

YOUNGSTOWN STATE UNIVERSITY

College of Fine and Performing Arts



DANA SCHOOL OF MUSIC

2005-06 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

Senior Recital

Andrea Bok, flute

Assisted by:
Lisa Phillips, piano

Bliss Recital Hall
Saturday, December 10, 2005
5:00 pm

Program

Hamburger Sonate

C.P.E. Bach
1714-1788

Sonata for Piccolo and Piano, Op. 61 John LaMontaine

b. 1920

- I. With driving force, not fast
- II. Sorrowing
- III. Searching
- IV. Playful

~intermission (5 minutes)~

Cantabile et Presto

Georges Enesco
1881-1955

Ballade pour Flute et Piano

Frank Martin
1890-1974

*The senior recital of Andrea Bok is presented in partial fulfillment
of the Bachelors degree in Music Education.*

Andrea Bok

Andrea is a senior music education major at Youngstown State University studying flute with Dr. Kathryn Thomas Umble. During her time at YSU, Andrea has performed with the YSU Symphonic Wind Ensemble, the Dana Symphony Orchestra, the YSU Concert Band, the Dana Flute Ensemble, the Early Music Ensemble, and the YSU Marching Pride. In addition to performing with these groups, Andrea is a member of Sigma Alpha Iota, the OCMEA and is a Leslie H. Cochran University Scholar. Andrea plans to pursue graduate study in flute performance.



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Dana Concert Series



THE COLLEGE OF
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Voice Recital

Laura Fedina

Soprano

Assisted by:
Jaime Lewis, piano

Bliss Recital Hall
Wednesday, December 14, 2005
6:30 pm

Program

- I. Fidelity** Franz Joseph Haydn
(1732-1809)
- The Black Swan** *from The Medium* Gian Carlo Menotti
(b.1911)
- II. Mandoline** Claude Debussy
(1862-1918)
- Nuit d'étoiles** Claude Debussy
(1862-1918)
- Sérénade** Ernest Chausson
(1855-1899)
- III. Lachen und Weinen** Franz Schubert
(1797-1828)
- Ständchen** Franz Schubert
(1797-1828)
- Wie Melodien zieht es mir** Johannes Brahms
(1833-1897)
- IV. Stornello** Pietro Cimara
(1887-1967)
- V'adoro, pupille** *from Giulio Cesare*
George Frideric Handel
(1685-1759)
- V. Popular** *from Wicked* Stephen Schwartz
(b.1948)

The senior recital of Laura Fedina is presented in partial fulfillment of the Bachelors degree in Music Education.

Text and Translations

Mandoline (Mandolin)

Claude Debussy
(1862-1918)

Les donneurs de serenades
Et les belles écouteuses
Echangent des propos fades
Sous les ramures chanteuses.
C'est ircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tender.
Eurs courtes vestes de soie,
Lers longues robes á queues,
Leur elegance, leur joie
Et leurs molles ombres bleues
Tourbillonent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.
La, la, la, la, la...

The men serenading
and the lovely ladies listening
exchange idle chatter
Under the singing branches
Tircis is there and also Aminte
and the ever-present Clitandre;
and there is Damis, who for many a
cruel maid creates tender verses.
Their short silk jackets,
their long gown with trains,
their elegance, their joy
and their soft blue shadows
whirl in the ecstasy
of a pink and gray moon,
and the mandolin chatters on
Amid the quiverings of the breeze.
La, la, la, la, la...

Nuit d'étoiles (Night of Stars)

Claude Debussy
(1862-1918)

Nuit d'étoiles,
Sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre
Qui soupire,
Je rêve aux amours défunts.

Night of stars,
beneath your veils,
in your breeze and fragrance,
sad lyre
that sighs,
I dream of past loves.

La sereine mélancholie
Vient éclore au fond de mon coeur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois revue.

serene melancholy
stirs deep in my heart
and I sense the soul of my beloved
Quiver in the dreamy forest.

Nuit d'étoiles,
Sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre
Qui soupire,
Je rêve aux amours défunts.

Night of stars,
beneath your veils,
in your breeze and fragrance,
sad lyre
that sighs,
I dream of past loves.

Je revois à notre fontaine
Tes regards bleus comme les cieux;
C'est rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

I see again at our fountain
your gaze as blue as the sky;
this rose is your breath
And those stars are your eyes.

Nuit d'étoiles,
Sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre
Qui soupire,
Je rêve aux amours défunts.

Night of stars,
beneath your veils,
in your breeze and fragrance,
sad lyre
that sighs,
I dream of past loves.

Sérénade (Serenade)

Ernest Chausson
(1855-1899)

Tes grands yeux doux semblent des îles
Qui nagent dans un lac d'azur;
Aux fraîcheurs de tes yeux tranquilles
Fais-moi tranquille et fais-moi pur.
Ton corps a l'adorable enfance
Des clairs paradis de jadis;
Enveloppe-moi de silence,
Du silence argenté des lys.
Made languid by the placid eyes
Des étoiles caressant l'air
J'ai tant rêvé la paix des îles,
Sous un soir frissonnant et clair!

Your large tender eyes seem like islands
That float in an azure lake;
With the cool light of your tranquil eyes
Give me peace and make me pure.
Your body has the adorable youth
Of the bright paradise of yore;
Envelop me in silence,
The silvery silence of lilies.
Made languid by the placid eyes
of the stars adorning the sky,
I was dreaming of the peace of the islands,
On an evening thrilling and clear!

Lachen und weinen (Laughing and Weeping) Franz Schubert
(1797-1828)

Lachen und Weinen zu jeglicher Stunde	Laughing and weeping at every hour
Ruht bei der Lieb' auf so mancherlei grunde	rests by love on so various reasons.
Morgens lacht' ich vor lust;	in the morning laughed I from joy,
Und warum ich nun weine	and why I now weep
Bei des Abendes scheine,	at the evening' light
Ist mir selb' nicht bewust.	Is to me myself not known.
Lichen und Weinen zu jeglicher Stunde	Laughing and weeping at every hour
Ruht bei der Lieb' auf so mancherlei grunde	rests by love on so various reasons.
Abendes weint' ich vor Schmerz;	In the evening wept I from sorrow
Und warum du erwachen	and why you awaken
Kannst am Morgen mit lichen,	can in the morning with laughing,
Muss ich dich fragen, O Herz.	Must I you ask, oh heart.

Ständchen (Serenade)

Franz Schubert
(1797-1828)

Leise flehen meine Lieder	Softly plead my songs
Durch die Nacht zu dir;	through the night to you;
In den stillen hain hernieder,	into the quiet grove down-here,
Liebchen, komm' zu mir!	Darling, come to me!
Flüsternd schlanke Wipfel rauschen	whispering slim treetops rustle
In des mondes Licht;	in the moon's light;
Des Verräters feindlich lauschen	the traitor's inimical listening
Fürchte, Holde, nicht!	fear, lovely-one, not!
Hörst die Nachtigallen schlagen?	Do you hear the nightingales sing?
Ach! Sie flehen dich,	Ah, they plead to you,
Mit der Töne süßen Klagen	with the tones'sweet complaining
Flehen sie für mich.	Plead they for me.
Sie verstehn des Busens sehnen	They understand the bosom's longing,
Kennen Liebesschmerz,	they know love's pain
Rühren mit den Silbertönen	they move with the silver tones
Jedes weiche Herz.	Every soft heart.
Lass auch dir die Brut bewegen,	Let also of you the breast be moved,
Liebchen, höre mich!	Darling, hear me;
Bebend harr' ich dir entgegen!	Trembling wait I for you in anticipation!
Komm, beglücke mich!	Come, delight me!

Wie Melodien zieht es mir
(Like Melodies that Pass)

Johannes Brahms
(1833-1897)

Wie Melodien zieht es
Mir leise durch den Sinn.
Wie Frühlingsblumen blüht es
Und schwebt wie Duft dahin.
Doch kommt das Wort und fast es
Und führt es vor das Aug',
Wie Nebelgrau erblast es
Und schwindet wie ein Hauch.
Und dennoch ruht im Reime
Verborgen wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

Like melodies moves it
in me softly through the mind.
Like spring flowers blooms it
and drifts like perfume around.
But comes the word and seizes it
and leads it before the eye;
like fog gray pales it
and disappears like a breath.
and nevertheless remains in the rhyme,
hidden indeed, a fragrance,
which mildly from quiet seed
a moist eye calls.

Stornello (Starling)

Pietro Cimara
(1887-1967)

Son come i chichi della melograna
Vellutati e vermigli i labbri tuoi,
Gareggiar colla fragola Montana
Pel profumo dell'alito tu puoi.
Come le piante che gemme odorate
Distillano dal tronco e dalla chioma
Tu stilli dale tu e labbra rosate
Baci che sono del tuo cor l'aroma.
Fammi nutrir di baci si soavi
Come si nutre di rugiada il fiore:
Baciarmi sempre come mi baciavi
La prima volt che ti strinsi al core!
Se tu fossi rugiada le tue stille
Di vita altrici negheresti al fior?
Baciarmi dunque, e fanove scintilla
Arder di vita in quest'a rido cor!
Son come i chichi della melograna
Vellutati e vermigli i labbri tuoi!

Like pomegranate seeds are your
Velvet, vermilion lips
The scent of your breath competes with the
Wild mountain strawberries.
Like plants which distil jewels
From their stems and leaves
You, from your rosy lips exude kisses which
Are the aroma of your heart
nourish me with such sweet kisses
As the flower is nourished with dew:
kiss me always as you kissed me
The first time that I pressed you to my heart.
If you were dew, would you deny
Your life-giving essence to the flower?
Kiss me then, and make new sparks flame
With life in this arid heart!
Like pomegranate seeds are your
Velvet, vermilion lips.

V'adoro, pupille Cleopatra's aria
from Giulio Cesare

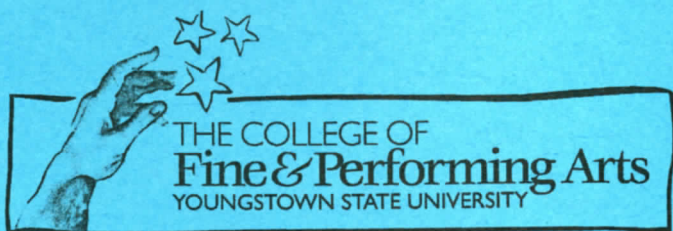
George Frideric Handel
(1685-1759)

V'adoro, pupille,
Saette d'amore,
Le vostre faville
Son grate nel sen.
Pietose vi brama
Il mesto mio core,
Ch'ogn'ora vi chiam
L'amato suo ben.

I adore your, eyes,
arrows of love
your sparkles
Are pleasing in my breast.
have pity on
my sad heart
that at every hour calls
The lover your beloved.

Laura Fedina

Laura Fedina from Boardman, Ohio is a senior vocal music education major. Ms Fedina is a private voice instructor at F.A.M.E. Conservatory. She is a member of Dana Chorale as well as a member of the Trinity United Methodist Church Choir through the student scholarship program. Ms. Fedina is Vice-President of the Dana Vocal Society and is a member of OCMEA (Ohio Collegiate Music Education Association) and the honor's society Alpha Lambda Delta. This past summer Ms. Fedina won the Miss Italian Fest Talent and Pageant Competition held at the Canfield Fair Grounds. In Spring 2006 Ms. Fedina will be student teaching at Poland High School and St. Christine School. Her future goals include performing and teaching in Europe and New York City. Ms. Fedina is the daughter of Thomas and Joanne Fedina.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Jazz Studies Faculty

Kent Engelhardt, saxophone

Dan Murphy, piano

David Morgan, bass

Glenn Schaft, drums

Butler Institute of American Art
Wednesday, January 18, 2006
12:15 pm

Program

Jazz Studies Faculty

Kent Engelhardt, saxophone
Dan Murphy, piano
David Morgan, bass
Glenn Schaft, drums

Curmudgeons	Kent Engelhardt
New Orleans	Kent Engelhardt
Take The Next Step	Kent Engelhardt
Spring Trane-ing	Kent Engelhardt

YSU Jazz Studies Calendar

SPRING SEMESTER

Jazz Faculty
Wednesday, January 18
Butler Museum, 12:00 pm

Jazz Ensemble 1
January 26-28
OMEA Convention, Cleveland, OH

Jazz Combos
Wednesday, February 15
Butler Museum, 12:00 pm

Jazz Faculty
Friday, March 10
Ford Auditorium, 8:00 pm

Jazz Combos
Wednesday, March 22
Butler Museum, 12:00 pm

Leonardi Legacy TBA

Jazz Ensemble 1 & Combo
Monday, April 10
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensembles 2 & Combo
Monday, April 17
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensembles 3 & Combos
Monday, April 24
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensemble 1
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
\$, Dana Showcase

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank 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, Ms. Lori Factor, and Ms. Jennifer Cambouris in the F&PA Concert Series Office for their support.

The YSU Jazz Studies Department would like to acknowledge Mr. Harry Meshel for his gift of the 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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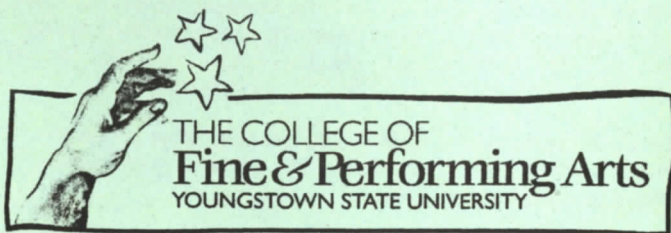
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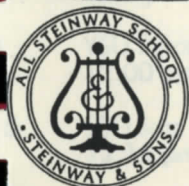
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Sara Rule Schaft, violin

Caroline Oltmanns, piano

Butler Institute of American Art
Wednesday, February 1, 2006
12:15 pm

Program

Sonata No. 1 in G major, op. 78

Johannes Brahms
(1833 - 1897)

Vivace ma non troppo

Adagio

Allegro molto moderato

Liebesleid (Love's Sorrow)

Fritz Kreisler
(1875 - 1962)

Liebesfreud (Love's Joy)

Fritz Kreisler
(1875 - 1962)

Happenings at the

College of Fine & Performing Arts

February

DANA AUDITION DAY, for more information contact Dana School of Music at 330-941-3636

Dana Chamber Orchestra, directed by John Wilcox
4:00 pm, Bliss Recital Hall

8 YSU Percussion Ensemble, directed by Glenn Schaft
12:00 pm, Butler Institute of American Art

15 YSU Jazz Combos
12:15 pm, Butler Institute of American Art

5 Percussion Studio Recital
8:00 pm, Bliss Hall, Room 2222

7 Youngstown Percussion Collective, directed by Glenn Schaft
8:00 pm, Chestnut Room, Kilcawley Center

17 Benefit Fundraiser for SMARTS. Students Motivated by the Arts and the publication of YSU Professor Steve Reese's translations of Cuban poet Roberto Manzano. Celebrate the release of "Heart of a Stranger," the new CD by the New -Celtic band Brady's Leap. 7:30 pm-11:00 pm, SMARTS Center, 258 Federal Plaza West, Youngstown, OH (Adjacent to Powers Auditorium), \$, Information: 330-91-2787.

18 DANA AUDITION DAY, for more information contact Dana School of Music at 330-941-3636

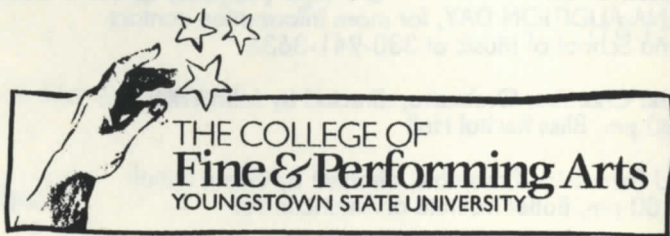
2 New Music, directed by Robert Rollin
12:15 pm, Butler Institute of American Art

2 New Music, directed by Robert Rollin
8:00 pm, Bliss Recital Hall

23-26 SEUSSICAL THE MUSICAL by Stephen Flaherty and Lynn Ahrens, based upon the works of Dr. Seuss, directed by Frank Castronovo, choreography by Christine Cobb, music direction by David Keith Stiver. Feb. 23-25, 8:00 pm, Feb. 26, 3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.

4 MCDONOUGH MUSEUM. Mad About the Arts. The annual fund raising gala at the McDonough Museum in conjunction with WYSU. Featuring works of art by Faculty from the Department of Art, YSU, \$, Benefit Event, Friday, 8:00-10:30pm.

All events are free and open to the public, unless noted otherwise.



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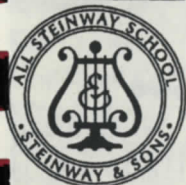
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Chamber Orchestra

John Wilcox, conductor

Bliss Recital Hall
Sunday, February 5, 2006
4:00 pm

Program

Concerto in E for Double Bass and Orchestra

Adagio

Johann Baptist Vanhal
(1739-1813)

Allegro Moderato

Soloist: Brenton Viertel

Concertone for Two Violins and Orchestra, K. 190

Allegro Spiritoso

W.A.Mozart
(1756-1791)

Andantino Grazioso

Menuetto, Vivace

Soloists: Jenna Barvitski, Wendy Portis

Brief Intermission

Concertantes Quartet for Oboe, Clarinette, Horn and Bassoon

Allegro

W.A.Mozart
(1756-1791)

Adagio

Andantino con Variazioni

Soloists: Julie Johnston, Emily Barlow,
Shannon McFadden, Evan Hertrick

Fantasia on a Theme by Thomas Tallis

Ralph Vaughan Williams
(1872-1958)

Soloists: Dana Strings

Dana Chamber Orchestra

Personnel

John Wilcox, Conductor

Violin

Jenna Barvitski-Boardman
Kristen Capp-Strongsville
Kelsey Fischer-Mentor
Christi Leonard-Hermitage
Wendy Portis-Wheeling
Mariana Szalaj-Boardman
Sam Borzi-Boardman HS
Mark Deramo-Kennedy Catholic HS
Rebecca Theophanous-Boardman HS
Annie Smrek-Boardman HS
Katie Yazvak-Boardman HS
+Katie Walker-Boardman

Viola

David Yee-Mentor
Jessica Eddy-Boardman HS
+Betsy Jones-Diamond
+Jim Dunlap-North Lima

Cello

James Carney-Wheeling
Christine Lucivjansky-Boardman
Darla Wilson-Boardman
Andrew Wilson-Boardman

Bass

*Brenton Viertel-Pittsburgh
Michael Grismond-Boardman
Bethany Mathews-Newton Falls

Flute

Adrienne Lehotsky-Canfield
Danielle Frabutte-Austintown

Oboe

Julie Johnston-Berea
Sarah Hennessey-Canfield

Bassoon

Evan Hertrick-Pittsburgh
Victoria Schofield-Mineral Ridge

Horn

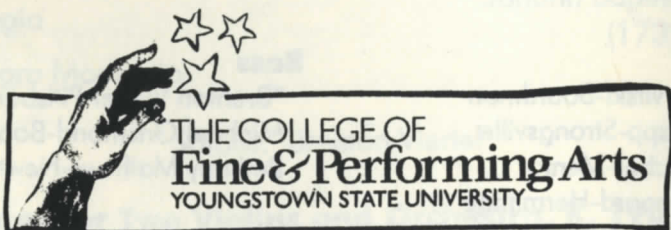
Eric Shields-Zanesville
Steven Roberson-Harmony, PA

Trumpet

Dennis Hawkins-Newton Falls
Matt Cyrus-Springfield

+Denotes Guest Artist

*Denotes Graduate Student



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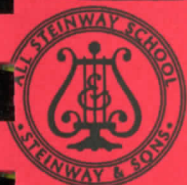
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DANA SCHOOL OF MUSIC
All-Steinway School

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YSU PERCUSSION ENSEMBLE

Glenn Schaft, Director

Chris Kimble – Graduate Assistant/Director

Sarah Sexton, Mike Anderson, Tetsuya Takeno – Assistant Directors

Butler Institute of American Art
Wednesday, February 8, 2006
12:00 pm

Program

Gainsborough (1974)

Thomas Gauger

Bajo Los Pines (1991)

Traditional
Arr. David P. Eyle

Nonet (1935)

Johanna Beyer

Children's Corner-Golliwog's Cakewalk

Claude Debussy
Arr. Robert Schietroma

Liberty (2005)

World Premiere

Tetsuya Takeno

Personnel

Graduate:

Chris Kimble, Elkland, PA
Seth Rogers, Newark, OH

Senior:

Joanna Fuchs, Franklin, PA
Vincent Lucente, Austintown, OH
Sarah Sexton, North Jackson, OH

Junior:

Mike Anderson, Willoughby, OH
Dan Danch, New Wilmington, PA
Kyle Farrell, Concord, OH
Tetsuya Takeno, Kanagawa-Ken, Japan
Zachary Taylor, Bloomingdale, OH

Sophomore:

Dean Anshutz, Creston, OH
Adam Bokesch, Austintown, OH
Tim Hampton, Lakewood, OH
Tyler Husosky, Warren, OH
Paul Longo, Hubbard, OH
Roger Lewis, Columbiana, OH
Suzi Spiese, Boardman, OH
Jim Vetterly, Pittsburgh, PA

Freshmen:

Christopher Anderson, Lancaster, OH
Marrío Buttera, Carnegie, PA
Micah Current, Amsterdam, OH
Cory Doran, Columbus, OH
Jeremy Johnson, Warren, OH
Shawn Logan, Akron, OH
Rob Thorndike, Canfield, OH
Christina Bidinotto, Liberty, OH

2006 Percussion Events Calendar

- 2/15 YSU Percussion Studio Recital
8p.m. Bliss Hall room 2222
- 2/17 Dana Percussion Convocation
11a.m. Bliss Recital Hall
- 3/26 Kyle Farrell-Junior Recital
4p.m. Bliss Hall room 2222
- 3/30 YSU Percussion Ensemble
Kilcawley Center-Chestnut Room, 8p.m.
- 4/5 Joanna Fuchs – Senior Lecture/Recital
8p.m., Bliss Hall, room 2222
- 4/9 Tetsuya Takeno-Junior Recital
4p.m., room 2222.
- 4/12 YSU Faculty Jazz Group
Kilcawley Center-Chestnut Room, 8p.m.
- 4/14 Dana Percussion Convocation "Shoppai"
11a.m., Bliss Recital Hall
- 5/6 Percussive Arts Society - Ohio Day of Percussion
YSU Kilcawley Center
10a.m.-6p.m. \$5 admission charge**

Guest artist / clinicians:

- Ruben Alvarez – Latin percussion clinic
Michael Burritt – marimba clinic
Nathan Douds – electronic/acoustic percussion clinic
Tom Freer – orchestral percussion clinic
Mike McIntosh – marching percussion clinic
John Riley – drumset clinic

Individual High School Marching Competition

- Snare drum, Tenors, Keyboard. Judges: Mike McIntosh, Rob Ferguson, Brian Bennett, John Merritt.

Percussive Arts Society - Ohio Day of Percussion (continued)

Performers/Ensembles:

Canfield High School Percussion Ensemble – Jim Richley, director
Hilliard-Darby High School Indoor Drumline – John Merritt, director
Matrix – Indoor Drumline – Rob Ferguson & Brian Bennett, directors
Eclipticalis – Percussion Trio-Oberlin College
University of Akron Steel Drum Band – Dr. Larry Snider, director
Youngstown State University Percussion Ensemble –
Dr. Glenn Schaft, director

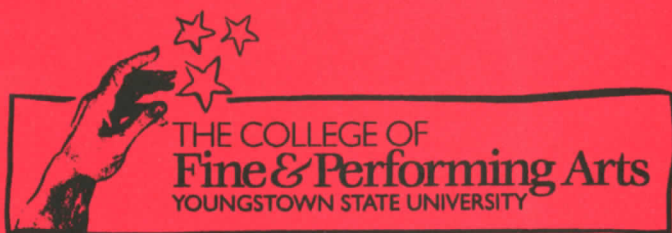
Youngstown State University Percussion Federation – various soloists

Special events:

Zildjian Cymbal Testing & Selection Day.

Test and purchase a wide variety of cymbals in a room dedicated expressly for this purpose. Zildjian representatives will be on-hand to assist you.

Percussion Retail Expo Show – including numerous area music retailers.



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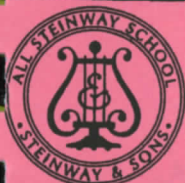
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Dana Concert Series



THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Brazilian Jazz Ensemble

Dave Morgan, instructor

Hard Bop Quintet

Kent Engelhardt, instructor

Butler Institute of American Art
Wednesday, February 15, 2006
12:15 pm

Program

Brazilian Jazz Ensemble

Dave Morgan, instructor

Adrienne Lehotsky, flute, Canfield, OH
Chris Coles, alto saxophone, Cleveland, OH
Nathan Duitch, tenor saxophone, Canton, OH
Tim Sharek, baritone saxophone, Apollo, PA
Dennis Hawkins, trumpet, Warren, OH
Shannon McFadden, horn, Boardman, OH
Greg Moose, trombone, Volant, PA
Jonathan Steele, bass trombone, Leechburg, PA
Joseph Cannatti, guitar, Austintown, OH
Randy Bibri, piano, Cranberry Township, PA
Jared Craig, bass, Greensburg, PA
Tetsuya Takeno, drums, Kanagamaku-ken, Japan
Christopher Kimble, percussion, Elkland, PA
Adam Bokesch, percussion, Austintown, OH
Tim Hampton, percussion, Lakewood, OH

Coisa #5 Moacir Santos

Amphibious Moacir Santos

Coisa #4 Moacir Santos

Hard Bop Quintet

Kent Engelhardt, instructor & piano

Mark Gosiewski, trumpet & flugelhorn, Canton, OH

Greg Pflugh, saxophone, Vandergrift, PA

Dan Kalosky, bass, Youngstown, OH

Paul Longo, drums, Hubbard, OH

Dark Blue

Chris Coles

Quiet Sip

Thad Jones

Freight Trane

Tommy Flanagan

YSU Jazz Studies Calendar

SPRING SEMESTER

Sarah Jane Cion, Phil Palombi
and the Jazz Faculty
Friday, March 10
Butler North, 8:00 p.m.

New Images and Jazz Quartet
Wednesday, March 22
Butler Museum, 12:00 pm

Leonardi Legacy
John Clayton and
Jazz Ensemble 1
Sunday, April 9
Chestnut Room, Kilcawley Center
Time TBA

New Images and Jazz Quartet
Monday, April 10
Chestnut Room, Kilcawley, 8:00 pm

Brazilian Jazz Ensemble and
Hard Bop Quintet
Monday, April 17
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensembles 3 & Jazz Quartets
Monday, April 24
Chestnut Room, Kilcawley, 8:00 pm

Hard Bop Quintet
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
Dana Showcase, \$

OHIO DAY OF PERCUSSION
Saturday, May 6
Kilcawley Center, \$5 Admission

CLINICS:
Nathan Douds, vibes, 10:00 a.m.
John Riley, drum set, 1:00 p.m.
Ruben Alvarez, Latin, 3:00 p.m.

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank 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, Ms. Lori Factor, 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 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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2005-2006 ACADEMIC YEAR**

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University Theater Season



THE COLLEGE OF
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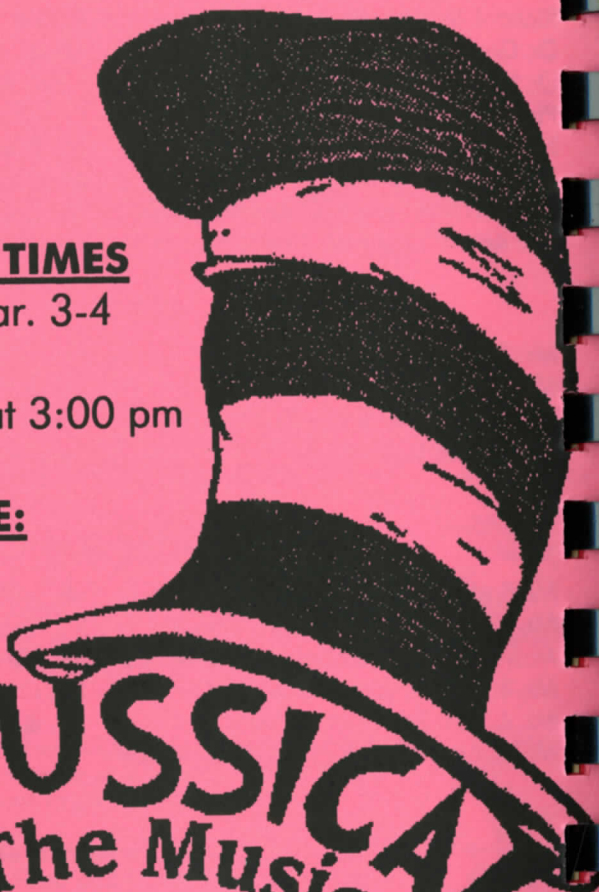
SHOW DATES & TIMES

Feb. 23-25 and Mar. 3-4
at 8:00 pm

Feb. 26 & Mar. 5 at 3:00 pm

YSU BOX OFFICE:

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SEUSSICAL
The Musical

Dana
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Music



Midwest
Double Bass
Symposium
April 9, 2006

The Midwest Double Bass Symposium is an all day event beginning at 9am with master classes and performances by world renowned artists.

Clinicians

Jeffrey Turner, Principal Bass,
Pittsburgh Symphony Orchestra
Max Dimoff, Principal Bass, Cleveland Orchestra
John Clayton, World Renowned Bassist

Performers

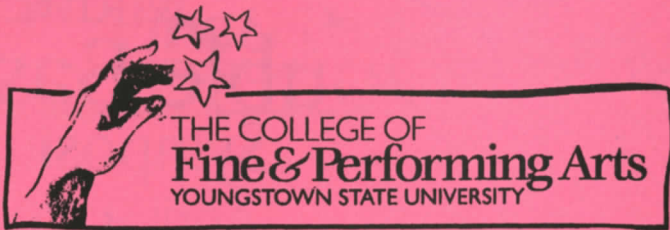
Harold Robinson, Principal Bass, Philadelphia Orchestra
John Clayton and the YSU Jazz Ensemble
Micah Howard, Pittsburgh Symphony Orchestra,
Double Bass Instructor, YSU
David Morgan, Assistant Professor of Jazz Studies and
Double Bass Instructor, YSU

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e-mail: micahbhoward@comcast.net
www.ysubass.org

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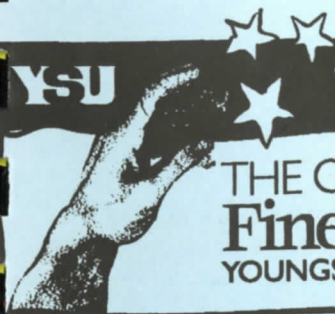
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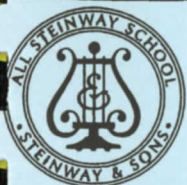
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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

PERCUSSION STUDIO RECITAL

Bliss Hall, Room 2222
Wednesday, February 15, 2006
8:00 pm

Program

Hymn For An Angelic Child (1997)

Gus Burghdorf

Suzanne Spiese – marimba

Gus Burghdorf received a Bachelor's from Kent State University and a Master of Music degree from Ithaca College. This piece was written during his tenure at Kent State for his wife Amy Carpenter.

Mikrokosmos (1923-31)

Bela Bartok

No. 40 - In A Yugoslavian Mode

No. 42 – Broken Triads

Joanna Fuchs – vibraphone

Bela Bartok (1881-1945) is Hungary's father of the country's identity. Among his works, the Mikrokosmos is the most frequently performed. The work consists of six volumes of solo piano pieces intended as exercises for his eldest son, Bela Jr. The solos use a pitch class system to determine the melodic and harmonic structure.

Three Moods for Two Multiple Percussionists (1982)

David Mancini

Mike Anderson & Timothy Hampton

"One of the elements I wanted to capture in this piece was a feeling of playing freely, even when the music is in a specific meter. I wanted to be able to move from a section that was completely free into a section that was in a definite meter without the listener realizing it until we had been there for a while." Notes by David Mancini

Full Moon (2004)

Julie Davila

Vincent Lucente – marimba

Julie Davila is currently the chair of the Percussive Arts Society Marching Percussion Committee and a member of the "CAIXA TRIO". Prior to serving as a percussion specialist at Siegel HS in Murfreesboro, Julie was the percussion specialist at Overton High School in Nashville and Oakland High School in Murfreesboro. Both Overton and Oakland gained national recognition at W.G. I. Competitions from 1993 to 2003, including a National Championship for Overton in 1996. Julie is a graduate of the University of North Texas. As a member of the UNT Drum Line, she was part of three national titles.

Clapping Music (1972)

Steve Reich

Roger Lewis & Tyler Husosky

Clapping music is a minimalistic (slow process) piece for two performers in which one player plays a repeated pattern and the other plays the same basic rhythm in various phasing relationships to the original.

Mbira Song (1992)

Alice Gomez & Marilyn Rife

Dean Anshutz – marimba

The Mbira is an African hand-held instrument also known as the thumb piano. It has been a part of African culture for over 800 years. It is typically used as an ensemble instrument but can be played in a solo setting. The piece cycles from one main rhythm varying slightly throughout the piece while incorporating numerous interwoven melodies.

Alice Gomez has become internationally known for her numerous Latino and Native American influenced compositions.

Frogs (1978)

Keiko Abe

Zachary Taylor – marimba

"I composed this piece during my student days as an exercise for my advanced students in double-striking. The theme came to me naturally once when I saw the sight of small frogs moving along a shore pavement in the direction of a pond during the rainy season. The piece was intended as descriptive music providing a comical portrayal of the frogs as they leaped on to the lotus leaves, swam about, and poked their heads up from beneath the surface of the water."

Notes by Keiko Abe.

Timeless (1997)

Michael Burritt

Daniel Danch – marimba

Assisted by Mike Anderson, Timothy Hampton, and Sarah Sexton

Timeless was written at Northwestern University where Burritt currently is Director of Percussion Studies. This is his second work for solo marimba and accompaniment and was premiered by the Northwestern University Percussion Ensemble. It is dedicated to his wife Christine.

2006 Percussion Events Calendar

- 2/17 Dana Percussion Convocation
11 a.m. Bliss Recital Hall
- 3/26 Kyle Farrell-Junior Recital
4p.m. Bliss Hall room 2222
- 3/30 YSU Percussion Ensemble
Kilcawley Center-Chestnut Room, 8p.m.
- 4/5 Joanna Fuchs – Senior Lecture/Recital
8p.m., Bliss Hall, room 2222
- 4/9 Tetsuya Takeno-Junior Recital
4p.m., room 2222.
- 4/12 YSU Faculty Jazz Group
Kilcawley Center-Chestnut Room, 8p.m.
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10a.m.-6p.m. \$5 admission charge**

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- John Riley – drumset clinic

Individual High School Marching Competition

- Snare drum, Tenors, Keyboard. Judges: Mike McIntosh, Rob Ferguson, Brian Bennett, John Merritt.

Percussive Arts Society - Ohio Day of Percussion (continued)

Performers/Ensembles:

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Matrix – Indoor Drumline – Rob Ferguson & Brian Bennett, directors
Eclipticalis – Percussion Trio-Oberlin College
University of Akron Steel Drum Band – Dr. Larry Snider, director
Youngstown State University Percussion Ensemble –
Dr. Glenn Schaft, director
Youngstown State University Percussion Federation – various soloists

Special events:

Zildjian Cymbal Testing & Selection Day.

Test and purchase a wide variety of cymbals in a room dedicated expressly for this purpose. Zildjian representatives will be on-hand to assist you.

Percussion Retail Expo Show – including numerous area music retailers.

Percussion Literature Course - Dr. Glenn Schaft, instructor
M, W, F - 10:30-12:30, June 19-July 21, Bliss Hall 2326.
Selected Topics in Music Education.
Course code 6113, Catalog number 5814, 2 credits.

We will explore American and European percussion solo and ensemble literature of the 20th and 21st centuries, and major world percussion traditions such as West African drumming, South African xylophone, North & South Indian drumming, Indonesian gamelan, Brazilian samba, and Caribbean percussion traditions from Cuba, Puerto Rico, Trinidad, Tobago, Jamaica, etc.

Special thanks to Avedis Zildjian, Remo, ProMark, Trick Drums, and Dynasty for their product and artist support.

Youngstown State University Percussion Federation

YSUPF (Y-suff) is a student organization founded in 2005 by our percussion majors. The YSUPF mission is to advance the percussive arts through performance, discussion, observation, study, and/or composition, and financial endeavors such as touring and hosting guest artists. We also hold monthly membership meetings. Current YSU students, alumni, or faculty are welcome to join. If you do not wish to join, but would like to contribute, financial donations are welcome.

Please contact:

Mike Anderson, President

<meanderson@student.yzu.edu>, 440-655-9997

Dr. Glenn Schaft, Faculty Advisor

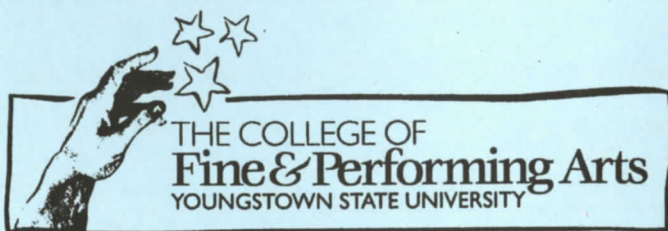
<geschaft@ysu.edu>, 330-941-3643

Happenings at the College of Fine & Performing Arts

February

- 17 Benefit Fundraiser for SMARTS. Students Motivated by the Arts and the publication of YSU Professor Steve Reese's translations of Cuban poet Roberto Manzano. Celebrate the release of "Heart of a Stranger," the new CD by the New -Celtic band Brady's Leap. 7:30 pm-11:00 pm, SMARTS Center, 258 Federal Plaza West, Youngstown, OH (Adjacent to Powers Auditorium), \$, Information: 330-941-2787.
- 18 DANA AUDITION DAY, for more information contact Dana School of Music at 330-941-3636
- 2 New Music, directed by Robert Rollin
12:15 pm, Butler Institute of American Art
- 2 New Music, directed by Robert Rollin
8:00 pm, Bliss Recital Hall
- 23-26 SEUSSICAL THE MUSICAL by Stephen Flaherty and Lynn Ahrens, based upon the works of Dr. Seuss, directed by Frank Castronovo, choreography by Christine Cobb, music direction by David Keith Stiver. Feb. 23-25, 8:00 pm, Feb. 26, 3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.
- MCDONOUGH MUSEUM. Mad About the Arts. The annual fund raising gala at the McDonough Museum in conjunction with WYSU. Featuring works of art by Faculty from the Department of Art, YSU, \$, Benefit Event, Friday, 8:00-10:30pm.
- 25 DANA FLUTE FESTIVAL. Guest Artist, Mathieu Dufour, Principal Flute, Chicago Symphony Orchestra. 8:30 am - 4:00 pm. Bliss Hall. For more information contact: Kathryn Thomas Umble, Coordinator at 330-941-1831.
- 27 Dana Symphony Orchestra, directed by John Wilcox, FEATURING: Young Artist Competition Winners, 8:00 pm, \$, Stambaugh Auditorium

All events are free and open to the public, unless noted otherwise.



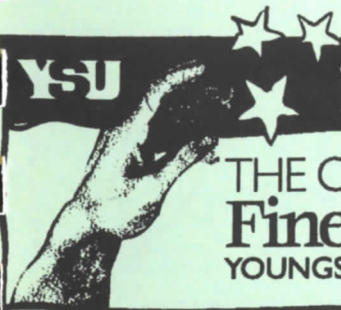
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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

PERCUSSION STUDIO CONVOCATION

Bliss Hall, Room 2222
Friday, February 17, 2006
12:00 pm

Program

Mbira Song (1992)

Alice Gomez & Marilyn Rife

Dean Anshutz – marimba

Nagoya Marimbas (1996)

Steve Reich

Sarah Sexton & Christopher Kimble - marimba

Mikrokosmos (1923-31)

Bela Bartok

No. 40 - In A Yugoslavian Mode

No. 42 – Broken Triads

Joanna Fuchs – vibraphone

Prelude - from D minor Cello Suite, BMV 1008 J. S. Bach

Tetsuya Takeno - marimba

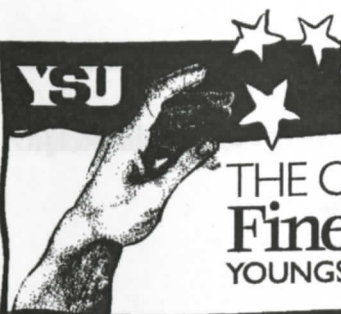
Timeless (1997)

Michael Burritt

Daniel Danch – marimba

Assisted by Mike Anderson, Timothy Hampton, and Sarah Sexton

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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY

presents

WINTER CONCERTS
"INTERNATIONAL MUSIC"

COMPOSERS ENSEMBLE

Robert Rollin, director

WITH GUEST ARTISTS

Laura Motchalov, violin (Pittsburgh Symphony)

Randolph Kelly, viola (Principal Viola, Pittsburgh Symphony)

Micah Howard, string bass (Pittsburgh Symphony)

Scott Bell, oboe (Pittsburgh Opera)

Jack Howell, clarinet (Pittsburgh Symphony)

Bliss Recital Hall

Wednesday, February 22, 2006

8:00 pm

Program

Passover Songs

Robert Rollin

Gwyneth Rollin, violin
Robert Rollin, piano

Solo Sonata (World Premiere)

Jason Evick

I.

II.

III.

Eduardo Mandujano-Aguilar, flute

Sonatina in Two Movements (World Premiere)

Ryan Coffey

Melissa St. Thomas, flute
Lori Flowers, clarinet

All in Twilight, movement 1

Toru Takemitsu

Jason Evick, guitar

Two Essays for Cello

Till Maclvor Meyn

Greg Kinat, cello

Visit our website at www.newmusicsociety.net

*Supported by YSU Student Government, Dana School of Music, New Music Guild, Inc., College of Fine and Performing Arts, and individual donors.

Koymbaba, movements 1 and 2

Carlo Domniconi

Jason Evick, guitar

Quintet

Sergei Prokofiev

I. Tema, Variation 1, Variation 2, Tema

Laura Motchalov, violin

Randolph Kelly, viola

Micah Howard, string bass

Scott Bell, oboe

Jack Howell, clarinet

Sequenza for Solo Flute

Luciano Berio

Pamela Murchison, flute

Three Movements for Piano Duo (World Premiere)

Nevin Brian Rosen

I. The Run

II. The Walk

III. The March

Jaime Lewis and Jerry Rezanka, piano



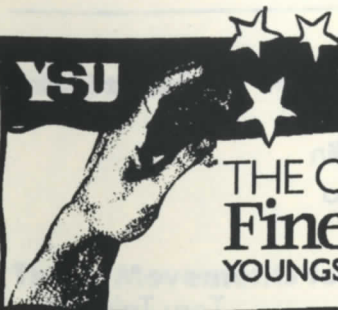
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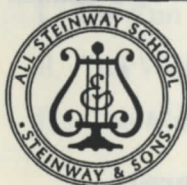
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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY

Presents

WINTER CONCERTS "INTERNATIONAL MUSIC"

COMPOSERS ENSEMBLE

Robert Rollin, director

Bliss Recital Hall
Friday, February 24, 2006
11:00 am

Program

Passover Songs

Robert Rollin

Gwyneth Rollin, violin
Robert Rollin, piano

All in Twilight, movement 1

Toru Takemitsu

Jason Evick, guitar

Sonatina in Two Movements (World Premiere)

Ryan Coffey

Melissa St. Thomas, flute
Lori Flowers, clarinet

Koymbaba, movements 1 and 2

Carlo Domniconi

Jason Evick, guitar

Sequenza for Solo Flute

Luciano Berio

Pamela Murchison, flute

Visit our website at www.newmusicsociety.net

*Supported by YSU Student Government, Dana School of Music, New Music Guild, Inc., College of Fine and Performing Arts, and individual donors.

Two Essays for Cello

Till Maclvor Meyn

Greg Kinat, cello

Three Movements for Piano Duo (World Premiere)

I. The Run

Nevin Brian Rosen

II. The Walk

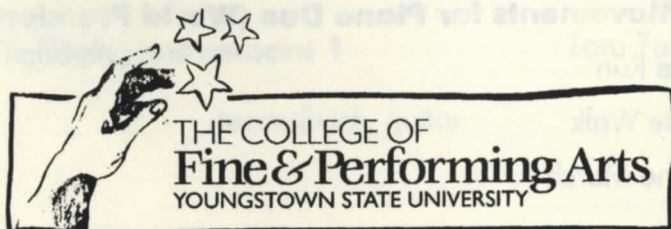
III. The March

Jaime Lewis and Jerry Rezanka, piano

Three Pieces for Clarinet Solo

Igor Stravinsky

Lori Flowers, clarinet



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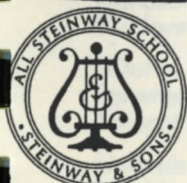
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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Seniors in recital

Jason Madeline, Lyric Baritone

Assisted by:
Jerry Rezanka

Aaron Bunfill, Baritone

Assisted by:
Christina Pong

Bliss Recital Hall
Thursday, February 23, 2006
7:00 pm

Program

Translations for language pieces in order of appearance

I. Non Posso Disperar

Deluca
17th Century

I do not dare despond
I do not dare despond, For thou art all too dear,
thou art all too dear, too dear unto my heart.
`Tis only hope so fond
`Tis only hope so fond, The bliss of waiting,
That soothe while creating the pain they impart,
the pain, the pain they impart.
I do not dare despond
I do not dare despond, For thou art all too dear,
thou art all too dear, too dear unto my heart.

Sebben Crudele

Caldara
(1670-1736)

Tho' not deserving thy cruel scorn,
Ever unswerving, ever unswerving
Thee only I love.
When to thee kneeling all I have borne,
Thy pride unfeeling, thy pride unfeeling I then shall move,
Tho' not deserving thy cruel scorn,
Ever unswerving, ever unswerving
Thee only I love.

II. The Policeman Song

Sullivan

The Island

Rachmaninoff

The senior recitals of Jason Madeline and Aaron Bunfill are presented in partial fulfillment of the requirements for the Bachelor of Science degree in Music Education.

III. Romance

Mozart
(1756-1791)

Over in Turkey long ago there lived a maiden fair,
Lovely as Venus, pale as snow, morning and night her tears did flow,
A captive was she there, a captive was she there.

Then to the maiden's great surprise there came a noble youth,
Handsome and strong, of goodly size, and when he gazed into her eyes,
Did love the maiden forsooth, did love the maiden forsooth.

"Out of the darkness I appear, sweet maiden, hear my plea;
For when the stroke of twelve draws near, you will be rescued have no fear,
Tonight I set you free, tonight I set you free

Unto his word the lad was true at midnight there he stood;
Into his arms the maiden flew, and in the early morning dew,
He fled with her for good, he fled with her for good.

Sonntag

Brahms
(1833-1897)

So it is by now a whole long week
That I have not seen my sweet love;
I saw her on a Sunday
As she stood before her door,
The thousand times lovely maiden,
The thousand times lovely darling.
Would to God, that I were with her today.

Then for a whole long week
My joy would not end.
I saw her on a Sunday
As she went to church.
Would to god, that I were with her today!

Je la vis s'arreter

Rachmanninoff
(1873-1943)

When yesterday we met, her words and glances faltered, in silence
I too stood before her speech evading
O, heavens, How the passing years her looks had alter'd!
Her eyes had lost their fire, her beauty, fast was fading...
Along while thus I stood, and watched her, dumbly, coldly...
She offered me her hand, her smile was sad and yearning.
I longed to break the spell, of silence, speaking boldly:
But heaven checked my words!
Then quickly, from me turning,
She drew her hand away, and made her last endeavour:
"Good bye, goodbye, She whispered, till our next meeting!"
Ah, how I longed to say: This is our one last meeting Farwell,
Poor erring soul though dear to me as ever!

IV. Si Trai Ceppi

Handel

How so ever they may revile me,
Shall my faith resplendent shine

Nor shall death itself compel me,
E'er t'abjure the fire divine

II Mio Bel Foco

Marcello

My joyful ardor, whether near or far distant from thee I tarry,
Unchanged and constant ever, for thee, oh my beloved shall languish never.

In my heart the flames that burn me,
All my soul do so enravish,
That they ne'er shall cease to glow.

And should fate to ye return to me,
Wandering rays of my fair sun,
Other light I covet none,
Nor the wish can ever know.

V. When Irish Eyes are Smiling

Ball

(1878-1927)

The Rose of Tralee

Glover

(1806-1863)

VI. Der Wetterfahne

Schubert

Now with the vane the wind is toying,
That on my sweetheart's house-top veers!

It seems to me as if t'were joying,
In mockery at the sighs of her tears.
Had I but noticed it ere I entered.

Fickle symbol mounted there,
Ne'er had my foolish hopes been centered,
On one inconstant tho so fair.

Within the wind with hearts is playing,
As if the vane tho none can see.

What care they tho my heart is dying,
Their child a wealthy bride shall be.

Was Ist Sylvia

Schubert

Who is Sylvia, what is she that all our swains condemn her?
Holy fair and wise is she, the heavens such grace did lend her.
That adored she might be.

Is she kind as she is fair, for beauty lives with kindness.
To her eyes love doth repair to help him of his blindness,
And being helped in habits there.

Then to Sylvia let us sing that Sylvia is excelling.
She excels each mortal thing upon the dull earth dwelling.
To her garlands let us bring.

Mazurka

Poulenc

VII. By the light of the Silvery Moon

Edwards
(1887-1945)

The Little Irish Girl

Lohr
(1871-1943)

IX. Where Do I Begin

Lai/Sigman

All I Ask of You

Lloyd Webber

Jason Madeline

Jason is a Senior Music Education Major with his instrument as his voice. Jason is a Baritone with tenor qualities. He has studied voice at the Dana School with Dr. Wade Raridon and now with Dr. Allen Mosher. Jason appeared as the Pirate King in Pirates of Penzance operetta fall semester of 2005. He has been coaching speech and debate teams at Boardman High School since 2002. He will be graduating in 2007 with a degree in music education in hope to find a job soon there after hopefully in either an elementary or high school setting. His performance is dedicated to his late grandmother Mary Lou Wheland.

Aaron Bunfill

Aaron Bunfill is a native of Wellsville, Ohio. He is a bass-baritone and a student of Dr. Allan Mosher. Along with voice, Aaron is also pursuing a piano degree and is a student of Caroline Oltmanns. At the present time, Aaron is the pianist/music director at the First Christian Church of Wellsville and also teaches privately on the side. This recital is satisfying his Vocal Music Education recital requirement and he hopes to give his piano recital next spring. Upon graduation, Aaron hopes to teach early childhood music and pursue music ministry.

Happenings at the College of Fine & Performing Arts

February

- 23-26 SEUSSICAL THE MUSICAL by Stephen Flaherty and Lynn Ahrens, based upon the works of Dr. Seuss, directed by Frank Castronovo, choreography by Christine Cobb, music direction by David Keith Stiver. Feb. 23-25, 8:00 pm, Feb. 26, 3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.
- 4 MCDONOUGH MUSEUM. Mad About the Arts. The annual fund raising gala at the McDonough Museum in conjunction with WYSU. Featuring works of art by Faculty from the Department of Art, YSU, \$, Benefit Event, Friday, 8:00-10:30pm.
- 25 DANA FLUTE FESTIVAL. Guest Artist, Mathieu Dufour, Principal Flute, Chicago Symphony Orchestra. 8:30 am - 4:00 pm. Bliss Hall. For more information contact: Kathryn Thomas Umble, Coordinator at 330-941-1831.
- 27 Dana Symphony Orchestra, directed by John Wilcox, FEATURING: Young Artist Competition Winners, 8:00 pm, \$, Stambaugh Auditorium

March

1 YSU Concert Band & University Band, directed by Stephen Gage, Shawn Vondran and Reed Chamberlin, 8:00 pm, Powers Auditorium, \$

2 Roman Rudnytsky, piano, 8:00 pm, Bliss Recital Hall

-5 SEUSSICAL THE MUSICAL by Stephen Flaherty and Lynn Ahrens, based upon the works of Dr. Seuss, directed by Frank Castronovo, choreography by Christine Cobb, music direction by David Keith Stiver. Mar. 3-4, 8:00 pm, Mar. 5, 3:00 pm, Ford Theater, Bliss Hall, \$ Box Office: 330-941-3105.

4 DANA AUDITION DAY, for more information contact Dana School of Music at 330-941-3636

Dana Vocal Society Recital, 8:00 pm, Bliss Recital Hall

All events are free and open to the public, unless noted otherwise.



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DANA SCHOOL OF MUSIC
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Welcomes you to the

Dana

Flute

Festival

**MATHIEU
DUFOUR**

Guest Artist

Saturday, February 25, 2006
9:00 AM to 3:30 PM
Bliss Hall, YSU Campus

**Sponsored by:
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THE DANA FLUTE FESTIVAL

Mathieu Dufour

Guest Artist

SCHEDULE OF EVENTS

- 8:30 – 9:00 Registration
- 8:30 – 3:30 Exhibits open
Lobby
- 9:00 – 10:45 Masterclass with Mathieu Dufour
Eric Charnofsky, piano
Recital Hall
-
- 9:10 – 9:55 Junior High Masterclass
with Brianne Sharkey
Band Room, Rm. 2326
- 9:55 – 10:45 Techniques and Show Tunes
Reading session with Pam Murchison
Band Room, Rm. 2326
-
- 11:00-11:45 Upper Intermediate to Advanced
Flute Choir Reading Session with Shawn Vondran
or
Recital Hall
- 11:00-11:45 Beginning Flute Choir
Reading Session with Laura Volenik
Band Room, Rm. 2326
-
- 12:00 – 12:30 Lunchtime Flute Choir Concert
Band Room, Rm. 2326
- 12:30 – 1:00 VISIT THE EXHIBITS!
- 1:00 – 2:00 Guest Artist Recital with Mathieu Dufour, flute and
Eric Charnofsky, piano
Recital Hall
- 2:30 – 3:30 Closing Concert featuring area flute ensembles and a
group reading of a final selection
Recital Hall

Mathieu Dufour, Flute
Eric Charnofsky, Piano

Sonatine	Henri Dutilleux (b. 1928)
Le Merle Noir	Olivier Messiaen (1908-1992)
Le Flute de Pan	Jules Mouquet (1867-1946)
Sonata Allegro malinconico Cantilena Presto giocoso	Francis Poulenc (1899-1963)
Fantasia	Gabriel Faure (1845-1924)

Masterclass with Mr. Dufour
with Eric Charnofsky, piano

Andante et Scherzo Eduardo Mandujano-Aguilar, Dana School of Music, YSU	Louis Ganne (1862-1923)
Sicillienne et Burlesque Pamela Murchison, Dana School of Music, YSU	Alfredo Casella (1883-1947)
Image Ashley Mitzel, Poland High School	Eugene Bozza (1905-1991)
Concertino Abi Clark, Andrews School, Willoughby, OH	Cecile Chaminade (1854-1944)
Fantasia Lisa Sipes, Dana School of Music, YSU	Georges Hüe (1858-1948)

Junior High Masterclass
with Brianne Sharkey

Performers:

Jessica Bodimer
Lisa Kaufman

Sarah Lankitus
Rachel Ruggieri

Rebecca Silverstein

MATHIEU DUFOUR, Special Guest Artist, is an internationally acclaimed flutist known for his expressive and technically brilliant playing. Mr. Dufour is principal flute of the Chicago Symphony Orchestra, a position he has held since 1999. He was principal flute of the Paris National Opera Orchestra and the Orchestre National du Capitole de Toulouse.

Dufour began his flute studies at the age of eight with Madeleine Chassang at the National Regional Conservatory in his hometown of Paris, France. At the age of fourteen, he was awarded the school's gold medal by unanimous vote. He subsequently studied with Maxence Larrieu at the National Conservatory of Music in Lyon, where he was unanimously awarded first prize in 1993. Additional awards include second prize at the Jean-Pierre Rampal International Flute Competition (1990); third prize at the International Flute Competition in Budapest (1991); and second prize at the International Flute Competition in Kobe, Japan (1997).

Dufour frequently appears as soloist in recitals and concerts around the world. He made his Carnegie Hall and Lucerne Festival debuts as soloist with the Chicago Symphony under Daniel Barenboim in 2002, and he also has performed under conductors Pierre Boulez and Christoph Eschenbach, among others. He is in demand as a coach and teacher, and has led master classes in Canada, Japan, Europe, and the United States.

Dufour's discography includes a recently released solo recital of sonatas by Prokofiev, Martinu, and Hindemith; Poulenc's complete chamber music; and the complete works for flute by Roussel.

Mathieu Dufour first appeared as soloist with the Chicago Symphony Orchestra at a special donor appreciation concert in May 2000, in Devienne's Seventh Flute Concerto with William Eddins conducting. He made his debut as soloist on subscription concerts in November and December 2000, in Mozart's Concerto for Flute and Harp in C major, with Sarah Bullen as harp soloist and Daniel Barenboim conducting. Dufour most recently appeared as soloist on subscription concerts in June 2002, in Bach's Fourth Brandenburg Concerto with Daniel Barenboim conducting. He first appeared as soloist with the Orchestra at the Ravinia Festival in June 2000, in Jolivet's Flute Concerto with Christoph Eschenbach conducting, and most recently in July 2002, in Mozart's First Flute Concerto with Christoph Eschenbach conducting, and in Bach's Second, Fourth, and Fifth Brandenburg concertos with Nicholas McGegan conducting.

Kathryn Thomas Umble, coordinator, is 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 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 2005 National Flute Association Convention in San Diego. Dr. Umble has also served as a National Flute Association competition judge and flute pedagogy panel member.

Eric Charnofsky, a native of Southern California, received his Master of Music degree in Collaborative Piano from The Juilliard School, and also holds degrees in Solo Piano and Composition. Mr. Charnofsky is currently the Director of Music at Epworth-Euclid United Methodist Church in Cleveland's University Circle. He is also an instructor of Symphonic Literature at The Cleveland Institute of Music, and 20th Century Music History at Case Western Reserve University. He frequently gives Pre-Concert Lectures, has worked at the Music Academy of the West as an Associate Faculty member for eight summers, and has recorded a CD with trombonist JoDee Davis on the Albany label.

