

YOUNGSTOWN STATE UNIVERSITY

College of Fine and Performing Arts



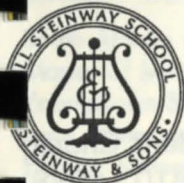
DANA SCHOOL OF MUSIC

2006-07 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

Caroline Oltmanns

Piano

Ford Family Recital Hall
DeYor Performing Arts Center
Monday, January 22, 2007
8:00 pm

Program

Sonata in D Major, op. 28

Ludwig van Beethoven
(1770 - 1827)

Allegro

Andante

Scherzo: Allegro vivace

Rondo: Allegro ma non troppo

Etude in A flat Major, op. 25, Nr. 1

Frédéric Chopin
(1810 - 1849)

Etude in f minor, op. 25, Nr. 2

Etude in F Major, op. 25, Nr. 3

Prélude in F Major, op. 28, Nr. 23

Prélude in d minor, op. 28, Nr. 24

The Oracle at Delphi (2006, World Premiere)

James Wilding
(b. 1973)

Fantasy for Piano

~intermission~

Sonate No. 3 in f minor, op. 5

Johannes Brahms
(1833-1897)

I. Allegro

II. Andante espressivo

III. Scherzo: Allegro energico

IV. Intermezzo (Rückblick): Andante molto

V. Finale: Allegro moderato ma rubato

* in memory of R.C.

Concert pianist **Caroline Oltmanns** has performed extensively in Germany, France, Switzerland, South Africa and the United States. Her playing has been broadcast on radio and television stations in the US, South Africa and Germany. In addition to a wide variety of piano solo and concerto repertoire, Caroline Oltmanns frequently performs and premieres works by contemporary composers. Caroline Oltmanns is a Fulbright Scholar and International Steinway Artist. A native of Germany, she earned her Diploma at the Staatliche Musikhochschule Freiburg and her Master's and Doctoral degrees at the University of Southern California in Los Angeles. Her musical mentors were John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager. She is Associate Professor of Piano at Youngstown State University.

South African composer-pianist **James Wilding** earned his Bachelor of Music and Master of Music from the University of Cape Town, a second Master of Music from Youngstown State University and a Ph.D. from Kent State University. Wilding's works have been performed in South Africa, Zimbabwe, Lesotho, Germany, Holland, France, Switzerland, Britain and the USA, and published by The Foundation for the Creative Arts and UNISA (University of South Africa). James Wilding is an active pianist, performing regularly as a soloist and chamber musician. He was recently appointed to the Theory and Composition faculty at the University of Akron.

Upcoming Piano Events

January 23, 8:00PM, Bliss Recital Hall: Robert Miller, guest artist in recital. Professor of Piano, East Stroudsburg University, PA.

February 6, 8:00PM, Bliss Recital Hall: James Wilding, composer-pianist and faculty at the University of Akron will perform works by Mozart, Schubert and himself.

PIANO WEEK

March 5-9, Ford Family Theater at the DeYor Performing Arts Center:

Monday March 5:

Opening Night 8:00PM.

Tuesday March 6:

Stars of Tomorrow 4:00PM;

Master Class with Piano Week Guest Artist: Brandt Fredriksen 5:00PM;

New Music with Piano hosted by Till Maclvor Meyn 8:00PM.

Wednesday March 7:

Piano Week Guest Artist Dror Biran, piano 12:00PM

(Butler Institute of American Art);

Piano Week Guest Artist Brandt Fredriksen, piano 8:00PM.

Thursday March 8:

Jazz with Piano Week James Weidman, piano 8:00PM.

Friday March 9:

Piano Convocation 11:00AM (Bliss Hall);

Student Pianists in Recital 8:00PM.



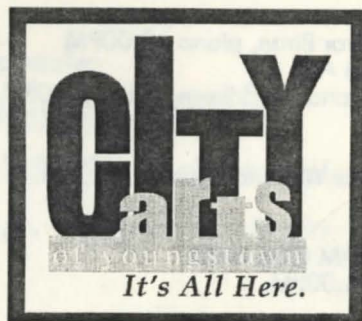
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DANA SCHOOL OF MUSIC
All Steinway School

presents

Guest Artist

Robert Miller, piano

in Recital

Bliss Recital Hall
Tuesday, January 23, 2007
8:00 pm

Program

**Sonata in C Major, Op. 53,
"Waldstein"**

Ludwig van Beethoven
(1770 - 1827)

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato - Prestissimo

Romance (dedicated to Robert Miller)

Craig Urquhart
(b. 1953)

Nocturne in D flat Major, Op. 27, No. 2 Frédéric Chopin
(1810 - 1849)

Ballade in A flat Major

~interval~

From "Ibérica"

Isaac Albéniz
(1860-1909)

Evocación

Rondeña

Almería

El Albaicín

Program Notes

Sonata in C Major, Op. 53, "Waldstein" Ludwig van Beethoven (1770 – 1827)

Dedicated to Count von Waldstein, one of Beethoven's friends and benefactors from Bonn, the Sonata in C Major, Op. 53, ("Waldstein") was composed during a relatively happy and untroubled time in Beethoven's life, 1803-1804. In a letter to his pupil Ries, Beethoven writes: "For the life of me I should have never thought that I could be so lucky as I am here. If an outbreak of really hard work is going to follow, then something fine may be the result." The result is this bright, gracious piano sonata that stresses both the virtuoso and technical aspects with consummate taste.

In modified sonata-allegro form, the opening movement is of sweeping power and majesty. It is as much a conflict between key areas as between thematic material. The outer movements of the sonata are so spacious that Beethoven replaced the original long, slow, middle movement that he intended to use (later published separately as *Andante favori*) with the shorter *Introduzione*. The movement, improvisatory in nature, glides without pause into the final Rondo. The Rondo presents the most extended structure in this form of any of the piano sonatas. Its radiant effect is enhanced by Beethoven's unusual pedal indications and the use of prolonged trills. The Rondo serves as a welcome foil to the turbulent first movement.

Romance* (dedicated to Robert Miller)

Craig Urquhart
(b. 1953)

Dedicated to pianist Robert Miller and written in 2006, the *Romance* by Craig Urquhart receives its Australian premiere at this concert. He received his Bachelor of Music and Master of Music Degrees in composition from the University of Michigan School of Music.

In 1985 Urquhart was hired as Leonard Bernstein's musical assistant, and worked for Bernstein until the composer's death in 1990. Urquhart is a member of ASCAP, serves on the Board of Directors of the Lotte Lehmann Foundation, is a Whisperings Artist and is a voting member of the National Academy of Recording Arts and Sciences (The Grammys).

He has released five original solo piano CDs: *Streamwalker* (2004); *Educación* (2000); *Songs Without Words* (1990); *The Dream of the Ancient Ones* (1993); and *Epitaphs and Portraits* (1994).

His career has taken him around the world. Besides his performances in the United States he has performed in Berlin, Germany and Paris, France. In April, 2006, Craig made his inaugural visit to Japan performing six sold-out solo piano recitals in Tokyo, Kobe, and Kawaguchiko.

Naming *Streamwalker* in the Top Ten of 2004 in *Solo Piano Publications*, reviewer Kathy Parsons stated, "The grace and depth of emotion conveyed in Urquhart's music is a reminder of how profound and colorful the piano can be in all its glory as a solo instrument."

Nocturne in D flat Major, Op. 27, No. 2

Frédéric Chopin
(1810 - 1849)

Chopin played the fewest public concerts of any pianist of renown in his time—only 30 concerts in 30 years, from childhood in 1818 to 1848, the year before his death. He once explained his feelings to Franz Liszt: "I am not at all fit for giving concerts, the crowd intimidates me, its breath suffocates me. I feel paralyzed by its curious look, and the unknown faces make me dumb." Despite his reluctance to perform, Chopin laid the foundation for a style of pianism which, developed by Liszt, lasted throughout the 19th century. Hallmarks of Chopin's unique pianistic contributions include delicate ornamentation, skill in realizing the vocal "cantabile" style and the use of glittery, kaleidoscopic passage work in which every resource of mechanical dexterity is exploited.

The Nocturne in D flat Major, Op. 27, No. 2 dates from the autumn of 1835 and reveals a strong Italian influence. Chopin had been recently introduced to bel canto opera composer Vincenzo Bellini whose operas *Norma*, *La Sonnambula* and *I Puritani* projected a new sense of melodic freedom. Surely these operatic works influenced this nocturne with its ostinato accompaniment and long breathed, highly ornamented and elaborate melodic lines. At this time Chopin was using the nocturne form to give his innermost thoughts their most beautiful expression and this work is one of his loveliest.

In the four Ballades, Chopin realized one of the major ambitions of the Romantic poets and novelists: the fusion of narrative and lyric. The third Ballade, Op. 47, perhaps built with the tightest structure, gathers momentum slowly, like a story that takes its time to unfold. Until the excitement at the conclusion, there are only fluctuations of intensity, like waves of lyric passion that ebb and flow.

From "Ibérica"

Isaac Albéniz
(1860-1909)

The adventurous life of Isaac Albéniz plays like a movie script. A child piano prodigy, Albéniz played his first recital at the age of four. At seven he was taken by his mother to Paris where he was considered to be too young to be accepted into the Paris Conservatory. Back in Spain, he continued to concertize and took some lessons at the conservatory in Madrid. Only 12 years old, he ran away from home, stowing away on a ship to South America. Through his prodigious talent and cunning, he managed to earn a living in Argentina, Brazil, Uruguay, Puerto Rico, and San Francisco before returning to Spain. This nomadic existence continued throughout his early adulthood. Albéniz met Liszt in 1880 and followed him to several cities in central Europe to take piano lessons. In 1883 Albéniz came under the influence of Spanish nationalist composer Felipe Pedrell, who convinced him to turn to Spanish sources for inspiration.

The greatest manifestation of this influence is Albéniz's last major work, *The Iberia Suite* for piano. Organized in four volumes of three

pieces each, the work incorporates identifiable traits of Spanish song and dance. Most of the pieces are named after specific Spanish locales or dances.

