

BLISS RECITAL HALL
MONDAY, APRIL 14, 2008
8:00 P.M.

Adagio and Tarantella

Ernesto Cavallini

Emily Bailey, clarinet

Randy Bibri, piano

Notes Written by Emily Bailey

Ernesto Cavallini was a clarinetist, and at the age of nine he became a student at the Milan Conservatory. He became the most outstanding clarinetist of the 19th century. His technique was phenomenal for playing the eight-keyed instrument. He played with La Scala orchestra and was the solo clarinetist of the court in St. Petersburg.

The adagio and tarantella is an Italian dance. Adagio meaning "with ease" or "without hurry". Tarantella was taken from the old stories of moving quickly to get rid of the spider venom after being bitten by a tarantula. When listening to this piece you will hear the adagio, lyrical section,

Solo de Concours

Henri Rabaud

Giovanna Pinto, clarinet

Jerry Rezanka, piano

Notes written by Giovanna Pinto

Born November 10, 1893, Henri Rabaud is the son of Hippolyte Rabaud, cellist and singer. Hippolyte was a professor of cello at the Paris Conservatory. As a young man, Henri studied composition under Andre Gedalge and Jules Massenet at the Paris Conservatory. From 1914 to 1918, Rabaud conducted the Paris Opera and was the music director of the Boston Symphony Orchestra for a brief period of time. With the resignation of Gabriel Faure in 1922, Rabaud became the director of the Paris Conservatory. He remained at the Conservatory until his retirement in 1941.

Over his years of composition, Rabaud completed many works stretching over a variety of styles. Some of Rabaud's more famous works are considered to be his 1900 work Job and his 1914 opera M,rouf, save tier de Caire. He also wrote five other operas, incidental music, and movie scores. Rabaud composed several works for cello and piano.

His work for clarinet composed in 1901, Solo de Concours, was written for the graduation and solo competition at the Paris Conservatory in 1901, 1908, 1925, and 1937. With a dramatic opening, melting into a peaceful center section and finishing with a playful flourish, Solo de Concours is truly an enjoyable and challenging piece for clarinet.

Sonata for Clarinet and Piano No. 1 in F Minor Johannes Brahms

III. Andante un poco Adagio

David Amos, clarinet

Nathan De Mar, piano

Notes Written by David Amos

Johannes Brahms was born in Germany in 1833 to a father who played horn and double bass in local dance halls in their hometown of Hamburg. While his father was a local musician, Johannes' parents did not want their son to compose because they feared it would not be a fruitful occupation. As a teenager, he left home to tour as an accompanist for a famous violinist. In his travels, Brahms made many friends and musical connections, including those of Robert and Clara Schumann. Because Brahms was composing in a period after Beethoven, a lot of pressure was put on the very young composer at an early stage in his career. Brahms always was extremely self-critical and he composed in a very slow, meticulous manner.

Brahms wrote most of his chamber music later in his career, and his two clarinet sonatas Opus 120 were composed later than many of his chamber works. His chamber works for clarinet are different from his other chamber works. Through these eloquent pieces, Brahms further developed his compositional voice. Despite being in good health in the years preceding his work on Opus 120, Brahms announced his retirement due to the emotional stresses of deaths in his close circle of friends. Inspired out of retirement by clarinetist Richard Mühlfeld's virtuosic and artistic abilities, Brahms composed the Sonatas (one in F minor and one in Eb major) in 1894. Opus 120 was published in the following year.

The second movement of Brahms First Sonata for Clarinet is an excellent example of this early romantic composer's heart wrenching and entrancing lyricism. To me, this movement is a proclamation of love in extraordinarily gentle way. The clarinet sings throughout Andante un poco Adagio. Half of the way through the movement, the piano answers the call of the clarinet; the love becomes required. In the end, the melody reaches a calm almost static state, at which time the love becomes everlasting and unchanging.

II. Adagio

Rebecca Kersnick, clarinet

Jerry Rezanka, piano

Notes Written by Rebecca Kersnick

Mozart was born on January 27th, 1756 in Salzburg, Austria. His natural talent for music showed itself at an early age, and he completed his first symphony at the age of nine. This was not unexpected, as much of his family was musically inclined - he and his sister both played piano and violin, and his father was a successful composer. Mozart is not especially known for his *Clarinet Concerto*, as it is overshadowed by the several great operas, symphonies, and piano concertos he wrote during his lifetime, such as *The Marriage of Figaro* and *Don Giovanni*.

The *Clarinet Concerto* is significant to the life of Mozart because it was his final great wind concerto. He wrote it for a friend of his who never repaid him a debt equivalent to \$25,000 by today's standards. It was one of the last pieces Mozart wrote, and although there is little culturally or socially significant about it, it is a beautiful piece that has become a staple among clarinetists' repertoire.

The Adagio is the slowest of the three movements of the *Concerto*. It is not overly challenging technically, but it allows the musician to emote and be expressive with the notes being played. It is very simple and fluid, which provides a nice contrast the rest of the piece. However, part of the first movement is echoed in a cadenza midway through the piece, tying the work together. The clarinet and piano voices echo and complement each other throughout the piece without any major changes in style or mood. The *Concerto* is stylistically typical of the Classical Period during which Mozart did his composing.

Nicole Angellili, clarinet

Jerry Rezanka, piano

Notes Written by Nicole Angellili

Wolfgang Amadeus Mozart was born January 27, 1756 in what is now Austria. At age 3 he started picking out thirds and soon after his father started teaching him some minuets and pieces for piano. By age 5 he already excelled in composing small pieces, among which were Andante and Allegro in C. Traveling to and from Europe, Mozart had met musicians and educated himself with works of other composers, one of which was Johann Christian Bach.

In 1791 Mozart wrote the Clarinet Concerto K. 622, which at the time was actually written for the basset clarinet, for a clarinetist by the name of Anton Stadler. Even though Mozart was not physically doing well, this piece, including others, were what was said some of his best work ever. There are three movements in this piece: Allegro, Adagio and Rondo. This Concerto premiered in Prague on October 16, 1791 with positive feedback. Mozart had then died on December 5, 1791 being more than just a legacy.

Sonatina for Clarinet Choir

Jerome Moross

- I. Allegro
- II. Andante
- III. Vivace

Alice Wang, Director

Emily Bailey, Principal Clarinet

Derek Emch, Giovanna Pinto, Stephanie Ruozzo, Bb Clarinets

David Amos, Alto Clarinet

Katie Ferral, Bass Clarinet

Dana Concert Series Schedule:

April 15, 2008

Guest Artist Recital: Thomas Viloteau (Winner, 2006 Guitar Foundation of American International Guitar Competition)

8:00 pm, Bliss Recital Hall

April 16, 2008

Music At Noon Concert Series

New Music Society: Robert Rollin, director

12:15 pm, Butler Institute of American Art

April 16, 2008

New Music Society: Robert Rollin, director

8:00 pm, Bliss Recital Hall

THE PERFORMING ARTS SERIES PRESENTS:

An evening of Two One Act Operas!

SIGNOR DELUSO by Thomas Pasatieri

and

AMELIA GOES TO THE BALL by Gian Carlo Menotti

April 17-19 at 8:00 pm, April 20 at 3:00 pm

Ford Theater, Bliss Hall.

Box Office: 330-941-3105, \$

April 22, 2008

Dana Flute Ensemble, Kathryn Thomas Umble, director

6:00 pm, Bliss Recital Hall

April 22, 2008

Dana Piano Studio Recital

8:00 pm, Bliss Recital Hall

April 23, 2008

Music At Noon Concert Series

Dana Brass Choir

12:15 pm, Butler Institute of American Art

April 25, 2008

Dana At DeYor Concert Series

YSU Concert Band & University Symphonic Band

8:00 pm, DeYor Performing Arts Center, Powers Auditorium, \$

April 26, 2008

Dana Clarinet Day

10:00 am— 4:00 pm

Bliss Recital Hall

April 28, 2008

Dana At DeYor Concert Series

Dana Symphony Orchestra, Stephen Gage, conductor

8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the

Eleanor Beecher Flad Pavilion, \$

April 29, 2008

Dana At DeYor Concert Series

Wind Ensemble & Symphonic Choir

8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the

Eleanor Beecher Flad Pavilion, \$

April 30, 2008

Music At Noon Concert Series

New Music

12:15 pm, Butler Institute of American Art

April 30, 2008

Dana At DeYor Concert Series

New Music Festival Concert

Guest Artists: Walter Mony, violin/viola; Johnterryl Plumeri, composer;
additional guests TBA

8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the

Eleanor Beecher Flad Pavilion, \$

April 30, 2008

Lilice Wang Clarinet Studio Recital

8:00 pm, Bliss Recital Hall



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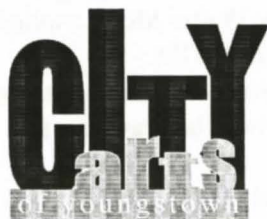
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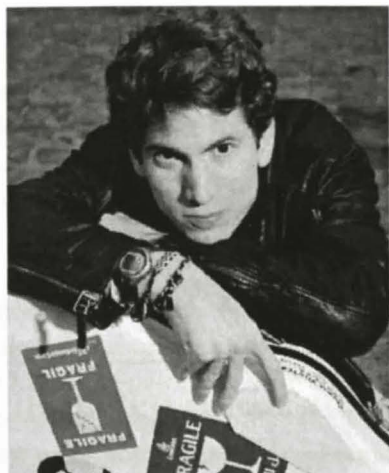


THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

presents

The Guest Artist Recital of



*Thomas
Viloteau*

*The 2006 Guitar Foundation of America
International Guitar Competition Winner*

BLISS RECITAL HALL
TUESDAY, APRIL 15, 2008
8:00 P.M.

Rito de los Orishas

Leo Brouwer (*b.* 1939)

I. Exordium-conjuro

II. Dansa de las diosas negras

Capricco diabolico, Op. 85

M. Castelnuovo-Tedesco

(1895-1968)

Triaela

Roland Dyens (*b.* 1955)

Light motif (Takemitsu au Brésil)

Black Horn (When Spain meets Jazz)

Clown down (Gismonti au cirque)

Intermission

Cavatina

Alexander Tansman(1897-1986)

I. Prelude

II. Sarabande

III. Scherzino

IV. Barcarole

Sonata Op. 47

Alberto Ginastera (1916-1983)

Exordio

Scherzo

Canto

Finale

Presented by the Guitar Foundation of America with assistance from:



Thomas Viloteau: Winner, 2006 GFA International Solo Competition. Born in Paris in 1985, Thomas Viloteau began his musical education at age twelve in Port St. Louis (France). In 1998, he entered the *Escuela de Música Juan Pedro Carrero* in Barcelona, Spain, where he also participated in numerous masterclasses with Alvaro Pierri. Two years later, he entered the *Conservatorio Superior de Música de Barcelona* where he studied with **Joan Furio**.



In 2001, Thomas received a scholarship of the *Fondation Zigmund Zaleski* to study under the direction of **Alberto Ponce** at the *Ecole Normale* in Paris, where he graduated with a *Diplôme Supérieur de Concertiste* in 2004. Entering the *Conservatoire National Supérieur de Musique de Paris* that same year, Thomas studied in **Roland Dyens'** class while also working with **Judicaël Perroy** and participating in masterclasses with **Rolf Lislevand** and **Manuel Gonzales**.

Thomas Viloteau has placed first in several competitions, including the Salou guitar competition (Spain), the Segovia international competition in Linares (Spain), the Ville d'Antony international competition in Paris, the Mottola competition held in Italy, and most recently he received first prize in the 2006 Guitar Foundation of America competition.

Thomas Viloteau has performed in Italy, Spain, Sweden, France, and Germany. As the winner of the Guitar Foundation of America Competition, in September of 2007 he will embark on a seven month concert tour of over fifty cities in the United States, Canada, and Mexico.



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THE DANA SCHOOL OF MUSIC
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† *The New Music Society*
Presents

Composers
Ensemble

ROBERT ROLLIN, DIRECTOR
TIM WEBB, ASSISTANT DIRECTOR

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY-APRIL 16, 2008
12:15 P.M.

Program

Two Songs about the Rebbe (2006) †Robert Rollin

+Gwyneth Rollin, violin
+Robert Rollin, piano

Opus 1, No. 1 (World Premiere) Brandon Loewit

*Tim Webb, piano

November (World Premiere) *Darci Kuhlber

*Natalie Sahyoun, violin
Wendy Portis, viola

Garden of Love (2001) Jacob ter Veldhuis

*Sarah Korb, soprano saxophone

Angst (World Premiere) *Sarah Korb

*Natalie Sahyoun, violin
Wendy Portis, viola

Two Sound Studies for Violin
and Viola (World Premiere) Daniel Brandt

1. Gypsies in the Woods
2. Inner City Cop

Jenna Barvitski, violin
Wendy Portis, viola

Romeo Lost

*Tim Webb

Mary Grosso Costello, soprano
Jerry Rezanka, piano

Miami Beach Rumba Albert Samse/IrvinFields/Tim Webb
(World Premiere, Webb arrangement)

*Sarah Korb, soprano saxophone
*Tim Webb, piano
Cory Doran, drums

*denotes Dana School of Graduate Student
+denotes Dana Faculty

+With the support of The Dana School of Music, The
College of Fine and Performing Arts, The New Music
Guild, Inc., and private contributions.

DANA NEW MUSIC FESTIVAL XXIV

April 28-May 2

Guest Composer: Johnterryl Plumeri, Hollywood composer/
conductor

Guest Artist: Walter Mony, violin/viola, Chair of Strings, Victoria
Conservatory, Canada

April 29, Wind Ensemble & Symphonic Choir, 8:00 p.m., DeYor Cen-
ter.

April 30, 12:15 p.m., Butler Institute of American Art.

April 30, Gala Festival Concert with the Festival Orchestra, 8:00 p.m.,
DeYor Center with works by Johnterryl Plumeri, Timothy Webb, and
Robert Rollin.

May 2, Convocation, 11:00 a.m., Bliss Recital Hall.

Other lectures, panels, and recitals to be announced.



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† *The New Music Society*
Presents

Composers
Ensemble

With Guest Artist:
Corinne Morini, Soprano

ROBERT ROLLIN, DIRECTOR
TIM WEBB, ASSISTANT DIRECTOR

BLISS RECITAL HALL
WEDNESDAY-APRIL 16, 2008
8:00 P.M.

Program

Two Songs about the Rebbi (2006) †Robert Rollin
†Gwyneth Rollin, violin
†Robert Rollin, piano

Opus 1, No. 1 Brandon Loewit
*Tim Webb, piano

November (World Premiere) *Darci Kuhlber
*Natalie Sahyoun, violin
Wendy Portis, viola

Dearest Mama from *The Ballad of Baby Doe* Douglas Moore
†Corinne Morini, soprano
Meleah Backhaus, piano

Preludes Op. 11, Nos. 14 & 24 Alexander Scriabin
Brandon Loewit, piano

Emergence (2007) †David Morgan
*Sarah Korb, baritone saxophone

The Highway Man (Part 1) Mary Grosso Costello
Laina Zack, soprano
Meg Daniluk, piano

Angst (World Premiere) *Sarah Korb
*Natalie Sahyoun, violin
Wendy Portis, viola

What Good Would the Moon Be from *Street Scene* Kurt Weill

Green Finch and Linnet Bird from *Sweeney Todd* Stephen Sondheim
†Corinne Morini, soprano
Meleah Backhaus, piano

Sonata for Oboe and Piano (World Premiere) ^Richard Zacharias

III. Bounce/Pray/More Bounce

Empty Forest Rain, Between Two Drops of Sun Brandon Loewit
(World Premiere)

Bryan Kennard and Adrienne Lehotsky, flutes

Two Sound Studies for Violin and Viola Daniel Brandt
(World Premiere)

1. Gypsies in the Woods
2. Inner City Cop

Jenna Barvitski, violin
Wendy Portis, viola

Romeo Lost Tim Webb (music & lyrics)

Danielle Frabutt, vocals and flute
Cory Doran, drums

Miami Beach Rumba Albert Samse/Irving Fields/Tim Webb
(World Premiere of Webb arrangement)

*Sarah Korb, soprano saxophone
*Tim Webb, piano
Cory Doran, drums

*denotes Dana School of Graduate Student

+denotes Dana Faculty

^ New Music Guild Member

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Other lectures, panels, and recitals to be announced.



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Piano
Convocation

DR. CAROLINE OLTMANN, DIRECTOR

BLISS RECITAL HALL
FRIDAY, APRIL 18, 2008
8:00 P.M.

Program:

from: Sonata in A minor D. 784

Franz Schubert

III. Allegro Vivace

Meleah Backhaus

Polonaise in C-sharp minor, Op. 26, No. 1

Frederic Chopin

Matthew Morris

from: 12 Etudes D'Execution Transcendante:

Franz Liszt

Etude in d minor *Mazeppa*

Wes Krautbauer

from: Valses Poéticos

Enrique Granados

No. 5 in B-flat Major

No. 6 in F-sharp minor

No. 1 in A Major

Risa Miyagishima

from: Twelve American Preludes

Alberto Ginastera

3. Creole Dance

2. Sadness

6. Tribute to Roberto Garcia Morillo

Lindsey Kendra

from: Pictures at an Exhibition (1874)