Festival Clinicians and Ensemble Directors

Pamela Murchison is currently completing her master's degree at Youngstown State University, where she studies with Dr. Kathryn Umble. She is the proprietor of Murchison Flute Studios, and resides on the faculty of the Flute Academy of Pittsburgh. She has performed in the United States and abroad, and is a founding member of the touring group, Mainspring.

Brianne Sharkey performs with City Music Cleveland and the Warren Philharmonic Orchestra. Ms. Sharkey received her BM and MM degrees from Northwestern University studying under Walfrid Kujala and Richard Graef, and has studied with Trevor Wye in England. She makes her home in Youngstown, OH, where she has a successful private flute studio.

Laura Volenk is in her sixth year of teaching instrumental music education in the Youngstown area, where she also maintains a private studio. Mrs. Volenk received her both her bachelor's degree in flute performance and master's degree in music education from the University of Akron. She is currently serving as the Ohio Music Educators Association District V Treasurer, and performs regularly throughout the Akron and Youngstown areas.

Shawn Vondran is serving as interim Associate Director of Bands and Instructor of Music Education in the Dana School of Music, Youngstown State University. Mr. Vondran received his Bachelor of Music Education degree, magna cum laude, from Ohio State University in 2000. He served for four years as associate band director at Mentor High School.

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Upcoming Flute Events

- | | |
|----------|--|
| April 17 | Kathryn Thomas Umble Flute Studio Recital
6:00 pm, Bliss Recital Hall |
| April 25 | Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall |
| April 26 | Dana Showcase Concert
\$, 8:00 pm, Ford Family Recital Hall, DeYor Performing Arts
Center. For more information contact Dana School of Music
at 330-941-3636. |

SPECIAL THANKS TO

Jennifer Camouris, Maria Cho, Chris Krummel, Pam Murchison, Ted Perkins, Brianne Sharkey, Lucy Sharkey, Laura Volenik, Shawn Vondran, The Dana Flute Studio, and WYSU.

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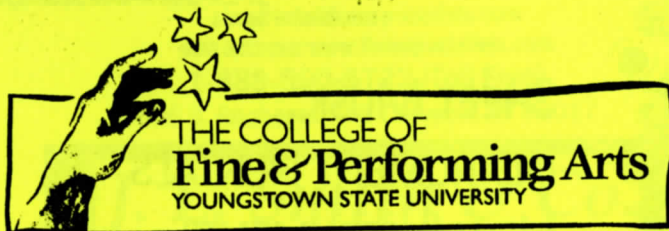
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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

*Dana Symphony
Orchestra*

Directed by
John Wilcox

Stambaugh Auditorium
Monday, February 27, 2006
8:00 pm

Program

Overture to "The Creatures of Prometheus" Op. 43

Ludwig van Beethoven

Adagio - Allegro con brio

(1770-1827)

Concerto for Coloratura Soprano and Orchestra, Op. 82

Reinhold Glière

Andante

(1875-1956)

Allegro

Soloist - Sina Song Yoon

El Amor Brujo

Manuel de Falla

(1876-1946)

Introducción

Chez Les Gitanes

Canción del Amor Dolido

El Círculo Mágico

Danza Ritual Dez Fuego

~Intermission~

Trombone Concerto

Henri Tomasi

(1901-1971)

Nocturne - Final, Tambourin

Soloist - Randy Bibri

Rumanian Rhapsody No. 1, Op. 11, No.1

Georges Enesco

(1881-1955)

Dana Symphony Orchestra Personnel
John Wilcox, conductor

Orchestra Managers

Eduardo Mandujano-Mexico City, Mexico

Brenton Viertel-San Diego, CA

Violin

Jenna Barvitski-Boardman
Kristen Capp-Strongsville
Kelsey Fischer-Mentor
Christina Leonard-Hermitage, PA
Wendy Portis-Wheeling
Natalie Sayhoun-Boardman
Mariana Szalaj-Boardman
Rebecca Theophanous - Boardman HS
Adam Waller-Boardman HS

Viola

David Yee-Mentor
Jessica Eddy-Boardman HS

Cello

James Carney-Wheeling
*Greg Kinat-Cleveland
Christine Lucivjansky-Boardman
Andrew Wilson-Boardman
Darla Wilson-Boardman

Bass

Michael Gismondi-Boardman
Bethany Mathews-Newton Falls
+Brenton Viertel-San Diego, CA

Flute

Danielle Frabutt-Austintown
Adrienne Lehotsky-Canfield
+Pam Murchison-Pittsburgh, PA

Piccolo

Adrienne Lehotsky-Canfield

Oboe

Sarah Bates-Brookfield
Julie Johnston-Berea

English Horn

+Kristy Huntsman-Wexford, PA

Clarinet

Christopher Bowmaster, Austintown
Brandie Sucheich, Vandergrift, PA

Bassoon

Evan Hertrick-Pittsburgh
Amy Sabol-Brookfield

French Horn

Taylor Dickens-Newton Falls
Nicole Pettenati, Champion
Steven Robertson-Harmony, PA
Eric Shields-Zanesville

Trumpet

Matt Cyrus-Springfield
Dennis Hawkins-Newton Falls
Wayne Magee, Liberty
Joel Tyrell, Willoughby

Trombone

Randy Bibri-Cranberry, PA
David Catchpole-Liberty
John Shanks-Cranberry Twp, PA

Tuba

Douglas Olenik-Creston, OH

Percussion

Tyler Husosky-Howland
Rob Thorndike-Boardman
Jim Vetterly, Pittsburgh

Harp

*Julia Scott, Pittsburgh, PA

* - Denotes Guest Artist

+ - Denotes Graduate Student

Program Notes by Eduardo Mandujano

Overture to "The Creatures of Prometheus" Op. 43

Ludwig van Beethoven
(1770-1827)

Apart from an early effort called "Music for a Ballet of Knights" (*Musik zu einem Ritterballett*), Beethoven wrote only one work for dancers, his hour-long ballet, "The Creatures of Prometheus." This came about as the result of a commission from the Italian dancer and choreographer Salvatore Vigano (1769-1821), who had been appointed master of the ballet in Vienna in 1799 by the Empress Maria Theresa. Each year Vigano produced an original ballet for the Imperial Court, and for his third production in 1801, he turned to Beethoven, who had by this time established himself as a composer and pianist of note. Already behind him were his first two symphonies, his first six string quartets, eleven of his piano sonatas, and his enormously popular Septet, among many other works. The ballet was premièred on March 28, 1801, and went on to a successful run of 22 further performances. The overture, now a staple of the concert repertoire, is at once recognizably from Beethoven's hand. In its original context, the overture led without pause into the first number of the ballet, but for stand-alone use, a concert ending has been appended. In its complete form, the work is made up of an overture, introduction, plus sixteen numbers. One of the sections contains the familiar tune reused by Beethoven in the Symphony No. 3, "Eroica".

Concerto for Coloratura Soprano and Orchestra, Op. 82

Reinhold Glière
(1875-1956)

Reinhold Glière was a Russian composer of Belgian descent who witnessed the transition from the late-Romantic period to the Soviet era. Two of his students were the composers Prokofiev and Khachaturian. Glière is best known by the brilliant "Russian Sailors' Dance" from his ballet, "The Red Poppy" (1927). Glière, who later came to live in the United States, attracted two famous students to the Kiev Conservatory, where he was Professor of Composition. Glière was born into the nationalist-driven musical world of mid-late-nineteenth century Russia. He received many official Soviet artistic commendations and taught until 1941 at the Moscow Conservatory.

Glière composed this concerto, in 1942. The coloratura soprano voice sings almost as though it were a high-ranging instrument like a flute or trumpet, and its solo part was what is called a vocalise, a line sung with no words. A melancholy, unharmonized melody in the strings begins the first movement, then the winds join in filling out the texture, and the soloist then enters. Extended melodies, against a backdrop of deep, rich orchestral texture, propel the movement from climax to climax. The Allegro contains lighthearted humor, and in places sounds somewhat reminiscent of Tchaikovsky's ballets. The music is intensely lyrical in character, in the tradition of Rachmaninoff's popular "Vocalise" for soprano. The structure is that of the conventional concerto, but somewhat abbreviated, perhaps in consideration of the fact that the human voice does not have the stamina of an instrument. Thus the concerto has only two movements, an Andante and an Allegro, instead of the usual three.

El Amor Brujo

Manuel de Falla
(1876-1946)

de Falla received his first musical lessons from his mother, a talented pianist. He attended the Madrid Conservatory, where he studied composition with Felipe Pedrell, the teacher and scholar who led the Spanish music revival of the late nineteenth century. In 1905, de Falla's vivid one-act opera "La vida breve" won a national competition and effectively launched his career.

Two years later, he traveled to Paris. He was deeply interested in the latest trends in European music, and he was welcomed by Debussy, Ravel, and Dukas. de Falla remained in the French capital for seven years, until the onset of the First World War. Back in Spain, he received a commission from Diaghilev to write a work for his Russian Ballet. The composer responded with a mime-play called "The Three-Cornered Hat". Blessed with de Falla's colorful music, Massine's choreography, and Picasso's sets and costumes, it caused a sensation at its London premiere in 1919.

Following the deaths of his parents, de Falla moved to Granada, where he lived until the end of the Spanish Civil War in 1939. He spent his final years in the home of one of his sisters in Argentina.

In its original form, *El amor brujo* ("Love, the Magician") is a one-act ballet with female voice. de Falla produced it on request from the Spanish artist Pastora Imperio, who desired a piece which would allow

her to sing as well as dance. The composer and his scenarist, Gregorio Martinez Sierra, took great pains to appreciate and integrate the sound and the spirit of authentic gypsy music. Yet the initial performance in Madrid in 1915 did not go well, and the composer withdrew the score for revisions. A decade later, a Paris revival established the work as an international phenomenon.

The story to this "Gypsy Scene from Andalusia" introduces the character of Candelas, a beautiful and fiery young woman who contrives to exorcize the ghost of her dead lover, in order to pursue her true love, Carmelo. The popular orchestral suite, prepared by de Falla himself and highlighted by the Ritual Fire Dance, dates from 1916.

Trombone Concerto

Henri Tomasi
(1901-1971)

The French composer and conductor Henri Tomasi began his musical training in the city of Marseilles at the Paris Conservatoire, where he studied composition with Vincent d'Indy and Paul Vidal and conducting with Philippe Gaubert. Tomasi won the Prix de Rome composition prize in 1927, and worked for the French National Radio following his graduation from the Conservatoire. Tomasi achieved his first recognition with the symphonic poem Tam-Tam in 1933 and three ballets later in the decade. He served in the military. From 1946 to 1950, Tomasi directed the Monte Carlo Opera, and later conducted in Marseilles; he was awarded the Grand Prix de la Musique Française in 1952. Tomasi's output includes nine ballets, five operas, sixteen concertos, an oratorio, a few independent orchestral works, and some chamber pieces. Among his last works are a Chant pour le Vietnam and a Third-World Symphony, expressing his outrage at contemporary events.

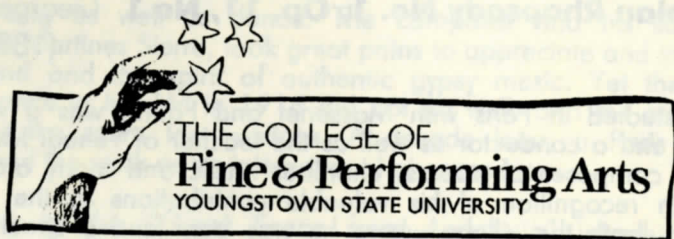
Tomasi composed his Trombone Concerto for the 1956 Concours du Conservatoire National de Musique, the traditional contest that determines graduation prizes at the Paris Conservatoire. The jazz influence is evident throughout the Concerto although disguised with a more modern harmonic medium giving it a unique blend of both worlds. He titled the finale Tambourin, which was a Provençal country dance originally accompanied by a fife and drum aptly as the music reflects both the vivacity of a spirited party and, in its lyrical moments, the husky vocalizations of a night club singer further joining the modern with the popular jazz medium of Tommy Dorsey and the big band era.

Rumanian Rhapsody No. 1, Op. 11, No.1 Georges Enesco
(1881-1955)

Enesco studied in Paris with Massenet and Fauré, was a virtuoso violinist, and a conductor as well as the teacher of Yehudi Menuhin, and the composer of operas, chamber music and many orchestral works. In recognition of his valuable contributions to the arts in Rumania, both the village where he was born and a street in the capital city of Bucharest were renamed after him.

Enesco's Rumanian Rhapsodies are based on the folk music of his native Rumania, which was influenced in turn by Indian, Egyptian, Latin, Teutonic, Slavonic and Magyar (Hungarian) music. The Rhapsody No. 1 was completed in 1901, when the composer was only twenty years old. Enesco conducted the first performance at a concert given in Bucharest on March 8, 1903. The rhapsody's international fame dates from 1908, when Pablo Casals conducted it in Paris.

Rhapsody No. 1 is a fiery piece, rich in melody and full of the sudden shifts in mood that are typical of the national character of the music. Some of the Rumanian folk and popular tunes it uses are "I've a Penny and Want a Drink", "At the Mill" and "The Lark".



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DANA SCHOOL OF MUSIC
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AMERICANS WE

featuring:

YSU Symphonic Band
YSU Concert Band

Reed Chamberlin & Shawn Vondran, conductors
Stephen Gage & Kristy Huntsman, guest conductors

Powers Auditorium
Wednesday, March 1, 2006
8:00 pm

Program

YSU Symphonic Band

Reed Chamberlin, conductor

The Trombone King

Karl King
(1891-1971)

Shawn D. Vondran, Associate Director of Bands, conductor

A native son of Paintersville, Ohio, Karl King led a unique musical life. After appearing as a baritone player in several town and circus bands, he became bandmaster for Sells Floto-Buffalo Bill (1914-16) and Barnum & Bailey's Greatest Show on Earth (1917-18), with which he made experimental recordings. In 1920 he became leader of the Fort Dodge Military Band, and held the position for 38 years. The band operated in the manner of the earlier Sousa, Gilmore and Pryor bands, touring, playing at fairs and training many capable musicians. King was one of the founders of the American Band Masters Association (1930), of which he was named honorary life president in 1967.

King's most famous composition is the march *Barnum & Bailey's Favorite*; among others written for circuses are *Robinson's Grand Entry*, *Sells Floto Triumphal*, *The Big Cage* and *Circus Days*. He also wrote marches and fight songs for many American universities, and much tuneful, engaging music designed for the burgeoning school band movement. He published 11 volumes of music including *Marching to Victory Band Book* (1942) and *The Uncle Sam A-Stout Book* (1943); in contrast to the simpler works, these contain the massive 'triumphals' and 'grand entries' that have challenged the capabilities of top circus bands.

The Trombone King was published in 1945 and was dedicated to Charlie Toops, a trombonist and bandmaster in Wilmington, Ohio. As might be expected, the trombone part rarely calms down during this march -nor any King march, for that matter. As a former euphonium player, King made sure that the low brass players shared the best melodies.

Pageant

Vincent Persichetti
(1915-1987)

Vincent Persichetti composed *Pageant* in 1953, as something of a sequel to his *Psalm* written the previous year and echoing many compositional techniques used in his *Symphony for Band*. Edwin Franko Goldman was responsible for its commissioning from the American Bandmasters Association. A solo French horn begins with a three note motive that becomes the basis for the entire work. A clarinet choir develops the theme as other instruments are

introduced to exploit their tonal colors. The tempo becomes faster for the second section, as the brass and woodwinds take turns with new themes based on extended chords and polytonality. *Pageant* is a warmly exuberant work whose simple directness conceals a formal sophistication that lends the music strength and durability.

Prelude and Fugue in Bb Major

J.S. Bach
(1685-1750)
arr. Moehlmann

Kristy Huntsman, Graduate Assistant, conductor

This selection is the sixth in a series that Bach called *The Eight Little Preludes and Fugues*, composed at Weimar between 1708 and 1717. Originally for organ, these works are particularly suited to the rich sonorities of the concert band. Bach referred to this fugue as his "Little Fugue." The word "little" in no way means that the present work was of lesser importance than his others, only that it was smaller in scope than the other fugues in the collection.

Air for Band

Frank Erickson
(1923-1996)

Frank Erickson was born on September 1, 1923, in Spokane, Washington. While in high school, he played piano, trumpet, and practiced composition. During World War II, he arranged for army bands and, following the war, worked as a dance band arranger while studying composition. *Air for Band*, one of Erickson's more popular compositions, was first published in 1956 and has helped several generations of band musicians develop their ability to play a sustained line, to listen for the moving part, and to improve their intonation while playing. Revised in 1966, the work retains its wonderful melodic sense with graceful harmonic movement and skillful contrapuntal writing.

Alligator Alley

Michael Daugherty
(b. 1954)

YSU Bassoon Ensemble

The namesake for this piece is a stretch of Interstate 75 which spans across the Florida Everglades National Park. The alligator, indigenous to this area, is represented by the first theme of the piece played by the bassoons. Daugherty uses the meter of 5/4 to represent the four legs and tail of the alligator. Later,

he writes a theme in the brass which represents poachers who kill alligators for profit. The use of varying meters, antiphonal percussion and frequent whip cracks (the alligator's jaw!) create an exciting combination of sounds. *Alligator Alley* is published by BandQuest (www.bandquest.org), a series of new music for middle-level band. This series is designed to allow all students the opportunity to play compositions written by world class composers. The series is published by the American Composers Forum (St. Paul, MN).

An Irish Rhapsody

Clare Grundman
(1913-1996)

Cleveland-born Clare Grundman earned his bachelor's degree in 1934 from The Ohio State University. He taught instrumental music in the Ohio and Kentucky public schools before returning to Ohio State in 1936 for a master's degree and to teach orchestration and woodwinds. At the Berkshire Music Center in New Lenox, Massachusetts, he studied under Paul Hindemith, whom he credited for providing the practical techniques for composition. *An Irish Rhapsody* is a patchwork of six different Irish folk tunes, all stitched together using Grundman's characteristic rich and pleasing orchestration.

Prelude, Siciliano, and Rondo

Malcolm Arnold
(b. 1921)
arr. John Paynter

Originally composed for the standard British all-brass band and entitled *Little Suite for Brass*, Op. 80, this 1979 arrangement by the late John P. Paynter brings its beautiful character and melodies to wind ensembles. All three movements are written in short, clear five-part song forms, reflecting Malcolm Arnold's interest in folk songs and dances. The *Prelude* begins in a fanfare style and evolves through changing keys and themes; it slowly resolves into a quiet cantabile ending. The *Siciliano* is true to the character of its lilting and graceful namesake Sicilian dance; solo instruments carry the melody as brass and woodwinds provide contrasting textures. True in style, the rollicking *Rondo* explodes with the prominent theme that reappears again and alternation with contrasting themes.

~intermission~

YSU Symphonic Band

Reed Chamberlin, conductor

Flute/Piccolo

Savontae Diggs, Warren
Heidi Davis, Girard
Jessica Heilman, Niles
Erin Hill, Calcutta
Michelle Murray, Leavittsburg*
Holly Palmer, Youngstown

Oboe/English Horn

Scott Eddy, Boardman *
Cassandra Taylor, Wooster

Bassoon

Emily Barlow, East Liverpool

Clarinet

Julie Cancelliere, Canton
Monica Collier, Niles
Brad Ferry, Leetonia
Mary Kratochvil, Youngstown
Tracy Schultz, Tiffin *
Eric Shields, Zanesville

Bass Clarinet

Jennifer Latshaw, Franklin, PA

Saxophone

Andrew Ashby, Mentor*
Danny Cross, Laurel
Joseph Finkel, Grove City
Chris Rodack, Pittsburgh PA
Jeff Morckel, Beloit
Bryon Turner, Cleveland

French Horn

Leanne Groll, Peters Twp, PA*
Lindsey Kendra, Monaca, PA
Amy Sabol, Brookfield

Trumpet

Dave Buker, Poland
Katie Gaggini, East Brady, PA
Lauren Johnson, Boardman *
Bethany Moslen, Pittsburgh, PA
Jeff Penney, Poland
Lauren Susany, Lowellville

Trombone

Joe Audino, New Castle, PA
Chris Lehotsky, Canfield *
Jonathan Lischak, New Philadelphia
Jessica Pegher, Butler, PA
Corey Sees, Canfield
Jay Welch, Boardman

Euphonium

Thomas Daugherty, Warren
David Michalec, Fowler*

Tuba

Daniel Ritchie, Geneva*
Adam Mastrian, Hermitage, PA

Percussion

Chris Anderson, Lancaster
Jon Chordas, Youngstown
Micah Current, Youngstown
Jeremy Johnson, Youngstown
Vincent Lucente, Austintown
Paul Longo, Hubbard

Key

*** Section leader**

The personnel is listed alphabetically in order to emphasize the importance of each member to the group's success.

YSU Concert Band

Shawn Vondran, conductor

An Outdoor Overture

Aaron Copland
(1900-1990)

Aaron Copland composed *An Outdoor Overture* in 1938 for an entirely indoor occasion; a concert of the orchestra of the High School of Music and Art in New York City. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American music for American youth," and the composer found the invitation to write such a work "irresistible," all the more perhaps because his music was undergoing a stylistic change. Copland was originally thought of as a kind of American Stravinsky during the period of the 1920's; tonal but boldly so, emphasizing complex and often harsh sonorities, and influenced in rhythmic language by jazz and Stravinsky himself. In the late 1930's, however, he gradually switched to almost exclusively diatonic melodic writing and simpler counterpoint. The rhythmic vitality, widely spaced textures, and hints of bitonality of his earlier style remain, to make his music more accessible, yet still distinctive. *An Outdoor Overture* was a milestone in confirming this change, since it was written for young people to play and the vague criterion of accessibility therefore mattered more to Copland than it had before. He has said that he meant the piece to sound "optimistic" and "youthful in spirit." These were not qualities associated by most with his previous works or with twentieth century music in general, and the new idiom exemplified in this work seems to reflect a desire for a more popular form of expression. This change proved crucial, of course, as the works of this period, including *Appalachian Spring* and *Rodeo* and culminating in the *Third Symphony* of 1946, have remained his best-loved and most-performed.

This version for band was made by Copland himself, several years after the original composition of the overture, at the suggestion of his publishers. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

Parade of the Tall Ships

Jay Chattaway
(b. 1946)

Kristy Huntsman, Graduate Assistant, conductor

Parade of the Tall Ships was written to commemorate Operation Sail 1976, the world's largest international gathering of tall sailing ships. This historic event took place in the New York harbor on July 4, 1976, as part of America's bicentennial celebration. The march is dedicated to Commander Ned Muffley and the United States Navy Band, which premiered the piece as part of the Operation Sail festivities.

A Movement for Rosa

Mark Camhouse
(b. 1954)

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950's. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, Stride Toward Freedom, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom."

Camhouse writes, "Throughout the history of our great nation, we have glorified (and rightly so) various heroes; most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

America's proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups."

A Movement for Rosa, commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period. This "movement" – a quasi tone poem, contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. Section III is one of quiet strength and serenity. The hymn, *We Shall Overcome*, is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in American society.

Rosa Parks died on October 24, 2005 at her home in Detroit, Michigan. She was 92 years old. Mrs. Parks was the first woman and only the second African-American to lie in state at the United States Capitol.

Americans We

Henry Fillmore
(1881-1956)

Dr. Stephen L. Gage, Director of Bands, conductor

Born in Cincinnati, James Henry Fillmore Jr. was the most flamboyant bandsman of his time, an era that stretched across fifty years. During those years, he probably wrote, arranged, and edited more band music than any

other composer/ bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others.

The eldest of five children, Fillmore had an outstanding singing voice and was encouraged to sing in Sunday School by his father, who often rewarded him with a fifty-cent fee. He dabbled with piano for several years and then learned to play flute, violin, and guitar with amazing ease. He was fascinated most of all by the slide trombone, an instrument which his father, a partner in the Fillmore Brothers religious music publishing business, considered too evil for any righteous person to play. His mother, however, believed that practicing trombone might help keep Henry out of mischief, and she secretly saved enough money to buy a second-hand instrument for her son. For a time, he worked in his father's publishing business, but left in 1905 after an argument concerning the "evils" of band music and the problems in Henry's personal life -- he had fallen in love with Mabel May Jones, an exotic show dancer. After a proposal by mail, the two were married and both found employment with the Lemon Brothers Circus, launching him on a career as musician and bandmaster.

Fillmore had problems deciding on a title for this march. His band was giving a series of concerts at the local zoo, so he would introduce the new work as *The Cincinnati Zoo* one day and as *Pure Food and Health* the next. Finally, realizing that it was probably his finest march, he published it in 1929 as *Americans We* and dedicated it to "all of us." Vivacious, solid, and appealing, this march has the qualities that characterized Fillmore's long life as an irresistible public performer.

Lux Aurumque

Eric Whitacre
(b. 1970)

Composer Eric Whitacre writes, "*Lux Aurumque* began its life as an *a cappella* choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*.

Lux Aurumque received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend, Gary Green."

For the choral setting of *Lux Aurumque*, the composer chose the Latin translation of an Edward Esch poem, enhancing the elegant simplicity of the work.

Light
warm and heavy as pure gold,
and the angels sing softly
to the newborn baby.

Lux,
calida gravisque pura velut aurum,
et canunt angeli molliter
modo natum.

Samuel Hazo writes, "*Ride* was written as a gesture of appreciation for all the kind things Jack Stamp has done for me; ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 & 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "just keep sending us music," which I could only take as the privilege that it was, as well as the opportunity to give something back that was truly unique.

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present along side Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/k/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA countryside blurring past my car window."

YSU Concert Band Personnel

Shawn Vondran, conductor

Flute

Alyson Collins, Cranberry Twp., PA *
Beth Moury, Pittsburgh, PA
Michelle Murray, Leavittsburg
Amber Patrick, Mentor
Melissa St. Thomas, Rome, NY

Oboe/English Horn

Jennifer Latshaw, Franklin, PA *
Nathan Welch, Canfield

Bassoon

Evan Hertrick, Pittsburgh, PA *
Brianna Kochunas, Champion

Clarinet

Sarah Barnes, Hermitage, PA
Brad Ferry, Leetonia
Elizabeth Matesich, Charleroi, PA *
Kevin Perry, Warren
Tracey Schultz, Tiffin

Bass Clarinet

Paula Begovich, Apollo, PA
Becky Delorenzo, Mercer, PA

Saxophone

Nome Baker, North Lima
Julie Cancelliere, Canton
Christopher Coles, Cleveland
Brandon Durica, Pittsburgh, PA
Jordan Morris, Poland
Timothy Sharek, Washington Twp., PA *

Trumpet

Tricia Colburn, Struthers
Matthew Cyrus, New Middletown *
Wayne Magee, Warren
Jeffrey Penney, Poland
Nick Samson, Greenville, PA
Joel Tyrrell, Willoughby

French Horn

Adam Boyd, Pittsburgh, PA
Becky Holan, Cleveland
Matthew Johns, Hermitage, PA
Katie Miller, Minerva *

Tenor Trombone

William Long, Canfield
Greg Moose, New Wilmington, PA
Katherine Reed, Mexico, NY *

Bass Trombone

David Catchpole, Liberty

Euphonium

Lynn Christy, Apollo, PA *
Samantha Lang, Wooster
Kevin Wagner, Pittsburgh, PA

Tuba

John Brkic, Willoughby *
Aaron Gibson, Leavittsburg
A.J. Macey, Butler, PA

Percussion

Adam Bokesh, Austintown
Mario Butera, Pittsburgh, PA
Cory Doran, Columbus
Roger Lewis, North Lima
Shawn Logan, Akron
Suzy Spiese, Boardman
Zachary Taylor, Bloomingdale *

Key

* Section leader

The personnel is listed alphabetically in order to emphasize the importance of each member to the group's success.

About the conductors

Reed Chamberlin, a native of Reynoldsburg, Ohio, comes to YSU as the former director of bands in the Sidney (OH) City School District. During his time in Sidney, Reed improved the quality of student learning and musicianship in the band program resulting in higher ratings at adjudicated events. A 2003 graduate of The Ohio State University (BME), Reed performed with several ensembles including The Ohio State University Wind Symphony, Symphonic Band, Symphony Orchestra, Men's Glee Club, and Marching Band. As a member of Wind Symphony, he had the opportunity to perform for the 2003 CBDNA convention in Minneapolis, Minnesota. Currently Reed is pursuing a MM in conducting, and is a student of Stephen Gage.

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 in Percussion 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 and teaches undergraduate and graduate conducting.

Dr. Gage is in his thirteenth season as the music director and conductor of the Youngstown Symphony Youth Orchestra (YSYO). 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 (NBA) Journal and NBA Newsletter. He 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, 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 (SWE) and the YSYO were guest performers at the 1998, 2000, & 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 four compact discs: Lions, Jesters and Dragons, Oh My (1998), Star Wars and Other Scores (2000), Carnival (2002), and Spin Cycle (2004). Spin Cycle was the 2004 Downbeat Award winner for the university symphonic band recording. 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, Frank Ticheli, David Gillingham, 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 (OH), 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. Professor Gage's biography has been listed on four occasions in the Who's Who Among America's Teachers Journal.

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, 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, son, Brendan, and daughter, Claudia.

Kristy Huntsman, a graduate of Seneca Valley High School is pursuing a MM in conducting at YSU. She received her bachelor's degree at the University of North Texas. While at UNT, she performed with the symphonic band, concert band, and collegium orchestra. She also had the honor of performing with the Flower Mound Symphony Orchestra in Corinth, Texas. She currently resides in New Castle, Pennsylvania with her husband Lance.

Shawn Vondran is serving as interim Associate Director of Bands as well as Instructor of Music Education in the Dana School of Music at Youngstown State University. Mr. Vondran was selected for the position after completing a one-year residency at YSU during the 2004-05 academic year during which time he completed his Masters degree in Instrumental Conducting. Mr. Vondran served as a Graduate Assistant for YSU Bands and guest conducted the Symphonic Wind Ensemble and Concert Band on several occasions, worked extensively with the Marching Pride, and was principal conductor of the University Symphonic Band. In addition to his duties at YSU, Mr. Vondran served as librarian and assistant conductor of the Stambaugh Youth Concert Band as well as a brass rehearsal assistant with the Youngstown Symphony Youth Orchestra.

Mr. Vondran received his Bachelor of Music Education degree, magna cum laude, from The Ohio State University in 2000. Following his graduation, Mr. Vondran spent four successful years as the associate band director at Mentor (OH) High School. At Mentor, Mr. Vondran directed the award-winning Fighting Cardinal Marching Band as well as two concert bands, jazz ensemble, and pep band. In October of 2003, the Mentor Marching Band received a "Superior" rating at OMEA State Marching Band Finals, the first time in school history that any marching band had done so. The concert bands under his direction consistently received "Superior" ratings at OMEA district and state adjudicated events. Mr. Vondran's other duties at Mentor included teaching music theory, composition, and history courses. He was also responsible for band instruction in grades 5 and 6.

Mr. Vondran currently directs the Marching Pride and Concert Band at Youngstown State University. Additionally, he teaches classes in instrumental music education methods and supervises student teachers in the field. He also serves as the advisor for the YSU chapter of the Ohio Collegiate Music Education Association and is principal conductor of the Stambaugh Youth Concert Band.

A native of Byesville, Ohio, Mr. Vondran is a member of MENC National Association for Music Education, the Ohio Music Education Association, Phi Kappa Phi, Phi Mu Alpha Sinfonia, Kappa Kappa Psi National Band Fraternity, and the Mortar Board National Collegiate Honorary.

2005-06 YSU Band Staff

Stephen L. Gage, Director of Bands
Shawn D. Vondran, Associate Director of Bands
Reed Chamberlin, Graduate Conducting Assistant
Kristy Huntsman, Graduate Conducting Assistant
Timothy Shade, Band Librarian
Noah Bixler & Sarah Barnes, Equipment Managers

2005-06 Dana Applied Instrumental Faculty

Flute: Kathryn Thomas Umble, Pamela Murchison (GTA)

Oboe/English Horn: Tedrow Perkins

Bassoon: D. William Byo

Clarinet: Robert Fitzner, Clem Zumpella, Kristen Mather (GTA)

Saxophone: James Umble, Kent Engelhardt

Horn: William Slocum

Trumpet: Christopher Krummel

Trombone: John Olsson, Michael Crist, Michael Shevock

Tuba/Euphonium: Brian Kiser

Percussion: Glenn Schaft, Rob Ferguson, Nathan Douds, and
Chris Kimble (GTA)

String Bass: Micah Howard

Piano: Caroline Oltmanns

FRIENDS OF YSU BANDS:

If you are not currently on our E-mail list and would like to be,
please let us know at slgage@ysu.edu.

Upcoming Band Events

Sunday, March 6

YSU Symphonic Wind Ensemble performance at the opening night of Piano Week 2006.
8 PM, Stambaugh Auditorium.

Wednesday, April 26

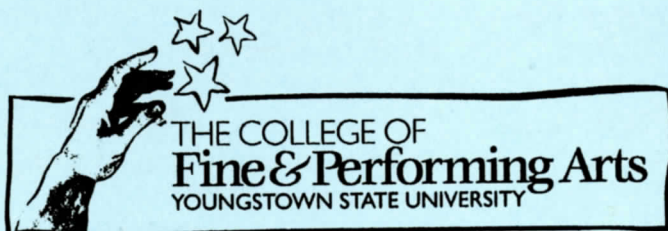
Dana School of Music Showcase Concert.
8PM, Ford Family Recital Hall, DeYor Performing Arts Center (\$)

Sunday, April 30

YSU Symphonic Band and YSU Concert Band
4PM, Edward G. Powers Auditorium (\$)

Sunday, May 1

YSU Symphonic Wind Ensemble and Dana Symphony Orchestra. 8PM, DeYor Family Theater (\$)



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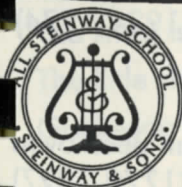
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YSU

Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Roman
Rudnytsky
Piano

Bliss Recital Hall
Thursday, March 2, 2006
8:00 pm

Program

Romanian Folk Dances

Béla Bartók
(1881-1945)

Trés Danzas

Manuel Herrarte
(1924-1974)

Sonata in C minor, op. 13 ("Pathétique") Ludwig van Beethoven

(1770-1827)

Grave—Allegro di molto e con brio

Adagio cantabile

Rondo: Allegro

Sonata in D, K. 576

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Adagio

Allegretto

Reminiscences of Norma (Bellini)

Franz Liszt
(1811-1886)

~intermission~

12 Variations on "La Belle Françoise", K. 353

Mozart

Childrens Corner Suite

Claude Debussy
(1862-1918)

Dr. Gradus ad Parnassum

Jimbo's Lullaby

Serenade for the Doll

The snow is dancing

The little shepherd

Golliwogg's Cake-Walk

Pictures at an Exhibition

Modest Mussorgsky
(1839-1881)

Promenade (transcription by Vladimir Horowitz (1903-1989))

Gnomus

Promenade

The Old Castle

Promenade

Tuileries

Bydlo

Promenade

Ballet of the Unhatched Chicks

Samuel Goldenberg and Schmuyle

The Marketplace at Limoges

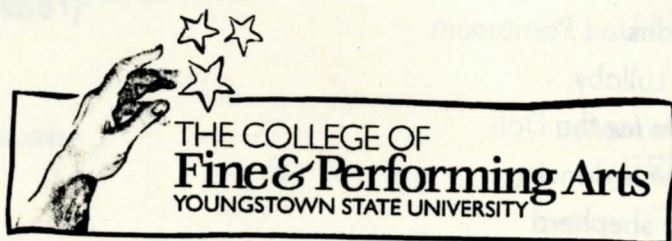
Catacombae (Sepulcrum Romanum)---Con mortuis in lingua mortua

The Hut of Baba Yaga

The Great Gate of Kiev

Hungarian Rhapsody No. 2

Franz Liszt



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YSU



Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

WYSU-FM
88.5



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2006

Opening Night

Sponsored in part by WYSU-FM

Stambaugh Auditorium, Concert Hall
Monday, March 6, 2006
8:00 pm

Program

During the performance kindly switch off all cellular devices and keep the noise level as low as possible. Thank you!

Guest Speakers:

Dr. George McCloud, Special Assistant to the President for Development and Public Relations

Joseph Edwards, Dean of the College for Fine and Performing Arts

Repertoire

Sonate in C Dur op. 53, 'Waldsteinsonate'

Ludwig v. Beethoven
(1770 - 1827)

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato

Caroline Oltmanns, piano

~intermission~

U.S. Dances for Wind Ensemble (2003)

Donald Grantham
(b. 1947)

YOUNGSTOWN STATE UNIVERSITY
SYMPHONIC WIND ENSEMBLE

Dr. Stephen L. Gage, Conductor
Robert Maine, piano

Rocky Point Holiday (1969)

Ron Nelson
(b. 1929)

YOUNGSTOWN STATE UNIVERSITY
SYMPHONIC WIND ENSEMBLE

Reed Chamberlin, Graduate Conducting Intern

**Tipping Points for Piano, String Bass, and Wind Ensemble
World Premiere - (2006)**

David Morgan

YOUNGSTOWN STATE UNIVERSITY
SYMPHONIC WIND ENSEMBLE

Dr. Stephen L. Gage, Conductor
Caroline Oltmanns, piano & David Morgan, string bass

Program Notes

Sonate in C Dur op. 53, 'Waldsteinsonate', Ludwig v. Beethoven

Beethoven's dedication of the Piano Sonata, op. 53 to Count Ferdinand von Waldstein can be seen as a sign of gratitude to his close personal friend and sponsor. Based on this dedication the work frequently is referred to as the "Waldstein" Sonata.

Whilst composing the "Waldstein" Sonata Beethoven mentions in his writings "der neuer Weg," a new pathway towards unexplored stylistic areas. Some of the revolutionary inventions of this new style are used in this sonata and include the use of extreme registers, hand-crossings, expansion of sonorities, pianissimo octave passages and large areas awash with damper pedal.

It was during the time of the creation of the "Waldstein" Sonata that Beethoven had to face the grim reality of approaching deafness. The acceptance of the loss of hearing and the unimaginable implications for a musician are reflected in the Heiligenstadt Testament, Beethoven's famous letter to his family. In this letter, he declared that the sole purpose of living was for art. Many of Beethoven's works written after the "Waldstein" Sonata were performed during his lifetime but never heard by the composer.

Program Notes by Caroline Oltmanns

J.S. Dances for Wind Ensemble, Donald Grantham

J.S. Dances is a free fantasy on "Menuet II" and "Gigue" from J.S. Bach's "Partita I (Clavierübung, part 1)". After a brief, slow introduction, the piece is relentlessly "fast and reckless" to the end, with the gigue character predominating. Both of Bach's dances appear in more or less their original forms, complemented by other material that develops and elaborates upon some of the many interesting aspects of Bach's two dances.

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the

Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, E.C. Schirmer and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of THE TECHNIQUE OF ORCHESTRATION (Prentice-Hall).

Program Notes by Stephen L. Gage

Rocky Point Holiday, Ron Nelson

Rocky Point Holiday was commissioned by the University of Minnesota Concert Band. The composer wrote the work while vacationing at Rocky Point—a wind-blown seaside resort in Rhode Island, and the piece has gained increasing popularity in the programming of wind bands.

Ron Nelson recently retired as the chair of the school of music at Brown University. Dr. Nelson received commissions from numerous symphony orchestras, concert bands, and choral groups. He received grants and awards from the Howard Foundation, ASCAP, and the National Endowment for the Arts. His compositional output for wind band includes works that won the ABA Ostwald Award and the Louis Sudler Composition Prize from the John Philip Sousa Foundation.

Program Notes by Stephen L. Gage

Tipping Points for Piano, String Bass, and Wind Ensemble, David Morgan

The initial inspiration for "Tipping Points" was the art of Robert Rauschenberg. In his "Combines", Rauschenberg juxtaposes seemingly incongruous objects and materials in creating painting/sculpture hybrids that challenge traditional ideas about art. With "Tipping Points", I have tried to resist the attractions of organicism and thematic unity that have served as the ideal of Western Art music for the past three hundred years. The musical worlds of artists including John Cage, McCoy Tyner, the Mahavishnu Orchestra, Bobo Stenson, and Prince are juxtaposed. Many thanks to Caroline Oltmanns for asking me to compose this piece and for playing it so beautifully.

Program Notes by David Morgan.

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For information about donations please
call the Fine and Performing Arts College of
Youngstown State University at (330) 941-7448.

Youngstown State University
Symphonic Wind Ensemble
2006 Spring Term Personnel
Dr. Stephen L. Gage, Conductor

Key: # - Graduate Student * - Section Leader

Flute/Piccolo

Gina Cucitrone, Boardman
Danielle Frabutt, Austintown
Adrienne Lehotsky, Canfield
Chelsea Pflugh, Vandergraft, PA
Lisa Sipes, Altoona, PA *

Oboe/English Horn

Sarah Bates, Brookfield
Sarah Hennessey, Canfield
Julie Johnston, Berea *

Bassoon/Contrabassoon

Evan Hertrick, Pittsburgh, PA
Amy Sabol, Brookfield *
Victoria Schofield, Weathersfield

Clarinet

Emily Barlow, East Liverpool
Paula Begovich, Apollo, PA #
Christopher Bowmaster, Austintown
Becky Delorenzo, Mercer
Lori Flowers, Hermitage, PA
Elizabeth Matesich, Charleroi, PA
Kristin Mather, Liberty * #
Sherry Nold, Transfer, PA
Kevin Perry, Warren
Brandie Suhevich, Vandergrift, PA
Cassandra Taylor, Wooster

Saxophone

Kimberly D'Angelo, Butler, PA
Erika Durham, Berea *
Brandon Masterman, Pittsburgh, PA
Andrew Meyer, Canton

French Horn

Shannon McFadden, Boardman*
Nicole Pettenati, Champion
Steven Roberson, Zelienople, PA
Eric Shields, Zanesville
Dan Welch, Canfield

Trumpet

Reed Chamberlin, Columbus* #
Dennis Hawkins, Newton Falls
Chad May, Brockway, PA
Zachary Parry, Champion
Nick Samson, Greenville, PA
Ian Sepanek, Warren

Tenor Trombone

Randy Bibri, Harmony, PA
Stephanie Pesanka, Zelienople, PA
John Shanks, Boardman *
Robert Traugh, Apollo, PA

Bass Trombone

Jonathan Steele, Apollo, PA

Euphonium

Timothy Shade, Grove City *
Christina Veneron, Greece, NY
Matthew Ward, Brewerton, NY

Tuba

Noah Bixler, Niles
Douglas Olenik, Creston *

String Bass

Daniel Kalosky, Youngstown *

Piano

Adrienne Lehotsky, Canfield
Jessica Stauffer, Butler, PA

Percussion

Michael Anderson, Wiloughby
Dean Anshutz, Creston, OH Daniel
Danch, New Wilmington, PA
Joanna Fuchs, Franklin, PA
Timothy Hampton, Lakewood
Sarah Sexton, North Jackson *
Tetsuya Takeno, Tokyo, Japan

Stephen L. Gage

Stephen Gage is Instrumental Music Coordinator, Professor of Music, and Director of Bands at Youngstown State University. 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 Performer's Certificate at the State University of New York: Fredonia. At YSU he conducts the Symphonic Wind Ensemble, assists with the Dana Symphony Orchestra, and teaches undergraduate and graduate conducting.

Dr. Gage is currently in his 13th season as Edward J. Zacharias Memorial Chair and Conductor of the Youngstown Symphony Youth Orchestra (YSYO). 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 (NBA) Journal and NBA Newsletter. He 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, Ireland, and Canada. Gage has received compliments from numerous composers on the interpretation of their music; the list of composers includes Karel Husa, Joseph Schwantner, Samuel Adler, David Gillingham, Frank Ticheli, and Marilyn Shrude.

Under his direction the YSU Symphonic Wind Ensemble and the YSYO were guest performers at the 1998, 2000, 2002, 2004, and 2006 OMEA State Music Conventions. In March 2005 Stephen and the YSU SWE made their Carnegie Hall debut on the Showcase Concert of the New York Wind Band Festival. And, in April 2002 the YSU SWE appeared in a feature performance at the Music Educators National Association (MENC) Biennial Convention in Nashville. The band also was a guest performer at the 1996 CBDNA Convention in Green Bay. The ensemble has recorded and released four produced compact discs, Lions, Jesters and Dragons, Oh My (1998), Star Wars and Other Scores (2000), Carnival (2002), and Spin Cycle (2004); Spin Cycle received Downbeat Magazine's University Symphonic Band/Wind Ensemble Recording of the Year Award in 2004. Gage 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. Professor Gage's biography has been listed on several occasions in the Who's Who Among America's Teachers Journal.

In addition to his conducting career, Dr. Gage 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. From 1987-89 he served as the President of the International Association of Jazz Educators--New York State Chapter.

Stephen's professional affiliations include a March 1999 induction into the prestigious American Bandmasters Association (ABA). He is also a member of the CBDNA, NBA, Conductors Guild, 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, son, Brendan, and daughter, Claudia.

Caroline Oltmanns

Caroline Oltmanns receives recognition for performances in the United States as well as abroad. Reviews rave about her 'focused and heartfelt emotion' (L'Alsace, France), 'her mature creativity' (Fürther Zeitung, Germany) and her 'finesse, power and liveliness' (DerniPre Nouvelles d'Alsace. Performances in the United States have included Steinway Hall and Weill Hall at Carnegie Hall in New York City, Preston Bradley Hall in Chicago, Leo Bing Theater at the The Los Angeles County Museum of Art and the Redlands Bowl. Concert venues in Germany, France and Switzerland have included Stadttheater Fürth, Grundigvillakonzerte Zirndorf, and Festival International de Piano Franz Liszt. Her regular recital tours of South Africa have included performances at the Universities of Cape Town, Stellenbosch, Pretoria, Potchefstroom and Johannesburg. Caroline Oltmanns frequently is featured as soloist with orchestra.

Caroline Oltmanns' playing has been heard on radio stations in Los Angeles, Chicago, Cleveland, Pittsburgh, Rochester and Cape Town, South Africa. Radio interviews in Germany have been broadcast on Norddeutscher Rundfunk, Süddeutscher Rundfunk, Radio Bremen, Hessischer Rundfunk and Westdeutscher Rundfunk. Televised interviews and performances include Bayerisches Fernsehen, Channel 25 Chicago, KVCR-TV San Bernadino, CA and other stations.

Caroline Oltmanns has recorded several solo and chamber music CDs on labels including Filia Mundi. Her most recent solo CD with Chopin's b-minor sonata, Wilding's Astroludes and Beethoven's Moonlight Sonata was released in 2004.

Caroline Oltmanns has premiered numerous works by contemporary composers. As artistic director and founder of Piano Week, her annual commission of a new work for piano and symphonic wind ensemble has included works by Edward Largent, Till Mclvor Meyn, Rainer Schmitz and

James Wilding. Additional premieres include *Die Versuchungen des heiligen Antonius* by German composer Wolfgang-Andreas Schultz in Weill Hall at Carnegie Hall.

Caroline Oltmanns has given numerous master classes in the United States including the Cleveland Institute of Music, Kent State University, the Pasadena Conservatory of Music, Duquesne University in Pittsburgh and others. Master classes abroad include the Universities of Pretoria, Cape Town, Stellenbosch and Potchefstroom in South Africa as well as Queen's University, Kingston, Ontario. She presented a lecture recital in the series *Legendary Pianos* on the pianos of Horowitz, Paderewski and Van Cliburn.

Dr. Oltmanns is a Fulbright Scholar and International Steinway Artist. She received a Stipendium der deutschen Wirtschaft and an Annette Kad Foundation Scholarship for study at the University of Southern California where she earned her Master's and Doctoral (DMA) Degrees. She received her Undergraduate Diploma from the Staatliche Musikhochschule Freiburg. Her musical mentors were John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager. She is currently Associate Professor of Piano at Youngstown State University where she joined the faculty in 1994.

David Morgan

David Morgan is best known as a jazz bassist. In the past year 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, Bobby Watson, and Mose Allison. Morgan 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.

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*, featuring Dan Wall, Chris Karlic, and Howie Smith. The Polish National Chamber Orchestra recently premiered two of his works, *Concert Music for Alto Saxophone and Strings* and *Romance for Flute and Strings*. Their recording of the *Romance* with American flautist Katherine DeJongh will be released in 2002 on the Errata label.

Piano Week: March 6 – March 10, 2006

Monday, March 6

8:00 p.m. OPENING NIGHT Dana Symphonic Wind Ensemble conducted by Stephen Gage and Caroline Oltmanns, piano. Program includes Beethoven's SONATA OP. 53 IN C MAJOR and the premiere performance of TIPPING POINTS by David Morgan.
LOCATION: Concert Hall in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Tuesday, March 7

8:00 p.m. STARS OF TOMORROW A recital in collaboration with the Youngstown Music Teachers Association, introductions by Caroline Oltmanns.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

8:00 p.m. MASTER CLASS FOR YOUNG PIANISTS with Professor Paul Shenly of the Cleveland Institute of Music featuring piano students of the Cleveland Institute of Music and the Dana School of Music.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

8:00 p.m. NEW MUSIC WITH PIANO, a concert of modern compositions presented by Till Maclvor Meyn featuring guest artists performing new music by renowned composers. Guest artists in performance will include Eric Charnofsky, Renée Jackson, David Joshua Roman, Oksana Skidan, Isabel Trautwein, Nicholas Underhill, and James Wilding.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Wednesday, March 8

12:00 noon GUEST ARTIST IN RECITAL: Canadian pianist and recording artist Philip Thomson performs classical compositions in a beautiful setting.
LOCATION: Butler Institute of American Art on Wick Avenue, Youngstown.

8:00 p.m. MUSIC FOR CHORAL ENSEMBLES AND PIANO. The Dana Choirs (University Chorus, Dana Chorale, and Symphonic Choir) under the direction of Hae-Jong Lee will perform various repertoire with guest accompanist Oksana Skidan.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Thursday, March 9

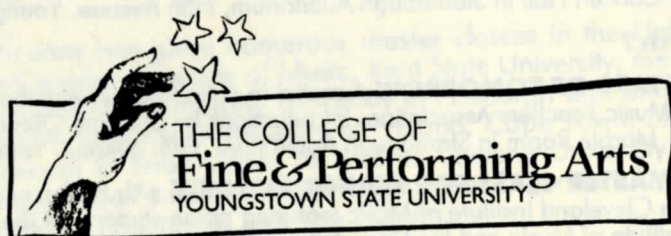
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LOCATION: Bliss Recital Hall, Bliss Hall, Youngstown State University campus.

8:00 p.m. INAUGURATION OF THE NEW BUTLER NORTH EDUCATION CENTER: AN EVENING OF JAZZ WITH PIANO presented by the Dana School of Music Jazz faculty with Guest Artists Sarah Jane Cion and Phil Palombi.
LOCATION: Butler North Education Center (formerly First Christian Church at 562 Wick Avenue)

All events are free and open to the public.



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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2006

Stars of Tomorrow

Youngstown Music Teachers
Association with
introductions by
Dr. Caroline Oltmanns

Stambaugh Auditorium, Marble Room
Tuesday, March 7, 2006
4:00 pm

Program

During the performance kindly switch off all cellular devices and keep the noise level as low as possible. Thank you!

Sonata in C Major, K. 159/L. 104

Domenico Scarlatti
1685 - 1757

Jessica Shearer
Studio: Joan Cosgrove

Minuet in G Major

Johann Sebastian Bach
1685 - 1750

Shawn Rast
Studio: Audrey Rhinehart

Sonata in A Major, K. 331

W. A. Mozart
1756 - 1791

III. Rondo Alla Turca

Alvin Lu
Studio: Maryann Hoffmann

Für Elise

Ludwig v. Beethoven
1770 - 1827

Daniel Catello
Studio: Helen Cline

Sonatina in F Major, op. 151, No. 3

Anton Diabelli
1781 - 1858

I. Allegro Moderato

Dominic DeLaurentis
Studio: Sister Germaine

Waltz in C sharp Minor, op. 69, No. 2

Frédéric Chopin
1810 - 1849

Katie Yazvac
Studio: Diane Yazvac

Ballade No. 1 in G Minor, op. 23

Frédéric Chopin
1810 - 1849

Tim Lee
Studio: Lisa Csifra

Hungarian Dance op. 39, No. 12

Edward MacDowell
1860 - 1908

Presto con fuoco

Victoria McBride
Studio: Carolyn Munro

Maple Leaf Rag in A flat Major

Scott Joplin
1868 - 1917

Dennis Steinbeck
Studio: Cynthia Evans

Prelude in C sharp Minor, Op. 3, No. 2

Sergei Rachmaninoff
1873 - 1943

Sean Baran
Studio: Dorothy Schwerts

Malaguena from 'Andalucia'

Ernesto Lecuona
1896 - 1963

Sam Borzi
Studio: Fanny Di Domenico

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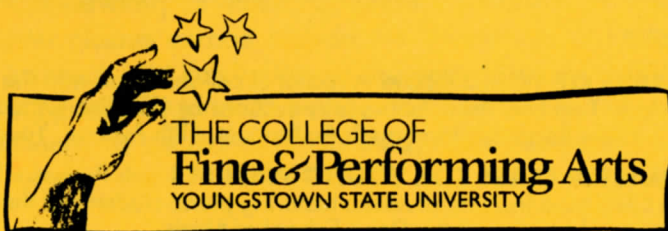
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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2006

New Music with Piano

hosted by
Till MacIvor Meyn

presenting works by the Cleveland
Composer's Guild and others

Stambaugh Auditorium, Marble Room
Tuesday, March 7, 2006
8:00 pm

Program

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Sonata for Baritone Horn and Piano (2005)

Edward J. Largent

- I. Recitative; Allegro; Recitative; Allegro
- II. Largo
- III. Andante; Recitative; Presto

Timothy Shade, euphonium
James Wilding, piano

Ideé Fixe (1996)

Donald Sloan

Renée Jackson, piano

Vistas desde el Balcón (1997)

Margi Griebeling-Haigh

Isabel Trautwein, violin
David Joshua Roman, cello
Eric Charnofsky, piano

~intermission~

Under the Summer Tree . . . , mvt. II

Margaret Brouwer

Oksana Skidan, piano

Nebulae (2001)

Nicholas Underhill

Nicholas Underhill, piano

Concerto for Tuba and Orchestra (piano version)

John Williams

Brian Kiser, Tuba
Oksana Skidan, piano

Program Notes

Sonata for Baritone Horn and Piano (2005)

Edward J. Largent

The sonata was written for Tim Shade, a Dana Student majoring in Brass studies. The duration is approximately 16 minutes.

EDWARD J. LARGENT was born in Illinois. His first composition was for piano written at age 8. Compositions in the past 30 years include three piano concerti, numerous works for solo voice and mixed chorus, numerous sonatas for brass and woodwind instruments as well as several duos for flute and clarinet. Many works, especially the clarinet sonata and the second and third piano concerti have been heard worldwide. As a pianist/harpsichordist, Largent has been performing as accompanist and continuo player mostly at Dana but in other midwestern venues as well. Degrees earned are B.M. in piano performance at Ohio State; M.M. in Piano Performance at the University of Illinois; Ph.D. in Music Theory/Composition at Ohio State. Composition teachers include Mark Walker and Marshall Barnes at Ohio State and Salvatore Martirano at the University of Illinois. At present Largent is performing with a Baroque trio using his Italianate single manual harpsichord pitched at A = 415 Hz. He taught at the Dana School for 34 years and served on the Academic Senate and the Graduate Council for over 20 years.

Ideé Fixe (1996)

Donald Sloan

Ideé Fixe for right hand alone was written in 1996 for my wife, pianist Renée Jackson. She was recovering from a car accident, and I wanted to give her something to play while she was on the mend. I knew of many left-hand works, but none for the right hand. I found the restriction good for me; not being a pianist, it was helpful to have potential textures simplified by only using one hand. The "obsessive" theme of the title is the set of interlocking sixths that opens the work. The various phrases move in many directions, but always seemingly cadencing back on the opening theme. Sometime after I had written the work and was done obsessing about the theme, I noticed that it is exactly the first four notes of the opening of Stephen Sondheim's *Company*, albeit in a very different context! I have often used quotations from other composers in my works, but for once, it was entirely inadvertent.

DONALD SLOAN is an award-winning composer of vocal, orchestra and chamber music, including the Brian Israel Young Composers Award for his *Five Flights of Fancy*, the Ohio Composer of the Year for 1998 by the Ohio Music Teachers Association for *Or Zarua*, and the Fortnightly Music Club's New Music Commission of 2005 for *Four Jewish Moods*. He is in his 13th year on the faculty at Ashland University, where he is Professor of Music and director of the theory and composition programs. Sloan has two recent CDs of his music, with *Tributaries* and *Or Zarua* performed by the Cleveland Chamber Collective and *Flights of Fancy* performed by the Crescent Duo. In addition to his work as a composer, Mr. Sloan has also been active in the field of computer music standards. He taught previously for eight years on the faculty of Binghamton University. He is a member of BMI.

Sloan grew up on Long Island, where he began guitar and music theory lessons at the age of fifteen. After composition studies at Cornell University with Karel Husa, Mr. Sloan went to France at the invitation of Nadia Boulanger to continue his studies at Fontainebleau and in Paris, also working with Henri Dutilleux and Robert Levin. Upon returning to America, he completed his formal education at the University of Michigan with William Albright, and at the Eastman School of Music with Warren Benson and Samuel Adler. In more trivial matters, he was a three-time champion on the game show *Jeopardy!* in 1996.

Vistas desde el Balcón (1997)

Margi Griebling-Haigh

Vistas desde el Balcón began its existence in the autumn of 1997 as a piece in which I whimsically set out to musically represent several telephone conversations, complete with touch-tones, dial tones, busy signals, and so forth. However, the music seemed to have a mind of its own, as is often the case, and it decided that it would prefer to be lyrical and impressionistic rather than impersonal and calculated. Eventually, only the smallest fragments of my original ideas were left, and after I had put the final double-bar at the end I realized that the music persistently reminded me of the Mediterranean scenery and activity to be seen from looking over the edge of the 'Balcón de Europa' in Nerja, Spain.