Volume I opens with *Evocación*, a worked based on the rhythm of a *fandangillo*, a variant of the *fandango*, an 18th-century dance that contrasts three-four and six-eight meters. The *copla*, or songlike refrain, enters in the left hand and is later stated in the right hand. This is the only piece in *Iberia* that does not refer to a specific place in Spain, but rather evokes the mood and atmosphere of what is to come. Volume II opens with *Rondeña*, a dance derived from the Andalusian town of Ronda, the home of bullfighting. Named after a town on the Mediterranean, Almería, also from Volume II, alternates the rhythms of the *tarantas* with a flamenco *copla*. The use of the Lydian mode is evident. With *El Albaicín*, from Volume III, Albéniz introduces us to the gypsy section of Granada perched on a hill looking out at the Alhambra. Here the irregular rhythms and guitar-like accompaniment of a gypsy *bulerías* contrasts with the delicate lines of the *copla*, whose chant-like melody derives from the *cante hondo* of Andalusia.

Claude Debussy wrote of *Iberia*, "Never has music attained such diverse, such colored impressions; the eyes close as if dazzled by having seen too many images. One rediscovers the nights of Spain, fragrant with carnations and brandy.

Notes by Robert Miller

Robert Miller

Robert Miller is Distinguished Professor of Music at East Stroudsburg University, where he is Artistic Director of the Carter Chamber Music Series. He earned a bachelor of music degree from the University of Michigan and master's and doctoral degrees from the Peabody Institute of Johns Hopkins University. His teachers have included Fernando Laires, John Kollen, Nelita True, Konrad Wolff and Leon Fleisher.

A former faculty member of the Interlochen Center for the Arts, where he was Van Cliburn's rehearsal pianist, Miller has made numerous solo, chamber, and concerto appearances throughout North America, Europe and Asia.

Miller has appeared numerous times as Guest Artist with the New York Philharmonic Ensembles in their subscription series at Merkin Hall. As winner of the F. Lamot Belin Arts Scholarship, he performed a solo recital at the Weill Recital Hall at Carnegie Hall and at the Salle Cortot in Paris.

As soloist with the World Youth Symphony, Miller recorded the Tchaikovsky #1, Prokofiev #3, Grieg and MacDowell #2 concertos for National Public Radio. Other orchestral engagements include concertos with the Pine Mountain Music Festival Orchestra, the Peabody Orchestra, the Montclair Chamber Ensemble and the Baroque Arts Chamber Orchestra.

Miller has also collaborated in chamber music performances with musicians from numerous orchestras including the Chicago Symphony, the Lyric Opera of Chicago Orchestra and the New York Philharmonic. He has recorded for National Public Radio, Canadian Broadcasting Corp., Educo Records and Media Rite Productions.

Recent concerts include an appearance with the New York Philharmonic Ensembles on Dec. 3, 2006 at Merkin Hall and a solo recital tour of Australia culminating with an appearance at the Sydney Opera House.



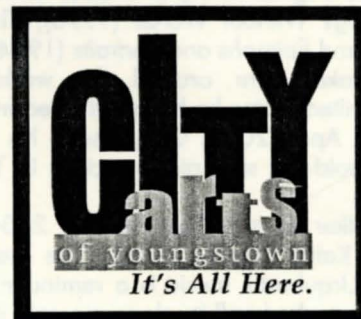
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DANA SCHOOL OF MUSIC
All Steinway School

presents

JAZZ OCTET

Kent Engelhardt, instructor

Butler Institute of American Art
Wednesday, January 24, 2007
12:15 pm

Program

Blues & Bebop

Jazz Octet, Kent Engelhardt, instructor

Chris Coles, alto saxophone, Cleveland, OH

Nathan Duitch, tenor saxophone, Canton, OH

Tony Falk, alto saxophone, New Kensington, PA

Evan Hertrick, tenor saxophone, Pittsburgh, PA

Randy Bibri, piano, Cranberry Township, PA

Dan Wilson, guitar, Akron, OH

Jared Craig, bass, Greensburg, PA

Alex Hines, drums, Youngstown, OH

LTD

Dexter Gordon
arr. Kent Engelhardt

Lester Be Bird

Kent Engelhardt

Minor Blues

Kurt Rosenwinkel
arr. Evan Hertrick

The Eternal Triangle

Sonny Stitt
arr. Kent Engelhardt

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Acknowledgements

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

YSU JAZZ STUDIES CALENDAR

SPRING SEMESTER

DANA SHOWCASE: Jazz Ensemble 1

Sunday, February 7, FORD FAMILY RECITAL HALL, 8:00 p.m. \$

LEONARDI LEGACY:

Bob Mintzer Big Band, Sunday, February 25
Powers Auditorium, 7:00 p.m. \$

PIANO WEEK: Faculty Jazz Group

Guest Artist James Weidman, Thursday, March 8, FORD FAMILY
RECITAL HALL, 8:00 p.m. \$

Jazz Quintet

Wednesday, March 21, Butler Museum, 12:00 p.m.

Jazz Ensemble 1 & 2

Monday, April 9, FORD FAMILY RECITAL HALL, 8:00 p.m. \$

Jazz Quintet, Jazz Octet & Jazz Ensemble 3

Monday, April 16, FORD FAMILY RECITAL HALL, 8:00 p.m. \$



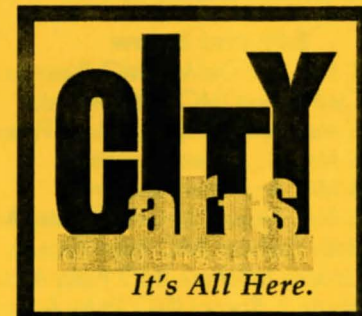
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

YSU Percussion

Studio Recital

Glenn Schaft, instructor

Bliss Hall, Room 2222
Thursday, February 1, 2007
8:00 pm

Program

Prelude from Suite No. 3 (BWV 1009) J. S. Bach
Dean Anshutz-marimba

American Suite for Snare Drum (1988) Guy Gauthreaux
Mvts. 2 & 3
Tyler Husosky

A Vision in a Dream (1985) Tim Heusgen
Zac Taylor-vibraphone

Suite No. 1 for solo marimba(1998) Yoshioka Takayoshi
Mvts. 1 & 3
Cory Doran-marimba

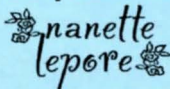
African Market Place Kai Stensgaard
Chris Anderson-marimba & Andrew Ashby-alto saxophone

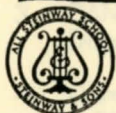
Marimba Quartet(1987) Daniel Levitan
SIMOSA PERCUSSION QUARTET
Mike Anderson, Dean Anshutz, Mario Butera, Tim Hampton

All The Things You Are Jerome Kern/Oscar Hammerstein
Brian Sweigart – vibraphone

Tocatta(1996) Anders Koppel
Tetsuya Takeno – vibraphone, Tim Hampton-marimba

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DANA SCHOOL OF MUSIC
All Steinway School

presents

Guest Artist

Michael Match
countertenor

Assisted by

Kimberly Jackson Carballo, piano

Bliss Recital Hall
Friday, February 2, 2007
8:00 pm

Program

From *Serse*

G.F. Handel

Frondi tenere...Ombra mai fu

Crude furie

Three Shakespeare Songs, Opus 6

R. Quilter

Come Away Death

Oh Mistress Mine

Blow, Blow Thou Winter Wind

A Chloris

R. Hahn

Quand je fus pris au pavilion

Chanson d'amour

G. Fauré

Le Voyageur

From *Dichterliebe Opus 48*

R. Schumann

1. Im wunderschönen Monat Mai
2. Aus meinen Tränen sprießen
3. Die Rose, die Lilie, die Taube, die Sonne
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
9. Das ist ein Flöten und Geigen

From *Opus 48*

E. Grieg

Zur Rosenzeit

Ein Traum

**Amour viens rendre à mon âme
(from *Orphée et Eurydice*)**

C. Gluck

About the artist

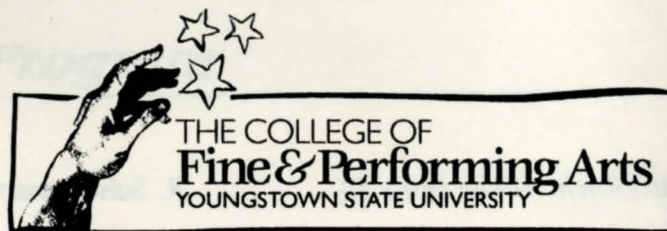
Michael Match is currently completing the Doctor of Music in Vocal Performance and Literature degree at the Jacobs School of Music at Indiana University where he studies with mezzo-soprano Patricia Havranek. He received his Bachelor's degree from Youngstown State University (2001) where he was a student of Dr. Wade Raridon and was seen in the title role of Handel's *Serse* in 2001. While at YSU, Michael was a member of the Dana Early Music Ensemble with Dr. Laura Buch, the Dana Opera Workshop with Dr. Allan Mosher, and the Dana Madrigal Singers and Chorale. In 1999 he participated in the Chorale's European Tour and can be heard as a soloist on their recording. Match received his Master of Music degree from IU in 2004 and has been seen on the IU Opera stage as Sesto in the 2002 production of Handel's *Giulio Cesare*, the Shepherd Boy in Puccini's *Tosca* in 2004 and most recently as the Witch in Humperdinck's *Hansel and Gretel*. For the Early Music Institute at IU he has also sung the role of Cupid in John Blow's *Venus and Adonis*. Concert work at IU has included soprano solos in Bach's *Magnificat*, Stravinsky's *Mass*, and Britten's *Rejoice in the Lamb*. Recent performances have included his professional debut as the Sorceress in *Dido & Aeneas* for Cleveland Opera Circle and the role of Mirze in the company's world premiere of *Thamos, King of Egypt* by Halim El-Dabh. Match was a winner of the Indiana District NATS Artist Award and the Encouragement Award from the Metropolitan Opera National Council Auditions in 2006. Also at IU he was the 1st place winner of the 2004 Wilfred Bain Opera Fellowship and is currently an Associate Instructor of voice and the president of the IU Student Chapter of the National Association of Teachers of Singing.