Modest Moussorgsky

Promenade

The Gnome

Promenade

Ballet of the Chicks in their Shells

Samuel Goldenburg and Schmuyle

Sean Baran

from: Sonata op. 1 in C major

Johannes Brahms

I. Allegro

Nathan Plaskett

Phumba

Robert Pace

Amber Arquilla, Kimberlee Delco, Lindsey Kendra, Nate Riggle

***Please support the performers
and keep the noise level as low as possible!***

~~~~~

***Join us for our Piano Department Recital on April 21,  
2008, 8PM, BRH.***



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Dana Concert Series



THE COLLEGE OF  
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YOUNGSTOWN STATE UNIVERSITY

*presents*

*Piano*  
*Departmental*  
*Recital*

DR. CAROLINE OLTMANN, DIRECTOR

---

BLISS RECITAL HALL  
MONDAY, APRIL 21, 2008  
8:00 P.M.



## Program:

---

Prelude Op. 11, No. 1

Anatoly Liadov  
(1855-1914)

*Amber Arquilla*

---

from: Seven Variations for Piano  
in C major on *God Save the King*, WoO 78:

Ludwig van Beethoven  
(1770-1828)

Theme, Variations II, IV, V, and Coda

*Benjamin Chell*

---

Toccata

Aram Khachaturian  
(1903-1978)

*Candace Madden*

---

from: *12 Etudes D'Execution Transcendante*:

Franz Liszt  
(1811-886)

*Wes Krautbauer*

---

*Etude-Tableau Opus 33 no. 8*

Sergei Rachmaninoff  
(1873-943)

*Meleah Backhaus*

---

from: *12 Etudes D'Execution Transcendante*

Franz Liszt

*Etude in F minor*

*Sean Baran*

---

*(Intermission ca. 10 minutes)*

---



Op. 9, No. 1: *Suite Bergamasque:*

*Passepied*

Claude Debussy  
(1862-1918)

*Lindsey Kendra*

---

Polonaise in C-sharp minor, Op. 26, No. 1

Frederic Chopin  
(1810-1849)

*Matthew Morris*

---

Nocturne in B-flat minor, Op. 9, No. 1

Frederic Chopin

*Kimberlee Delco*

---

Polonaise in F-sharp minor, Op. 44

Frederic Chopin

*Risa Miyagishima*

---

Mazurka in Valse Brillant  
in A-flat major, Op. 34

Frederic Chopin

*Nathan Plaskett*

---

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and keep the noise level as at a minimum!***

***Thank You!***

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Dana Concert Series



THE COLLEGE OF
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presents

*Jazz
Combos*

DAVE MORGAN & KENT ENGELHARDT
DIRECTORS

CHESTNUT ROOM, KILCAWLEY CENTER
MONDAY, APRIL 21, 2008
8:00 P.M.

JAZZ SEXTET— KENT ENGELHARDT, INSTRUCTOR

Evan Campus, alto saxophone

Joe Scheller, tenor saxophone

Sam Blakeslee, trombone

David Traugh, bass

Shawn Logan, drums

Tune Up

Miles Davis

You've Changed

Bill Carey/Carl Fischer

The Night Has A Thousand Eyes

Buddy Bernier/Jerry Brainin

JAZZ QUINTET DAVE MORGAN, INSTRUCTOR

Sara Kind, alto saxophone

Bryan Kennard, flute

Brian Sweigart, vibraphone

Jared Craig, bass

Cory Doran; drums

Amanda Fischer, vocals

Randy Bibri, piano

Lush Life

Billy Strayhorn

Friends

Chick Corea

Prelude to a Kiss

Duke Ellington

Emergence

Dave Morgan

Suite Sara

Dave Morgan

INTERMISSION

JAZZ SEPTET KENT ENGELHARDT, INSTRUCTOR

Julie Cancelliere, alto sax
Terrence Farmer, tenor sax
Greg Moose, trombone
Vince Urbin, guitar
Max Doyle, bass
Kevin Rabold, drums

Bessie's Blues	John Coltrane
Chelsea Bridge	Billy Strayhorn
Afro Blue	Mongo Santamaria

JAZZ QUINTET DAVE MORGAN, INSTRUCTOR

Chris Coles, alto saxophone
Evan Hertrick, tenor saxophone
Dan Wilson, guitar
Tim Wilderoder, bass
Alex Hines, drums

Seven Steps to Heaven	Miles Davis
Azul Bahia	Dan Wilson
If I Were a Bell	Frank Loesser
Gaea: Call to the Motherland	Terrence Farmer

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. We would also like to thank the Office of Equal Opportunity and Disability for providing Minority Mentorship funding and the School of Graduate Studies for providing Research Assistantship funding. Special thanks go to Ms. Michele Lepore-Hagan and Ms. Jennifer Cambouris in the F&PA Concert Series Office for their support.

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

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

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DANA CONCERT SERIES SCHEDULE.

April 22, 2008

Dana Flute Ensemble, Kathryn Thomas Umble, director

7:00 pm, Bliss Recital Hall

April 22, 2008

Dana Piano Studio Recital

7:00 pm, Bliss Recital Hall

April 23, 2008

Music At Noon Concert Series

Dana Brass Choir

12:15 pm, Butler Institute of American Art



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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

presents

*Dana Flute
Ensemble Concert*

KATHRYN THOMAS UMBLE, DIRECTOR

BLISS RECITAL HALL
TUESDAY, APRIL 22, 2008
6:00 P.M.

Program

Andante and Rondo for Two Flutes and Piano, Op.25

Franz Doppler (1821-1883)

Julianna Sabo, Shanna Kelly, flute

Diane Yazvac, piano

Symphony No. 1

William Boyce (1710-1779)

Arr. B. Benke

I. Allegro

II. Moderato e dolce

III. Allegro

Pavane, Op. 50

Gabriel Faure (1845-1924)

Arr. G. du Chevron

Sarah Kramer, Kimberly Gonos, Lindsey Holmes,
Jessica Eddy, Michelle Murray, Savontae Diggs

Jour d'ete a la montagne

Eugene Bozza (1905-1991)

I. Pastorale

II. Aubord du torrent

III. Le Chant des foreys

IV. Ronde

Adrienne Lehotsky, Bryan Kennard,
Alyson Collins, Melissa St. Thomas

running the edge for 2 flutes
and percussive piano

Jennifer Higdon(b. 1962)

Adrienne Lehotsky, Kathryn Thomas Umble

My Shepherd Will Supply My Need

Isaac Watts (1674-1748)

Arr. A. Rice-Young

Leyenda (Asturias), Op. 47

Isaac Albeniz (1866-1909)

Arr. S. Ben-Meir

Dana Flute Ensemble:

Alyson Collins, Savontae Diggs, Jessica Eddy,
Kimberly Gonos, Lindsey Holmes, Shanna Kelly,
Bryan Kennard, Sarah Kramer, Adrienne Lehotsky,
Michelle Murray, Julianna Sabo, Melissa St. Thomas

Kathryn Thomas Umble is assistant professor of flute at Youngstown State University and has served on the faculties of Bowling Green State University and Grove City College. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University and was awarded the Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France, which she attended on full scholarship.

In addition to performing principal flute with the Warren Philharmonic Orchestra, Umble holds the piccolo position with the Youngstown Symphony Orchestra and has performed principal flute with the Toledo Symphony Orchestra and the Youngstown Symphony Orchestra. She has presented recitals in Europe and throughout the United States - venues such as Alice Tully Hall and Symphony Space, New York, and the Milhaud Society at the Cleveland Institute of Music with members of the Cleveland Orchestra. Among her performances for this season, Kathryn Umble was featured guest artist of the Pittsburgh Flute Club, concerto soloist with Warren Philharmonic Orchestra, guest artist in recital with the Aurista Ensemble in New York City and will perform in recital at the National Flute Association Convention.



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presents

THE SENIOR RECITAL OF

Dean Anshutz

THIS SENIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF
THE MUSIC DEGREE IN PERFORMANCE

BLISS HALL—ROOM 2222
WEDNESDAY, APRIL 23, 2008
8:00 P.M.

Two Movements for Marimba

Toshimitsu Tanaka (b.1927)

Two Movements for Marimba written in 1965 is a staple in Japanese and American percussion literature. The piece was originally written for two mallets but revised due to its difficulty without the mobility of holding four mallets. The first of the two movements is a harsh, driven, relentless burst of rhythmic energy with only a brief pause in the middle. This segues into the second movement with a chordal opening exploring many of the same chords from the first movement but with different texture and dynamic. Tanaka quickly recaptures the energy to bring an end to the piece. This piece was described by Tanaka as "An ornate lamp, put together with many small pieces or fragments."

A Recital Piece

William Cahn (b. 1946)

"A Drama for the Solo Xylophonist"

This is a conceptual piece composed in attempt to open up the mind of the performer during a performance and also share the composer's thoughts, often in a light-hearted manner. This piece is only effective when personalized by the performer using the format given by the composer.

Mourning Dove Sonnet

Christopher Deane (b. 1957)

"This work has a quasi programmatic title. Contained within the piece is a literal transcription of a mourning dove song on the exact pitches. The term Sonnet was borrowed from the Renaissance use of the term for certain instrumental solos." (Christopher Deane) Mr. Deane uses a variety of extended techniques to make this solo vibraphone work come to life. The many devices employed include bowing the bars, producing harmonics, bending the pitch of certain notes, using "dead strokes", and muting areas of the keyboard. The result is a very colorful work that is unique to the vibraphone and makes it stand out as a solo instrument.

Discipline

King Crimson

transcribed by Dean Anshutz

Discipline is taken from the album of the same name, originally written for two guitars bass guitar and drums. It is based on 5 note patterns both ascending and descending while phasing between each guitar (marimba).

One of the most interesting instruments in the piece is the African slit drum. It is used in place of a hi-hat or ride cymbal making it possible for all the instruments to blend without any one sticking out more than the other. This piece was written in effort to sound simple but complex at the same time leaving the listener comfortable with the groove while uneasy with the tension of the odd metered phrases.

Assisted by:

Kevin Rabold, Brian Sweigart, *Marimbas* Tim Wilderoder, *Bass Guitar*

Intermission

Troubled Kevin Glaz (b. 1972)

Jesus Camp ProBono

Brownsville Blues Sleepy John Estes (b. 1899-1977)

Meantown Blues Johnny Winter (b.1944)

ProBono is:

Dean Anshutz *Drums*

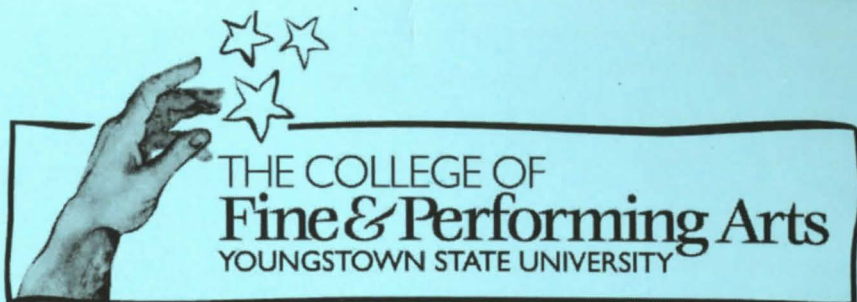
Kurt Anshutz *Bass Guitar, Vocals*

Kevin Glaz *Guitar, Vocals*

Dean M. Anshutz is a senior music performance major at Youngstown State University's Dana School of Music. During his tenure he has been a part of the Symphonic Wind Ensemble, Dana Symphony Orchestra, University Band, Concert Band, Jazz Ensemble, YSU Zappa Band, Percussion Ensemble, YTuba Ensemble and three seasons with the Marching Pride serving as section leader for two seasons. Dean has also served in both the Vice President and President positions of the Youngstown Percussion Federation, which was created in order to enhance our percussion knowledge and experience. He was also a part of the World Premier performance of John Hollenbeck's "Ziggurat" at the Whitney Museum of Art in New York City. His principle teachers include Dr. Glenn Schaft, Rob Ferguson, Josh Ryan, Brian Sweigart, and Nathan Douds.

Throughout his studies, he has also performed with the All Ohio Collegiate Percussion Ensemble, Wheeling Symphony, Pittsburgh Philharmonic, The Ohio Light Opera Orchestra, and Matrix Indoor Marching Percussion Ensemble and numerous high school musicals around the area. He gigs regularly with S'mosa Percussion Quartet, ProBono, The Zou, Leonard Cohen Ensemble No. 1, Acoustic Juggernaut, Bearded Stew, and The Don Burns Orchestra. His studies have enabled him to record and perform in many different cities across the U.S. and Europe.

Dean would like to thank his family and friends for their endless support and being the most important part of his life.



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Presents

An Evening of Dance Music

with the

University Symphonic
&

Concert Bands

KEITH HALLAS, CONDUCTOR
CHRISTOPHER HEIDENREICH, CONDUCTOR

POWERS AUDITORIUM
FRIDAY, APRIL 25, 2008
8:00 P.M.

THE SYMPHONIC BAND—KEITH HALLAS, PRINCIPAL CONDUCTOR

Rhythm Danse

Richard Saucedo

This energetic work was composed to explore rhythm, meter, and the organization of sound. Saucedo, an Indiana music educator, uses distinct styles including a “hoedown” section.

Chorale and Shaker Dance

John Zdechlik (b. 1937)

This composition combines a simple chorale theme, introduced by the woodwinds, with variations of the well known Shaker Hymn “Simple Gifts.” There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing an obligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending. John Zdechlik is a native of Minneapolis, Minnesota.

Rollo Takes a Walk

David Maslanka

Stephen L. Gage, Guest Conductor

The composer states the following: Rollo is a fictional character created by Charles Ives and used in his musical writings to illustrate contra conservative musical tastes. Rollo may not know anything about music, but he knows what he likes: usually something banal or too-often-played. Among the kinds of music Rollo does not like are, not surprisingly, Ives’ own pieces and modern music in general. Rollo and the audience are taken on a musical outing in which all the ideas, though original, are commonplace, very familiar sounding, and even deliberately banal. The piece is intended as a good humored, gentle parody of concerts in the park and of some bands in which the composer has played where the tuning was less than perfect. The piece is not intended as a put-down of bands but rather as an exploration of the “out of tune” or “microtonal” character that Maslanka views as a forceful, original element in American music.

Ave Maria

Frank Ticheli

Amy Sabol, Guest Conductor

This timeless classic was originally composed by Franz Schubert. He composed this beautiful vocal piece in 1825 when he was 28 years old. This version was arranged by Frank Ticheli. He transcribed the original piano and vocal parts in a full band arrangement. Ticheli did this without compromising the dignity and beauty of the original piece.

Vesuvius

Frank Ticheli

Mt. Vesuvius, the volcano that destroyed Pompeii and Herculaneum in A.D. 79, is the icon of power and energy in this work. The tension and suspense of the impending cataclysm characterizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the Dies Irae of the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the pyroclastic explosions and suffocating ash.

THE CONCERT BAND – CHRISTOPHER P. HEIDENREICH,
PRINCIPAL CONDUCTOR

Dance of the Jesters (1873)

Peter I. Tchaikovsky (1840-1893)

Transcribed by Ray E. Cramer

Originally transcribed for Russian military band, this arrangement comes from the ballet entitled *The Snow Maidens*. In 1868, Tchaikovsky met with fellow Russian Nikolai Rimsky-Korsakov, who allegedly renewed the nationalistic energy in Tchaikovsky. The energetic drive and playful melodies of both the composer and his native Russian folk dance music can be heard throughout this work.

By the end of his life in Russia, Tchaikovsky came to be considered by many as a national treasure, his music admired by all of society. He enjoyed the favor of the Imperial court, where he had a number of influential protectors (including two Grand Dukes), as well as the personal patronage of Tsar Alexander III, who had granted him a handsome government pension. After his second tour of America in 1891, and being awarded an honorary doctorate at Cambridge University, he was accepted as a world figure. During the tour in which he helped opened the newly renamed music hall in New York City as Carnegie Hall, the program booklet proclaimed him, together with Brahms and Saint-Saëns, to be one of the three greatest living musicians of the day. (Information from *Grove's Dictionary of Music*.)

Selections from *Suite of Old American Dances* (1948)

Robert Russell Bennett (1894-1981)

- I. Cakewalk
- IV. Wallflower Waltz
- V. Rag

Each movement of Bennett's *Suite of Old American Dances* represents a popular dance of his childhood. The piece was originally entitled "Electric Park" after an amusement park in Kansas City. According to *The Autobiography and Selected Essays of Robert Russell Bennett*, Bennett states, "Electric Park in Kansas City was a place of magic to us kids. The tricks with big electric signs, the illuminated fountains, the big band concerts, the scenic railway and the big dance hall... One could hear in the dance hall all afternoon and evening the pieces the crowd danced to."

The first movement, entitled "Cakewalk," was a dance often performed at minstrel shows. The triple feel sets up the "Wallflower Waltz" while the "Rag" is a highly syncopated jazz tune (information found on wind-band.org).

By the time Bennett wrote this work for wind band, he was already famous for his orchestrations of works by famous musical theater composers such as Jerome Kern, George Gershwin, Irving Berlin, Cole Porter and Richard Rodgers. He even completed the condensed score to *Suite of Old American Dances* during his "free time" while he was working on the orchestrations for *Kiss Me, Kate* and *South Pacific*. It is easy to hear these influences in many of the movements of this piece. (Prepared in partial fulfillment of the requirements for Honors Degree by Sara Gulgas.)

Solitary Dancer (1969)

Warren Benson (1924-2005)

Erianne R. Raib, Dance Soloist

Warren Benson became a professional performing percussionist by the age of fourteen, performing timpani with the Detroit Symphony Orchestra under conductors such as Eugene Normandy, Fritz Reiner and Leonard Bernstein. While a Professor of Music at Ithaca College for fourteen years, he organized the first touring percussion ensemble in the eastern United States. From 1967-1993, he taught composition at the Eastman School of Music, being appointed Professor Emeritus after completing a distinguished 50 years in teaching.

In 1969, *Solitary Dancer* was commissioned by the Clarence Senior High School Band, New York, and dedicated to Bill Hug. The composer states in his program note that the work "deals with quiet, poised energy that one may observe in a dancer in repose, alone in her inner music." Most of the work is built around the opening D minor chord, the motive first heard in the soprano saxophone, and the rhythmic motives first begun by the piccolo. The work is written specifically for one performer to a part, save for the clarinets and tuba.

Cajun Folk Songs (1991)

Frank Ticheli (b. 1958)

Amy Sabol, Guest Conductor

This two-movement piece was written based on the Acadians, a group of early French colonists. The first movement, "La Belle et le Capitaine," is a slow flowing movement about a girl who would rather face death than be seduced by a captain. The second movement, "Belle," portrays a love story about a man that sacrifices everything to save his very sick sweetheart. This movement is also based on folk melodies and has a dance-like feel.

Symphonic Dance No. 3, "Fiesta" (1964)

Clifton Williams (1923-1976)

Keith Hallas, Guest Conductor

James Clifton Williams (1923-1976) was born in Traskwood, Arkansas. He grew up playing French horn, mellophone, and piano. He attended Louisiana State University where he studied under Helen Gunderson, and the Eastman School of Music where he studied with Bernard Rogers and Howard Hanson. He went on to become a professional horn player and performed with the San Antonio and New Orleans

Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major. He did all of this while composing in his spare time. He won the inaugural American Bandmasters Association's Ostwald Award for his first band composition, *Fanfare and Allegro*, in 1956. Williams won the award again in 1957 for *Symphonic Suite*.

Williams' five *Symphonic Dances* were commissioned by the Minnie Stevens Piper Foundation for the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta*, the third *Symphonic Dance*, is the most often performed of the dances. *Fiesta* is a depiction of the city's numerous Mexican celebrations. This piece is known for its use of the 5/4 time signature. The percussive instruments help to create the Latin feel. The pieces' rhythms and finely intertwined melodies portray what is said to be "the pageantry of a Latin-American celebration - street bands, bull fights, and bright costumes- the colorful legacy of a proud people."

This work was first performed by the San Antonio Symphony Orchestra on January 30, 1965. Williams later scored the work for band and it was first performed in March 1967, by the University of Miami's band under his own direction. (Prepared in partial fulfillment of the requirements for Honors Degree by Danielle Bozek.)

The Washington Post March (1889)

John Philip Sousa (1854-1932)

Sousa's *Washington Post March* became very popular work during the 1890's as a partner six-eight two-step dance, complete with 'vigorous' sliding and hopping. The Marine Band premiered the march in 1889 at an award ceremony for an essay contest sponsored by the newspaper. The march held the advantage for the Marine Band as it could be used in the ballroom, the parade ground, or any number of the concerts performed by the band throughout the United States. According to his own words in the book entitled *Marching Along*, Sousa states that a "good march must be as free from padding as a marble statue." The listener in the audience was always Sousa's primary compositional concern, and this march remains a standard because of the memorable tunes and dance quality.

Erienne R. Raib is currently an active telecommunications major at Youngstown State University, where she serves the community through a number of roles including the Vice President of University Affairs on the Executive Committee of the Student Government Association and a Student Member of the Board of Trustees of YSU.

Through the T-com department, Eri has participated in conferences and presentations, worked on a student-run television show called *Homework Express* as a producer and director, and completed multiple internships both locally and out-of-state. Eri has also worked her way through school as an area dance teacher for over 7 years with a specialty in tap. She is currently a baton, ballet, pointe, Pilates, conditioning and tap teacher at Steppin' Out Dance Center in Girard, Ohio. She is also the current President of the YSU Dance Ensemble.

Erienne will be graduating in May and plans to stay in the area and continue teaching dance while furthering her education. In a year, she plans to attend graduate school to develop television programming with an emphasis on the production of early-childhood developmental programming that promotes physical activity.