Akron native MARGI GRIEBLING-HAIGH began her musical training in early childhood with her parents, Mary Ann and Stephen Griebling. She studied piano with Margaret Baxtresser and oboe with Harvey McGuire and John Mack of the Cleveland Orchestra. She earned Bachelors and Masters Degrees in oboe performance from the Eastman School of Music and the San Francisco Conservatory of Music, respectively, and performed as principal oboist at the Heidelberg Schlobspiele Festival. She spent several summers at the Pierre Monteux Memorial School in Maine, composing and studying orchestral repertoire.

Ms. Griebling-Haigh started writing music at the age of five. A self-taught composer, she had already won numerous awards in composition at the local, state, and national levels before graduating from high school. These included a grant from BMI (Broadcast Music, Inc.) in 1975, and First Prize in the National Federation of Music Clubs' competition for New Orchestra Works in 1978. She has received commissions from the Huntingdon, Fiati, and Crosstown Trios, the Cleveland, Kulas, and Murphy Foundations, the Cleveland Institute of Music Cello Ensemble, Greater Akron Musical Association, Hendrix College, Cleveland Orchestra Principal Oboist (retired) John Mack, internationally renowned organist Karel Paukert, and a group of sixteen artists including flutist Mary Kay Ferguson, Cleveland Orchestra members Mary Kay Fink and Martha Aarons, and Philadelphia Orchestra Principal Flutist Jeffrey Khaner, among others. She has twice collaborated with the Poets' and Writers' League of Greater Cleveland, and has had music choreographed by Karen Gabay, Principal Dancer of the (former) Cleveland-San Jose Ballet. Her compositions are listed in the regular repertoire of the Tarab Cello Ensemble, the Cleveland Duo + James

Umble, saxophone; and the new chamber group Panorámicos, and has frequently been broadcast over WCLV, Cleveland's classical music radio station.

In 2003, Margi was named "Ohio Composer of the Year" by the Ohio Music Teachers' Association. Her works have been featured at the International Viola Congress, National Flute Association Convention, International Saxophone Conference, and the International Society of Bassists Convention. Two of her works will be presented at the 2006 Convention of the International Double Reed Society. Ms. Griebing-Haigh's music is published by Jeanné, Inc. (Minneapolis); Ludwin Music, Inc. (Los Angeles); and her own company, MusicallygraphicsT. Her music has been released on the Capstone and Jeanné, Inc. record labels. An independent CD entitled Panorámicos, featuring three of her works, was released in 2004 to enthusiastic reviews. Please visit www.musicallygraphics.com for additional information!

Nebulae (2001)

Nicholas Underhill

One does not lightly compose long movements these days, but here it seemed justified to me by the effect that is created by the end. This 17 minute 1-movement piece is a musical journey in which different layers of material are transformed over time. Different textures appear and reappear, much like sub-plots in a TV serial. The plots develop individually in a non-linear fashion. In the middle section of the piece, big tonal chords in the middle register are interspersed with wispy lines on the outer (upper and lower) extremes of the piano. If one imagines the piece as a space voyage, this middle section resembles a barrage of colorful meteorites. After this "barrage" of sound, ideas from the beginning of the piece reappear, somewhat transformed. At this point, there is a sequence of gradually ascending chords making their way slowly up the keyboard. When these chords reach the top of the keyboard, the piece ends.

Composer/pianist NICHOLAS UNDERHILL studied composition at Hampshire College, Amherst College, and the New England Conservatory of Music. His composition teachers include William Thomas McKinley, recent Pulitzer Prize Winner Lewis Spratlan, Donald Wheelock and James McElwaine, as well as consultations with Donald Erb, Margaret Brouwer, and Dennis Eberhard. He has been commissioned by the Cleveland Orchestra, the Ohio Music Teachers Association, The

Fortnightly Musical Club, The Cleveland Flute Society, The Syracuse College Flute Choir, Mary Kay Fink, Takako Masame, and Richard King. Mr Underhill's compositions have been recorded on MMC, Capstone and Centaur labels. Long known in Boston and New York City as a champion of new music for the piano, he has performed solo recitals in Carnegie Recital Hall and Merkin concert Hall, as well as the Dame Myra Hess Memorial Concerts in Chicago. He has taught Piano at Mount Union College and Hiram College, and has performed on numerous occasions with the Cleveland Ballet Orchestra, the Cleveland Chamber Symphony and the Cleveland Chamber Collective.

Concerto for Tuba and Orchestra (piano version)

John Williams

The Tuba Concerto of 1985 is a thrilling and exciting virtuosic work. The soloist has many spectacularly difficult passages, yet many beautiful and lyrical lines. The piece is in one continuous movement. The first section is marked by an acrobatic and playful solo line in compound meter. The second section is a grand soliloquy with the soloist playing very romantic and passionate lines. The final section is introduced with fanfares and is a top-roaring rondo with very playful and rhythmic gestures.

John Williams on his Tuba Concerto, "I don't really know why I wrote it - just urge and instinct. I've always liked the tuba and even used to play it a little. I wrote a big tuba solo for a Dick Van Dyke movie called Fitzwilly and ever since I've kept composing for it - it's such an agile instrument, like a huge cornet. It's light and tuneful and I hope it has enough events in it to make it fun."

JOHN WILLIAMS is probably the most heralded film composer of our time. Also he is an accomplished jazz and classical pianist, and was conductor of the Boston Pops. He has written a significant number of concert pieces which have been performed by major orchestras and soloists throughout the world.

Till Maclvor Meyn, host

Till Maclvor Meyn earned his Bachelor of Arts in Music from the University of California at San Diego, a Master of Music in Composition from Indiana University, and the Doctorate of Musical Arts in Composition from the University of Southern California's Thornton School of Music. He studied composition with Frank Ticheli, Roger Reynolds, Rand Steiger, Frederick Fox, and Don Freund, among others. Dr. Meyn has taught at the University of Southern California, Pepperdine University, Saddleback College, and Irvine Valley College. Since 2001, he has held the position of Assistant Professor of Music Composition and Theory at Youngstown State University's Dana School of Music, where he is a member of the Graduate Faculty.

Dr. Meyn is an active composer, and a member of the Cleveland Composer's Guild. His compositions have been widely performed; recent highlights include performances at the 2005 National Flute Association Convention in San Diego, at Cleveland State University (September 2005), at the Manhattan School of Music (January 2005), at the 2004 Intercollegiate Men's Choruses National Seminar at Harvard, at the 2004 Midwest Regional ACDA Convention in Indianapolis, at the 2002 National Flute Association Convention in Washington, D.C., and at the 2002 MENC National Convention in Nashville. His fanfare for symphonic winds, "Anthem," was commissioned as Youngstown State University's theme music, and is used frequently in promotional pieces aired on both radio and television. His woodwind compositions are published by ALRY Publications, and he has forthcoming releases from C. Alan Publications and ECS Publishing.

Dr. Meyn is also a baritone singer, and has performed with numerous choral ensembles, notably the Los Angeles Master Chorale, the University of Southern California Chamber Singers, and the Indiana University Pro Arte Early Music Ensemble.

Performers

TIM SHADE, a native of Grove City, Ohio, is in his final year at Youngstown State University's Dana School of Music. He will complete his Bachelor's of Music Performance on May 20th, 2006. While at YSU Tim has been involved extensively with the music program in many facets. He has been the solo euphonium player in the award winning Symphonic Wind Ensemble for two years. He was drum major for the YSU Marching Band for two years. He has also been in the award winning Jazz Ensemble as a soloist on trombone for four years. He works steadily as a sub and small group jazz trombonist around Ohio. As a euphonium soloist Tim has been featured with the YSU Symphonic Wind Ensemble, The Dana All-Star Band, The Dana Chamber Orchestra, and also the Warren Packard Band. After graduation Tim plans on continuing his education by pursuing a Master's Degree in Performance. Beyond that Tim hopes to obtain a doctorate and become a college professor.

composer-pianist from South Africa, **JAMES WILDING's** musical mentors were Stewart Young, Neil Solomon, and Peter Klatzow. He is a champion of new music, having premiered seven pieces of chamber music in the past three years. His own music has been performed in South Africa, Zimbabwe, Lesotho, Germany, Holland, France, Britain and the USA; published by The Foundation for the Creative Arts and UNISA (University of South Africa); and broadcast on Fine Music Radio (Cape Town), SAFM (Johannesburg), and KKGQ (Los Angeles). In 1996 his Etude for solo piano was prescribed for the UNISA-Transnet International Piano Competition in Pretoria. He is pursuing a Phd at Kent State University with Thomas Janson, and is an adjunct faculty member at the University of Akron.

RENÉE JACKSON is an active pianist and teacher, performing both solo and collaborative recitals throughout the eastern United States. A graduate of Oberlin Conservatory (B.Mus.) and the University of Michigan (M.M.), she currently teaches piano and Alexander technique, a form of movement education that enhances both awareness and performance, in her Wadsworth studio. At the collegiate level, she has taught theory and chamber music at Wells College, theory at Oberlin, and piano at both the College of Wooster and the University of Akron—Wayne College. In addition to being a teaching member of Alexander Technique International, Ms. Jackson is nationally certified by Music Teachers National Association, and has held a variety of leadership positions in Summit County and the Middle East district of the Ohio Music Teachers

Association. In November of 2004, she began a two-year term as recording secretary for the executive committee of the Ohio Music Teachers Association. She is also an active member and adjudicator for the National Guild of Piano Teachers. Along with her husband, Donald Sloan, she has served as co-director and accompanist of the Beth El Synagogue Choir for the past seven years, and has worked as an accompanist for Ashland University, and more recently for Akron Lyric Opera Theatre. A long-time proponent of the piano method of Dorothy Taubman, she continues her study of the Taubman method of piano technique with Edna Golandsky, and her Alexander work with Dale Beaver.

ISABEL TRAUTWEIN is currently in her fourth year as a member of the first violin section of the Cleveland Orchestra. She had previously been a member of the St. Louis Symphony where, in her four-year tenure, she served as Principal Second Violin, section first violin, and Resident Musician, a unique experimental position that combined orchestral playing with extensive outreach activity in underprivileged community settings. She was Concertmaster of the New World Symphony in Miami and was a member of the Houston Symphony and the Naumberg Award-winning Pacifica Quartet.

Ms. Trautwein has appeared as soloist with the orchestras of the Musikhochschule Lübeck, the Cleveland Institute of Music, and with the St. Louis Symphony. She performs annually at the MIMIR Festival in Texas and at the Innsbrook Institute in Missouri. During her student years she toured extensively throughout Israel, Africa, and India with Claudio Abbado's European Youth Orchestra. She performed chamber music at the Salzburger Festspiele, the Schleswig Holstein Festival, the Taos School of Music, the Grand Teton Festival, as a member of the Artemis Quartet at the Aspen quartet program, and was also Concertmaster of the National Repertory Orchestra in Breckenridge, Colorado.

Upon receiving her B. A. from the Musikhochschule Lübeck, where she studied with Christian Tetzlaff and with members of the La Salle Quartet, Ms. Trautwein was awarded German government grants (DAAD, Studienstiftung) to continue studies at the Cleveland Institute of Music with Donald Weilerstein.

DAVID JOSHUA ROMAN received his Bachelor of Music Degree in Cello Performance in 2004 from the Cleveland Institute of Music where he studied with Richard Aaron. In 2005 he also received his Masters at CIM with Desmond Hoebig, Principal Cellist of the Cleveland Orchestra. Previous teachers include Lacy McLarry, Peter Spurbeck, and Gregory Sauer. Joshua has been playing the cello since the age of three, and has been a frequent recital performer since his first full-length recital program at the age of ten. Since then he has performed recitals of varied repertoire in many cities in the United States and abroad, including a recent recital as a guest artist at the Festival de Musica de Camara in San Miguel, Mexico. As a concerto soloist, Joshua has performed with several orchestras in the U.S., including the CIM Orchestra, Oklahoma City Philharmonic and the Kalamazoo Junior Symphony. Joshua has also participated in competitions, winning top prizes at the Cleveland Cello Society, Stulberg, Kingsville, Corpus Christi, Irving M. Klein, National Federation of Music Clubs, American String Teacher's Association, Washington International, Holland-America Music Society, Buttram Competitions and the CIM Concerto Competition, among others. Joshua is an active chamber musician, and has collaborated with many artists including Samuel Adler, Sergei Babayan, Desmond Hoebig, Paul Kantor, William Preucil, Lynn Ramsey, Marta Garcia Renart, and Virginia Weckstrom, and several members of the Cleveland Orchestra. Joshua is also an avid promoter of contemporary music, and has premiered many works in the last few years, some of which have been heard on radio broadcasts in Ohio. Many composers have written works for him, including solo pieces, Sonatas for Cello and Piano, and a Concerto, which he played for a reading session with the CIM Orchestra. This spring he is involved in several premiers, including a second concerto for him which is being written to be performed in May. Joshua has been involved in many projects, including performances of his own original compositions for a play at the Dobama Theatre. In past summers he also gave several performances of the Twelve Caprices for Solo Cello by A. Piatti in Ohio and Indiana. Recently he worked as the understudy for a performance of Tout un Monde Lointain - concerto for Cello and Orchestra by H. Dutilleux. In the fall of 2005 Joshua was invited to play principal cello in the Warren Philharmonic on a concert that included the William Tell Overture by Rossini. In 2006 he began playing substitute cello in the Cleveland Orchestra. In his last year of school he received the 2004-2005 Ellis A. Feiman Memorial Award for Cello at the Cleveland Institute of Music. In December of 2005 Joshua premiered the piece "Song of

Exultation" for solo cello, percussion and choir by Samuel Adler, with Dr. Adler conducting. This summer Joshua will be the cellist for the Aspen Contemporary Ensemble at the Aspen Music Festival.

A native of Southern California, **ERIC CHARNOFSKY** received his Master Music degree in Collaborative Piano from The Juilliard School, and also holds degrees in Solo Piano and Composition. Mr. Charnofsky is currently the Director of Music at Epworth-Euclid United Methodist Church in Cleveland's University Circle. He is also an instructor of Symphonic Literature at The Cleveland Institute of Music, and 20th Century Music History at Case Western Reserve University.

Mr. Charnofsky has performed as a collaborative pianist throughout the United States, including Weill Recital Hall, Alice Tully Hall, and Steinway Hall in New York City, Yale University in Connecticut, and in Los Angeles, San Francisco, Santa Barbara, Cleveland, Chicago, Indianapolis, Nashville, and Quebec City. He has concertized with members of the New York Philharmonic, the Metropolitan Opera Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Pittsburgh Symphony, the Akron Symphony, and The Cleveland Orchestra. He frequently gives Pre-Concert Lectures and has worked at the Music Academy of the West as an Associate Faculty member for eight summers.

Formerly on the faculty in the pre-college division at The Juilliard School, Mr. Charnofsky served as staff accompanist and ear-training fellow in the Juilliard College division. Mr. Charnofsky's performances have been broadcast over WQXR and WNYC in New York, WFMT in Chicago, WCLV in Cleveland, WKSU in Kent, and KPFK, KMZT, and KCSN in Los Angeles, where he worked as a classical radio announcer. Mr. Charnofsky has presented several lecture-recitals on "The Duos with Piano" by the composers Paul Hindemith, Francis Poulenc, and Aaron Copland. He performed several times as a substitute keyboardist with the Los Angeles Philharmonic, worked as a rehearsal pianist for Lyric Opera Cleveland, and he has a recording with trombonist JoDee Davis on the Albany label.

Ukrainian-born pianist **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. Ms. Skidan has received many awards, including top prizes in several Ukrainian national competitions. She was twice a winner in the

A 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. In Ireland, she won First Prize in the Senior Piano Class, the Gold Medal, and the Caroline Elizabeth Reilly Memorial Cup at the National Music Festival of Ireland. She has also competed extensively throughout the United States, winning prizes at the MTNA National Competition and the Des Moines Symphony Young Artists Competition.

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. While at Eastman, she was awarded the prestigious Eastman Teaching Assistant Award.

Ms. Skidan has performed around the United States as well as in Ukraine, France, Ireland and Italy. She has been a featured performer in a number of radio and TV broadcasts and has appeared with various orchestras in Europe and the United States.

RIAN KISER joined the faculty of Youngstown State University in 2005. He is the principal tuba with the Youngstown Symphony Orchestra and the Warren Philharmonic Orchestra. He has previously served on the faculties of Indiana State University and Millikin University. Kiser also has been a teaching assistant at Indiana University and the University of Illinois. He has given masterclasses throughout the mid west and in Japan.

As an active studio musician, he regularly records diverse commercial, educational, and religious musical projects in various Indianapolis area studios, including projects for the Hal Leonard Corporation. Also an active orchestral musician, Mr. Kiser has performed with such orchestras as the Pittsburgh Symphony Orchestra, the Indianapolis Symphony Orchestra, the Indianapolis Chamber Orchestra, the Terre Haute Symphony, the Waterloo-Cedar Falls Symphony Orchestra, Sinfonia da Camera, and the Millikin-Decatur Symphony Orchestra.

Brian tours throughout the United States with Mr. Jack Daniel's Original Silver Cornet Band. He has performed over two hundred and fifty times with this ensemble in 35 states. Brian is also a member of the Dominic Spera Brass Quintet called Bach n Blues n Brass. This group released it's first cd in 2005 and have also been featured performers at the Indiana Music Educators Conference in 2006. Currently, he is pursuing a doctorate in tuba performance at Indiana University. His principal teachers include Dan Perantoni, Mickey Moore, and Jeff Funderburk. Kiser's varied professional experience also includes consultant work for JA Musik GmbH, a major instrument manufacturer in Germany.

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Piano Week: March 6 – March 10, 2006

Monday, March 6

7:00 p.m. OPENING NIGHT Dana Symphonic Wind Ensemble conducted by Stephen Gage and Caroline Oltmanns, piano. Program includes Beethoven's SONATA OP. 53 IN C MAJOR and the premiere performance of TIPPING POINTS by David Morgan.
LOCATION: Concert Hall in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Tuesday, March 7

7:00 p.m. STARS OF TOMORROW A recital in collaboration with the Youngstown Music Teachers Association, introductions by Caroline Oltmanns.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

7:00 p.m. MASTER CLASS FOR YOUNG PIANISTS with Professor Paul Shenley of the Cleveland Institute of Music featuring piano students of the Cleveland Institute of Music and the Dana School of Music.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

7:00 p.m. NEW MUSIC WITH PIANO, a concert of modern compositions presented by Till Maclvor Meyn featuring guest artists performing new music by renowned composers. Guest artists in performance will include Eric Charnofsky, Renée Jackson, David Joshua Roman, Oksana Skidan, Isabel Trautwein, Nicholas Underhill, and James Wilding.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Wednesday, March 8

12:00 noon GUEST ARTIST IN RECITAL: Canadian pianist and recording artist Philip Thomson performs classical compositions in a beautiful setting.
LOCATION: Butler Institute of American Art on Wick Avenue, Youngstown.

7:00 p.m. MUSIC FOR CHORAL ENSEMBLES AND PIANO. The Dana Choirs (University Chorus, Dana Chorale, and Symphonic Choir) under the direction of Hae-Jong Lee will perform various repertoire with guest accompanist Oksana Skidan.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Thursday, March 9

8:00 p.m. STUDENT PIANISTS IN RECITAL. Selected students of the Dana School of Music perform works by Scarlatti, Beethoven, Chopin, Liszt, Rachmaninov and Debussy. Other works to be announced.
LOCATION: Concert Hall in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Friday, March 10

11:00 a.m. PIANO DUOS IN CONCERT. Music for two pianos featuring piano students of the Dana School of Music.
LOCATION: Bliss Recital Hall, Bliss Hall, Youngstown State University campus.

7:00 p.m. INAUGURATION OF THE NEW BUTLER NORTH EDUCATION CENTER: AN EVENING OF JAZZ WITH PIANO presented by the Dana School of Music Jazz faculty with Guest Artists Sarah Jane Cion and Phil Palombi.
LOCATION: Butler North Education Center (formerly First Christian Church at 562 Wick Avenue)

All events are free and open to the public.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2006

Guest Artist in Recital

featuring Philip Thomson

Butler Institute of American Art
Wednesday, March 8, 2006
12:15 pm

Program

During the performance kindly switch off all cellular devices and keep the noise level as low as possible. Thank you!

Impromptu in G-flat, op. 90, #3

Franz Schubert
(1797-1828)

Waltz in D-flat, op. 64, #1

Frederic Chopin
(1810-1849)

Waltz in A minor, op. 34, #2

Waltz in C# minor, op. 64, #2

Nocturne in C minor, op. 48, #1

Romance

Franz Liszt
(1811-1886)

Cantique d'amour

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Philip Thomson

Philip Thomson was born in Saint John, New Brunswick, Canada. He began piano studies at an early age with Carol O'Neil, who remained his teacher until he entered the University of Toronto as a student of the Swiss pianist Pierre Souvairan. He pursued his master's degree in piano performance at The Juilliard School under the celebrated pianist Abbey Simon. While still a student, he was already concertizing widely in his native country; he has played with all the major orchestras and in every important center in Canada. While at Juilliard, he won that school's Franz Liszt concerto competition, and performed the Liszt E-flat concerto in Alice Tully Hall in Lincoln Center.

Mr. Thomson came to international attention in 1991, when he made the world premiere recording of Liszt's *De Profundis*, a 40-minute tour-de-force whose manuscript had been kept in the Goethe-Schiller archives in Weimar, and which, astoundingly, had escaped the serious attention of musicologists for over a century and a half. Philip Thomson's recording of this work with the Hungarian State Orchestra on the Hungaroton label won wide acclaim in musical journals throughout the world, and its success secured for him the opportunity to perform the Italian, Hungarian, Canadian, and American premieres of *De Profundis* during the following year.

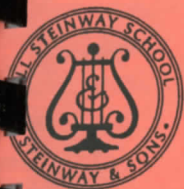
Mr. Thomson was subsequently invited by Naxos records to record three CDs of the solo music of Liszt. These recordings, released in 1995 and 1996, and containing among many other works the complete set of "Harmonies Poetiques et Religieuses," also received international critical praise.

In 1998, Mr. Thomson began to research the music of Felix Blumenfeld. In his time (1863-1931), Blumenfeld was one of the most influential musical figures in Russia, well known as a pianist, composer, conductor, and teacher. For unknown reasons, the music

of this pianistic genius – the teacher of Vladimir Horowitz and Simon Barere, among other titans of the era – disappeared from concert halls after his death, and his works are no longer in print. Mr. Thomson was, however, able to discover and gather much of his music from several archival sources. The Ivory Classics label invited Mr. Thomson to record a CD of Felix Blumenfeld's piano music, and the result was the release, in 2000, of the complete preludes and impromptus of this important and surprisingly neglected composer. This CD contains thirty-four works, none of which had ever been recorded before. As with Mr. Thomson's Liszt CDs, it has garnered wide critical acclaim.

Besides his coast-to-coast Canadian concertizing, Mr. Thomson has also performed in the United States, England, Ireland, Belgium, France, the Netherlands, Austria, Hungary, Italy, and China.

Philip Thomson has been on the piano faculty of the School of Music at The University of Akron since 1994.



DANA SCHOOL OF MUSIC All-Steinway School

In 2004, Dana School of Music at Youngstown State University was designated as an All-Steinway School. 68 new Steinway pianos, were delivered to the Dana School of Music, making YSU the first public university in Ohio to be designated an All-Steinway School. The pianos have been placed in classrooms, practice rooms and faculty studios throughout Bliss Hall, which is home of the Dana School of Music. The instruments are used by the 310 students and 41 faculty in the Dana School of Music, which celebrates its 137th year.

In all, only 40 music schools worldwide are designated All-Steinway schools, including The Juilliard School in New York, Yale University School of Music and the University of Maryland. The Cleveland Institute of Music and the Oberlin College Conservatory are the only other music schools in Ohio that exclusively use pianos manufactured by Steinway.

2006 marks Piano Week's sixth year founded by Artistic Director, Dr. Caroline Oltmanns. Piano Week promotes music for piano with international guest artists, solo recitals, new music and jazz groups. Its main feature is the yearly commission and premiere performance of a new concerto for Symphonic Wind Ensemble and piano.



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Thursday, March 9

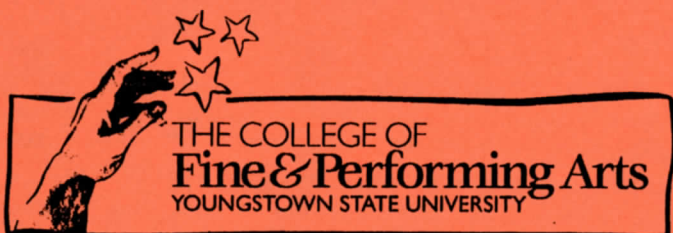
8:00 p.m. STUDENT PIANISTS IN RECITAL. Selected students of the Dana School of Music perform works by Scarlatti, Beethoven, Chopin, Liszt, Rachmaninov and Debussy. Other works to be announced.
LOCATION: Concert Hall in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Friday, March 10

11:00 a.m. PIANO DUOS IN CONCERT. Music for two pianos featuring piano students of the Dana School of Music.
LOCATION: Bliss Recital Hall, Bliss Hall, Youngstown State University campus.

8:00 p.m. INAUGURATION OF THE NEW BUTLER NORTH EDUCATION CENTER: AN EVENING OF JAZZ WITH PIANO presented by the Dana School of Music Jazz faculty with Guest Artists Sarah Jane Cion and Phil Palombi.
LOCATION: Butler North Education Center (formerly First Christian Church at 562 Wick Avenue)

All events are free and open to the public.



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Dana Concert Series

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Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

WYSU
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2006

Choral Music with Piano

University Chorus Dana Chorale

Hae-Jong Lee, conductor
Oksana Skidan, guest accompanist

Stambaugh Auditorium, Marble Room
Wednesday, March 8, 2006
8:00 pm

Program

During the performance kindly switch off all cellular devices and keep the noise level as low as possible. Thank you!

DANA CHORALE

Selections from *Vesperae Solennes de Confesore, K. 339*

Dixit Dominus

W. A. Mozart
(1756-1791)

Megan Kalosky Jacob Telego
Lauren Hess Anthony DeRose
quartet

Laudate pueri

Laudate Dominum

Sina Yoon, soprano

Lift Boy

Benjamin Britten
(1913-1976)

Chantez from Chansons des Bois d'Amaranthe

Jules Massenet
(1842-1912)

Ave verum Corpus, K. 618

W. A. Mozart
(1756-1791)

Selections from *Exultate, jubilate*, K. 165

W. A. Mozart
(1756-1791)

Exultate, jubilate

Sina Yoon, soprano

Alleluja

Carrie Minenok

Darren Jacob

Lauren Hess

Max Pivik

quartet

UNIVERSITY CHORUS

The Pasture

Z. Randall Stroope
(b. 1953)

Si j'avais le bateau

Arr. Harry Somers
(1925-1999)

SYMPHONIC CHOIR

Selections from *Requiem*, K.626

W. A. Mozart
(1756-1791)

Requiem

Kyrie

Your support of Piano Week is greatly appreciated!
For information about donations please
call the Fine and Performing Arts College of
Youngstown State University at (330) 941-7448.

Program Notes and Text Translations

In 1781, Mozart wrote two sets of Vespers, comprising six movements each, for Salzburg Cathedral, the *Vesperae de Dominica* K.321 and ***Vesperae solennes de confessore K. 339***, of which three movements of the latter will be performed today. The *Vesperae* K.339 consists of a succession of five psalms (Psalms 109, 110, 111, 112, and 116) and *Magnificat* (Luke 1:46-55). All six movements are marked "Allegro", with exception of the *Magnificat*, which is launched by a slow introduction. All are homophonic choral settings involving often ornate writing for vocal and instrumental soloists, notably in the *Laudate Dominum*, an elaborate soprano aria of almost operatic dimensions. In *Laudate pueri*, however, Mozart presents a austere fugal setting of remarkable contrapuntal complexity maintaining the framework of homophonic choral setting.

Dixit Dominus

*Dixit Dominus Domino meo: sede a
dextris meis,
Donec ponam inimicos tuos scabellum
pedum tuorum,
Virgam virtutis tuae emittet Dominus ex
Sion:
Dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae,*

*in splendoribus sanctorum:
ex utero ante luciferum genui te.*

Juravit Dominus, et non poenitebit eum:

*Tu es sacerdos in aeternum
Secundum ordinem Melchisedech,
Dominus a dextris tuis,
Confregit in die irae suae reges,
Judicabit in nationibus, implebit ruinas,*

*Conquasabit capita in terra multorum,
De torrente in via bibet,
Propterea exaltabit caput.*

Gloria Patri, et Filio, et Spiritui Sancto.

*Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.*

The Lord said unto my Lord: sit at my
right hand
Until I make your enemies your
footstool.

The scepter of your power the Lord
shall send forth from Zion:
Rule thou in the midst of your enemies.

The power to rule is with you on the
day of your strength,

in the splendor of the holy ones:
I have begotten you from the womb
before the rising of the day-star.

The Lord has sworn an oath, and will
not repent of it:

You are a priest for ever,
After the order of Melchisedech.

The Lord at your right hand
Destroys kings on the day of his wrath;
He shall judge among the heathen; he
shall pile up ruins

And scatter skulls on many lands.
He shall drink of the torrent in his way;
Therefore he shall lift up his head.
(Psalm 109)

Glory be to the father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now, and
ever shall be,
World without end. Amen.

Laudate pueri

Laudate pueri Dominum, laudate
nomen Domini.
Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.
A solis ortu usque et ad occasum
Laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
super coelos Gloria ejus.
Sicut Dominus Deus noster, qui in
altis habitat
et humilia respicit in coelo et in terra?

Resuscitans a terra inopem,
Et de stercore erigens pauperem:

Et collocet eum cum principibus
populi sui.
Qui habitare facit sterilem,

domo, matrem filiorum laetantem.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.

O praise the Lord, ye children, praise
the name of the Lord.

Blessed be the name of the Lord
From hence forth now and for ever.

From the rising of the sun
Even unto its setting,

The Lord is high above all nations,
His glory is above the heavens.

Who is like the Lord our God, who
dwells on high,

And yet he considers the lowly in
heaven and on earth?

Lifting up the needy from the dust,
and raising the poor from the dung-
heap,

So that he may place him with the
princes of his people.

Who makes the sterile woman to dwell
in her house,

The joyful mother of children.

(Psalm 112)

Glory be to the father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now, and
ever shall be,

World without end. Amen.

Laudate Dominum

Laudate Dominum omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est
super nos misericordia ejus,
et veritas domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.

O praise the Lord, all ye nations;
Praise him, all ye peoples.

For his loving kindness
has been bestowed upon us,

And the truth of the Lord endures for ever.
(Psalm 116)

Glory be to the father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now, and
ever shall be,

World without end. Amen.

Lift Boy

Benjamin Britten, one of the greatest English composers, is well known by his contribution to the indigenous English opera, treating the English language most imaginatively. *Lift Boy*, one of Britten's smallest scale choral works, presents a vivid nuance of the English poem, preserving the exact repetition of the original poem. This work is one of two pieces of part-songs written in 1933.

Let me tell you the story of how I began:
I began as the knife-boy and ended as the boot-man,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets.

Let me tell you the story of how went on:
I begin as the lift-boy and ended as the lift-man,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets.

I found it very easy to whistle and play
With nothing in my head or my pockets all day,
With nothing in my pockets.

But along came Old Eagle, like Moses or David,
He stopped me at the fourth floor and preached me Damnation
'Not a soul shall be saved, not one shall be saved.
The whole First Creation shall forfeit salvation:
From knife-boy to lift-boy, from ragged to regal,
Not one shall be saved, not you, nor Old Eagle,
No soul on earth escapeth, even if all repent—'
So I cut the cords of the lift and down we went,
With nothing in our pockets.
Can a phonograph lie? Can a phonograph lie?
Can a, can a phonograph?
A song very neatly
Contrived to make you and me
Laugh.

By Robert Graves

Chantez

Jules Massenet (1842-1912) is remembered for several operas that remain in the active repertoire (especially *Manon* and *Le Cid*). His other vocal works are less well known. *Chantez* is the fifth movement of his first cycle for vocal quartet, *Chansons des Bois d'Amaranthe* (Songs from the Amaranth Woods). Here the poet revels in the delights of springtime without any reservations or distractions. The spring birds are exhorted to sing of love and pleasure and "of the divine work and its beauty." Massenet supplies an animated piano part, which undergirds theuberant and high-spirited vocal lines. The cycle was composed in 1900 and published in 1901.

Chantez tout à votre loisir,
Chantez, Petits oiseaux aux voix
légères,
Chantez les splendeurs printanières!
Chantez l'amour, chantez le plaisir!

Lorsque vous chanteriez encore
Des milliers de soirs et d'aurores,
Vous n'auriez pas assez chanté

L'oeuvre divine et sa beauté.

Sing everything as you like,
Little birds with light voices,

Sing of springtime splendors,
Sing of love and of pleasure!

When you will have sung again
For thousands of evenings and dawns,
You still would never have sung
enough
Of the divine work and its beauty.

Ave verum Corpus

Ave verum Corpus, one of Mozart's final contributions to sacred music, was composed in June 1791 at the request of his friend Anton Stoll, choirmaster in Baden. It is a small-scale funerary motet, presumably for performance on the Feast of Corpus Christi. It is scored for four-part chorus, strings and organ. It reveals a high degree of sophistication in its harmonic writing, portraying an intense and personal expression of Mozart's religious sentiment.

Ave verum Corpus, natum de Maria
virgine:
vere passum,
immolatum in cruce pro homine:
Cujus latus perforatum,
Unda fluxit sanguine:
Esto nobis praegustatum in mortis
examine.

Domine Jesu dulcis, O Jesu pie,
Domine Jesu Fili mariae,
Miserere mei. Amen.

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.
Be for us a foretaste during our final
examining.
O Jesus sweet, O Jesus pure,
O Jesus, Son of Mary,
Have mercy upon us. Amen.

Exultate, jubilate and Alleluja

Mozart wrote the motet **Exultate, jubilate** at the age of seventeen (1773). It was originally composed for the virtuosic castrato Venanzio Rauzzini, whom Mozart met in Milan. This work is a reminiscence of a cantata, with a secco recitative linking the first two movements and brilliant writing designed to allow the singer to display his vocal virtuosity to the full, especially in the opening and final movements. Today, we will present the opening movement *Exultate, jubilate* with soprano solo as originally written and the final movement *Alleluja* with a choral arrangement.

*Exultate, jubilate, O vos animae beatae
Dulcia cantica canendo cantui vestro
respondendo,
Psallant aethera cum me.*

Exult, rejoice, O happy souls.
And with sweet music let the heavens
resound,
Making answer, with me, to your song.

Alleluja

Alleluia

Si j'avais le bateau

Si j'avais le bateau is a 'drinking song.' It is arranged from "Songs of the Newfoundland Outports" collected by Kenneth Peacock. The every-day use of wine for convivial and ceremonial occasions has given French folk music a large repertoire of drinking songs. This arrangement features a vocal imitation of instrumental music, so called 'chin' or 'mouth' music, which may be naturally used by the singers in the convivial atmosphere in which the song is usually sung: *Ta taddle ta ta taddle..... Boom!*

Ta taddle ta ta taddle..... Boom!
Si j'avais le bateau
Que mon Père m'avait donné yuhl
A l'honneur du patron!
Si j'avais le bateau
Que mon Père m'avait donné ahl
Faisons sauter le bouchon! Boom!
Je pourrais traverser l'eau
Et la mer sans bateau.
Clashhhl
Drr dit dit drr diddle...Boom! Bam! Clash.
Si j'avais des enfants
Qui m'appelleraient pas maman uhl
Je boirons à la santé,
Si j'avais des enfants
Qui m'appelleraient pas maman ahl
A la santé, a la santé Bam!
Oh! Je prieras Dieu souvent,
Qu'ils mouriront subitement,
Dit dot Drr Drr.....Boom! Clash! Boom!
A l'honneur du patron
Faisons sauter le bouchon, Boom!
Je boirons à la santé ehl
Je boirons à la santé d'un aimable société.
Ba da da da Boom! Boom! Clash! Pow!

Ta taddle.....Boom!
If I had the boat
That my father had given me, Yuhl
To the honor of the patron!
If I had the boat
That my father had given me, Ahl
Let's pop the cork! Boom!
I could cross the water
And the sea without a boat.
Clash!
Drr dit.....Boom! Clash!
If I had children
Who did not call me "mama" Uhl
I would drink to the health!
If I had children
Who did not call me "mama" Ahl
To the health, to the health Bam!
Oh! I would pray to God,
That they would die suddenly.
Dit dot Drr.....Clash! Boom!
To the honor of the patron!
Let's pop the cork, Boom!
I drink to the health Ehl
I drink to the health of a lovely society.
Ba da.....Boom! Clash! Pow!

the Pasture

Z. Randall Stroope is a frequent All-State and festival conductor, as well as composer of over 30 published works. His music is characterized by careful selection and innovative use of texts, occasional inclusion of "Chorale" ending, lyrical melodic lines and a deep sense of emotion. *The Pasture* is the second movement of *Where Earth Meets the Sky*, a set of three works, the ethnicity of which exemplifies the rich cultural heritage that so permeates America. In the preface of the printed music, the composer notes that "may this work help us to respect the ethnic diversity of this country and its people and cause us to be constantly aware of the responsibility humankind has to protect the natural resources with which each generation had been entrusted regardless of race or creed."

*I'm going out to clean the pasture spring: I sha'n't be long.
I'll only stop to rake the leaves away: I sha'n't be long.
(And watch the water clear I may):
I sha'n't be gone long, I sha'n't be gone long.
I'm going out to fetch the little calf: I sha'n't be long.
The calf that's by the mother, I sha'n't be long.
It is so young it totters when she licks it with her tongue.
I sha'n't be gone long: You come too.*

Text by Robert Frost

Requiem and Kyrie

There are different opinions and sources regarding the compositional history of Mozart's final and incomplete work, the *Requiem*. Among different opinions, the following seems to be most authentic according to many different scholars: Mozart completed the *Introit* and *Kyrie*. Mozart had written the voice parts, the instrumental bass line, and fragmentary indications of other instrumental passages of the sequence from the *Dies irae* to the eighth bar of the *Lacrimosa* and two movements of the offertory as well. Eybler added some orchestration of the Sequence and two bars of soprano melody to the fragmentary *Lacrimosa* directly on Mozart's autograph score. Later Sussmayr recopied Mozart's work on a separate paper and completed the sequence and offertory, ignoring Eybler's partial completion. In addition to the completion of the Mozart's incomplete sections, Sussmayr composed the last four movements himself, probably using sketches by Mozart. The last movement *Communion* is based on Mozart's *Introit* and *Kyrie*.

There are several modern editions on the *Requiem*. Barenreiter edition, which is based on Sussmayr's completion, is one of the most popular ones. NMA includes the editions of fragments by Mozart and Eybler and the completion of Sussmayr. Franz Beyer published another version of the *Requiem* with the re-orchestration of Sussmayr's orchestration. Maunder produced a new version, omitting the *Sanctus* and *Benedictus* sections from Sussmayr's version. This edition includes newly composed last section of the *Lacrimosa* and the "Amen" fugue which came from

a different source as well. There are more published by Landon, Novello, and Levin with slightly different ideas. Most versions, however, seem to circle around the Sussmayr's completion. Today we will perform only two movements which were completed by Mozart—*Requiem* and *Kyrie*.

*Requiem aeternam dona eis Domine;
Et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
Et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam, ad te omnis
caro veniet.*

*Kyrie eleison, Christe eleison, Kyrie
eleison.*

Rest eternal grant them, Lord,
And light perpetual let shine on them.
A hymn befits thee, O God in Zion.
And to thee a vow shall be fulfilled in
Jerusalem.

Hear my prayer, for unto thee all flesh
shall come.

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



DANA SCHOOL OF MUSIC All-Steinway School

In 2004, Dana School of Music at Youngstown State University was designated as an All-Steinway School. 68 new Steinway pianos, were delivered to the Dana School of Music, making YSU the first public university in Ohio to be designated an All-Steinway School. The pianos have been placed in classrooms, practice rooms and faculty studios throughout Bliss Hall, which is home of the Dana School of Music. The instruments are used by the 310 students and 41 faculty in the Dana School of Music, which celebrates its 137th year.

In all, only 40 music schools worldwide are designated All-Steinway Schools, including The Juilliard School in New York, Yale University School of Music and the University of Maryland. The Cleveland Institute of Music and the Oberlin College Conservatory are the only other music schools in Ohio that exclusively use pianos manufactured by Steinway.

2006 marks Piano Week's sixth year founded by Artistic Director, Dr. Caroline Oltmanns. Piano Week promotes music for piano with international guest artists, solo recitals, new music and jazz groups. Its main feature is the yearly commission and premiere performance of a new concerto for Symphonic Wind Ensemble and piano.

DANA CHORALE

HAE-JONG LEE, CONDUCTOR
JACQUELINE BIBO, ACCOMPANIST
SINA YOON, GRADUATE ASSISTANT

OPRANO

Melissa Cook, Howland
Tina Janis, Cortland
Megan Kalosky, Canfield
Brienne Kochunas, Warren
Carrie Minenok, Austintown
Sina Yoon, Seoul, Korea

ALTO

Meleah Backhaus, Annapolis, MD
Laura Barba, Boardman
Maureen Connell, Cranberry Twp, PA
Lauren Hess, Poland
Mazhorell Johnson, Boardman
Noel King, Sharon, PA
Laura McIntyre, Pittsburgh, PA

TENOR

Randy Huffmann, New Castle, PA
Darren Jacobs, Girard
Trevor Lenhart, Sharpsville, PA
Matt Miles, Boardman
Nathan Plaskett, Canfield
Alexander Taipale, Orwell
Jacob Telego, New Middletown

BASS

Vincent Basile, LaBelle, PA
Brad Bonam, Wellsville
Anthony DeRose, North Lima
Jason Madeline, Boardman
Brian Peters, Freedom, PA
Max Pivik, Pittsburgh, PA
Nickolas Samson, Greenville, PA
Luke R. Theall, Poland

UNIVERSITY CHORUS

HAE-JONG LEE, CONDUCTOR

JACQUELINE BIBO, ACCOMPANIST

OKSANA SKIDAN, GUEST ACCOMPANIST

SINA YOON, GRADUATE ASSISTANT

SOPRANO

Bethany Bollinger, Apollo, PA
Jessica Centorbi, Northfield Center
Katherine Gaggini, East Brady, PA
Leanne Groll, Peters Town, PA
Tossiah Haynes, Youngstown
Erin Hill, Calcutta
Alicia Huerta, Warren
Amanda Jenkins, Lisbon
Jen Keeder, Toronto
Amanda Lane, Austintown
Emilie Lape, Poland
Cheryl Levy, Youngstown
Kaylee Mraz, Austintown
Therese Scharf, Austinburg
Ashley Stitt, McDonald
Laura Young, Ambridge, PA
Amanda Vestrand, Warren

ALTO

Molly Anderson, East Liverpool
Katie Arden, Canfield
Amanda Cappitte, Youngstown
Lillian Chambers, Glenshaw, PA
Lindsay Clifton, Toronto, OH
Amanda Crago, Canfield
Jennifer K. Harris, Hammondsville
Lauren Johnson, Boardman
Candace Madden, Canfield
Laura McIntyre, Pittsburgh, PA
Nicole Mick, Liverpool
Christina Pong, Seoul, Korea
Amber Stanley, Columbiana, OH
Julianne Storey, Warren, OH
Lauren Susany, Lowellville
Melissa Walton, Boardman

TENOR

Chris Anderson, Lancaster
Stephen Bennefield Jr., Farrell, PA
Clinton Davies, Niles
Michael Edwards, Boardman
Justin Charles Hite, Vienna
William Kennedy, Austintown
Tim Moyers, Lordstown
Matt Ramun, Poland
Jonathan Rondinelli, New Castle, PA
Tim Sharek, Washington Twp., PA
Rian Whitman, Lyndhurst

BASS

Vincent Basile, LaBelle, PA
Terry Caruthers, Geneva
Benjamin Dague, Wexford, PA
Nathan Dutch, Canton
Anthony DeRose, North Lima
Ron Douth, East Palestine
Kyle Farrell, Concord
Bill Frichtel, Youngstown
John Goebbel, Grove City
Wes Krautbauer, Sarver, PA
John McGinley, Warren
Robert Shaw, Youngstown
Joshua Taylor, Youngstown
Shaun Weston, Warren

About the Conductor

Dr. Hae-Jong Lee, a native of South Korea, has directed, for more than twenty years, church choirs, high school choirs, honors choirs, college choirs, community choirs and professional choirs in Korea and United States. He earned his Bachelor of Music degree from Seoul National University and his Master of Music degree from Westminster Choir College, Princeton, NJ. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois. He joined the Dana School of Music as Director of Choral Activities in 2002. At the Dana School of Music he directs the Dana Chorale, University Chorus and Symphonic Choir; teaches undergraduate choral/instrumental conducting class, advanced choral conducting and voice class. He also supervises graduate choral conducting students. He remains active as a guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. One of his recent activities include his appearance with the Pusan City Choir (professional choir) in Pusan, Korea as guest conductor. Most recently Dr. Lee appeared in the NACMA conference 2006 as a clinician presenting "Choral Music in Korea".

Oksana Skidan

Ukrainian-born pianist **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. Ms. Skidan has received many awards, including top prizes in several Ukrainian national competitions. She was twice a winner in the Tchaikovsky 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. In Ireland, she won First Prize in the Senior Piano Class, the Gold Medal, and the Caroline Elizabeth Reilly Memorial Cup at the National Music Festival of Ireland. She has also competed extensively throughout the United States, winning prizes at the MTNA National Competition and the Des Moines Symphony Young Artists Competition.

VOCAL AND CHORAL CONCERTS SPRING 2006

Dana Chorale Spring Tour Saturday, April 8

Joint Concert with Baldwin-Wallace College Singers
Gamble Hall, Baldwin-Wallace College, 8:00 pm

Dana Chorale Spring Tour Sunday, April 9

Cleveland Korean Presbyterian Church
Cleveland, OH 11:00 am

Dana Chorale Spring Tour Sunday, April 9

Artist Concert Series of Rocky River Presbyterian Church
Dana Chorale and University Chorus
Rocky River Presbyterian Church, Rocky River
(West of Cleveland), OH, 4:00pm
RRPC Contact Information: 440-333-4888; info@riverpres.org

Friday-Saturday, April 21-22: 8:00 pm Sunday, April 23: 3:00 pm

Ford Theater, Bliss Hall
YSU Opera: "The Golden Apple" by J. Moross and
J. Latouche, \$, Box Office: 330-941-3105

Sunday, April 26

Dana Showcase Concert
Selected Choral and Instrumental Ensembles of YSU
Ford Family Recital Hall, DeYor Performing Arts Center, 8:00pm

Wednesday, May 3

Symphonic Choir Spring Concert
"Mozart Celebration"
St. Columba Cathedral (Wood and Elm Streets), 8:00pm

Piano Week: March 6 – March 10, 2006

Monday, March 6

8:00 p.m. OPENING NIGHT Dana Symphonic Wind Ensemble conducted by Stephen Gage and Caroline Oltmanns, piano. Program includes Beethoven's SONATA OP. 53 IN C MAJOR and the premiere performance of TIPPING POINTS by David Morgan.
LOCATION: Concert Hall in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Tuesday, March 7

8:00 p.m. STARS OF TOMORROW A recital in collaboration with the Youngstown Music Teachers Association, introductions by Caroline Oltmanns.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

8:00 p.m. MASTER CLASS FOR YOUNG PIANISTS with Professor Paul Schenly of the Cleveland Institute of Music featuring piano students of the Cleveland Institute of Music and the Dana School of Music.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

8:00 p.m. NEW MUSIC WITH PIANO, a concert of modern compositions presented by Till Maclvor Meyn featuring guest artists performing new music by renowned composers. Guest artists in performance will include Eric Charnofsky, Renée Jackson, David Joshua Roman, Oksana Skidan, Isabel Trautwein, Nicholas Underhill, and James Wilding.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Wednesday, March 8

2:00 noon GUEST ARTIST IN RECITAL: Canadian pianist and recording artist Philip Thomson performs classical compositions in a beautiful setting.
LOCATION: Butler Institute of American Art on Wick Avenue, Youngstown.

8:00 p.m. MUSIC FOR CHORAL ENSEMBLES AND PIANO. The Dana Choirs (University Chorus, Dana Chorale, and Symphonic Choir) under the direction of Hae-Jong Lee will perform various repertoire with guest accompanist Oksana Skidan.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Thursday, March 9

8:00 p.m. STUDENT PIANISTS IN RECITAL. Selected students of the Dana School of Music perform works by Scarlatti, Beethoven, Chopin, Liszt, Rachmaninov and Debussy. Other works to be announced.
LOCATION: Concert Hall in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Friday, March 10

11:00 a.m. PIANO DUOS IN CONCERT. Music for two pianos featuring piano students of the Dana School of Music.
LOCATION: Bliss Recital Hall, Bliss Hall, Youngstown State University campus.

8:00 p.m. INAUGURATION OF THE NEW BUTLER NORTH EDUCATION CENTER: AN EVENING OF JAZZ WITH PIANO presented by the Dana School of Music Jazz faculty with Guest Artists Sarah Jane Cion and Phil Palombi.
LOCATION: Butler North Education Center (formerly First Christian Church at 562 Wick Avenue)

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Dana Concert Series



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YOUNGSTOWN STATE UNIVERSITY

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2006

Student Pianists in Recital

Stambaugh Auditorium, Concert Hall
Thursday, March 9, 2006
8:00 pm

Program

During the performance kindly switch off all cellular devices and keep the noise level as low as possible. Thank you!

Sonata in E major, K. 135

Domenico Scarlatti
(1685-1757)

Ryan Stewart

From: English Suite in G Major BWV 808

Prelude

Johann Sebastian Bach
(1685-1750)

Terry Soroka

Sonata in D major, op. 10, no. 3

Ludwig van Beethoven
(1770-1827)

I. Presto

Jonathan Rondinelli

Sonata in D Minor 'Tempest', op. 31, no. 2

I. Largo - Allegro

Ludwig van Beethoven
(1770-1827)

Christina Pong

L'Isle Joyeuse

Claude Debussy
(1862-1918)

Scott Ackerman

Allegro Barbaro, Sz. 49

Béla Bartók
(1881 - 1945)

Wes Krautbauer

The Cascades

Scott Joplin
(1868 - 1917)

Jeff Morckel

~intermission~

Etude op. 2, No. 1 in C-sharp minor

Alexander Scriabin
(1872 - 1915)

Andante

Robert Maine

Etude Tableau in D minor op. 33, 4

Sergei Rachmaninoff
(1873 - 1943)

Meleah Backhaus

Ballade No. 2 in B minor

Franz Liszt
(1811 - 1886)

Andrea Dreier

Scherzo No. 2 in B-flat Minor, op. 31

Frederic Chopin
(1810 - 1849)

Nathan Plaskett

Caroline Oltmanns

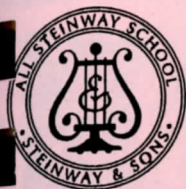
Caroline Oltmanns receives recognition for performances in the United States as well as abroad. Reviews rave about her 'focused and heartfelt emotion' (L'Alsace, France), 'her mature creativity' (Fürther Zeitung, Germany) and her 'finesse, power and liveliness' (DerniPre Nouvelles D'Alsace. Performances in the United States have included Steinway Hall and Weill Hall at Carnegie Hall in New York City, Preston Bradley Hall in Chicago, Leo Bing Theater at the The Los Angeles County Museum of Art and the Redlands Bowl. Concert venues in Germany, France and Switzerland have included Stadttheater Fürth, Grundigvillakonzerte Zirndorf, and Festival International de Piano Franz Liszt. Her regular recital tours of South Africa have included performances at the Universities of Cape Town, Stellenbosch, Pretoria, Potchefstroom and Johannesburg. Caroline Oltmanns frequently is featured as soloist with orchestra.

Caroline Oltmanns' playing has been heard on radio stations in Los Angeles, Chicago, Cleveland, Pittsburgh, Rochester and Cape Town, South Africa. Radio interviews in Germany have been broadcast on Norddeutscher Rundfunk, Süddeutscher Rundfunk, Radio Bremen, Hessischer Rundfunk and Westdeutscher Rundfunk. Televised interviews and performances include Bayerisches Fernsehen, Channel 25 Chicago, KVCR-TV San Bernadino, CA and other stations. Ms. Oltmanns has recorded several solo and chamber music CDs on labels including Filia Mundi. Her most recent solo CD with Chopin's b- minor sonata, Wilding's Astroludes and Beethoven's Moonlight Sonata was released in 2004.

Caroline Oltmanns has premiered numerous works by contemporary composers. As artistic director and founder of Piano Week, her annual commission of a new work for piano and symphonic wind ensemble has included works by Edward Largent, Till Mclvor Meyn, Rainer Schmitz and James Wilding. Additional premieres include Die Versuchungen des heiligen Antonius by German composer Wolfgang-Andreas Schultz in Weill Hall at Carnegie Hall.

Caroline Oltmanns has given numerous master classes in the United States including the Cleveland Institute of Music, Kent State University, the Pasadena Conservatory of Music, Duquesne University in Pittsburgh and others. Master classes abroad include the Universities of Pretoria, Cape Town, Stellenbosch and Potchefstroom in South Africa as well as Queen's University, Kingston Ontario. She presented a lecture recital in the series Legendary Pianos on the pianos of Horowitz, Paderewski and Van Cliburn.

Dr. Oltmanns is a Fulbright Scholar and International Steinway Artist. She received a Stipendium der deutschen Wirtschaft and an Annette Kaas Foundation Scholarship for study at the University of Southern California where she earned her Master's and Doctoral (DMA) Degrees. She received her Undergraduate Diploma from the Staatliche Musikhochschule Freiburg. Her musical mentors were John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager. She is currently Associate Professor of Piano at Youngstown State University where she joined the faculty in 1994.



DANA SCHOOL OF MUSIC All-Steinway School

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In all, only 40 music schools worldwide are designated All-Steinway schools, including The Juilliard School in New York, Yale University School of Music and the University of Maryland. The Cleveland Institute of Music and the Oberlin College Conservatory are the only other music schools in Ohio that exclusively use pianos manufactured by Steinway.

2006 marks Piano Week's sixth year founded by Artistic Director, Dr. Caroline Oltmanns. Piano Week promotes music for piano with international guest artists, solo recitals, new music and jazz groups. Its main feature is the yearly commission and premiere performance of a new concerto for Symphonic Wind Ensemble and piano.

Your support of Piano Week is greatly appreciated!
For information about donations please
call the Fine and Performing Arts College of
Youngstown State University at (330) 941-7448.



AN EVENING WITH

Andre' Watts

IN SOLO RECITAL

ELEANOR BEECHER FLAD PAVILION • FORD FAMILY RECITAL HALL

SATURDAY, APRIL 29, 2006 • 8 PM

For Tickets Call 330-744-0264

CONCERT UNDERWRITTEN IN PART BY JP MORGAN CHASE BANK

Piano Week: March 6 – March 10, 2006

Monday, March 6

7:00 p.m. OPENING NIGHT Dana Symphonic Wind Ensemble conducted by Stephen Gage and Caroline Oltmanns, piano. Program includes Beethoven's SONATA OP. 53 IN C MAJOR and the premiere performance of TIPPING POINTS by David Morgan.
LOCATION: Concert Hall in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Tuesday, March 7

4:00 p.m. STARS OF TOMORROW A recital in collaboration with the Youngstown Music Teachers Association, introductions by Caroline Oltmanns.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

5:00 p.m. MASTER CLASS FOR YOUNG PIANISTS with Professor Paul Schenly of the Cleveland Institute of Music featuring piano students of the Cleveland Institute of Music and the Dana School of Music.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

7:00 p.m. NEW MUSIC WITH PIANO, a concert of modern compositions presented by Till Maclvor Meyn featuring guest artists performing new music by renowned composers. Guest artists in performance will include Eric Charnofsky, Renée Jackson, David Joshua Roman, Oksana Skidan, Isabel Trautwein, Nicholas Underhill, and James Wilding.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Wednesday, March 8

12:00 noon GUEST ARTIST IN RECITAL: Canadian pianist and recording artist Philip Thomson performs classical compositions in a beautiful setting.
LOCATION: Butler Institute of American Art on Wick Avenue, Youngstown.

8:00 p.m. MUSIC FOR CHORAL ENSEMBLES AND PIANO. The Dana Choirs (University Chorus, Dana Chorale, and Symphonic Choir) under the direction of Hae-Jong Lee will perform various repertoire with guest accompanist Oksana Skidan.
LOCATION: Marble Room in Stambaugh Auditorium, Fifth Avenue, Youngstown.

Thursday, March 9

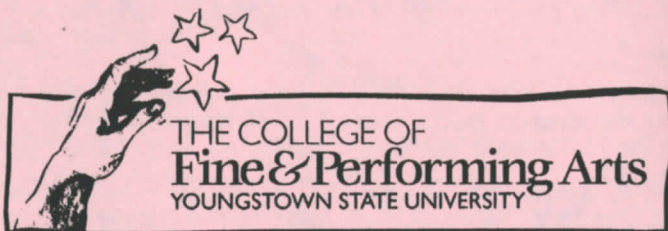
8:00 p.m. STUDENT PIANISTS IN RECITAL. Selected students of the Dana School of Music perform works by Scarlatti, Beethoven, Chopin, Liszt, Rachmaninov and Debussy. Other works to be announced.
LOCATION: Concert Hall in Stambaugh Auditorium, Fifth Avenue, Youngstown.