Happenings at the College of Fine and Performing Arts

February

- 3 DANA AUDITION DAY, for more information contact the Dana School of Music at 330-941-3636.
- 4 Dana Chamber Orchestra, conducted by John Wilcox
4:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 6 GUEST ARTIST: James Wilding, piano
8:00 pm, Bliss Recital Hall.
- 7 Dana Chamber Winds, conducted by Stephen Gage
12:15 pm, Butler Institute of American Art.
- 7 DANA SHOWCASE CONCERT, 8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 9 GUEST ARTIST RECITAL: Troy Ayers, tenor
8:00 pm, Bliss Recital Hall
- 14 YSU Percussion Ensemble, directed by Glenn Schaft
12:00 noon, Butler Institute of American Art.
- 14 Dana Chamber Players: 8:00 pm, Bliss Recital Hall.
- 17 DANA AUDITION DAY, for more information contact the Dana School of Music at 330-941-3636.
- 21 Annual New Music Winter Pops, coordinated by Robert Rollin. GUEST ARTIST/Dana Alumni: Kevin Orr
12:15 pm, Butler Institute of American Art
- 21 Annual New Music Winter Pops: GUEST ARTIST, Kevin Orr:
8:00 pm, Bliss Recital Hall.
- 22-25
THEATER: HAMLET by William Shakespeare.
Feb. 22 - 24, 8:00 pm; Feb. 25, 3:00 pm, Ford Theater,
\$. Box Office: 330-941-3105.

Performances are free and open to the public,
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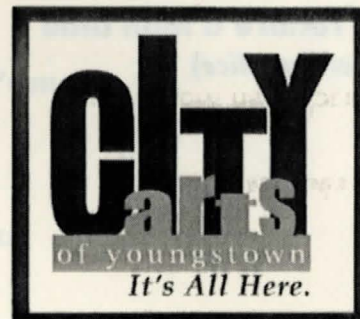
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DANA SCHOOL OF MUSIC
All Steinway School

presents

Senior Trumpet Recital*

Dennis A. Hawkins Jr.

Assisted by

Mr. Jeffrey A. Trimble, Piano/Organ

Trinity Brass Quintet

Dean Anshutz, Drum set

Bliss Recital Hall
Saturday, February 3, 2007

*The senior recital of Dennis A Hawkins, Jr. is presented in partial fulfillment of the Bachelors degree in Music Education.

Program

Trumpet Concerto

Edward Gregson
(b. 1945)

This work was commissioned by Howard Snell and the Wren Orchestra of London, with funds provided by the Arts Council of Great Britain. It was written for, and is dedicated to, James Watson. It is the last in a series of brass concerti which the composer first started in 1970 with his Horn Concerto, written for I for James. Since then he has completed a Tuba Concerto (1976, for John Fletcher), a Trombone Concerto (1979, for Michael Hext) and finally the Trumpet Concerto (1983).

The Trumpet Concerto is in three movements and is originally scored for Strings and Timpani. The first movement, *Allegro giusto*, has a sonata form outline and contrasts two main ideas: the first is strident, angular and highly rhythmic, whilst the second is more lyrical and pensive. The piano plays a dramatic role in the musical argument. The second movement (dedicated to the memory of Dmitri Shostakovich and using his personal 4-note musical cypher), again has contrasting elements. After piano introduction the trumpet enters dramatically. The music here is fragmented, but soon dissolves into a more flowing middle section which builds to a powerful climax. The opening music returns, this time in inversion, and leads to a simple and plaintive re-working of the first trumpet entry. The tension has been resolved.

A cadenza follows, the piano joining and linking with the trumpet straight into the Finale, *Vivo e brillante*. This is exuberant in style and cast in rondo form. The rondo theme itself abounds in upward running scales. The episodes, a broad sweeping tune followed by a hectic piano fugato based on the rondo theme, and finally a 6/8 scherzo, punctuate the various re-appearances of the main theme. A virtuoso coda with trumpet and piano throwing cascading scales at each other concludes the concerto.

Sonata

Henry Purcell
(1659 – 1695)

This work originally published for trumpet, strings, and continuo, cannot be said with complete certainty to have been written by Purcell. It has been ascribed to him on the basis of an unsigned manuscript discovered in the Library of York Minster by Richard Newton.

The composition is in three movements customary in works of this time: two fast movements framing a short slow one. As is frequently the case, the slow movement is a simple succession of chord progressions and chains of suspensions in which the trumpet takes no part. It was customary during this period for the principal violinist to embellish the slow movement with an improvised, florid melodic line. The fast movements are especially graceful, with none of the fanfare motives and doggedly trotting eight notes which characterize the lesser works of this kind. The formal organization of the last movement is especially interesting. The voices enter fugally and then proceed on to a brief development section, after which the subject is inverted and the fugal process repeated with the inverted subject, until for the final entry the trumpet is heard with the subject restored to its original form. The movement ends with a coda based on a fanfare motive derived from an accompanying figure presented earlier in the movement.

The Pink Panther

Henry Mancini
(1924 – 1994)

The Pink Panther, directed by Blake Edwards, is considered to be, "A Madcap Frolic of Crime and Fun." In this 1963 cinematic hit, starring Peter Sellers as the bumbling Inspector Clouseau, Henry Mancini composed a score that received a Grammy Award and an Academy Award nomination. Henry Mancini went on to be nominated for seventy-one other Grammy Awards, winning nineteen other times, and seventeen subsequent Academy Awards winning four times, along with two Emmy Award nominations and a Golden Globe Award for his compositions. In April 2004 Mancini was honoured by the United State Postal Service with a stamp commemorating his lifetime film achievements in music and to celebrate the 40th anniversary of the film *The Pink Panther*.

Dennis Hawkins

DENNIS A. HAWKINS, JR. is a senior Music Education major at Youngstown State University's Dana School of Music, with an expected graduation in the fall 2007, after a semester of student teaching in the Canfield School District at both the elementary and secondary levels. While in his tenure at YSU, Hawkins has auditioned into the *Downbeat Magazine* award-winning Symphonic Wind Ensemble, as well as the Symphony Orchestra, Chamber Orchestra, Chamber Winds, Dana Brass Quintet, Trinity Brass Quintet, Jazz Ensemble II, Brazilian Jazz Ensemble, and three seasons with the Marching Pride (Featured soloist, Drum Major). Dennis Hawkins currently serves as the YSU Bands Librarian for the 2006-2007 school year.

Academically, Hawkins has been accepted in the honor organizations of Alpha Lambda Delta, Sigma Alpha Lambda, Golden Key International Honor Society, and Phi Kappa Phi. Participation within the Ohio Collegiate Music Educators Association, the New Music Society, and the Delta Eta chapter of Phi Mu Alpha Sinfonia Fraternity has opened many doors both educationally and professionally.

In 2006, performances were given with the Warren Philharmonic Orchestra, Youngstown Symphony Orchestra, Salem Community Theater Orchestra, as well as serving as the Assistant Music Director for *How to Succeed in Business Without Really Trying*, a Youngstown State University Theater Production. Previous engagements have also occurred throughout the greater Mahoning Valley as a marching band technician, private lesson instructor, and freelance musician.

This past summer, Hawkins was accepted into the Boston University Tanglewood Institute Trumpet Workshop led by Terry Everson and guest clinician Rich Kelly. Upcoming performances include a solo engagement at the Trinity United Methodist Church (Youngstown, OH) and a performance of Mozart's *Requiem* with the Ashtabula County Choral Music Society.

Happenings at the College of Fine and Performing Arts

February

- 4 Dana Chamber Orchestra, conducted by John Wilcox
4:00 pm, Ford Family Recital Hall, DeYor Performing Arts
Center, \$.
- 6 GUEST ARTIST: James Wilding, piano
8:00 pm, Bliss Recital Hall.
- 7 Dana Chamber Winds, conducted by Stephen Gage
12:15 pm, Butler Institute of American Art.
- 7 DANA SHOWCASE CONCERT, 8:00 pm, Ford Family
Recital Hall, DeYor Performing Arts Center, \$.
- 9 GUEST ARTIST RECITAL: Troy Ayers, tenor
8:00 pm, Bliss Recital Hall
- 14 YSU Percussion Ensemble, directed by Glenn Schaff
12:00 noon, Butler Institute of American Art.
- 14 Dana Chamber Players: 8:00 pm, Bliss Recital Hall.
- 17 DANA AUDITION DAY, for more information contact the
Dana School of Music at 330-941-3636.
- 21 Annual New Music Winter Pops, coordinated by Robert
Rollin. GUEST ARTIST/Dana Alumni: Kevin Orr
12:15 pm, Butler Institute of American Art
- 21 Annual New Music Winter Pops: GUEST ARTIST, Kevin Orr:
8:00 pm, Bliss Recital Hall.
- 22-25
THEATER: HAMLET by William Shakespeare.
Feb. 22 - 24, 8:00 pm, Feb. 25, 3:00 pm, Ford Theater,
\$. Box Office: 330-941-3105.
- 23 Dana Wind & Percussion Festival. Featuring the Poland
Seminary High School Wind Ensemble, Nicholas Olesko,
conductor, and the North Allegheny High School Wind
Ensemble, Todd Stefan, conductor, and the YSU Symphonic
Wind Ensemble, Stephen Gage, conductor. 7:00 pm, Ford
Family Recital Hall, DeYor Performing Arts Center, \$.