Keith Hallas is currently a graduate assistant at Youngstown State University where he is pursuing a Master of Music in Instrumental Conducting. He is also the director of the Thiel Concert Band at Thiel University in Greenville, PA.

Keith received his Bachelor's Degree in Music from Youngstown State University (OH) in 2001. After college graduation, Keith toured for two years as a Trombone and Euphonium performer with the American touring cast of the Tony and Emmy award winning Broadway show "Blast!" The show opened in Disney's Epcot and then was featured in 70 cities nationwide. More recently Keith was a Band Director in Bellingham, Massachusetts. His bands and choruses consistently won high honors as part of the Massachusetts Instrumental and Choral Conductors Association Festivals and were awarded Gold ratings at the Great East Band and Choral Festivals. While in New England he was also part of the music staff at Boston College where he worked with the BC Marching Band and coached low brass ensembles. Keith has worked with many successful instrumental programs including, Kiski Area (PA), and Willoughby South (OH). He is an active clinician, adjudicator, and private teacher in and around Ohio and western Pennsylvania.

Keith is currently the Brass Caption Supervisor for the Glassmen Drum and Bugle Corps where he oversees the entire brass educational program. Previously he was part of the brass instructional staff for the Boston Crusaders and the East Coast Jazz. He was a member of the Cadets of Bergen County during two of their more recent World Championship seasons (1998, 2000). He was a featured soloist in 2000.

Keith is an active performer in northeast Ohio and beyond. He has performed with the Youngstown Symphony Orchestra, Warren Philharmonic, Jekyll Island (GA) Theater Orchestra, and The American Band of Providence (RI). He is a member of National Band Association, Ohio Music Educators Association, and The International Trombone Association.

Assistant Professor of Music Education Dr. **Christopher P. Heidenreich** began serving at Youngstown State University in the fall of 2006 as Associate Director of Bands and Director of the YSU "Marching Pride." He began teaching public school in Ohio in 1989 and served as Director of Bands at Lancaster High School, Lancaster, Ohio, from 1992-2003. While at Lancaster, his bands consistently were recognized for their excellence in both the concert hall and on the marching band field. His bands performed for the 1996 Bowling Green State University Reading Clinic and for the 1997 Ohio Music Education Convention held in Toledo, Ohio. In February 2002, he was awarded the American School Band Directors Association's "Distinguished Band Director" Award for Ohio and the North Central Region, recognizing young band directors for their achievements conducting concert and marching bands.

Heidenreich continues to be in demand as an adjudicator for concert and marching bands throughout Ohio, Kentucky, and Illinois. He was a clinician at the 2005 Midwest Clinic and 2008 OMEA Convention, presenting tools for surviving the first years of teaching public school in instrumental music. In addition, he is a continuing contributor to *Teaching Music Through Performing in Band*, Vols. 5, 6, & 7, and published an article based on the Midwest Clinic topic in the June 2007 *The Instrumentalist*.

Completing his Doctor of Music in Wind Conducting from Indiana University in the spring of 2006, Heidenreich studied under the mentorship of Ray E. Cramer and Stephen W. Pratt. While at IU, he assisted with the Marching Hundred, held various guest conducting responsibilities with each of the wind bands, and continued trumpet study with Professor Joey Tartell. His doctoral project, completed in partial fulfillment of the degree, included creating a new edition of Gordon Jacob's *An Original Suite*, composed in 1924. In addition to creating a full score from the published parts, the project attempted to maintain the original orchestration and scoring of the composer while eliminating numerous errors in both parts and score. The Winddependence Series, printed by Boosey and Hawkes, published the new edition in December of 2007.

He holds a Master of Arts in Music Education from The Ohio State University (1998), in which he continued studies in conducting and trumpet, and a Bachelor of Music degree from Bowling Green State University (1989) where he graduated *cum laude*.

Heidenreich is a member of the Ohio Music Education Association, the College Band Directors National Association, State Chair for the National Band Association, National Eagle Scout Association, and Pi Kappa Lambda. He and his wife Beth have two children, William and Daniel, and the family currently resides in Boardman, Ohio.

Amy Sabol graduated from Youngstown State University in 2006 with a Bachelors Degree in Music Education. She has taught at the middle school level. Currently, she is the assistant band director at Girard High School.

Amy has played in numerous places. She has subbed with the VD Packard Band, played at the New Castle Playhouse, and in the Cleveland Philharmonic. She is currently pursuing a Master in Conducting.

SYMPHONIC BAND

SPRING 2008

Flute

April Decker, Pleasant Prarie WI
Savontae Diggs*, Warren
Krista Ferry, Columbiana
Emilie Hall, East Liverpool
Jessica Heilman, Niles
Lindsey Holmes, Pittsburgh
Marissa McIntyre, Bazetta
Michelle Murray, Leavittsburg
Holly Palmer, Weathersfield
Jamie Rollo, Poland
Eric Shields, Zanesville

Oboe

Kimberly Myers, Brookfield
Amber Patrick, Mentor
Amy Sabol*#, Brookfield

Clarinet

Dave Amos*, Mentor
Halle Baird, Orwell
Matt Cyrus, New Middletown
Mike Dillon, Springfield, VA
Brad Ferry, Columbiana
Nick Gruver, Austintown
Shanna Kelly, Butler, PA
Krystle Kimes, Champion

Bass Clarinet

Frederick Moose, Volant, PA Clarinet

SYMPHONIC BAND

SPRING 2008

Alto Saxophone

Sean Baran, Austintown
Andrew Cvetkovich, Cortland
Chris Cargill, Warren

Tenor Saxophone

Jolene Cornelius, Emlenton, PA

Baritone Saxophone

Andy Ashby*, Mentor

French Horn

Melissa Andre*, Salem
Taylor Dicken, Lisbon
Jeanne Groll, Pittsburgh
Ginny Ulbricht, Leavittsburg

Trumpet

Tony Evangelista*, Cleveland Heights
Corey Higham, Struthers
John Jeresa, Union, PA
Heather Rice, West Middlesex, PA
Craig Richards #, Mechanicstown, PA
Dan Williamson, Sharon, PA

Trombone

Natalie Cates, Mansfield
Keith Davis, Jefferson
Greg Dzurinda, McDonald
Joe Kramarich, Boardman
Matt Leggett, Columbiana
Jonathan Lischak*, New Philadelphia
Nathan Riggle, Howland

Bass Trombone

Drew Krieger, Willoughby

SYMPHONIC BAND

SPRING 2008

Euphonium

Dan Brandt*, Mercer
Bennet Kyper, Hershey, PA

Tuba

Noah Bixler, Niles
Craig Conway*, Pleasant Hills, PA
Alex Seitz, Cortland

Percussion

John Martin, Struthers
Casey Rupp, Oak Ridge, PA
Megan Vendemia, Youngstown
Joe Wernyak, Enon Valley, PA
Gino West, New Castle, PA
Eric Zalenski*, Bloomingdale

String Bass

Eric Jernigan, Wheeling, WV

Graduate Student

* Section Leader

YSU CONCERT BAND

DR. CHRISTOPHER P. HEIDENREICH, PRINCIPAL CONDUCTOR

Euphonium

Greg Dzurinda, McDonald
Kevin Wagner, Export PA

Tuba

Eric Jernigan, Boardman
• Drew Krieger, Willoughby
Justin Laufman, Canfield

String Bass

Eric Jernigan, Boardman

Piano

Sean Baran, Austintown

Percussion

Josh Colson, Transfer PA
Justin Fujka, Bryan
Shawn Logan, Akron
Christina Niemeyer, Findlay
Zach Taylor, Bloomingdale
Robert Young, Austintown

Section Leader

All students are listed in alphabetical order to emphasize the importance of each member to the ensemble.

YSU CONCERT BAND
DR. CHRISTOPHER P. HEIDENREICH,
PRINCIPAL CONDUCTOR

Alto Saxophone

Michael Dillon, Springfield VA

Aaron Lockhart, Fairport NY

- Joe Finkel, Grove City

Tenor Saxophone

Alaina Felgar, Beloit

Baritone Saxophone

Nome Baker, North Lima

Horn

Stephen Cline, Mentor

Leanne Groll, Peter Twp. PA

Lindsey Kendra, Monaca PA

- Katie Miller, Minerva

Trumpet

Cole Durica, Pittsburgh PA

Raymond Hartsough, Austintown

John Jerasa, New Castle PA

- Frederick Moose, Volant PA

Casey Rupp, Oak Ridge PA

Ginny Ulbricht, Youngstown

Tenor Trombone

- William Long, Austintown

Tamara Sanchez-Kapostasy, Alliance

Corey Sees, Canfield

Bass Trombone

Sara Gargas, Canfield

YSU CONCERT BAND

DR. CHRISTOPHER P. HEIDENREICH, PRINCIPAL CONDUCTOR

Euphonium

Greg Dzurinda, McDonald
Kevin Wagner, Export PA

Tuba

Eric Jernigan, Boardman
• Drew Krieger, Willoughby
Justin Laufman, Canfield

String Bass

Eric Jernigan, Boardman

Piano

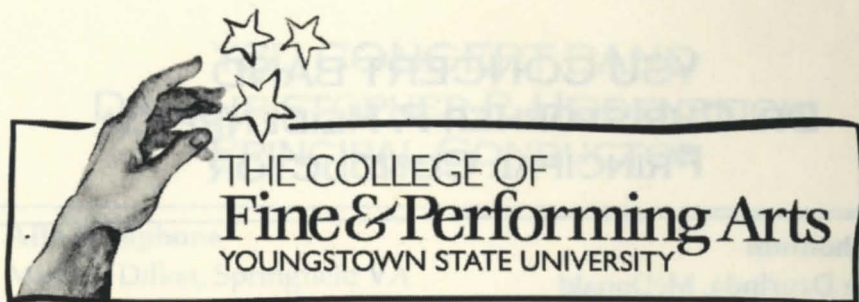
Sean Baran, Austintown

Percussion

Josh Colson, Transfer PA
Justin Fujka, Bryan
Shawn Logan, Akron
Christina Niemeyer, Findlay
Zach Taylor, Bloomingdale
Robert Young, Austintown

Section Leader

All students are listed in alphabetical order to emphasize the importance of each member to the ensemble.



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THE DANA SCHOOL OF MUSIC
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presents

THE SENIOR RECITAL OF

Cawnya Robinson,
Mezzo-Soprano

THIS SENIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF A
BACHELORS DEGREE

BLISS RECITAL HALL
SATURDAY, APRIL 26, 2008
8:00 P.M.

Danza, danza, fanciulla gentile

Francesco Durante (1684-1755)

Dance, dance, young girl
to my song;
Dance, dance, gentle young girl
to my song;
Twirl lightly and softly to the sound,
to the sound of the waves of the sea.
Hear the vague rustle
of the playful breeze
that speaks to the heart
with its languid sound,
and invites you to dance
without stopping, without stopping
that invites you to dance.
Dance, dance, gentle young girl
to my song.

Torna, vezzosa Fillide

Vincenzo Bellini (1801-1835)

Return, charming Fillide,
to your dear shepherd;
Far from your eyes
My heart finds no peace.

To your dear abode
I always turn my steps
And I cry night and day:
Where is my Fillide?

I ask the shore:
What is my Fillide doing?
And it seems to answer:
Weeping far from you!

I ask to river:
Where is my Fillide?
With a hoarse murmur
It says: she is weeping.

Your dear face,
Fountain of every desire,
I see it at every moment
Impressed in my mind.

But seeing more clearly
that it is not with me,
I cry, weeping always:
Where is my Fillide?

I have made in my pain
A tempestuous sea;
I do not find one, beloved,
Who can relieve it.

What is Death doing, God,
That it does not call me?
I cannot cry out any more:
Where is my Fillide?

Se voi bramate

Giovanni Paisiello(1740-1816)

I excuse the ardor, Akmet, and I accept the gift.
Bravo really! I didn't expect this much from a Turk.
If you continue to profit thus,
You will, in a short time, under my school,
An immortal honor to Turkey.

If you desire
Our love,
The art of making yourself to be loved.

To the senses tender, the sweet ways,
To the feature lovable are those knots
That are the heart for you can enchain.

With rough authority,
With harsh talking,
With eye severe,
Of young beauty
In vain you expect the affection to acquire.

If yet not it he understands,
You better, Sandrino,
To that baboon
The school you can make.

Bist du bei mir

Johann Sebastian Bach (1685-1750)

If you are with me,
then I will gladly go
to my death and to my rest.

Ah, how pleasant would my end be,
if your dear, fair hands shut
my faithful eyes!

Frühlingslied

Felix Mendelssohn (1809-1847)

In the woods sweets
Tones
Small Ones sing little bird
The Meadow flowers clearly
Blossom to May's light.

Thus there blossoms my high courage
In thought of her goodness,
Which reacts richly to my mind,
As the dream acts to the arm.

Will There Really Be A Morning?

Ricky Ian Gordon (b.1956)

I. It's all I have to bring

Ernst Bacon (1898-1990)

II. So bashful

III. Poor little heart

aites- lui mes aveux

Charles Gounod(1818-1893)

Make her my confession; carry my wishes!

Blooming flowers near her,

Tell her that she is beautiful,

That my heart, night and day,

anguishes with love!

Make her my confession; carry my wishes!

Reveal to her soul

The secret of my flame,

So it exhales with you

Perfumes more sweet!

Wilted! Alas!

The sorcerer whom God damns

Has brought me bad luck!

I can't, without it's withering

Touch a flower.

If I dip my fingers

Into holy water!

It's there that each evening

Marguerite comes to pray!

Let's see now! Let's see quickly!

Do they wilt? No!

Satan, I laugh at you!

It is in you that I have faith,

Speak for me!

May she know

The emotion which she has caused to be born,

And of which my troubled heart

Has scarcely spoken!

It is in you that I have faith,

Speak for me!

If love alarms her

May the flower on her mouth

Try at least to deposit

A sweet kiss!

A kiss, a sweet kiss!

Dana Concert Series Schedule

April 28 - May 2, 2008

NEW MUSIC FESTIVAL coordinated by Robert Rollin

For more information contact the

Dana School of Music at 330-941-3636

DANA AT DEYOR CONCERT SERIES

April 28, 2008

Dana Symphony Orchestra, Stephen Gage, conductor

8:00 pm, DeYor Performing Arts Center

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

DANA AT DEYOR CONCERT SERIES

April 29, 2008

The Wind Ensemble, Stephen Gage, conductor and Symphonic
Choir, Hae-Jong Lee, conductor

8:00 pm, DeYor Performing Arts Center

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

MUSIC AT NOON CONCERT SERIES

April 30, 2008

New Music

12:15 pm, Butler Institute of American Art

DANA AT DEYOR CONCERT SERIES

April 30, 2008

NEW MUSIC FESTIVAL CONCERT

Guest Artists: Walter Mony, violin/viola;
 Johnterryl Plumeri, composer
 additional guests TBA

8:00 pm, DeYor Performing Arts Center

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

The 2007–2008 Academic Year is coming to an end. The Performing Arts Series wishes to thank our sponsors for their generous support, and the individual departments in the College of Fine & Performing Arts for another year of great events.

Upcoming Events for the College of Fine & Performing Arts

UNIVERSITY THEATER

YSU Dance Ensemble

May 1, 2, 3

The May performance marks the 16th annual concert that the Ensemble has produced under the direction of Christine Cobb. Ms. Cobb is Associate Professor of Theater and Dance at YSU, and also serves as Artistic Director and advisor to the Dance Ensemble. The concert features choreographed works from visiting artists, students, and faculty, and is inclusive, but not limited to, the dance styles and genres of modern dance, jazz, hip hop, swing, and Native American. The YSU Dance Ensemble will be presented in Ford Theater.

MCDONOUGH MUSEUM OF ART

May 2 – May 16, 2008

Spring Graduating BFA Show

Opening Reception Friday, May 2, 6-8pm

An exhibition of work by students graduating in the spring semester from the Department of Art at YSU

PERFORMING ARTS SERIES

July 12-13

The Summer Festival Of The Arts

Youngstown State University's Campus Core

MCDONOUGH MUSEUM OF ART

Summer Projects

Terence Michael Fetchet, Chris Sheban and Michele Monseau

June 14 – July 26

Opening Reception Saturday, June 14, 5-7pm

To learn about the 2008-2009 Performing Arts Series Events visit <http://www.fpa.ysu.edu> or call the University Theater Box Office at 330.941.3105 to join our mailing list.



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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

presents

THE SENIOR RECITAL OF

Randall S. Huffman, II

Tenor

Karen Lyn Fisher,

Piano

THIS SENIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF
THE B.F.A. IN MUSICAL THEATER

SPOTLIGHT THEATRE
SATURDAY, APRIL 26, 2008
6:00 P.M.

All I Need Now Is The Girl

(*Gypsy*, 1959)

Music by Jules Styne

Lyrics by Stephen Sondheim

Monologue

(*Mambo Italiano*)

by Steve Galluccio

Different

(*Honk*, 1997)

Music by George Stiles

Lyrics by Anthony Drewe

Una furtiva lagrima

(*L'elisir d'amore*, 1832)

Composer: Gaetano Donizetti (1797 – 1848)

Librettist: Felice Romani (1788 – 1865)

Translation

A furtive tear
Fell from her eyes
She seemed to envy
Those merry girls
What more am I looking for?
She loves me. Yes, she loves me.
I see it
To feel the throbbings of her
Beautiful heart for a single instant!
To mingle my sighs
For a short time with her sighs!
To feel the throbbings,
To mingle her sighs with mine!
Heaven, I could die;
I ask for nothing more.
Ah!

Take A Chance On Me

(*Little Women*, 2005)

Music by Jason Howland
Lyrics by Mindi Dickenstein

Do I Love You Because You're Beautiful?

(*Cinderella*, 1965)

Music by Richard Rodgers
Lyrics by Oscar Hammerstein, II

Lonely House

(*Street Scene*, 1947)

Music by Kurt Weill (1900 – 1950)
Lyrics by Langston Hughes

Monologue

(*The Gingerbread Lady*)

by Neil Simon

What Am I Doin'?

(*Closer Than Ever*, 1989)

Music by David Shire
Lyrics by Richard Maltby, Jr.

Why God Why?

(*Miss Saigon*, London 1989; Broadway 1991)

Music by Claude-Michel Schönberg
Lyrics by Richard Maltby Jr. and Alain Boublil

Lost in the Wilderness

(*Children of Eden*, 1991)

Music and Lyrics by Stephen Schwartz

Monologue

(*Food for Fish*)

by Adam Szymkowicz

Why

(*tick, tick...BOOM!* 1991)

Music and Lyrics by Jonathan Larson (1960 – 1996)

Voice Teacher: Dr. Misook Yun

Faculty Adviser: Professor Nancy Wolfgang



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The logo for Youngstown State University, consisting of the letters 'Y-S-U' in a bold, sans-serif font.

Dana Concert Series

An illustration of a hand reaching up to hold three five-pointed stars. The hand is rendered in a detailed, stippled style. The stars are positioned above the main text of the banner.

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

presents

Dana Clarinet Day

In Memory of Robert D. Fitzer

THIS ANNUAL PRESENTATION IS MADE POSSIBLE FROM
THE ROBERT D. FITZER CLARINET FESTIVAL ENDOWMENT
BUFFET CRAMPONS S.A.S.
MOTTER'S MUSIC HOUSE INC.

BLISS RECITAL HALL
YOUNGSTOWN STATE UNIVERSITY
SATURDAY, APRIL 26, 2008

In Memory of Robert D. Fitzer (1956—2007)

Prof. Robert D. Fitzer had a distinguished 25-year career as a clarinetist and music educator. After making his Carnegie Hall debut at the age of 19, he played for two years with the Chicago Symphony Orchestra, with whom he toured and recorded the Grammy Award-winning Four Symphonies by Johannes Brahms. He has also been a member of the Orquesta Filarmonica de la Ciudad de Mexico (Mexico City Philharmonic), the San Antonio Symphony Orchestra and the Civic Orchestra of Chicago, and has performed with the Pittsburgh Symphony Orchestra.

Fitzer has appeared as clarinet soloist in Italy with the Rome Festival Orchestra, in Austria with Das AIMS Orchester of Graz, and in Pittsburgh with the American Wind Symphony Orchestra, with whom he performed as principal clarinetist on a 12-state tour and on three recordings. He has played on various motion picture soundtracks in Hollywood, including Stephen King's *Sometimes They Come Back*, *Death Wish V* and *Scarecrows*. He has played many long-run Broadway shows on tour, including *Fiddler on the Roof* (starring Theodore Bikel), *Ragtime*, *Titanic*, *South Pacific* (starring Robert Goulet) and *42nd Street*. Fitzer has performed on stage with jazz great Dizzy Gillespie, rock bands Yes and Styx and many other top entertainers. In 1994, the Robert Fitzer Quintet spent a week performing on Grand Cayman Island in the Caribbean, including a reception for the visiting Queen Elizabeth of England. He performed with some of America's noted bandmasters, such as Robert Boudreau, John Paynter, Loras Schissel, Leonard B. Smith and Commander Donald Stauffer. He was a member of the W.D. Packard Concert Band, and was a soloist with them in 2001.

He was also a member of Cleveland's Lakewood Band, and performed with the U.S. Navy Band, the Ohio Director's Conference Band and the Blossom Festival Concert Band. He also served as soloist in 2004 with the Youngstown State University Symphonic Wind Ensemble. Fitzer served on the faculty of the Dana School of Music since 1996. He oversaw and taught a studio of 25 clarinet majors. He formed two clarinet choirs and several clarinet trios and quartets in recent years. He held faculty positions at Trinity University in San Antonio and at Allegheny

College in Meadville, PA , where he was also Music Director of the Allegheny Civic Symphony. He was a private school band director for four years, and spent several years serving as a first-call substitute teacher in all 31 Youngtown City schools. He maintained a thriving private clarinet studio with students commuting to Youngstown from as far away as Pittsburgh.

Fitzer was born in Youngstown, a son of the late musicians/teachers James Robert and Dolores Severino Fitzer, who were both Dana School of Music faculty members, making him a second generation Dana musician and educator. Aside from his work as a musician and teacher, Fitzer was extremely active in Youngstown-area community and civic affairs. He was a development advisor to Youngstown Mayor Patrick Ungaro, president of the Citizens' League of Greater Youngstown, a member of the Mahoning County Democratic Party Executive Committee, chairperson of the Wick Park Model Neighborhood Project and a trained, volunteer crisis counselor at Help Hotline Crisis Center. He ran several successful political campaigns, produced a film festival, and was credited with saving several historic buildings from the wrecking ball in downtown Youngstown. As a board member of the Greenville Symphony, he was instrumental in major fundraisers, including the appearance and conducting debut of TV star Alex Trebek. From 1987 to 1994, Fitzer was a feature writer and senior consultant with the arts and entertainment magazine *Speed of Sound*. From 1995 to 2001, he served as host and producer of the WYSU -FM political radio show *Commentary Cafe*. He has appeared many times on local and regional television broadcasts, and has been interviewed by a number of national newspapers and magazines. Among the scores of individuals Fitzer has interviewed are presidential historian Doris Kearns Goodwin, political humorist Molly Ivins, United Nations ambassador Jeanne Kirkpatrick, Hollywood composer Henry Mancini, ex-world lightweight boxing champion Ray "Boom Boom" Mancini, presidential candidate Ralph Nader, Ohio state officials Jim Petro and Joseph Deters, U.S. congressmen Tim Ryan and James Traficant and British rock band Psychedelic Furs.