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2006

An Evening of Jazz Piano

Guest Artists

Sarah Jane Cion, piano

Phil Palombi, bass

with

Kent Engelhardt, saxophone

Glenn Schaft, drums

Butler North Education Center

Friday, March 10, 2006

8:00 pm

Program

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Program selected from the following:

Body and Soul	Edward Heyman, Robert Sour, Frank Eyton & John Green
Enzo's Imminence	Sarah Jane Cion
Lafaro	Phil Palombi
Lorenzo's Lament	Sarah Jane Cion
Stage One	Sarah Jane Cion
Summer Night	Al Dubin & Harry Warren
Suncycle	Sarah Jane Cion
Where Are You Now	Phil Palombi

Your support of Piano Week is greatly appreciated!
For information about donations please
call the Fine and Performing Arts College of
Youngstown State University at (330) 941-7448.

Sarah Jane Cion

Sarah Jane Cion is a jazz pianist residing in New York City. She graduated from the New England Conservatory in 1990 with honors and distinction in composition and performance. Sarah was the recipient of the 1988 Boston Jazz Society Award, and she was chosen as one of four pianists to attend the Banff School For the Arts in 1991. She was the 1st Place Winner of the 17th Annual Great American Jazz Piano Competition in 1999. Sarah's groups have performed in Japan at the prestigious Fukuoka Blue Note, the Mellon Jazz Festival in Pittsburgh, the IVC Jazz Festival in New York, the Indy Jazz Festival, and the DuMaurier Atlantic Jazz Fest in Nova Scotia. In addition, she has headlined at the Kennedy Center for the prestigious Women In Jazz Festival and has appeared on the Nationally syndicated NPR radio show "Piano Jazz" with Marian McPartland. Sarah has performed with such jazz legends as Clark Terry, Al Gray, Etta Jones, Dave Leibman, Elliot Zigmund, Ralph Lalama, Don Braden, Santi Debriano, Philip Harper, Lonnie Plaxico, and many others. Sarah's debut CD, "Indeed!" features Antonio Hart and Tony Reedus. Her second CD "Moon Song" (Naxos) features Phil Palombi, Chris Potter and Billy Hart. Her third CD, "Summer Night" features Michael Brecker, Billy Hart and Phil Palombi. Sarah's new book "Modern Jazz Piano" is receiving rave reviews from jazz critics and educators throughout the world.

Phil Palombi

Phil Palombi is a sought after bassist residing in New York City. His studies began at the Dana School of Music at Youngstown State University, where he pursued a dual major in Jazz and Classical Performance and Music Education. He studied jazz and classical acoustic bass with Tony Leonardi. In the fall of 1995, Phil joined Maynard Ferguson's new nine piece group Big Bop Nouveau. During his two year tenure with Ferguson, he recorded the CD "One More Trip to Birdland" (Concord), a track for a Concord Christmas CD, and performed on numerous television shows. After leaving Ferguson, Palombi moved to New York City, where his performance and recording credits include Toshiko Akiyoshi, Michael Brecker, Maynard Ferguson, Billy Hart, Etta Jones, Dave Liebman, Chris Potter, Claudio Roditi, Curtis Stigers, Lew Tabackin, Mark Turner, The Village Vanguard Orchestra, Chucho Valdes, and Walt Weiskopf. Phil's first CD as a leader, "80 East," features Walt Weiskopf, Harold Danko, and Joe LaBarbera. In addition, Phil has published a book entitled "Scott LaFaro • 15 Solo Transcriptions" which is receiving critical acclaim.

YSU Jazz Studies Calendar

SPRING SEMESTER

New Images and Jazz Quartet
Wednesday, March 22
Butler Museum, 12:00 pm

Leonardi Legacy
John Clayton and
Jazz Ensemble 1
Sunday, April 9
Chestnut Room, Kilcawley Center
Time TBA

New Images and Jazz Quartet
Monday, April 10
Chestnut Room, Kilcawley, 8:00 pm

Brazilian Jazz Ensemble and
Hard Bop Quintet
Monday, April 17
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensembles 3 & Jazz Quartets
Monday, April 24
Chestnut Room, Kilcawley, 8:00 pm

Hard Bop Quintet
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
Dana Showcase, \$

OHIO DAY OF PERCUSSION
Saturday, May 6
Kilcawley Center, \$5 Admission

CLINICS:

Nathan Douds, vibes, 10:00 a.m.
John Riley, drum set, 1:00 p.m.
Ruben Alvarez, Latin, 3:00 p.m.

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank 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, Ms. Lori Factor, 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 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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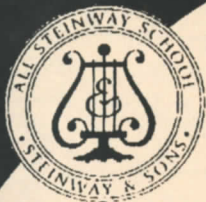
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Dana
School of
Music



Midwest
Double Bass
Symposium
April 9, 2006

The Midwest Double Bass Symposium is an all day event beginning at 9am with master classes and performances by world renowned artists.

Clinicians

Jeffrey Turner, Principal Bass,
Pittsburgh Symphony Orchestra
Max Dimoff, Principal Bass, Cleveland Orchestra
John Clayton, World Renowned Bassist

Performers

Harold Robinson, Principal Bass, Philadelphia Orchestra
John Clayton and the YSU Jazz Ensemble
Micah Howard, Pittsburgh Symphony Orchestra,
Double Bass Instructor, YSU
David Morgan, Assistant Professor of Jazz Studies and
Double Bass Instructor, YSU

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DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY

presents

DANA NEW MUSIC
FESTIVAL XXII

“MUSIC AND THE VISUAL IMAGE”

COMPOSERS ENSEMBLE

Robert Rollin, director

Principal Guest Composer/Conductor, Johnterryl Plumeri

Guest Composer, Kathy Henkel

WITH GUEST ARTISTS

*Gwyneth Rollin, violin

*Kathryn Thomas Umble, flute

Bliss Hall, Room 2326
Wednesday, March 20, 2006
1:00 pm

Program

Lyric Counterpoint on a Theme by Warshawsky

*Robert Rollin

*Gwyneth Rollin, violin
Robert Rollin, piano

Evening Light

Johnterryl Plumeri

*Kathryn Umble, flute
Jamie Lewis, piano

Variations on a Youngstown Winter (2006), third movement

(World premiere)

Justin Charles Hite

Chris Mead, piano

Quantum Jitters

*Till MacIvor Meyer

Kimberly D'Angelo, alto saxophone

Sonata for Piano (World Premiere), first movement

Ryan Coffey

Meleah Backhaus, piano

Visit our website at www.newmusicsociety.net

With support of Dana School of Music, New Music Guild, Inc., YSU Jazz Society
the Ellen Marie Rudjak Feldman Memorial Fund, and individual donors.

* indicates Dana Faculty

Happenings at the College of Fine & Performing Arts

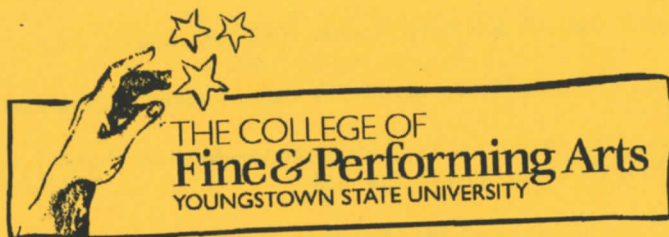
March

- 22 New Music with Johnterryl Plumeri, 8:00 pm, Bliss Recital Hall
- 29 Dana Chamber Winds, 12:15 pm, Butler Institute of American Art
- 29 String Department Recital, coordinated by Michael Gelfand and John Wilcox, 8:00 pm, Bliss Recital Hall
- 30 YSU Percussion Ensemble, directed by Glenn Schaft
8:00 pm, Chestnut Room, Kilcawley Center
- 30-2 JB by Archibald MacLeish,, directed by Dennis Henneman
30- 1, 8:00 pm, 2, 3:00 pm, Spotlight Arena Theater, Bliss Hall
\$, Box Office: 330-941-3105.

April

- Dana Clarinet Ensembles, directed by Robert Fitzer
8:00 pm, Bliss Recital Hall
- Dana Clarinet Choirs, 12:15 pm, Butler Institute of American Art
- 6 James Umble Saxophone Studio Recital, 8:00 pm, Bliss Recital Hall
- Misook Yun Voice Studio Recital, 8:00 pm, Bliss Recital Hall
- 7-9 JB by Archibald MacLeish,, directed by Dennis Henneman
7-8, 8:00 pm, 9, 3:00 pm, Spotlight Arena Theater, Bliss Hall
\$, Box Office: 330-941-3105.
- 7-21 70th Annual Student Juried Exhibition. The annual juried exhibition of work by students currently enrolled in the Department of Art at YSU.
Opening Reception Friday, April 7, 6:00-8:00 pm.
- 9 Midwest Double Bass Symposium, coordinator Micah Howard
8:00 am - 7:00 pm, Bliss Hall. For more information contact the Dana School of Music at 330-941-3636.

All events are free and open to the public, unless noted otherwise.



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All-Steinway School

NEW MUSIC SOCIETY

presents

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COMPOSERS ENSEMBLE

Robert Rollin, director

Principal Guest Composer/Conductor, Johnterryl Plumeri
Guest Composer, Kathy Henkel

FESTIVAL CHAMBER ORCHESTRA

Robert Rollin, director

WITH GUEST ARTISTS

- *Robert Fitzer, clarinet
- *Tedrow Perkins, English horn
- *Gwyneth Rollin, violin
- +Kirk Kupensky, harp
- *Kathryn Thomas Umble, flute
- *+Corinne Morini, soprano

Bliss Recital Hall
Wednesday, March 20, 2006
8:00 pm

Program

Book of Hours (1994)

Kathy Henkel

1. Prelude - Call to Prayer, Annunciation Hymn
2. Morning Meditation
 - a. Chant to the Virgin
 - b. Cousins: The Visitation
5. Postlude - Coronation of Our Lady in Heaven

Kirk Kupensky, harp

Evening Light

Johnterryl Plumeri

*Kathryn Umble, flute
Jamie Lewis, piano

"I can smell the sea air" from *A Streetcar Named Desire*

André Previn

*Corinne Morini, soprano
Sina Yoon, piano

~Intermission~

El Pájaro Errante (The Wandering Bird, 2006)

(World Premiere of the string orchestra version)
In Memoriam Raoul Ronson

*Robert Rollin

*Gwyneth Rollin, violin

Two Poems for Dance

Johnterryl Plumeri

1. Rush Hour
2. Dusk

Festival Chamber Orchestra
*Robert Rollin, director

Moorland Sketches (1985) for English Horn and String Quartet

1. Springtime (Youth)
2. Twilight
3. Moonshadow

Kathy Henkel

*Tedrow Perkins, English horn
Ethan and Esther Howard, violins
Jeremy Howard, viola
Jason Howard, cello

Romance for Bb Clarinet, String Orchestra and Harp (2006)

(World Premiere)

Johnterryl Plumeri

*Robert Fitzer, clarinet
Festival Chamber Orchestra
Johnterryl Plumeri, guest conductor

FESTIVAL CHAMBER ORCHESTRA

Robert Rollin, director

First Violin

+Ethan Howard, concertmaster
+Esther Howard
Jenna Barvitski

Viola

+Jeremy Howard, principal
Wendy Portis

Second Violin

Sally Malloy Dolovy, principal
*Gwyneth Rollin
Mariana Szalaj

Cello

*+Jason Howard, principal
Stephen Ehrlich

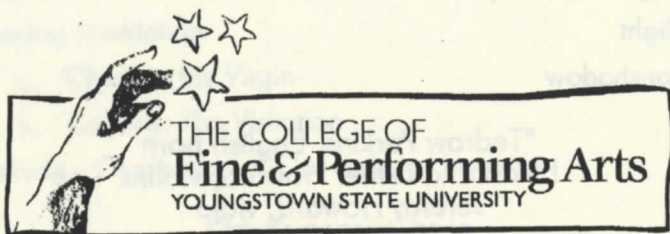
String Bass

+Jason Clark, principal

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indicates Dana Faculty

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

JAZZ QUARTET
and
NEW ENSEMBLE

Instructors:
Dan Murphy
Nathan Douds

Butler Institute of American Art
Wednesday, March 22
12:15 pm

Program

JAZZ QUARTET

Dan Murphy, instructor

Kim D'Angelo, alto saxophone, Butler, PA

John Calloway, piano, Grove City, PA

Bethany Matthews, bass, Perry, NY

Adam Bokesch, drums, Austintown, OH

Taking a Chance on Love

John Latouche & Ted Fetter
arr. Dan Murphy

Beauty and the Beast

Wayne Shorter

NEW ENSEMBLE

Nathan Douds, instructor, piano, & percussion

Andy Meyer, clarinet & soprano saxophone, Canton, OH

Brandon Masterman, baritone saxophone & voice, Wexford, PA

Julie Cancelliere, alto saxophone & piano, Canton, OH

Christina Veneron, euphonium, accordion, & voice, Rochester, NY

Kyle Farrell, percussion, Concord, OH

Tetsuya Takeno, percussion, Kanagamaku-ken, Japan

Cell Your Van

Collective

Free Lesson

Brandon Masterman & Christina Veneron

if In April There Is Time

Kyle Farrell

Theme

Nathan Douds

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Philip & Kathylynn Feld

Ms. Alicia Fu IMO Patsy Arcade

Mr. James J. Groth

Dr. Beth Hargreaves IMO Stan Hargreaves

Ms. Kara Krueger IMO Patsy Arcade

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Mr. Cyril Furlan IMO Patsy Arcade

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Ms. Lindsay Mileham IMO Patsy Arcade

Ms. Marla J. Rococi IMO Patsy Arcade

Mr. Frederick Smith

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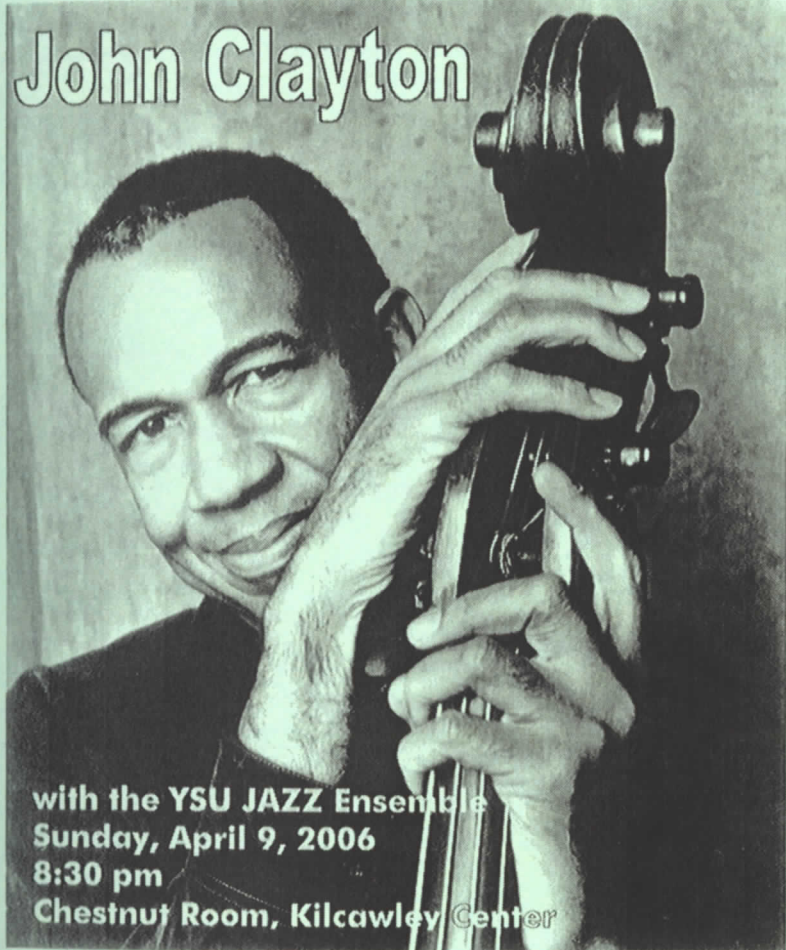
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

John Clayton



with the YSU JAZZ Ensemble
Sunday, April 9, 2006
8:30 pm
Chestnut Room, Kilcawley Center

YSU Jazz Studies Calendar

SPRING SEMESTER

Leonardi Legacy
John Clayton and Jazz Ensemble 1
Sunday, April 9
Chestnut Room, Kilcawley Center
8:30 pm

New Images and Jazz Quartet
Monday, April 10
Chestnut Room, Kilcawley, 8:00 pm

Brazilian Jazz Ensemble and
Hard Bop Quintet
Monday, April 17
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensembles 3 & Jazz Quartets
Monday, April 24
Chestnut Room, Kilcawley, 8:00 pm

Hard Bop Quintet
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
Dana Showcase, \$

OHIO DAY OF PERCUSSION
Saturday, May 6
Kilcawley Center, \$5 Admission

CLINICS:
Nathan Douds, vibes, 10:00 a.m.
John Riley, drum set, 1:00 p.m.
Ruben Alvarez, Latin, 3:00 p.m.

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank 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, Ms. Lori Factor, 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." 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.

Dana
School of
Music



Midwest
Double Bass
Symposium
April 9, 2006

The Midwest Double Bass Symposium is an all day event beginning at 9am with master classes and performances by world renowned artists.

Clinicians

Jeffrey Turner, Principal Bass,
Pittsburgh Symphony Orchestra
Max Dimoff, Principal Bass, Cleveland Orchestra
John Clayton, World Renowned Bassist

Performers

Harold Robinson, Principal Bass, Philadelphia Orchestra
John Clayton and the YSU Jazz Ensemble
Micah Howard, Pittsburgh Symphony Orchestra,
Double Bass Instructor, YSU
David Morgan, Assistant Professor of Jazz Studies and
Double Bass Instructor, YSU

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Bob's House of Bases • Cincinnati Bass Cellar
George Rubino, Bow Maker • Shank's Strings

For more information contact
Micah Howard @ 724-328-0917
e-mail: micahbhoward@comcast.net
www.ysubass.org

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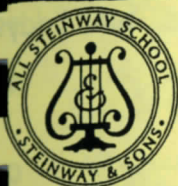
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DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY

presents

DANA NEW MUSIC FESTIVAL XXII

“MUSIC AND THE VISUAL IMAGE”

COMPOSERS ENSEMBLE

Robert Rollin, director

Principal Guest Composer/Conductor, Johnterryl Plumeri

Guest Composer, Kathy Henkel

Bliss Recital Hall - Convocation
Friday, March 24, 2006
11:00 am

Program

Lyric Counterpoint on a Theme by Warshawsky

*Robert Rollin

*Gwyneth Rollin, violin
Robert Rollin, piano

Sarabande (World Premiere, 2006)

Scott Eddy

Sarah Hennessy, oboe
Sarah Bates, oboe
Nathan Welch, bassoon

Duet for Trumpet and Piano (World Premiere, 2006)

Chris Mead

Eric Breuer, trumpet
Chris Mead, piano

Night Forest

Johnterryl Plumeri

+Pam Murchison, flute
Julie Johnston, oboe
Brandie Sucheich, clarinet
David Yee, viola
James Carney, cello
+Brenton Viertel, string bass
*John Wilcox, conductor

Sonata for Piano (World Premiere), first movement

Ryan Coffey

Meleah Backhaus, piano

With support of the College of Fine and Performing Arts, Dana School of Music, the New Music Society, the New Music Guild, Inc., the YSU Jazz Society, the Ellen Marie Rudjak Feldman Memorial Fund, and individual donors.

*indicates Dana Faculty

+ indicates Graduate

Happenings at the College of Fine & Performing Arts

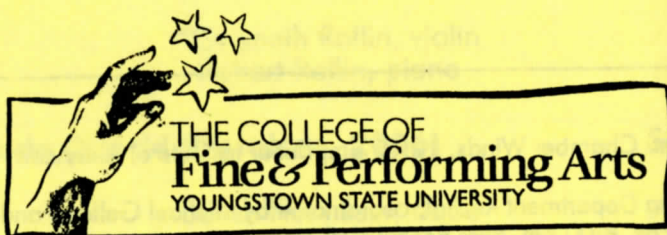
March

- 29 Dana Chamber Winds, 12:15 pm, Butler Institute of American Art
- 9 String Department Recital, coordinated by Michael Gelfand and John Wilcox, 8:00 pm, Bliss Recital Hall
- 0 YSU Percussion Ensemble, directed by Glenn Schaft
8:00 pm, Chestnut Room, Kilcawley Center
- 30- 2 JB by Archibald MacLeish,, directed by Dennis Henneman
30- 1, 8:00 pm, 2, 3:00 pm, Spotlight Arena Theater, Bliss Hall
\$, Box Office: 330-941-3105.

April

- 4 Dana Clarinet Ensembles, directed by Robert Fitzer
8:00 pm, Bliss Recital Hall
- 5 Dana Clarinet Choirs, 12:15 pm, Butler Institute of American Art
- James Umble Saxophone Studio Recital, 8:00 pm, Bliss Recital Hall
- 7 Misook Yun Voice Studio Recital, 8:00 pm, Bliss Recital Hall
- 9 JB by Archibald MacLeish,, directed by Dennis Henneman
7-8, 8:00 pm, 9, 3:00 pm, Spotlight Arena Theater, Bliss Hall
\$, Box Office: 330-941-3105.
- 21 70th Annual Student Juried Exhibition. The annual juried exhibition of work by students currently enrolled in the Department of Art at YSU. Opening Reception Friday, April 7, 6:00-8:00 pm.
- Midwest Double Bass Symposium, coordinator Micah Howard
8:00 am - 7:00 pm, Bliss Hall. For more information contact the Dana School of Music at 330-941-3636.

All events are free and open to the public, unless noted otherwise.



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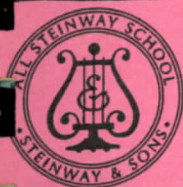
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Happy 250th
Birthday
Wolfgang
Amadeus
Mozart!



DANA CHAMBER WINDS
Stephen L. Gage, conductor

Butler Institute of American Art
Wednesday, March 29
12:15 pm

Program

****World Premiere****

Concerto for Flute and Wind Instruments

David Morgan
(b. 1957)

III. Meanwhile, I Keep Dancing

Stephen Gage, conductor
Kathryn Thomas Umble, flute

FLUTE

Lisa Sipes
Adrienne Lehotsky

BASSOON

Amy Sabol
Evan Hertrick

TROMBONE

John Shanks
Randy Bibri

CLARINET

Kristen Mather
Chris Bowmaster
Cassie Taylor
Becky Delorenzo

HORN

Shannon McFadden
Eric Shields
Dan Welch
Steve Roberson

PERCUSSION

Tetsuya Takeno
Dean Anschutz

BASS CLARINET

Brandie Suhevich
Emily Barlow

TRUMPET

Chad May
Reed Chamberlin

STRING BASS

Dan Kalosky

OBOE

Julie Johnston
Sarah Bates

Serenade in B-Flat Major: "Gran Partita" K. 361 (370a)

Wolfgang Amadeus Mozart
(1756-1781)

- I. Largo; Molto allegro
- II. Menuetto, Trio I, Trio II, Adagio
- III. Finale

Stephen Gage, conductor

CLARINET

Kristen Mather
Becky Delorenzo

BASSET HORN

Christopher Bowmaster
Brandie Sucheich

HORN

Shannon McFadden
Eric Shields
Daniel Welch
Steve Roberson

BOE

Julie Johnston
Kristy Huntsman

BASSOON

Evan Hertrick
Amy Sabol

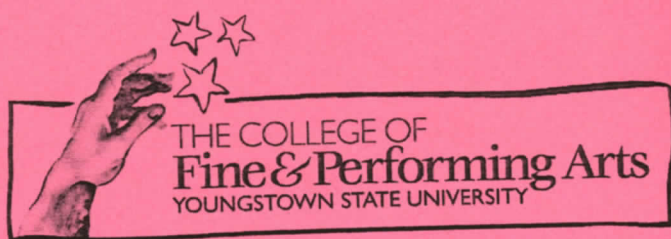
STRING BASS

Brenton Viertel

Program Notes - Serenade in B-Flat Major

An announcement in the "Winer-Zeitung" read: "Concert. Today (23 March 1784) Herr (Anton) Stadler Sr., presently in the service of His Majesty the Emperor, will hold a concert for his own benefit at the Royal Imperial National Court Theatre in which, among other select pieces, he will present a grand work for wind-band of a quite special character, composed by Herr Mozart."

Much of the music of the serenade-divertimento-cassation-Nachtmusik type was written in a light style and intended for social occasions rather than for formal concerts. In such a context K. 361 is striking for its seriousness of artistic content, its length (seven movements lasting nearly an hour), and its extended instrumentation (most wind-band music of the period calls for five to eight or nine players, not thirteen). If the work was not conceived in the first instance as a concert work, its potential as such must have been recognized early on by Mozart. Perhaps, it is, therefore, the first truly great wind ensemble composition and holds a high stature in the performance medium to this day. We play a portion of this historic work this afternoon in honor of the 250th birthday of the great composer and the first serious wind ensemble composer, Wolfgang Amadeus Mozart!



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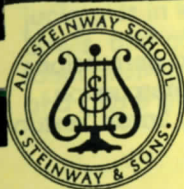
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**PERCUSSION
ENSEMBLE**

Dr. Glenn Schaft, Director
Chris Kimble, Graduate Assistant/Director
Sarah Sexton, Assistant Director

Chestnut Room, Kilcawley Center
Thursday, March 30, 2006
8:00 pm

Program

Gainsborough (1974)

Thomas Gauger

Tom Gauger was born in Wheaton Illinois and studied Percussion at the University of Illinois. Gauger has performed with the Oklahoma City Orchestra, the Boston Symphony and the Boston Pops from 1963 to the present. He has held teaching positions at Oklahoma University and Oklahoma City University, Boston University and the Boston University Tanglewood Institute.

In addition to his business of manufacturing drum sticks and percussion accessories, he composes and publishes his own music for percussion.

Notes by Sarah Sexton

Slap Shift (1988)

J. B. Smith

Youngstown Symphony Youth Orchestra Percussion Ensemble
Sarah Sexton, Director

J.B. Smith was born in 1957 in Dallas, Texas. He received the B.M. in music education from Baylor University where he studied with Dr. Larry Vanlandingham, the M.M. in percussion performance from the University of Illinois with Tom Siwe, and the D.M.A. in percussion from the University of North Texas with Robert Schietroma. Smith has held percussion positions at Tarleton State University in Stephenville, Texas and Humbolt State University in Arcata, California. He is currently Associate Professor of Music and Coordinator of Percussion Studies at Arizona State University. His work *Slap Shift* is a conga drum sextet based on traditional Afro-Cuban folkloric rhythms.

Notes by Glenn Schaft

Splash (1994)

Thomas Brett

Splash was composed in the summer of 1994, and is scored for four marimbas and two vibraphones. Mr. Brett sought to provide keyboard percussionists with musical material idiomatically suited to their instruments. The marimbas and vibraphones are generally conceptualized as tuned drums, and the music is a kind of melodic drumming.

Notes by Glenn Schaft

The Song of Quetzecoatl (1941)

Lou Harrison

The Song of Quetzecoatl, composed in 1941, is an early percussion quartet utilizing non-standard instrumentation. Harrison's interest in percussion dates back to the early 1940's when both he and John Cage, with the encouragement of their teacher Henry Cowell, would scavenge junkyards in search of automobile brake drums, flower pots, metal bowls, and other items to use as instruments. *The Song of Quetzecoatl* uses found instruments, such as brake drums and wine glasses, in a depiction of a of the Mexican god, Quetzecoatl.

Notes by Christopher M. Kimble

Between The Lines (1998)

Lynn Glassock

Between The Lines, a percussion quintet, was composed in 1998, and is scored for a large array of percussion instruments ranging from marimba to log-drum. The piece is composed in sections defined by abrupt tempo changes, variations on thematic material and texture. *Between The Lines* is considered to be a percussion ensemble masterpiece. This acclaim is attributed to the variety of sound that is created due to the extremely large instrumentation as compared to the amount of players. *Between The Lines* won first prize at the 1998 Percussive Arts Society composition contest.

Notes by Christopher M. Kimble

~Intermission~

Third Construction (1941)

John Cage

Third Construction is the pinnacle of Cage's innovative percussion ensemble writing. It is his final work in this medium, and perhaps his most complex and mature. Many Mexican, Central American, and Native Indian instruments are required, including quijudas (jawbone), cricket callers, conch shell, and rattles. Other unusual instruments such as graduated tin cans and lion's roar contribute to the unique timbral quality. Both the rhythmic shape and the overall structure of the piece are related to Cage's "square-root theory," in which components of various relationships within a piece reflect the numeric proportions of the square root. In *Third Construction* there are twenty-four sections, each in turn divided into twenty-four measures. In addition, there is a 24-measure introduction. Cage extends this elaborate proportionate writing by his use of polyrhythmic relationships among the individual parts. Each section builds in complexity towards its end, where up to four rhythmic sub-divisions of 3, 5, 7, and 9 are played simultaneously.

Notes by Glenn Schaff

Omphalo Centric Lecture (1984)

Nigel Westlake

Omphalo Centric Lecture was composed for the Synergy percussion group of Australia. This marimba quartet makes extensive use of polymeter - that is, several rhythmic time structures occurring simultaneously. That device, coupled with complex but accessible melodic activity and strong rhythmic "grooves" propel the piece.

Notes by Glenn Schaft

Ogoun Badagris (1976)

Christopher Rouse

Ogoun Badagris was written by Christopher Rouse for the Ithaca College Percussion Ensemble in Ithaca, New York. In the composers words, Ogoun Badagris derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Hence, it seemed logical to tie in the work with various aspects of Voodoo ritual. Ogoun Badagris is one of the most terrible and violent of all Voodoo loas (deities) and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point in the work and can be compared with the role of the four most basic drums in the Voodoo religion - the be-be, the seconde, the maman, and the asator. The metal plates and sleigh bells are to a certain extent parallels of the Haitian ogan. The work begins with a brief action de grace, a ceremonial call-to-action in which the high priest shakes the giant rattle known as the asson. Then the principal dance begins, a grouillere: this is a highly erotic and even brutally sexual ceremonial dance which in turn is succeeded by the Danse Vaudou, the point at which demonic possession occurs. The word "reler", which the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judaeo-Christian "amen."

Notes by Christopher Rouse

Special thanks to Avedis Zildijian, Remo, ProMark. Trick Drums, and Dynasty for their product and artist support.

Personnel

Graduate:

Chris Kimble, Elkland, PA
Seth Rogers, Newark

Senior:

Joanna Fuchs, Franklin, PA
Vincent Lucente, Austintown
Sarah Sexton, North Jackson

Junior:

Mike Anderson, Willoughby
Dan Danch, New Wilmington, PA
Kyle Farrell, Concord
Tetsuya Takeno, Kanagawa-Ken, Japan
Zachary Taylor, Bloomingdale

Sophomore:

Dean Anshutz, Creston
Adam Bokesch, Austintown
Tim Hampton, Lakewood
Tyler Husosky, Warren
Paul Longo, Hubbard
Roger Lewis, Columbiana
Suzi Spiese, Boardman
Jim Vetterly, Pittsburgh, PA

Freshmen:

Christopher Anderson, Lancaster
Mario Butera, Carnegie, PA
Micah Current, Amsterdam
Cory Doran, Columbus
Jeremy Johnson, Warren
Shawn Logan, Akron
Rob Thorndike, Canfield
Christina Bidinotto, Liberty

Youngstown State University Percussion Federation

YSUPF (Y-suff) is a student organization founded in 2005 by our percussion majors. The YSUPF mission is to advance the percussive arts through performance, discussion, observation, study, and/or composition, and financial endeavors such as touring and hosting guest artists. We also hold monthly membership meetings. Current YSU students, alumni, or faculty are welcome to join. If you do not wish to join, but would like to contribute, financial donations are welcome.

Please contact:

Mike Anderson, President
<meanderson@student.ysu.edu>, 440-655-9997
Dr. Glenn Schaft, Faculty Advisor
<geschafft@ysu.edu>, 330-941-3643

2006 Percussion Events Calendar

- 4/5 Joanna Fuchs – Senior Lecture/Recital
8p.m., Bliss Hall, room 2222
- 4/9 Tetsuya Takeno-Junior Recital
4p.m., room 2222.
- 4/12 YSU Faculty Jazz Group
Kilcawley Center-Chestnut Room, 8p.m.
- 4/14 Dana Percussion Convocation "Shoppai"
11a.m., Bliss Recital Hall

5/6

Ohio Day of Percussion

Saturday, 6 May 2006

10a.m.-6p.m.

Youngstown State University – Kilcawley Center
Admission \$5, Parking \$4

Hosted by Dr. Glenn Schaft-Director of Percussion at
Youngstown State University, YSU Percussion Federation,
& the Ohio Chapter of the Percussive Arts Society

Guest artists:

Ruben Alvarez – Latin Percussion

Michael Burritt – Marimba

Nathan Douds – Jazz Vibraphone Improvisation – with Dan Murphy-piano

Tom Freer – Orchestral Percussion

Mike McIntosh – Marching Percussion

John Riley – Drumset - with Dave Morgan-bass, Dan Murphy-piano

Canfield High School Percussion Ensemble – Jim Richley, director

Carlynton High School Percussion Ensemble- Pittsburgh, PA – Kevin Lucey, director

Eclipticalis – Percussion Trio, Oberlin College – Oberlin

Findlay High School Indoor Drumline – Findlay – Bill Etling, director

Hilliard-Darby High School Percussion Group- Hilliard – Jon Merritt, director

Matrix – Indoor Drumline –Akron. Rob Ferguson & Brian Bennett, directors

University of Akron Steel Drum Band – Matt Dudack, director

Youngstown State University Percussion Ensemble – Dr. Glenn Schaft, director

Special events:

High School Snare Drum, Tenors, & Keyboard Solo Competition. Sponsored by Dynasty.

Judges: Brian Bennett, Rob Ferguson, Mike McIntosh, Jon Merritt

Zildjian Cymbal Testing & Selection Day. Zildjian will host a Cymbal Testing Day that will include over 100 cymbals for percussionists to test, cross match and purchase. Also includes a 30-minute presentation by Keith Aleo, Director of Education and Orchestral Activities at Zildjian. He will discuss the manufacturing process and assist with cymbal selection and sound identification. He will also discuss the legend and history behind the oldest continuous run family company in the United States.

Retail Expo Show – percussion retailer displays and sales.

Percussion Marketing Council – Play Drums Program – Free 5 minute drumset and hand drum lessons for beginners. Instruments provided. On-site registration.

YSU SMARTS Drum Circles – free 15 minute drum circles led by experienced facilitators throughout the day. Instruments provided. All ages and experience levels welcome.

YSU Campus Tour – Office of Undergraduate Admissions will provide a free one-hour guided tour. **Percussive Arts Society-Ohio**

Summer 2006

Percussion Literature Course - Dr. Glenn Schaft, instructor
M, W, F - 10:30-12:30, June 19-July 21, Bliss Hall 2326.
Selected Topics in Music Education.
Course code 6113, Catalog number 5814, 2 credits.

We will explore American and European percussion solo and ensemble literature of the 20th and 21st centuries, and major world percussion traditions such as West African drumming, South African xylophone, North & South Indian drumming, Indonesian gamelan, Brazilian samba, and Caribbean percussion traditions from Cuba, Puerto Rico, Trinidad, Tobago, Jamaica, etc.



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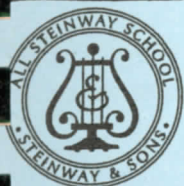
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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

*Dana Clarinet
Ensembles*

Robert Fitzer, director of clarinet studies
Kristen Mather, graduate teaching assistant

with

Reed Chamberlin, guest conductor
Chris Bowmaster, student conductor

Bliss Recital Hall
Tuesday, April 4, 2006
8:00 pm

Program

Quintette Fantastique

Cassandra Taylor, clarinet
Amy Sabol, bassoon
Sarah Bates, oboe

Danielle Frabutt, flute
Nicole Pettenati, horn

Menuet

Franz Joseph Haydn

Presto

B.M. Colomer

Dana Clarinet Choir

Works selected from the following:

Eine Kleine Nachmusik

W. A. Mozart

I. Allegro

Parade

David Uber

Bachianas Brasileiras No. 5

Heitor Villa-Lobos
Aria arranged by John Krance

Robert Fitzer, soloist

"Menuetto Capriccioso" from the Clarinet Quintet, op. 34

Carl Maria von Weber
Transcribed by F. Lubran

Kristen Mather, soloist

"Air" from Suite No. 3 in D

The Barber of Seville Overture

Gioacchino Rossini
Arr. Harvey Herman

Intermezzo from "Carmen"

Georges Bizet

Dances of Atlantis

Paul Harvey

2005-2006 Dana Clarinet Choir

E♭ clarinet

Chris Bowmaster

E♭ alto clarinet

Becky DeLorenzo

B♭ clarinet I

Brandie Suchevid
Emily Barlow

B♭ bass clarinet

Tracey Schultz
Cassandra Taylor

B♭ clarinet II

Sherry Nold
Liz Matesich

E♭ contra-alto clarinet

Kristen Mather
Robert Fitzer

B♭ clarinet III

Lori Flowers
Sarah Barnes

2005-2006 Dana Clarinet Studio

The 2005-06 Dana Clarinet Studio consists of fourteen majors and two minors. 11 majors are pursuing music education degrees, and three are clarinet performance candidates. Half the students are from the five-county Mahoning-and-Shenango-valleys area, with the others hailing from outside the region, principally Greater Pittsburgh.

Dana clarinetists perform in nearly every YSU instrumental group, including the bands, orchestras, chamber ensembles, jazz groups, operas, musicals, etc. They are also very active off-campus, regularly working with the Youngstown and Warren orchestras; playhouses in Pittsburgh, Youngstown, New Castle and Aurora; Easy Street Productions; W.D. Packard Concert Band and many other organizations. In 2005, the entire studio was featured as guest ensemble with the Greenville Symphony Orchestra.

In the last five years, Dana clarinet students have won positions with the Brevard (North Carolina) Music Festival, Culiacan (Mexico) Symphony Orchestra, Hot Springs (Arkansas) Music Festival, Interlochen (Michigan) Arts Academy, Lucca (Italy) Music Festival), Ohio Light Opera, Sarasota (Florida) Music Festival, and various US military bands. Four clarinetists have toured with the American Wind Symphony Orchestra.

Various Dana clarinet students have been recently accepted into graduate or doctoral programs at the universities of Boston, Cincinnati, DePaul, Duquesne, Houston, Illinois, Michigan, Northwestern, Rutgers and Youngstown.

Upcoming Dana Clarinet Studio events:

April 19

Dana Faculty Woodwind Quintet
8:00 pm, Bliss Recital Hall

April 26

Clarinet Studio Sampler
12:15 pm, Butler Institute of American Art

April 26

Dana Showcase Concert
8:00 pm, DeYor Performing Arts Center

April 27

Clarinet Studio Recital
8:00 pm, Bliss Recital Hall

April 29

"Claripalooza 2006", the Dana Clarinet Festival
Events all day, Bliss Hall
call (330) 941-3641 for details

Happenings at the College of Fine and Performing Arts

April

- 5 Dana Clarinet Choirs, 12:15 pm, Butler Institute of American Art
- 6 James Umble Saxophone Studio Recital, 8:00 pm, Bliss Recital Hall
- 7 Misook Yun Voice Studio Recital, 8:00 pm, Bliss Recital Hall
- 7-9 JB by Archibald MacLeish, directed by Dennis Henneman
Apr. 7-8, 8:00 pm, Apr. 9, 3:00 pm, Spotlight Arena Theater, Bliss Hall,
\$, Box Office: 330-941-3105.
- 7-21 70th Annual Student Juried Exhibition. The annual juried exhibition of
work by students currently enrolled in the Department of Art at YSU.
Opening Reception Friday, April 7, 6:00-8:00 pm.
- 9 Midwest Double Bass Symposium, coordinator Micah Howard.
8:00 am - 7:00 pm, Bliss Hall. For more information contact the Dana
School of Music at 330-941-3636.
- 9 Dana Early Music Ensemble, directed by Laura Buch
6:30 pm, St. Columba Cathedral
- 9 Sigma Alpha Iota Concert, 8:00 pm, Bliss Recital Hall
- 10 Jazz 1 & Combo, 8:00 pm, Chestnut Room, Kilcawley Center
- 11 Guest Artist: Jun Okada, piano with James Umble, saxophone
8:00 pm, Bliss Recital Hall
- 12 James Umble Saxophone Studio Recital
12:15 pm, Butler Institute of American Art
- 13 Corinne Morini Voice Studio Recital, 8:00 pm, Bliss Recital Hall
- 17 Kathryn Thomas Umble Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- 17 Jazz 2 & Combo, 8:00 pm, Chestnut Room, Kilcawley Center
- 18 Jim Boyce Guitar Studio Recital, 8:00 pm, Bliss Recital Hall
- 19 Caroline Oltmanns Piano Studio Recital
12:15 pm, Butler Institute of American Art

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

John Clayton



with the YSU JAZZ Ensemble
Sunday, April 9, 2006
8:30 pm
Chestnut Room, Kilcawley Center



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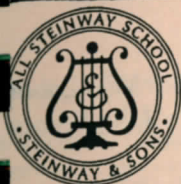
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

*Dana Clarinet
Ensembles*

Robert Fitzer, director of clarinet studies
Kristen Mather, graduate teaching assistant

with

Reed Chamberlin, guest conductor
Chris Bowmaster, student conductor

Butler Institute of American Art
Wednesday, April 5, 2006
12:15 pm

Program

Dana Clarinet Choir

Works selected from the following:

Eine Kleine Nachmusik

W. A. Mozart

I. Allegro

Bachianas Brasileiras No. 5

Heitor Villa-Lobos
Aria arranged by John Krance

Robert Fitzer, soloist

"Menuetto Capriccioso" from the Clarinet Quintet, op. 34

Carl Maria von Weber
Transcribed by F. Lubrani

Kristen Mather, soloist

The Barber of Seville Overture

Gioacchino Rossini
Arr. Harvey Herman

Intermezzo from "Carmen"

Georges Bizet

Dances of Atlantis

Paul Harvey

Dana Clarinet Trio

Paula Begovich, Becky Delorenzo, Cassie Taylor

Sonata of Moods and Humors for three Bb clarinets

Movements I and II

Ellsworth Shanks

2005-2006 Dana Clarinet Choir

Bb clarinet
Chris Bowmaster

Bb clarinet III
Lori Flowers
Sarah Barnes

Bb bass clarinet
Tracey Schultz
Cassandra Taylor

Bb clarinet I
Brandie Sucheich
Emily Barlow

Eb alto clarinet
Becky DeLorenzo

Eb contra-alto clarinet
Kristen Mather
Robert Fitzer

Bb clarinet II
Sherry Nold
Liz Matesich

2005-2006 Dana Clarinet Studio

Robert Fitzer, Director of Clarinet Studies

The 2005-06 Dana Clarinet Studio consists of fourteen majors and two minors. 11 majors are pursuing music education degrees, and three are clarinet performance candidates. Half the students are from the five-county Mahoning-and-Shenango-valleys area, with the others hailing from outside the region, principally Greater Pittsburgh.

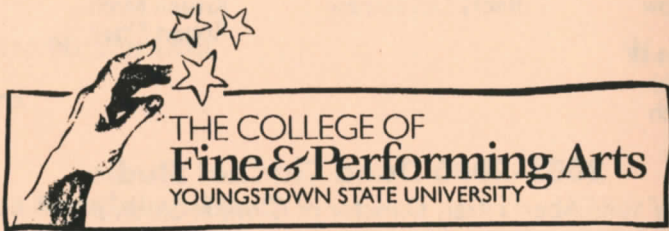
Dana clarinetists perform in nearly every YSU instrumental group, including the bands, orchestras, chamber ensembles, jazz groups, operas, musicals, etc. They are also very active off-campus, regularly working with the Youngstown and Warren orchestras; playhouses in Pittsburgh, Youngstown, New Castle and Aurora; Easy Street Productions; W.D. Packard Concert Band and many other organizations. In 2005, the entire studio was featured as guest ensemble with the Greenville Symphony Orchestra.

In the last five years, Dana clarinet students have won positions with the Brevard (North Carolina) Music Festival, Culiacan (Mexico) Symphony Orchestra, Hot Springs (Arkansas) Music Festival, Interlochen (Michigan) Arts Academy, Lucca (Italy) Music Festival, Ohio Light Opera, Sarasota (Florida) Music Festival, and various US military bands. Four clarinetists have toured with the American Wind Symphony Orchestra.

Various Dana clarinet students have been recently accepted into graduate or doctoral programs at the universities of Boston, Cincinnati, DePaul, Duquesne, Houston, Illinois, Michigan, Northwestern, Rutgers and Youngstown.

Upcoming Dana Clarinet Studio events:

- 19 Dana Faculty Woodwind Quintet, 8:00 pm, Bliss Recital Hall
- Clarinet Studio Sampler, 12:15 pm, Butler Institute of American Art
- 26 Dana Showcase Concert, 8:00 pm, DeYor Performing Arts Center
- Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall
- 29 "Claripalooza 2006", the Dana Clarinet Festival
Events all day, Bliss Hall, call (330) 941-3641 for details



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Lecture/Recital

Joanna Fuchs

Assisted by:

Emily Barlow, clarinet
Becky DeLorenzo, bass clarinet
Melissa Hippley, soprano

Jazz Studio
Wednesday, April 5, 2006
8:00 pm

Introduction

Béla Bartók was born on March 25, 1881 in Nagyszetmiklós, Hungary (now Sînnicolau Mare, Romania). He was born to two amateur musicians. His mother had played the piano and his father was a local band leader and played the cello. When Bartók was three months old he received a smallpox vaccination, which produced a rash, first on his face then his entire body. This event caused him not learn to talk or walk until the age of 4; it also limited his contact with other children. At the age of 8 his father died as a result of Addison's disease. Bartók's mother began working two jobs, teaching in schools and piano lessons. She then moved her family to the town of Pozony. Noticing her son showed potential as a piano student, she made sure Bartók received instruction from the best teachers at the time. After completing his secondary education, Bartók won an audition at the Vienna Conservatory and after taking the entrance exams won a scholarship, but he declined this position. He preferred the Budapest Academy, founded by Ferenc Liszt in 1875, and would receive instruction from István Thomán. It was Thomán who would introduce Bartók to the music of Wagner and Richard Strauss. In 1902 Bartók heard Richard Strauss's *Also sprach Zarathustra* which inspired to compose his first orchestral work, *Kossuth* (1903). The piece received a large reception in Budapest as well as London. 1905 marked the year in which Bartók heard and saw the importance of traditional folk music. While staying with friends in Transylvania, he heard a Lidi Dosa, a servant, singing. This experience led to his collecting of folk music, along with fellow colleague Zoltán Kodály, from Hungary as well as surrounding areas. In 1907 Bartók was given the position as a piano professor at the Budapest Academy. It was during the school year when he could begin the work of cataloguing the folk songs collected during his summers. The end result would be scientific method of classification to distinguish elements from different regions of the country. Because of the inspiration from the folk songs Bartók began incorporating the folk elements into his music especially his piano compositions at this time. At the age 26 his first article on folk music published in the *Ethnographia*. In 1910 he had his first attempt at an operatic work called *A Kékszakállú herceg vára* (Duke Bluebeard's Castle). As tension rose in Europe preceding World War I, Budapest began to experience changes. By the time war broke out, Bartók slipped into a slight depression and stopped composing and became a heavy smoker to suppress hunger because of a shortage of food. Life after the war was not easy either. Since the town he was born in now was in

Romania, the Treaty of Trianon (1923) decreased the size of Hungary; many began to consider him a Romanian composer. This caused him to make a public statement clearly stating he will always be a Hungarian. Also after the war he tried to be relieved of his position at the Academy so that he could dedicate his life to his research on folk music but was denied several times. The government of Hungary was constantly changing after the war for two years it was communist under Béla Kuhn (1919-1921). Kuhn had named Bartók Directorate of Music. After the fall of the short communist government, Hungary turned to a more nationalist government based on the fascism. Finally, in 1934 Bartók was relieved of his position at the Academy of Music and moved to the Hungarian Academy of Sciences and took a position in the folk music department. In the late 1930's his orchestral pieces began to exhibit his perfection in regards to his compositional style with pieces such as, *Music for Strings, Percussion, and Celesta* (1935), *Sonata for Two Pianos and Percussion* (1937), and *Contrasts*, which was commissioned Benny Goodman, (1938). As tension grew in Europe and fascist governments began occupying other nations, Bartók knew could not watch his country be destroyed before his eyes and decided to exile himself to America (1940-1945). America proved to be his biggest challenge. He did not like the American fast paced style of life. In regards to concerts he had a hard time breaking into the concert circuit because many conductors felt the audience could not relate or understand his music. He was able to take a temporary position at Columbia University working on the Perry Collection, which included several Yugoslavian and Serbo-Croatian folk songs. His health also began to decline and made him retire from being a performer; it was discovered he had leukemia. Since his income was low his friend Fritz Reiner and Jozsef Szigeti asked Serge Koussevitzky to commission a work for Bartók to compose. The work was to be done in member of Natalie Koussevitzky. The end result was the *Concerto for Orchestra* (1943). Soon after he began composing his *Piano Concerto No. 3*, but did not finish it. He died in New York City on September 27, 1945. His body would not be returned to Hungary until 1988.

The senior lecture/recital of Joanna Fuchs is presented in partial fulfillment of the Bachelor of Arts degree in Music History.

Program

Mikrokosmos (c.1926-1939)

These piano etudes and solos were composed with careful attention and detail. They were a result of incorporating folk elements into his music and as a piano exercised for eldest son Béla. The *Mikrokosmos* consist of six volumes in which each volume progressively becomes more technical. In 1940 they became first published under Boosey and Hawkes. The *Mikrokosmos* have become standard piano repertoire and can be performed as solo pieces. The work also exhibits Bartók's use of pitch class, in which he would only use a certain number pitches to compose.

No. 40 In a Yugoslavian Mode

No. 127 New Hungarian Song

No. 128 Peasant Song

Sonatina (c.1916)

The piece consists of three movements which depict different aspects of everyday Hungarian life. The piece is based off both Hungarian and Romanian folk music.

I Bagpipe

II. Bear Dance

III. Finale

Bulgarian Dances (1935)

A result of field work done in Bulgaria in the summer of 1935, there are a total of 6 dances which appear as the last set of pieces in the *Mikrokosmos* cycle.

No. 2

No. 6

Happenings at the College of Fine and Performing Arts

April

- 5 Dana Clarinet Choirs, 12:15 pm, Butler Institute of American Art
- 6 James Umble Saxophone Studio Recital, 8:00 pm, Bliss Recital Hall
- 7 Misook Yun Voice Studio Recital, 8:00 pm, Bliss Recital Hall
- 7-9 JB by Archibald MacLeish, directed by Dennis Henneman
Apr. 7-8, 8:00 pm, Apr. 9, 3:00 pm, Spotlight Arena Theater, Bliss Hall,
\$, Box Office: 330-941-3105.
- 7-21 70th Annual Student Juried Exhibition. The annual juried exhibition of
work by students currently enrolled in the Department of Art at YSU.
Opening Reception Friday, April 7, 6:00-8:00 pm.
- 9 Midwest Double Bass Symposium, coordinator Micah Howard.
8:00 am - 7:00 pm, Bliss Hall. For more information contact the Dana
School of Music at 330-941-3636.
- 9 Dana Early Music Ensemble, directed by Laura Buch
6:30 pm, St. Columba Cathedral
- 9 Sigma Alpha Iota Concert, 8:00 pm, Bliss Recital Hall
- 10 Jazz 1 & Combo, 8:00 pm, Chestnut Room, Kilcawley Center
- 11 Guest Artist: Jun Okada, piano with James Umble, saxophone
8:00 pm, Bliss Recital Hall
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12:15 pm, Butler Institute of American Art
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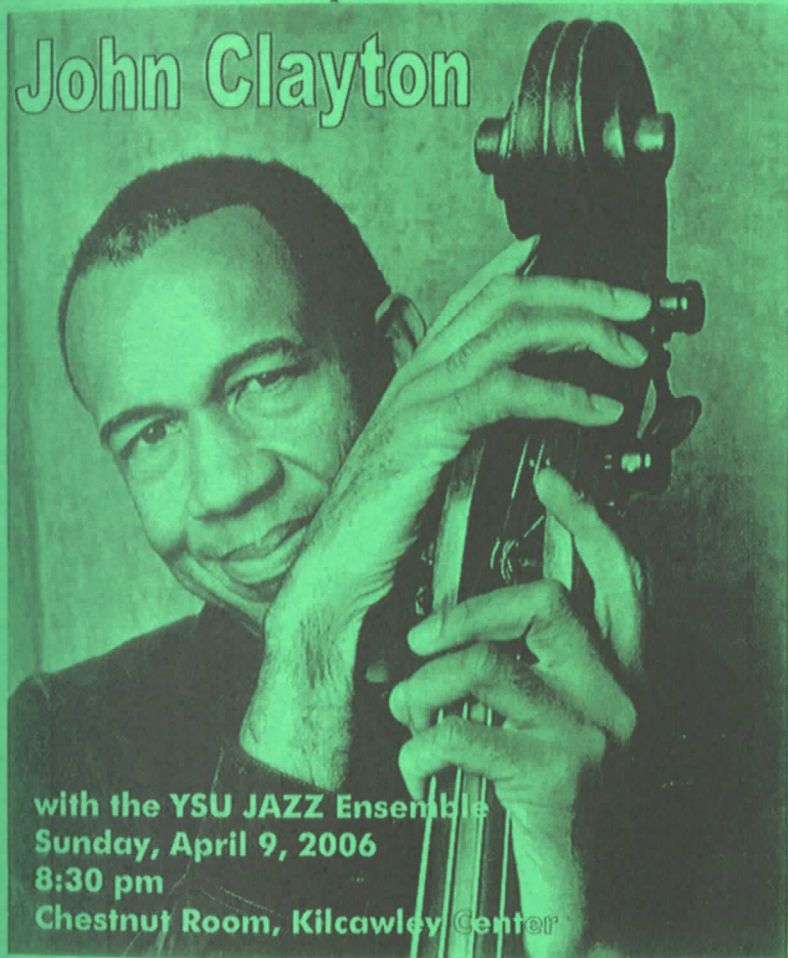
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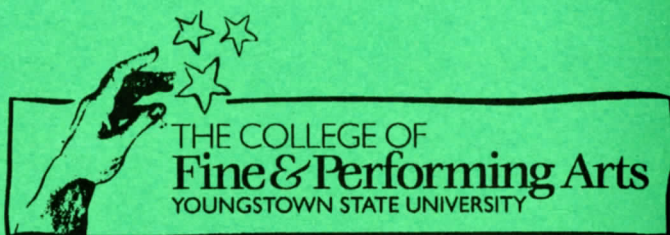
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with the YSU JAZZ Ensemble
Sunday, April 9, 2006
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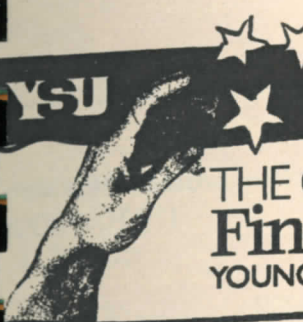


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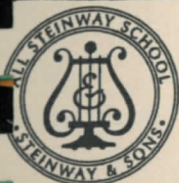
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A black and white illustration of a hand holding a banner. The banner has three stars on it. The hand is positioned on the left side of the banner, and the banner extends to the right.

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Saxophone Studio Recital

Assisted by
Diane Yazvac, piano

Bliss Recital Hall
Thursday, April 6, 2006
8:00 pm

Program

Sonata for Saxophone and Piano

Bernhard Heiden
(1910-2000)

I. Allegro

Jorden Morris, alto saxophone

II. Vivace

Paul Batchelor-Glader

Sicilienne

Pierre Lantier
(1910-1998)

Andy Ashby, alto saxophone

Sonata in A minor

G. P. Telemann
(1681-1767)
arr. Londeix

I. Siciliana

II. Allegro

Bryon Turner, alto saxophone

Sonata (1943)

Paul Hindemith
(1895-1963)

I. Ruhig bewegt

II. Lebhaft

III. Sehr langsam

IV. Lebhaft

Nome Baker, alto saxophone

Concerto for Saxophone

Robert Muczynski
(b. 1929)

I. Allegro

Chris Rodack, alto saxophone

Quintet Four

Paul Witney

Brandon Masterman, baritone saxophone

Concertino da Camera

Jacques Ibert
(1890-1962)

I. Allegro con moto

Nathan Duitch, alto saxophone

Prelude, Cadence et Finale

Alfred Desenclos
(1912-1971)

Julie Cancellerie, alto saxophone

Concerto for Saxophone

Ingolf Dahl
(1912-1970)

I. Recitative

II. Adagio (Passacaglia)

Chris Coles, alto saxophone



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Misook Yun
Studio Recital

Bliss Recital Hall
Friday, April 7, 2006
8:00 pm

Program

Danza, danza, fanciulla

Francesco Durante
(1684-1755)
Poet: unknown

Katie Gaggini, Soprano
George Harris, Piano

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.

Chanson de l'adieu

Francesco Paolo Tosti
(1846 - 1916)
Poet: Edmond Haraucourt
(1856-1941)

Meleah Backhaus, Soprano
Aron Bunfil, Piano

To part is to die a little
To die to what we love
One leaves a little of one's self
In every hour and in every place

It is always the mourning of a wish
The last verse of a poem
To part is to die a little
To die to what we love

And one leaves, and it's a game
And until the final farewell
With one's soul one makes
One's mark at each goodbye

To part is to die a little
To part is to die a little

My Johann

Edvard Grieg
(1843-1907)
Poet: Adele Epstein

Ashley Stitt, Soprano
Meleah Backhaus, Piano

Das erste Veilchen

Felix Mendelssohn
(1809-1847)
Poet: Karl Egon Ebert
(1801-1882)

Laura Young, Mezzo- Soprano
Therese Scharf, Piano

When I caught sight of the first violet,
how delighted was I at its colors and fragrancel
It was spring's herald that I enthusiastically clasped
to my swelling, hoping breast.
Springtime is over, the violet is dead;
there are many flowers, blue and red, around me,
I stand amongst them and hardly notice them,
it's the violet that appears in my spring-dream.