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



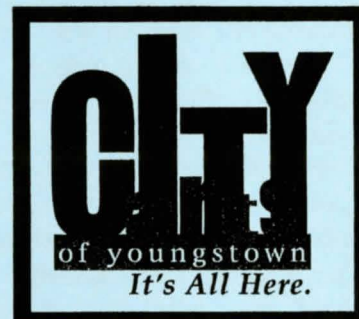
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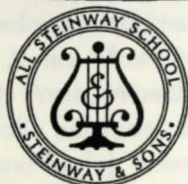
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Chamber Orchestra

John Wilcox, conductor

Ford Family Recital Hall
DeYor Performing Arts Center
Sunday, February 4, 2007
4:00 pm

Program

Sinfonie Concertante for Violin, Cello, Oboe, Bassoon and Orchestra, Op.84

Joseph Haydn
(1732-1809)

Allegro

Andante

Allegro con spirito

Mariana Szalaj, violin
James Carney, cello
Sarah Hennessey, oboe
Evan Hertrick, bassoon

A Midsummer Night's Dream

Felix Mendelssohn
(1809-1847)

Scherzo

Notturmo

Eric Shields, horn

~intermission~

Symphony No. 4, Op. 60

Ludwig van Beethoven
(1770-1827)

Adagio-Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

Dana Chamber Orchestra

Personnel

Violin

Jenna Barvitski, Boardman
Chelsea Caggiano, Youngstown
Austen Capp, Strongsville
Brendan Considine, Youngstown
Justin Jones, Moundsville, WV
Tandy Portis, Wheeling, WV
Natalie Sahyoun, Boardman
Mariana Szalaj, Boardman
Raleigh Van Houtte, Olean, NY
Michael Walenciej, Steubenville
Katie Yazvac, Boardman

Viola

David Yee, Mentor

Cello

James Carney, Wheeling, WV
Grissy Lucivjansky
Carla Wilson, Boardman

Bass

Benjamin Cervone, Boardman
Jared Craig, Greensburg, PA
Michael Gismond, Boardman

Flute

*Vivianne Asturizaga, La Paz, Bolivia
Danielle Frabutt, Austintown
Adrienne Lehotsky, Canfield

Oboe

Sarah Bates, Brookfield
Sarah Hennessey, Canfield
Jennifer Latshaw, Franklin, PA

Clarinet

Tracey Schultz, Tiffin
Cassandra Taylor, Wooster

Bassoon

Evan Hertrick, Pittsburgh
Victoria Schofield, Mineral Ridge

Horn

Taylor Dicken, Lisbon
Shannon McFadden, Boardman
Eric Shields, Zanesville

Trumpet

Amanda Fischer, Pittsburgh, PA
Dennis Hawkins, Newton Falls

Timpani

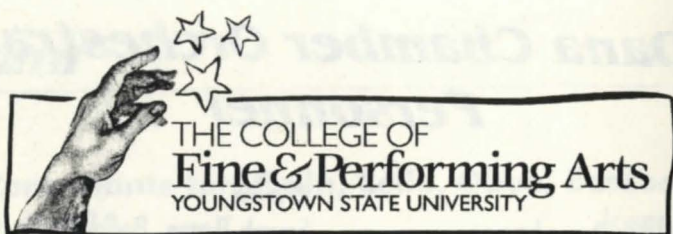
Dan Danch, New Wilmington, PA

Orchestral Graduate Assistants

Ben Ammon
Vivianne Asturizaga
Natalie Sahyoun

+Denotes graduate student

*Denotes guest artist



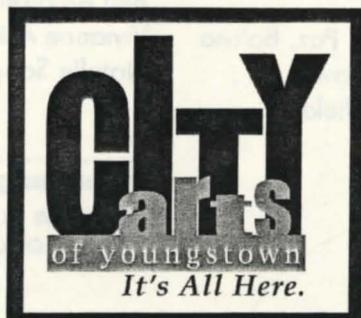
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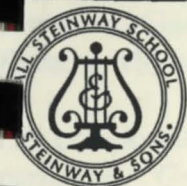


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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Guest Artist

James Wilding, piano

Bliss Recital Hall
Tuesday, February 6, 2007
8:00 pm

Program

Sonata in a minor, K. 310

W.A. Mozart
(1756-1791)

Allegro maestoso

Andante cantabile con espressione

Presto

Sonata no. 2 (2005-7)

J. Wilding
(b. 1973)

Allegro appassionato

Adagio molto espressivo

PASSACAGLIA AND FUGUE AFTER HINDEMITH: *Presto*

~intermission~

Sonata in B-flat, D. 960

F. Schubert
(1797-1828)

Molto moderato

Andante sostenuto

SCHERZO: *Allegro vivace con delicatezza*

Allegro, ma non troppo

James Wilding

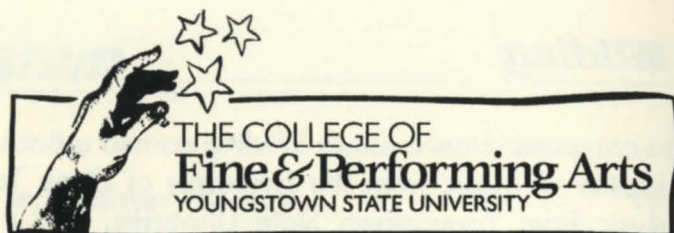
South African composer-pianist James Wilding earned a Bachelor of Music and Master of Music from the University of Cape Town, a Master of Music from Youngstown State University, and a Ph.D. from Kent State University. He studied piano with Neil Solomon, a pupil of Lili Kraus. Other teachers and mentors were: Lamar Crowson, George Crumb, Brandt Fredriksen, Wilfrid Hiller, Peter Klatzow, Vladimir Viardo, and Stewart Young.

His compositions include: *The Continents* and *Barbaric Dance* for orchestra, *Greek Goddesses* for piano and symphonic wind ensemble, *Mayan Rites* for two pianos and percussion, a chamber cantata *Lot's Wife*, two song-cycles, a wind quintet, two string quartets, a string trio, a violin sonata, various other chamber works, and a substantial body of solo piano pieces.

James Wilding's work has been performed in South Africa, Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, and the USA, and published by The Foundation for the Creative Arts and the University of South Africa. His compositions have been broadcast on Fine Music Radio (Cape Town), SAFM (Johannesburg), and KKGO (Los Angeles).

His *Etude* for solo piano was prescribed for the 1996 UNISA-Transnet International Piano Competition and *Poem* was prescribed for the 1998 Hennie Joubert National Competition in South Africa. He won the *Oude Meester Prize* and the *Potchefstroom University Chancellor's Trust Prize* for South African composers. He received a graduate scholarship from the *Southern African Music Rights Organisation* and the *David B. Smith Fellowship* from Kent State University. He is listed in *Who's Who in America*.

James Wilding is an active pianist, performing regularly as a soloist and chamber musician. He was recently appointed to the Theory and Composition faculty at the University of Akron.



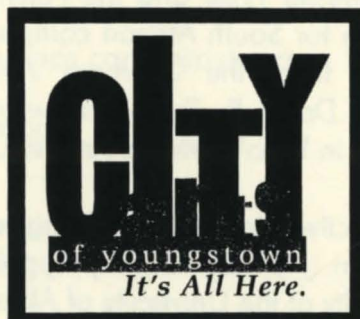
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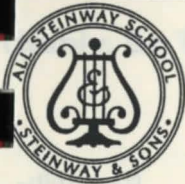




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DANA SCHOOL OF MUSIC
All-Steinway School

*Friends of
Music*



presents

17th Annual

*Dana Showcase
Concert*

**Honoring Donald W. Byo
Guest Host, Allan Mosher**

Ford Family Recital Hall
DeYor Performing Arts Center
Wednesday, February 7, 2007
8:00 pm

Program

Scherzo from A Midsummer Night's Dream Felix Mendelssohn

DANA SYMPHONY ORCHESTRA

John Wilcox, director

Patricia Syak, sponsor

Fuego!

Rex Willis

DANA GUITAR ENSEMBLE

David Buker, Ryan Coffey, Benjamin Dague, Margaret Jones

James Boyce, director

Bruce and Nancy Beeghly, sponsor

Serenade in Eb, opus 7

Richard Strauss

Members of the DANA SYMPHONIC WIND ENSEMBLE

Stephen Gage, director

Mary B. Smith, sponsor

Movement II from Marimba Quartet (1987) Daniel Levitan

SIMOSA PERCUSSION QUARTET

Michael Anderson, Dean Anshutz, Mario Butera, Tim Hampton

Glenn Schaft, director

William and Paula Powell, sponsor

Ain'-a that Good News

William Dawson

Danny Boy

arr. by Joseph Flummerfelt

Thanks Be To God

Felix Mendelssohn

THE DANA CHORALE

Hae-Jong Lee, director

DANA BRASS QUINTET with Tylor Husasky, timpani

Diane Yazvac, accompanist

Mary B. Smith, sponsor

~intermission~

Rumanian Folk Dances

Bela Bartok/N. Nourse

Joc Cu Bâta

Brâul

Pe Loc

Buciumeana

Poarga Româneasca

Maruntel

DANA FLUTE ENSEMBLE

Kathryn Thomas Umble, director

Mary Alice Schaff, sponsor

Allegro moderato from Grand Canyon Suite

Eric Ewazen

DANA HORN ENSEMBLE

William Slocum, director

Patricia Syak, sponsor

Trio from The Impresario

Wolfgang Amadeus Mozart

OPERA WORKSHOP

Diana Farrell, Madame Heartmelt; Carrie Minenok;

Mademoiselle Warblewell;

Randall Huffman, Monsieur Cash

Misook Yun, director

Marcellene Hawk, accompanist; Rick Shilling, stage manager

Albert and Suzanne Cinelli, sponsor

The Dana Award to Mr. Donald W. Byo . . .

Ted Perkins

Elvin's Mambo

Bob Mintzer

YSU JAZZ ENSEMBLE I

Kent Engelhardt, director

Barbara H. Tinkham, sponsor

Past Recipients of the Dana Award

Aurora Ragaini Martin
Mary B. Smith
Wilhelmene Greene
125th Anniversary
Fran Greenberg
Anne Kilcawley Christman
George Loser
Esotto Pellegrini
Robert Peterson
Clarence R. Smith, Jr.
Pearl and Sy Ulicny
Patricia and Harry Syak
David Starkey
Wade and Rosemary Raridon
Kay Soman
Ellen Satre

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Stambaugh Auditorium

Sustainer

Jacqueline Abrams
Ellen Wakeford Banks
Francis and Carol Bittel
James Boyd and Dr. Misook Yun
Donald W. and June Byo
Ralph Collins: in memory of Sylvia Jean Lebio Collins
William and Carole Conti
Ryerson and Caren Dalton
Alex Downie, Jr.
Joseph and Karen Edwards
Michael and Amy Gelfand
Virginia Goodin
Dr. and Mrs. E. Thomas Harnish
Thomas and Carol Jochman
Randall Jones
Dr. Michael and Patricia Kavic
Dr. Edward J. Largent
Larry and Diane Miller
L. Bud and Marilyn Mould
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James Ray and Suzanne Anzellotti
Bob and Carol Sacherman
James B. Schmidt
Dr. Leonard Spiegel and Joy Elder
Dr. and Mrs. Anthony Stocks
John and Hannelore Thomas
Robert Thomas
David and Deborah Tolich