Mr. Fitzer was diagnosed with pancreatic cancer in September, 2006. He passed away on May 16, 2007. The Dana Clarinet Day is dedicated to his memory.

SCHEDULE OF EVENTS

10:00 AM
REED MAKING WORKSHOP

11:30 AM
BUFFET EXHIBIT

1:00 PM
TRIBUTE TO PROF. ROBERT D. FITZER

1:30 PM
GUEST ARTIST RECITAL

2:30 PM
MASTERCLASS WITH PROF. RICHARD MACDOWELL

GUEST ARTIST RICHARD MACDOWELL

Richard MacDowell, Assistant Professor of Clarinet, studied with Leon Russianoff, Stanley Hasty, Rudolf Kolisch, Peter Hadock, and Robert Marcellus and has performed in chamber, orchestral and solo settings. As principal clarinetist and soloist, he has performed with the Traverse Symphony in Michigan, the Cayuga Chamber Orchestra in New York and the Utica, Binghamton, and Catskill Symphony Orchestras. He toured the Canary Islands with the American Opera Orchestra and has performed as a chamber musician throughout the U.S., Hawaii, and Taiwan under the auspices of the Pacific Cultural Foundation. Prof. MacDowell received his Bachelor of Music degree from the New England Conservatory and his Master of Music from Northwestern University. Mr. MacDowell is a Buffet-Crampons artist.

GUEST ARTIST RECITAL PROGRAM

Concertpiece No. 2 for Two Clarinets and Piano in D Minor

Felix Mendelssohn (1809-1847)

Liquid Ebony

Dana Wilson (b. 1946)

- I. Call
- II. Prayer
- III. Dance of not pretending

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

Johannes Brahms (1833-1897)

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

Nancy Zipay DeSalvo, winner of the *Gwendolyn Koldofsky Award* and First Prize in the *Darius Milhaud Performance Auditions*, is a **Steinway Artist**.

Dr. DeSalvo is an Associate Professor of Music at Westminster College, where she teaches private studio piano, music theory, accompanying and courses associated with piano techniques. Among other positions, she is the pianist with the *Youngstown Symphony Orchestra*, and has been guest soloist with the *Hong Kong Philharmonic Orchestra*. . She performs extensively across the United States as a soloist, a professional accompanying pianist, and a chamber music collaborator. Dr. DeSalvo is an Associate Professor of Music at Westminster College, where she teaches private studio piano, music theory, accompanying and courses associated with piano techniques. Among other positions, she is the pianist with the *Youngstown Symphony Orchestra*, and has been guest soloist with the *Hong Kong Philharmonic Orchestra*. . She performs extensively across the United States as a soloist, a professional accompanying pianist, and a chamber music collaborator.

MASTERCLASS PROGRAM

Adagio e Tarantella

Ernesto Cavallini

Emily Bailey, clarinet ~ Randy Bibri, piano

Andante et Allegro

Ernest Chausson

Cody Williamson, clarinet ~ Jerry Rezanka, piano

Solo de Concours

Henri Rabaud

Giovanna Pinto, clarinet ~ Jerry Rezanka, piano

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

Johannes Brahms

- II. Andante un poco Adagio

David Amos, clarinet ~ Nathan DeMar, piano

DANA SCHOOL OF MUSIC
YOUNGSTOWN STATE UNIVERSITY
CLARINET FACULTY

Dr. Alice Wang

With a career including solo and ensemble concerts in Belgium, New York City, Sweden, Los Angeles and Taiwan, Alice Wang's clarinet performances have been described as "lively, assuring" and "incredible [with] fast and intricate finger work." She has worked with composers Henryk Gorecki, Joan Tower and Jennifer Higdon and performed under Christopher Hogwood and Gunther Schuller. Dr. Wang has also had the pleasure of recording with jazz harmonicist Jean "Toots" Thielemans and premiered compositions by John Corigliano, percussionist Kevin Norton and jazz trumpeter Dave Douglas, the latter as a member of the award-winning American Repertory Ensemble. Some of the other highlights of Dr. Wang's career include collaborating in a European concert tour to promote the awareness of Asian cultures, receiving an invitation from the Royal Conservatory of Music in Stockholm to be a resident guest artist and giving a solo concerto performance with the Texas Festival Orchestra.

Since her appointment as Assistant Professor of Clarinet for the Dana School of Music at Youngstown State University in 2007, Dr. Wang directs the Dana Clarinet Ensemble and has been a featured soloist with the Youngstown State University Wind Ensemble and the Ohio District 5 Honor Band. She is also a member of the Faculty woodwind quartet at Youngstown State University and has performed with the Valley Lyric Opera, Opera Western Reserve and the Warren Philharmonic Orchestra. Dr. Wang completed her Doctorate of Musical Arts in Clarinet at the University of Texas at Austin with Prof. Richard MacDowell. Her previous teachers include Yehuda Gilad and Mitchell Lurie at the University of Southern California, as well as Sir Walter Boeykins at the Royal Conservatory of Music in Antwerp and Hermann Stefansson of the Stockholm Royal Philharmonic Orchestra.

Dean Joseph Edwards

Joseph Edwards, Dean of the College of Fine & Performing Arts at Youngstown State University, joined the faculty of the Dana School of Music in 1969 after his tenure at Morning side College, Sioux City, Iowa. Since his appointment, his responsibilities have included creating a saxophone degree program, teaching clarinet, conducting the symphonic, concert, and marching bands, serving as the Director of the Dana School of Music from 1990-2000 and as Interim Dean of the Beeghly College of Education from 2000-2002.

Professor Edwards received a Bachelor of Music in Education Degree from YSU, a Master of Music Performance as a Woodwind Specialist from Michigan State University where he studied clarinet with Keith Stein and Elsa Ludewig-Verdehr, and pursued studies at the Cincinnati Conservatory of Music in the Doctor of Musical Arts Program. Further clarinet studies included work with Robert Marcellus and Richard Waller.

Having appeared frequently as guest soloist and clinician with both high school and college ensembles and at state and national music conferences, Professor Edwards has also performed with the American Wind Symphony, Sioux City Symphony, Youngstown Symphony Orchestra, Detroit Concert Band, Blossom Festival Band, Cleveland Symphonic Winds, Warren Chamber Orchestra, and the Dana Faculty Wind Quintet. He has recorded vinyl and compact discs with groups from Iowa, Michigan, and Ohio.

He is a member of The Honor Society of Phi Kappa Phi and The National Leadership Honor Society of Omicron Delta Kappa. He was awarded the Distinguished Professor of Music Award from YSU in 1988 and granted the prestigious Watson Award from YSU in 1996. In 2000, Professor Edwards was honored with a chairperson's leadership award and was the first recipient of the College of Fine & Performing Arts Alumni Award. Most recently, in the spring of 2006, he was inducted into the Arts Hall of Fame at Ursuline High School, his alma mater. He has also served on the Struthers Board of Education for eight years.

Joseph Edwards is the father of one college-aged son, Justin, with whom he shares a passion for golf. Edwards, his wife Karen, an adjunct faculty member in the Dana School of Music, and their son reside in Poland, Ohio.

April 28, 2008

Dana At DeYor Concert Series

Dana Symphony Orchestra, Stephen Gage, conductor

8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 29, 2008

Dana At DeYor Concert Series

Wind Ensemble & Symphonic Choir

8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 30, 2008

Music At Noon Concert Series

New Music

12:15 pm, Butler Institute of American Art

April 30, 2008

Dana At DeYor Concert Series

New Music Festival Concert

Guest Artists: Walter Mony, violin/viola; Johnterryl Plumeri, composer; additional guests TBA

8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

April 30, 2008

Alice Wang Clarinet Studio Recital

8:00 pm, Bliss Recital Hall



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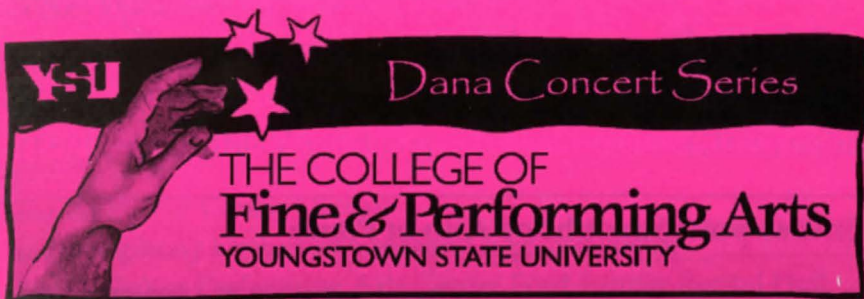
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Jorden Morris
Senior Saxophone
Recital

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BACHELORS OF MUSIC DEGREE IN PERFORMANCE

THE CHRISTMAN ROOM
STAMBAUGH AUDITORIUM
SUNDAY, APRIL 27, 2008
5:00 P.M.

Program

Billie (2003)

Jacob ter Veldhuis (b. 1951)

Etudes pour Saxophone Alto et Piano

Charles Koechlin (1867-1950)

II. Avec Grace

X. Tres Calme

IX. Allegro

Nathan DeMar, Piano

Cloud Eight (2005)

Stuart Greenbaum (b.1966)

Dave Buker, Guitar

Quartet for Saxophones

Elliot Del Borgo (b. 1938)

I. Quickly

Chris Coles, Soprano Saxophone

Chris Rodack, Alto Saxophone

Sara Kind, Baritone Saxophone

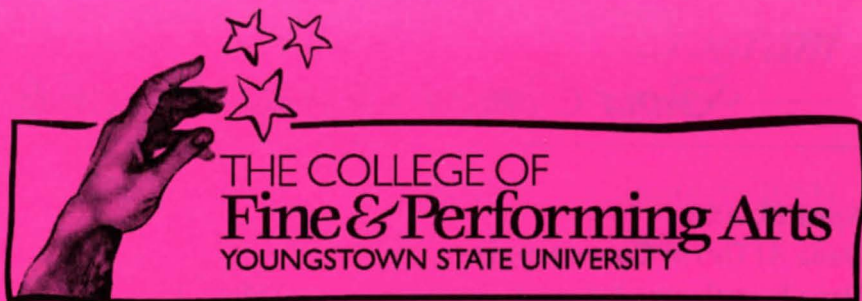
Dana Concert Series Schedule

April 28, 2008

Dana At DeYor Concert Series

Dana Symphony Orchestra, Stephen Gage, conductor

8:00 pm, DeYor Performing Arts Center Ford Family Recital Hall
at the Eleanor Beecher Flad Pavilion, \$



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Dana Concert Series



THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

Presents

FOUR S's:

STRAVINSKY, VON SUPPÉ,
STRAUSS & SIBELIUS

DANA SYMPHONY ORCHESTRA & CHAMBER WINDS
STEPHEN GAGE, CONDUCTOR
JENNIFER DAVIS JONES & CORINNE MORINI,
SOPRANO
& KIRSTEN KUNKLE, MEZZO SOPRANO

FORD FAMILY RECITAL HALL
MONDAY, APRIL 28, 2008
8:00 P.M.

REPERTOIRE

DANA CHAMBER WINDS:

Octet

Igor Stravinsky (1882-1971)

- I. Sinfonia
- II. Tema con Variazoni
- III. Finale

Adrienne Lehotsky, flute
Evan Hertrick, bassoon
Matthew Cyrus, trumpet
Randy Bibri, tenor trombone

Patrick Fulton, clarinet
Deidra Nuss, bassoon
Amanda Fischer, trumpet
Gregory Bibri, bass trombone

Stravinsky's neo-Classical works in part reacted against what the composer perceived as ultra-romantic excesses in the music of German symphonic composers. However, these works must also be seen as a rejection of Stravinsky's own earlier stylistic thinking. The Octet was the first masterpiece in the composer's new style. Scored for flute, clarinet, two bassoons, two trumpets in A and C, and tenor and bass trombones, the Octet reflected Stravinsky's general reduction in instrumental forces during and after the First World War. Although the war and its dismal aftermath necessitated economical scoring, these events do not explain the composer's intriguing choice of instruments -- he could have written for eight strings. It seemed that Stravinsky was striving for an extreme (and un-Romantic) clarity of timbre and texture. As he explained in his 1924 article, "Some Ideas About my Octour [Octet]": "Wind instruments seem to me to be more apt to render a certain rigidity of the form I had in mind than other instruments -- the stringed instruments, for example, which are less cold and more vague." Stravinsky further outlined his neo-Classical credo by stressing that the Octet "is not an 'emotive' work, but a musical composition based on elements which are sufficient in themselves." Accordingly, he chose classical forms commonly associated with absolute music: sonata form for the first movement, theme and variations (incorporating a fugue) for the second, and a rondo finale.

The composer's application of sonata form in the first movement mostly involves surface features. A slow introduction gives way to a fanfare-like main theme, which in turn is followed by a development section featuring incessant running notes and fragments of the fanfare. The main theme then returns in full, but is performed only once, and the movement closes abruptly. A theme and five variations make up the second movement. The theme is octatonic, and does not point to any tonal center, although the harmonies under the theme strongly suggest D major. The first variation makes use of the first few notes of the Dies irae chant, immersed in flurries of running notes, and returns before the third and fifth variations. The second variation is march-like in character, the third a waltz, the fourth a can-can, and the last a fugue. Stravinsky closes the Octet with a true rondo, which opens with a constant pulsing accompaniment from one of the bassoons while the other plays the main theme. The ensuing episode opens with a brass outburst and trumpet melody, which eventually dissolves into a reappearance of the main theme. The second episode features the flute, while the final appearance of the main theme, re-orchestrated and rhythmically altered, closes the movement.

The work was dedicated secretly to Vera Soudeikine (born de Bosset), whom Stravinsky had met in 1920, and with whom he had fallen in love and eventually married. Stravinsky conducted the first performance of the piece on October 18, 1923, the first time the composer had introduced one of his own works. ~ All Music Guide

Overture, Poet and Peasant

Franz von Suppé (1819-1895)

Composer Franz von Suppé – in full, Francesco Ezechiele Ermene-gildo, Cavaliere Suppé-Demelli – was the leading light of Austrian operetta in the middle and late nineteenth century, enjoying a success that rivaled that of Frenchman Jacques Offenbach. Suppé's pedigree perhaps hinted at his promise as a composer of stage works: He was a distant relative to Italian opera luminary Gaetano Donizetti, who took an active hand in Suppé's education when the budding composer's talent became evident. Suppé was born in Spalato, Dalmatia (now Split, Croatia); his parents, who discouraged his musical

career, were Austrians of Belgian extraction. Though he demonstrated compositional aptitude at a young age – by the age of 13, he had written a Mass – Suppé studied law in Italy. After his father's death, however, he returned to Austria with his mother and made several return visits to Italy, probably resulting from his contact with Donizetti. Steeped in the music of Rossini and Verdi, he brought a lifetime's reserve of Italianate melody to Vienna.

Two of Suppé's comic operas have been performed at the Metropolitan Opera in New York, *Boccaccio* and *Donna Juanita*, but they failed to become repertoire works. Though the bulk of Suppé's operas have nearly sunken to oblivion, the overtures, particularly *Light Cavalry* and *Poet & Peasant*, have survived and some of them have been used in all sorts of soundtracks for movies, cartoons, advertisements, etc., in addition to being played at "pops" concerts. The operas are occasionally performed in Europe, and Peter Branscombe, writing in the Grove dictionary, characterizes Suppé's song *Des ist mein Österreich* as "Austria's second national song".

Der Rosenkavalier: Trio: Hab's mir gelobt **Richard Strauss** (1864-1948)

Jennifer Davis Jones, Soprano, Marschallin

Corinne Morini, Soprano, Sophie

Kirsten Kunkle, Mezzo Soprano, Count Oktavian Rofrano

In this operatic masterpiece, Richard Strauss gives the three leads plenty of beautiful melodies and harmonies to work with. But here's the thing about this opera: the singers portraying the love triangle of sorts (comprising the Marschallin, Princess Marie-Thérèse; Count Oktavian Rofrano; and Sophie) are all female voices – two sopranos and one mezzo-soprano, the latter of course singing the trouser role of Count Oktavian. Hugo von Hoffmannsthal's excellent libretto provides a funny and genuinely moving tale underscored by some deep emotional truths. Thus we find ourselves caring about the fates of the Marschallin, wife of the Field Marshall von Werdenberg; her young lover, Count Oktavian Rofrano; and Sophie, with whom Oktavian will soon fall madly in love.

Ultimately, it's all about love, but love in its many guises. There's the older Marschallin who's starting to feel her age. She muses on her love for the seventeen-year-old Oktavian, an affair that the Marschallin knows all too well will not and cannot last. Then there's the youthful passion of Oktavian for the Marschallin on the one hand, and on the other, his excitement about the young Sophie, fresh out of the convent and unfortunately already betrothed to the Baron Ochs auf Lerchenau when Oktavian first meets her. Not to mention the love that will blossom within Sophie for the gallant Oktavian. And then there's the prurient 'love' of Baron Ochs. The Marschallin's story is at the heart of this tale, and focuses on her dignified, generous and heartbreaking renunciation of Oktavian's attentions in favor of Sophie. Yet, since the librettist has also subtitled it, *A Comedy for Music in Three Acts*, the story also offers lots of humor to spare.

*****INTERMISSION*****

- I. Allegretto
- II. Andante, ma rubato
- IV. Finale: Allegro moderato

Perhaps no composer is as strongly associated with nationalism as Jean Sibelius, author of the intensely patriotic *Finlandia*. Nor is this association undeserved, for Sibelius was deeply involved in the struggle to keep Finland free from the rule of Tsarist Russia. More than one of his works was banned by the authorities because the populace found it too inspiring. Even when he was not explicitly protesting oppression, Sibelius wrote music strongly tied to his homeland and its traditions, exemplified by works such as *Keller*, *Lemminkäinen*, and the ebullient *Karelia* suite.

Yet contrary to the assertions of some writers, nationalism did not rule the composer's life. The Second Symphony serves as an example: the major themes were developed during a stay in Italy, and several were originally conceived for a tone poem to be based on Dante's *Divine Comedy*. One of the most picturesque melodies is a bassoon duet that appears near the beginning of the symphony's second movement, which had been intended to represent Death's visit to Don Juan's castle. Yet the style of the symphony is so unmistakably Sibelian, so inescapably Finnish that perhaps the critics can be forgiven for seeing it as one more expression of the indomitable nature of the tiny nation that has insisted on maintaining its identity in the face of a seemingly endless parade of would-be conquerors.

The Second Symphony was an instant success with the Finnish audience, and established Sibelius as a major composer. But listeners outside Scandinavia were less receptive, and it took some time for it to become the most popular of his symphonies. Even as late as 1940, for example, Virgil Thomson (himself a Romantically-influenced composer) called it "vulgar, self-indulgent, and provincial beyond description." Self-indulgent it may be, and perhaps earthy, but it is hard to call a work provincial when it has so thoroughly captivated music lovers worldwide for nearly a century.

ABOUT THE SOLOISTS:

Jennifer Davis Jones graduated from Austintown Fitch High School, and then was awarded a four-year full tuition scholarship to attend the University of Cincinnati's College Conservatory of Music where she earned a Bachelor of Music in Vocal Performance. At The Curtis Institute of Music in Philadelphia, she received a Master's of Music in Opera Performance. This was followed by apprenticeships with Opera companies in Miami and San Francisco, and language study at L'Università per Stranieri in Perugia, Italy.

Jennifer Davis Jones toured as Violetta and Mimi in LA BOHEME for San Francisco Opera Center's Western Opera Theater, and has performed numerous other roles including Fiordiligi in COSI FAN TUTTE, Marianne in DER ROSENKA VALIER, Pamina in THE MAGIC FLUTE, Micaela in CARMEN, Konstanze in THE ABDUCTION FROM THE SERAGLIO, Rosalinda in DIE FLEDERMAUS, Leona in IL TROVATORE, Donna Anna in DON GIOVANNI, the title role of SUOR SNGELICA, Liù in TURANDOT, and Marguerite in FAUST with various opera companies in the United States.

Concert performances include soprano solos in the Mozart REQUIEM, Handel's MESSIAH, Richard FOUR LAST SONGS, Beethoven's Symphony #9, operetta excerpts with such groups as the Lake Placid Sinfonietta, orchestras as the Northern Kentucky Symphony, the United States Naval Academy combined choruses and Annapolis Symphony. She made her Carnegie Hall debut with MidAmerica productions in Boccherini's "Villancicos".

Having taught voice and various related topics at Ashland University and YSU's Dana School of Music, in 2004 Jennifer was chosen as one of twelve summer interns for the National Association of Teachers of Music. Living with her husband, Dr. Allan Mosher, and their daughter, Julia, Jennifer maintains a private voice studio in Canfield, and is director of music at Cornersburg Baptist Church.

Corinne Morini, Soprano, currently resides in Ellwood City, PA and teaches as an adjunct Professor of Voice at the Dana School of Music, Youngstown State University. Corinne earned a BM in vocal performance from Youngstown State University and a MM in vocal pedagogy from the New England Conservatory in Boston, MA. During the summer of 2000, Corinne studied at the Aspen Music Festival and in 2005 traveled abroad for the AIMS Opera Studio in Graz, Austria.

Operatic roles include Zerlina in *Don Giovanni*, Adina in *L'Élixir d'amore*, Romilda in *Xerxes*, Giannetta in *The Gondoliers*, the Mother in *Amahl and the Night Visitors*, Papagena in *The Magic Flute*, Celie in *Signor Deluso* and Cis in *Albert Herring*. Corinne has also been seen in scenes programs of *Le Nozze di Figaro*, *Manon* and *Werther*.

As a concert soloist, Corinne has been featured in performances with the W.D Packard Band, Kentland String Ensemble, and Seraphim Choir and Festival Orchestra. Corinne is an active recitalist, guest artist, and promoter of new vocal works throughout Eastern Ohio and Western PA. Recently Corinne was a semi-finalist in the 2008 Orpheus Competition. Also active in the preservation and exploration of opera, Corinne can be seen as a teaching artist with the SMARTS Center of Youngstown Creating Original Opera. Upcoming performances include an appearance with the Packard Band in May and the Pittsburgh Opera Chorus next season.

Kirsten C. Kunkle, Mezzo Soprano, holds degrees from the University of Michigan (DMA and MM in Voice Performance) and Bowling Green State University (BMA in Voice Performance). She currently serves on the voice faculty through the Music Department at Youngstown State University, as well as on the music and humanities faculty through Terra Community College in Fremont, Ohio. She has previously taught musical theatre through the Department of Theatre Studies, Dance, and Motion Picture at Wright State University. Dr. Kunkle is an active Zwischenfach performer, specializing in repertoire featuring both the mezzo-soprano and soprano ranges.