Gott versorget alles Leben
from Cantata Nr. 187

J.S. Bach
(1685-1750)
Poet: unknown

Megan Kalosky, Soprano
George Harris, Piano
Nathan Welch, Oboe

God supplieth ev'ry being
Which here below breath doth keep.
Would he me alone not furnish
What to all he hath assured?
Yield, ye sorrows, his allegiance
Doth for me as well provide
And is for me daily proven
Through that Father's loving gifts.

O Peace, Thou Fairest Child of Heaven
from Alfred

Thomas Arne
(1710-1778)

Poet: James Thomson and David Mallet

Tina Janis, Soprano
George Harris, Piano

Andenken

Ludwig van Beethoven
(1770-1827)

Poet: Friedrich von Matthisson
(1761-1831)

Carrie Minenok, Soprano
Meleah Backhaus, Piano

I think of you when through the grove
the nightingales sing out their chords!
When do you think of me?

I think of you at the twilight
of evening by the shadowy spring!
Where do you think of me?

I think of you with sweet pain,
with anxious longing and hot tears!
How do you think of me?

O think of me until our union on a better star!
However distant I may be
I think only of you!

Tanzlied

Felix Mendelssohn
(1809-1847)

Poet: Friedrich Rückert
(1788-1866)

Maureen Connell, Soprano
Tina Janis, Soprano

She:

Eia, look how the ribbons flutter on the wreath -
Come dance with me, my dear!
Let's swing, let's leap quickly into the middle of this delightful
brilliance!

He:

Woe, woe, how my heart pounds!
Tell me, what jest is this?
Let me embrace you, let me melt away, resting in blissful pain.

She:

Eia, the waltz is starting:
couple upon couple are swaying,
maidens and lads, rogues and sweethearts!
Quick, let's jump in where the crowd is thick.

He:

Woel my arm has dropped
in the middle of the jubilant crowd.
See how they touch each other!
I turn pale... perhaps I will be hurt.

She:

Eia, how the ribbons flutter on the wreath
today, for everyone who is dancing:
swirling about today, tomorrow gone;
tomorrow, o sweetheart, yours completely!

Chacun à son goût
from Die Fledermaus

Johann Strauss
(1825- 1899)

Librettists: Carl Haffner & Richard Genée

Lauren Hess, Mezzo-Soprano
Jaime Lewis, Piano

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,
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 then this I do?
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 have enough!
Anyone who doesn't keep drinking with me
And refuses like a ninny,
I throw, quite unashamedly,
The bottle at his head.
And would you ask me please,
Why I do that?
It's simply my custom:
Each to his own taste!

Synopsis: The Baron von Eisenstein has been committed to prison for eight days for insulting an official, partly through the inefficiency of his attorney, and is to begin his imprisonment this day. His friend, Dr. Falke, however, persuades him to postpone it until the the next day and to accompany him to a ball at the residence of Prince Orlofsky, where he will meet the ladies of the opera ballet. Falke had been at a masked ball the previous winter, costumed as a bat, and had been convinced by Eisenstein to walk home in broad daylight to the joy and amusement of the public. He hopes to find an opportunity for vengeance at the coming ball. Eisenstein accepts the invitation, tells his wife he is going to prison, and leaves and hastens with Falke to the ball. After his departure Rosalinde, his wife, is visited by a former admirer, Alfred. The night has set in and Frank, the governor of the prison, has come to take Eisenstein to jail. He finds Alfred in Eisenstein's home, and he, in order not to compromise Rosalinde, is induced to represent himself as Eisenstein and to accompany Frank. Falke, who has received an invitation from Prince Orlofsky, has also invited the governor of the prison, Frank, the maid Adèle, and to complete the joke, Rosalinde to be his guests at the ball. Rosalinde, in order to observe her husband appears masked. She is introduced by Falke as a Hungarian countess,

and succeeds in snatching her husband's valuable watch, to use in the future as evidence of his impropriety. The next morning they all find themselves in prison, when the confusion increases, for Falke has introduced Eisenstein as Marquis Renard and Frank as Chevalier Chagrin. It is still further increased by the jailer, Frosch, who has profited by the absence of the prison director to become gloriously drunk. Adèle arrives to obtain the assistance of the Chevalier Chagrin, Eisenstein to begin his prison term, Alfred wants to get out of jail, Rosalinde to commence action for divorce, and Frank is still intoxicated. Frosch locks up Adèle and her sister Ida, and the height of the tumult has been reached when Falke arrives with all the guests of the ball and declares the whole as an act of vengeance for the "Fledermaus." Everything is amicably arranged, but Eisenstein is compelled to serve his full term in jail.

The Lordly Hudson

Ned Rorem
(b.1947)

Poet: Paul Goodman

Melissa Cook, Soprano
Wes Krautbauer, Piano

Donne Vaghe

from La serva padrona

Giovanni Paisiello
(1740-1816)

Librettist: Gennaro Antonio Federico

Maureen Connell, Soprano
Jaime Lewis, Piano

A woman knows how to act and talk
Girls are graceful, cute things.
I don't know how to make you like and adore me
One beautiful lip that keeps me sweet,
To conquer one old man's heart
With my beauty and sex appeal
I want to get it now!
To put it in my arms
Now, now.

Synopsis:

Serpina is a young woman and servant of an older man, Uberto. She wants to marry Uberto, who claims he doesn't love her. Smart and cunning girl, she tries to trick Uberto into marrying her; she makes response, a male servant, disguised as a soldier and pretends that he wants to marry her. In the end, Serpina reveals her trick and Uberto reveals that he does want to marry her.

Un' aura amorosa

from Così fan tutte

Wolfgang Amadeus Mozart

(1756-1791)

Librettist: Lorenzo da Ponte

Randall Huffman, Tenor
Meleah Backhaus, Piano

A loving breath from our beloved
will grant sweet solace to the heart...
to the heart which, fed by hope of love,
has no need for better nourishment.

S'io t'amo?

Teresa Seneke

(1848-1875)

Poet: unknown

Lilly Chambers, Soprano
George Harris, Piano

Ask the exile if he longs for his homeland,
the flower if she hopes for a breeze, if the angels love God,
but you shouldn't ask me if I burn with love for you;
You can read it on my face if you can't read it in my heart.
One look can change two lives and two hearts;
a single kiss renders us equal to the angels.
Love! This life is a prison without love
Love! Life is a torment for those who have no love.
If God gave you a soul, if he gave you a heart,
these were to calm the fear in my soul and in my heart.
One look can change two lives and two hearts;
a single kiss renders us equal to the angels.

Duetto buffo di due gatti

Gioacchino Rossini

(1792-1868)

Megan Kalosky, Soprano
Lauren Hess, Mezzo-Soprano

O mio babbino caro
from Gianni Schicchi

Giacomo Puccini
(1858-1924)

Librettist: Giovacchino Forzano
(1884-1970)

Kari Kleemook, Soprano
Meleah Backhaus, Piano

Oh dear daddy, I love him, he is so handsome. I want to go to Porta Rossa to buy the ring.

Yes, yes, I want to go there, and if my love were in vain, I would go to the Vecchio bridge

and throw myself in the Arno. I fret and suffer torments.
Oh God, I would rather die!

Daddy, have pity, have pity

Synopsis:

Buoso Donati, who was the head of the aristocratic Donati family, has died. When the family finds out his will leaves everything to the monastery, Rinuccio's aunt Zita, now head of the family, denies him permission to marry Lauretta, the daughter of Gianni Schicchi, without a dowry. Rinuccio then asks the clever Gianni Schicchi to come up with a solution. However, the Donati family gets nasty with Gianni Schicchi because he is not an aristocrat and does not offer a dowry (he may not have it). Gianni Schicchi angrily takes Lauretta and starts to leave.

Lauretta pleads with her father to facilitate the marriage by examining the will and finding a way around it, singing if she cannot marry Rinuccio she will go to the Ponte Vecchio and throw herself into the river Arno. Gianni Schicchi then pretends to be Buoso on his death bed and dictates a new will to a notary. Although he dictates a will that benefits the Donati, he makes himself a major heir also, negating the need for Donati approval of the marriage. Rinuccio and Lauretta can now marry.

Lia's Recitativo and Aria

from Scène Lyrique L'enfant prodigue

Claudio Debussy
(1862-1918)

Librettist: Edouard Guinand (1838-?)

Sina Song Yoon, Lyric Coloratura Soprano
Marcellene Hawk, Piano

Year after year passes in vain!
At each returning season
Their games and diversions sadden me against my will:
They reopen my wound and my sorrow deepens...
I seek the solitary shore...
Involuntary grief!
Idle exertions!
Lia ever laments the child she has no more!...
Azaëll Azaëll Why have you forsaken me?
How calm the evening were
On the elm-studded plain,
When, burdened with the harvest,
The large red oxen were guided home.
When the toil was over,
Children, old people and servants,
Workers in the fields or shepherds,
Praised the blessed hand of the Lord;
And so the days followed each other,
And in the devout family,
The youth and the maiden
Would exchange chaste vows of love
Others do not feel the weight of old age,
Finding happiness in their children,
They watch the years pass by,
Without regret, as without sadness...
How heavily time weighs on disconsolate hearts!
Azaëll Why have you forsaken me?

Biographies

Katie Gaggini is a freshman and is currently a Voice and Trumpet Music Education Major. She is a member of the Dana Vocal Society, University Chorus and Symphonic Band. On weekends Katie sings with her church choir, and helps out with her high school marching band.

Meleah Backhaus is in her second year as a piano performance major. She is taking minor level voice lessons this semester and is an active member of the Dana Chorale. She is also a collaborative artist specializing in vocal music. As a pianist her experiences include numerous performances and competitions throughout the east coast. Her aspirations for the future are to grow as a performer and pedagogue.

Graduate of McDonald High School, **Ashley Stitt** is a freshman Musical Theater major and minor in piano. Along with piano and voice, Ashley enjoys reading, running, and playing basketball and softball. She also plays the trumpet, and was a member of the YSU Marching Pride last fall and hopes to join them again in her coming years at YSU.

An Ambridge High School alumna, **Laura Young** is currently in her second semester as a Vocal Performance major at Youngstown State University. She is currently working on the original opera Met in the Park, set to be performed in Indianapolis on April 22nd by the Harmonie Opera Club. Other favorite roles performed include Julie Jordan in Carousel and Abigail in Big. Laura is involved in many choirs including her church back home and Youngstown State's own University Chorus.

Megan Kalosky, a recent graduate of Canfield High School, is attending YSU to major in Vocal Music Education. Her background includes being a member of auditioned choirs all four years in high school, and an officer of those auditioned choirs for three years. She is a member of the Dana Chorale and Dana Vocal Society. She enjoys singing, playing guitar, and playing the piano tremendously but also enjoys walks in the park. Someday she hopes to be able to travel Europe while performing and teaching music.

Nathan Welch is an instrumental music education major.

Tina Janis is from Cortland Ohio. She is a freshman taking a Vocal Performance major. She graduated from Lakeview High School in 2005. In her future she sees herself center stage in an opera. Till then she enjoys singing to the radio, and is currently a mezzo-soprano in the Dana Chorale.

Carrie Minenok is a freshman in her second semester as a vocal music education major here at YSU. Carrie graduated from Austintown Fitch High School where she was a member of the concert choir for all four years. Aside from her musical interests, Carrie was a member of her high school's Forensics Team in which she was a four-time state qualifier and state-ranked speaker. In her time at Dana, Carrie intends to perform as much as possible and gain a well rounded knowledge of music. Following her graduation, she plans to continue performing while she obtains a teaching position.

Lauren Hess is from Poland, Ohio. She is a first year vocal music education student. She graduated from Poland High School as class valedictorian. Lauren is a member of Dana Chorale and last year she sang in the chorus of Opera Western Reserve's production of La Bohème. Lauren is a University Scholar. One day she hopes to be a music teacher.

Melissa Cook is a sophomore student studying Vocal Music education. She is from Howland Ohio and was in both the Band and Choir at her High School. She has also been seen on stage several times starring in plays including Guys and Dolls, Rumors, Anything Goes, Little Shop of Horrors, and Footloose. Melissa has also participated in Solo and Ensemble contest receiving superior ratings. She has also entered in the Italian Language contest and was a 2 time First Place Winner. She has also been seen in the YSU Marching Pride, Dana Choral and her Church Choir. Melissa plans on one day becoming a great teacher and performer, and you will see her YSU's upcoming performance of The Golden Apple.

Maureen Connell is a sophomore Vocal Education major. She is originally from Cranberry Twp., PA, where she lives during the summer and on break with her parents and two siblings. She is a University Scholar. She is actively involved in OCMEA and is the current secretary of Dana Vocal Society. While she loves singing and sharing her talent with others, she eagerly awaits the day she has her own students to teach.

Randall Huffman is a Junior B.F.A Musical Theater major from New Castle, PA. He was last seen in Youngstown States Production of Seussical. Other stage credits include Company, also here at YSU, as well as Footloose with Ballet Western Reserve, La Bohème with Opera Western Reserve, and Guys & Dolls and Fiddler on the Roof with the New Castle Playhouse. He will be seen next in YSU's production of the Golden Apple, and as Aladdin in the Youngstown Playhouses production of Aladdin.

William M. Chambers is a Junior vocal performance major. She is from Pittsburgh Pennsylvania. She had lead roles in various shows while in high school, and is an active member of her college choir. Her future plans include pursuing a career in opera performance.

Kari Ann Kleemook is a junior BFA Musical Theatre major with a dance minor. She was last seen in YSU's University Theatre production of Seussical the Musical. She was also in many other productions that include Five Women Wearing the Same Dress, Pirates of Penzance, Anything Goes, and many more. In November she was a part of La Bohème at Opera Western Reserve at Lambaugh Auditorium. Kari is also a member of Alpha Psi Omega, an honorary theatre society. She hopes to move to New York and work on any form of theatre she can get her hands on.

Lyric Coloratura Soprano **Sina Song Yoon** is a native of Seoul Korea. After a Bachelors of Music in vocal performance degree from Dong-Duk University, she received a diploma in vocal performance at Conservatorio di Parma di "Arrigo Boito" in Parma, Italy. She has performed in South Korea, Spain, Italy, Rumania, Hungary and the United States of America including the orchestras of Seoul national Symphony orchestra, Salerno Symphony Orchestra, Costanza Symphony Orchestra, Daejun Symphony Orchestra, Parma Symphony Orchestra, Dana Symphony Orchestra and Valley Lyric Opera Orchestra. Her operatic roles include Gilda in Rigoletto, Musetta in La Bohème, Camilla in Camilla ossia lottoreana, Despina in L'amante di Tutte, Gab-bun in The Wedding Day. Currently she is pursuing a master's degree in vocal performance at the Dana School of Music Youngstown State University, where she is a graduate assistant.

Happenings at the College of Fine and Performing Arts

April

- 7-9 JB by Archibald MacLeish, directed by Dennis Henneman
Apr. 7-8, 8:00 pm, Apr. 9, 3:00 pm, Spotlight Arena Theater, Bliss Hall,
\$, Box Office: 330-941-3105.
- 7-21 70th Annual Student Juried Exhibition. The annual juried exhibition of
work by students currently enrolled in the Department of Art at YSU.
Opening Reception Friday, April 7, 6:00-8:00 pm.
- 9 Midwest Double Bass Symposium, coordinator Micah Howard.
8:00 am - 7:00 pm, Bliss Hall. For more information contact the Dana
School of Music at 330-941-3636.
- 9 Dana Early Music Ensemble, directed by Laura Buch
6:30 pm, St. Columba Cathedral
- 9 Sigma Alpha Iota Concert, 8:00 pm, Bliss Recital Hall
- 10 Jazz 1 & Combo, 8:00 pm, Chestnut Room, Kilcawley Center
- 11 Guest Artist: Jun Okada, piano with James Umble, saxophone
8:00 pm, Bliss Recital Hall
- 12 James Umble Saxophone Studio Recital
12:15 pm, Butler Institute of American Art
- 13 Corinne Morini Voice Studio Recital, 8:00 pm, Bliss Recital Hall
- 17 Kathryn Thomas Umble Flute Studio Recital, 6:00 pm, Bliss Recital Hall
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- 18 Jim Boyce Guitar Studio Recital, 8:00 pm, Bliss Recital Hall
- 19 Caroline Oltmanns Piano Studio Recital
12:15 pm, Butler Institute of American Art
- 20-23 THE GOLDEN APPLE, Opera with Music by Jerome Moross, Book &
Lyrics by John Latouche, directed by David Vosburgh, music direction by
David Keith Stiver, Apr. 20-22, 8:00 pm, Apr. 23, 3:00 pm,
Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.

Performances are free and open to the public, unless noted otherwise.



F&PA Series

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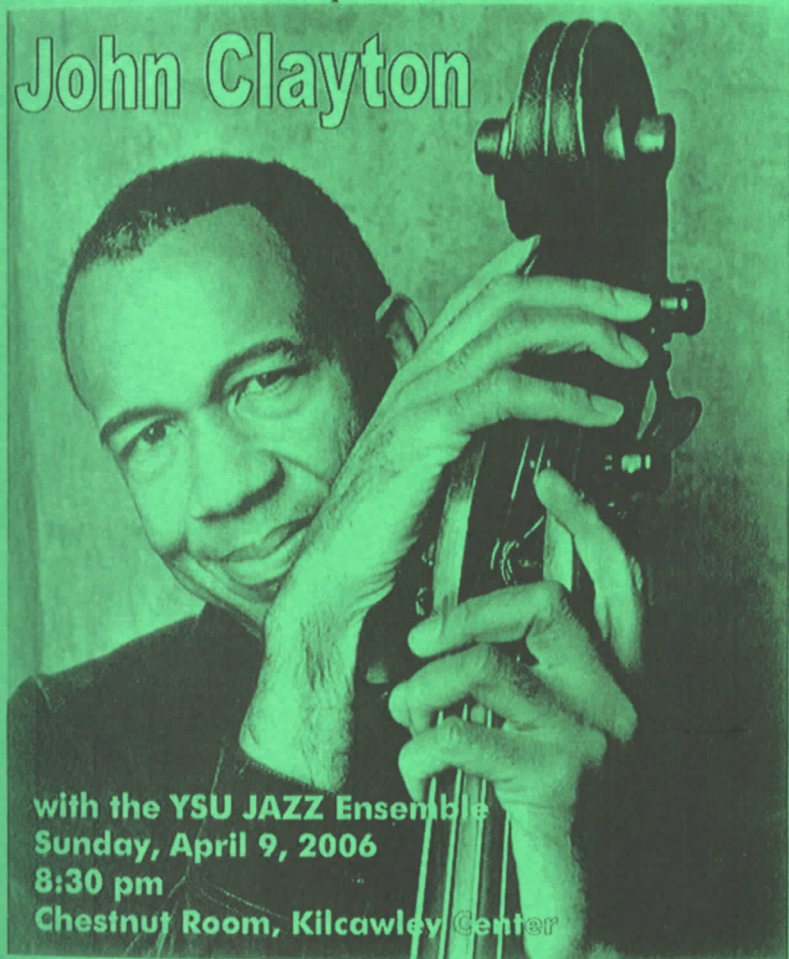
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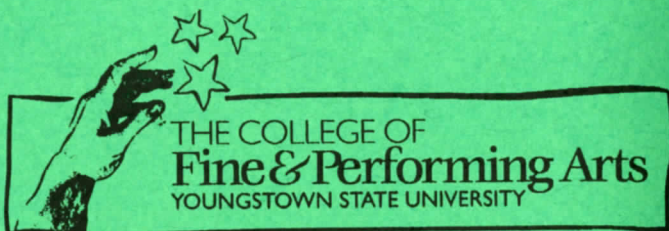
DANA SCHOOL OF MUSIC
All-Steinway School

presents

John Clayton



with the YSU JAZZ Ensemble
Sunday, April 9, 2006
8:30 pm
Chestnut Room, Kilcawley Center



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Midwest
Double Bass
Symposium
April 9, 2006

The Midwest Double Bass Symposium is an all day event beginning at 9am with master classes and performances by world renowned artists.

Clinicians

Jeffrey Turner, Principal Bass,
Pittsburgh Symphony Orchestra
Max Dimoff, Principal Bass, Cleveland Orchestra
John Clayton, World Renowned Bassist

Performers

Harold Robinson, Principal Bass, Philadelphia Orchestra
John Clayton and the YSU Jazz Ensemble
Micah Howard, Pittsburgh Symphony Orchestra,
Double Bass Instructor, YSU
David Morgan, Associate Professor of Jazz Studies, YSU

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For more information contact
Micah Howard @ 724-328-0917
e-mail: micahbhoward@comcast.net
www.ysubass.org

Youngstown
STATE UNIVERSITY

Symposium Schedule

- 8:30am Registration
- 9:45am Greetings and Introductions
- 10am Jeff Turner, Master Class
- 11:30am David Morgan, Jazz Performance
- 12:15pm Lunch
- 1pm Maximilian Dimoff, Master Class
- 2:30pm Micah Howard, Recital
- 3:30pm John Clayton, Master Class
- 5pm Harold Robinson, Recital
- 6pm Dinner
- 8:30pm John Clayton with the Youngstown State Big Band

David Morgan, Double Bass
Daniel Murphy, Piano
Seth Rogers, Drums

Alice in Wonderland	Fain/Hilliard
Meanwhile, I Keep Dancing	David Morgan
Hear a Rhapsody	Fragos/Baker/Gasparre
Beautiful Love	Young/Gillespie
Who Can I Turn To?	Bircusse/Newley
Einbahnstrasse	Ron Carter

Micah Howard, Double Bass
Jeffrey Turner, Double Bass
Jeffrey Grubbs, Double Bass
Peter Guild, Double Bass
John Moore, Double Bass
Paul Sisco, Piano

Quartet for Four Double Bases	Georg Philipp Telemann (1681-1767) Arranged by Stuart Sankey
1. Lento	
2. Allegro	
3. Largo	
4. Allegro	

Passione Amorosa	Giovanni Bottesini (1821-1889)
1. Allegro deciso	
2. Andante	
3. Allegretto	

Sonata No. 2 in E Minor for Double Bass and Piano	Adolf Misesk
1. Con fuoco	
2. Andante Cantabile	
3. Furiant, Allegro energico	
4. Finale, Allegro appassionato	

Harold Robinson, Double Bass
Paul Sisco, Piano

Rumanian Folk Dances

- I. Dance With Sticks
- II. Waistband Dance
- III. Stamping Dance
- IV. Hornpipe Dance
- V. Rumanian Polka
- VI. Quick Dance

Bela Bartok
(1881-1945)

Sonate for Double Bass and Piano

Allegro Moderato
Largo
Allegro Molto

David Anderson
(b. 1954)

B.B. Wolf - an apologia

Text by Richard Hartshorne

Jon Deak
(b. 1943)

Adagio

(from the ballet "Unforgettable 1919")

Dmitri Shostakovich
(1906-1975)

Fantasy on Themes from "La Sonnambula"

Giovanni Bottesini
(1821-1889)

John Clayton

- The sheer wizardry of his arco bass playing....
- The patience he exhibits with his students...
- The provocative notes he chooses when he composes...
- The empathy he shows when he produces....
- The scintillating sounds he coaxes from musicians when he conducts...

...pale in comparison to his charisma when you just hear him swing! And swing he does. Three time Grammy nominated bassist/composer/conductor John Clayton's talents are consistently requested by the movers and shakers in the jazz industry, such as Quincy Jones and Tommy Lipuma.

Clayton says, "When composing or arranging for the Clayton-Hamilton Jazz Orchestra, I am a disciple of Duke Ellington, Thad Jones, Oliver Nelson, Quincy Jones and Gil Evans, to name just a few. Regarding his bowing techniques, he cites the radically different techniques of Slam Stewart, Major Holley and Paul Chambers as influences. There is no doubt, however, that John has created a niche for himself wherein he stands alone. As a testament to his immense talent and broad ranging appeal, John Clayton served as the Artistic Director of Jazz for the Los Angeles Philharmonic from 1999 through 2001.

John has written and arranged music for Diana Krall, DeeDee Bridgewater (including her Grammy award winning CD "Dear Ella"), Natalie Cole, Milt Jackson, Nancy Wilson, Quincy Jones, George Benson, Dr. John, Regina Carter and others. He has been commissioned by many ensembles, including the Northwest Chamber Orchestra, the American Jazz Philharmonic, The Iceland Symphony, The Metropole Orchestra, The Carnegie Hall Big Band, The Richmond Symphony, the WDR Orchestra, and the Amsterdam Philharmonic. On the other hand, John was awarded a platinum record for his stirring arrangement of "The Star-Spangled Banner" performed by Whitney Houston during the Super in 1990. He has won numerous awards such as the Golden Feather Award given to him by the legendary Leonard Feather and the Los Angeles Jazz Society's Composer/Arranger award.

John has served as the musical director of several jazz festivals including the Sarasota Jazz Festival and the Santa Fe Jazz Party. As Artistic Director of the Vail Jazz Workshop, he participates in choosing talented students from across the nation in an intensive week of learning jazz.

Clayton's serious study of the double bass began at age 16 when he studied with famed bassist, Ray Brown. At age 19, John was the bassist for Henry Mancini's television series "The Mancini Generation". Later he completed his studies at Indiana University in 1975, graduating with a Bachelor of Music in Double Bass. Touring with Monty Alexander and the Count Basie Orchestra followed. He held the principal bass position in the Amsterdam Philharmonic Orchestra for more than five years.

The Clayton-Hamilton Jazz Orchestra is co-led by John, his brother, saxophonist, Jeff Clayton, and drummer, Jeff Hamilton. Also, John co-leads with Jeff, the Clayton Brothers Quintet.

In an effort to sum up John Clayton's unique expertise, "the man just does it all". He is equally comfortable in jazz and classical music, and hits the mark, whether it is as composer, arranger, conductor, teacher, in addition to his magnificence when he plays his bass.

Maximilian Dimoff

Maximilian Dimoff is the Principal Double Bassist with the Cleveland Orchestra and Head of the Double Bass Department at the Cleveland Institute of Music. Prior to his 1997 appointment with The Cleveland Orchestra, Mr. Dimoff was appointed Assistant Principal Bass with the San Antonio Symphony while still a student at Northwestern University. He was quickly promoted to the principal position with that same orchestra. In 1993, Mr. Dimoff moved back to his hometown of Seattle to join the Seattle Symphony Orchestra. During those years he was also a member of the Grant Park Symphony Orchestra in Chicago. Mr. Dimoff is a coach and teacher with the New World Symphony in Miami, Fl. He has taught master classes at many major music schools including The Juilliard School, The Manhattan School of Music, The Glenn Gould School at the Royal Conservatory in Toronto, Northwestern University, The University of North Texas and The University of Michigan. Mr. Dimoff is an active chamber musician and soloist and has appeared as soloist with the Cleveland Orchestra on multiple occasions. Mr. Dimoff studied with Jeff Bradetich while attending Northwestern University. Other teachers and influences include Ronald Simon of the Seattle Symphony, Gary Karr, Eugene Levinson of the New York Philharmonic, Warren Benfield of the Chicago Symphony. Mr. Dimoff performs on a double bass made by the Italian maker Antonio Mariani dated 1651.

Micah Howard

Micah Howard enjoys a very rewarding career as both a performer and a teacher. He joined the world renowned Pittsburgh Symphony Orchestra in 1996 at the age of 25. As a member of the Pittsburgh Symphony, he has toured five continents, including Europe, Asia, Australia, South America and North America. Mr. Howard regularly performs as a recitalist, and chamber musician. He has also been featured as a soloist with the Pittsburgh Symphony Orchestra.

Mr. Howard has always been active as a music educator. In addition to private teaching, he regularly serves as lecturer for various Universities, coaches youth ensembles, such as the Pittsburgh Youth Symphony Orchestra and the Youngstown Youth Symphony Orchestra, and in collaboration with the Pittsburgh Symphony's outreach program, visits local grade schools and high schools to coach ensembles and promote music education. Since the spring of 2000, he has been teaching string bass as adjunct faculty at the Dana School of Music, Youngstown State University, and he recently began teaching as adjunct professor at Duquesne University.

As a member of the Pittsburgh Symphony, Mr. Howard has served on several Committees. Most notably, he was a member of the core audition committee for five years, serving as chair for two of those years. While on this committee, he played a role in hiring more than twenty full-time and substitute members of the Orchestra. He was also involved in creating a new process, which was instituted in 2005, for hiring new musicians. Currently he is a member of the Orchestra and Artistic Committees.

Mr. Howard received his Bachelor of Music degree from Youngstown State University, and his Masters of Music degree from Duquesne University School of Music. His teachers include Tony Leonardi, Rodney Van Sickle, Edward Pales, Peter Paul Adamiac, and Jeffrey Turner. While still a student, Mr. Howard performed as a member of many regional orchestras, such as the Youngstown Symphony Orchestra, the Wheeling Symphony Orchestra, and the Erie Philharmonic. He also played as a substitute with the Columbus Symphony Orchestra, the Pittsburgh Ballet and Opera Orchestras, and the Pittsburgh New Music Ensemble. And in 1995 he took first place in the International Society of Bassists Orchestral Competition.

Harold Hall Robinson

Contrabassist

Internationally acclaimed artist, **Harold Hall Robinson** is currently the principal contrabassist with The Philadelphia Orchestra. Prior to this, Mr. Robinson spent ten seasons as principal bassist of the National Symphony Orchestra, eight seasons as associate principal of the Houston Symphony Orchestra and three seasons as principal of the New Mexico Symphony Orchestra. A prize winner at the 1982 Isle of Man Solo competition, Mr. Robinson has performed concertos with The Philadelphia Orchestra, the National Symphony, Houston Symphony, New York Philharmonic, the Rhode Island Philharmonic, American Chamber Orchestra and the Greenville South Carolina Orchestra. In addition, Mr. Robinson is known for his outstanding recitals and master classes throughout the United States. Mr. Robinson is currently on the faculty of Curtis Institute.

David Morgan

David Morgan is active as a jazz bassist and composer/arranger. He is bassist for the Cleveland Jazz Orchestra and has performed with many notable jazz artists. He will perform his big band compositions and arrangements with saxophonist Joe Lovano at Birdland in New York City on July 12-15, 2006. Dr. Morgan is Associate Professor of Jazz Studies at Youngstown State University.

Jeffrey Turner

Principal Bass **Jeffrey Turner** joined the Pittsburgh Symphony Orchestra in 1987. He served as Principal Bass of the New American Chamber Orchestra from 1984 to 1986 and became a member of the Detroit Symphony Orchestra in 1986. Mr. Turner, a native of South Carolina, holds a Bachelor of Music degree from the Eastman School of Music of the University of Rochester. His teachers include James VanDemark, Lawrence Hurst and Robert Gladstone.

Mr. Turner serves on the faculties of Duquesne University and Carnegie Mellon University. He is the Artistic Director of the City Music Center's Young Bassist Program, and gives annual seminars and master classes at universities and conservatories throughout the world. He has also served as Visiting Professor at the Eastman School of Music and Lecturer at the University of Maryland.

Mr. Turner has been a resident artist for many annual festivals including the Pacific Music Festival in Japan and the Korsholm Festival in Finland. He has been featured as a presenter at the conventions of The International Society of Bassists, and has served on the faculty of The Asian Youth Orchestra (Hong Kong) under the direction of Lord Yehudi Menuhin. Mr. Turner is a faculty member of the National Orchestral Institute. As winner of the Y Music Society's Passamaneck Award, Jeffrey Turner appeared in a critically acclaimed recital at Carnegie Music Hall in 1989. He was also a winner of the 1990 Pittsburgh Concert Society's Artist Award.

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Tony Leonardi Double Bass Association

Happenings at the College of Fine and Performing Arts

April

- 7-21 70th Annual Student Juried Exhibition. The annual juried exhibition of work by students currently enrolled in the Department of Art at YSU. Opening Reception Friday, April 7, 6:00-8:00 pm.
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8:00 pm, Bliss Recital Hall
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- 20-23 THE GOLDEN APPLE, Opera with Music by Jerome Moross, Book & Lyrics by John Latouche, directed by David Vosburgh, music direction by David Keith Stiver, Apr. 20-22, 8:00 pm, Apr. 23, 3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.
- 24 Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center
- 25 Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall
- 26 Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art
- 26 Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center
- 27 Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall
- 29 Dana Clarinet Festival, CLARIPALOOZA 2006, coordinated by Robert Fitzer, 9:00 am - 5:00 pm, Bliss Recital Hall. For more information contact the Dana School of Music at 330-941-3636.

Performances are free and open to the public, unless noted otherwise.



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WVY SU-EM
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

John Clayton



with the YSU JAZZ Ensemble
Sunday, April 9, 2006
8:30 pm
Chestnut Room, Kilcawley Center



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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

THE LEONARDI
LEGACY SERIES

featuring

JOHN CLAYTON
with the YSU Jazz Ensemble

Chestnut Room, Kilcawley Center
Sunday, April 9, 2006
8:30 pm

Program

JAZZ ENSEMBLES 1 **Dr. Kent Engelhardt, director** **Guest Artist John Clayton**

Program selected from the following:

Easy Money

Benny Carter
arr. John Clayton

Tim Shade, trombone; Mark Gosiewski, trumpet;
Kim D'Angelo, alto saxophone; Seth Rogers, drums

Heart And Soul

Hoagy Carmichael & Frank Loesser
arr. John Clayton

Kim D'Angelo, flute

Evidence

Thelonious Monk
arr. John Clayton

Dan Murphy, piano; Mark Gosiewski, trumpet

Day By Day

Sammy Cahn, Alex Stordahl, & Paul Weston
arr. John Clayton

Greg Pflugh, tenor saxophone

Nice To Meet You

John Clayton

Dan Murphy, piano; Brandon Masterman, baritone saxophone;
Robert Traugh, trombone; Ian Sepanek, trumpet

Silver Celebration

John Clayton

Mark Gosiewski, trumpet; Tim Shade, trombone;
Seth Rogers, drums

Mood Indigo

Duke Ellington, Irving Mills, & Albany Bigard
arr. John Clayton

Robert Traugh & Tim Shade, trombone;
Greg Pflugh, tenor saxophone

The Eternal Triangle

Sonny Stitt
arr. John Clayton

Evan Hertrick & Greg Pflugh, tenor saxophone; Seth Rogers, drums

Jazz Ensemble 1

SAXOPHONE, CLARINET, FLUTE

Alto 1	Kim D'Angelo, Butler, PA
Alto 2	Paul Batchelor-Glader, Akron, OH
Tenor 1	Evan Hertrick, Pittsburgh, PA
Tenor 2	Greg Pflugh, Vandergrift, PA
Baritone	Brandon Masterman, Wexford, PA

TRUMPETS

Chad May, Brockway, PA
Ian Sepanek, Warren, OH
Mark Gosiewski, Canton, OH
Nick Samson, Greenville, PA

TROMBONES

Robert Traugh, Hyde Park, PA
Tim Shade, Grove City, OH
Katie Reed, Oswego, NY

BASS TROMBONE

John Shanks, Boardman, OH

RHYTHM SECTION

Piano	Dan Murphy, Copley, OH
Bass	Dan Kalosky, Youngstown, OH
Drums	Seth Rogers, Canton, OH

John Clayton

Double bassist **John Clayton** has gained prominence as performer, composer, and arranger in both the jazz and classical fields. Leonard Feather of the L.A. Times has proclaimed him "a phenomenon" whose "intonation, musicianship and wealth of ideas reflect his broad experience."

Clayton's serious study of the double bass began at age 16 when he studied with famed bassist, Ray Brown. At age 19, John was the bassist for Henry Mancini's television series "The Mancini Generation." Later he completed his studies at Indiana University in 1975, graduating with a Bachelor of Music in Double Bass. After finishing his education, John toured with Monty Alexander and the Count Basie Orchestra. Later, he held the principal bass position in the Amsterdam Philharmonic Orchestra for more than five years.

John relocated to Los Angeles in 1984, and in 1985, drummer Jeff Hamilton joined him and saxophonist Jeff Clayton to form the Clayton-Hamilton Jazz Orchestra. The big band received an enthusiastic response from reviewers and fans. Its first recording, *Groove Shop* (Capri), was named by CD Review as one of the best recordings of 1990. It also earned a Grammy Award nomination. David Badham of *Jazz Journal International* stated in his review: "This is one of the finest modern big band issues I've heard." Other CD releases include *Absolutely!* (1993, Lake Street Records) and *Explosivel* featuring Milt Jackson (1998, Qwest) and *Shout Me Out* (2000, Fable/Lightyear). Between 1999 and 2001, the Clayton-Hamilton Jazz Orchestra was the in-residence ensemble for the Hollywood Bowl Jazz series. The Orchestra was elected as Best Big Band in the 2003 *Downbeat Magazine* Readers Poll. In the Summer of 2004, the band successfully toured Europe, performing Festivals in Scandinavia, France, Holland, Spain, and Portugal.

In addition to establishing himself as a studio session player, Clayton has performed with various small jazz groups, and conducted and arranged for notable performers such as Diana Krall, Dee Dee Bridgewater (including her Grammy award winning CD "Dear Ella"), Natalie Cole (for which he received a Grammy Nomination), Milt Jackson, Nancy Wilson, Quincy Jones, George Benson, Dr. John, Regina Carter, Carmen McRae, Joe Williams, Ernestine Anderson, and the Tonight Show Band.

John also teaches at USC and has been music director for several jazz festivals. Recently he highlighted his classical skills by composing for the Northwest Chamber Orchestra and conducting his own and other classical jazz works with the Iceland Symphony Orchestra. He has been commissioned by many ensembles, including the Northwest Chamber Orchestra, the American Jazz Philharmonic, The Iceland Symphony, The Metropole Orchestra, The Carnegie Hall Big Band, The Richmond Symphony, the WDR Orchestra, and the Amsterdam Philharmonic. John is no stranger to platinum record status having been awarded one for his stirring arrangement of "The Star-Spangled Banner" performed by Whitney Houston during the Super Bowl in 1990. He has won numerous awards such as the Golden Feather Award given to him by the legendary Leonard Feather and the Los Angeles Jazz Society's Composer/Arranger award.

In addition, John has served as the musical director of several jazz festivals including the Sarasota Jazz Festival and the Santa Fe Jazz Party. As Artistic Director of the Vail Jazz Workshop, he participates in choosing talented students from across the nation in an intensive week of learning to play jazz. John also served as the Artistic Director of Jazz for the Los Angeles Philharmonic at the Hollywood Bowl from 1999 through 2001.

The esteem in which his peers hold this multi-talented artist is evidenced by his recent election as president of the 1500 member International Bassist Association. As Leonard Feather attests while recognizing John as "one of the six best possibilities to assume the mantle of Miles Davis," John Clayton Jr. is "rapidly becoming one of the most internationally respected bassists and composers, with good reason."

Clayton says, "When composing or arranging for the Clayton-Hamilton Jazz Orchestra, I am a disciple of Duke Ellington, Thad Jones, Oliver Nelson, Quincy Jones and Gil Evans, to name just a few." Regarding his bowing, he cites the radically different techniques of Slam Stewart, Major Holley and Paul Chambers as influences.

Johnny Mandel, one of Hollywood's greatest songwriters and composers lauds John as "nothing short of amazing. Between composing, arranging, and conducting, as well as being a superb bass player in both the jazz and symphonic idioms, who knows where his talent ends? John Clayton can go just about anywhere from here."

In an effort to sum up John Clayton's unique expertise, Mark Fendel of Jazz Scene said, "the man just does it all. He is equally comfortable in jazz and classical music, and hits the mark, whether it is as composer, arranger, conductor, teacher, in addition to his magnificence on bass."

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank 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, Ms. Lori Factor, 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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YSU Jazz Studies Calendar

SPRING SEMESTER

New Images and Jazz Quartet
Monday, April 10
Chestnut Room, Kilcawley, 8:00 pm

Brazilian Jazz Ensemble and
Hard Bop Quintet
Monday, April 17
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensembles 3 & Jazz Quartets
Monday, April 24
Chestnut Room, Kilcawley, 8:00 pm

Hard Bop Quintet
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
Dana Showcase, \$

OHIO DAY OF PERCUSSION
Saturday, May 6
Kilcawley Center, \$5 Admission

CLINICS:

Nathan Douds, vibes, 10:00 a.m.

John Riley, drum set, 1:00 p.m.

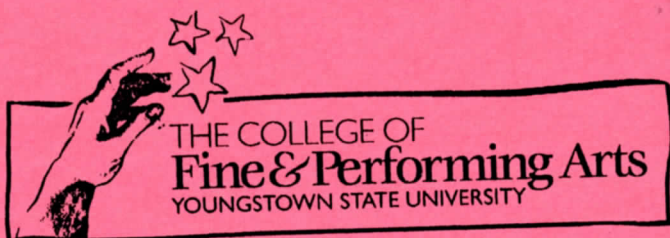
Ruben Alvarez, Latin, 3:00 p.m.

Happenings at the College of Fine and Performing Arts

April

- 21 70th Annual Student Juried Exhibition. The annual juried exhibition of work by students currently enrolled in the Department of Art at YSU. Opening Reception Friday, April 7, 6:00-8:00 pm.
- 20 Jazz 1 & Combo, 8:00 pm, Chestnut Room, Kilcawley Center
- 11 Guest Artist: Jun Okada, piano with James Umble, saxophone
8:00 pm, Bliss Recital Hall
- 12 James Umble Saxophone Studio Recital
12:15 pm, Butler Institute of American Art
- 8 Corinne Morini Voice Studio Recital, 8:00 pm, Bliss Recital Hall
- 17 Kathryn Thomas Umble Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- 17 Jazz 2 & Combo, 8:00 pm, Chestnut Room, Kilcawley Center
- 18 Jim Boyce Guitar Studio Recital, 8:00 pm, Bliss Recital Hall
- 19 Caroline Oltmanns Piano Studio Recital
12:15 pm, Butler Institute of American Art
- 0-23 THE GOLDEN APPLE, Opera with Music by Jerome Moross, Book & Lyrics by John Latouche, directed by David Vosburgh, music direction by David Keith Stiver, Apr. 20-22, 8:00 pm, Apr. 23, 3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.
- 14 Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center
- 25 Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall
- 26 Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art
- 16 Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center
- 17 Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall
- 29 Dana Clarinet Festival, CLARIPALOOZA 2006, coordinated by Robert Fitzer, 9:00 am - 5:00 pm, Bliss Recital Hall. For more information contact the Dana School of Music at 330-941-3636.

Performances are free and open to the public, unless noted otherwise.



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Dana Concert Series



THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Dana Chorale

Hae-Jong Lee, conductor
Michael Schneider, guest accompanist

In concert

Saturday, April 9, 2006, 8:00pm
Joint Concert with Baldwin-Wallace College Singers
Gamble Auditorium, Baldwin-Wallace College
Berea, OH

Sunday, April 9, 2006, 4:00pm
Rocky River Presbyterian Church
21750 Detroit Road
Rocky River, OH

Program

Selections will be made from the following:

Selections from *Vesperae Solennes de Confessore*, K. 339

Dixit Dominus

W. A. Mozart

Laudate pueri

(1756-1791)

Laudate Dominum (Sina Yoon, soprano)

***Ave verum Corpus*, K. 618**

W. A. Mozart

(1756-1791)

Take It from Figure 'O'

W. A. Mozart

Arr. by Ben Parry (b. 1965)

Selections from *Requiem*, K.626

W. A. Mozart

Requiem (Brianne Kochunas, soprano)

(1756-1791)

Kyrie

~Intermission~

If Music Be the Food of Love

David Dickau (b. 1953)

Sleep

Eric Whitacre (b. 1970)

Lift Boy

Benjamin Britten

(1913-1976)

Chantez from Chansons des Bois d'Amaranthe

Jules Massena

(1842-1912)

There Will Be Rest

Frank Tichell

(b. 1958)

Pseudo-Yoik

Jaakko Mäntyjärvi

(b. 1963)

Program Note and Text Translation

In 1781, Mozart wrote two sets of Vespers, comprising six movements each, for Salzburg Cathedral, the *Vesperae de Dominica K.321* and ***Vesperae solennes de confessore K. 339***, of which three movements of the latter will be performed today. The *Vesperae K.339* consists of a succession of five psalms (Psalms 109, 110, 111, 112, and 116) and *Magnificat* (Luke 1:46-55). All six movements are marked "Allegro", with exception of the *Magnificat*, which is launched by a slow introduction. All are homophonic choral settings involving often ornate writing for vocal and instrumental soloists, notably in the *Laudate Dominum*, an elaborate soprano aria of almost operatic dimensions. In *Laudate Iheri*, however, Mozart presents an austere fugal setting of remarkable contrapuntal complexity maintaining the framework of homophonic choral setting.

Dixit Dominus

*Dixit Dominus Domino meo: sede a
dextris meis,
Donec ponam inimicos tuos scabellum
pedum tuorum,
Virgam virtutis tuae emittet Dominus ex
Sion:
Dominare in medio inimicorum tuorum.
Secum principium in die virtutis tuae,*

*in splendoribus sanctorum:
ex utero ante luciferum genui te.*

Iuravit Dominus, et non poenitebit eum:

*tu es sacerdos in aeternum
secundum ordinem Melchisedech,
Dominus a dextris tuis,
Confregit in die irae suae reges,
Iudicabit in nationibus, implebit ruinas,*

*Conquasabit capita in terra multorum,
De torrente in via bibet,
Propterea exaltabit caput.*

Gloria Patri, et Filio, et Spiritui Sancto.

*Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.*

The Lord said unto my Lord: sit at my
right hand
Until I make your enemies your
footstool.

The scepter of your power the Lord
shall send forth from Zion:
Rule thou in the midst of your enemies.

The power to rule is with you on the
day of your strength,
in the splendor of the holy ones:

I have begotten you from the womb
before the rising of the day-star.

The Lord has sworn an oath, and will
not repent of it:

You are a priest for ever,
After the order of Melchisedech.

The Lord at your right hand
Destroys kings on the day of his wrath;
He shall judge among the heathen; he
shall pile up ruins

And scatter skulls on many lands.

He shall drink of the torrent in his way;
Therefore he shall lift up his head.

(Psalm 109)

Glory be to the father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now, and
ever shall be,

World without end. Amen.

Laudate pueri

Laudate pueri Dominum, laudate
nomen Domini.
Sit nomen Domini benedictum ex hoc
Nunc et usque in saeculum.
A solis ortu usque et ad occasum
Laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos Gloria ejus.
Quis sicut Dominus Deus noster, qui in
altis habitat
et humilia respicit in coelo et in terra?

Suscitans a terra inopem,
Et de stercore erigens pauperem:

Ut collocet eum cum principibus
populi sui.
Qui habitare facit sterilem,

In domo, matrem filiorum laetantem.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.

O praise the Lord, ye children, praise
the name of the Lord.
Blessed be the name of the Lord
From hence forth now and for ever.
From the rising of the sun
Even unto its setting,
The Lord is high above all nations,
His glory is above the heavens.
Who is like the Lord our God, who
dwells on high,
And yet he considers the lowly in
heaven and on earth?
Lifting up the needy from the dust,
and raising the poor from the dung-
heap,
So that he may place him with the
princes of his people.
Who makes the sterile woman to dwell
in her house,
The joyful mother of children.
(Psalm 112)
Glory be to the father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be,
World without end. Amen.

Laudate Dominum

Laudate Dominum omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia ejus,
Et veritas domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.

O praise the Lord, all ye nations;
Praise him, all ye peoples.
For his loving kindness
has been bestowed upon us,
And the truth of the Lord endures for ever
(Psalm 116)
Glory be to the father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be,
World without end. Amen.

Ave verum Corpus

Ave verum Corpus, one of Mozart's final contributions to sacred music, was composed in June 1791 at the request of his friend Anton Stoll, choirmaster in Baden. It is a small-scale funerary motet, presumably for performance on the feast of Corpus Christi. It is scored for four-part chorus, strings and organ. It reveals a high degree of sophistication in its harmonic writing, portraying an intense and personal expression of Mozart's religious sentiment.

*Ave verum Corpus, natum de Maria
Virgine:*

Vere passum,

innolatum in cruce pro homine:

Cujus latus perforatum,

Unda fluxit sanguine:

*Esto nobis praegustatum in mortis
examine.*

○ Jesu dulcis, ○ Jesu pie,

○ Jesu Fili mariae,

Miserere mei. Amen.

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.

Be for us a foretaste during our final
examining.

○ Jesus sweet, ○ Jesus pure,

○ Jesus, Son of Mary,

Have mercy upon us. Amen.

Take It from Figure 'O' is a choral arrangement of Mozart's *Overture to Marriage of Figaro*. The arranger, Ben Parry, was a member of The Swingle Singers from 1987 to 1992. He wrote many arrangements for the group. This arrangement is one of his representatives. In 2003 Ben Parry became the Head of Music at St. Paul's School for Boys in London, England. Below are some parts of the interesting texts adapted by the arranger:

Take a look at that! All that I can say is that he really is a prat.

Writing such a lot of little notes so close together that it really is impossible to play, mutter mutter...

You're so boring, just ignore him, always complaining that the music is so bad, when it's just he can't play it at the end of the day.

Here's a tricky bit that ends up with a BING!

I can tell you this is just my sort of thing!

Yes, yes an ending would be nice. It's coming, I know it, in fact it would be great to finish suddenly in stead of going on and on and on as operas do.

Had enough. That is all. Going home. Pack it in. That is it. We have all got better things to do!

Franz Count von Walsegg (1763-1827) wanted to commemorate his wife Anna who died on February 14, 1791. Walsegg intended to commission a Requiem for the occasion. The intention of commission reached Mozart in the summer of 1791, anonymously. Mozart died on December 5, 1791, leaving the Requiem unfinished. The larger part of it had been written, however, and in order to honor the commission and collect the rest of the fee, Mozart's widow Constanze arranged for its completion by several musicians from her husband's immediate circle. The score was finished by Franz Xaver Sussmayr who had assisted Mozart in the last months of his life with some other works. The **Requiem** was delivered to the unknown client. Count Walsegg had the work performed on December 14, 1793 in the parish church, the Neuklosterkirche within the liturgical framework of a mass for the soul of his late wife.

*Requiem aeternam dona eis Domine;
Et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
Et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam, ad te omnis
caro veniet.*

*Kyrie eleison, Christe eleison, Kyrie
eleison.*

Rest eternal grant them, Lord,
And light perpetual let shine on them.
A hymn befits thee, O God in Zion.
And to thee a vow shall be fulfilled in
Jerusalem.

Hear my prayer, for unto thee all flesh
shall come.

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

If Music Be the Food of Love

David Dackau is a choral conductor and composer residing in Mankato, Minnesota where he is Director of Choral Activities at Mankato State University. Dackau has published works in several catalogs and has filled commissions for choral festivals, churches, and schools. *If Music Be the Food of Love*, co-commissioned as a special project of the Minnesota Music Educators Association and the American Choral Directors Association of Minnesota, is written in a romantic style employing a full palate of tonal colors in response to the text.

If music be the food of love,
Sing on till I am filled with joy;
For then my listening soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music everywhere.
Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are;
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.
If music be the food of love,
Sing on till I am filled with joy.

By Henry Heveningham

Sleep

Eric Whitacre's music captures what is heard from his deep soul and shared with every human spirit, as he expresses, "I want to write music that reaches out all the way across to the back of the hall and holds you there until it's completely finished, so that we can have a transcendental experience together." Sleep was commissioned by Julia Amstrong in memory of her parents who died within weeks of each other after more than fifty years of marriage. Regarding this commission, the composer says, "I was deeply moved by her spirit and her request, and agreed to take on the commission."

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 aflight;
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...

By C. A. Silvestri

Lift Boy

Benjamin Britten, one of the greatest English composers, is well known by his contribution to the indigenous English opera, treating the English language most imaginatively. *Lift Boy*, one of Britten's smallest scale choral works, presents a vivid nuance of the English poem, preserving the exact repetition of the original poem. This work is one of two pieces of part-songs written in 1933.

Let me tell you the story of how I began:
I began as the knife-boy and ended as the boot-man,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets.

Let me tell you the story of how went on:
I begin as the lift-boy and ended as the lift-man,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets.

I found it very easy to whistle and play
With nothing in my head or my pockets all day,
With nothing in my pockets.

But along came Old Eagle, like Moses or David,
He stopped me at the fourth floor and preached me Damnation
'Not a soul shall be saved, not one shall be saved.
The whole First Creation shall forfeit salvation:
Form knife-boy to lift-boy, from ragged to regal,
Not one shall be saved, not you, nor Old Eagle,
No soul on earth escapeth, even if all repent—'
So I cut the cords of the lift and down we went,
With nothing in our pockets.
Can a phonograph lie? Can a phonograph lie?
Can a, can a phonograph?
A song very neatly
Contrived to make you and me
Laugh.

By Robert Graves

Chantez

Jules Massenet (1842-1912) is remembered for several operas that remain in the active repertoire (especially *Manon* and *Le Cid*). His other vocal works are less well known. *Chantez* is the fifth movement of his first cycle for vocal quartet *Chansons des Bois d'Amaranthe* (Songs from the Amaranth Woods). Here the poet revels in the delights of springtime without any reservations or distractions. The spring birds are exhorted to sing of love and pleasure and "of the divine work and its beauty." Massenet supplies an animated piano part, which undergirds the exuberant and high-spirited vocal lines. The cycle was composed in 1900 and published in 1901.

*Chantez tout à votre loisir,
Chantez, Petits oiseaux aux voix
légères,
Chantez les splendeurs printanières!
Chantez l'amour, chantez le plaisir!*

Sing everything as you like,
Little birds with light voices,

Sing of springtime splendors,
Sing of love and of pleasure!

*Lorsque vous chanteriez encore
Des milliers de soirs et d'aurores,
Vous n'auriez pas assez chanté*

When you will have sung again
For thousands of evenings and dawns,
You still would never have sung
enough

L'oeuvre divine et sa beauté.

Of the divine work and its beauty.

There Will Be Rest

Frank Ticheli, born in Monroe, Louisiana, is a Professor of Composition at the University of Southern California. From 1991 to 1998 he was Composer in Residence of the Pacific Symphony Orchestra. *There Will Be Rest* was commissioned by The Pacific Chorale and John Alexander, Artistic Director, who gave the premiere performance on May 23, 1999.

There will be rest, and sure stars shining
 Over the roof-tops crowned with snow,
 A reign of rest, serene forgetting,
 The music of stillness holy and low.

I will make this world of my devising,
 Out of a dream in my lonely mind,
 I shall find the crystal of peace, --above me
 Stars I shall find.

By Sara Teasdale

Pseudo-Yoik

Jaakko Mäntyjärvi, born in Turku, Finland, is a timpanist, a pianist, a choral singer and a conductor. As a composer, he describes himself as an eclectic traditionalist. He adopts influences from a number of styles and periods, fusing them into his own idiom. His musical language is based on a traditional approach and uses the resources of modern music only sparingly. Yoik is most directly translated as 'song' in the Saame language. While described as an emotional expression of various experiences, the yoik is signified by a repetitive use of short motifs within the 4-5 tone melodic range. In contrast, the rhythmic patterns are extremely complex and well developed, with frequent changes in meter. The text exists merely to give form to the music and is meaningless.

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, honors choirs, college choirs, community choirs and professional choirs in Korea and United States. He earned his Bachelor of Music degree from Seoul National University and his Master of Music degree from Westminster Choir College, Princeton, NJ. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois. He joined the Dana School of Music as Director of Choral Activities in 2002. At the Dana School of Music he directs the Dana Chorale, University Chorus and Symphonic Choir; teaches undergraduate choral/instrumental conducting class, advanced choral conducting and voice class. He also supervises graduate choral conducting students. He remains active as a guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. One of his recent activities include his appearance with the Pusan City Choir (professional choir) in Pusan, Korea as guest conductor. Most recently Dr. Lee appeared in the OMEA conference 2006 as a clinician presenting "Choral Music in Korea".

Guest Accompanist Biography

Michael Schneider made his orchestral debut performing Mozart's Piano Concerto No. 20 with the San Angelo Symphony at the age of eleven. Critics have since hailed Mr. Schneider as "a pianist with exceptional insight" and a "performer with great panache" in performances including Carnegie's Weill Recital Hall, the International Chopin Festival at the legendary château of George Sand in France, Pianofest in the Hamptons, Steinway Hall, and the 8th Annual Paderewski Festival in California. He has performed as a soloist with the Wroclaw and Bydgoszcz Philharmonic Orchestras in Poland, the Elgin Symphony Orchestra, the Bartlesville Symphony Orchestra, and the Richardson Symphony Orchestra. Mr. Schneider is a laureate of many international competitions, most recently the International Liszt Competition held in Poland. Other top prizes include the San Antonio International Piano Competition, the Kosciuszko Foundation Chopin Piano Competition, the International Paderewski Competition in Poland, and the Grace Welsh Prize for Piano. Mr. Schneider is an Artist Diploma candidate at the Cleveland Institute of Music studying with Paul Schenly and Daniel Shapiro and teaches as adjunct piano faculty in the Dana School of Music at Youngstown State University.