Membership 2006-07

Contributor

Robert Antonucci
Dr. Carol Baird
Michael and Wendy Crist
Ronald and Marcia Gould
Sally Anne and Richard Gunn
Joseph and Lois Hopkins
Joseph and Debbie Kane
John and Laura Manhollan
Clyde Morris and Janet Yaniglos
Wendell and Mary Parr
Joseph and Mary Lou Rongone
Steve and Toni Schildcrout
Blanche Sekeres
F. William and Nancy Morris Scragg
Edward and Rita Smrek
Alexander and Lucy Stuart
Raymond and Mary Place Thomas

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C. Gilbert James, Jr.
Dr. and Mrs. Robert W. Kramer
Elliot and Christine Legow
Ley-Yoder Studios (Stephen Ley)
Adam Mamula
Dr. and Mrs. Isadore Mendel
Joseph and Ann Owen
Dale Rauschenberg
Gary and Susan Sexton in honor of Michael Cervone
Don and Marilou Stimple
David J. Venerose, Jr.
Garey L. Watson
Ken and Marty Young

Other

Beverly Nelson
Rosemarie Kascher



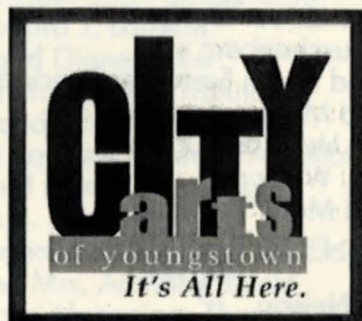
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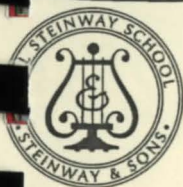


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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana
Chamber
Winds

Butler Institute of American Art
Wednesday, February 8, 2007
12:15 pm

Program

Old Wine in New Bottles

Gordon Jacob

IV. Early One Morning

FLUTE/PICCOLO

Alyson Collins

Julianna Sabo

HORN

Nicole Pettenati

Steve Roberson

OBOE/ENGLISH HORN

Nathan Welch

Kristy Hunstman

TRUMPET

Christopher Durica

Jeffrey Penney

BASSOON

Jon Robbins

Diedra Nuss

CONDUCTOR

Christopher Heidenreich

CLARINET

David Amos

Elizabeth Matesich

Three Dances for Woodwind Quintet

Peter I. Tchaikovsky
arr. Nakagawa

I. Mazurka

II. Polka

III. Waltz

Quintet

Louis Moyse

II. Poco Lento

WOODWIND QUINTET

Adrienne Lehotsky, flute

Nathan Welch, oboe

Sarah Barnes, clarinet

Sarah Korb, bassoon

Daniel Welch, horn

Serenade in Eb Major, Op. 7

Richard Strauss

Pamela Murchison & Adrienne Lehotsky, flute

Sarah Hennessey & Kristy Huntsman, oboe

Brandie Suhevich & Cassandra Taylor, clarinet

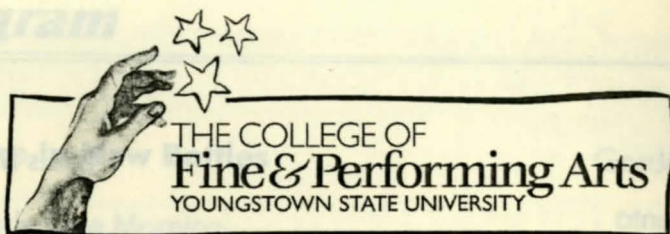
Evan Hertrick & Deidra Nuss, bassoon

Shannon McFadden, Eric Shields, Chelsey Downing

& Kylie Mather, horn

Benjamin Ammon, tuba

Stephen Gage, conductor



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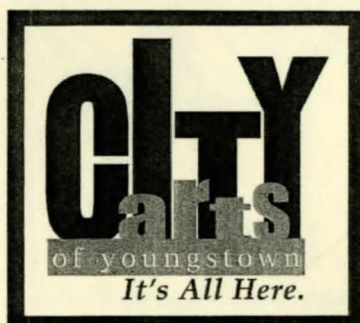
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Graduate Diploma Recital
New England Conservatory

Troy Ayers, tenor

**Assisted by
Mitsuko Morikawa, Piano**

Bliss Recital Hall
Friday, February 9, 2007
8:00 pm

Program

From Samson

G. F. Handel
(1685 – 1759)

Recitative - "O, loss of sight"

Aria - "Total Eclipse"

Recitative - "Then Shall I Make"

Aria - "Thus When the Sun"

Cara e dolce

Alessandro Scarlatti
(1660 – 1725)

La speranza

O cessate di piagarmi

Difesa non ha

Toglietemi la vita ancor

An die ferne Geliebte, Op.98

Ludwig van Beethoven
(1770 – 1827)

Auf dem Hügel sitz ich spähend

Wo die Berge so blau

Leichte Segler in den Höhen

Diese Wolken in den Höhen

Es kehret der Maien, es blühet die Au

Nimm sie hin denn, diese Lieder

~intermission~

Le manoir de Rosemonde

Henri Duparc
(1848 – 1933)

Testament

Extase

La vie anterieure

In the hush of the night

Francesco Paolo Tosti
(1846 – 1916)

Dare to love thee

Herrot's Lament

Goodbye

Troy Ayers

A graduate of Youngstown State and recently completed his graduate degree in opera performance from the New England Conservatory of Music in Boston, MA. Troy is an accomplished classically trained tenor with opera, concert, and musical theater experience. Specializing in opera, Troy has extensive performance credits with Amarillo Opera, Fort Worth Opera, Valley Lyric Opera, as well as Opera Circle. Mr. Ayers has performed the roles of Pinkerton, Madama Butterfly; Lysander, Midsummer Night's Dream; Don Jose, Carmen; and Aeneas, Dido and Aeneas.

While pursuing his Bachelor of Music degree from Youngstown State University, Mr. Ayers was actively involved in the opera program where he learned the essential skills to develop as a singer-actor. He was the recipient of the Dana School of Music Young Artist Award, the Youngstown Music Teacher Award, and was presented with the Giorgio Tozzi Scholarship for two consecutive years.

Currently he teaches voice privately at his home studio as well as at the Broadway School of Music, both centrally located in Cleveland. He is also a music teacher at Saint Stanislaus Grade School and Choral Director of Cleveland Central Catholic High School.

Mr. Ayers would like to thank the Dana School of Music for the opportunity to sing at his Alma Mater. A personal thank you to Dr. Allan Mosher for his constant support and encouragement throughout the years, without his guidance this moment would not have happened.



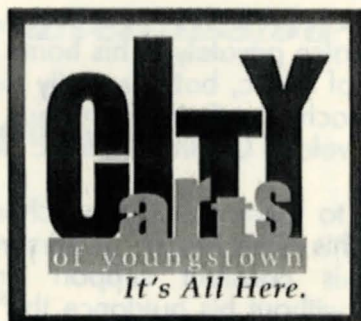
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

YSU Percussion Ensemble

Dr. Glenn Schaft, Director

Chris Kimble & Brian Sweigart, Assistant Directors

Butler Institute of American Art
Wednesday, February 14, 2007
12:15 pm

Program

Blind Side (2006)

Chris Kimble

Amores (1943)

John Cage

The Frame Problem (2003)

James Romig

Tone Slap (2003)

Barry Grossman

Personnel

Graduate:

Chris Kimble, Elkland, PA
Brian Sweigart, Streetsboro

Senior:

Mike Anderson, Willoughby
Tetsuya Takeno,
Kanagawa-Ken, Japan
Zachary Taylor, Bloomingdale

Junior:

Dean Anshutz, Creston
Dan Danch, New Wilmington, PA
Tim Hampton, Lakewood
Tyler Husosky, Warren
Suzi Spiese, Boardman
Jim Vetterly, Pittsburgh, PA

Sophomore:

Christopher Anderson, Lancaster
Mario Buttera, Carnegie, PA
Cory Doran, Columbus
Shawn Logan, Akron
Rob Thorndike, Canfield

Freshmen:

Alex Hines, Boardman
Justine Lownsbury, Brunswick
Kevin Rabold, Pittsburgh, PA
Andy Wozniak – Northfield

Percussion Events Calendar

<www.ysu.edu/percussion>

FEBRUARY

Dana Audition Day 2

Mike Anderson – Senior Recital, 8p.m. Bliss Hall 2222

21 New Music Pops Series. Guest Artist - Kevin Orr-piano & Brian Sweigart – perc. 12p.m. Butler Institute of American Art, 8p.m. Bliss Recital Hall

MARCH

Dana Audition Day 3

8 Piano Week Jazz -YSU Faculty Jazz Group with guest artist James Weidman, 8pm, Ford Family Recital Hall

Tyler Husosky - Junior Recital, Bliss Hall 2222, 8p.m.

24 Chris Kimble – Graduate Recital, Bliss Hall 2222, 2p.m.

YSU Percussion Ensemble, Ford Family Recital Hall, 8p.m.

Percussive Arts Society Ohio Day of Percussion, Ohio State University Members of YSU PE perform Varese-Ionization

APRIL

4 Dean Anshutz & Tim Hampton – Duo Junior Recital, Bliss Hall Rm. 2222, 8p.m.

Cleveland Composers Guild, Cleveland State University, Music Building. Glenn Schaft – Drumset Masterclass – afternoon

Kimble, Sweigart, Hampton-Trio, Meyn-Groovelocity, 7pm

11 Sarah Sexton-Senior Recital, Bliss Hall 2222, 8p.m.

18 Zac Taylor & Jim Vetterly – Duo Junior Recital, Bliss Hall 2222, 8p.m.

25 Vincent Lucente-Junior Recital, Bliss Hall 2222, 8p.m.

30-5/5 Dana New Music Week, Guest Artist/Composer Eric Ewazen

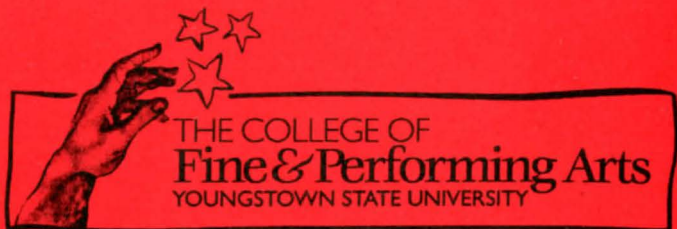
MAY

Tetsuya Takeno – Senior Recital, Bliss Hall 2222, 8p.m.