Dr. Kunkle's solo premiere with the Toledo Symphony was this past summer at a Music Under the Stars performance at the Toledo Zoo. She has also been the soloist with the Toledo Symphony for the recent Willis Boyer concert. She performed for many years with the Toledo Opera and was in the world premiere of "Margaret Garner" at Michigan Opera Theater. Most recently she was a finalist for the 2008 Harold Haugh Light Opera Competition. She has coached with Martin Katz, Timothy Cheek, and Jean Schneider, and studied under Barbara Kondalski, Virginia Starr, Barbara Lockard-Zimmerman, and Rico Serbo.

Favorite roles and performances have included The Witch in "Hansel and Gretel" (UM Opera), Marcellina in "Le Nozze di Figaro" (BGSU Opera), Gianetta in "The Gondoliers" (Black Swamp Theatre), Arnalta in "L'incoronazione di Poppea" (UM Opera), Adelaide in "High Jinks" (Comic Opera Guild), Soprano soloist in "The Armed Man" (Rackham Symphony Choir), Alto Soloist in Mozart's "Requiem" (Toledo Choral Society), and Marie in "The Velvet Lady" (Comic Opera Guild).

Dr. Kunkle commissioned and premiered sixteen original compositions, including her own, based upon the poetry of her ancestor and Poet Laureate of the Native American Muscogee Nation, Alex Posey, as part of her doctoral dissertation. Dr. Kunkle has recorded extensively through the Comic Opera Guild, specializing in the works of Victor Herbert. Her recordings are collected at the Library of Congress, the National Museum of the American Indian at the Smithsonian Institution, and the Merkel Area Museum in Merkel, Texas.

ABOUT THE CONDUCTOR:

Stephen L. Gage is Instrumental Music Coordinator, Professor of Music, Director of Bands, and Assistant Director of the Dana Symphony Orchestra at Youngstown State University's Dana School of Music. He earned a doctorate at the University of Illinois: Urbana-Champaign, a masters degree at the Eastman School of Music, and a bachelors degree and the Performer's Certificate at the State University of New York at Fredonia. Prior to his current position, Dr. Gage was the Director of Bands at Emporia State University (KS) and was the Director of Bands at Auburn High School in upstate New York. At YSU he conducts the Symphonic Wind Ensemble, is assistant conductor of the Dana Symphony Orchestra, and he teaches undergraduate and graduate conducting.

Dr. Gage is in his 15th season as the Edward J. Zacharias Memorial Chair Music Director/Conductor of the Youngstown Symphony Youth Orchestra. He has numerous publications including articles in the Kansas Music Review Journal, in the Ohio Music Educators Journal, TRIAD, and in the National Band Association Journal and NBA Newsletter. He was recently elected to the Board of Directors of the National Band Association and has been a member of the NBA School Reform Committee, the ABA Ostwald Selection Committee and served a four-year term as the NBA North Central Division Chair. His many professional credits include serving as a guest conductor, clinician, and adjudicator for all state, sectional, regional, and district high school concert bands and orchestras across the United States, and in Ireland and Canada. Gage has guest conducted the U.S. Army Band: Pershing's Own and the U.S. Army Field Band, as well as a number of university wind ensembles across the country.

Under his direction the YSU Symphonic Wind Ensemble and the YSYO were guest performers at the 1998, 2000, 2004, & 2006 OMEA State Music Conventions and the YSYO appeared again at the 2002 North Central MENC/OMEA Convention in Cleveland. In April of 2002 the YSU SWE appeared in a feature performance at the Music Educators National Association (MENC) Biennial Convention in Nashville, Tennessee and in March 2005 the ensemble made its Carnegie Hall debut on the showcase concert of the New York Wind Band Festival. The SWE also was a guest performer at the 1996 CBDNA Convention in Green Bay, Wisconsin. The SWE has recorded and released five compact discs: *Lions, Jesters and Dragons*, *Oh My* (1998), *Star Wars and Other Scores* (2000), *Carnival* (2002), *Spin Cycle* (2004), and *Tipping Points* (2006). *Spin Cycle* was the 2004 Downbeat Award winner for the university symphonic band recording. In June 2008 NAXOS, an international classical music distributor, will release the ensemble's sixth CD, *Urban Requiem*. Gage's groups have also performed at state music conventions in Kansas and New York. During recent year's Stephen and the SWE have drawn praise from composers, Karel Husa, Joseph Schwantner, Michael Colgrass, Samuel Adler, Eric Ewazen, Frank Ticheli, David Gil-lingham, and Anthony Iannaccone for interpretation and performances of their music.

In addition to his conducting career, Dr. Gage has performed with the Erie Philharmonic (PA), the Champaign-Urbana Symphony Orchestra (IL), the Youngstown Symphony Orchestra, and the Jimmy Dorsey Jazz Orchestra; and he was a marimba concerto soloist with the Fredonia Symphony Orchestra. He served on the Board of Advisors for the St. Patrick's Day Festival in Dublin, Ireland, and in May of 1999 he was selected as Distinguished Professor at YSU.

Dr. Gage's professional affiliations include a March 1999 induction into the prestigious American Bandmasters Association (ABA). He is also a member of the CBDNA, Conductors Guild, NBA, OMEA/MENC, Kappa Kappa Psi, Kappa Delta Pi, Phi Beta Mu, Phi Mu Alpha Sinfonia, and Phi Kappa Phi. Stephen lives in Poland, Ohio with his wife, Stephanie, and has two sons, Matthew and Brendan, and a daughter, Claudia.

DANA SYMPHONY ORCHESTRA PERSONNEL

VIOLIN

Rachel Addis, Parma
Jenna Barvitski, Boardman
Kristen Capp, Strongsville
Chelsea Caggiano, Youngstown
Karen Considine, Youngstown
Kelsey Fischer, Mentor
Isaac Fox, Mercer, PA
Justin Jones, Wheeling, WV
Jerry Koziorynsky, Boardman
+Natalie Sahyoun, Boardman
Mariana Szalaj, Boardman
Haleigh Van Houtte, Olean, NY
Katie Yazvac, Boardman

VIOLA

Hillary Lenton, Boardman
Wendy Portis, Wheeling, WV

CELLO

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Andrew Wilson, Boardman
Darla Wilson, Boardman
Stephanie Zitkovich, Boardman

STRING BASS

Michael Gismondi, Boardman
Max Doyle, Cincinnati
David Traugh, Hyde Park, PA

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+Amy Sabol, Brookfield
Deidra Nuss, Cortland, OH

HORN

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Taylor Dicken, Lisbon
Debbie MacDowell, Olean, NY
Shannon McFadden, Boardman
Katie Miller, Minerva

TRUMPET

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David James Gruver, Austintown
Raymond Hartsough, Austintown

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Jonathan Lischak, New Philadelphia

BASS TROMBONE

Alex Snyder, Westchester

TUBA

David J. DePanicis, Niles

TIMPANI

Tim Hampton, Lakewood

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Natalie Sayhoun, Boardman
Benjamin Ammon, Rogers

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Dana Concert Series Schedule

April 28 - May 2, 2008

NEW MUSIC FESTIVAL coordinated by Robert Rollin

For more information contact the

Dana School of Music at 330-941-3636

DANA AT DEYOR CONCERT SERIES

April 28, 2008

Dana Symphony Orchestra, Stephen Gage, conductor

8:00 pm, DeYor Performing Arts Center

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

DANA AT DEYOR CONCERT SERIES

April 29, 2008

The Wind Ensemble, Stephen Gage, conductor and Symphonic

Choir, Hae-Jong Lee, conductor

8:00 pm, DeYor Performing Arts Center

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

MUSIC AT NOON CONCERT SERIES

April 30, 2008

New Music

12:15 pm, Butler Institute of American Art

DANA AT DEYOR CONCERT SERIES

April 30, 2008

NEW MUSIC FESTIVAL CONCERT

Guest Artists: Walter Mony, violin/viola;
 Johnterryl Plumeri, composer
 additional guests TBA

8:00 pm, DeYor Performing Arts Center

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion, \$

The 2007–2008 Academic Year is coming to an end. The Performing Arts Series wishes to thank our sponsors for their generous support, and the individual departments in the College of Fine & Performing Arts for another year of great events.

Upcoming Events for the College of Fine & Performing Arts

UNIVERSITY THEATER

YSU Dance Ensemble

May 1, 2, 3

The May performance marks the 16th annual concert that the Ensemble has produced under the direction of Christine Cobb. Ms. Cobb is Associate Professor of Theater and Dance at YSU, and also serves as Artistic Director and advisor to the Dance Ensemble. The concert features choreographed works from visiting artists, students, and faculty, and is inclusive, but not limited to, the dance styles and genres of modern dance, jazz, hip hop, swing, and Native American. The YSU Dance Ensemble will be presented in Ford Theater.

MCDONOUGH MUSEUM OF ART

May 2 – May 16, 2008

Spring Graduating BFA Show

Opening Reception Friday, May 2, 6-8pm

An exhibition of work by students graduating in the spring semester from the Department of Art at YSU

PERFORMING ARTS SERIES

July 12-13

The Summer Festival Of The Arts

Youngstown State University's Campus Core

MCDONOUGH MUSEUM OF ART

Summer Projects

Reference Michael Fetchet, Chris Sheban and Michele Monseau

June 14 – July 26

Opening Reception Saturday, June 14, 5-7pm

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Dana Concert Series



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THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

Presents

2008 NEW MUSIC WEEK

REFLECTIONS & MEDITATIONS

EDWARD W. POWERS AUDITORIUM

TUESDAY, APRIL 29, 2008

8:00 P.M.

**Youngstown State University,
The Dana School of Music Concert Series,
& the 2008 New Music Week**

Featuring:

YSU WIND ENSEMBLE

Stephen Gage, conductor

Alice Wang, clarinet

DANA CHORALE

Hae-Jong Lee, conductor

FESTIVAL CHORUS

Dana Chorale

University Chorus

Women's Chorus

Hae-Jong Lee, conductor

Stambaugh Chorus

Don Megahan, conductor

Phi Mu Alpha Men's Chorus

Joel Tyrrell, conductor

YSU WIND ENSEMBLE

Stephen L. Gage, conductor

Alice Wang, clarinet

Reflections and Meditations (2007)

David Morgan (b. 1957)

Alice Wang, clarinet

David Morgan said of his work, *Reflections and Meditations*:

"*Reflections and Meditations*" was commissioned by Robert Boudreau and the American Wind Symphony Orchestra for Mr. Robert Fitzer. Mr. Boudreau requested a piece of ten to twelve minutes, featuring the clarinet with prominent role for the alto flute. The piece was to include jazz and Eastern elements, perhaps begin with a gong, and the title should be something like "Reflections" or "Meditations." Having always been impressed by Mr. Fitzer's lyricism, I emphasized the singing qualities of the clarinet rather than consciously pushing its technical boundaries. The beautiful opening of the Copland clarinet concerto, perhaps the most famous twentieth-century piece for clarinet, was an obvious point of departure. The jazz influences are manifest largely in the harmony and melodic content rather than the rhythm. There is no attempt to make the wind symphony "swing." The piece contains several highly-veiled references to the music of Billy Strayhorn, as well as some not so hidden references to the music of Igor Stravinsky. The composition of "*Reflections and Meditations*" coincided with the acceleration of Mr. Fitzer's illness. The day before his passing Bob called and asked me to bring over the newly completed score and a recording of the midi file. To the very end he maintained his passion for music and life. This piece is dedicated to Robert Fitzer, who believed in every note he played and every word he spoke.

Symphony No. 4 (1993)

David Maslanka (b. 1943)

Relative to his *Symphony No. 4*, composer David Maslanka stated:

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration -but nearly impossible to write of its soul-nature except through hints and suggestions.

The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed -the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune "Old Hundred," several" other hymn tunes (the Bach chorales "Only Trust in God to Guide You" and "Christ Who Makes Us Holy"), and original melodies which are hymn-like in nature, form the backbone of *Symphony No.4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental Abraham Lincoln offers a picture of Lincoln in death. Lincoln's close friend, David R. Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln's face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln's journey to final rest at Springfield, Illinois. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing "Old Hundred," the coffin was removed to the waiting funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used "Old Hundred," known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow, Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before His presence with singing... Enter into His gates with thanksgiving and into his courts with praise: be thankful unto Him, and bless His name.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

**** INTERMISSION ****

DANA CHORALE

Hae-Jong Lee, conductor

Diffusa est gratia

Vytautas Miskinis (b.1954)

Cantus gloriosus

Jozef Swider (b.1930)

FESTIVAL CHORUS & YSU WIND ENSEMBLE

The Last Words of David

Randall Thompson (1899-1984)

Song of Democracy

Howard Hanson (1896-1981)

Hae-Jong Lee, conductor

The Battle Hymn of the Republic

Arr. Peter Wilhousky (1902-1978)

Joseph Edwards, conductor

PROGRAM NOTES AND TEXT TRANSLATION

Diffusa est gratia is one of a cappella motets written by Vytautas Miskinis. Miskinis, Lithuanian choral conductor, composer and educator, is a prominent figure in European choral music world. He directed so many outstanding choirs and received many awards in choral music. He has composed approximately one hundred religious a cappella motets, thirteen masses, a magnificat, and approximately four hundred secular songs which are performed by choirs throughout Lithuania and the rest of the world. It is not unusual to encounter a Gregorian chant-like melody in Miskinis' choral compositions as seen at the beginning and end of this work.

Diffusa est gratia in labiis tuis:

Grace is poured broad from your lips:

Propterea benedixit te Deus in aeternum.

Therefore God has blessed you forever.

Propter veritatem, et mansuetudinem,

Because of truth, humility, and justice,

Et iustitiam: et deducet te mirabiliter dextrera tua.

Your right hand is miraculously directed.

Specie tua, et pulchritudine tua intende,

With your comeliness and beauty set forth.

Prosperere procede, et regna, Alleluia.

Proceed prosperously, and reign.
Alleluja.

Cantus Gloriosus is an exquisite example of contemporary choral trend from modern Europe. The composition was written in 1980 by Jozef Swider (b. 1930), a Polish composer. This piece combines a few melodic ideas in the foundation of several old compositional techniques including parallel harmony, totally homophonic writing, and canonic passages in close distance like stretto; and yet the outcome is a quite modern piece of music. It is set in an ABA form, starting with an animated fast section, moving to a somber but appealing slow section, and then coming back to the fast opening material.

Alleluja.

Laudate Dominum.

Tu solus sanctus.

Tu solus Dominus

Tu solus Altissimus.

Laudate Dominum.

Alleluja.

Hallelujah.

Praise the Lord.

Thou alone art the Holy One.

Thou alone art the Lord.

Thou alone art the Most High.

Praise the Lord.

Hallelujah.

The Last Words of David was commissioned, 1949, by the Boston Symphony Orchestra for Dr. Serge Koussevitzky, in honor of the 25th Anniversary of his Directorship. It was first performed on August 12, 1949, at Lenox, Massachusetts, by the Berkshire Music Center Chorus and the Boston Symphony Orchestra, under Dr. Koussevitzky. Randall Thompson was one of the most recognized American choral composers in the twentieth century. It is interesting to know the English translation of the inscription (originally written in Latin) of the cover picture of the printed music. It reads: To all ye who are present where you may hear: I perceive the coming of Jesus. In the song of my psalms, I say unto ye, that on earth shall be conceived the Truth of God, His good Son, born of a virgin unknown by man; and she shall be well beloved of God through love, and she shall be called the gate of Zion. The text of the composition was taken from 2 Samuel, xxiii, 3, 4.

He that ruleth over men must be just, ruling in the fear of God.
And he shall be as the light of the morning,
when the sun riseth, even a morning without clouds;
as the tender grass springing out of the earth by clear shining after rain.
Alleluia. Amen.

Howard Hanson composed *Song of Democracy* for the 100th Anniversary of the National Education Association and the 50th Anniversary of the Music Education National Conference in 1957. The composer selected this text from "An Old Man's Thoughts of School" by Walt Whitman (1819-1892) written for the inauguration of a public school, Camden, New Jersey (1874). Hanson is a recipient of many awards and honors, including the American Academy's Prix de Rome (1921) and the Pulitzer Prize (1944). *Song of Democracy* was also performed at the inaugural concert for incoming U. S. President Richard Nixon in 1969, an event Hanson proudly described as the first inaugural concert featuring only American music.

An old man's thoughts of school,
An old man's gathering youthful memories and blooms that youth itself cannot.

Now only do I know You,
O fair auroral skies – O morning dew upon the grass!

And these I see, these sparkling eyes,
These stores of mystic meaning, these young lives,
Building, equipping like a fleet of ships, immortal ships,
Soon to sail out over the measureless seas,
On the soul's voyage.

Only a lot of boys and girls?
Only the tiresome spelling, writing, ciphering classes?
Only a public school?
Ah more, infinitely more.

And you America,
Cast you the real reckoning for your present?
The lights and shadows of your future, good or evil?
To girlhood, boyhood look, the teacher and the school.

Sail, Sail thy best, ship of Democracy,
Of value is thy freight, 'tis not the present only,
The Past is also stored in thee.

Thou holdest not the venture of thyself alone, not of thy Western continent alone. Earth's resume entire floats on thy keel, O ship, is steadied by the spars. With thee Time voyages in trust, the antecedent nations sink or swim with thee. With all their ancient struggles, martyrs, heroes, epic, wars, thou bear'st the other continents, Theirs, theirs as much as thine, the destination-port triumphant; Steer then with good strong hand and wary eye O helmsman, thou carriest great companions, Venerable priestly Asia sails this day with thee, And royal feudal Europe sails with thee. And royal feudal Europe sails with thee.

The Battle Hymn of the Republic

The tune was written, around 1855, by William Steffe. The song was alternately called "Canaan's Happy Shore" or "Brothers, Will You Meet Me?" and it was sung as a campfire spiritual. Later Thomas Bishop wrote another popular set of lyrics to the tune, around 1860, titled "John Brown's Body" which became one of his infantry unit's walking songs. The original 'Battle Hymn' text was born during the American Civil War (1861), when Julia W. Howe, the author of the text, visited a Union Army camp on the Potomac River near Washington, D. C. She heard the soldiers singing the song "John Brown's Body," and had taken with the strong marching beat. She wrote the words of six verses the next day. Wilhousky took freedom of selecting only three verses to set his choral arrangement. This setting became one of the most celebrated choral finales.

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!

Glory! Glory! Hallelujah! His truth is marching on.

I have seen Him in the watch fires of a hundred circling camps
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps;
His day is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!

Glory! Glory! Hallelujah! His day is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me:
As He died to make men holy, let us live to make men free;
[*originally ...let us die to make men free*]

While God is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!

Glory! Glory! Hallelujah! While God is marching on.

ABOUT THE SOLOIST

ALICE WANG With a career including solo and ensemble concerts in Belgium, New York City, Sweden, Los Angeles and Taiwan, Alice Wang's clarinet performances have been described as "lively, assuring" and "incredible [with] fast and intricate finger work." She has worked with composers Henryk Gorecki, Joan Tower and Jennifer Higdon and performed under Christopher Hogwood and Gunther Schuller. Dr. Wang has also had the pleasure of recording with jazz harmonicist Jean "Toots" Thielemans and premiered compositions by John Corigliano, percussionist Kevin Norton and jazz trumpeter Dave Douglas, the latter as a member of the award-winning American Repertory Ensemble. Some of the other highlights of Dr. Wang's career include collaborating in a European concert tour to promote the awareness of Asian cultures, receiving an invitation from the Royal Conservatory of Music in Stockholm to be a resident guest artist and giving a solo concerto performance with the Texas Festival Orchestra.

Since her appointment as Assistant Professor of Clarinet for the Dana School of Music at Youngstown State University in 2007, Dr. Wang directs the Dana Clarinet Ensemble and has been a featured soloist with the Youngstown State University Wind Ensemble and the Ohio District 5 Honor Band. She is also a member of the Faculty woodwind quartet at Youngstown State University and has performed with the Valley Lyric Opera, Opera Western Reserve and the Westminster woodwind quintet. Dr. Wang completed her Doctorate of Musical Arts in Clarinet at the University of Texas at Austin with Prof. Richard MacDowell. Her previous teachers include Yehuda Gilad and Mitchell Lurie at the University of Southern California, as well as Sir Walter Boeykins at the Royal Conservatory of Music in Antwerpe and Hermann Stefansson of the Stockholm Royal Philharmonic Orchestra.