DANA CHORALE

HAE-JONG LEE, CONDUCTOR
JACQUELINE BIBO, ACCOMPANIST
SINA YOON, GRADUATE ASSISTANT

SOPRANO

Melissa Cook, Howland, OH
Tina Janis, Cortland, OH
Megan Kalosky, Canfield, OH
Brienne Kochunas, Warren, OH
Carrie Minenok, Austintown, OH
Sina Yoon, Seoul, Korea

TENOR

Randy Huffmann, New Castle, PA
Darren Jacobs, Girard, OH
Trevor Lenhart, Sharpsville, PA
Matt Miles, Boardman, OH
Nathan Plaskett, Canfield, OH
Alexander Taipale, Orwell, OH
Jacob Telego, New Middletown, OH

ALTO

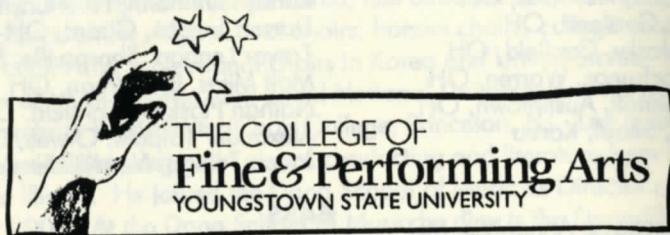
Meleah Backhaus, Annapolis, MD
Laura Barba, Boardman, OH
Maureen Connell, Cranberry Twp, PA
Lauren Hess, Poland, OH
Mazhorell Johnson, Boardman, OH
Noel King, Sharon, PA
Laura McIntyre, Pittsburgh, PA

BASS

Vincent Basile, LaBelle, PA
Brad Bonam, Wellsville, OH
Anthony DeRose, North Lima, OH
Jason Madeline, Boardman, OH
Brian Peters, Freedom, PA
Max Pivik, Pittsburgh, PA
Nickolas Samson, Greenville, PA
Luke R. Theall, Poland, 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 28-voice 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 and other professional orchestras. Our most recent repertoire includes Faure's *Requiem*, Schubert's *Mass in G*, Beethoven's *Mass in C*, Bach's *Magnificat*, Handel's *Messiah*, Mozart's *Vesperae K.339* and *Coronation Mass*, in addition to many other smaller works of Brahms, Britten, Byrd, Desamours, Dickau, Hogan, Palestrina, Praetorius, Poulenc, Powell, Purcell, Schafer, Szymko, Whitacre and more. This season the Chorale is preparing for their Spring Concert (Wednesday, May 3, 2006) with the title "Mozart Celebration" featuring Mozart's *Requiem* and smaller works.

A Tradition of Musical Excellence at the Dana School of Music: Founded over 130 years ago, the Dana School of Music is one of the oldest music schools in the United States. More than 50 faculty and staff maintain a tradition of conservatory-style music training in a metropolitan university setting. Offered to our students are a wide range of degree programs and majors. Bachelor of Music degrees are awarded in music performance, composition and jazz studies. We also offer the Bachelor of Music Education degree and the degree of Bachelor of Arts, with majors in music history or music theory. At the graduate level, programs leading to the Master of Music degree are available to full or part time students in the areas of composition, theory, education, history, performance and choral/instrumental conducting. For more information please contact 330-941-3636.



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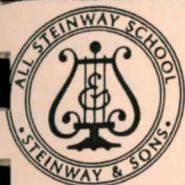
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

**YSU JAZZ QUARTET
and NEW ENSEMBLE**

**Instructors:
Dan Murphy
Nathan Douds**

**Chestnut Room, Kilcawley Center
Monday, April 10, 2006
8:00 pm**

Program

JAZZ QUARTET

Dan Murphy, instructor

Kim D'Angelo, alto saxophone, Butler, PA

John Calloway, piano, Grove City, PA

Bethany Matthews, bass, Perry, NY

Adam Bokesch, drums, Austintown, OH

Taking a Chance on Love

John Latouche & Ted Fetter
arr. Dan Murphy

Beauty and the Beast

Wayne Shorter

Bolivia

Cedar Walton

Ode To Pat

John Calloway

NEW ENSEMBLE

Nathan Douds, instructor, piano, & percussion

Andy Meyer, clarinet & soprano saxophone, Canton, OH
Brandon Masterman, baritone saxophone & voice, Wexford, PA
Julie Cancelliere, alto saxophone & piano, Canton, OH
Christina Veneron, euphonium, accordion, & voice, Rochester, NY
Kyle Farrell, percussion, Concord, OH
Tetsuya Takeno, percussion, Kanagamaku-ken, Japan

Distancing Suite I. II. III.

Brandon Masterman

Music for Tom and Esther

Kyle Farrell

New England Lament

Kyle Farrell

Helean

Tetsuya Takeno

Bogart & Racecar

Andy Meyer

Waltz for Moses

Julie Cancelliere

3 Persons at Coney Land

Nathan Douds

Lunatic Fringe

Christina Veneron

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank 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, Ms. Lori Factor, 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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2005-2006 ACADEMIC YEAR**

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Mr. Joseph B. Douds

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Mr. James J. Groth

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Ms. Kara Krueger IMO Patsy Arcade

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Ms. Marla J. Rococi IMO Patsy Arcade

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YSU Jazz Studies Calendar

SPRING SEMESTER

Brazilian Jazz Ensemble and
Hard Bop Quintet
Monday, April 17
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensembles 3 & Jazz Quartets
Monday, April 24
Chestnut Room, Kilcawley, 8:00 pm

Hard Bop Quintet
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
Dana Showcase, \$

OHIO DAY OF PERCUSSION
Saturday, May 6
Kilcawley Center, \$5 Admission

CLINICS:

Nathan Douds, vibes, 10:00 a.m.
John Riley, drum set, 1:00 p.m.
Ruben Alvarez, Latin, 3:00 p.m.

Happenings at the College of Fine and Performing Arts

April

7-21 70th Annual Student Juried Exhibition. The annual juried exhibition of work by students currently enrolled in the Department of Art at YSU. Opening Reception Friday, April 7, 6:00-8:00 pm.

11 Guest Artist: Jun Okada, piano with James Umble, saxophone
8:00 pm, Bliss Recital Hall

2 James Umble Saxophone Studio Recital
12:15 pm, Butler Institute of American Art

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

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

7 Jazz 2 & Combo, 8:00 pm, Chestnut Room, Kilcawley Center

18 Jim Boyce Guitar Studio Recital, 8:00 pm, Bliss Recital Hall

9 Caroline Oltmanns Piano Studio Recital
12:15 pm, Butler Institute of American Art

20-23 THE GOLDEN APPLE, Opera with Music by Jerome Moross, Book & Lyrics by John Latouche, directed by David Vosburgh, music direction by David Keith Stiver, Apr. 20-22, 8:00 pm, Apr. 23, 3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.

4 Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center

25 Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall

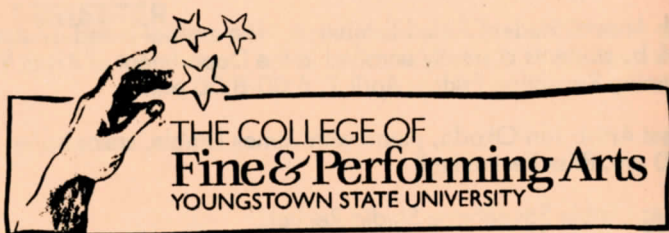
6 Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art

86 Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center

27 Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall

9 Dana Clarinet Festival, CLARIPALOOZA 2006, coordinated by Robert Fitzer, 9:00 am - 5:00 pm, Bliss Recital Hall. For more information contact the Dana School of Music at 330-941-3636.

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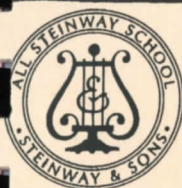
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presents

FACULTY ARTIST RECITAL

JAMES C. UMBLE, SAXOPHONE

JUN OKADA, PIANO

Bliss Recital Hall
Tuesday, April 11, 2006
8:00 pm

Program

Sonate (1943)

Paul Hindemith
(1895-1963)

- I. Ruhig bewegt
- II. Lebhaft
- III. Sehr langsam
- IV. Lebhaft

Sonata in C# (1944)

Fernande Decruck
(d. 1954)

- I. Très modéré - expressif
- II. Andante
- III. Fileuse
- IV. Nocturne et Final

Tantrum (2000)

Stacy Garrop
(b. 1969)

- I. Obsessive Behavior
- II. Lost
- III. Fits and Fists

~intermission~

Distances Within Me (1979)

John Anthony Lennon
(b. 1950)

Concerto for Saxophone and Piano (1970)

Edison Vassilievitch Denisov
(1929-1996)

I. Allegro

II. Lento

III. Allegro moderato

James C. Umble

Dr. James C. Umble is Professor of Music at Youngstown State University's Dana School of Music. He is recognized as one of today's leading classical saxophone teachers and performers.

He holds a First Prize in Saxophone Performance from the National Conservatory of Bordeaux, France, where he studied with Jean-Marie Londeix. Umble holds a Doctor of Musical Arts degree from the University of Michigan where he studied with Donald Sinta and a Master of Music degree from Bowling Green State University where he studied with John Sampen. Dr. Umble's undergraduate degree in Music Education is from Susquehanna University in his native Pennsylvania, where he also taught high school instrumental and choral music for three years (from 1979-1982).

Dr. Umble is very active as a solo and chamber musician. A recent concert at the Cleveland Museum of Art led Cleveland Plain Dealer critic Donald Rosenberg to write "...Umble must be one of the most elegant exponents of his instrument...he was virtuosic in every way...".

He was the 1999 featured guest soloist with the United States Navy Band in Washington DC at its annual Saxophone Symposium, and presented an acclaimed performance of Marilyn Shrude's Concerto for Alto Saxophone and Wind Ensemble, written for him and the YSU Wind Ensemble at the North American Saxophone Alliance's Biennial Conference held at the University of West Virginia under the direction of Stephen Gage.

Umble is very active in chamber music performances, joining the renowned Cleveland Duo (Stephen Warner, violin and Carolyn Warner, piano – both members of the Cleveland Orchestra) in performances throughout North America that regularly include regular premieres of new works written for this group. New York Concert Reviews wrote that their Mannes College performance was «...sensuous...an outstanding performance...» They have recently performed at The Manhattan School of Music, The Black Hills (SD) Chamber Music Series, The Sam Ragland Theater in Klamath Falls Oregon, the Southeastern Music Festival, and many other chamber music venues throughout North America. They are on the Ohio Arts Council's Touring Ohio Artists roster.

Dr. Umble's compact disc "Dejeuner sur l'herbe" has been warmly received and is in record stores internationally. The Saxophone Journal wrote that it is "...an excellent CD performed in exquisite taste... His performing abilities are superb. Hopefully there will be much more heard from this strong, sensitive artist..." His recording of Florent Schmitt's Légende (1918) was released in Fall 1998 on the AUR label, and his recording of Evan Chambers' Rothko-Tobey Continuum is available on compact disc on the Cambria label.

Dr. Umble is an active researcher, and recently finished a major acclaimed book documenting the life and pedagogy of Jean-Marie Londeix published by Roncorp Music Press of Cherry Hill New Jersey.

Jun Okada

Internationally sought after as a professional pianist, **Jun Okada** enjoys an active career, being involved in over one hundred performances annually as a soloist, in duo ensembles, and as a chamber music specialist. She has received critical acclaim for her expertise in the performance of string, low brass and woodwind literature. A native of Hiroshima, Japan, she began her musical studies at Yamaha Music School, and received the Bachelors and Masters degrees from Michigan State University under the tutelage of Deborah Moriarty.

Ms. Okada is particularly noted for her command of the contemporary saxophone repertoire and has performed with numerous internationally recognized artists throughout the United States, Canada, Japan, Thailand, and Belgium. As a member of Rhythmicity, a saxophone and piano duo with saxophonist Joseph Lulloff, she has performed at Carnegie-Weill Recital Hall, in Thailand International Saxophone Conference, as well as many other international and national venues. The duo is featured on Volume VI of America's Millennium Tribute to Adlphe Sax available through Arizona University Recordings.

As an avid promoter of new music, she has been involved in numerous premiers and commissions of works by such composers as Don Freund, Perry Goldstein, Gunther Schuller and Charles Ruggiero. She has recently recorded *Louder Than Words* for alto saxophone, bassoon, and piano by Don Freund, and a double concerto *Dance Compulsions*, for alto saxophone and piano with wind ensembles and multiple percussions by Charles Ruggiero with Michigan State University Wind Symphony.

Her upcoming programs include recordings with Joseph Lulloff, James Umble, Benjamin Pierce (euphonium/tuba) and performances at the World Saxophone Congress in Slovenia in July 2006.

Ms. Okada has previously served as a faculty of Music Department of Hope College in Holland, Michigan and maintains a teaching studio in Lansing, Michigan.

Donations

We would like to invite you to donate to the Dana School of Music. The opportunities for you to give are varied, and we would truly appreciate your help. If you are interested in donating to Dana please contact Dr. Michael R. Crist, Director, at 330-941-3636 or mrcrist@ysu.edu. You can send a check payable to the Dana School of Music and identify a specific use for the donation on the memo line of the check. Also consider becoming a member of the Friends of Music. This is an organization devoted to raising scholarship money for the students of the Dana School of Music.

Please send donation or inquiries to:

The Dana School of Music
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Happenings at the College of Fine and Performing Arts

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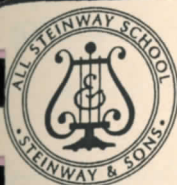
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DANA SCHOOL OF MUSIC
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presents

Saxophone
Studio Recital

"Contemporary
Works for
Saxophone"

Butler Institute of American Art, Beecher Court
Wednesday, April 12, 2006
12:15 pm

Program

Improvisation I (1972)

Ryo Noda
(b. 1948)

Brandon Durica, alto saxophone

Celestial Mechanics (2005)

Till Meyn
(b. 1970)

Kim D'Angelo, alto saxophone

Symphonic Rhapsody (1985)

John Anthony Lennon
(b. 1950)

II. Lyrical

Tim Sharek, alto saxophone
Jaime Lewis, piano

Tadj for solo soprano saxophone (1992-4) Christian Lauba (b. 1952)

Andy Meyer, soprano saxophone

Billie for saxophone and recorded sounds (2004)

Jacob ter Veldhuis
(b. 1951)

Erika Durham, alto saxophone

Zooloup

Denis LeLoup

III. Abuse-mouche

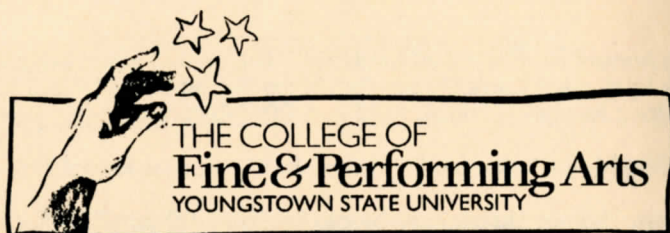
Greg Pflugh, tenor saxophone
Randy Bibri, piano

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

The voice students of
Miss Corinne Morini present:

"Magnificent Mozart!"

A celebration in honor of
W.A. Mozart's (1756-1791)

250th Birthday!

Bliss Recital Hall
Thursday, April 13, 2006
8:00 pm

Program

I. Oratorio

Laudate Dominum from *Vesperae solennes de confessore* K.339, 1780

Praise the Lord all nations,
Praise Him all ye people
For his merciful kindness is great toward us,
And the truth of the Lord endureth forever.
(Vulgate Psalm 117)

Noel King, soprano 2605
Adrea Dreier, piano

II. Lieder und Singspiel

Die kleine Spinnerin KV 531, Wien 1787

"Why do you spin?" asked neighbor Fritz, at his recent visit.
"Your wheel is spinning like a flash, Say, to what point;
Better come and play with us!"
"Fritz, I will not;
I am able, if you want to know it,
To pass away my time as well.

What would you young lads bring me after all?
Your manner is well known;
You tease and jest and like to turn the heads of the maidens,
Heating their blood, making their feelings lively in all their veins.
You go as far as you can go,
Then you go your way.

It seems as if in the world
Girls were here only for fun.
So go and jest, where you like,
I praise my spinning wheel.
Go, your manner is no use!
When I have to spin silk,
Then mark it well, Fritz,
I won't want to waste my time
(Daniel Jäger)

Kim D'Angelo, soprano 1500A
Rob Maine, piano

Oiseaux, si tous les ans KV 284, Mannheim 1777

You birds, so every year you leave, change your climates
as soon as the sad winter strips your groves.
It isn't solely for the change of foliage
or to avoid our foggy winter weather.
But your destiny doesn't allow you to enjoy love
beyond the season of flowers.
For when she (springtime) is gone,
you look for another place
to make an end of love every year
(Antoine Houdart de la Motte)

Clinton Davies, tenor 2606
Jerry Rezanka, piano

Wiegenlied

Sleep my little prince, fall asleep:
The lambs and birdies are resting,
The garden and meadow are silent,
And even the little bee hums no more.
The moon with a silvery gleam
Is pouring her light into the window.
Sleep by the silvery light,
Sleep, my little prince, fall asleep!

Everyone in the castle is already lying down:
Everyone is cradled in slumber,
And even the little mouse rustles no more.
The cellar and kitchen are empty,
Only in the chambermaid's quarters
one can hear a languishing sigh!
What kind of sigh might this be?
Sleep my little prince, fall asleep!

Who is happier than you?
Nothing but amusement and rest!
Toys and sugar enough,
And even a stately coach to convey you;
Everyone is careful and ready
So that my little prince will not shriek.
But what will the future bring?
Sleep, my little prince, fall asleep.
(Friedrich Wilhelm Gotter)

Katie Arden, mezzo soprano 1501
Candace Madden, piano

Sehnsucht nach dem Frühlinge KV 596, Wien 1791

Come, dear May, and make the trees green agin,
And by the brook, let the little violets bloom for me!
How I would love to see a violet agin,
Ah, dear May, how gladly I would take a walk!

It is true that winter days have many joys as well;
One can trot in the snow and play many games in the evening;
Build little houses of cards, play blind-man's bluff and forfeits;
Also go tobogganing in the lovely open countryside.

Ah! If only it would grow milder and greener out there!
Come, dear May! We children, we beg you!
O come and bring for us, before anyone else, lots of violets!
Bring also lots of nightingales and pretty cuckoos!
(Chr. Ad. Overbeck)

Warnung KV 416c, Wien 1783

Men are always searching for something to nibble,
If one leaves them alone, they'll easily find a maiden to snatch;
For they know how to surprise them,
And should it be any wonder?
Maidens are fresh-blooded
And these snacks taste so good.

But a snack before the meal and ruin one's appetite.
Many who forget this lose both the treasure they possess,
and their beloved with it.
Fathers, let this be a warning to you:
Lock up your sugarcandies!
Lock up your young girls!
(Einlage, witty aside, from a Singspiel, poet unknown)

Laura McIntyre, soprano 2601
Therese Sharf, piano

Brüder laßt uns lustig sein KV 336b, Salzburg 1779

Brothers, let's be merry, be brave when faced with trouble,
think, it is the curse of the Earth:
every man has his own pain.
Let us sing, let us laugh, you cannot do anything else.
The world and misery are the same,
neither i free of troubles!
(Joh. Adreas Schachtner, aus dem Singspiel "Zaide")

Mike Edwards, tenor 1502
Jerry Rezanka, piano

II. Concert and Opera arias

**Un moto di gioia (Susanna's insertion from *Le Nozze di Figaro*)
KV 579, Wien 1789**

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.
(Lorenzo da Ponte)

Amanda Jenkins, soprano 1502
Allison Morris, piano

Identente la calma KV 210a, Salzburg 1775

May a happy calm arise in my soul
And may neither a bit of anger nor fear survive in it.

In the meantime, you are coming, my beloved, to grasp
The sweet chain that makes my heart so grateful.
(Unidentified poet)

Noel King, soprano
Andrea Dreier, piano

Alles fühlt der liebe Freuden from *Die Zauberflöte* KV620, Wien 1791

All feel the joy of love,
Bill and coo, flirt, snuggle and kiss
Am I supposed to avoid love?
Do you think I am ugly?
Have I then, been given no heart?
I am also fond of girls.
Always to live without a woman
Would truly be the blaze of hell.

O, therefore, I want, because I am alive
To bill and coo, kiss and be tender
Dear, good moon, forgive me.
A fair one took possession of me.
Fair is so beautiful!
I must kiss her!
Moon, hide yourself for this!

Should it vex you too much!
Oh, then close your eyes!
(Emanuel Skikaneder)

Clinton Davies, tenor
Jerry Rezanka, piano

Batti, batti, o bel Masetto from *Don Giovanni* K527, Wien 1787

Hit, oh handsome Masetto, your poor Zerlina.
Like a little lamb I'll await your blows.
I'll let my hair be pulled out.
I'll let my eyes be scratched out.
And then, happy I will be able to kiss your dear beloved hands.
Ah, I see it: you don't have courage!

Peace, oh love of my life!
In contentment and good cheer
Let's enjoy passing the nights and days.
Yes, yes.....
(Lorenzo da Ponte, Act I scene 4)

Vedrai, carino from *Don Giovanni*

You will see, dearest, if you are good,
what fine medicine I want to give you.
It's natural. It's not unpleasant;
And the pharmacist doesn't know how to make it-
No, he doesn't know.

It's a certain balm that I carry with me.
I can give it to you if you want to try it.
Would you like to know where I have it?
Feel it beat;
Touch me here.
(Lorenzo da Ponte, Act II scene 1)

Marianne Dobritch, soprano 2600A
Allison Morris, piano

Happenings at the College of Fine and Performing Arts

April

- 17 Kathryn Thomas Umble Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- 17 Jazz 2 & Combo, 8:00 pm, Chestnut Room, Kilcawley Center
- 18 Jim Boyce Guitar Studio Recital, 8:00 pm, Bliss Recital Hall
- 19 Caroline Oltmanns Piano Studio Recital
12:15 pm, Butler Institute of American Art
- 20-23 THE GOLDEN APPLE, Opera with Music by Jerome Moross, Book &
Lyrics by John Latouche, directed by David Vosburgh, music direction by
David Keith Stiver, Apr. 20-22, 8:00 pm, Apr. 23, 3:00 pm,
Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.
- 24 Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center
- 25 Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall
- 26 Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art
- 26 Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center
- 27 Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall
- 29 Dana Clarinet Festival, CLARIPALOOZA 2006, coordinated by Robert
Fitzer, 9:00 am - 5:00 pm, Bliss Recital Hall. For more information
contact the Dana School of Music at 330-941-3636.

Performances are free and open to the public, unless noted otherwise.



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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Junior Percussion Recital

Tetsuya Takeno

Accompanists

Brandon Masterman, Andy Meyer, Christina Veneron,
Julie Cancelliere, Christopher Coles, Nathan Duitch,
Jared Craig, Randy Bibri, Adrienne Lehotsky,
Tim Hampton, Chris Kimble, Adam Bockesch

Bliss Hall, Room 2222
Thursday, April 13, 2006
8:00 pm

Program

Katamiya (1995)

Emmanuel Sejourne

This composition is dedicated to the two winners of "International Percussion Competition Luxembourg" 1995: Momoko Kamiya and Katarzyna Mycka. Katamiya is a lyric and melodic theme on an ever pulsating rhythm. (Notes by Emmanuel Sejourne)

Preludio No.1 Mi menor (E minor) (1990)

Ney Rosaura
(b.1952)

Ney Rosaura was born in Rio de Janeiro, Brazil. He started studying percussion in 1977 with Luiz Anunciacao of the Orquestra Sinfonia Brasileira in Rio de Janeiro. Mr. Rosaura studied composition and Conducting at the Universidade de Brasilia. He then received the Master Degree in Percussion at the Hochschule fur Musik Wurzburg in Germany under professor Siegfried Fink. As a composer, Rosaura has published more than 50 pieces for percussion as well as several method books. His compositions are popular worldwide and have been recorded by internationally acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra.

Cello Suite No.2 in D minor Prelude (ca.1720)

J.S Bach
(1685-1750)

A suite is a collection of secular pieces, usually including numerous dance movements. This piece is from Bach's six suites for solo cello. Bach created the illusion of harmonic and contrapuntal texture. The Prelude is a free introductory piece that is not based on any preexisting melody. It unfolds freely, often in a rambling fashion, with varying textures and without adhering to a definite form.

The junior recital of Tetsuya Takeno is presented in partial fulfillment of the Bachelor of Music Performance degree, jazz emphasis.

Rhythm Dance (1999)

Benjamin Wittiber

This piece is dedicated to Katarzyna Mycka. While composing Rhythm Dance the figure of an oriental dancer with a tambourine in her hands arising directly from the fairy tale "A Thousand And One Night" appeared right before my eyes. The introduction describes the beginning of the dance. Gracefully the dancer appears among the spectators, finishing the introduction theme her rhythmical expression changes into an uneven beat. This rhythm meets with the dancer's nature. Themes are appearing, being interrupted, passed on, and arranged newly. Then the dancer's movements calm down in order to reappear again in the uneven beat of the final chords. (Notes by Benjamin Wittiber)

Canned Heat (2003)

Eckhard Kopetzki
(b. 1956)

Eckhard Kopetzki was born in 1956 and resides in Germany. This piece was 1st place winner 2002 Percussive Arts Society Multiple Percussion Solo Composition Contest. There are many of meter change and syncopations over ostinati. Typically, the left hand plays dotted notes and the right hand plays odd -number groups.

~intermission~

Nirvana (2006)

Tetsuya Takeno
Lyric, Hanao Tsuchiya

This piece inspired by "Reckless Time" (Ringo Shina). She is one of most famous pop-jazz singer songwriter in Japan.

Helean (2006)

Tetsuya Takeno

The beginning of this piece is inspired by Arvo Part. Helean is a coined word with heaven and hell.

Spain (1972)

Chick Corea

Corea is one of legend jazz pianist. As well as traditional jazz, he is one of the major pioneers of fusion, and his far-ranging influence since the 1960s includes post-bop, Latin, free-form and avant-garde jazz. Spain is one of his masterpiece.

Ramda - woodwinds version - (2006)

Tetsuya Takeno

This piece is based on a Brazilian samba groove with an Arabic scale, which is a major scale with flat 9th and 13th. This piece is composed for the YSU Brazilian Ensemble, which is directed by Dr. D Morgan.

Tetsuya Takeno

Tetsuya Takeno grew up Sagamihara-shi, Kanagawa-ken, Japan. He earned a Bachelor Degree of Japanese Education for non native Japanese speaker at International Christian University, Mitaka-shi, Japan. He is a Junior candidate for the Bachelor of Music in Percussion - Jazz Emphasis at Youngstown State University.

He began his career as drummer at Modern Music University at his last university. He performed in Yamano Big Band Jazz Contest three times at the Modern Music Society. At two of those contests, he received seventh and tenth place. He also recorded "Locus", a CD of Modern Music Society with guest artist Wayne Bergeron at Capital Records, Hollywood, CA, March, 2003.

At Youngstown State University, he performs in Jazz Ensemble 2 & 3, Jazz Combo, Percussion Ensemble, Concert Band, YSU Symphonic Wind Ensemble, YSU Marching Pride and Studio Ensemble. As well as performer, he is active private lesson teacher. While at YSU he has studied percussion with Dr. Glenn Shaft, Rob Ferguson, Ron Coulter and Nathan Douds. Noteworthy collegiate performances include the Lakeland Jazz festival, the OMEA professional conference in Cleveland the American Wind Band Festival at Carnegie Hall in New York City as a member of YSU Symphonic Wind Ensemble. He is also member of Phi Kappa Phi Honor Society.

2006 Percussion Events Calendar

4/14 **Dana Percussion Convocation Shhoppai**
11a.m, Spotlight Arena Theater, 1st floor, Bliss Hall

Ohio Day of Percussion

Saturday, 6 May 2006

10a.m.-6p.m.

Youngstown State University – Kilcawley Center

Admission \$5, Parking \$4

Hosted by Dr. Glenn Schaft-Director of Percussion at
Youngstown State University, YSU Percussion Federation,
& the Ohio Chapter of the Percussive Arts Society

Guest artists:

Ruben Alvarez – Latin Percussion

Michael Burritt – Marimba

Nathan Douds – Jazz Vibraphone Improvisation – with Dan Murphy-piano

Tom Freer – Orchestral Percussion

Mike McIntosh – Marching Percussion

John Riley – Drumset - with Dave Morgan-bass, Dan Murphy-piano

Canfield High School Percussion Ensemble – Jim Richley, director

Carlynton High School Percussion Ensemble- Pittsburgh, PA – Kevin Lucey, director

Eclipticalis – Percussion Trio, Oberlin College – Oberlin

Findlay High School Indoor Drumline – Findlay – Bill Etling, director

Hilliard-Darby High School Percussion Group- Hilliard – Jon Merritt, director

Matrix – Indoor Drumline –Akron. Rob Ferguson & Brian Bennett, directors

University of Akron Steel Drum Band – Matt Dudack, director

Youngstown State University Percussion Ensemble – Dr. Glenn Schaft, director

Special events:

**High School Snare Drum, Tenors, & Keyboard Solo
Competition. Sponsored by Dynasty.**

Judges: Brian Bennett, Rob Ferguson, Mike McIntosh, Jon Merritt

Zildjian Cymbal Testing & Selection Day. Zildjian will host a Cymbal Testing Day that will include over 100 cymbals for percussionists to test, cross match and purchase. Also includes a 30-minute presentation by Keith Aleo, Director of Education and Orchestral Activities at Zildjian. He will discuss the manufacturing process and assist with cymbal selection and sound identification. He will also discuss the legend and history behind the oldest continuous run family company in the United States.

Retail Expo Show – percussion retailer displays and sales.

Percussion Marketing Council – Play Drums Program – Free minute drumset and hand drum lessons for beginners. Instruments provided. On-site registration.

YSU SMARTS Drum Circles – free 15 minute drum circles led by experienced facilitators throughout the day. Instruments provided. All ages and experience levels welcome.

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Summer 2006

Percussion Literature Course - Dr. Glenn Schaft, instructor
M, W, F - 10:30-12:30, June 19-July 21, Bliss Hall 2326.
Selected Topics in Music Education.
Course code 6113, Catalog number 5814, 2 credits.

We will explore American and European percussion solo and ensemble literature of the 20th and 21st centuries, and major world percussion traditions such as West African drumming, South African xylophone, North & South Indian drumming, Indonesian gamelan, Brazilian samba, and Caribbean percussion traditions from Cuba, Puerto Rico, Trinidad, Tobago, Jamaica, etc.

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YSUPF (Y-suff) is a student organization founded in 2005 by our percussion majors. The YSUPF mission is to advance the percussive arts through performance, discussion, observation, study, and/or composition, and financial endeavors such as touring and hosting guest artists. We also hold monthly membership meetings. Current YSU students, alumni, or faculty are welcome to join. If you do not wish to join, but would like to contribute, financial donations are welcome.

Please contact:

Mike Anderson, President

<meanderson@student.ysu.edu>, 440-655-9997

Dr. Glenn Schaft, Faculty Advisor

<geschafft@ysu.edu>, 330-941-3643

YSU Jazz Studies Calendar

Brazilian Jazz Ensemble and
Hard Bop Quintet
Monday, April 17
Chestnut Room, Kilcawley, 8:00 pm

Jazz Ensembles 3 & Jazz Quartets
Monday, April 24
Chestnut Room, Kilcawley, 8:00 pm

Hard Bop Quintet
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
Dana Showcase, \$

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and Dynasty for their product and artist support.



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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Shoppai

Convocation
Spotlight Arena Theater
Friday, April 14, 2006
11:00 am

Program

Distant Thunder

Hiroki Kikuta (1993)
arr. by Mike Anderson (2006)

Hiroki Kikuta is known for his inventive style combining drum 'n' bass, asian folk and percussion keyboard influences. He has composed music for movie scores, television, video game soundtracks and other mediums.

Distant Thunder is from the video game *Secret of Mana*, released in 1993 for Super Nintendo®. It is originally scored for synthesized drumset, marimba and woodwinds. Here, it is arranged for keyboard ensemble and drumset.

Notes by Mike Anderson

Dan Danch, xylophone
Sarah Sexton, vibes
Kyle Farrell, drumset

Mario Butera, marimba
Cory Doran, marimba
Tim Hampton, marimba

Eleanor Rigby

The Beatles (1965)
arr. by Cory Doran (2006)

Eleanor Rigby is portrayed as an old, lonely woman. The dark, dismal key the song is in is supposed to show Rigby as a slowly dying woman. Father Mackenzie is a lonely priest 'writing the sermon that no one will hear'. The song mourns 'all the lonely people'. This arrangement is done for marimba and vibraphone to give the song a different sound but the same eerie mood.

Notes by Cory Doran

Dan Danch, vibes
Cory Doran, marimba

without you knowing...

Sarah Sexton (2006)

without you knowing... is a piece about one's inner fears and the way they can take hold of you, leaving you frozen and without hope of logic interjecting to calm you down. The specific fear that influenced this piece is Achluophobia, or fear of darkness.

Notes by Sarah Sexton

Adrienne Lehotsky, piccolo
Tim Hampton, vibes/percussion

Dean Anshutz, marimba
Sarah Sexton, piano/croatales

21st Century Schizoid Man

King Crimson (1969)
arr. by Dean Anshutz (2006)

21st Century Schizoid Man was released on King Crimson's debut album *In the Court of the Crimson King* in October 1969. This piece is a very early and raw form of the music known as Progressive Rock. The recorded instruments range from saxophone to mellotron along with drums, guitar, bass and vocals.

Notes by Dean Anshutz

Brandon Masterman, sax	Kurt Anshutz, bass
Tim Hampton, vibes	Dean Anshutz, drumset
Dan Danch, vibes	

new england lament

Kyle Farrell (2006)

new england lament is an art song with text written by the composer. The title is a reference to Charles Ives.

Julie Cancelliere, piano
Maureen Connell, voice

You're So Cool

Hans Zimmer (1995)
arr. by Mario Butera (2006)

You're So Cool was written by Hans Zimmer as the theme song for "True Romance", which was written by Quentin Tarantino and directed by Tony Scott. Zimmer's piece is also currently featured in the Miller Brewing Company "Girl in the Moon" commercial which was broadcast during Super Bowl XL (Go Steelers).

Notes by Mario Butera

Mike Anderson, marimba	Cory Doran, tamborine
Dean Anshutz, marimba	Jim Vetterly, percussion
Mario Butera, marimba	Chris Anderson, percussion

Glósóli

Sigur rós (2005)
arr. by Adam Bokesch (2006)

Sigur rós consists of Jón Þor (jónsi), birgisson (vocals, guitars), kjartan (kjarri) sveinsson (keyboards), orri páll dýrason (drums) and georg (goggi) holm (bass). Sigur rós hails from Iceland, in which they bring to life the beauty of their homeland with their music. It's impossible to fully justify their music with words. the song Glósóli, which translates to "glowing sole", was written for the 2005 release album "Takk", which translates to "thank you".

Rob Thorndike - piano
Jim Vetterly - bells/percussion
Kyle Farrell - vibes
Dean Anshutz - marimba

Sarah Sexton - timpani
Bethany Mathews - bass
Adam Bokesch - drumset

2006 Percussion Events Calendar

5/6

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Saturday, 6 May 2006

10a.m.-6p.m.

Youngstown State University – Kilcawley Center

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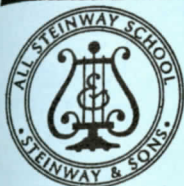
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

**Trombone
Studio
Recital**

Bliss Recital Hall
Friday, April 14, 2006
8:00 pm

Program

Fanfare

John Shanks, trombone

John Kenny
(b. 1957)

"Suite from the Mount of Olives"

The Canfield Trio
Chris Lehotsky, Corey Sees and Bill Long

Ludwig von Beethoven
(1770-1827)

Rhapsody

Movement 2

David Catchpole, bass trombone
Anthony Ruggiero, piano

Eric Ewazen
(b. 1954)

In Her Majesty's Secret Service

John Shanks, Katie Reed, Jessica Pegher and Jonathan Steele

arr. Richard Cross

Romance

Cory Sees, trombone
Christopher Lehotsky, piano

Carl Maria von Webber
(1786-1826)

A New Piece for Solo Trombone (2006)

Randall Bibri, trombone

Randall Bibri

Elegy for Mippy II

Katie Reed, trombone

Leonard Bernstein
(1918-1990)

Annie Laurie

Jonathan Lischak, trombone
Christopher Lehotsky, piano

Arthur Pryor
(1870-1942)

Beau Soir

Rob Traugh, trombone
Rob Maine, piano

Claude Debussy
(1862-1918)

Frippery #1

Lowell Shaw

David Catchpole, Greg Moose, Jonathan Lischak and Luke Metcalf

Sonata for Trombone and Piano

Eric Ewazen
(b. 1954)

Movement 1

Chris Lehotsky, trombone
Adrienne Lehotsky, piano

Round Midnight

Miles Davis
(1926-1990)
Arr. Slide Hampton

John Shanks, Randy Bibri, Rob Traugh and Jonathan Steele

TROMBONE ENSEMBLE
John Olsson - Director

Moderato Festivo

Frygas Hidas

Phantom of the Opera

Andrew Loyd Weber
(b. 1948)
Arr. Jonathan Willis

Cardas

Vittorio Monti
(1868-1922)

Octet

Gordon Jacob
(1895-1984)

Mvt I, II and III

PERSONNEL

David Catchpole, Bill Long, Chris Lehotsky, Jonathan Lischak, Bill Long,
Luke Metcalf, Greg Moose, Jessica Pegher, Katherine Reed, Corey
Sees, Jonathan Steele

Washbuckler (2006)

William Long



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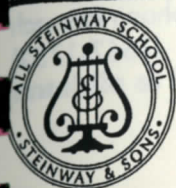
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Flute

Studio

Recital

Kathryn Thomas Umble,
Professor of Flute

Bliss Recital Hall
Monday, April 17, 2006
6:00 pm

Program

Serenade

Howard Hanson
(1896-1981)

Lisa Sipes, flute
Diane Yazvac, piano

Sonata in F Major

Johann Pepusch
(1667-1752)

II. Allegro

I. Adagio

IV. Giga

Alyson Collins, flute
Lindsey Kendra, piano

Tango Fantasia for flute and piano

Jacob Gade
(1879-1963)

Eduardo Mandujano-Aguilar, flute
Jaime Lewis, piano

Sonata in C

Otar Taktakishvili
(1924-1989)

I. Allegro cantabile

Andrea Bok, flute
Diane Yazvac, piano

Reverie

Andre Caplet
(1878-1925)

Amber Patrick, flute
Jerry Rezanka, piano

Sonata "La Flute de Pan"

Jules Mouquet
(1867-1946)

I. Pan and the Shepherds

Michelle Murray, flute
Diane Yazvac, piano

Sonata in E Minor, HWV 359b

George Frederick Handel
(1685-1759)

III. Adagio

II. Allegro

Melissa St. Thomas, flute
Diane Yazvac, piano

Antabile et Presto

Georges Enesco
(1881-1955)

Savontae Diggs, flute
Jerry Rezanka, piano

ish are Jumping (1998)

Robert Dick
(b.1950)

Danielle Frabutt, flute

Kembang Suling (1995)

Gareth Farr
(b. 1968)

I.

II.

III.

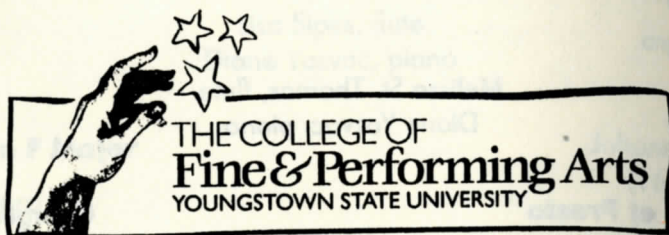
Adrienne Lehotsky, flute
Sarah Sexton, marimba

Concerto

I. Allegro

Jacques Ibert
(1890-1962)

Pamela Murchison, flute
Diane Yazvac, piano



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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Hard Bop Quintet and Brazilian Jazz Ensemble

Instructors:
Kent Engelhardt
Dave Morgan

Chestnut Room, Kilcawley Center
Monday, April 17, 2006
8:00 pm

Program

HARD BOP QUINTET

Kent Engelhardt, instructor & piano

Mark Gosiewski, trumpet & flugelhorn, Canton, OH

Greg Pflugh, saxophone, Vandergrift, PA

Jared Craig, bass, Greensburg, PA

Paul Longo, drums, Hubbard, OH

Daahoud

Clifford Brown

Ceora

Lee Morgan

Quittin' Time

Thad Jones

All I Could Hope For

Greg Pflugh

Today is Gone, But Tomorrow Is Just Ahead

Greg Pflugh

Program

BRAZILIAN JAZZ ENSEMBLE

Dave Morgan, instructor

Adrienne Lehotsky, flute, Canfield, OH
Chris Coles, alto saxophone, Cleveland, OH
Nathan Duitch, tenor saxophone, Canton, OH
Tim Sharek, baritone saxophone, Apollo, PA
Dennis Hawkins, trumpet, Warren, OH
Shannon McFadden, horn, Boardman, OH
Greg Moose, trombone, Volant, PA
Jonathan Steele, bass trombone, Leechburg, PA
Joseph Cannatti, guitar, Austintown, OH
Randy Bibri, piano, Cranberry Township, PA
Jared Craig, bass, Greensburg, PA
Tetsuya Takeno, drums, Kanagamaku-ken, Japan
Christopher Kimble, percussion, Elkland, PA
Adam Bokesch, percussion, Austintown, OH
Tim Hampton, percussion, Lakewood, OH

Amphibious

Moacir Santos

Coisa #6

Moacir Santos

Coisa #5

Moacir Santos

Coisa #4

Moacir Santos

Gamma

Tetsuya Takeno

Eugenology

Eugene Udon

Spain

Chick Corea

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank 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, Ms. Lori Factor, 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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YSU Jazz Studies Calendar

Jazz Ensembles 3 & Jazz Quartets
Monday, April 24
Chestnut Room, Kilcawley, 8:00 pm

Hard Bop Quintet
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
Dana Showcase, \$

OHIO DAY OF PERCUSSION
Saturday, May 6
Kilcawley Center, \$5 Admission

CLINICS:

Nathan Douds, vibes, 10:00 a.m.
John Riley, drum set, 1:00 p.m.
Ruben Alvarez, Latin, 3:00 p.m.

Happenings at the College of Fine and Performing Arts

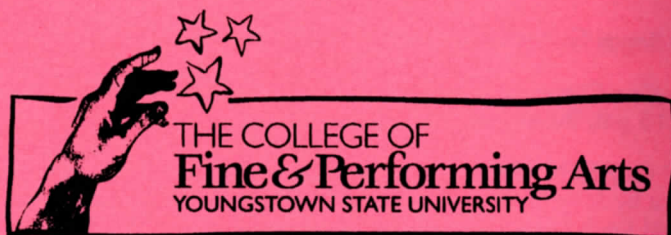
April

- 18 Jim Boyce Guitar Studio Recital, 8:00 pm, Bliss Recital Hall
- 19 Caroline Oltmanns Piano Studio Recital
12:15 pm, Butler Institute of American Art
- 20-23 THE GOLDEN APPLE, Opera with Music by Jerome Moross, Book &
Lyrics by John Latouche, directed by David Vosburgh, music direction by
David Keith Stiver, Apr. 20-22, 8:00 pm, Apr. 23, 3:00 pm,
Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.
- 24 Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center
- 25 Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall
- 26 Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art
- 26 Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center
- 27 Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall
- 29 Dana Clarinet Festival, CLARIPALOOZA 2006, coordinated by Robert
Fitzer, 9:00 am - 5:00 pm, Bliss Recital Hall. For more information
contact the Dana School of Music at 330-941-3636.
- 30 YSU Concert Band and University Band, directed by Reed Chamberlain
and Shawn Vondran, 4:00 pm, \$, Powers Auditorium.

MAY

- 1 Dana Symphony Orchestra & YSU Symphonic Wind Ensemble, directed
by Stephen Gage & John Wilcox, 8:00 pm, Ford Family Recital Hall,
DeYor Performing Arts Center.
- 1 David Stiver Studio Voice Recital
8:00 pm, Spotlight Arena Theater, Bliss Hall
- 3 MOZART CELEBRATION, Symphonic Choir Spring Concert, directed by
Hae-Jong Lee, 8:00 pm, St. Columba Cathedral

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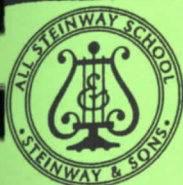
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DANA SCHOOL OF MUSIC
All-Steinway School

presents



Guitar Department in Recital

Bliss Recital Hall
Tuesday, April 18
8:00 pm



Program

Preludes II, III, VI

Leo Brouwer
(b. 1939)

Adelita

Francisco Tarrega
1852-1909)

Ryan Coffey

El Testamen de N'amelia

Anonymous
Arr. by Miguel Llobet

David Buker

Prelude No. 2

Francisco Tarrega

Mazurka-Choro

Heitor Villa-Lobos
(1887-1959)

Chris Hartman

All in Twilight

Toru Takemitsu
(1939-1998)

I.

Jason Evick

Un Dia de Noviembre

Leo Brouwer

Joseph Cannatti



Julia Florida

Agustin Barrios
(1885-1944)



Granada

Enrique Granados
(1867-1916)

Brian Quinn



Koyunbaba

Carlo Domeniconi
(b.1947)

I.



II.

Jason Evick



Capricho Arabe

Francisco Tarrega

Asturias

Isaac Albeniz
(1860-1909)

Lance Gerak



Rondeau

J.J. Mouret
(1711-1774)

DANA GUITAR ENSEMBLE

Jason Evick Chris Hartman
Lance Gerak Brian Quinn





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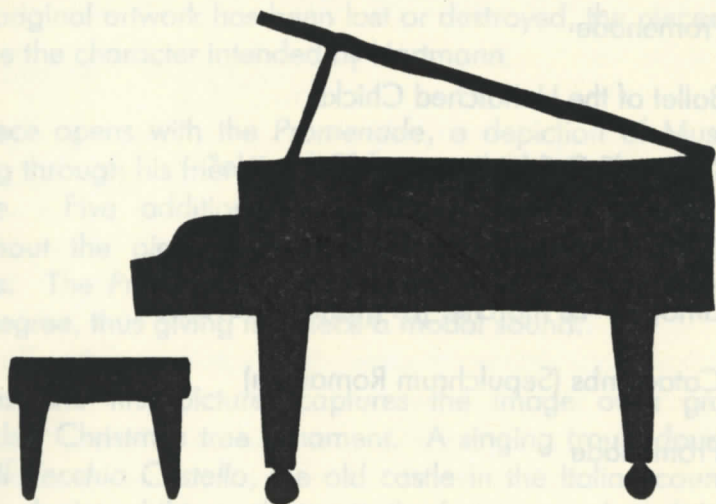
THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Andrea Dreier



Butler Institute of American Art
Wednesday, April 19, 2006
12:15 pm

Program

Pictures at an Exhibition

Modest Mussorgsky
(1839-1881)

Promenade

Gnomes

Promenade

Il Vecchio Castello

Promenade

Tuileries (Dispute d'enfants après jeux)

Bydlo

Promenade

Ballet of the Unhatched Chicks

"Samuel" Goldenberg and "Schmuyle"

Promenade

Limoges. Le marché. (La grande nouvelle)

Catacombs (Sepulchrum Romanum)

Promenade

The Hut on Hen's Legs (Baba-Jaga)

The Great Gate of Kiev

Program Notes

Pictures at an Exhibition, completed in 1874, was written by Modest Mussorgsky as a tribute to his friend Victor Hartmann, an artist and architect who died the year before. At that time, Mussorgsky was at the height of his creativity as a composer; he had not yet succumbed to the alcoholism that caused his untimely death. His opera *Boris Godunov* was published the same year he composed *Pictures at an Exhibition* and he continued his involvement with the group of Russian composers known as the "The Mighty Five."

Mussorgsky's inspiration to write *Pictures at an Exhibition* came after he visited a commemorative exhibition of Hartmann's paintings and sketches organized by art critic Vladimir Stasov. While Mussorgsky included many established Russian musical idioms in this composition—constantly shifting meter in the promenades and creating musical themes through repetition—he captured images from France, Poland, and Italy in the ten "pictures." Although most of the original artwork has been lost or destroyed, the pieces clearly illustrate the character intended by Hartmann.

The piece opens with the *Promenade*, a depiction of Mussorgsky ambulating through his friend's exhibition until the first painting catches his eye. Five additional variations of the *Promenade* return throughout the piece to serve as a link between the different pictures. The *Promenade* theme often meanders around the fifth scale degree, thus giving the piece a modal sound.

Gnomes, the first picture, captures the image of a grotesque nutcracker Christmas tree ornament. A singing troubadour stands below *Il Vecchio Castello*, the old castle in the Italian countryside. *Tuileries* depicts children playing in the famous garden of the same name in Paris. In *Bydlo*, a Polish farm cart pulled by oxen, the listener hears the clumsy wagon trudging through the mud. *Ballet of the Unhatched Chicks* was inspired by Hartmann's costume design for a dance in which children are costumed as chicks in their shells; one can easily envision them scampering about. Poland is revisited

in "Samuel" Goldenberg and "Schmuyle", characters whom Mussorgsky described as "two Jews, one rich, the other poor."

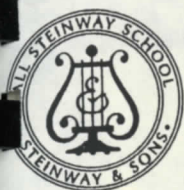
From the bustle and gossip of the French marketplace, *Limoges*, Mussorgsky travels to a place below the streets of Paris called the *Catacombs*. The eerie promenade that follows was originally subtitled *cum mortuis in lingua mortua*, meaning, "with the dead in a dead language." Mussorgsky wrote in the margin of the manuscript, "Hartmann's creative spirit is leading me to the skulls, summoning me to them, the skulls gently glowing." The supernatural is again portrayed in the following piece, *The Hut on Hen's Legs*. The hut is the home of the Baba-Jaga, the mythological Russian witch of death. She rides through the sky chasing her victims; here the chase ends in the safety and grandeur of *The Great Gate of Kiev*. This finale was inspired by Hartmann's design for an archway above a church in the city of Kiev. A Russian Orthodox hymn and the majestic return of the promenade theme are both present in the triumphant ending of this work.

Program notes by Andrea Dreier

Andrea Dreier

Andrea Dreier is a junior pursuing a bachelor's degree in music performance at the Dana School of Music, where she is regularly heard as a soloist, duo pianist, and collaborative artist. An active pastoral musician, Andrea is currently a member of the Cathedral Choir of Saint Columba, an organist at Saint Jude Parish in Columbiana, and a minister of music at Youngstown State University's Newman Center. She also teaches piano privately.

Andrea has played for Vitaly Margulis and Jura Margulis in their annual *Russian School* master class in Germany and successfully competed in the International Shreveport Wideman Piano Competition. She is a student of Dr. Caroline Oltmanns.



DANA SCHOOL OF MUSIC All-Steinway School

In 2004, Dana School of Music at Youngstown State University was designated as an All-Steinway School. 68 new Steinway pianos, were delivered to the Dana School of Music, making YSU the first public university in Ohio to be designated an All-Steinway School. The pianos have been placed in classrooms, practice rooms and faculty studios throughout Bliss Hall, which is home of the Dana School of Music. The instruments are used by the 310 students and 41 faculty in the Dana School of Music, which celebrates its 137th year.

In all, only 40 music schools worldwide are designated All-Steinway schools, including The Juilliard School in New York, Yale University School of Music and the University of Maryland. The Cleveland Institute of Music and the Oberlin College Conservatory are the only other music schools in Ohio that exclusively use pianos manufactured by Steinway.

Each Spring, the Dana School of Music hosts "Piano Week", founded by Artistic Director, Dr. Caroline Oltmanns. Piano Week promotes music for piano with international guest artists, solo recitals, new music and jazz groups. Its main feature is the yearly commission and premiere performance of a new concerto for Symphonic Wind Ensemble and piano.



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Happenings at the College of Fine and Performing Arts

April

- 24 Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center
- Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall
- 26 Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art
- 26 Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center
- 27 Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall
- 30 YSU Concert Band and University Band, directed by Reed Chamberlain
and Shawn Vondran, 4:00 pm, \$, Powers Auditorium.

MAY

- 1 Dana Symphony Orchestra & YSU Symphonic Wind Ensemble, directed
by Stephen Gage & John Wilcox, 8:00 pm, Ford Family Recital Hall,
DeYor Performing Arts Center.
- 1 David Stiver Studio Voice Recital
8:00 pm, Spotlight Arena Theater, Bliss Hall
- 3 MOZART CELEBRATION, Symphonic Choir Spring Concert, directed by
Hae-Jong Lee, 8:00 pm, St. Columba Cathedral
- 6 YSU DANCE ENSEMBLE, under the direction of Christine Cobb
8:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.
- Ohio Day of Percussion sponsored by the Percussive Arts Society, hosted
by Glenn Schaft. 10:00 am – 6:00 pm. Kilcawley Center. For more
information contact the Dana School of Music at 330-941-3636 or visit
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Wind Quintet

Kathryn Thomas Umble, flute
Tedrow Perkins, oboe
Robert Fitzner, clarinet
Donald W. Byo, bassoon
Robert Cole, horn

Bliss Recital Hall
Wednesday, April 19, 2006
8:00 pm

Program

Quintet, op 71

Ludwig van Beethoven

Adagio-Allegro

Adagio

Menuetto (Quasi Allegretto)

Rondo (Allegro)

Dance Suite (1955)

Paul Valjean

Gavotte

Sarabande

Tango

Pas de Deux

Waltz

~Intermission~

Polka from the "Golden Age"

Dmitri Shostakovich/Smith

Partita for Wind Quintet

Irving Fine

I. Introduction and Theme

II. Variation

III. Interlude

IV. Gigue

V. Coda

Happenings at the College of Fine and Performing Arts

April

- 24 Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center
- 25 Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall
- 26 Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art
- 26 Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center
- Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall
- 20 YSU Concert Band and University Band, directed by Reed Chamberlain
and Shawn Vondran, 4:00 pm, \$, Powers Auditorium.

May

- 1 Dana Symphony Orchestra & YSU Symphonic Wind Ensemble, directed
by Stephen Gage & John Wilcox, 8:00 pm, Ford Family Recital Hall,
DeYor Performing Arts Center.
- 1 David Stiver Studio Voice Recital
8:00 pm, Spotlight Arena Theater, Bliss Hall
- 3 MOZART CELEBRATION, Symphonic Choir Spring Concert, directed by
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Students of the
Piano Department
of the

Dana School of Music

Bliss Recital Hall
Friday, April 21, 2006
11:00 am

Program

Waltz in B Minor op. 69, No. 2

Frederic Chopin
1810 – 1849

Lindsey Kendra

Scherzo No. 2 in B flat Minor op. 31

Frederic Chopin
1810 – 1849

Nathan Plaskett

Concert Etude in D-flat Major "Un Sospiro"

Franz Liszt
1811 – 1886

Robert Maine

Sonata in C minor op. 111

Ludwig van Beethoven
1770 - 1827

I. Maestoso – Allegro con brio ed appassionato

Jaime Lewis

Isle Joyeuse

Claude Debussy
1862 – 1918

Scott Ackerman

Cattail Rag

Jeff Morckel

Jeff Morckel

Prelude in C Minor op. 23, No. 7

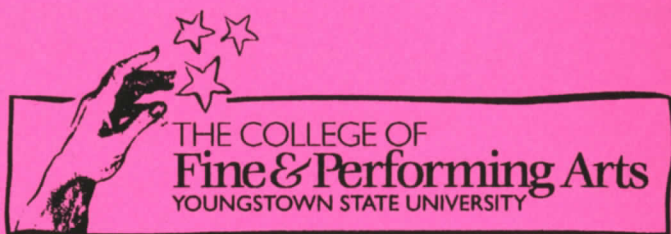
Sergei Rachmaninoff
1873 – 1943

Ryan Stewart

Prelude in G minor op. 23, No. 5

Sergei Rachmaninoff
1873 – 1943

Jonathan Rondinelli



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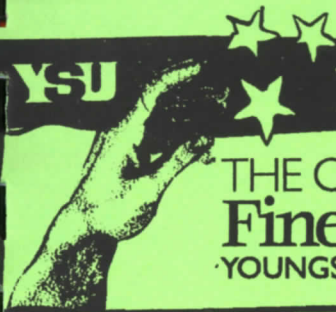
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Recital
Julie Johnston, oboe

Assisted by
Shawn Reynolds, oboe
Diane Yazvac, piano

Bliss Recital Hall
Sunday, April 23, 2006
4:00 pm

Program

Concerto for Oboe and Strings

Domenico Cimarosa
(1749-1801)

- I. Introduzione
- II. Allegro
- III. Siciliana
- IV. Allegro giusto

Trio Sonata for Two Violins, D Minor, BWV 1036

Johann Sebastian Bach
(1685-1750)

- Adagio
- Allegro
- Largo
- Vivace

~intermission~

Carosa
(1801)

The Winter's Passed

Wayne Barlo
(1912-1999)

Down a River of Time

Eric Ewaze
(b.1954)

- I. ...past hopes and dreams
- II. ...and sorrows
- III. ...and memories of tomorrow

Bach
(1750)

*This recital is dedicated in
honor and memory of
Carol Hemker,
a true angel of music.*

The senior recital of Julie Johnston is presented in partial fulfillment of the Bachelor of Music Education degree and oboe performance.

Program Notes

Cimarosa Concerto

Domenico Cimarosa is mainly known for his operas, in particular the comic ones. Nevertheless, he also composed a number of sonatas for the keyboard. In 1948 the Australian-born composer Arthur Benjamin chose some movements from these sonatas and arranged and orchestrated them to form an attractive oboe concerto. Benjamin treated Cimarosa's pieces in a fairly free manner, and one can hardly say that he followed the form of the classical concerto- the term "suite" might be more appropriate. Even though Cimarosa composed these works towards the end of the eighteenth century, they still, on the whole, build on older baroque forms. A moving *Introduzione* leads to a lively *Allegro* followed by a *Siciliana*, a stylized, tender Arcadian dance with its roots in the baroque era. The following *Allegro giusto* makes for a jolly finale.

Barlow's Winters Past

Born in Ohio, Wayne Barlow received his undergraduate, graduate, and doctoral degrees from the Eastman School of Music. The first person in the United States to receive a doctoral degree in composition, Barlow remained at Eastman for fifty years, ultimately becoming chairman of the composition department, dean of graduate studies, and founder of the Eastman Electronic Music Studio. The *Winter's Passed*, a favorite of oboe recitalists, was composed in 1934 while Barlow was an undergraduate student. Influenced by Vaughan Williams and other pastoralists, this elegant piece captures the tranquility of the spring season and its promise of new life in its long lines and in the delicate melodic lines of the oboe.

Down a River of Time

"Down a River of Time", a three movement concerto for oboe and string orchestra, is a journey, an alternately wistful and joyous contemplation on memories of the happy and sad times of life, on loved ones who have passed away, and on the importance of dreams and ideals. The work begins with rich oboe melodies and resonant harmonies, suggesting passionately felt hopes and dreams, as one embraces the possibilities of life and love; the music is energetic and uplifting. The second movement, cast as an oboe monologue, gazes upon the sadness of loss and grief; the supporting accompaniment comments with ribbons of melodies. The final movement strikes a note of acceptance and understanding with ever-present hope for future happiness and a comfort in life-long memories; the music ends buoyantly, reaching upward, the oboe singing virtuoso songs of ultimate content.