Summer 2007

7/3-12 Summer Class – Music Education - Percussion for Music Educators, Dr. Glenn Schaft – instructor, Tuesdays and Thursdays – 8:30a.m.-12:15p.m.

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



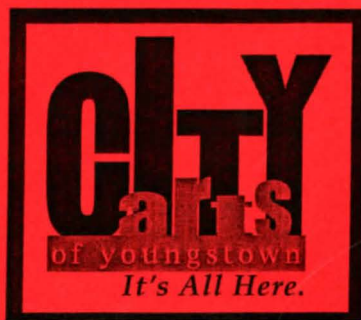
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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana
Chamber
Players

Bliss Recital Hall
Wednesday, February 14, 2007
8:00 pm

Program

Octet-Partita, opus 67

Franz Krommer

Allegro vivace

Adagio

Menuetto – Allegretto

Allegro

Jennifer Latshaw, Tedrow Perkins; oboe
Patrick Fulton, Brandie Suchevid; clarinet
Donald W. Byo, Sarah Korb; bassoon
Shannon McFadden, Eric Shields; horn

Octoot (S. 8)

P.D.Q. Bach
(1807-1742)

- I. Vite, tout de suite
- II. Lent, tout au moins
- III. Minuet et, tout à l'heure, trio
- IV. Chanson: "Toute l'année, hey, hey, hey"
- V. Tout à coup le bout

Pamela Murchison, Kathryn Thomas Umble; flute
Sarah Bates, Tedrow Perkins; oboe
Becky DeLorenzo, Cassandra Taylor; clarinet
Donald W. Byo, Evan Hertrick; bassoon

~intermission~

Octet, opus 66

Michael Kibbe

Allegro energico

Alla Marcia

Lento

Scherzo

Finale – Largo pesante; Allegro molto

Kathryn Thomas Umble; flute/piccolo

Tedrow Perkins; oboe

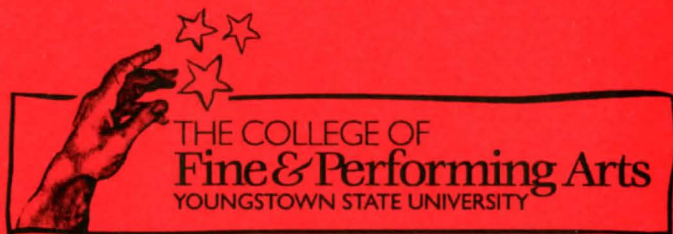
Nathan Welch; English horn

Emily Barlow; clarinets/bass clarinet

Shannon McFadden, Eric Shields; horn

Donald W. Byo, Evan Hertrick; bassoon

Reed Chamberlin, conductor



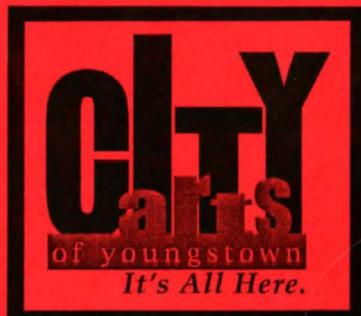
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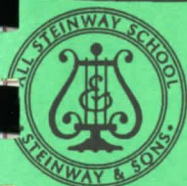
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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Percussion Recital

Michael Anderson

Assisted by
Randy Bibri
Mark Gosiewski
Scott Guthrie
Brandon Masterman

Bliss Hall, Room 2222
Wednesday, February 20, 2007
8:00 pm

Program

So What	Miles Davis
Body and Soul	John Green
Recordame	Joe Henderson
Maiden Voyage	Herbie Hancock
Pent-Up House	Sonny Rollins

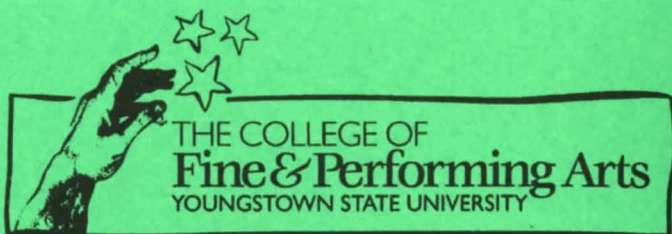
The senior recital of Michael Anderson is presented in partial fulfillment of the bachelor of instrumental music education degree.

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 choir, and the 2004 Ohio All-State Band.

At Youngstown State University, Michael is a senior bachelor of music candidate in instrumental music education focusing in percussion. He has studied with Mr. Justin Watt, Mr. Rob Ferguson, and Dr. Glenn Schaft. While at YSU, Michael has played bass clarinet with the symphonic and concert bands, 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, Delta Eta Singers, percussion ensemble, Dana Symphony Orchestra, symphonic wind ensemble, and Simosa Percussion Quartet.

Michael is a member of the Percussive Arts Society, Ohio Collegiate Music Educators Association, Order of Omega, and instructs the Willoughby South High School percussion program. He is the vice president, master of ceremonies, and fraternal education officer for Phi Mu Alpha, Delta Eta chapter and president of the Youngstown State University Percussion Federation, whose most recent project is commissioning a new work for percussion ensemble and saxophone quartet by John Hollenbeck to be premiered fall of 2007.



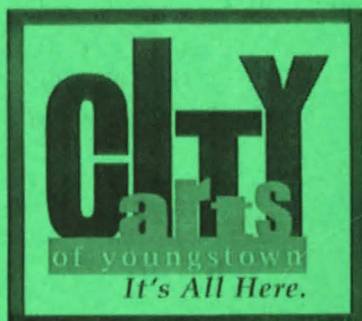
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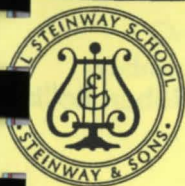


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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY
NEW MUSIC GUILD

presents

WINTER POPS CONCERTS

Guest Artist, Dr. Kevin Robert Orr
University of Florida, Gainesville

Butler Institute of American Art
Wednesday, February 21, 2007
12:15 pm

Program

Geenyoch Ballant

Jennifer Margaret Barker

Dinu's Mysterious Rag

Robert Rollin

Hypercube

Paul Richards

Brian Sweigert, percussion
Kevin Robert Orr, piano

Suite for Flute and Piano

Claude Bolling

Movements 1, 5, and 7

Danielle Frabutt, flute
Corey Doran, percussion
Jared Craig, bass
Kevin Robert Orr, piano

With support from Dana School of Music, College of Fine and Performing Arts, New Music Guild, Inc., Sts. Peter & Paul Church, Ellen Marie Rudjak Feldman Memorial Fund, and individual donors.

WINTER POPS CONCERTS

Guest Pianist Kevin Orr.

Orr is Professor of Piano at the University of Florida.

Wednesday, February 21, 12:15 noon hour bag lunch concert
Butler Institute of American Art

Wednesday, February 21, 8:00 p.m.
Bliss Recital Hall

Thursday, February 22, 3:00 p.m.
Sts. Peter and Paul Church

Friday, February 23, 11:00 a.m., Convocation
Bliss Recital Hall

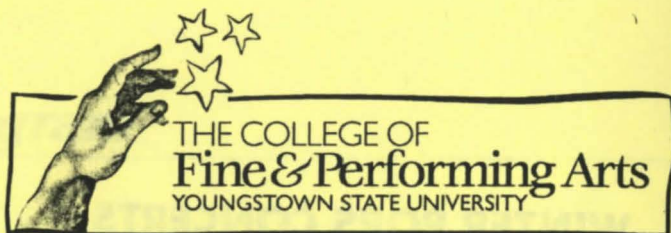
NEW MUSIC SOCIETY SPRING CONCERT

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

DANA NEW MUSIC FESTIVAL XXIII

Guest Composer: Eric Ewazen, Juilliard School of Music
April 30-May 4
Schedule to be announced.

Check our website at www.newmusicsociety.net.



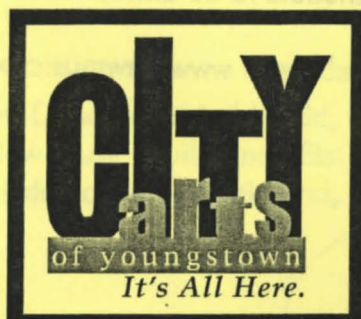
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DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY
NEW MUSIC GUILD

presents

WINTER POPS CONCERTS

Dana Composers Ensemble
Gwyneth Rollin, director

Guest Artist, Dr. Kevin Robert Orr
University of Florida, Gainesville

Bliss Recital Hall
Wednesday, February 21, 2007
8:00 pm

Program

Hexarchic Episodes

Robert Rollin

For Flexible Ensemble of Six Players

Danielle Frabutt, flute
Jordan Morris, soprano sax
Taylor Dicken, French horn
Robert Thorndike, percussion
Jared Craig, bass
*Tim Webb, piano

Ballade, Op. 10, No. 2

Johannes Brahms

Geenyoch Ballant

Jennifer Margaret Barker

Kevin Robert Orr, piano

Spellbound

Miklos Rozsa

INTERMISSION

Ballade (World Premiere)

Robert Rollin

Commissioned by Kevin Orr, with support of a YSU Sabbatical Grant

Kevin Robert Orr, piano

Hypercube

Paul Richards

Brian Sweigert, percussion
Kevin Robert Orr, piano

Suite for Flute and Piano

Claude Bolling

Danielle Frabutt, flute
Jared Craig, bass
Corey Doran, percussion
Kevin Robert Orr, piano

Dervishes Diversions (World Premiere)

Tim Webb

Danielle Frabutt, flute
Emily Barlow, clarinet
Robert Thorndike, percussion
*Tim Webb, piano

denotes Dana School of Music Graduate Student

With support from Dana School of Music, College of Fine and Performing Arts, New Music Guild, Inc., Sts. Peter & Paul Church, Ellen Marie Rudjak Feldman Memorial Fund, and individual donors.