ABOUT THE COMPOSER

DAVID MORGAN is an Associate Professor of Jazz Studies and String Bass. He is best known as a jazz bassist and composer/arranger. His teaching responsibilities include jazz ensemble, jazz combo, jazz improvisation, jazz arranging, jazz composition, and applied string bass.

In recent years, he has shared the stage with many leading jazz musicians including Larry Coryell, James Moody, Frank Foster, Joe Chambers, Benny Green, Joe Lovano, Bob Brookmeyer, Maria Schneider, Bobby Watson, and Mose Allison. Dave performs regularly with the Cleveland Jazz Orchestra, the Jack Schantz Jazz Unit, and with a variety of smaller ensembles. He has also appeared with The Cleveland Orchestra, the Akron Symphony, and the Cleveland Chamber Symphony. Dave received the 2003 Award of Achievement from Northern Ohio Live for transcribing and arranging a concert of the music of Frank Zappa for a TRI-C JazzFest concert that featured saxophonist Ernie Watts.

Dr. Morgan, who holds a M.M. in Music Theory and a D.M.A. in Composition from the University of Texas at Austin, is also active as a theorist and composer. His theoretical research has focused on the harmonic and melodic vocabulary of contemporary jazz, and he has presented two papers at National Meetings of the Society for Music Theory. His article "Superimposition in the Improvisations of Herbie Hancock" will be published in the forthcoming issue of the Annual Review of Jazz Studies.

His compositions for jazz and classical ensembles are performed throughout the world. The 13-piece Jazz Unit has released a critically-acclaimed recording of his compositions entitled "Choices." Dave's performance and compositional talents can also be heard on recordings by The Cleveland Jazz Orchestra entitled "Traditions," and "Night and Day: Barbara Knight & The Cleveland Jazz Orchestra." He can also be heard with the Paul Ferguson Jazz Orchestra on "Friends." The Polish National Chamber Orchestra recently premiered two of Morgan's works, "Concert Music for Alto Saxophone and Strings" and "Romance for Flute and Strings." Their recording of the "Romance" with American flutist Katherine DeJongh was released in 2002 on the Errato label. Dave has two recent premieres. The first is "Consolation" for Alto Saxophone and Orchestra, which was performed in South Korea in November, 2003. The second is "Fine Lines" for Flute and Wind Ensemble, composed for Dr. Katherine Thomas Umble, Assistant Professor of Flute. It was performed with the YSU Wind Ensemble in December, 2003. Morgan's music has also been performed by YSU's Jazz Ensembles, Jazz Combos, Flute Choir, Symphonic Wind Ensemble, and YSU's saxophonist professor, Dr. James Umble.

In the Fall of 2005, Dave created a concert of compositions and arrangements for the Cleveland Jazz Orchestra and guest artist Joe Lovano. The music and performances were such a success that Joe Lovano invited the CJO to perform with him at the world famous jazz club Birdland in July of 2006. The performances of Dave's music featuring Joe Lovano and the CJO were recorded and a CD should be available in December 2006.

ABOUT THE CONDUCTORS:

STEPHEN L. GAGE is Instrumental Music Coordinator, Professor of Music, Director of Bands, and Assistant Director of the Dana Symphony Orchestra at Youngstown State University's Dana School of Music. He earned a doctorate at the University of Illinois: Urbana-Champaign, the masters degree at the Eastman School of Music, and the bachelors degree and the Performer's Certificate at the State University of New York at Fredonia. Prior to his current position, Dr. Gage was the Director of Bands at Emporia State University (KS) and was the Director of Bands at Auburn High School in upstate New York. At YSU he conducts the Symphonic Wind Ensemble, is assistant conductor of the Dana Symphony Orchestra, and teaches undergraduate and graduate conducting.

Dr. Gage is in his 15th season as the Edward J. Zacharias Memorial Chair Music Director/Conductor of the Youngstown Symphony Youth Orchestra. He has numerous publications including articles in the Kansas Music Review Journal, in the Ohio Music Educators Journal, TRIAD, and in the National Band Association Journal and NBA Newsletter. He was recently elected as to the Board of Directors of the National Band Association and has been a member of the NBA School Reform Committee, the ABA Ostwald Selection Committee and served a four-year term as the NBA North Central Division Chair. His many professional credits include serving as a guest conductor, clinician, and adjudicator for all state, sectional, regional, and district high school concert bands and orchestras across the United States, and in Ireland and Canada. Gage has guest conducted the U.S. Army Band: Pershing's Own and the U.S. Army Field Band.

Under his direction the YSU Symphonic Wind Ensemble and the YSYO were guest performers at the 1998, 2000, 2004, & 2006 OMEA State Music Conventions and the YSYO appeared again at the 2002 North Central MENC/OMEA Convention in Cleveland. In April of 2002 the YSU SWE appeared in a feature performance at the Music Educators National Association (MENC) Biennial Convention in Nashville, Tennessee and in March 2005 the ensemble made its Carnegie Hall debut on the showcase concert of the New York Wind Band Festival. The SWE also was a guest performer at the 1996 CBDNA Convention in Green Bay, Wisconsin. The SWE has recorded and released five compact discs: Lions, Jesters and Dragons, Oh My (1998), Star Wars and Other Scores (2000), Carnival (2002), Spin Cycle (2004), and Tipping Points (2006). Spin Cycle was the 2004 Downbeat Award winner for the university symphonic band recording. In June 2008 NAXOS, an international classical music distributor, will release the ensemble's sixth CD, *Urban Requiem*. Gage's groups have also performed at state music conventions in Kansas and New York. During recent year's Stephen and the SWE have drawn praise from composers, Karel Husa, Joseph Schwantner, Michael Colgrass, Samuel Adler, Eric Ewazen, Frank Ticheli, David Gillingham, and Anthony Iannacone for interpretation and performances of their music.

In addition to his conducting career, Dr. Gage has performed with the Erie Philharmonic (PA), the Champaign-Urbana Symphony Orchestra (IL), the Youngstown Symphony Orchestra, and the Jimmy Dorsey Jazz Orchestra; and he was a marimba concerto soloist with the Fredonia Symphony Orchestra. He served on the Board of Advisors for the St. Patrick's Day Festival in Dublin, Ireland, and in May of 1999 he was selected as Distinguished Professor at YSU.

Dr. Gage's professional affiliations include a March 1999 induction into the prestigious American Bandmasters Association (ABA). He is also a member of the CBDNA, Conductors Guild, NBA, OMEA/MENC, Kappa Kappa Psi, Kappa Delta Pi, Phi Beta Mu, Phi Mu Alpha Sinfonia, and Phi Kappa Phi. Stephen lives in Poland, Ohio with his wife, Stephanie, and has two sons, Matthew and Brennan, and a daughter, Claudia.

ABOUT THE CONDUCTORS:

HAE-JONG LEE, a native of South Korea, has directed, for more than twenty five years, church choirs, high school choirs, honor choirs, college choirs, community choirs and professional choirs in Korea and the United States. He earned his Bachelor of Music degree from the Seoul National University and his Master of Music degree from the Westminster Choir College, Princeton, NJ. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois, Champaign, IL. At the University of Illinois he directed the University of Illinois Chorus and served as Chorus Master of the University of Illinois Opera Company.

While staying in Princeton, he toured Taiwan, Korea, France (Colmar International Festival), and Spoleto Festival in Charleston, SC, with the renowned Westminster Choir. He, as vocalist, had performed with major orchestras including New York Philharmonic Orchestra, Philadelphia Orchestra, St. Luke Orchestra, LA Philharmonic Orchestra, and New Jersey Symphony Orchestra under the baton of world class conductors including Kurt Mazur, Wolfgang Sawallish, Zdenek Makal, Helmuth Rilling, Joseph Flummerfelt, and Esa-Pekka Salonen. As voice teacher, he has taught numerous singers including wide range of ages in both Korea and the U.S. He joined the Dana School of Music as Director of Choral Activities in 2002.

At the Dana School of Music he directs Dana choral ensembles and teaches undergraduate choral/instrumental conducting and advanced choral conducting classes. He also supervises graduate choral conducting students. Lee has been the Chorus Master of the Opera Western Reserve since 2005. He has been directing the Cleveland Korean Presbyterian Church Choir and Chamber Orchestra since 2004. His choral music review appears regularly in *Choral Journal*, the official national publication of ACDA, of which he is a registered choral reviewer. Lee's conducting teachers include Don Moses, Fred Stoltzfus, Joseph Flummerfelt, James Jordan, and Andrew Megill (choral conducting); Donald Schleiger and Bong-Heun Yoo (orchestral conducting). He remains active as guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. Some of his recent activities include his appearance with the Pusan City Choir (professional choir) in Pusan, Korea as a guest conductor and in the Ohio Music Educators Association conference as a clinician presenting "Choral Music in Korea."

He is an active member of professional organizations, including American Choral Directors Association, International Federation for Choral Music, Chorus America, and The National Association for Music Education.

FESTIVAL CHORUS PERSONNEL

UNIVERSITY CHORUS

Director: Dr. Hae-Jong Lee

Accompanist: Karen Lyn Fisher & Kathy Miller

Grad Assistant: Dong-Hyun Son

Soprano

Lindsey Batchelder	Vienna, OH
Bethany Bollinger	Apollo, PA
Mary Castello	Boardman, OH
Alaina Felgar	Beloit, OH
Shawna Jones	Beloit, OH
Emily Semich	Moon Township, PA
Allyson Milo	Youngstown, OH
Risa Miyagishima	Sapporo, JAPAN
Deanna Scott	Toronto, OH
Katelyn Vogias	Mantua, OH

Alto

Kimberlee Delco	Campbell, OH
Heather Fannin	Hubbard, OH
Carrie Fiol	Lake Milton, OH
Ashley Hendrickson	Bristol, OH
Alecia Hetrick	Boardman, OH
Becky Holan	Brecksville, OH
Lindsay Hoover	Canfield, OH
Laura McIntyre	Pittsburgh, PA
Wendy Portis	Wheeling, WV
Therese Scharf	Austintown, OH
Amanda Signor	Youngstown, OH
Emily Sutcliffe	Poland, OH

Tenor

Chaz Barnes	Cleveland, OH
Benjamin Chell	Cincinnati, OH
Joseph Croft	Factoryville, PA
Dwayne Davis	Cleveland, OH
Aaron Franek	Hermitage, PA
Shane Golden	Youngstown, OH
Chris Hartman	Girard, OH
Matt Miles	Boardman, OH
Marquesse Shine	Youngstown, OH
Dong-hyun Son	Pusan, KOREA
Kenneth Taylor	Youngstown, OH
Matt Wolfe	Lowellville, OH

Bass

Adam Brown	Greenville, PA
Danny Bogue	Geneva, OH
Jerell Caffey	Youngstown, OH
Stephen Horn	Youngstown, OH
Micah Hall	Youngstown, OH
Joel Imler	Youngstown, OH
Matthew Morris	Poland, OH
Sam Schultz	Girard, OH
Vince Urbin	Avon Lake, OH
Michael Walenciej	Steubenville, OH
Joseph Werhnyak	Enon Valley, PA

WOMEN'S CHORUS**Director: Dr. Hae-Jong Lee****Accompanist: Karen Lyn Fisher****Grad Assistant: Dong-Hyun Son****Soprano**

Nadia Suselis	Lake Milton, OH
Allyson Milo	Youngstown, OH
Lakshmi Rangaswamy	Cambridge, OH

Mezzo Soprano

Marisa Bunney	Ellwood City, PA
Laura Lee	Mogadore, OH
Rayshone Oliver	Boardman, Oh
Julia Buttermore	

Alto

Lindsay Hoover	Canfield, OH
Roxanne Hauldren	
Becky Holan	Brecksville, OH
Carrie Fiol	Lake Milton, OH
Dong-Hyun Son	Busan, KOREA

DANA CHORALE

Dr. Hae-Jong Lee, Director

Accompanist: Karen Lyn Fisher & Kathy Miller

Graduate Assistant: Dong Hyun Son

Soprano

Catherine Gaggini	East Brady, PA
Megan Kalosky	Canfield, OH
Mei Ma	Shen-Yang, CHINA
Carrie Minenok	Austintown, OH
Laina Zack	Fort Collins, CO
Ara Williams	Beaver, PA

Alto

Lauren Hess	Poland, OH
Trin Hill	Calcutta, OH
Mazhorell Johnson	Boardman, OH
Noel King	Sharon, PA
Laura McIntyre	Pittsburgh, PA
Natalie Modarelli	Austintown, OH
Elizabeth Walker	Natrona Heights, PA

Tenor

Chris Anderson	Lancaster, OH
William Long	Austintown, OH
Dong-Hyun Son	Pusan, KOREA

Bass

Home Baker	Leetonia, OH
David Gruver	Austintown, OH
Neil Meloro	Jefferson, OH
Brian Peters	Freedom, PA
Josh Taylor	Steubenville, OH

STAMBAUGH CHORUS

Don Megahan, Director

Linda Rein, Assistant Director

Soprano

Julia Catchpole
Elizabeth Crowll
Maxina Gohlke
Susan Holbrook
Rosemary Jenkins
Susan McAfee
Rosemary Minghetti
Barbara Modic
Laurie Taylor
Maureen Young
Stephanie Champion
Pamela Chismar
Alice Lynd
Mag Mitchell
Linda Rein
Peggy Roberts

Alto

Rose Myers
Pat Rogers
Marjorie Green

Tenor

John Huffman
Margaret Franklin
Tim Kubli.
Staughton Lynd

Bass

Walter Labozan
Charles Masters
Lloyd Miller
Don Peterson
Jerome Stephens

PHI MU ALPHA MEN'S CHORUS

Joel Tyrrell, Director

Tenor

William Long
Chris Anderson
Frederick Moose
Jeff Penney
Bennett Kyper
Joshua H. Colson
Michael Anderson

Bass

Casey Rupp
Shawn Logan
Andy Ashby
Dan Williamson
Travis Battiest
Kevin Wagner

Baritone

Pat Fulton
John Jerasa
Cole Durica
Eric Kottner
Ryan Cunningham
John Martin
Brad Ferry
JC Testerman
Eric Litschel

THE YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

The wind band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep, and jazz organizations. Over 275 students perform annually in one or more of these bands. Comprised from among the top wind and percussion students in the Dana School of Music, the Wind Ensemble performs a broad spectrum of music.

The group has been involved in numerous commissions and has had recent in-residence experiences with Michael Colgrass, Joseph Schwantner, Karel Husa, Samuel Adler, Eric Ewazen, Frank Ticheli, Adam Frey, Anthony Minnaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox and Ed Lisk. Husa called the SWE's performance of his music "inspiring". Ticheli stated that the band "performed my music beautifully" and that the group was "Hot!" Schwantner complimented the ensemble for "their artistry, and for their care, and consideration" of his music, and Colgrass thanked the group for its "wonderful performance and recording" of his work.

The wind ensemble has performed at the MENC National Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions and for the ABSDA National Convention. In March, 2005, Dr. Gage and the YSU SWE made their NYC Carnegie Hall Debut. The group has released five CDs: Lions, Jesters, and Dragons, Oh My! (1998); Star Wars and Other Scores (2000); Carnival (2002); Spin Cycle (2004) and Tipping Points (2006). In Spring 2008, the ensemble will be releasing its first produced CD, *Urban Requiem*, on the internationally distributed NAXOS label.

2007-08 YSU BAND STAFF

Stephen L. Gage, Director of Bands
Christopher P. Heidenreich, Associate Director of Bands
Keith Hallas, Graduate Assistant
Amy Sabol, Graduate Assistant
Benjamin Ammon, Graduate Assistant
Joel Tyrrell, Band Librarian
Eric Jernigan, Uniform/Equipment Manager

YSU WIND ENSEMBLE PERSONNEL: SPRING SEMESTER 2008

Flute/Piccolo

Adrienne Lehotsky, Canfield *
Julianna Sabo, Mentor
Shanna Kelly, Butler, PA
Brian Kennard, Cleveland #
Melissa St. Thomas, Rome, NY

Oboe/English Horn

Sarah Bates, Brookfield *
Kimberly Myers, Brookfield
Nathan Welch, Canfield

Bassoon/Contrabassoon

Evan Hertrick, Pittsburgh, PA *
Deidra Nuss, Cortland
Amy Sabol, Brookfield #

Clarinet/Bass Clarinet/Contrabass Clarinet

David Amos, Mentor
Emily Bailey, Toronto
Derek Emch, Hubbard
Katie Farrell, Austintown
Patrick Fulton, Cranberry Twp., PA
Nick Gruver, Austintown
Joseph Scheller, Volant, PA
Tracey Schultz, Tiffin *
Carol Ann Smolka, Liberty
Franklin Stout, Leavittsburg

Alto Saxophone

Christopher Coles, Cleveland
Christopher Rodack, Pittsburgh, PA

Tenor Saxophone

Jorden Morris, Poland

Baritone Saxophone

Sara Kind, Appleton, WI # *

Horn

Stephen Cline, Mentor
Chelsey Downing, Cranberry Twp, PA
Debbie MacDowell, Olean, NY
Shannon McFadden, Boardman
Nicole Pettenati, Champion
Eric Shields, Zanesville *

Trumpet/Cornet

Matthew Cyrus, Springfield *
Amanda Fischer, Pittsburgh, PA
David Gardner, Willard
David Gruver, Austintown
Jeffrey Penney, Poland
Joel Tyrrell, Willoughby

Tenor Trombone

Randy Bibri, Cranberry Twp, PA
Keith Hallas, Poland * #
Greg Moose, Volant, PA
Alex Snyder, Westchester

Bass Trombone

Greg Bibri, Cranberry Twp, PA

Euphonium

Lynn Christy, Apollo, PA *
Joey Gibson, Brookfield
Christopher King, Jackson

Tuba/ String Bass

Benjamin Ammon, Youngstown # *
Matthew Craig, Austintown
D.J. DePanecis, Niles
Tim Wilderoder, New Brighton, PA

Piano/Keyboard

Julie Cancilliere, Canton
Wesley Krautbauer, Sarvor, PA
Evan Hertrick, Pittsburgh, PA

Percussion

Dean Anschutz, Creston
Mario Butera, Pittsburgh
Cory Doran, Columbus
Timothy Hampton, Lakewood *
Tyler Husosky, Howland
Kevin Rabold, Pittsburgh

The ensemble personnel list is alphabetical in order to emphasize the importance of each member to the group's success.

2007-08 DANA SCHOOL OF MUSIC
INSTRUMENTAL & VOCAL MUSIC FACULTY

Michael Crist, Director, Dana School of Music	mrcrist@ysu.edu
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Rob Ferguson, Percussion	matrix@impe.com
David Morgan, String Bass	dsmorgan@ysu.edu
Brian Hieronymous, String Bass	
Caroline Oltmanns, Piano	carolineoltmanns@cboss.com

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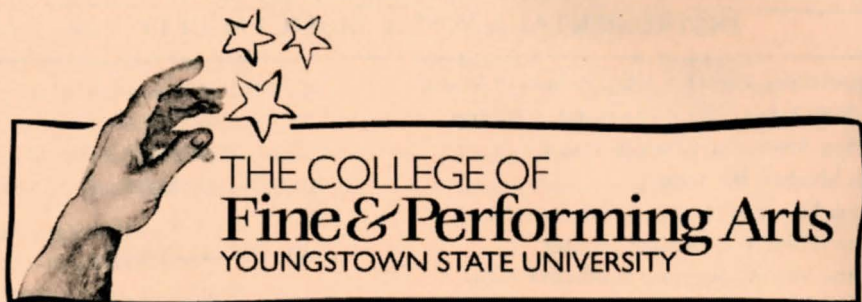
If you are not currently on our E-mail list and would like to be, please

contact by e-mail at slgage@ysu.edu or by mail:

Stephen L. Gage, Director of Bands
Youngstown State University
Dana School of Music
1 University Plaza
Youngstown, Ohio 44555-3636

For more information about YSU Bands, please go to our website:

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present

Dana New Music

Festival XXIV

Concert 3

Guest Composer: Johnterryl Plumeri

Guest Artists: +Jennifer Davis Jones, soprano

+Diane Yazvac, piano

+Allan Mosher, baritone

Composers Ensemble

+Robert Rollin, director

~Tim Webb, assistant director

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, APRIL 30, 2008
12:00 P.M.

Program

Weekend Romance (World Premiere)

^Richard Zacharias

1. Friday Night in Bars
2. Saturday Sightseeing
3. Predictable Sunday Brunch

And, as in real life, always a moment of trouble

~Sarah Korb, piano

A Letter to Sullivan Ballou

John Kander

+Jennifer Davis Jones, soprano
+Diane Yazvac, piano

Private First Class Jesse Givens

Lee Hoiby

+Allan R. Mosher, baritone
+Diane Yazvac, piano

January

~Darci Kuhlber

March

November

Jenna Barvitski, violin
Wendy Portis, viola

Empty Forest Rain, Between Two Drops
of Sun (World Premiere)

Brandon Loewit

~Bryan Kennard and Adrienne Lehotsky, flutes

[Caged] Bird
(text by Maya Angelou)

~Sarah Korb

Bethany Bollinger, voice
Jerry Rezanka, piano

+ indicates Dana faculty member

~ indicates Dana Graduate student

^ indicates New Music Guild member.

*with the support of the Dana School of Music, The College of Fine and Performing Arts, The New Music Guild, Inc., and private contributions

Guest Composer: Johnterryl Plumeri, conductor/bassist

Schedule

Wednesday, April 30, 1 p.m.

Lecture on Bartok's Music for Strings, Percussion, and Celesta with guest composer Johnterryl Plumeri, Bliss Hall, Room 3137.

Wednesday, April 30, 8 p.m.

*GALA MAIN EVENT

Festival Chamber Orchestra, Robert Rollin, conductor and Guest Artists at DeYor Performing Arts Center Ford Family Recital Hall. Works by Johnterryl Plumeri, Timothy Webb, and Robert Rollin.

Thursday, May 1, 3:00 p.m.

Lecture on "The Mind of the Composer," Bliss Hall, Room 3150. Johnterryl Plumeri discusses his *Pride of Baltimore* for orchestra.

Thursday, May 1, 6:30 p.m.

Bass Master Class with Johnterryl Plumeri in Bliss Hall, Room 3150.

Friday, May 2, 8:00 a.m.

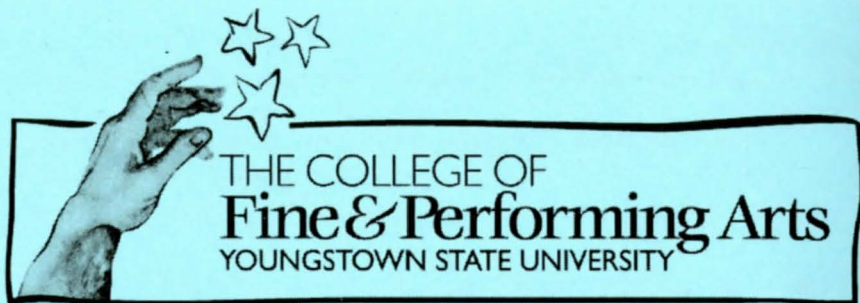
Panel Session "Classical versus Commercial Music," with Johnterryl Plumeri and Dana Faculty.

Friday, May 2, 11 a.m.

Convocation: Composers Ensemble at Bliss Recital Hall with works by Plumeri, Kuhlber, Zacharias, Rollin, and Henkle.

Friday, May 2, 1 p.m.

Lecture on Bartok's *Music for Strings, Percussion, and Celesta* with guest composer Johnterryl Plumeri, Bliss Hall, Room 3137.



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THE DANA SCHOOL OF MUSIC
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presents

THE GRADUATE TRUMPET RECITAL

of

Andrew S. Erb

THIS GRADUATE RECITAL IS PRESENTED IN PARTIAL FULFILLMENT
OF THE BACHELORS OF MUSIC DEGREE IN PERFORMANCE

RECORDING STUDIO—ROOM 2222
WEDNESDAY, APRIL 30, 2008
6:00 P.M.

"Toot Suite" for Trumpet and Jazz Piano Claude Bolling

Allègre
Mystique
Marche
Rag-Polka
Vespérale
Spirituelle

RECITAL PERSONNEL

Andrew S. Erb, trumpets

Andrew Erb earned his Bachelor's degree in Music Education at Westminster College, and is completing his Masters Degree in Trumpet Performance Youngstown State University. Andy teaches the trumpet studio and jazz ensemble at Westminster College and is the band director in the Sharpsville School District, Sharpsville, Pennsylvania. Mr. Erb was instrumental in implementing the use of "Smart Music" and "Band in a Box" software into the jazz and studio curriculum at Westminster. Mr. Erb has also presents workshops on the use of these technologies in teaching improvisation, working on solo literature, teaching elementary band lessons, and ensemble usage. As a trumpeter, Mr. Erb performs with the Westminster College Faculty Brass Quintet and has performed with such talents as Ben Vereen, Bobby Vinton, Marie Osmond, Lena Prima, and Wayne Newton. He has also performed with the Warren Packard Concert Band, Butler Symphony Orchestra, the Pittsburgh Savoyard Pit Orchestra, the Youngstown Fine Arts Brass Quintet, the State Street Jazz Combo, and is a co-founder of the Butler Brass Quintet. Mr. Erb also performs regularly with "The Sugarfuzz Orchestra," a horn-rock band based in Youngstown, Ohio, performing the best of bands such as *Chicago*, *Earth Wind and Fire*, and *Tower of Power*. Andy lives in West Middlesex, Pennsylvania with his wife Diana and his children Jonathan and Benjamin.

Bryan Helsel, Piano