I would like to thank Dr. Perkins for all of his continued support throughout the past few years. He is such a dedicated teacher and is truly respected.

I would also like to thank my family and friends for all of their continued support.

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All-Steinway School

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16th Annual

Dana Showcase

Concert

Wednesday, April 26
8:00 pm

**Ford Family Recital Hall located in the
DeYor Performing Arts Center at Federal Plaza West
in downtown Youngstown.**

General Admission: \$10
Ticket Sales benefit the Dana Scholarship Fund.
Purchase Tickets from Ted Perkins at
The Dana School of Music (330) 941-3636

Happenings at the College of Fine and Performing Arts

April

Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center

25 Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall

Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art

Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center

27 Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall

YSU Concert Band and University Band, directed by Reed Chamberlain
and Shawn Vondran, 4:00 pm, \$, Powers Auditorium.

MAY

Dana Symphony Orchestra & YSU Symphonic Wind Ensemble, directed
by Stephen Gage & John Wilcox, 8:00 pm, Ford Family Recital Hall,
DeYor Performing Arts Center.

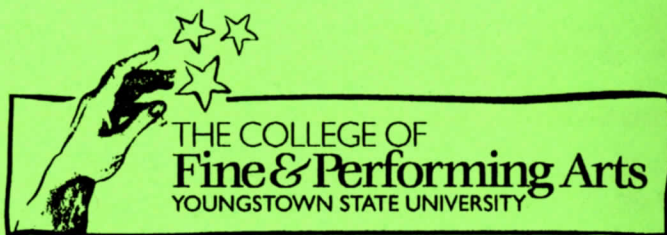
David Stiver Studio Voice Recital
8:00 pm, Spotlight Arena Theater, Bliss Hall

2 MOZART CELEBRATION, Symphonic Choir Spring Concert, directed by
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4-6 YSU DANCE ENSEMBLE, under the direction of Christine Cobb
8:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.

6 Ohio Day of Percussion sponsored by the Percussive Arts Society, hosted
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Recital

Robert Traugh, trombone

Assisted by
Mary Ann Bush, piano

Holy Family Church, Poland, OH
Sunday, April 23, 2006
7:00 pm

Program

Beau Soir

Claude DeBussy
(1862-1918)

Robert Maine, piano

Trombone Concerto

Gordon Jacob
(1895-1984)

I.

Unaccompanied Cello Suite No. 2

J.S. Bach
(1685-1750)

I. Prelude

T-Bone Concerto

Johann De Meij
(b. 1953)

II. Medium

Variations for Trombone Quartet & Piano (Trombone Quartet)

Robert D. Traugh
(b. 1984)

I. Theme

II. Metamorphosis

III. Reformation and Reflection

The senior recital of Robert Traugh is presented in partial fulfillment of the Bachelor of Music Education degree.

Happenings at the College of Fine and Performing Arts

April

Jazz 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley Center

25 Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall

26 Bob Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute American Art

Dana Showcase Concert, \$, 8:00 pm, Ford Family Recital Hall
DeYor Performing Arts Center

Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall

29 Dana Clarinet Festival, CLARIPALOOZA 2006, coordinated by Robert
Fitzer, 9:00 am - 5:00 pm, Bliss Recital Hall. For more information
contact the Dana School of Music at 330-941-3636.

30 YSU Concert Band and University Band, directed by Reed Chamberlain
and Shawn Vondran, 4:00 pm, \$, Powers Auditorium.

MAY

Dana Symphony Orchestra & YSU Symphonic Wind Ensemble, directed
by Stephen Gage & John Wilcox, 8:00 pm, Ford Family Recital Hall,
DeYor Performing Arts Center.

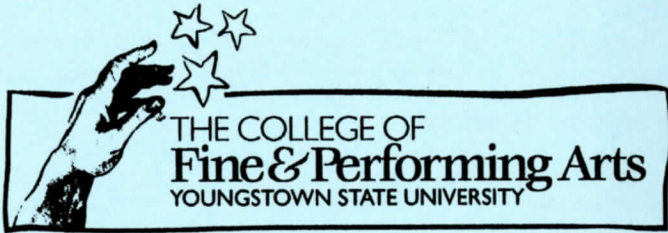
David Stiver Studio Voice Recital
8:00 pm, Spotlight Arena Theater, Bliss Hall

MOZART CELEBRATION, Symphonic Choir Spring Concert, directed by
Hae-Jong Lee, 8:00 pm, St. Columba Cathedral

4-6 YSU DANCE ENSEMBLE, under the direction of Christine Cobb
8:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105.

6 Ohio Day of Percussion sponsored by the Percussive Arts Society, hosted
by Glenn Schaft. 10:00 am - 6:00 pm. Kilcawley Center. For more
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Dana Concert Series



THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Jazz Trio

Jazz Ensemble 3

Jazz Ensemble 1

Directors:
Seth Rogers
Dave Morgan
Dan Murphy
Kent Engelhardt

Chestnut Room, Kilcawley Center
Monday, April 24, 2006
8:00 pm

Program

JAZZ TRIO

Seth Rogers, instructor

Stephen Bennefield, piano, Farrell, PA

Mike Gismondi, bass, Boardman, OH

Jim Vetterley, drums, Pittsburgh, PA

Sandu

Clifford Brown

So What

Miles Davis

Autumn Leaves

Joseph Kosma, Johnny Mercer, & Jaques Prevert

JAZZ ENSEMBLE 3

Dave Morgan & Seth Rogers, directors

Fascinatin' Rhythm

George & Ira Gershwin
arr. Sammy Nestico

Chris Rodack, tenor saxophone

Filthy McNasty

Horace Silver
arr. John LaBarbera

Jeff Morkel & Joe Finkel, alto saxophone;
Chris Lehotsky & Jay Welch, trombone;
Chris Coles, tenor saxophone; Joel Tyrrell, trumpet

Samantha

Sammy Nestico

Joe Finkel, alto saxophone

Marking Time

Dave Morgan

Chris Rodack, tenor saxophone; Cory Doran, drums

El Carborojeno

Bob Mintzer

Chris Rodack, tenor saxophone; Jeff Penney, trumpet

Say It (Over And Over Again)

Jimmy McHugh
arr. Dave Morgan

Chris Coles, tenor saxophone

Haitian Fight Song

Charles Mingus

(A gift of Senator Harry Meshel)

JAZZ ENSEMBLE 1
Kent Engelhardt & Dan Murphy, directors

Breathing Room

Dan Murphy

- I. Exit Plan
- II. Catherine
- III. Some Tune

JAZZ ENSEMBLE 3

SAXOPHONE

Alto 1 Joseph Finkel, Grove City, OH
Alto 2 Jeff Morkel, Salem, OH
Tenor 1 Chris Rodack, Pittsburgh, PA
Tenor 2 Chris Coles, Cleveland, OH
Baritone Jordan Morris, Poland, OH

TRUMPETS

Joel Tyrrell, Willoughby, OH
Zachary Parry, Champion, OH
Bethany Moslen, McDonald, PA
Jeff Penney, Poland, OH

TROMBONES

Corey Sees, Canfield, OH
Chris Lehotsky, Canfield, OH
Jay Welch, Boardman, OH

BASS TROMBONE

David Catchpole, Liberty, OH

RHYTHM SECTION

Piano Laura Schnegg, Dublin, OH
Bass Bethany Matthews, Perry, NY
Drums Cory Doran, Columbus, OH

JAZZ ENSEMBLE 1

WOODWINDS

Oboe Julie Johnston, Berea, OH
Alto 1 Brad Wagner, Akron OH
Alto 2 Kim D'Angelo, Butler, PA
Tenor 1 Evan Hertrick, Pittsburgh, PA
Tenor 2 Greg Pflugh, Vandergrift, PA
Baritone Brandon Masterman, Wexford, PA

TRUMPETS

Chad May, Brockway, PA
Ian Sepanek, Warren, OH
Mark Gosiewski, Canton, OH

TROMBONES

Robert Traugh, Hyde Park, PA
Tim Shade, Grove City, OH

BASS TROMBONE

John Shanks, Boardman, OH

RHYTHM SECTION

Piano Dan Murphy, Copley, OH
Bass Dave Morgan, Youngstown, OH
Drums Seth Rogers, Canton, OH
Percussion Tim Hampton, Lakewood, OH
Percussion Shawn Logan, Akron, OH

ACKNOWLEDGMENTS

The YSU Jazz Studies Department would like to thank 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, Ms. Lori Factor, 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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2005-2006 ACADEMIC YEAR**

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Dan Murphy

Dan Murphy is a jazz pianist from Copley, Ohio who holds a Bachelor of Music degree in Jazz Studies from the University of Akron. He is currently pursuing a Master's Degree in Jazz Studies at Youngstown State University, where he teaches courses in jazz keyboard techniques, jazz fundamentals, and coaches a jazz combo. Murphy leads his own trio and quartet, and performs regularly with many top regional artists such as vocalist Helen Welch, saxophonists Ernie Krivda and Lance Bryant, and trumpeters Jack Schantz and Dominick Farinacci. In addition, Murphy is called upon to perform with nationally known jazz artists such as Paquito D'Rivera, Carla Cook, and Steve Hobbs. Murphy has toured extensively in the U.S. and Japan with the Glenn Miller Orchestra, and has performed with the Disney Collegiate All-Star Band in Orlando, Florida and Anaheim, California, and has worked as a pianist for Princess Cruises. He can be heard on the new Bobby Selvaggio Quartet recording "Visions and Transitions" as well as "Nick Hilscher Sings with the Glenn Miller Orchestra."

YSU Jazz Studies Calendar

Hard Bop Quintet
Wednesday, April 26
Ford Family Recital Hall
DeYor Performing Arts Center
Dana Showcase, \$

OHIO DAY OF PERCUSSION
Saturday, May 6
Kilcawley Center, \$5 Admission

CLINICS:
Nathan Douds, vibes, 10:00 a.m.
John Riley, drum set, 1:00 p.m.
Ruben Alvarez, Latin, 3:00 p.m.

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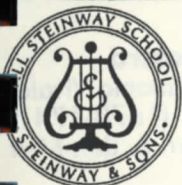
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

*Flute
Ensemble
In Concert*

*Kathryn Thomas Umble,
Conductor*

Bliss Recital Hall
Tuesday, April 25, 2006
6:00 pm

Program

Urban Ragas (2005)

Till Maclvor Meyer
(b. 1970)

Eduardo Mandujano-Aguilar, Pamela Murchison,
Adrienne Lehotsky, flute
Lisa Sipes, alto flute

Concerto Grosso for four solo flutes and flute orchestra

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

Antonio Vivaldi
(1678-1741)
Arr. S. Ben-Meir

Madrigal

Phillippe Gaubert
(1879-1941)
Arr. E. Monroe

Melissa St. Thomas, Alyson Collins,
Savontae Diggs, Michelle Murray, flute
Amber Patrick, bass flute

Fictions: Suite for Four Flutes (2004)

Mike Mower
(b. 1958)

- II. Drought
- III. Home Side (Hard and Funky)

Danielle Frabutt, Kathryn Umble, Chelsea Pflugh, Andrea Bok

Views from Falls House

Gary Schocke
(b. 1959)

- I. "Now the lusty spring is seen"
- II. Too hot for this picnic
- III. "When the autumn leaves begin to fall"
- IV. Congregation
- V. Festivity

FLUTE ENSEMBLE PERSONNEL

Andrea Bok
Alyson Collins
Savontae Diggs
Danielle Frabutt
Adrienne Lehotsky
Eduardo Mandujano-Aguilar
Pamela Murchison
Michelle Murray
Amber Patrick
Chelsea Pflugh
Melissa St. Thomas
Lisa Sipes

Happenings at the College of Fine and Performing Arts

April

27

Bob Fitzer Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall

30

YSU Concert Band and University Band, directed by Reed Chamberlain and Shawn Vondran, 4:00 pm, Powers Auditorium.

MAY

1

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1

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8:00 pm, Spotlight Arena Theater, Bliss Hall

3

MOZART CELEBRATION, Symphonic Choir Spring Concert, directed by Hae-Jong Lee, 8:00 pm, St. Columba Cathedral

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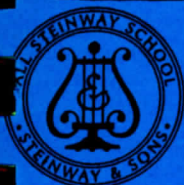
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Clarinet Studio

Sampler

Robert Fitzer, Director of Clarinet Studies
Kristen Mather, Graduate Teaching Assistant

Butler Institute of American Art
Wednesday, April 26, 2006
12:15 pm

Program

Sonata of Moods and Humors for Three Bb clarinets

Ellsworth Shank

Paula Begovich, Lori Flowers, and Becky DeLorenzo, clarinets

Introduction, Theme and Variations Carl Maria von Weber

(1786-1826)

Emily Barlow, clarinet
Jeanne Wilson, piano

Sonata for Clarinet and Piano Op. 120, No. 1

Johannes Brahms

(1833-1897)

Paula Begovich, clarinet
Jeanne Wilson, piano

Toccata Vivo

Gerald Bortne

Brandie Sucheich, clarinet
Wes Krautbaver, piano

Il Convegno

Amilcare Ponchielli

(1834-1886)

Chris Bowmaster and Kristen Mather, clarinet
Terry Soroka, piano

2005-2006 Dana Clarinet Studio

Robert Fitzer, Director of Clarinet Studies

The 2005-06 Dana Clarinet Studio consists of fourteen majors and two minors. 11 majors are pursuing music education degrees, and three are clarinet performance candidates. Half the students are from the five-county Mahoning-and-Shenango-Weills area, with the others hailing from outside the region, principally Greater Pittsburgh.

Dana clarinetists perform in nearly every YSU instrumental group, including the Winds, orchestras, chamber ensembles, jazz groups, operas, musicals, etc. They are also very active off-campus, regularly working with the Youngstown and Warren orchestras; playhouses in Pittsburgh, Youngstown, New Castle and Aurora; Easy Street Productions; W.D. Packard Concert Band and many other organizations. In 2005, the entire studio was featured as guest ensemble with the Greenville Symphony Orchestra.

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Upcoming Dana Clarinet Studio events:

April

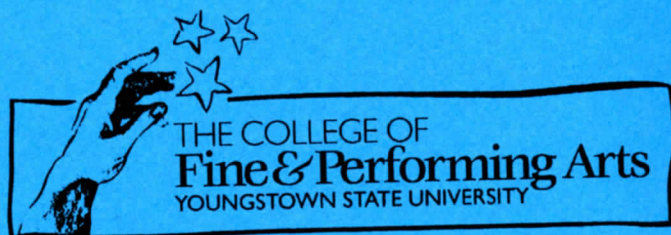
26 Dana Showcase Concert, 8:00 pm, DeYor Performing Arts Center

Clarinet Studio Recital, 8:00 pm, Bliss Recital Hall

Donations

We would like to invite you to donate to the Dana School of Music. The opportunities for you to give are varied, and we would truly appreciate your help. If you are interested in donating to Dana please contact Dr. Michael R. Crist, Director, at 330-941-3636 or mrcrist@ysu.edu. You can send a check payable to the Dana School of Music and identify a specific use for the donation on the memo line of the check. Also consider becoming a member of the Friends of Music. This is an organization devoted to raising scholarship money for the students of the Dana School of Music.

Please send donation or inquiries to:
The Dana School of Music
Youngstown State University
One University Plaza
Youngstown, OH 44555-3636



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Clarinet Studio

Recital

Robert Fitzer, Director of Clarinet Studies
Kristen Mather, Graduate Teaching Assistant

Bliss Recital Hall
Thursday, April 27, 2006
8:00pm

Program

Adagio- Tarantella

Ernesto Cavallini
(1807-1874)

Tracey Schultz, clarinet
Randall Bibri, piano

Canzonetta (1944)

Gabriel Pierné
(1863- 1937)

Sarah Barnes, clarinet
Meleah Backhaus, piano

A Wessex Pastorale

H.C.L. Stocks

Brad Ferry, clarinet
Randall Bibri, piano

Fantaisie

Philippe Gaubert
(1879-1941)

Kevin Perry, clarinet
Adrienne Lehotsky, piano

Sarabande et Theme Varie (1903)

Reynaldo Hahn

Cassie Taylor, clarinet
Randall Bibri, piano (I think)

~intermission~

Scherzo Brilliante

Paul Jean Jeay

Sherry Nold, clarinet
Jeanne Wilson, piano

Solos deConcours (1902)

Jules Mouquet
(1867-1946)

Liz Matesich, clarinet
Melah Backhaus, piano

Three Pieces for Solo Clarinet

Igor Stravinsky
(1882-1971)

Lori Flowers, clarinet

Sonata for Clarinet and Piano (1962)

Francis Poulenc
(1899-1963)

I. Allegro tristamante

Becky DeLorenzo, clarinet
Jeanne Wilson, piano

2005-2006 Dana Clarinet Studio

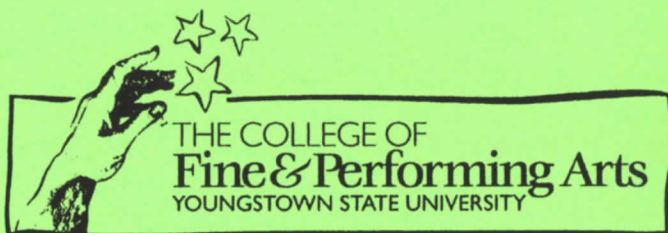
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DANA SCHOOL OF MUSIC
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presents

Clarinet Ensembles

Convocation

Robert Fitzer, Director of Clarinet Studies
Kristen Mather, Graduate Teaching Assistant

Bliss Recital Hall
Friday, April 28, 2006
11:00 am

Program

Bulgarian Dance no. 6

Bela Bartok
arr. Fuchs

Emily Barlow and Becky DeLorenzo, clarinets
Joanna Fuchs, vibraphone

Il Convegno

Amilcare Ponchielli
(1834-1886)

Chris Bowmaster and Kristen Mather, clarinets
Terry Soroka, piano

Dana Clarinet Choir

Robert Fitzner and Kristen Mather, conductors

Barber of Seville

Giaocchino Rossini
(1792-1868)

Parade

David Uebel

2005-2006 Dana Clarinet Choir

E♭ clarinet

Chris Bowmaster

B♭ clarinet III

Lori Flowers
Sarah Barnes

B♭ bass clarinet

Tracey Schultz
Cassandra Taylor

B♭ clarinet I

Brandie Suhevich
Emily Barlow

E♭ alto clarinet

Becky DeLorenzo

E♭ contra-alto clarinet

Kristen Mather
Robert Fitzner

B♭ clarinet II

Sherry Nold
Liz Matesich

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Robert Fitzer, Director of Clarinet Studies

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Echoes of Eastern Europe

featuring:

YSU Symphonic Band
YSU Concert Band

Reed Chamberlin & Shawn Vondran, conductors
Stephen Gage & Kristy Huntsman, guest conductors

Edward G. Powers Auditorium
Sunday, April 30, 2006
4:00 pm

Program

YSU Symphonic Band

Reed Chamberlin, conductor

Men of Ohio

Henry Fillmore
(1881-1956)

Henry Fillmore was born in Cincinnati, Ohio in 1881. He sang in church choir, played around on the piano, mastered the flute, violin, and guitar, and studied the trombone. He graduated from a junior college in 1901 with a Bachelors of Arts degree and attended Cincinnati Conservatory of Music. From 1921-1926 he lead the Syrian Temple Shrine Band and in 1927 Fillmore "organized his own professional band, which was the last in a long line of great professional bands of its type in America."

Fillmore was called "showman supreme" due to his desire to entertain the audience and make them feel like part of the show. He would often turn around and face the audience while conducting. In 1938 Fillmore developed cardiac problems and decided to retire in Miami, Florida. It didn't take long before he began working with the University of Miami band, "traveling extensively in the United States, adjudicating musical competitions and guest conducting." Along with this work Fillmore "assisted in the development of 32 high school band programs in Florida" from 1939-1942.

Rikudim

Jan Van der Roost
(b. 1956)

Jan Van der Roost was born in Duffel, Belgium, in 1956. His father was the conductor of amateur ensembles and his mother sang in the local choir. His first efforts of music expression were arrangements for small ensembles. At the Lemmens Institute, he received a triple laureate diploma for trombone, music history, and music education (1979). His advanced studies continued with diplomas received at the Royal Conservatories of Ghent (music theory, 1982) and Antwerp (composition, 1989). He currently teaches at his alma mater, the Lemmens Institute, and has directed the Midden Brabant brass band since 1984. In 1991, he became conductor of the Lemmens Conservatory Symphonic Band. A versatile composer and arranger, Van der Roost is represented by works for wind band, brass quintet, orchestra, choir, chamber ensemble, piano, and guitar. His compositions have been performed on radio and television and recorded in over 35 countries.

Rikudim, meaning 'dances' in Hebrew, is a suite of originally composed Jewish folk dances. Van der Roost's use of frequent tempo changes, asymmetrical meter, and contrast between the minor and major mode adds a touch of melancholy while conveying the characteristic flavor of Jewish music.

On a Hymnsong of Philip Bliss

David Holsinger
(b. 1945)

David Rex Holsinger was born in Hardin, Missouri, the day after Christmas 1945. He took up the trumpet in the third grade and was a member of the school bands through high school. Holsinger earned degrees from Central Methodist College (BME, 1967) and Central Missouri State University (MA, 1974). For more than 16 years, he served as chief musician and composer-in-residence at the Shady Grove Church in Grand Prairie, Texas. His compositions earned him the prestigious American Bandmasters Association Ostwald Award in 1982 and 1986. In 1995, the Gustavus Adolphus College conferred the Doctor of Humane Letters Degree upon Holsinger for his lifetime achievement in composition. A respected guest lecturer and conductor, Holsinger lives in the foothills of the Smoky Mountains in Tennessee with his wife, Winona.

On a Hymnsong of Philip Bliss is a radical departure of style for this composer. The unrelenting rhythms, mixed meters, and polylineal textures of many of his works are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss/Horatio Spafford hymn "It is Well with my Soul."

March and Procession of Bacchus

Leo Delibes
(1836-1891)

Old Churches

Michael Colgrass
(b. 1932)

Michael Colgrass was born in Chicago in 1932, and his first musical experiences were as a jazz drummer in the Chicago area between 1944 and 1949. He earned his B.M. from the University of Illinois in percussion and composition, studying percussion with Paul Price, and composition with Eugene Weigel, Darius Milhaud (at Aspen) and Lukas Foss (at Tanglewood). After spending 21 months as timpanist in the Seventh Army Orchestra in Stuttgart, Germany, he went to New York where he did free-lance percussion work with the New York Philharmonic, Dizzy Gillespie, the original West Side Story Orchestra on Broadway, the Columbia's Recording Orchestra, and numerous ballet, opera and jazz ensembles.

Old Churches is a departure from the normal large scale compositional style of Colgrass as seen in wind band works as *The Winds of Nagaul* and *Urban Requiem*. This work offers younger bands the opportunity to experience the writing of Colgrass, as well as play modal music which utilizes chance techniques. This work was commissioned by The American Composers Forum as an entity within the Bandquest series. To learn more about Bandquest's mission to commission works for all ages by high quality composers, visit www.bandquest.org.

Scenes from "The Louvre"

Norman Dello Joio
(b. 1913)

Norman Dello Joio descends from a long line of Italian church organists. Born in New York City in 1913, he received his musical training from his father, an organist and a coach for the Metropolitan Opera. Dello Joio recalls growing up surrounded by musicians and music in his home. He began working as a church organist and choirmaster at the age of 12. In 1939, he received a scholarship to study at the Juilliard School of Music. Believing that composition suited his interests better than being an organist, Dello Joio studied under Paul Hindemith at Tanglewood and the Yale School of Music. He began his teaching career at Sarah Lawrence College, became a professor of composition at Mannes College (1956-72), and professor of music and dean of the Fine and Applied Arts School of Boston University (1972-9). Hindemith praised the lyrical nature of Dello Joio's music. A prolific composer, Dello Joio has written for chorus, orchestra, and band, along with many works for solo instruments. His accolades include the Pulitzer Prize in 1957 for

Meditations on Ecclesiastes and an Emmy Award for *The Louvre* in 1965. He is currently living on Long Island, New York, and may never retire from composing.

Scenes from 'The Louvre' was originally scored as television music for the 1965 NBC documentary entitled 'The Louvre.' The five movement work paints images of various gallery's of the storied museum. Of particular interest are Dello Joio's use of renaissance motifs mixed with occasional modern harmonic progressions. Additionally, by writing in "bright" key centers such as C and G, he unabashedly uses the timbral qualities of each key to aid in conveying his compositional message.

YSU Symphonic Band

Reed Chamberlin, conductor

Flute/Piccolo

Savontae Diggs, Warren
Heidi Davis, Girard
Jessica Heilman, Niles
Erin Hill, Calcutta
Michelle Murray, Leavittsburg*
Holly Palmer, Youngstown

Oboe/English Horn

Scott Eddy, Boardman *
Cassandra Taylor, Wooster Σ

Bassoon

Emily Barlow, East Liverpool Σ
Monica Kotai, Chardon

Clarinet

Julie Cancelliere, Canton
Monica Collier, Niles
Brad Ferry, Leetonia
Mary Kratochvil, Youngstown
Tracy Schultz, Tiffin Σ *
Eric Shields, Zanesville Φ

Bass Clarinet

Jennifer Latshaw, Franklin, PA

Saxophone

Andrew Ashby, Mentor Φ *
Danny Cross, Laurel
Joseph Finkel, Grove City
Chris Rodack, Pittsburgh PA
Jeff Morckel, Beloit
Bryon Turner, Cleveland

French Horn

Leanne Groll, Peters Twp, PA*
Lindsey Kendra, Monaca, PA Σ
Amy Sabol, Brookfield Σ

Trumpet

Dave Buker, Poland
Katie Gaggini, East Brady, PA
Lauren Johnson, Boardman *
Bethany Moslen, Pittsburgh, PA Σ
Jeff Penney, Poland
Lauren Susany, Lowellville

Trombone

Joe Audino, New Castle, PA Φ
Chris Lehotsky, Canfield *
Jonathan Lischak, New Philadelphia Φ
Jessica Pegher, Butler, PA Σ
Corey Sees, Canfield
Jay Welch, Boardman

Euphonium

Thomas Daugherty, Warren
David Michalec, Fowler*

Tuba

Daniel Ritchie, Geneva Φ *
Adam Mastrian, Hermitage, PA Φ

Percussion

Chris Anderson, Lancaster Φ
Jon Chordas, Youngstown
Micah Current, Youngstown
Jeremy Johnson, Youngstown
Vincent Lucente, Austintown
Paul Longo, Hubbard

Key

* Section leader

The personnel is listed alphabetically in order to emphasize the importance of each member to the group's success.

Φ Member of Phi Mu Alpha Sinfonia

Σ Member of Sigma Alpha Iota International Music Fraternity

YSU Concert Band

Shawn D. Vondran, conductor

Slavic Farewell (Farewell to a Slavonic Woman)

Vasilij Ivanovitj Agapkin
(1884-1964)

arr. John R. Bourgeois

Since its premier during World War I, this classic Slavic march has become the best-known, best-loved march in Russia and in the surrounding independent states of the former Soviet Union.

Vasilij Ivanovitj Agapkin was born in Sjatjerovo in 1884. When he was a child, his parents moved to Astrachan near the Black Sea. Tragically, both parents died when he was 8 years old, leaving him homeless. Soon after, he was accepted as an apprentice "band boy" in the 308th Tsarjob Battalian in Astrachan. He remained a musician in the army and, in 1912 during his enlistment with the 7th Cavalry Regiment in Tambov, he composed *A Slavic Farewell*, or *Farewell to a Slavonic Woman*. Agapkin also worked as a cinema pianist, playing accompaniments for silent films.

According to legend, the inspiration for the march came from Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic forces fought together, and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and families.

The march became popular in World War I, during which time Agapkin served as the musical director of the Tjekan 7, a forerunner of the KGB. Agapkin died in 1964, but with the transformation of the former Soviet Union into independent states and the resulting shift of borders and location name changes, it has been very difficult to pinpoint the exact place of his birth or to determine the site of his death.

In 1990, the United States Marine Band toured five cities in the then-Soviet Union, during which *A Slavic Farewell* was performed as the final encore. These performances of the Soviets' most-famous march resulted in enthusiastic, emotional, spontaneous ovations, cheers and rhythmic clapping.

Salvation Is Created

Pavel Tschesnekoff
(1877-1924)

Pavel (Peter) Tschesnekoff was a composer for the Russian Orthodox church before the time when communism took over, forming the U.S.S.R. With the shift of power in government came greater control over what composers could write, giving Tschesnekoff two options: either continue writing sacred choral works and have his family taken away and possibly killed by the communists, or not write music for the church and keep his life and his family. Tschesnekoff opted to save his family, and never wrote another piece of sacred music. Years after his death, communism fell, the Berlin Wall came down, and the Russian Orthodox church opened its doors again. *Salvation is Created* became the unofficial anthem of the church. Tschesnekoff never heard the piece performed, but his children were finally able to hear it years later. The simple text of the hymn is as follows:

*Salvation is created in the midst of the earth,
O Lord, our God.
Alleluia.*

Puszta (Four Gypsy Folkdances)

Jan Van der Roost
(b. 1956)

Jan Van der Roost writes, "This suite was written in 1987, and consists of four separate dances that do not have any thematic correlation with one another. Just like *Rikudim (4 Israeli Dances)*, *Balkanya (3 Balkanese Dances)*, *A Highland Rhapsody (Scottish Rhapsody)* or *Slavia (Slavonic Rhapsody)*, all themes and melodies are originally written (without using authentic folk dances or tunes). In other words, the composer tried to write a dance suite "in the style of...". For some, they sound a little familiar to Brahms' or Dvorak's Hungarian and Slavonic dances or to some parts of Liszt's Hungarian Rhapsodies. By the way: the "Puszta" is a vast prairie in Hungary where gypsies used to move around with their wild horses. The alternation of "temperamental" and "melancholic" themes and moods is typical for the gypsy music as are the tempo changes. The instrumentation is very bright and colorful, bringing all sections of the symphonic wind band to the fore."

Fantasia in G Major

Johann Sebastian Bach
(1685-1750)

Fantasia (Pièce d'Orgue) in G, BWV 572 is known more commonly as the Fantasia in G major; this piece is the only Bach organ work with a French title and French headings. This highly original, tri-partite work has been handed down in many sources, most bearing the title "Pièce d'Orgue di Giov: Sebast: Bach". The great G Major Fantasia for organ is the middle portion of a three-part Fantasia for organ, listed as #572, Volume XXXVIII in the Bach Gesellschaft edition of the complete works. Date and place of composition are listed as "...1705/6 Arnstadt (or Weimar?)". It was here, at the beginning of his career, that his music was found by the Consistory to be too full of "wonderful variations and foreign tones", and certainly the Fantasia is strikingly dissonant in its constant texture of suspensions. But, the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach's compositions for organ. It is also one that lends itself well to the sound and sonority of the modern wind band. The first section, a toccata-prelude for the hands alone, is headed très vite in several sources, and contrasts dramatically with the grandiose central, five-part alla breve section, usually marked gravement. This breaks off suddenly and gives way to the final section, more restrained but still full of energy, and marked lentement.

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

Prelude in e-flat minor, Opus 34, no. 14

Dmitri Shostakovich
(1906-1975)

arr. George Donald Mairs

Born in St. Petersburg in 1906, Dmitri Shostakovich is generally regarded as the greatest symphonist of the mid-20th century, and many of his string quartets, concertos, instrumental and vocal works are also firmly established in the repertory. His numerous film scores, extensive incidental theatre music and three ballets are of more variable quality. In 1936, political intervention cut short his potentially outstanding operatic output; such interference continued to blight his career, belying the outward signs of official favor and

recognition that increasingly came his way. Amid the conflicting pressures of official requirements, the mass suffering of his fellow countrymen, and his personal ideals of humanitarianism and public service, he succeeded in forging a musical language of colossal emotional power. The music of his middle period is often epic in scale and content; it has been understood by many Russians, and in more recent years also by Westerners, as chronicling his society and times, conveying moods and, as some would argue, experiences and even political messages in notes, at a time when to do so in words was proscribed.

Since the appearance in 1979 of his purported memoirs, which expressed profound disaffection from the Soviet regime, his works have been intensely scrutinized for evidence of such explicit communication. However, his intentions in this respect continue to provoke disagreement, not least because of the problematic status of the sources involved. He published articles and made speeches under varying degrees of duress; for much of his life his correspondence was liable to be read by censors; he destroyed almost all letters sent to him; he kept no diary; and his reported confidences to friends and family are of varying reliability. Meanwhile, the musical dimensions of his works remain comparatively little examined. He played a decisive role in the musical life of the former Soviet Union, as teacher, writer and administrator. He was also an active pianist, frequently performing his own works until disability prevented him. His last concert appearance was in 1966. Shostakovich died on August 9th, 1975.

This *Prelude in e-flat minor* first appeared within a collection of *Twenty-Four Preludes for Piano* written in 1932 and 1933. Shostakovich premiered the collection, himself at the piano, at the Moscow Conservatory on May 24th, 1933. He later transcribed the entire set of preludes for violin and piano (Opus 34b) as well as for orchestra (Opus 34c). However, it seems that the composer held this particular prelude with some special regard, perhaps due to its undeniable emotional content. Shostakovich's Opus 34d is his transcription of this specific prelude for orchestra. His favor for the piece is further realized by his choice to include the prelude as the third movement in a suite based off of his music for the film "Zoya" (1944), more than a decade after the original prelude was written.

"Galop" from *Moskva, Cheryomushki*

Dmitri Shostakovich
(1906-1975)

trans. Donald Hunsberger

Admirers of Shostakovich's dramatic symphonies and concertos are likely to be unaware that the composer also wrote a very substantial quantity of lighter music, never scorning the possibility of creating a hit song. In his early days he composed incidental music and songs for many plays and even created a full-fledged operetta in the 1930s (it has only just turned up, after being lost for many years, and is not even listed in *The New Grove Dictionary of Music*). He composed film

music throughout his career as well, for both tragic and comic tales. In 1958, Shostakovich returned to the operetta for a full-scale three-act work, *Moskva, Cheryomushki* (the title refers to a region in the city of Moscow), which opened on January 24, 1959, to substantial success.

This gentle send-up of urban mores on a newly built overspill housing estate was the belated fulfillment of plans to compose an operetta, plans he had cherished since the early 1930s. Its numerous cross-references to earlier scores might conceivably suggest a hidden commentary on the machinations of officialdom, but, on the whole, its succession of easy-going waltzes and innocuous polkas, most of them marked *allegretto*, represents a considerable dilution from the heyday of his stage music in the early 1930s.

Praise Jerusalem!

Alfred Reed
(1921-2005)

Praise Jerusalem! (Kovia Yeroosaghem), subtitled *Variations on an Armenian Easter Hymn*, is built upon a 7th Century melody notated by the great Armenian musicologist Gomidas Vartabed, and found in the collection titled "Chants of the Divine Liturgy of the Armenian Apostolic Church" where its opening lines (in English translation) run:

*Praise the Lord, O Jerusalem!
Christ is risen from the dead, Alleluia!*

Notwithstanding the text of the hymn itself, as noted above, the title *Praise Jerusalem!* (Kovia Yeroosaghem) is found as such in three different Armenian hymnals, even though it is not actually a literal translation but only an adaptation of the first line of the text.

The music is in the form of an introduction, theme with five variations, and a finale, all developed from elements present in the original hymn melody itself. The introduction is meant to present a version of the main theme in a manner appropriate to its message: the occurrence of the greatest of all miracles, the Tomb having opened, and the earth reeling in shock before it. The finale returns to this reaffirmation of love and regeneration, with the main theme returning in a glorified manner, as if the trumpets of Heaven were proclaiming the risen Christ throughout the world.

The five variations have no programmatic significance and are meant to explore the purely musical possibilities inherent in this 1300-year old melody, utilizing the full resources of the modern wind orchestra or concert band, to which is added, in the finale, an extra choir of trumpets and trombones.

Praise Jerusalem! was commissioned by Purdue University in honor of its 100th anniversary celebration of its band programs, and was first performed there on April 19th, 1987 (Easter Sunday) by the Purdue University Symphonic Band under the direction of Harry Begian.

(Notes provided by the composer)

YSU Concert Band Personnel

Shawn Vondran, conductor

Flute

Alyson Collins, Cranberry Twp., PA Σ *
Beth Moury, Pittsburgh, PA Σ
Michelle Murray, Leavittsburg
Amber Patrick, Mentor Σ
Melissa St. Thomas, Rome, NY

Oboe/English Horn

Jennifer Latshaw, Franklin, PA *
Nathan Welch, Canfield

Bassoon

Evan Hertrick, Pittsburgh, PA *
Brienne Kochunas, Champion

Clarinet

Sarah Barnes, Hermitage, PA Σ
Brad Ferry, Leetonia
Elizabeth Matesich, Charleroi, PA *
Kevin Perry, Warren Φ
Tracey Schultz, Tiffin Σ

Bass Clarinet

Paula Begovich, Apollo, PA Σ
Becky Delorenzo, Mercer, PA

Saxophone

Nome Baker, North Lima
Julie Cancelliere, Canton
Christopher Coles, Cleveland
Brandon Durica, Pittsburgh, PA Φ
Jordan Morris, Poland
Timothy Sharek, Washington Twp., PA *

Trumpet

Tricia Colburn, Struthers
Matthew Cyrus, New Middletown *
Wayne Magee, Warren
Jeffrey Penney, Poland
Nick Samson, Greenville, PA Φ
Joel Tyrrell, Willoughby Φ

French Horn

Adam Boyd, Pittsburgh, PA
Becky Holan, Cleveland
Matthew Johns, Hermitage, PA
Katie Miller, Minerva *

Tenor Trombone

William Long, Canfield Φ
Greg Moose, New Wilmington, PA Φ
Katherine Reed, Mexico, NY Σ *

Bass Trombone

David Catchpole, Liberty

Euphonium

Lynn Christy, Apollo, PA *
Samantha Lang, Wooster
Kevin Wagner, Pittsburgh, PA Φ

Tuba

John Brkic, Willoughby Φ *
A.J. Macey, Butler, PA Φ

Percussion

Adam Bokesh, Austintown
Mario Butera, Pittsburgh, PA Φ
Cory Doran, Columbus Φ
Roger Lewis, North Lima Φ
Shawn Logan, Akron Φ
Suzy Spiese, Boardman
Zachary Taylor, Bloomington *

Key

* Section leader

The personnel is listed alphabetically in order to emphasize the importance of each member to the group's success.

Φ Member of Phi Mu Alpha Sinfonia

Σ Member of Sigma Alpha Iota International Music Fraternity

About the conductors

Reed Chamberlin, a native of Reynoldsburg, Ohio, comes to YSU as the former director of bands in the Sidney (OH) City School District. During his time in Sidney, Reed improved the quality of student learning and musicianship in the band program resulting in higher ratings at adjudicated events. A 2003 graduate of The Ohio State University (BME), Reed performed with several ensembles including The Ohio State University Wind Symphony, Symphonic Band, Symphony Orchestra, Men's Glee Club, and Marching Band. As a member of Wind Symphony, he had the opportunity to perform for the 2003 CBDNA convention in Minneapolis, Minnesota. Currently Reed is pursuing a MM in conducting, and is a student of Stephen Gage.

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 in Percussion 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 and teaches undergraduate and graduate conducting.

Dr. Gage is in his thirteenth season as the music director and conductor of the Youngstown Symphony Youth Orchestra (YSYO). 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 (NBA) Journal and NBA Newsletter. He 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, 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 (SWE) and the YSYO were guest performers at the 1998, 2000, & 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 four compact discs: Lions, Jesters and Dragons, Oh My (1998), Star Wars and Other Scores (2000), Carnival (2002), and Spin Cycle (2004). Spin Cycle was the 2004 Downbeat Award winner for the university symphonic band recording. 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, Frank Ticheli, David Gillingham, 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 (OH), 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. Professor Gage's biography has been listed on four occasions in the Who's Who Among America's Teachers Journal.

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, 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, son, Brendan, and daughter, Claudia.

Kristy Huntsman, a graduate of Seneca Valley High School is pursuing a MM in conducting at YSU. She received her bachelor's degree at the University of North Texas. While at UNT, she performed with the symphonic band, concert band, and collegium orchestra. She also had the honor of performing with the Flower Mound Symphony Orchestra in Corinth, Texas. She currently resides in New Castle, Pennsylvania with her husband Lance.

Shawn Vondran is serving as interim Associate Director of Bands as well as Instructor of Music Education in the Dana School of Music at Youngstown State University. Mr. Vondran was selected for the position after completing a one-year residency at YSU during the 2004-05 academic year during which time he completed his Masters degree in Instrumental Conducting. Mr. Vondran served as a Graduate Assistant for YSU Bands and guest conducted the Symphonic Wind Ensemble and Concert Band on several occasions, worked extensively with the Marching Pride, and was principal conductor of the University Symphonic Band. In addition to his duties at YSU, Mr. Vondran served as librarian and assistant conductor of the Stambaugh Youth Concert Band as was a brass rehearsal assistant with the Youngstown Symphony Youth Orchestra.

Mr. Vondran received his Bachelor of Music Education degree, magna cum laude, from The Ohio State University in 2000. Following his graduation, Mr. Vondran spent four successful years as the associate band director at Mentor (OH) High School. At Mentor, Mr. Vondran directed the award-winning Fighting Cardinal Marching Band as well as two concert bands, jazz ensemble, and pep band. In October of 2003, the Mentor marching band received a "Superior" rating at OMEA State Marching Band Finals, the first time in school history that any Mentor marching band had done so. The concert bands under his direction consistently received "Superior" ratings at OMEA district and state adjudicated events. Mr. Vondran's other duties at Mentor included teaching music theory, composition, and history courses. He was also responsible for band instruction in grades 5 and 6.

Mr. Vondran currently directs the Marching Pride and Concert Band at Youngstown State University. Additionally, he teaches classes in instrumental music education methods and supervises student teachers in the field. He also serves as the advisor for the YSU chapter of the Ohio Collegiate Music Education Association and is principal conductor of the Stambaugh Youth Concert Band.

A native of Byesville, Ohio, Mr. Vondran is a member of MENC National Association for Music Education, the Ohio Music Education Association, Phi Kappa Phi, Phi Mu Alpha Sinfonia, Kappa Kappa Psi National Band Fraternity, and the Mortar Board National Collegiate Honorary.

2005-06 YSU Band Staff

Stephen L. Gage, Director of Bands
Shawn D. Vondran, Associate Director of Bands
Reed Chamberlin, Graduate Conducting Assistant
Kristy Huntsman, Graduate Conducting Assistant
Timothy Shade, Band Librarian
Noah Bixler & Sarah Barnes, Equipment Managers

2005-06 Dana Applied Instrumental Faculty

Flute: Kathryn Thomas Umble, Pamela Murchison (GTA)

Oboe/English Horn: Tedrow Perkins

Bassoon: D. William Byo

Clarinet: Robert Fitzer, Clem Zumpella, Kristen Mather (GTA)

Saxophone: James Umble, Kent Engelhardt

Horn: William Slocum

Trumpet: Christopher Krummel

Trombone: John Olsson, Michael Crist, Michael Shevock

Tuba/Euphonium: Brian Kiser

Percussion: Glenn Schaff, Rob Ferguson, Nathan Douds, and
Chris Kimble (GTA)

String Bass: Micah Howard

Piano: Caroline Oltmanns

FRIENDS OF YSU BANDS:

If you are not currently on our E-mail list and would like to be,
please let us know at slgage@ysu.edu.

YSU Marching Pride

The **YSU Marching Pride** performs at all home football games, select away games, community events, and as special guest ensemble at various band events in the region. Under the direction of Dr. Steve Gage and Shawn Vondran, the Marching Pride has a long and storied tradition of adding to the color and pageantry on YSU Football Gameday. Students wishing to tryout for a spot with the YSU Marching Pride may contact the Dana School of Music at (330) 941-3636

The **YSU Marching Pride Drumline** is one of the diverse musical opportunities available to students in the YSU Percussion Program. Membership in the drumline is open to both music majors and non-music majors. The 2005 season proved to be a very strong season in terms of size, depth, and accomplishment. The section consisted of 8 snares, 4 tenors, 5 basses, and 5 cymbals. The 2006 section will consist of similar numbers, with membership and position assignments being decided by audition. The audition process takes place at the beginning of a percussion camp that occurs two weeks prior to the beginning of classes in August and this is followed by full-band camp the week before classes. During the percussion camp members learn a unified approach to technique, approach, and sound production, which they apply throughout the marching season, as well as, transfer to other musical applications. During the season, late August through mid-November, the members learn a variety of exercises and show music as well as approaches to rehearsing ensembles, and building technique programs as instructors. Marching band offers yet another opportunity to create a more complete percussion experience in the university setting. The YSU Marching Pride Drumline is proud to be endorsed by Dynasty Percussion, who provide our students state-of-the-art instruments.

YSU

Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



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All-Steinway School

*Dana Symphony Orchestra
and YSU Symphonic
Wind Ensemble*

Monday, May 1

8:00 pm

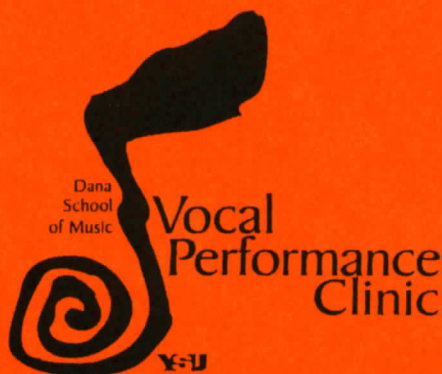
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Dana School of Music

(330) 941-3636 or

Dr. Misook Yun

(330) 941-3644

e-mail: danavocalclinic@hotmail.com

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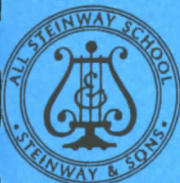
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Dana Concert Series



THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

JUNIOR RECITAL

Michael Anderson

Percussion

with

Dean Anshutz

Tim Hampton

Adam Bokesch

Dr. Glenn Schaft

Bliss Hall, Room 2222

Tuesday, May 2, 2006

8:00 pm

Program

2040's Sortie (1947)

Alan Abel
(b. 1924)

A native of Zanesville, Ohio, Abel attended The Ohio State University in 1950 and his teachers included M. Whitcomb, J. Evans, and D. McGiness. 2040's Sortie for solo snare drum was composed in 1947 and received its premiere the same year at Ohio State University. The piece is dedicated to V.F.W. Post 2040 of Coshocton, Ohio.

The Offering (2003)

Michael Burritt
(b. 1962)

Michael Burritt is well known as a composer and performer. He received his education at The Eastman School of Music from teachers John Beck and Gordon Stout. Burritt has recorded several CDs and written works for solo marimba, multiple percussion, percussion ensemble, and has composed several marimba concerti.

The Offering (Prelude 6) bears a dedication "to my Grandma and Grandpa Burritt." The piece was composed shortly after his grandfather's death, whose funeral he had to miss due to affairs abroad, as a catharsis for his emotions.

VI (1986)

Michael Udow
(b. 1949)
Chris Watts

This etude is the sixth of twenty in Michael Udow and Chris Watt's publication *The Contemporary Percussionist*. This work offers an innovative approach to the setup, instrument and implement selection, and performance of multiple percussion music. The composer writes in his acknowledgement: "This book grew out of conceptual discussions with Chris Watts, a visual artist from England. The specific conceptual ideas focusing on time, space, pulse and rhythm were greatly influenced by Chris' art work." In their forward, Udow and Watts state: "The multiple percussion solos contained in this text will assist the performer in developing techniques and concepts necessary to perform music of the past, present, and future."

Etude VI calls for the use of a brake drum, a low, resonant tom-tom, and a low very dry bass drum with foot pedal, and is marked fortissimo sempre. This performance begins with an improvisation on the music. Earplugs are recommended.

The junior percussion recital of Michael Anderson is presented in partial fulfillment of the Bachelor of Instrumental Music Education degree.

Rhythm Song (1981)

Paul Smadbeck
(b. 1955)

Rhythm Song is one of Smadbeck's several works for marimba. Composed for "one or more marimbas," the piece runs about ten minutes in length. The work is a series of variations, both melodically and rhythmically. Addition and subtraction of various notes throughout the work create an interesting feel of shifting meter.

Omphalo Centric Lecture (1984)

Nigel Westlake
(b. 1958)

Omphalo Centric Lecture was written for the Australian percussion group Synergy and calls for four marimbas, log drums, shaker, and splash cymbal. The piece is based on artwork by the same name. Westlake utilizes polymeter, where several rhythmic time structures occur simultaneously, rhythmic grooves, and complex melodic activity. He also makes use of some interesting tone colors such as the use of dead strokes, muffing, and dragging beads across the keyboard.

Notes by Mike Anderson, Michael Udow, Chris Wats & Glenn Schaft.

Michael Anderson

Michael Anderson grew up in Willoughby, Ohio, where he studied percussion with Jeff Booher. During high school, Michael performed with the concert band, wind symphony, percussion ensemble, marching band, concert band, participated in solo and ensemble contest, and the 2004 Ohio All-State Band.

At Youngstown State University, Michael is a junior Bachelor of Music candidate in Instrumental Music Education focusing in percussion. He has studied with Mr. Rob Ferguson, Mr. Justin Watt, and Dr. Glenn Schaft. While at YSU, Michael has played bass clarinet with the university and concert bands, section percussion in the Dana Symphony Orchestra, was percussion section leader of concert band, and marched center snare in the Marching Pride. He currently performs in the Phi Mu Alpha Men's Choir, percussion ensemble, and symphonic wind ensemble, with which he recently performed at the OMEA Professional Conference in Cleveland.

Michael is a member of the Percussive Arts Society, Order of Omega, is president of the Youngstown State University Percussion Federation (a student organization which he founded), instructs the Willoughby South High drumline, and is a collegiate province representative and secretary of the Delta Eta chapter of the Phi Mu Alpha Sinfonia Fraternity.



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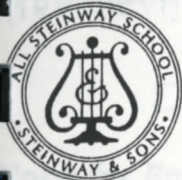
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Dana Concert Series

THE COLLEGE OF
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Spring Choral Concert

MOZART

CELEBRATION

University Chorus
Dana Chorale
Symphonic Choir
Dana Symphony Orchestra

Dr. Hae-Jong Lee, conductor
John Wilcox, guest conductor for Requiem
Michael Schneider, guest accompanist

Dr. Misook Yun, soprano
Sina Yoon, soprano
April Antell Tarantine, mezzo soprano
Darren Jacobs, tenor
Dr. Allan Mosher, bass

St. Columba Cathedral
Wednesday, May 3, 2006
8:00 pm

Program

DANA CHORALE

Selections from *Vesperae Solennes de Confesore*, K. 339

Dixit Dominus

W. A. Mozart
(1756-1791)

Laudate pueri

Laudate Dominum

Sina Yoon, soprano

Dana Symphony Orchestra

Take It from Figure 'O'

W. A. Mozart
Arr. by Ben Parry (b. 1965)

Lift Boy

Benjamin Britten
(1913-1976)

Chantez from Chansons des Bois d'Amaranthe

Jules Massena
(1842-1912)

There Will Be Rest

Frank Ticheli
(b. 1958)

Pseudo-Yolk

Jaakko Mäntyjärvi
(b. 1963)

UNIVERSITY CHORUS

The Pasture

Z. Randall Stroope
(b. 1953)

J'avais le bateau

Arr. Harry Somers
(1925-1999)

DANA SYMPHONIC CHOIR

Hope for Resolution

Arr. By P. Caldwell & S. Ivory

Adrienne Lehotsky, flute; Tetsuya Takeno, conga drum
Erika Durham, soprano saxophone

~intermission~

DANA SYMPHONIC CHOIR DANA SYMPHONY ORCHESTRA

Selections from *Requiem, K.626*

W. A. Mozart
(1756-1791)

Requiem

Kyrie

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Agnus Dei

Communio

John Wilcox, conductor

Misook Yun, soprano; April Antell Tarantine, mezzo soprano
Darren Jacobs, tenor; Allan Mosher, bass

Program Notes and Text Translations

In 1781, Mozart wrote two sets of Vespers, comprising six movements each, for Salzburg Cathedral, the *Vesperae de Dominica* K.321 and ***Vesperae solennes de confessore K. 339***, of which three movements of the latter will be performed today. The *Vesperae* K.339 consists of a succession of five psalms (Psalms 109, 110, 111, 112, and 116) and *Magnificat* (Luke 1:46-55). All six movements are marked "Allegro", with exception of the *Magnificat*, which is launched by a slow introduction. All are homophonic choral settings involving often ornate writing for vocal and instrumental soloists, notably in the *Laudate Dominum*, an elaborate soprano aria of almost operatic dimensions. In *Laudate pueri*, however, Mozart presents a austere fugal setting of remarkable contrapuntal complexity maintaining the framework of homophonic choral setting.

Dixit Dominus

*Dixit Dominus Domino meo: sede a
dextris meis,
Donec ponam inimicos tuos scabellum
pedum tuorum,
Virgam virtutis tuae emittet Dominus ex
Sion:
Dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae,*

*in splendoribus sanctorum:
ex utero ante luciferum genui te.*

Juravit Dominus, et non poenitebit eum:

*Tu es sacerdos in aeternum
Secundum ordinem Melchisedech,
Dominus a dextris tuis,
Confregit in die irae suae reges,
Judicabit in nationibus, implebit ruinas,*

*Conquasabit capita in terra multorum,
De torrente in via bibet,
Propterea exaltabit caput.*

Gloria Patri, et Filio, et Spiritui Sancto.

*Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.*

The Lord said unto my Lord: sit at my
right hand
Until I make your enemies your
footstool.

The scepter of your power the Lord
shall send forth from Zion:
Rule thou in the midst of your enemies.
The power to rule is with you on the
day of your strength,
in the splendor of the holy ones:
I have begotten you from the womb
before the rising of the day-star.
The Lord has sworn an oath, and will
not repent of it:

You are a priest for ever,
After the order of Melchisedech.
The Lord at your right hand
Destroys kings on the day of his wrath;
He shall judge among the heathen; he
shall pile up ruins
And scatter skulls on many lands.
He shall drink of the torrent in his way;
Therefore he shall lift up his head.
(Psalm 109)

Glory be to the father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be,
World without end. Amen.

Laudate pueri

Laudate pueri Dominum, laudate
nomen Domini.
Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.
Et solis ortu usque et ad occasum
Laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos Gloria ejus.
Quis sicut Dominus Deus noster, qui in
altis habitat
et humilia respicit in coelo et in terra?

Excitans a terra inopem,
Et de stercore erigens pauperem:

Ut collocet eum cum principibus
populi sui.
Qui habitare facit sterilem,

In domo, matrem filiorum laetantem.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.

O praise the Lord, ye children, praise
the name of the Lord.
Blessed be the name of the Lord
From hence forth now and for ever.
From the rising of the sun
Even unto its setting,
The Lord is high above all nations,
His glory is above the heavens.
Who is like the Lord our God, who
dwells on high,
And yet he considers the lowly in
heaven and on earth?
Lifting up the needy from the dust,
and raising the poor from the dung-
heap,
So that he may place him with the
princes of his people.
Who makes the sterile woman to dwell
in her house,
The joyful mother of children.
(Psalm 112)
Glory be to the father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be,
World without end. Amen.

Laudate Dominum

Laudate Dominum omnes gentes;
Laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia ejus,
et veritas domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nun, et
semper,
Et in saecula saeculorum, Amen.

O praise the Lord, all ye nations;
Praise him, all ye peoples.
For his loving kindness
has been bestowed upon us,
And the truth of the Lord endures for ever.
(Psalm 116)
Glory be to the father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be,
World without end. Amen.

Take It from Figure 'O' is a choral arrangement of Mozart's *Overture to Marriage of Figaro*. The arranger, Ben Parry, was a member of The Swingle Singers from 1987 to 1992. He wrote many arrangements for the group. This arrangement is one of his representatives. In 2003 Ben Parry became the Head of Music at St. Paul's School for Boys in London, England. Below are some parts of the interesting texts adapted by the arranger:

Take a look at that! All that I can say is that he really is a prat.
Writing such a lot of little notes so close together that it really is impossible to play, mutter mutter...

You're so boring, just ignore him, always complaining that the music is so bad, when it's just he can't play it at the end of the day.
Here's a tricky bit that ends up with a BING!
I can tell you this is just my sort of thing!

Yes, yes an ending would be nice. It's coming, I know it, in fact it would be great to finish suddenly instead of going on and on and on as operas do.

Had enough. That is all. Going home. Pack it in. That is it. We have all got better things to do!

Lift Boy

Benjamin Britten, one of the greatest English composers, is well known by his contribution to the indigenous English opera, treating the English language most imaginatively. *Lift Boy*, one of Britten's smallest scale choral works, presents a vivid nuance of the English poem, preserving the exact repetition of the original poem. This work is one of two pieces of part-songs written in 1933.

Let me tell you the story of how I began:
I began as the knife-boy and ended as the boot-man,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets.

Let me tell you the story of how went on:
I begin as the lift-boy and ended as the lift-man,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets but a jack-knife and a button,
With nothing in my pockets.

I found it very easy to whistle and play
With nothing in my head or my pockets all day,
With nothing in my pockets.

But along came Old Eagle, like Moses or David,
 He stopped me at the fourth floor and preached me Damnation
 'Not a soul shall be saved, not one shall be saved.
 The whole First Creation shall forfeit salvation:
 Form knife-boy to lift-boy, from ragged to regal,
 Not one shall be saved, not you, nor Old Eagle,
 No soul on earth escapeth, even if all repent—'
 So I cut the cords of the lift and down we went,
 With nothing in our pockets.
 Can a phonograph lie? Can a phonograph lie?
 Can a, can a phonograph?
 A song very neatly
 Contrived to make you and me
 Laugh.