WINTER POPS CONCERTS

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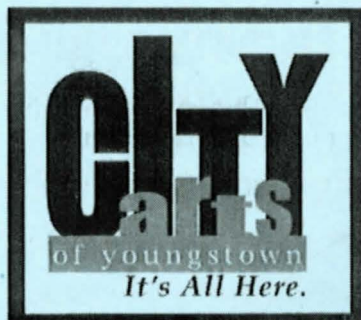
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY
SAINTS PETER & PAUL CHURCH

presents

WINTER POPS CONCERTS

Guest Artist, Dr. Kevin Robert Orr
University of Florida, Gainesville

Saints Peter and Paul Church
Thursday, February 22, 2007
3:00 pm

Program

Sonata K.332, movement 1 Wolfgang Amadeus Mozart

Ballades Op. 10, nos. 1 and 2 Johannes Brahms

Geenyoch Ballant Jennifer Margaret Barber

Ballade Robert Rollin

Waltzes Op. 64, Nos. 1 and 2 Frederic Chopin

Dinu's Mysterious Rag Robert Rollin

Youngstown area native and Dana Alumni pianist Dr. Kevin Orr, Associate Professor of Piano at the University of Florida, Gainesville is guest artist for the Winter Pops New Music Concerts. Dr. Orr holds B. Mus. and M. Mus. degrees from YSU and his doctorate from Cleveland Institute. He served as a Graduate Assistant in Theory/Composition during his time at YSU. In Youngstown he performed with the pop duo "Dueling Pianos" with Dana alumnus Todd Cutshaw, and in the pop band "The Brotherhood."

Since moving to Florida he has toured extensively across the U.S. as well as China and Australia. Orr will co-direct a Chinese-American International Piano Institute at the Sichuan Conservatory, Chengdu this May. He has premiered many new compositions, and recorded pieces on several CD's including his own recent solo CD of Brahms' works. In the summers Orr directs the University of Florida Young Pianist Festival. Recent engagements in his active performing schedule have taken him to Delaware, Florida, Louisiana, Mississippi, New Mexico, Ohio, Oregon, Pennsylvania, Texas, Quebec, and Washington, D.C.

Dr. Orr will be guest artist at Butler Noon Hour Concert, Wednesday, February 21; at Bliss Recital Hall on a New Music Society Concert, 8 p.m. on the same day; in a solo recital at Sts. Peter and Paul Church on 421 Covington, Thursday, February 22 at 3 p.m.; and at the Bliss Recital Hall Convocation, Friday at 11 a.m.

This concert is sponsored by The Ellen Marie Rudjak Feldman Memorial Fund. Additional support was provided by Sts. Peter & Paul Church, Youngstown State University College of Fine & Performing Arts, New Music Guild, Inc., and individual donors.

WINTER POPS CONCERTS

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DANA NEW MUSIC FESTIVAL XXIII

Guest Composer: Eric Ewazen, Juilliard School of Music
April 30-May 4
Schedule to be announced.

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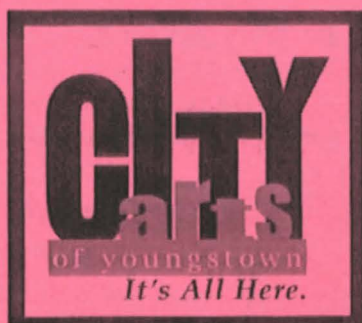
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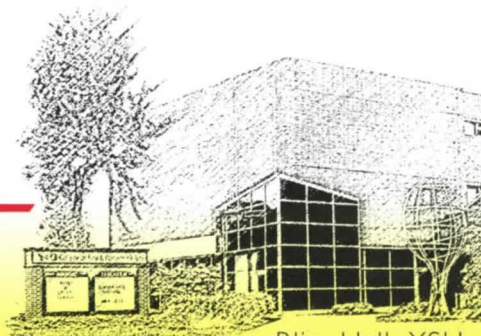
PRESENTS

DANA WIND & PERCUSSION FESTIVAL

Featuring the
Poland Seminary
High School
Wind Ensemble,
Nicholas Olesko,
conductor,
and the North
Allegheny High
School Wind
Ensemble,
Todd Stefan,
conductor,
and the YSU
Symphonic Wind
Ensemble,
Stephen Gage,
conductor.

7:00 pm, Ford Family Recital Hall,
DeYor Performing Arts Center

February 23, 2007



Bliss Hall, YSU

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STATE UNIVERSITY

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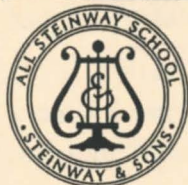
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

*2007 Wind and
Percussion Invitational*

Featuring

Poland Seminary High School Wind Ensemble
Nicholas Olesko, Albert Collela, & Jeffrey Hvizdos, Conductors

North Allegheny High School Wind Ensemble
Todd Stefan, conductor

YSU Symphonic Wind Ensemble
Stephen Gage, conductor

Ford Family Recital Hall
DeYor Performing Arts Center
Friday, February 23, 2007
7:30 pm

POLAND SEMINARY HIGH SCHOOL WIND ENSEMBLE
Nicholas Olesko, Albert Collela, & Jeffrey Hvizdos, Conductors

REPERTOIRE:

Amparito Roca

Jamie Texidor
arr. Aubrey Winter

Overture, The Barber of Seville

Gioachino Rossini
trans. Kenneth Singleton

Symphony 2, Mvt. III: Apollo Unleashed

Frank Ticheli

The **Poland Seminary High School Wind Ensemble** is comprised of the 55 finest instrumental musicians in the Poland School District, grades 9-12. The Wind Ensemble is one of three bands at Poland Seminary High School, and the ensemble maintains a busy performance schedule throughout the year. In addition to their Fall, Winter, and Spring concerts, the Wind Ensemble performs throughout the Mahoning Valley, and at District and State Band Contest in class AA. Many of its members also participate in the Solo and Ensemble Adjudicated Event as soloists or in chamber ensembles. Members of the Wind Ensemble also participate in many honors bands and orchestras including the Youngstown Symphony Youth Orchestra, Stambaugh Youth Concert Band, Cleveland Youth Wind Symphony, District V Honors Band, Northeast Regional Orchestra, and All-State Band and Orchestra. The Wind Ensemble is currently under the direction of Nick Olesko, Al Colella and Jeff Hvizdos, and can be heard next at their Winter Concert at Poland Seminary High School on Thursday, March 1, 2007, at 7:00 PM

POLAND SEMINARY HIGH SCHOOL WIND ENSEMBLE PERSONNEL

FLUTE

Katelynn Alexoff
Christie Baker
Paula Melvin
Jamie Rollo
Andrea Shoffstall
Alyssa Tom
Jill Wollet

OBOE

Dana Doctor
Katie Krumpak
Michelle Smith

CLARINET

Amanda Adams
Nicole Angelilli
Katie Colucci
Megan Kelley
Genna Notareschi
Brittany Roche
Caroline Watson

BASS CLARINET

Lauren Camacci
Deanna Pesa

BASSOON

Felipe Morales-Torres

ALTO SAXOPHONE

Brian Garcar
Rachel vonAhn

TENOR SAXOPHONE

Colleen Welsch

BARITONE SAXOPHONE

Pat Carney

FRENCH HORN

Kaitlin Billock
Caitlin Miller
Christina Noll
Luke Politsky
Carly Psenicka
Christina Rogers

TRUMPET

Amanda Cox
Ross Mazzupappa
Phil Sarnowski
Kaitlin Seibert
Heather Stefek
Jessica Wittenauer

TROMBONE

Ben Bernstein
Missy Haug
Jenna Morell
Ray Stabinsky
Rob Staufeneger

EUPHONIUM

Mitch Baird
Chris Campbell

TUBA

Mike Howard
Patrick Slattery

PERCUSSION

Royce Best
Quentin Burley
Trevor Butch
Jonathan Fanta
Kevin Habuda
Mike Johnson
Kevin Lang

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

NORTH ALLEGHANY HIGH SCHOOL WIND ENSEMBLE
Todd Stefan, Conductor

REPERTOIRE:

An Outdoor Overture

Aaron Copland

Contre Qui, Rose

Morten Lauridson/arr. Reynolds

To Tame the Perilous Skies

David Holsinger

The **North Allegheny Senior High School Wind Ensemble** comprises our top wind and percussion students in grades 11 and 12. Students wishing to be a member of this ensemble must audition in the spring the year before. This ensemble studies, rehearses, and performs a wide range of music including original band works, orchestral transcriptions, modern band compositions, popular music, and marches. Under the direction of Mr. Todd R. Stefan, the NASH Wind Ensemble has received straight superior ratings in regional and national music festivals, including the Three Rivers Music Showcase and the Nation Events Chick-Fil-A Peach Bowl Concert Band Competition and Adjudication in Atlanta, Georgia.

The NASH Wind Ensemble has had the great honor of working with some of the finest music educators and conductors including Dr. Stephen Gage-Director of Bands, the Dana School of Music from Youngstown State University, Youngstown, Ohio, Mr. Ralph Ford-Director of Bands and the world renowned "Sound of the South" Marching Band, the John Long School of Music from Troy University, Troy, Alabama, Mr. Elliot Del Borgo, world renowned composer and arranger, Dr. Stephen Hawk- Director of the SRU Wind Ensemble and Jazz Ensemble I, Slippery Rock University School of Music, Slippery Rock, Pennsylvania, and Gary Smith- Associate Director of Bands, Emeritus, University of Illinois, Champaign/Urbana, Illinois. The band has also had the pleasure of hosting performances by the Baldwin-Wallace Conservatory of Music Wind Ensemble, Mr. Gary Oltman-Director of Bands, and the Laureate Wind Quintet from West Virginia University.