Bryan Helsel received his bachelor's degrees in Music Education with an emphasis in voice and in Piano Performance from Westminster College in 1997 and earned a master's degree in piano performance from Duquesne University in 2003. He is the director of choirs and music technology at Butler Area Senior High School. Active in the arts in Western Pennsylvania, Bryan plays trumpet in the Butler Brass Quintet, piano in the Butler Symphony and plays organ and keyboards at North Main Street Church of God. He can be found playing recitals locally or playing jazz and rock music at Pittsburgh area venues. Bryan has composed several choral works and has released albums of his own contemporary .

music. In 2003, he played the premiere of Steven Barr's Five Miniatures of Summer for piano, which aired on public radio.. In December 2004 he was the guest soloist with the Butler Symphony playing Gershwin's *I Got Rhythm Variations* and he was featured again in April 2007 playing *Carnival of the Animals*. In June, 2008, Bryan will be playing Gershwin's *Rhapsody in Blue* accompanied by the Slippery Rock Musicians' Concert Band. Aside from performing and conducting, he owns and operates Hesel Music, a full production recording studio.

J.P. Scanga, Bass

J.P. Scanga is a junior at Westminster College, majoring in Music Education with an emphasis on Trumpet. In addition to the trumpet, J.P. is an outstanding bassist, performing with the Westminster College Jazz Ensemble, the jazz combo *Stretch* featuring YSU alumnus Jim Flowers, the local rock bands *Sound Bite* and *12 Bucks*, and local blues artist *Cleveland Fats*. J.P. also composes jazz combo pieces with *Stretch* and has performed these pieces throughout the Western Pennsylvania area.

Steven Marks, Drums

Steven Marks is a recent graduate of Penn State University with a degree in Business Administration. Steven has been studying drums with former Maynard Ferguson drummer Dave Throckmorton for several years and has become one of the areas most sought-after drummers. Steven performs with local blues artist *Cleveland Fats*, the jazz combo *Stretch* featuring YSU alumnus Jim Flowers, and the Beatles Tribute Band *Come Together*. Steven is endorsed by Zildjian cymbals. In addition to performing, Steven keeps a very busy studio teaching schedule at his family's music store, Marks Music, in Hermitage, Pennsylvania.

PROGRAM NOTES

"*Toot Suite*" for Trumpet and Jazz Piano is one of Claude Bolling's jazz suites. These pieces artfully combine classical solo lines with jazz accompaniment in a seamless manner creating a unique sound. Bolling composed these works for such artists as Yo-Yo Ma and Jean-Pierre Rampal. "*Toot Suite*" for Trumpet and Jazz Piano was composed in 1981 for renowned French trumpet virtuoso Maurice André who released the only published recording of the piece a year later. The piece consists of six movements each with a different character including a jazz waltz, two jazz ballads, a theme and variation, a march, and a mixed-meter masterpiece which develops into a straight ahead blues. Another unique feature that sets each movement apart is that each movement is performed on a different instrument. *Allègre* is composed for the C trumpet, *Mystique* for the E^b trumpet, *Marche* for the B^b piccolo trumpet, *Rag-Polka* for the B^b cornet, *Vespérale* for the B^b flugelhorn, and *Spirituelle* for the B^b piccolo trumpet. It is no surprise that two movements are written for piccolo trumpet as André is most noted for his piccolo trumpet playing. André requested that one movement be written for cornet as this was the instrument that he first learned to play. By his own admission, André does not play jazz or improvise. Faced with this challenge, Bolling had to find ways to incorporate André's classical styling into what is essentially a jazz combo piece. He did so masterfully and the end result is one of the most unique sounding pieces that I have had the pleasure of preparing. I hope you all enjoy *Toot Suite*.

--Andrew S. Erb



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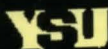
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presents

Clarinet
Studio Recital
of

DR. ALICE WANG
DEAN JOSEPH EDWARDS

BLISS RECITAL HALL
WEDNESDAY, APRIL 30, 2008
8:00 P.M.

Dance Preludes for Clarinet and Piano

Witold Lutoslawski

- I. Allegro molto
- II. Andantino
- III. Allegro giocoso

Patrick Fulton, clarinet
Nathan DeMar, piano

Fantasy Pieces, Op. 43

Niels Wilhelm Gade

- I. Andantino con moto
- II. Allegro Vivace

Brad Ferry, clarinet
Nathan DeMar, piano

Andante et Allegro

Ernest Chausson

Cody Williamson, clarinet
Jerry Rezanka, piano

Fantasia for Clarinet and Piano

Philippe Gaubert

Katie Ferrall, clarinet
Nathan Demar, piano

Introduction, Theme and Variations

Gioachino Rossini

Carol Ann Smolka, clarinet
Lindsey Kendra, piano

Solo de Concours

Henri Rabaud

Danielle Bozek, clarinet
Jerry Rezanka, piano

Concerto for Clarinet and Orchestra in A Major, K. 622

Wolfgang Amadeus Mozart

- II. Adagio

Stephanie Ruozzo, clarinet
Jerry Rezanka, piano

Derek Emch, clarinet

Jerry Rezanka, piano

Overture from The Marriage of Figaro Wolfgang Amadeus Mozart

arranged by Lucien Cailliet for Clarinet Choir

Difference of Opinion Robert Roden

Alice Wang, Director

Patrick Fulton, e-flat Clarinet

Cody Williamson, principal Clarinet

Nicole Angellini, second clarinet

Rebecca Kersnick, third clarinet

Carol Ann Smolka, alto clarinet

Brad Ferry, bass clarinet

Nicholas Gruver, contra-alto clarinet

Program Notes:*Dance Preludes for Clarinet and Piano* by Witold Lutoslawski

Written by Patrick Fulton

The life and works of Polish composer Witold Lutoslawski can be described most concisely as turbulent. This idea manifests itself at an early age for Lutoslawski reflected in the frequent transitions of his family throughout Russia and Poland to escape political conflict. Lutoslawski's compositional life can be easily divided into two realms. The first, publicly viewed works, are of a much more functional and tame nature due to the unfavorable political pressure of the times and a need to support his family. These works include many folksongs and children's songs with a wide public appeal. The second realm, his private compositions, showcases the experimental side of his works with the use of interval-pairing and a new style of twelve-tone writing. This division was caused mostly by the unfavorable political climate toward the arts in and about Poland in the late 1940's, forcing him to stay out of a controversial light in dangerous times. These two styles remained separate until the 1950's when his new harmonic styles were introduced to his concert pieces. The *Dance Preludes* for Clarinet and Piano were, perhaps, the turning point of Lutoslawski's stylistic merge.

Consisting of five separate movements, the *Dance Preludes* for Clarinet and Piano was composed in 1954. The work captures a very specific charm in each of its movements, combining Northern Polish folksongs with the new harmonic inventions of Lutoslawski's experimental works. This idea of techniques such as interval-pairing combined with traditional folksongs makes this piece a turning point in his compositional life. He describes the work as his "farewell to folklore"; a final look at conventional works before developing his own definitive style. While this work provides both a technical and musical challenge for the performer, it is truly a defining work in the career of Witold Lutoslawski.

Fantasy Pieces, Op. 43 by Niels Wilhelm Gade

Written by Brad Ferry

Gade was the son of an instrument maker and learned to play several of them. Gade first began his career as a violinist in the Royal Danish Orchestra. After having his first symphony turned down in Copenhagen, he sent it to Mendelssohn who greatly enjoyed his work and befriended him. After Mendelssohn's death in 1847, Gade was appointed to be chief conductor until war unfortunately began between Prussia and Denmark, so he returned to Copenhagen. In Copenhagen, Gade became the director of the music society and worked as organist in several churches until his death. * Grove Music Online (Gade, Niels W.)

Fantasiestykker Op.43 shows the side of Gade brings out the ideas of his chamber music. The piece begins with the opening, the *Andantino con moto*, that is soft and has a bit of a relaxing, soothing quality that even has the piano in the middle range with the clarinet. The *Allegro vivace* moves a bit faster and gives a more color to the piece. Moving to the *Ballade*, the clarinet uses arpeggios to help convey the movement to the audience while maintaining a sweet, dance-like quality. The *Tempo animato* returns back to the middle range of the instrument to bring out a warmer sound similar to the beginning, and moves in to some ideas of the second movement, and finally to the darker, more somber, end of the phrases.

Andante et Allegro by Ernest Chausson

Written by Cody Williamson

Ernest Chausson was born Jan. 21, 1855, Paris, France and died June 10, 1899. After obtaining a doctorate degree in law, Chausson entered the Paris Conservatory in 1879 for a course of study with Jules Massenet and César Franck. Many of his works were influenced by the famous composers of his time such as Richard Wagner, Claude Debussy, and Isaac Albéniz. Although these composers may have influenced his writing Chausson had many ideas that were originally his and they are rather apparent in his music.

Chausson was a French Romantic composer who, in his quest to promote French music, served for several years as secretary of the *Société Nationale de Musique*, while also offering enthusiastic support to younger French composers. Chausson wrote relatively little orchestral music but of the four surviving works, "Poème", for solo violin and orchestra, is an important item in violin repertoire. Chausson was also responsible for the renown opera *Le Roi Arthur* (1895; first performed 1903). Ernest Chausson was a young man when he composed his *Andante et Allegro*. Attending the Paris Conservatory as a pupil of Massenet, Chausson entered this work for the prestigious competition the *Prix de Rome* but was unsuccessful. Sadly Chausson died in Linnay at the age of 44 after a cycling accident.

Fantaisie for Clarinet and Piano by Philippe Gaubert

Written by Katie Ferrall

Philippe Gaubert was a renowned French Flute soloist, conductor and composer of operas. He is most credited for his flute compositions, and orchestral conducting with the Paris Opera, and *Orchestre de la Société des Concerts du Conservatoire*. Around the same time, Gaubert was appointed the Flute Professor at the Paris conservatory and became widely known for his flute compositions, among others such as *Fantaisie for Clarinette and Piano*.

Philippe Gaubert style was reflective of the romantic period it was composed in, in which there is a truly aesthetic feel to the music.

Philippe Gaubert's *Fantaisie for Clarinette* is challenging through the melodic interpretation of the slow opening theme, and the difficult passages through the second half. The piece opens with separate piano and clarinet entrances, providing the main theme of the entire solo, and continues on variations, heard throughout. The latter half starts with a brief piano introduction in which the clarinet rests, and continues to expand until the tumultuous conclusion, that in which the clarinet exemplifies.

Introduction, Theme and Variations by Gioachino Rossini

Written by Carol Ann Smolka

Gioachino Rossini was born in Pesaro, Italy to a horn and trumpet player and an opera singer. In his early years he studied music and went on to perform as a singer, pianist and violist. He was most influenced by Haydn and Mozart. He wrote his first opera at age eighteen. He wrote *Introduction, Theme and Variations* the year before he wrote his first opera. His most widely known opera is *The Barber of Seville*. He composed operas nearly every month and made sure to write for certain singers so the compositions would fit them best. He married a soprano in 1822, and in 1830 he had an affair. After his wife died he married his mistress. He had illness for the last forty years of his life. His death came about in 1868.

During the time my piece was written opera was immensely popular. That is most likely the reason that Rossini composed in the style that he did. Opera was occurring everywhere in Europe, and a composer must write what sells the majority of the time. Although it is not a piece that made him a popular composer, it is one of the most important pieces of clarinet repertoire. The Introduction section of the piece sets up the underlying feeling for the entire work. All the sections relay the theme to the listener in obvious and subtle ways. The piece changes mood throughout because of the tempo and key changes. Overall the piece best represents Rossini's affinity for the opera and the popularity of the style at that point in history.

Concerto for Clarinet and Orchestra in A Major, K. 622 by Wolfgang Amadeus Mozart

Written by Stephanie Ruozzo

Wolfgang Amadeus Mozart was born on January 27, 1756 in Salzburg to Leopold Mozart, and began his career as a composer at the extremely early age of 5, and performed for the Bavarian elector and Austrian empress at 6. He even toured Paris and London with his older sister Maria Anna in 1763. Between 1770 and 1773 he wrote the operas *Mitridate* and *Lucio Silla* as well as a *Serenata* for Milan, then became Konzertmeister in the Prince-Archbishop's court in Salzburg. It was while occupying this post that Mozart composed all of his violin concerti, six piano sonate, and his first piano concerto (K.271) – his true ambition, however, lay in composing operas. Mozart's great opera was *Idomeneo*, which was a success in Munich because of its deep and provocative orchestrations used to communicate intense feeling.

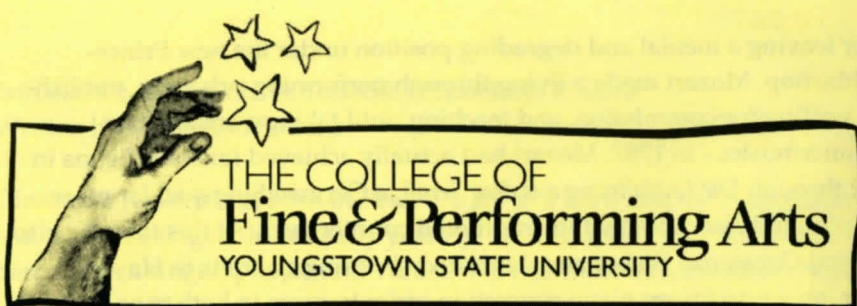
After leaving a menial and degrading position under the new Prince-Archbishop, Mozart made a living through performing privately, publishing, writing for commission, and teaching until taking a small job as kammermusicus in 1787. Mozart had actually achieved fame in Vienna in 1782 through *Die Entführung aus dem Serail*, a German Singspiel far more complex and elaborate than its traditional counterparts. At this time, he also married Constanze Weber and dedicated six string quartets to Haydn. Later, he wrote fifteen piano concerti in order to serve in both capacities of composer and performer, as well as three comic operas with librettist Lorenzo da Ponte. Mozart's last works were masonic pieces (Mozart had first enrolled as a freemason in 1784) and his famous clarinet concerto. His Requiem remained unfinished at his death on 5 Dec. 1791 in Vienna.

Mozart's clarinet concerto was written for clarinetist Anton Stadler, containing three movements in the customary fast-slow-fast pattern. It is actually intended to be performed on a Bass Clarinet, a hybrid mixture of the F Bass Horn and A Clarinet which requires an extension of the lower body joint. The resulting instrument was very similar to today's E-flat Alto Clarinet and could reach to and beyond the range of low C. Unfortunately, musicologists were unaware of this original version of the concerto until the 20th century and are only now reconstructing the A Bass Clarinet to perform this piece with historical accuracy and clarity. Mozart's clarinet concerto in A Major K.622 was premiered by Stadler in Prague on 16 Oct. 1791 to overall success, though there was some debate about the extension of the instrument. Final judgment was given by Berlin Musikalisches Wochenblatt, however, in January 1792: "His [Stadler's] playing is brilliant and bears witness to his assurance."

Solo de Concours by André Messager
Written by Derek Emch

André Messager was born December 20, 1853 Montluçon, France. During a period from the late 1890's until the early 1900's, Messager wrote few works for himself. It was in this time frame, 1899, that he wrote *Solo de Concours* for clarinet at the Paris Conservatory. The title means, quite generically, Contest Solo, and was written to be just such a piece.

The piece begins with a cut time piano introduction over which the clarinet fits in like the final piece of a puzzle. It then contrasts fast, arpeggiated runs with long, legato-like lyrical sections. After a rousing climactic finish to the first section of the piece, the tempo slows down and the clarinet settles into a beautiful melody before returning to the roaming, lyrical arpeggios. After an extended cadenza, the theme makes a glorious return and then the clarinetist sets about bringing the piece to an exciting finish with a brisk -allegro section.



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Dana New Music

Festival XXIV

Concert 4

Guest Composer: Johnterryl Plumeri

Guest Artists: +Roman Rudnytsky, piano

Ethan Howard, violin

+Gwyneth Rollin, violin

Composers Ensemble

+Robert Rollin, director

~Tim Webb, assistant director

Festival Chamber Orchestra

+Robert Rollin, director

DEYOR PERFORMING ARTS CENTER FORD FAMILY RECITAL HALL
AT THE ELEANOR BEECHER FLAD PAVILION
WEDNESDAY, APRIL 30, 2008
8:00 P.M.

Program

Opus 1, No. 1

Brandon Loewit

~Tim Webb, piano

Sonata for Oboe and Piano (World Premiere) ^Richard Zacharias

Movements 2 and 3

Nathan Welch, oboe

~Timothy Webb, piano

Garden of Love (2001)

Jacob ter Veldhuis

~Sarah Korb, soprano saxophone

Taste

Kyle Farrell

Jenna Barvitski, violin

Poem (1966)

Arno Babajanian

+Roman Rudnytsky, piano

*** INTERMISSION ***

Lyric Counterpoint (in memoriam Yetta Rollin)

+Robert Rollin

+Gwyneth Rollin, violin soloist

Samson Suite (World Premiere)

~Timothy Webb

1. Samson at the Gates
2. The Emptying
3. Journey to Saga City
4. The Finishing

Ethan Howard, violin soloist

Two Poems for Dance

Johnterryl Plumeri

1. Rush Hour
2. Dusk

Johnterryl Plumeri, conductor

Two Klezmer Wedding Songs (World Premiere) +Robert Rollin

Ethan Howard, violin soloist

Festival Chamber Orchestra

+Robert Rollin, director

Festival Chamber Orchestra

Personnel

Violin 1

Ethan Howard, concertmaster

Jenna Barvitski

June Byo

Esther Howard

Violin 2

~Brendan Considine, principal

+Gwyneth Rollin

Karen Ferren

Viola

Jeremy Howard, principal

Patricia Howard

Cello

Jason Howard, principal

Susanna Reilly

Bass

Dan Kalosky

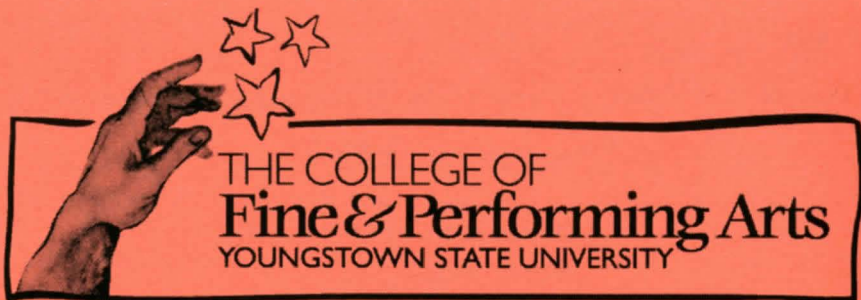
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~ indicates Dana Graduate student

^ indicates New Music Guild member

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Dana Concert Series



THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

*THE NEW MUSIC SOCIETY AND
THE NEW MUSIC GUILD, INC.

present

Dana New Music

Festival XXIV

Concert 5

Guest Composer: Johnterryl Plumeri

Composers Ensemble

+Robert Rollin, director

~Tim Webb, assistant director

BLISS RECITAL HALL
FRIDAY, MAY 02, 2008
11:00 A.M.

Little American Suite (World Premiere)

+Robert Rollin

1. Wayfaring Stranger
2. John Henry
3. Reed Rock

Sarah Bates and Kim Myers, oboe
Nathan Welch, English horn
~Amy Sabol, bassoon

January

~Darci Kuhlber

March

November

Jenna Barvitski, violin
Wendy Portis, viola

Weekend Romance (World Premiere)

^Richard Zacharias

1. Friday Night in Bars
2. Saturday Sightseeing
3. Predictable Sunday Brunch

And, as in real life, always a moment of trouble

~Sarah Korb, piano

Tango

Kathy Henkel

Amy Sabol, bassoon
^Elizabeth Bannon, accordion

Empty Forest Rain, Between Two Drops
of Sun (World Premiere)

Brandon Loewit

~Bryan Kennard and Adrienne Lehotsky, flutes

A Distant View of the Water's Edge

Johnterryl Plumeri

+Kathryn Umble, flute
+Alice Wang, clarinet
+Ted Perkins, English horn
Wendy Portis, viola
Jamie Carney, cello
Dan Kalosky, string bass

DANA NEW MUSIC FESTIVAL XXIV
APRIL 27-MAY 2, 2008

Guest Composer: Johnterryl Plumeri, conductor/bassist

Schedule

Wednesday, April 30, 1 p.m.

Lecture on Bartok's Music for Strings, Percussion, and
Celesta with guest composer Johnterryl Plumeri, Bliss Hall, Room 3137.

Wednesday, April 30, 8 p.m.

*GALA MAIN EVENT

Festival Chamber Orchestra, Robert Rollin, conductor and Guest Artists at
DeYor Performing Arts Center Ford Family Recital Hall. Works by Johnterryl
Plumeri, Timothy Webb, and Robert Rollin.

Thursday, May 1, 3:00 p.m.

Lecture on "The Mind of the Composer," Bliss Hall, Room 3150.
Johnterryl Plumeri discusses his *Pride of Baltimore* for
orchestra.

Thursday, May 1, 6:30 p.m.

Bass Master Class with Johnterryl Plumeri in Bliss Hall,
Room 3150.

Friday, May 2, 8:00 a.m.

Panel Session "Classical versus Commercial Music," with Johnterryl
Plumeri and Dana Faculty.

Friday, May 2, 11 a.m.

Convocation: Composers Ensemble at Bliss Recital Hall with works by
Plumeri, Kuhlber, Zacharias, Rollin, and Henkle.

+indicates Dana faculty

~indicates Dana Graduate student

^indicates New Music Guild member

*with the support of the Dana School of Music, The College of Fine
and Performing Arts, The New Music Guild, Inc., and private
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YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

presents

The Piano Recital of

Alison Morris

THIS GRADUATE RECITAL IS PRESENTED IN PARTIAL
FULFILLMENT OF A MASTERS DEGREE IN PIANO PERFORMANCE

URSULINE MOTHERHOUSE – CANFIELD
FRIDAY, MAY 02, 2008
6:00 P.M.

Program

Rondo Espressivo

Carl Philipp Emanuel Bach
(1714-1788)

Sonata in E minor, Hob. 34

Franz Joseph Haydn
(1732-1809)

Presto

Adagio

Finale: Molto Vivace

Ballade No. 3 in A-flat Major, Op. 47

Frédéric Chopin
(1810-1849)

Liebesträume

Franz Liszt
(1811-1886)

Ave Maria

Franz Liszt

Intermezzo, Op. 76, No. 7

Johannes Brahms
(1833-1897)

Capriccio, Op. 116, No. 3

Johannes Brahms

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YSU Dance Ensemble

May 1, 2, 3

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Youngstown State University's Campus Core

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Summer Projects

Terence Michael Fetchet, Chris Sheban and Michele Monseau

June 14 – July 26

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THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

Tim Hampton

presents