By Robert Graves

Chantez

Jules Massenet (1842-1912) is remembered for several operas that remain in the active repertoire (especially *Manon* and *Le Cid*). His other vocal works are less well known. *Chantez* is the fifth movement of his first cycle for vocal quartet, *Chansons des Bois d'Amaranthe* (Songs from the Amaranth Woods). Here the poet revels in the delights of springtime without any reservations or distractions. The spring birds are exhorted to sing of love and pleasure and "of the divine work and its beauty." Massenet supplies an animated piano part, which undergirds the exuberant and high-spirited vocal lines. The cycle was composed in 1900 and published in 1901.

Chantez tout à votre loisir,
 Chantez, Petits oiseaux aux voix
 légères,

Sing everything as you like,
 Little birds with light voices,

Chantez les splendeurs printanières!
 Chantez l'amour, chantez le plaisir!

Sing of springtime splendors,
 Sing of love and of pleasure!

Lorsque vous chanteriez encore
 Des milliers de soirs et d'aurores,
 Vous n'auriez pas assez chanté

When you will have sung again
 For thousands of evenings and dawns,
 You still would never have sung
 enough

l'oeuvre divine et sa beauté.

Of the divine work and its beauty.

There Will Be Rest

Frank Ticheli, born in Monroe, Louisiana, is a Professor of Composition at the University of Southern California. From 1991 to 1998 he was Composer in Residence of the Pacific Symphony Orchestra. *There Will Be Rest* was commissioned by The Pacific Chorale and John Alexander, Artistic Director, who gave the premiere performance on May 23, 1999.

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, --above me
Stars I shall find.

By Sara Teasdale

Pseudo-Yoik

Jaakko Mäntyjärvi, born in Turku, Finland, is a timpanist, a pianist, a choral singer and a conductor. As a composer, he describes himself as an eclectic traditionalist. He adopts influences from a number of styles and periods, fusing them into his own idiom. His musical language is based on a traditional approach and uses the resources of modern music only sparingly. Yoik is most directly translated as 'song' in the Saame language. While described as an emotional expression of various experiences, the yoik is signified by a repetitive use of short motifs within the 4-5 ton melodic range. In contrast, the rhythmic patterns are extremely complex and well developed, with frequent changes in meter. The text exists merely to give form to the music and is meaningless.

The Pasture

Z. Randall Stroope is a frequent All-State and festival conductor, as well as composer of over 30 published works. His music is characterized by careful selection and innovative use of texts, occasional inclusion of "Chorale" ending, lyrical melodic line and a deep sense of emotion. *The Pasture* is the second movement of *Where Earth Meets the Sky*, a set of three works, the ethnicity of which exemplifies the rich cultural heritage that so permeates America. In the preface of the printed music, the composer notes that "may this work help us to respect the ethnic diversity of the country and its people and cause us to be constantly aware of the responsibility humankind has to protect the natural resources with which each generation had been entrusted regardless of race or creed."

I'm going out to clean the pasture spring: I sha'n't be long.

I'll only stop to rake the leaves away: I sha'n't be long.

(And watch the water clear I may):

I sha'n't be gone long, I sha'n't be gone long.

I'm going out to fetch the little calf: I sha'n't be long.

The calf that's by the mother, I sha'n't be long.

It is so young it totters when she licks it with her tongue.

I sha'n't be gone long: You come too.

Text by Robert Frost

Si j'avais le bateau

Si j'avais le bateau is a 'drinking song.' It is arranged from "Songs of the Newfoundland Outports" collected by Kenneth Peacock. The every-day use of wines for convivial and ceremonial occasions has given French folk music a large repertoire of drinking songs. This arrangement features a vocal imitation of instrumental music, called 'chin' or 'mouth' music, which may be naturally used by the singers in the convivial atmosphere in which the song is usually sung: *Ta taddle ta ta taddle..... Boom!*

Ta taddle ta ta taddle..... Boom!

Si j'avais le bateau

Que mon Père m'avait donné yuhl

A l'honneur du patron!

Si j'avais le bateau

Que mon Père m'avait donné ahl

Faisons sauter le bouchon! Boom!

Je pourrais traverser l'eau

Et la mer sans bateau.

Clashhh!

Drr dit dit drr diddle...Boom! Bam! Clash!

Si j'avais des enfants

Qui m'appelleraient pas maman uhl

Je boirons à la santé,

Si j'avais des enfants

Qui m'appelleraient pas maman ahl

A la santé, a la santé Bam!

Oh! Je prieras Dieu souvent,

Qu'ils mouriront subitement,

Dit dot Drr Drr.....Boom! Clash! Boom!

A l'honneur du patron

Faisons sauter le bouchon, Boom!

Je boirons à la santé ehl

Je boirons à la santé d'un aimable société.

Ba da da da Boom! Boom! Clash! Pow!

Ta taddle.....Boom!

If I had the boat

That my father had given me, Yuhl

To the honor of the patron!

If I had the boat

That my father had given me, Ahl

Let's pop the cork! Boom!

I could cross the water

And the sea without a boat.

Clash!

Drr dit.....Boom! Clash!

If I had children

Who did not call me "mama" Uhl

I would drink to the health!

If I had children

Who did not call me "mama" Ahl

To the health, to the health Bam!

Oh! I would pray to God,

That they would die suddenly.

Dit dot Drr.....Clash! Boom!

To the honor of the patron!

Let's pop the cork, Boom!

I drink to the health Ehl

I drink to the health of a lovely society.

Ba da.....Boom! Clash! Pow!

Hope for Resolution is unique in its juxtaposition of a European chant melody and anti-apartheid song from South Africa. This piece is a celebration of diversity. The arrangement reflects our respect for musical styles and points us toward our innate potential for peaceful coexistence. *Thula sizwe* is a South African freedom song. The language is Zulu. This piece was dedicated to Mandela and deKlerk.

Of the Father's love begotten, e'er the worlds began to be.

He is Alpha and Omega, He the source, the ending he.

Of the things that are, that have been, and that future years shall see,

Evermore and evermore.

Oh, that birth, forever blessed, when the virgin full of grace,
By the Holy Ghost conceiving, bare the Savior of our race.
And the babe, the world's redeemer, first revealed his sacred face,
Evermore and evermore.

O ye heights of heaven adore him, angel hosts his praises sing,
Powers, dominions bow before him, and extol our God and King.
Let no tongue on earth be silent, every voice in concert ring
Evermore and evermore.

*Thula sizwe, ungabokhala,
uJehovah wakho uzokunqubela.
Inkululeko, sizoyithola,
uJehovah wakho uzokunqubela.*

Nation, do not cry.
Jehovah will protect us.
We will attain freedom.
Jehovah will protect us.

Franz Count von Walsegg (1763-1827) wanted to commemorate his wife Anna who died on February 14, 1791. Walsegg intended to commission a Requiem for the occasion. The intention of commission reached Mozart in the summer of 1791, anonymously. Mozart died on December 5, 1791, leaving the Requiem unfinished. The larger part of it had been written, however, and in order to honor the commission and collect the rest of the fee, Mozart's widow Constanze arranged for its completion by several musicians from her husband's immediate circle. The score was finished by Franz Xaver Süssmayr who had assisted Mozart in the last months of his life with some other works. The **Requiem** was delivered to the unknown client. Count Walsegg had the work performed on December 14, 1793 in the parish church, the Neuklosterkirche within the liturgical framework of a mass for the soul of his late wife.

Requiem aeternam dona eis Domine;
*Et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
Et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam, ad te omnis
caro veniet.*

*Kyrie eleison, Christe eleison, Kyrie
eleison.*

Rest eternal grant them, Lord,
And light perpetual let shine on them.
A hymn befits thee, O God in Zion.
And to thee a vow shall be fulfilled in
Jerusalem.

Hear my prayer, for unto thee all flesh
shall come.

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

Dies irae, dies illa,
Solvet saeculum in favilla:
Iste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta Stricte discussurus!

Day of wrath, that day
shall dissolve the world into embers
As David prophesied with the Sibyl.
How great the trembling will be,
When the Judge shall come,
The rigorous investigator of all things!

Tuba mirum spargens sonum
Per sepulchral regionum,
Somet omnes ante thronum.
Mors stupebit, et natura,
Cum resurget creatura,
Iudicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.
Iudex ergo cum sedebit,
Quid-quid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix Justus sit securus.

The trumpet, spreading its wondrous sound
through the tombs of every land,
Will summon all before the throne.
Death will be stunned, likewise nature,
When all creation shall rise again
To Answer the One judging.
A written book will be brought forth,
in which all shall be contained,
And from which the world shall be judged.
When therefore the Judge is seated,
whatever lies hidden shall be revealed,
No wrong shall remain unpunished.
What then am I, a poor wretch, going to say?
Which protector shall I ask for,
When even the just are scarcely secure?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me fons pietatis.

King of terrifying majesty,
who freely saves the saved:
Save me, fount of pity.

Recordare Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus:
Redemisti crucem passus:
In tantus labor non sit cassus.
Iuste iudex ultionis,
Donum fac remissionis,
Ante diem rationis.
Ingemisco tanquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae:
Sed tu bonus fac benigne
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Remember, merciful Jesus,
that I am the cause of your sojourn;
Do not cast me out on that day.
Seeking me, you sat down weary;
having suffered the Cross, you redeemed me.
May such great labor not be in vain.
Just Judge of vengeance,
grant the gift of remission
Before the day of reckoning.
I groan, like one who is guilty;
my face blushed with guilt.
Spare thy supplicant, O God.
You who absolved Mary [Magdalene],
and heeded the thief,
Have also given hope to me.
May prayers are not worthy,
but Thou, good one, kindly grant
That I not burn in the everlasting fires.
Grant me a favored place among thy sheep,
and separate me from the goats,
Placing me at thy right hand.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

When the accursed are confounded,
consigned to the fierce flames:
Call me to be with the blessed.
I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
Protect me in my final hour.

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesus Domine, dona eis requiem.

O how tearful that day,
on which the guilty shall rise
From the embers to be judged.
Spare them then, O God.
Merciful Lord Jesus, grant them rest.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takest away the sins of the world,

Dona eis requiem.

Grant them rest.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takest away the sins of the world,

Dona eis requiem.

Grant them rest.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takest away the sins of the world,

Dona eis requiem sempiternam.

Grant them rest everlasting.

Communio

Lux aeterna luceat eis, Domine:
Cum sanctis in aeternum
quia pius es.
Requiem aeternam dona eis, Domine
Et lux perpetua luceat eis.

May light eternal shine upon them, O Lord
In the company of thy saints forever and ever
For thou art merciful.
Rest eternal rest to them, O Lord
And let perpetual light shine upon them.

Dana Symphony Orchestra

John Wilcox, conductor

Orchestra Managers and Graduate Assistants

Eduardo Mandujano-Mexico City, Mexico

Brenton Viertel-San Diego, CA

Violin

Jenna Barvitski-Boardman
Kristen Capp-Strongsville
*Kelsey Fischer, Mentor
Christina Leonard-Hermitage, PA
Wendy Portis-Wheeling
Natalie Sayhoun-Boardman
Mariana Szalaj-Boardman

Viola

David Yee-Mentor
Jessica Eddy-Boardman HS

Cello

James Carney-Wheeling
Andrew Wilson-Boardman
Darla Wilson-Boardman

Bass

Michael Gismond-Boardman
Bethany Mathews-Newton Falls
+ Brenton Viertel-San Diego, CA

Corno di Bassetto

Christopher Bowmaster, Austintown
Brandie Suchevich, Vandergrift, PA

Fagotto

Sarah Bates-Brookfield
Evan Hertrick-Pittsburgh
Amy Sabol-Brookfield

Trumpet

Matt Cyrus-Springfield
Dennis Hawkins-Newton Falls

Trombone

Randy Bibri-Cranberry, PA
David Catchpole-Liberty
John Shanks-Cranberry Twp, PA

Timpani

Tyler Husosky-Howland

*Guest Artist for *Vesperae*

UNIVERSITY CHORUS

Hae-Jong Lee, Conductor

Jacqueline Bibo, Accompanist

Sina Yoon, Graduate Assistant

SOPRANO

Bethany Bollinger, Apollo, PA
Jessica Centorbi, Northfield Center
Katherine Gaggini, East Brady, PA
Leanne Groll, Peters Town, PA
Tossiah Haynes, Youngstown
Erin Hill, Calcutta
Alicia Huerta, Warren
Amanda Jenkins, Lisbon
Jen Keeder, Toronto
Amanda Lane, Austintown
Emilie Lape, Poland
Cheryl Levy, Youngstown
Kaylee Mraz, Austintown
Therese Scharf, Austinburg
Ashley Stitt, McDonald
Laura Young, Ambridge, PA
Amanda Vestrand, Warren

ALTO

Molly Anderson, East Liverpool
Katie Arden, Canfield
Lillian Chambers, Glenshaw, PA
Lindsay Clifton, Toronto, OH
Jennifer K. Harris, Hammondsville
Lauren Johnson, Boardman
Candace Madden, Canfield
Nicole Mick, Liverpool
Christina Pong, Seoul, Korea
Amber Stanley, Columbiana, OH
Julianne Storey, Warren, OH
Lauren Susany, Lowellville
Melissa Walton, Boardman

TENOR

Chris Anderson, Lancaster
Stephen Bennefield Jr., Farrell, PA
Clinton Davies, Niles
Michael Edwards, Boardman
Justin Charles Hite, Vienna
Tim Moyers, Lordstown
Jonathan Rondinelli, New Castle, PA
Tim Sharek, Washington Twp., PA
Rian Whitman, Lyndhurst

BASS

Vincent Basile, LaBelle, PA
Terry Caruthers, Geneva
Benjamin Dague, Wexford, PA
Nathan Dutch, Canton
Ron Douth, East Palestine
Kyle Farrell, Concord
Bill Frichtel, Youngstown
John Goebbel, Grove City
Wes Krautbauer, Sarver, PA
John McGinley, Warren
Robert Shaw, Youngstown
Joshua Taylor, Youngstown
Shaun Weston, Warren

DANA CHORALE

Hae-Jong Lee, Conductor
Jacqueline Bibo, Accompanist
Sina Yoon, Graduate Assistant

SOPRANO

Melissa Cook, Howland, OH
Tina Janis, Cortland, OH
Megan Kalosky, Canfield, OH
Carrie Minenok, Austintown, OH
Sina Yoon, Seoul, Korea

ALTO

Meleah Backhaus, Annapolis, MD
Laura Barba, Boardman, OH
Maureen Connell, Cranberry Twp, PA
Lauren Hess, Poland, OH
Mazhorell Johnson, Boardman, OH
Noel King, Sharon, PA
Laura McIntyre, Pittsburgh, PA

TENOR

Randy Huffmann, New Castle, PA
Darren Jacobs, Girard, OH
Trevor Lenhart, Sharpsville, PA
Matt Miles, Boardman, OH
Nathan Plaskett, Canfield, OH
Alexander Taipale, Orwell, OH

BASS

Vincent Basile, LaBelle, PA
Brad Bonam, Wellsville, OH
Anthony DeRose, North Lima, OH
Jason Madeline, Boardman, OH
Brian Peters, Freedom, PA
Max Pivik, Pittsburgh, PA
Nickolas Samson, Greenville, PA
Luke R. Theall, Poland, OH

About the conductors

Dr. Hae-Jong Lee, a native of South Korea, has directed, for more than twenty five years, church choirs, high school choirs, honors choirs, college choirs, community choirs and professional choirs in Korea and United States. He earned his Bachelor of Music degree from Seoul National University and his Master of Music degree from Westminster Choir College, Princeton, NJ. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois. He joined the Dana School of Music as Director of Choral Activities in 2002. At the Dana School of Music he directs the Dana Chorale, University Chorus and Symphonic Choir; teaches undergraduate choral/instrumental conducting class, advanced choral conducting and voice class. He also supervises graduate choral conducting students. He remains active as a guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. One of his recent activities include his appearance with the Pusan City Choir (professional choir) in Pusan, Korea as guest conductor. Most recently Dr. Lee appeared in the OMEA conference 2006 as a clinician presenting "Choral Music in Korea".

John Wilcox is Associate Professor of Violin/Viola at the Dana School of Music, Youngstown State University. He received his Bachelor of Music in Violin Performance from Florida State University in 1973 and his Masters of Music from Kent State University in 1986. Prior to joining the YSU faculty in 1979, he was a violinist with the National Symphony Orchestra under the direction of Antal Dorati and Mstislav Rostropovich. During his six-year tenure with the National Symphony, Mr. Wilcox performed with many of the world's greatest musicians. He was guest Concertmaster with the Wolf Trap/American University summer orchestral program in a live national television broadcast with Yehudi Menuhin as violin soloist. Principal teachers include Richard Burgin, former Concertmaster of the Boston Symphony and Ruth Posselt, internationally known violinist. He has been Concertmaster of the Warren Philharmonic since 1981 and was Concertmaster of the Youngstown Symphony from 1979-1986. Mr. Wilcox is first violinist with the Amici Trio and is active as a violinist with several area churches. He maintains a large private studio and is an adjudicator for a variety of organizations. He is the current Director of the Dana Symphony, Chamber and Opera Orchestras.

Guest Artists

Michael Schneider made his orchestral debut performing Mozart's Piano Concerto No. 20 with the San Angelo Symphony at the age of eleven. Critics have since hailed Mr. Schneider as "a pianist with exceptional insight" and a performer with great panache" in performances including Carnegie's Weill Recital Hall, the International Chopin Festival at the legendary chateau of George Sand in France, Pianofest in the Hamptons, Steinway Hall, and the 8th Annual Paderewski Festival in California. He has performed as a soloist with the Wroclaw and Bydgoszcz Philharmonic Orchestras in Poland, the Elgin Symphony Orchestra, the Bartlesville Symphony Orchestra, and the Richardson Symphony Orchestra. Mr. Schneider is a laureate of many international competitions, most recently the International Liszt Competition held in Poland. Other top prizes include the San Antonio International Piano Competition, the Kosciuszko Foundation Chopin Piano Competition, the International Paderewski Competition in Poland, and the Grace Welsh Prize for Piano. Mr. Schneider is an Artist Diploma candidate at the Cleveland Institute of Music studying with Paul Schenly and Daniel Shapiro and teaches as adjunct piano faculty in the Dana School of Music at Youngstown State University.

Ms. Misook Yun, lyric soprano, is an active recitalist and soloist. Yun has performed in Italy, Austria, South Korea, and the United States of America. An accomplished operatic performer, Yun has appeared as the title roles of Tosca and *Madama Butterfly*, Violetta in *La Traviata*, Micaela in *Carmen*, Santuzza in *Avvalleria Rusticana*, Nedda in *Pagliacci*, Adina in *L'Elisir d'Amore*, Suzel in *L'Amico Fritz*, High Priestess in *Aida*, and Mimi and Musetta in *La Bohème*. Yun's competition winnings include first prize of the Metropolitan Opera Competition of the Oregon District, the concerto competition at the University of Oregon, and first prize of the Paul & Lillian Petri Scholarship Competition which enabled her to study in Italy and Austria during the summer of 1998. In the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen through out the North America.

Sina Yoon, lyric coloratura soprano, is a native of Seoul, Korea. She is a graduate of Dong-Duk University, with a Bachelors of Music in Vocal Performance. She studied at Conservatorio di Musica di "Arrigo Boito" in Parma, Italy and received a diploma in vocal performance. She has performed in South Korea, Spain, Italy, Rumania, Hungary and the United State. Sina have performed with Seoul Symphony Orchestra, Slermo Symphony Orchestra, Costanza Symphony Orchestra, Parma Symphony Orchestra, Dana Symphony Orchestra and Greenville Symphony Orchestra. She also has performed in role of Gilda in Opera *Rigoletto*, Musetta in Opera *La Boheme*, Camilla in Opera

Camilla ossia Sottoranea, Gab-bun in Opera The Wedding Day. Currently she is at the Dana School of Music, Youngstown State University where she is a graduate assistant.

April Antell Tarantine, mezzo soprano, graduated from Youngstown State University with a Bachelor's degree in Music Education and is currently working on her Master's degree. She has taught music for 9 1/2 years, and is currently teaching at Akiva Academy. She is also the local host of 'All Things Considered' (a national news program) at WYSU-FM. She is advisor to the Alpha Nu Chapter of Sigma Alpha Iota at YSU, is president of the Warren-Youngstown Alumnae Chapter of SAI, teaches private lessons, sings with Tapestries of Ohio (madrigal singing), and plays piano at her own church. Last summer, April sang with the Youngstown Area Community Concert Band, and sings solos, performs with choirs and plays organ and piano in various churches and groups in Mahoning and Trumbull counties.

Darren Jacobs, tenor, was born and reared in Yonkers, New York and currently resides in Vienna, OH. Mr. Jacobs is currently a Graduate Student in Counseling and pursuing a Vocal Performance/ Music Education Degree at The Dana School of Music. Mr. Jacobs has received vocal training from Dr. Misook Yun, and currently Dr. Wade Raridon. Mr. Jacobs toured Europe in 1999 with The Dana Chorale, and has since performed as a soloist and member of The Dana Chorale, The Ashtabula Choral Music Society, Kent St. University Ashtabula Madrigal Ensemble, St. John's Episcopal Church Choir and the Wade Raridon Singers. Currently he is a member of the Dana Chorale.

Dr. Allan Mosher, Professor and Director of the Opera Program at the Dana School of Music, joined the faculty of Youngstown State University in 1992. Dr. Mosher holds four earned degrees: the first in Theater Arts from San Francisco State University, as well as three degrees in Music, the first a B.A. from the University of California at Berkeley, the second, an M.M. from the Eastman School of Music, and third, a D.M.A. from the College-Conservatory of Music, University of Cincinnati.

Dr. Mosher, a baritone, has performed widely. His performance at New York's Carnegie Hall in J. S. Bach's "Magnificat" was termed "exemplary" by the New York Daily News. He has also performed in Lincoln Center's Avery Fisher Hall with the Manhattan Philharmonic in Haydn's "Creation." Other organizations with which he has performed include the Rochester Philharmonic Orchestra (under David Zinman and Jerzy Semkow), and the Buffalo Philharmonic (under Eiji Oue). Within the last eight years the baritone has sung the following opera roles: Germont in "La Traviata," Tonio in "I Pagliacci," Peter the Woodcutter in "Hansel

and Gretel," Count Rodolpho in "La Sonnambula," Dr. Dulcamara in "L'Elisir d'Amore," Sharpless in "Madama Butterfly," Scarpia in "Tosca," Marcello in "La Bohème," Count Di Luna in "Il Trovatore," Alfio in "Cavalleria Rusticana," and Monterone in "Rigoletto" with either the Valley Lyric Opera Company or Opera Circle. Since 1982, Dr. Mosher has directed over twenty-five operas, mostly in a collegiate setting. He is an active recitalist, a member of the National Association of Teachers of Singing, and adjudicator for Voice competitions. Dr. Mosher served as President of the Youngstown Opera Guild from 2000-2004. During his tenure the guild established an "Italian Training Scholarship" that helps students from the Dana School of Music attend the Opera Theatre of Lucca program. He is married to soprano Jennifer Davis Jones and resides in Canfield, Ohio with their daughter Julia.

Donations

We would like to invite you to donate to the Dana School of Music. The opportunities for you to give are varied, and we would truly appreciate your help. If you are interested in donating to Dana please contact Dr. Michael R. Crist, Director, at 330-941-3636 or mrcrist@ysu.edu. You can send a check payable to the Dana School of Music and identify a specific use for the donation on the memo line of the check. Also consider becoming a member of the Friends of Music. This is an organization devoted to raising scholarship money for the students of the Dana School of Music.

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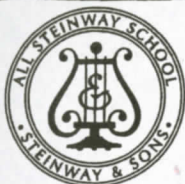
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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

JUNIOR RECITAL

Andrea

Dreier

Piano

Bliss Recital Hall
Thursday, May 4, 2006
7:00 pm

Program

Pictures at an Exhibition

Modest Mussorgsky

(1839-1881)

Promenade

Gnomes

Promenade

Il Vecchio Castello

Promenade

Tuileries (Dispute d'enfants après jeux)

Bydlo

Promenade

Ballet of the Unhatched Chicks

"Samuel" Goldenberg and "Schmuyle"

Promenade

Limoges. Le marché. (La grande nouvelle)

Catacombs (Sepulchrum Romanum)

Promenade

The Hut on Hen's Legs (Baba-Jaga)

The Great Gate of Kiev

Program Notes

Pictures at an Exhibition, completed in 1874, was written by Modest Mussorgsky as a tribute to his friend Victor Hartmann, an artist and architect who died the year before. At that time, Mussorgsky was at the height of his creativity as a composer; he had not yet succumbed to the alcoholism that caused his untimely death. His opera *Boris Godunov* was published the same year he composed *Pictures at an Exhibition* and he continued his involvement with the group of Russian composers known as the "The Mighty Five."

Mussorgsky's inspiration to write *Pictures at an Exhibition* came after he visited a commemorative exhibition of Hartmann's paintings and sketches organized by art critic Vladimir Stasov. While Mussorgsky included many established Russian musical idioms in this composition—constantly shifting meter in the promenades

creating musical themes through repetition—he captured images from France, Poland, and Italy in the ten “pictures.” Although most of the original artwork has been lost or destroyed, the pieces clearly illustrate the character intended by Hartmann.

The piece opens with the *Promenade*, a depiction of Mussorgsky ambling through his friend’s exhibition until the first painting catches his eye. Five additional variations of the *Promenade* return throughout the piece to serve as a link between the different pictures. The *Promenade* theme often meanders around the fifth scale degree, thus giving the piece a modal sound.

Gnomes, the first picture, captures the image of a grotesque nutcracker Christmas tree ornament. A singing troubadour stands below *Il Vecchio Castello*, the old castle in the Italian countryside. *Tuileries* depicts children playing in the famous garden of the same name in Paris. In *Bydlo*, a Polish farm cart pulled by oxen, the listener hears the clumsy wagon trudging through the mud. *Ballet of the Unhatched Chicks* was inspired by Hartmann’s costume design for a dance in which children are costumed as chicks in their shells; one can easily envision them scampering about. Poland is revisited in “*Samuel*” *Goldenberg and “Schmuyle”*, characters whom Mussorgsky described as “two Jews, one rich, the other poor.”

From the bustle and gossip of the French marketplace, *Limoges*, Mussorgsky travels to a place below the streets of Paris called the *Catacombs*. The eerie promenade that follows was originally subtitled *cum mortuis in lingua mortua*, meaning, “with the dead in a dead language.” Mussorgsky wrote in the margin of the manuscript, “Hartmann’s creative spirit is leading me to the skulls, summoning me to them, the skulls gently glowing.” The supernatural is again portrayed in the following piece, *The Hut on Hen’s Legs*. The hut is the home of the Baba-Jaga, the mythological Russian witch of death. She rides through the sky chasing her victims; here the chase ends in the safety and grandeur of *The Great Gate of Kiev*. This finale was inspired by Hartmann’s design for an archway above a church in the city of Kiev. A Russian Orthodox hymn and the majestic return of the promenade theme are both present in the triumphant ending of this work.

Program notes by Andrea Dreier

Andrea Dreier

Andrea Dreier is a junior pursuing a bachelor’s degree in music performance at the Dana School of Music, where she is regularly heard as a soloist, duo pianist, and collaborative artist. An active pastoral musician, Andrea is currently a member of the Cathedral Choir of Saint Columba, an organist at Saint Jude Parish in Columbiana, and a minister of music at Youngstown State University’s Newman Center. She also teaches piano privately.

Andrea has played for Vitaly Margulis and Jura Margulis in their annual *Russian School* master class in Germany and successfully competed in the International Beveport Wideman Piano Competition. She is a student of Dr. Caroline Oltmanns.

*The junior recital of Andrea Dreier is presented in partial fulfillment of her respective degree program at the Dana School of Music.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Robert Maine



**Assisted by:
Jaime Lewis**

Bliss Recital Hall
Friday, May 5, 2006
7:00 pm

Program

Sonata in D major, K. 119

Domenico Scarlatti
(1685-1757)

Piano Concerto No. 1 in C major, Op. 15

Ludwig Van Beethoven
(1770-1827)

I. Allegro con brio

~intermission~

Etude in C sharp minor, Op. 2, No. 1

Alexander Scriarin
(1782-1915)

Concert Etude No. 3 in D flat major

Franz Liszt
(1811-1886)

Un Sospiro

"Military" Polonaise in A major

Frédéric Chopin
(1810-1849)

The senior recital of Robert Maine is presented in partial fulfillment of the Bachelor of Music Education degree.

Robert P. Maine

Robert Maine is a senior piano major at the Dana School of Music. In the past four years he has performed with the YSU Concert Band, YSU Jazz Ensemble 2, the YSU Marching Pride, The YSU Gospel Choir, University Choir, Dana Chorale, YSU Wind Ensemble and as a soloist. With the Music Education degree, Robert hopes to one day teach at the high school level and eventually earn his Masters and Doctorate degrees in conducting as well as education.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Graduate Flute Recital

Eduardo

Mandujano

Aguilar

**Assisted by:
Jaime Lewis, piano**

Bliss Recital Hall
Saturday, May 6, 2006
5:30 pm

Program

Concerto in D Major, K. 314 for flute and piano (1777-1778)

Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro aperto
- II. Andante ma non troppo
- III. Allegro

Chant de Linos pour flûte et piano (1944)

André Jolivet
(1905-1974)

~intermission~

onata per flauto e pianoforte (1926)

Mario Pilati
(1903-1938)

- I. Allegro moderato
- II. Lento e sostenuto
- III. Lievemente mosso

ango Fantasia for flute and piano (1925)

Jacob Gade
(1879-1963)

Program Notes

Concerto in D Major, K. 314 for flute and piano (1777-1778)

Wolfgang Amadeus Mozart
(1756-1791)

The composer Wolfgang Amadeus Mozart (baptized Johannes Chrysostomus Wolfgangus Theophilus Mozart) is among the most significant and enduringly popular composers of western art music. Mozart was born in Salzburg on January 27, 1756 and died in Vienna on December 5, 1791. His style represents a synthesis of many different elements, which came together during his time in Vienna, from 1781 on, into an idiom now regarded as Viennese Classicism. Mozart's compositions are distinguished by melodic beauty, elegance and richness of harmony. Mozart was also influenced by Italian opera. Mozart's output includes works that are widely acknowledged as pinnacles of symphonic, chamber, piano, operatic, and choral music. Many of his works are part of the standard concert repertory and are widely recognized as masterpieces of the classical style.

Mozart's musical ability became apparent when he was very young. His father Leopold was one of Europe's leading musical pedagogues, whose influential textbook *Versuch einer gründlichen Violinschule* ("Essay on the fundamentals of violin playing") was published in 1756, the year of Mozart's birth. Mozart received intensive musical training from his father, including instruction in keyboard, violin, and organ.

During his early years, Mozart completed several journeys throughout Europe as a child prodigy, beginning with an exhibition in 1762 at the Court of the Elector of Bavaria in Munich, then in the same year at the Imperial Court in Vienna. A long concert tour spanning three and a half years followed, taking him with his father to the courts of Munich, Mannheim, Paris, London, The Hague, again to Paris, and back home via Zürich, Donaueschingen, and Munich. They again went to Vienna in late 1767 and remained there until December 1768.

After one year in Salzburg, three trips to Italy followed: from December 1769 to March 1771, from August to December 1771, and from October 1772 to March 1773. During the first of these trips, Mozart met Andrea Luchesi in Venice and G.B. Martini in Bologna. On July 3, 1778, accompanied by his mother, Mozart began a tour of Europe that included Munich, Mannheim, and Paris, where his mother died. During his

trips, Mozart met a great number of musicians and acquainted himself with the works of other great composers. A particularly important influence was Johann Christian Bach, who befriended Mozart in London in 1764–65.

In 1781 Mozart visited Vienna in the company of his employer, the Archbishop Colloredo, and soon fell out with him. Mozart chose to settle and develop his career in Vienna after the aristocracy began to take an interest in him. On August 4, 1782, against his father's wishes, he married Constanze Weber and had two children: Karl Thomas and Franz Xavier Wolfgang. The year 1782 was prosperous for Mozart; his opera *Die Entführung aus dem Serail* ("The Abduction from the Seraglio") was a great success and Mozart was able to begin a series of concerts at which he premiered his own piano concertos acting as conductor and soloist.

During 1782–83, Mozart became closely acquainted with the work of J.S. Bach and George Frideric Handel as a result of the influence of Baron Gottfried van Swieten, who owned many manuscripts of works by the Baroque masters. Mozart studied these works and began to write works imitating the Baroque style. Examples of such influence can be found in sections of the opera *Die Zauberflöte* ("The Magic Flute") and the Symphony No. 41 "Jupiter". During a visit to Salzburg, Mozart composed his Mass in C Minor, which was premiered in Salzburg.

In his early Vienna years, Mozart met Joseph Haydn. When Haydn visited Vienna, they sometimes played in an impromptu string quartet. Mozart's six quartets dedicated to Haydn date from 1782–85. Haydn immediately recognized Mozart's extraordinary compositional abilities. Mozart was influenced by the ideas of the eighteenth century European Enlightenment and became a Freemason in 1784. Mozart's life was filled with financial difficulty and illness. He received no payment for a lot of his work, and whatever money he earned was quickly spent due to Mozart's extravagant lifestyle. Mozart spent 1786 in Vienna in an apartment where Mozart composed *Le nozze di Figaro*. He followed this in 1787 with one of his greatest works, the opera *Don Giovanni*.

In 1791, Mozart was commissioned, to compose a Requiem, this work on this was postponed at least until October 1791, after the completion of *La clemenza di Tito* and *Die Zauberflöte*. Mozart worked intensely on the Requiem, after his return from Prague, with premonitions of his own death. By the time of Mozart's final illness, he had only

completed a section of the Requiem. Mozart was confined to bed for some time, after an apparent recovery, Mozart died on December 5. It was rumored that his rival Antonio Salieri had poisoned him. Mozart was buried in a common grave at the St. Marx cemetery.

The Flute Concerto in D, K. 314 dates from the period of time that Mozart spent in Mannheim between 1777 and 1778. The court orchestra was probably the finest in Europe at the time. Mozart had an aversion to the flute, at this time there were very few exponents who could play the flute in tune. In Salzburg, Mozart had to rely on oboists doubling on the flute. The Mannheim orchestra, however, had one of the finest flutists of the time: Jean Baptist Wendling. Wendling introduced Mozart to a wealthy amateur flutist by the name of Ferdinand Dejean. Dejean offered 200 *Gulden* to Mozart if he would compose three short and easy concertos and a couple of flute quartets. Mozart quickly composed his Flute Concerto in G, K. 313 and the Flute Quartet in D, K. 285, however, the other concerto was an arrangement in the key of D of his Oboe Concerto. Dejean was delighted with the works, but he reduced Mozart's fee since he had not actually composed the second concerto specifically for him.

The Allegro aperto movement is through composed and in 4/4 meter. The movement begins with a long piano introduction followed by a sustained D on the solo flute. This movement contains some canonic passages between the flute and the piano. An important characteristic of this concerto is the presence of a trill right before harmonic cadences. The Andante ma non troppo also begins with a piano introduction that states the main theme, which is later repeated by the flute. This movement suggests also through composition except for the imitation of the main theme between flute and piano. There are numerous harmonic suspensions written probably for expressive purposes. Such suspensions are also known as feminine endings or "sigh" motives. This movement is in 3/4 meter. The Allegro is written in a rondo form, the rondo theme is played by the flute at first but it is also stated by the piano. There is not much imitation in this movement, but there are sections in which the flute and the piano play a similar melody in thirds. The movement is written in 2/4 meter.

Chant de Linos pour flûte et piano (1944)

André Jolivet
(1905-1974)

The French composer André Jolivet was born in Paris on August 8, 1905 and died on December 20, 1974 in Paris also. Jolivet was a Francophile, he was devoted to the French culture. Jolivet's music shows his interest in acoustics and atonality as well as both ancient and modern influences in music, particularly on instruments used in ancient times.

Jolivet was encouraged by his artist parents to become a teacher, however, he eventually chose to instead pursue music taking up the cello and then composition. Jolivet's first composition teacher was Paul Le Flem. After hearing his first concert of Arnold Schoenberg's music, Jolivet became interested in atonal music, and then on Le Flem's recommendation became the only European student of composer Edgard Varèse, who passed on his knowledge of musical acoustics, atonal music, sound masses, and orchestration. In 1936 Jolivet founded the group *La Jeune France* along with composers Olivier Messiaen, Daniel Lesur and Yves Baudrier, who were attempting to reestablish a more human and less abstract form of composition.

Jolivet's aesthetic ideals changed many times throughout his career. His initial desire as an adolescent was to write music for the theatre inspired his first compositions, including music for a ballet. Claude Debussy, Paul Dukas and Maurice Ravel were to be his next influences after hearing a concert of their work in 1919; he composed several piano pieces while training to become a teacher before going to study with Le Flem. Schoenberg and Varèse were strongly evident in his first period of maturity as a composer, during which his style drew heavily upon atonality and modernistic ideas. *Mana* (1933), the beginning of his "magic period", was a work in six parts for piano, with each part named after one of the six objects Varèse left with him before moving to the United States. The six objects became a fetish for Jolivet. Jolivet's intent as a composer throughout his career was to "give back to music its original, ancient meaning, when it was the magical, incantatory expression of the religious beliefs of human groups." His further writing continues to seek the original meanings of music and its capacity for emotional, ritual, and celebratory expression.

Jolivet and *La jeune France* rejected neoclassicism in favor of a less academic and more spiritual style of composition. Later, during World War II, Jolivet shifted away from atonality and toward a more tonal and lyrical style of composition. After a few years of working in this more simplistic style, during which time he wrote the comic opera *Dolorès, ou Le miracle de la femme laide* (1942) and the ballet *Guignol et Pandore* (1943), he arrived at a compromise between this and his earlier more experimental work. The First Piano Sonata, written in 1945, shows elements of both these styles.

Finally realizing his youthful ambition to write for the theater, Jolivet became the musical director of the Comédie Française in 1945, a post he held until 1959. While there he composed for plays by Molière, Racine, Sophocles, Shakespeare and Claudel, scoring fourteen works in total. He also continued to compose for the concert hall, often inspired by his frequent travels around the world, adapting texts and music from Egypt, the Middle East, Africa and Asia into his distinctly French style.

During the 1950s and 1960s, Jolivet wrote several concertos for a variety of instruments including trumpet, piano, flute, harp, bassoon, percussion, cello, and violin. These works, while highly regarded, all demand virtuosic technical skill from the performers. Jolivet is also one of the few composers to write for the Ondes Martenot, an early electronic instrument, completing a concerto for it in 1947. Jolivet founded the *Centre Français d'Humanisme Musical* at Aix-en-Provence in 1959, and in 1961 went to teach composition at the Paris Conservatoire. He died in Paris, leaving unfinished his opera *Le soldat inconnu*.

Chant de Linos was written in 1944. Jolivet wrote in the score "The *Chant de Linos* is a type of ancient Greek threnody: a funeral lament, a plaint interrupted by cries and dances". The crying can be heard at the beginning of the piece and at several interspersed sections within, as well as in the slow, lyrical passages. The frenetic dancing is depicted in the 7/8 meter sections. The work is originally scored for flute, violin, viola, cello and harp. Linos was the son of Apollo and Urania, and the greatest musician in the history of humanity. He composed odes to Dionysius, discovered rhythms and melody, and taught musical abilities to Orpheus. He was killed by Heracles, who killed Linos with his own lyre. The death of Linos gave rise to the Greek custom of singing songs of mourning for Linos' death. This custom has continued in certain regions of Europe when the flax is harvested. Linos is the Greek word for flax.

Chant de Linos is divided into several sections. The sections in 7/8 meter are similar in nature. There is not a clear tonal center in the piece, although there are several cadence like moments. The introductory section is in 4/4 meter and the flute has the most active part. The next section is a slow 5/4 characterized by the presence of several quarter note triplet figures. A short 3/4 aggressive breaks the calm with very active flute and piano lines that include flutter tongue and cover almost the entire range of the flute. Another calm 5/4 section follows, just to be interrupted again by a similar aggressive 3/4 section that eventually turns into a flute cadenza. The flute cadenza gives way to the main 7/8 dance section. The 7th beat of the piano part is accented, taking away the rhythmic stability of the dance. A slow 5/4 section provides a temporary calm while almost predicting the stormy ending. A fast 3/4 section that evolves into a second flute cadenza, eventually leads to the last 7/8 dance section. The last section has a characteristic stream of sixteenth note triplets that generate a *temiola* rhythm with the piano accompaniment just before the ending of the piece.

Sonata per flauto e pianoforte (1926)

Mario Pilati
(1903-1938)

The Italian composer and critic Mario Pilati was born in Naples on June 2, 1903 and died in Palermo on December 10, 1938. His musical talent became apparent when he was very young. He entered the *Conservatorio di Napoli* at the age of fifteen where he studied composition under Antonio Savasta. Pilati then became a professor at the *Liceo Musicale* in Cagliari (1924-1926) and at the *Conservatorio di Milano* (1926-1930). Pilati then returned to his native Naples, where he taught counterpoint (1930-1933), he proceeded to go teach composition in Palermo before returning to Naples near the end of his life. Pilati was a critic for various newspaper and journals including the *Rassegna Musical* and published guides to two operas by Pizzetti, *Orsólolo* and *Fra Gherardo*. Pilati shared with many other early 20th-century Italian composers an interest in reviving instrumental music of the past, both Italian and European. Pilati's compositions continued to be popular for some time after his death, but gradually waned until their rediscovery in the 1950s, when his *Sonata per flauto e pianoforte* (1926) was published for the first time with the help of the *Accademia Italiana del Flauto*. The sonata was premiered in Rome in 1931 with Marcel Moyse on the flute and Alfredo Casella on the piano. One of Pilati's major compositions was *Piedigrotta*, an opera with a libretto in a Neapolitan dialect. Pilati became ill in Palermo and died before the outbreak of World War I.

The Sonata has two elements that could suggest a cyclic composition. The two elements are the recurring E to F# and the sixteenth note pickup that can occur on and off the beat. The Allegro moderato is written in 3/4 and is contains different sections. The first section is calm and its most unique feature is the highly chromatic section that ends in an evaporated cadence before coming to a repeated melody. The next section is very active and is characterized by the arpeggiated lines in the flute. A very slow section that includes an ornamented piano part is followed by a flute cadenza and then by the climactic moment of the movement with trills on the flute. The ending is calm again and is reminiscent of the beginning and includes the E to F# motive. The lento e sostenuto is very simple in texture, but highly complicated in harmonically and rhythmically. It starts in 6/4 meter and evolves into 18/8, 6/8, 9/8 and 6/8 at the end. As the piece becomes more chromatic, a staccato section appears. This section is followed by a simple melody that is similar to the beginning of the movement. The piano ends the movement in a cadenza that slowly goes into 3/8 meter and marks the beginning of the Lievemente mosso. The third movement theme is a waltz. After a brief climactic moment, there is a flute cadenza that eventually brings back the waltz theme. The ending is marked Allegro vivo and initiates a rhythmically asymmetric section that ends with the piano alone. There is some imitation between flute and piano throughout the movement.

Tango Fantasia for flute and piano (1925)

Jacob Gade
(1879-1963)

The Danish violinist and composer Jacob Thune Hansen Gade spent most of his life in Copenhagen. Gade was born in Vejle on November 29, 1879 and died in Thorshuse on February 20, 1963. Gade never attended a conservatory or had any formal musical education. Gade began his musical career as a *Stehgeiger* or standing lead violinist in the restaurants and theaters of Copenhagen. In 1921, Gade became the leader of the orchestra at the *Palads Cinema* in Copenhagen, this position allowed him to become one of the most successful composers of the century. In 1925, Gade wrote a piece for the American silent film "Don Q, Son of Zorro", the piece was a tango that was introduced by a violin cadenza played by Gade himself. The piece was titled *Jalousie*. *Jalousie* soon was played all over the world, used in Hollywood films and recorded by artists like Vera Lynn (The Soldier's Sweetheart during World War II), Arthur Fiedler and the Boston Pops Orchestra, Yehudi Menuhin and Plácido Domingo. It was said that in the 1970s, *Jalousie* was played on

the planet once every minute. Gade became one of the most popular entertainment composers and eventually gave up his career as a violinist in order to compose. Gade lived off his royalties and composed more ambitious orchestral pieces, however, none had the success of his *Jalousie*.

The Tango Fantasia is a highly sectionalized piece. In two occasions, a theme is introduced by the flute and later played by the piano, while the flute plays a highly embellished version of the melody or an obbligato. The first two measures of the introduction are a flute cadenza, which is repeated near the end of the piece. The introduction is light in texture as the piano responds to the flute statement. The Tango theme is presented by the flute and later embellished. The tango theme comes to an end as the motivic rhythm of a sixteenth note pickup into two eighth notes is stated. A calm Cantabile section follows, after the motive rhythm is played in diminution. The Cantabile melody of the flute is taken over by the piano in a thickened texture, as the flute plays a very active obbligato. The Cantabile is played briefly and it develops into the second flute cadenza. The cadenza is followed by the agitated Finale.

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Eduardo Mandujano-Aguilar

...a precise young virtuoso... "

El Noticias de Querétaro, México 1998

Smashing!!! Brilliant!!! You play with passion"

Jonathan Snowden, World Renowned Flute Soloist

...most memorable was the dashing performance of the Khachaturian Concerto by the young flautist from Mexico"

PAN Magazine, UK 2003

He is a finished product..."

Amy Porter, Professor University of Michigan

...an educated man..."

William Bennett, World Renowned Flute Soloist

Beautiful flute playing, outstanding sound!"

Jeffery Zook, Piccoloist of the Detroit Symphony Orchestra

Bravo!!!"

Mathieu Dufour, Principal Flutist of the Chicago Symphony Orchestra

A native of Mexico City, Mexico; Eduardo began studying the flute age 17 with Roxana Lara, who is a graduate of the Rimsky-Korsakov Conservatoire in St. Petersburg Russia. He became a member of the Orquesta Santa Cecilia after having played the flute only for a few months and subsequently, appeared as a soloist with the orchestra on numerous occasions. His solo work with the orchestra earned him a full four year scholarship from the Mexican government to study abroad at Youngstown State University, after a local newspaper called him "a precise young virtuoso". Eduardo graduated Magna Cum Laude from Youngstown State University with a Bachelor of Music Degree in flute performance in 2004. He was a founding member of Metropoli Jazz, a freelance jazz quintet in Mexico.

Eduardo is currently a Master of Music in flute performance candidate at Youngstown State University. He is also the graduate assistant and librarian of the Dana Symphony Orchestra and has assisted conductors William Slocum and John Wilcox. His duties also include the writing of program notes for the orchestral concerts. Eduardo has studied the flute with Dr. Nancy Andrew and Dr. Kathryn Thomas Umble. Eduardo has performed in numerous flute masterclasses, some of them include those of William Bennett, Sir James Galway, Alexa Still, Amy Porter, Jeffery

Zook and Mathieu Dufour most recently. Other coaches include Robert Fitzer and William Slocum. In 2002, he presented a masterclass to his former peers at the *Instituto Nacional de Bellas Artes* in Querétaro, Mexico and performed with renowned Polish pianist Marta Wilemowska.

Eduardo was the instructor of flute of the Warren Junior Military Band for three years and was the featured soloist in the 2002 Annual Fall Concert performing Chaminade's Concertino and in the summer field shows "Southern Harmony" and "Paris Sketches" of 2002 and 2003. During the summer of 2003, Eduardo studied with flutists Jonathan Snowden, Christine Hankin and Mike Mower in the United Kingdom, where he also performed in recital with London Symphony Orchestra pianist Timothy Carey. This recital performance was reviewed by PAN Magazine "...most memorable was the Khachaturian Concerto performed by the young flautist from Mexico". Eduardo was awarded the "Just Flutes" Bursary to pursue further studies with Jonathan Snowden. Eduardo was the principal flutist of the Dana Symphony Orchestra for several years and won the First Place of the 2003 Dana Young Artist Competition, performing the Khachaturian Flute Concerto. In April 2003, he also ran the Rite Aid Cleveland Marathon.

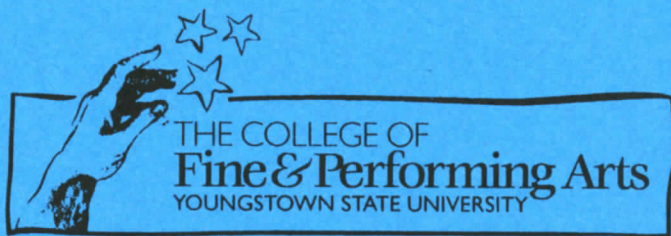
Eduardo has been a member of the Dana Composers Ensemble and has given premieres of numerous chamber and solo pieces dedicated to him, "Solo Sonata" by Jason Evick most recently. In the summer of 2005, Eduardo was featured as a soloist in the concert series of the Mercer Community Band performing Briccialdi's "Carnival of Venice" and Henri Mancini's "Pie in the Face Polka" on piccolo, conducted by Dr. Hendley Hoge. In the Fall 2005, he performed the Vivaldi "Il Gardellino" Concerto as a soloist with the Dana Flute Ensemble. Eduardo was invited by conductor Carl St. Clair to audition for the Principal Flute position of the Pacific Symphony Orchestra in Los Angeles, California in October of 2005. In February of 2006, Eduardo presented a lecture and masterclass to the Dana Flute Studio on the "24 Melodic Studies" of Marcel Moyse and conducted the Dana Flute Ensemble with Dr. Kathryn Thomas Umble as a piccolo soloist in the Annual Dana Flute Festival. At the festival he played first flute in a quartet that premiered "Urban Ragas" by Dr. Till Meyn. In March 2006, Eduardo was hired by Steven Wasser, president of Verne Q. Powell Flutes in Maynard, Massachusetts as a flute tester, beginning in June 2006. Eduardo has performed extensively in Mexico, the United States and Europe.

Jaime Lewis

Jaime Lewis is currently a Master of Music in piano performance candidate at Youngstown State University. She earned a Bachelors Degree in piano performance from Youngstown State University under the direction of Dr. Caroline Oltmanns. She has participated in the Dana Young Artist and the Federation of Music Clubs competitions where she was an award winner. Jaime has also had the pleasure of participating in many piano masterclasses with artists such as Philip Thomson, Anita Pontremoli and Hanny Schmid-Wyss. Jaime has also had the great privilege of working with the legendary artist and pedagogue Vitaly Margulis in Freiburg, Germany.

Collaboratively, Jaime maintains a busy career of performing vocal and woodwind literature. She has played in many duo ensembles in the Great Lakes region and will be performing at the World Saxophone Congress in Slovenia and the International Saxophone Competition in Belgium in the following months.

Upon completing her Masters Degree in December, Jaime will continue her career as a collaborative artist in addition to maintaining her private studio.



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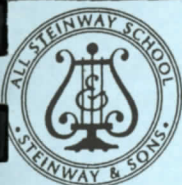
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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior

Trumpet Recital

Chad May

Assisted by:

Diane Yazvac, piano/organ

Chris Krummel, trumpet

Bliss Recital Hall
Monday, May 8, 2006
8:00 pm

Program

A Suite of Trumpet Voluntaries for two D trumpets and organ

Maurice Greene (1696-1755) – William Boyce (1711-1779)

Arr. by Edward H. Tarr

Both Greene and Boyce were London-born composers. Greene was most known for his church music, while Boyce made significant contributions to instrumental music, song, secular choral and theatre music. This work is a suite of voluntaries, freely composed or improvised works. Edward H. Tarr combined ideas from each composer and used them to arrange this suite.

Concerto pour Trompette et orchestre

Henri Tomasi

1901-1971

- I. Allegro: Cadenza
- II. Nocturne: Andantino
- III. Finale: Giocoso - Allegro

The French composer and conductor Henri Tomasi began his musical training in the city of Marseilles at the Paris Conservatoire. He studied composition with Vincent d'Indy and Paul Vidal and conducting in 1927, and worked for the French National Radio following his graduation. During his career, Tomasi composed nine ballets, five operas, an oratorio, orchestral and chamber works, as well as sixteen concertos. *Concerto pour Trompette et orchestre* has become one of his most famous works. Consisting of three movements, the piece shifts from slow and lyrical, to bright and cheerful. There is much technical interplay between the trumpet and piano. Tomasi's interest in jazz is evident throughout the concerto although disguised with a more modern harmonic language giving it a unique blend of both worlds

Shazam for trumpet solo

Folke Rabe

b. 1935

Alvar Harald Reinhold aka Folke Rabe is a Swedish trombonist and composer, and jazz musician. *Shazam for trumpet solo*, composed for Swedish trumpet virtuoso Hakan Hardenberger, employs extended

techniques as well as a very large intervallic skips and rhythmic modulation. Jazz influence can be heard in many of the melodic lines, rhythmic patterns, and articulations.

Sonata fur Trompete in B und Klavier

Paul Hindemith
1895-1963

- I. Mit Kraft
- II. Massig bewegt
- III. Trauermusik: Sehr langsam

In 1939, Hindemith composed this sonata while living as an exile in Switzerland. During this period, he watched his own country, Germany, annex Austria, occupy Czechoslovakia and finally ignite World War II by invading Poland. Leaders of his country were intensifying their obsession with anti-Semitism. This sonata, perhaps to Hindemith's own surprise, became a protest and a profound lamentation. The work is in three movements. The first is brooding and restless, punctuated with dramatic outbursts from the piano. The second shows the character of a march, but with a pronounced undercurrent of tension. The final movement, as its heading indicates (*Trauermusik-Choral*) is an out-and-out funeral piece, eventually leading to a certain level of grieving resignation expressed in the form of a chorale at the very end of the piece.

Scherzo in D Minor

Rafael Mendez
1906-1981

Born into a music family, Rafael Mendez began his musical training at the age of five. Mendez loved the trumpet and actually practiced more than his father allowed. The Mendez family orchestra was a popular performing group and appeared regularly at festivals and community gatherings. In 1916, the orchestra performed for guerilla leader Pancho Villa, who loved them so much that he "drafted" the family into his army. Later on in life, Mendez moved to the United States where he became one of the most well known trumpet soloists of his time. The *Scherzo in D Minor* is a lively and technical piece that involves typical double tonguing for which he was well known. One can hear elements of Mexican influence in the melody.

Chad May

Trumpeter Chad Allan May is a senior trumpet performance major at Youngstown State University, in Youngstown, Ohio. As a student at the Dana School of Music, Chad has been a member of the Symphonic Wind Ensemble, Jazz Ensembles 1, 2 and 3, the Marching Pride, and Brass Ensemble.

During his years at Youngstown State University, Mr. May has had the privilege of performing with a wide variety of ensembles, in both academic and professional venues. As a commercial musician he has performed in various big bands, shows and musicals, having worked with nationally and internationally recognized entertainers such as Maureen McGovern, Branford Marsalis, Joey DeFrancesco, Ernie Watts, Mark Wood, Paquito D'Rivera, and Jimmy Heath. In 2004, Chad was selected from among hundreds of applicants in a national audition to participate in Disneyland's All-American College Band.

Recent activities include performances with the Glenn Miller Orchestra throughout the United States and Japan; Youngstown State University Jazz Ensemble I and the Symphonic Wind Ensemble at the Ohio Music Educator's Association Conference held in Cleveland, Ohio; LA jazz saxophonist Eric Marienthal; LA jazz bassist and composer John Clayton; W.D. Packard Concert Band; and the Youngstown Symphony Orchestra. In the future Chad plans to continue his career as a professional trumpeter.

Acknowledgements

Thank you to all my friends and family for your continued support of my musical endeavors. Thanks to Diane and Chris for your fantastic musicianship. Also, thank you to my Lord and Savior, Jesus Christ.

The senior recital of Chad May is presented in partial fulfillment of the Bachelor's degree in Performance, Trumpet emphasis.

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior

Trumpet Recital

Matthew W. Buehler

Assisted by:

Mr. Kris Harper, piano and organ

Bliss Recital Hall
Tuesday, May 9, 2006
6:00 pm

Program

Cavatina for Flugelhorn and Piano

Ted Hansen

Sonata for Cornet and Piano, Opus 18

Thorvald Hansen
(1847-1915)

Sonata for Trumpet and Organ

Henry Purcell
(1659-1695)

Music for Trumpet Solo

Bruno Reinhardt

Recitativo

Take Five

Paul Desmond
(1924-1977)
arr. Stephen Henry

Matthew W. Buehler

Matthew Buehler is pursuing Bachelors degree at Youngstown State University. He started his studies following graduation from Marlinton High School in Alliance, Ohio. In 1995 Mr. Buehler was member of the Ohio Lions All-State Band, which toured the state. From 1995 to 1999 while still a student Mr. Buehler found employment as a staff musician at the Catholic Cathedral of Youngstown, as the host of his own radio show on WYSU, Youngstown, as a freelance trumpet player in the Youngstown area and teaching trumpet lessons at Struthers Middle School and East Palestine High School. During the summers of 1998, 1999 and 2005 he worked at the French Woods Festival of Performing Arts in New York where his responsibilities were to the playing and teaching of trumpet. In October of 1999 he left for the Army where his missions took him around Western Europe and later, Korea, performing all types of music for all types of occasions. Today, he serves as a member of the 122nd Army National Guard Band based in Columbus, Ohio. Mr. Buehler will graduate with a Bachelor of Arts; Music and a minor in German language in May of 2006. His future plans include travel and lots of trumpet playing.

Kris Harper

Kris Harper received his Bachelor of Music degree with a concentration in voice in 1981 from Westminster College in New Wilmington, PA. He received his Master of Music Education degree from the Dana School of Music, Youngstown State University in 1995. He is currently the Director of Music Ministries at Mary, Mother of Hope Parish in New Castle, PA and is on the part-time faculty at Westminster College, where he teaches private voice, directs the Women's Chorus and teaches various academic classes. He is the Musical Director of the community chorus, Seraphim. He has fifteen years of teaching experience in parochial and public schools and has performed extensively throughout the Mahoning Valley. He has been the vocal coach for various high school and college musicals. He maintains a private voice studio both at Mary, Mother of Hope Parish and in his home in Poland.



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