An Evening with

John Cage

THIS RECITAL IS PRESENTED AS THE SENIOR CAPSTONE
PROJECT FOR THE UNIVERSITY SCHOLARS PROGRAM.

BLISS RECITAL HALL—ROOM 2222

FRIDAY — MAY 02, 2008

5:00 P.M.

An Evening with John Cage

Michael Anderson, Dean Anshutz,
Mario Butera, Cory Doran, Justin Fujika,
Tim Hampton, Tyler Husosky, Shawn Logan,
Christy Neimeyer, Kevin Rabold,
Robert Young, percussion
and Diana Farrell, soprano

Tim Hampton, director,
facilitator, Grand Kaiser
of all Cageiness

Program:

Living Room Music (1940)

- I. To Begin
- II. Story

"Once upon a time the world
was round and you could go on
it around and around"

-Gertrude Stein

- III. Melody
- IV. End

Living Room Music is to be played on household objects, such as books, floors, door posts, tables, etc. The second movement, written to a poem by Gertrude Stein, consists of repetitive rhythmic vocalizations of parts of the text, from single letters ("t," "s," or "z" sounds), to words and short phrases. It also includes whistling in the fourth percussion part. The third movement includes a melody written for "any suitable instrument."

Amores (1943)

- I. Solo for Prepared Piano
- II. Trio (9 tom-toms, pod rattle)
- III. Trio (7 woodblocks, not Chinese)
- IV. Solo for Prepared Piano

The outer two movements of *Amores* are written for prepared piano, the inner two for percussion. For the prepared piano, the performer must insert various objects, such as screws or pieces of rubber, in between certain piano strings to create different timbres. In this piece, Cage gives specific instructions for the materials to be used and their placement in the piano. The second movement, for three players on three tom-toms each (and one with a pod rattle), employs a complex poly-rhythmic counterpoint. The third movement was originally from an earlier work entitled *Trio*, and was subtitled "Waltz."

4' 33" (1952)

4' 33" was originally written for piano, but Cage later transcribed it "for any instrument or combination of instruments." I have chosen to create an actualization of this piece for multiple percussion solo.

First Construction (in Metal) (1939)

First Construction is one of Cage's first mature works for percussion ensemble. At the time of its composition, Cage was primarily interested in formal structure. The piece consists of sections of 16 measures each, grouped in phrases of measures in the pattern 4-3-2-3-4. There are 16 of these sections, which are themselves organized into larger units comprised of 4, 3, 2, 3, and 4 sections. This creates an overall formal plan that Cage called "square root form." The piece ends with a 9 measure coda. The rhythmic material in the piece comes from sixteen motives. Cage arranged these motives in groups of four and organized each group in a circle. He then chose consecutive rhythms by going back and forth around the circle, but never across it. He introduced motives from the first circle in the first large structural unit, motives from the second circle in the second large unit, and so on.

Forever and Sunsmell (1942)

This piece was written for a dance by Jean Erdman, and is scored for Chinese cymbal, two Chinese toms, and soprano. The text comes from an E. E. Cummings poem. The voice part can be sung in any key. The song is divided into sections of solo voice and voice with percussion accompaniment. Cage stipulates in the score that the piece may only be presented if the full text of the Cummings poem, without capitalization changes, is presented as well.

Credo in US (1942)

Credo in US was written for a dance by Merce Cunningham and Jean Erdman, and it gets its rhythmic structure from the structure of the previously choreographed dance. The title is a pun on American tenets of individualism. The piece calls for four players. The first uses five tin cans and two muted gongs, the second five tin cans and one low tom-tom, and the third piano and tom-tom. The fourth player uses a radio or phonograph. Cage wrote in the score that if a phonograph was used, the recording should be of classical music ("i.e. Dvorak, Shostakovich, Sibelius, etc."). This performance will be with a recording of Pierre Boulez conducting music of Frank Zappa.

Note:

The title and text of *Forever and Sunsmell* are from 26, one of 50 Poems (1940) by E. E. Cummings. Some lines and words have been omitted, others have been repeated or used in an order other than that of the original. The humming and vocalise (not part of the poem) are an interpolation. The original poem is as follows:

wherelings whenlings
(daughters of ifbut offspring of almost)
never shall guess the dimension of

him whose
each
foot likes the
here of this earth

whose both
eyes
love
this now of the sky

-endlings of isn't
shall never
begin
to begin to

imagine how (only are shall be were
dawn dark rain snow rain-
bow &
a

Moon
's whis-
per
in sunset

or thrushes toward dusk among whippoorwills
tree field rock hollyhock forest brook chickadee
mountain. Mountain)
whycoloured worlds of because do

not stand against yes which is built by
forever & sunsmell
(sometimes a wonder
of wild roses
sometimes)
with north
over
the barn

(note by John Cage)

Tim Hampton is from Lakewood, Ohio, where he attended Lakewood High School. He is currently in his fourth year pursuing a bachelor's degree in music performance at Youngstown State University's Dana School of Music. His principle teachers have been Dr. Glenn Schaft, Nathan Douds, and Rob Ferguson. While at Dana, Tim has performed with the YSU Marching Pride, Jazz Ensemble III, Jazz Ensemble II (Caribbean Ensemble), Jazz Ensemble I, and the Dana Opera Orchestra. He is currently a member of the Symphonic Wind Ensemble, of which he has been section leader for two years, as well as the Frank Zappa Jazz Ensemble and Percussion Ensemble, and is timpanist for the Dana Symphony Orchestra. Tim is a founding member of the S'mosa Percussion Quartet, which has performed percussion music at grade schools from northeastern Ohio to Pittsburgh. Recent projects have included performing on the premiere of John Hollenbeck's *Ziggurat: Exterior*, which was commissioned by the Youngstown Percussion Collective, at the Eli Whitney Museum of Art in New York City. Tim can be heard on the Symphonic Wind Ensemble recording *Tipping Points* as well as the YSU Percussion Ensemble recording *Dark Wood*. Tim has taught with the Lakewood and Norwayne High School marching bands and teaches privately at Fame Conservatory in Poland.

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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

presents

The Senior Trombone Recital of

Randall Bibri

Assisted by Maryann Bush, Piano

THIS RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF
THE BACHELOR OF MUSIC DEGREE IN TROMBONE
PERFORMANCE.

GRACE CHURCH OF COLUMBIANA
MONDAY, MAY 05, 2008
6:00 P.M.

Program

No More Blues

Antonio Carlos Jobim (1927-1994)
arr. Kim Scharnberg

Sam Blakeslee, Trombone
Will Holt, Trombone
Greg Bibri, Bass Trombone

Concerto No. 1, op. 11 - Rondo

Richard Strauss (1864-1949)

Unaccompanied Conversation

Randall Bibri (1984)

Special

Pierre Gabaye (1930-2000)

*** INTERMISSION ***

Bring Him Home

Claude-Michel Schonberg (1944)

Trombone Concerto, op. 114

Derek Bourgeois (1941)

1. Allegro
 2. Adagio
 3. Presto
-

Randy is a student of John Olsson and Dr. Michael Crist. While at YSU, Randy has been a member of the Symphonic Wind Ensemble, Dana Symphony Orchestra, Dana Brass Ensemble, Symphonic Band, Jazz Ensembles 1 and 2, Jazz Combos, Early Music Ensemble and Trombone Ensemble. He has also performed with various trombone quartets and brass quintets. In his junior year, Randy was a winner of the Dana Young Artist Competition, and performed the Tomasi Trombone Concerto with the Dana Symphony Orchestra.

Outside of YSU, Randy has performed with the River City Brass Band, American Wind Symphony Orchestra, Youngstown Symphony, Warren Philharmonic Orchestra, Cleveland Jazz Orchestra, and the Wheeling Symphony. He has been active as a private teacher and low brass instructor at various area high schools, and is a member of the International Trombone Association.

Randy would like to thank his family, teachers and friends for all the love and support they have given. He would also like to thank Grace Church for their hospitality.

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YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

present

THE SENIOR CLARINET RECITAL OF

Sarah Barnes

Assisted By:

Diana Yazvac, piano ~ Melissa St. Thomas, Flute

Nathan Welch, Oboe ~ Dan Welch, Horn

Sarah Korb, Bassoon

THIS SENIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF
THE BACHELOR'S DEGREE IN MUSIC EDUCATION

BLISS RECITAL HALL
WEDNESDAY, MAY 7, 2008
7:30 P.M.

Mozart Clarinet Concerto
in A Major K. 622

Wolfgang Amadeus Mozart

Movements:

- 1.) Allegro
 - 2.) Adagio
 - 3.) Rondo: Allegro
-

This work was composed for Stadler and was given its premiere in Prague on October 16, 1791. It consists of the usual three movements, in a fast-slow-fast form. Mozart originally wrote the work for basset clarinet, a special clarinet championed by Stadler that had a range down to low (written) C, instead of stopping at (written) E as standard clarinets do. As most clarinets could not play the low notes which Mozart wrote to highlight this instrument, Mozart's publisher arranged a version of the concerto with the low notes transposed to regular range, and did not publish the original version.

The concerto is frequently described as 'autumnal' due to the lyrical *Adagio* and the emotive passages in minor keys in the outer movements. It was also one of Mozart's final completed works, and indeed his final purely instrumental work (he died in the December following its completion). The concerto is notable for its delicate interplay between soloist and orchestra, and for the lack of overly extroverted display on the part of the soloist (no cadenzas are written out in the solo part).

Pastoral Op. 21

Vincent Persichetti

Vincent Persichetti, American composer, educator and author, studied the piano with Olga Samaroff and composition with Paul Nordoff at the Philadelphia Conservatory, and conducting with Fritz Reiner at the Curtis Institute. In 1941 he was appointed to teach at the Philadelphia Conservatory, and in 1947 he joined the faculty of the Juilliard School. He is noted as one of the major figures in American music of the 20th century, both as a teacher and a composer. This woodwind quintet was written in 1943.

THANK YOU'S

First and foremost, I would like to thank my parents. Your love and support have guided me through the years. Thank you both for the countless lessons, rehearsals and concerts you came to. Your support is much appreciated!

Thank you to my fiancé and best friend Dan. You have always challenged me to do my absolute best in everything and your support means the world to me! Thank you for making my recital even more special!

Thank you to Diane Yazvac for being a wonderful accompanist, not only for this recital but for numerous recitals in the past.

Quintet - Thank you all so much for playing tonight! Our rehearsals have been fun and I have learned so much from each and every one of you. I will cherish the time I have spent with you all in and out of rehearsals. Thank you all so much again!

A very special thank you to my clarinet teachers over the years: Fred Boles, Sara Tamburro, Clem Zumpella, and Alice Wang. Each and every one of you has impacted me not only as a clarinet player but as an individual as well. Bob Fitzer: Thank you for all of your determination and encouragement.

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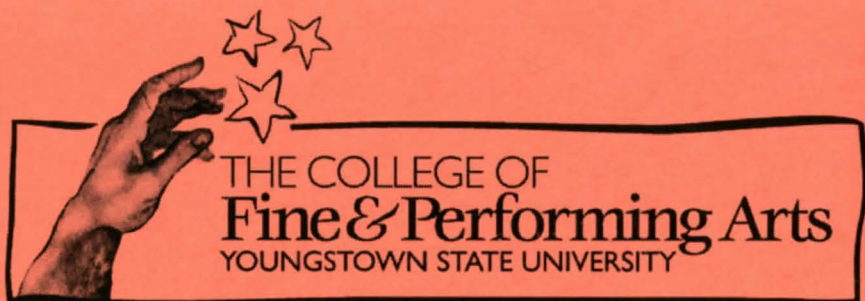
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THE DANA SCHOOL OF MUSIC
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present

THE GRADUATE RECITAL OF

Sara Kind,
Saxophone

Assisted by:

Brian Sweigart, Marimba
and Nancy DeSalvo, piano

THIS GRADUATE RECITAL IS PRESENTED IN PARTIAL FULFILLMENT
OF THE MASTERS OF MUSIC DEGREE IN PERFORMANCE

FIRST PRESBYTERIAN CHURCH, YOUNGSTOWN
THURSDAY, MAY 8, 2008
6:00 P.M.

Program:

Sonata for alto saxophone and piano (1984)

William Albright
(1944-1998)

- I. Two-Part Invention
- II. La follia nuova: a lament for George Cacioppo

Sara Kind, alto saxophone
Nancy DeSalvo, piano

Song Book for Alto Saxophone
in Eb and Marimba (1998)

David Maslanka (b. 1943)

- I. Song for Davy
- II. Lost
- III. Hymn Tune with Four Variations
- IV. Serious Music – In Memoriam Arthur Cohn
- V. Summer Song
- VI. Song for Alison
- VII. Evening Song

Sara Kind, alto saxophone
Brian Sweigart, marimba

Intermission

Love Song (2008) for soprano saxophone
and electronics

David Werfelmann (b. 1983)

Youngstown Premiere

Sara Kind, soprano saxophone

Suite Sara (2008)

Dave Morgan (b.1956)

World Premiere

Dirigible

II. Lament

III. Kind-Lee

IV. Visible Light

V. The Law of Seven

Sara Kind, alto saxophone

Brian Sweigart, marimba

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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

presents

Brian Quinn

Graduate Classical Guitar Recital

THIS RECITAL IS PRESENTED IN PARTIAL FULFILLMENT
OF THE MASTER OF MUSIC DEGREE IN GUITAR
PERFORMANCE

BLISS RECITAL HALL
SATURDAY, MAY 10, 2008
8:00 P.M.

Program

Introduction and Fandango

Luigi Boccherini (1743-1805)

arr. Jeremy Sparks

Alvorada Quartet

Ben Dague, Margaret Jones, Aaron Sensabaugh, Brian Quinn

Prelude, Fugue, and Allegro BWV 998

J.S. Bach (1685-1750)

arr. Frank Koonce

Selections from the Suite Espanola

Isaac Albeniz (1860-1909)

Op. 47

arr. Manuel Barrueco

Granada

Sevilla

Intermission

Concerto in D Op. 99

Mario Castelnuovo-Tedesco

(1895-1968)

I. Allegretto

II. Andantino Alla Romanza

III. Ritmico e Cavalleresco

Accompanied by Gretchen Kuhns-Piano

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Spring Graduating BFA Show

Opening Reception Friday, May 2, 6-8pm

An exhibition of work by students graduating in the spring semester from the Department of Art at YSU

PERFORMING ARTS SERIES

July 12-13

The Summer Festival Of The Arts

Youngstown State University's Campus Core

MCDONOUGH MUSEUM OF ART

Summer Projects

Terence Michael Fetchet, Chris Sheban and Michele Monseau

June 14 – July 26

Opening Reception Saturday, June 14, 5-7pm



The Performing Arts Series gratefully acknowledges major support from the following:

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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

presents

Jonathan Steele

Senior Trombone Recital

THIS RECITAL IS PRESENTED IN PARTIAL FULFILLMENT
OF THE BACHELORS OF MUSIC DEGREE IN MUSIC
EDUCATION

BLISS RECITAL HALL
SATURDAY, MAY 10, 2008
4:00 P.M.

Program

Accompanist: Meleah Backhaus (Piano)

Danse Profane

Jean-Michel Defaye (b.1932)

Cello Suite No. 5 Serabande Johann Sebastian Bach (1685-1750)

Fancy Free

Clay Smith (1878-1930)

Concerto in One Movement

Alexy Lebedev (1924-1993)

Trombone Institute of Technology

Michael Davis (1960)

Duet with Greg Moose-Trombone

The 2007—2008 Academic Year is coming to an end. The Performing Arts Series wishes to thank our sponsors for their generous support, and the individual departments in the College of Fine & Performing Arts for another year of great events.

Upcoming Events for the College of Fine and Performing Arts

MCDONOUGH MUSEUM OF ART

May 2 – May 16, 2008

Spring Graduating BFA Show

Opening Reception Friday, May 2, 6-8pm

An exhibition of work by students graduating in the spring semester from the

Department of Art at YSU

PERFORMING ARTS SERIES

July 12-13

The Summer Festival Of The Arts

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Youngstown

STATE UNIVERSITY

College of Fine & Performing Arts



THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

cordially invites you to attend

The 11th annual

Dana
School
of Music

Vocal Performance Clinic

Friday, July 25 through
Friday, August 1, 2008

Bliss Hall & YSU campus

For application forms or more information, contact:

The Dana School of Music—(330) 941-3636

or

Dr. Misook Yun—(330) 941-3644

e-mail: myun@ysu.edu

<http://www.fpa.ysu.edu>



THE DANA SCHOOL OF MUSIC

AN ALL-STEINWAY SCHOOL

**is proud to present the 11th annual
Dana Vocal Performance Clinic (DVPC)**

This award-winning program offers gifted performers an opportunity to develop their performance abilities and gain further knowledge in their pursuit of singing. Daily activities include warm-up techniques, vocal literature, foreign language diction, acting principles, music theory and history, stage presence and movement, vocal instruction and master classes. The faculty of the DVPC consists of professors from the Dana School of Music and advanced voice students. Guest artists are professional experts in the field of vocal health, choral conducting, gospel styles, dance and acting.

The highlight of the DVPC will be a gala concert on the evenings of July 30th and August 1, 2008. In addition, students will attend daily vocal recitals and perform in several venues throughout the community.

It is open to all singers who will be in high school during the 2008-2009 school year, and incoming YSU voice majors. Dates for the 2008 Clinic will be from July 25 until August 1, 2008.

The fees for the 2008 Clinic are:

Fees	Before June 27	After June 27
Tuition & Application	\$180	\$200
Room & Board	\$220	\$220
Total Fees	\$400	\$420

There are limited scholarship opportunities to qualified applicants from those who will stay in the residence hall.

We would appreciate your efforts in bringing this program to the attention of your most talented and motivated singers. Should you have any questions, please feel free to call:

The Dana School of Music Main Office at (330) 941-3636

or

Dr. Misook Yun at (330) 941-3644.

The Dana Vocal Performance Clinic

The Dana Vocal Performance Clinic is an intensive workshop that explores the world of singing, acting, and performing. This program promotes a friendly atmosphere in which students can begin to learn the basics of becoming an effective singer or actor.

Faculty

The clinic was initiated and continues to function through the hard work and determination of advanced students of the Dana School of Music. This unique concept in educational development provides clinic participants with an enthusiastic faculty and an extensively researched curriculum.

In addition to a talented faculty of young professionals, the clinic will also include special seminars conducted by accomplished experts.

- Dr. Stephen Ausmann, national choral clinician
- Dr. Allan Mosher, baritone, opera workshop director
- Dr. Misook Yun, soprano, associate professor
- Dr. Hae-Jong Lee, director of Choral Activities
- Dr. Marilyn Egan, Eurhythmics

Perform

One of the best ways to become comfortable on the theater or the concert stage is to spend time performing. At the Dana Vocal Performance Clinic, students learn to take command of their performance abilities through daily master classes, concerts, seminars, and recitals.

The Clinic will culminate in two elaborate gala concerts, one Musical Review and one Classical Music. Students will perform solos, ensembles, and choral works in this black-tie affair.

Learn

In addition to extensive performing opportunities, students will learn the skills necessary to become effective musicians. Students will receive personal vocal instruction, acting lessons, and dancing/movement classes.

Daily learning sessions will include topics which young singers can readily apply to their musical performances.

TOPICS TO BE COVERED

- Auditioning Technique
 - How to learn a song
 - Vocal health
- Music theory/ history
 - Vocal literature
- Song interpretation
- Stage combat/ Stage makeup
- Listening guide

Quality

The Dana Vocal Performance Clinic is a proud recipient of Youngstown State University's Dean's Quest Award.

Affordable

The Dana Vocal Performance was designed to be affordable for all students. Tuition for the 2008 clinic is \$200 (\$180 if applied for and paid by June 27, 2008). Room & Board for seven nights and eight days is \$220.

Scholarships

Several talent-based and need-based scholarships are available for those students participating on a resident basis.

Materials required for scholarship consideration:

1. One letter of recommendation
2. Typed resume
3. Audio tape or CD
 - Repertoire of two contrasting songs, one of which must be in foreign language
4. Application fee (\$50.00)

Scholarship materials must be postmarked by May 2, 2008.

Registration

To register for the 2008 DVPC, send the completed application form along with \$200 (\$150 tuition and non-refundable \$50 application fee) to the address listed. Please note that tuition is not refundable after July 11, 2008.

In order to make the clinic experience more manageable, we have included an easy to follow payment schedule for those participating in the Room & Board program. Details will be sent following receipt of the application materials.

APPLICATION FORM

Youngstown
STATE UNIVERSITY
Dana School of Music
One University Plaza
Youngstown, OH 44555

Name: _____
Address: _____
City: _____
State: _____ Postal Code: _____

Telephone: _____

E-Mail: _____

High School: _____

Name of Voice _____

Age: _____ Voice Type: _____ Gender: M / F

T-Shirt Size: S M L XL XXL

How will you participate on the following basis:

Tuition: \$180 (if paid by June 27, 2008): _____

Tuition: \$200 (if paid after June 27, 2008): _____

Room & Board: \$220 (double occupancy): _____

Total amount enclosed: _____

Parent's/ Guardian's Signature (if under 18) _____

Name (Please print) _____

Student's Signature _____ Date _____

Enclosed check or money order made to Dana Vocal Performance Clinic with \$180 (or \$200 after June 27) tuition, and Room & Board (\$220). The tuition includes a \$50 application fee and all tuition and other fees are not refundable after July 11. Non-scholarship applications and payment in full are due by July 11.

Mail this (keep a copy) to:
Youngstown State University
DVPC Dana School of Music
One University Plaza
Youngstown, OH 44555-3636
Phone: (330) 941-3636
Fax: (330) 941-1490
e-mail: myun@ysu.edu



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