NORTH ALLEGHANY HIGH SCHOOL WIND ENSEMBLE PERSONNEL

PICCOLO

Rosanna Breaux

FLUTE 1

Yilu Zhang
Erin Birsic
Carolyn Campbell
Mary Vilorio

FLUTE 2

Chloe Hayes
Laura Whittemore
Lynn Dula

OBOE 1

Sarah Hochendoner

OBOE 2

Liz Hand

E♭ SOPRANO CLARINET

Shawn Palmeri

CLARINET 1

Taylor Praskach
Lauren Gesmond

CLARINET 2

Katelyn Scott
Theresa Timcheck
Katie Muskal
Pat Matera

CLARINET 3

Yilin Wang
Anna Sartori
Courtney Gold
K.C. Brady

BASS CLARINET

Emily Herb
Michelle Bucci

ALTO SAXOPHONE 1

Sam Mickler
Clarissa Keen

ALTO SAXOPHONE 2

Sam Moore
Robert Ludwig
Rachael Sanders

TENOR SAXOPHONE

Kyle Shearer
Brent Luethold

BARITONE SAXOPHONE

Junil Kim

TRUMPET 1

Matt Williams
Matt Zellers
Josh Waynick

TRUMPET 2

Mike Lorenzo
Steven Nicklas
Andy Coleman

TRUMPET 3

Jesse Horan
Logan Nye
Phillip Yasko

FRENCH HORN 1

Arwen Kandt

FRENCH HORN 2

Lauren Malik

FRENCH HORN 3

David Bouwkamp

FRENCH HORN 4

Emily Teare

TROMBONE 1

Jeff Gilmour

TROMBONE 2

Steven Inglis

TROMBONE 3

Steven Inglis
Wen Xu

EUPHONIUM

Ben Kyper
Eric Spagnulo

TUBA

Michelle Osterider
Kevin Thayer

PERCUSSION

Sameer Shroff
Aldo Kremmel
David Belliveau
Joe Turo
John Ries
Caitlin Cready
Marla Koch
Adam Leach

**YOUNGSTOWN STATE UNIVERSITY
SYMPHONIC WIND ENSEMBLE
Stephen L. Gage, Conductor**

REPERTOIRE:

Molly on the Shore

Percy Aldridge Grainger
ed. Rogers

Irish Tune from a County Derry

Percy Aldridge Grainger
ed. Rogers

Nicholas Olesko, Guest Conductor
Director of Bands, Poland Seminary HS

Symphony No. 1 "The Lord of the Rings"

Johan de Meij

- I. "Gandalf"—The Wizard
- II. "Lothlorien (The Elvenwood)"
- III. "Gollum"—Smeagol
- IV. "Journey in the Dark"
- V. "The Hobbits"

Johan de Meij's first symphony, *The Lord of the Rings*, is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. Since then, a critically-acclaimed movie trilogy has been released, giving new life to the book's reputation as well as to the colorful characters that illuminate its pages. The symphony consists of five separate movements, each illustrating a character or an important episode from the book.

SPECIAL THANKS goes out to Deidra Nuss, freshman bassoonist from Lakeview HS who coordinated and is responsible for this evening's multimedia presentation, and to Rick Pirko, YSU Astronomy Professor who assisted Deidra in this process. Also, a special thanks to the YSU Media and Academic Computing Center and to the stage crew of the DeYor Performing Arts Center.

YSU SWE & Senior Member of Poland
and North Alleghany Wind Ensembles
Todd Stefan, Guest Conductor
Director of Bands, North Alleghany HS

The wind band program at Youngstown State University encompasses a wide range of performance groups including three concert bands, a brass ensemble, chamber wind groups, and marching, pep, and jazz ensembles and combos. More than 250 students perform annually in one or more of these ensembles. Comprised of the top wind and percussion students in the Dana School of Music, the SWE performs a broad spectrum of music including original works, transcriptions, marches, and chamber music.

The group has commissioned compositions by Marilyn Shrude, Thomas Sleeper, Till Meyn, Edward Largent, and David Morgan. Recent guest composers, conductors, and performers include Samuel Adler, Michael Colgrass, Joseph Schwantner, Karel Husa, Frank Ticheli, Adam Frey, Anthony Iannaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox, and Ed Lisk. Husa called the SWE's performance of his music "inspiring;" Ticheli stated that the band "performed my music beautifully" and that the group was "Hot!" Schwantner complimented the ensemble for "their artistry, and for their care, and consideration" of his music and Colgrass thanked the group for its "wonderful performance and recording" of his work.

The SWE has performed at the MENC Biennial Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and at the ASBDA National Convention. In March 2005 the SWE made its debut in Carnegie Hall as a showcase ensemble at the New York Wind Band Festival. The band has released five produced compact discs. The fourth of these, *Spin Cycle*, won *Downbeat Magazine's* University Symphonic Band/Wind Ensemble recording of the year in 2004. *Tipping Points* (to be released in March 2007), *Spin Cycle*, *Carnival*, *Star Wars* and *Other Scores* and *Lions and Jesters and Dragons, Oh My!*

Stephen L. Gage has served as instrumental music coordinator, professor of conducting, and director of bands at Youngstown State University's Dana School of Music since 1993. He holds degrees from the University of Illinois, the Eastman School of Music, and State University of New York at Fredonia. Stephen has studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel.

Dr. Gage is also the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra, and he began serving as assistant conductor of the Dana Symphony Orchestra in January 2006.

Gage has written numerous publications on conducting, rehearsal techniques, and literature, and is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute having guest conducted and cliniced in the United States, Canada, and Ireland. He has received critical acclaim from a number of distinguished composers, including Joseph Schwanter, Samuel Adler, Karel Husa, Frank Ticheli, and David Gillingham, for his interpretation of their music. Stephen's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, and Phi Kappa Phi. In 1999, Gage was inducted into the prestigious American Bandmasters and was named Distinguished Professor at YSU. He and the SWE made their Carnegie Hall debut in March 2005 on the showcase concert of the New York Wind Band Festival.

2006-07 YSU BAND STAFF

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Reed Chamberlin, Graduate Conducting Assistant

Kristy Huntsman, Graduate Conducting Assistant

Dennis Hawkins, Band Librarian

Daniel Welch, Uniform/Equipment Manager

YOUNGSTOWN STATE UNIVERSITY

SYMPHONIC WIND ENSEMBLE PERSONNEL

FLUTE/PICCOLO

Vivienne Asturizaga, Brazil #
Danielle Frabutt, Austintown
Adrienne Lehotsky, Canfield
Pamela Murchison, Pittsburgh, PA # *
Lisa Sipes, Altoona, PA

OBOE/ENGLISH HORN

Sarah Hennessey, Canfield
Kristy Huntsman, Beaver Falls, PA # *
Nathan Welch, Canfield

BASSOON/CONTRABASSOON

Evan Hertrick, Pittsburgh, PA *
Sarah Korb, Minneapolis, MN #
Deidra Nuss, Cortland

CLARINET

Emily Barlow, East Liverpool
Rebecca Delorenzo, Mercer, PA
Patrick Fulton, Zelienople, PA
Nicholas Gruver, Austintown
Elizabeth Matesich, Charleroi, PA
Tracey Schultz, Tiffin
Brandie Sucheveh, Vandergrift, PA
Cassandra Taylor, Hicksville

SAXOPHONE

Julie Cancilliere, Canton
Sara Kind, Appleton, WI # *
Brandon Masterman, Pittsburgh, PA
Andrew Meyer, Canton

FRENCH HORN

Chelsey Downing, Zelienople, PA
Kylie Mather, Liberty
Shannon McFadden, Boardman *
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Reed Chamberlin, Reynoldsburg * #
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Joel Tyrrell, Willoughby

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Lynn Christy, Apollo, PA
Matthew Ward, Brewerton, NY

TUBA

Benjamin Ammon, Youngstown # *
Timothy Wilderoder, Beaver Falls, PA

STRING BASS

Daniel Kalosky, Youngstown *

PIANO

Ryan Stewart, Pittsburgh, PA *

PERCUSSION

Michael Anderson, Willoughby
Mario Butera, Pittsburgh, PA
Cory Doran, Columbus
Tyler Husosky, Howland
Timothy Hampton, Lakewood *
Kevin Rabold, Pittsburgh, PA
Zachary Taylor, Steubenville

* denotes section leader
denotes graduate student

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Kathryn Thomas Umble, flute
Tedrow Perkins, oboe
Robert Fitzer, clarinet
Joseph Edwards, clarinet
Clement Zumpella, clarinet
Sara Tamburro, clarinet
D. William Byo, bassoon
William Slocum, horn
Christopher Krummel, trumpet
Michael Crist, trombone
Brian Kiser, tuba/euphonium
Glenn Schaft, percussion
David Morgan, string bass
Caroline Oltmanns, piano

kaumble@ysu.edu
tlperkins@ysu.edu
rfitzer@ysu.edu
jedwards@ysu.edu
clemzzzzzz@aol.com
saratam@yahoo.com
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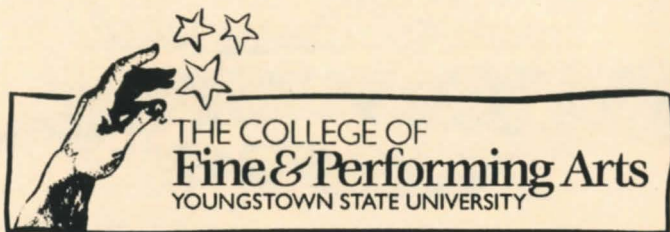
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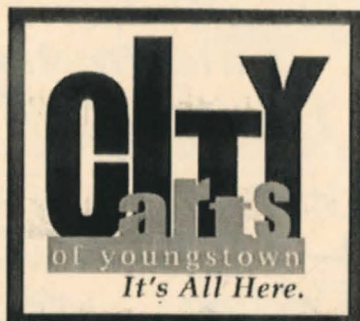
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY
NEW MUSIC GUILD

presents

WINTER POPS CONCERTS

Dana Composers Ensemble
Gwyneth Rollin, director

Guest Artist, Dr. Kevin Robert Orr
University of Florida, Gainesville

Bliss Recital Hall
Friday, February 23, 2007
11:00 am

Program

Hexarchic Episodes

Robert Rollin

For Flexible Ensemble of Six Players

Danielle Frabutt, flute
Jordan Morris, soprano sax
Taylor Dicken, French horn
Robert Thorndike, percussion
Jared Craig, bass
*Tim Webb, piano

Sonata (World Premiere)

Ryan Coffey

*Tim Webb, piano

Hypercube

Paul Richards

Brian Sweigert, percussion
Kevin Robert Orr, piano

Suite for Flute and Piano

Claude Bolling

Danielle Frabutt, flute
Jared Craig, bass
Corey Doran, percussion
Kevin Robert Orr, piano

Dervishes Diversions (World Premiere)

Tim Webb

Danielle Frabutt, flute
Emily Barlow, clarinet
Robert Thorndike, percussion
*Tim Webb, piano

* denotes Dana School of Music Graduate Student

WINTER POPS CONCERTS

Guest Pianist Kevin Orr.

Orr is Professor of Piano at the University of Florida.

Wednesday, February 21, 12:15 noon hour bag lunch concert
Butler Institute of American Art

Wednesday, February 21, 8:00 p.m.
Bliss Recital Hall

Thursday, February 22, 3:00 p.m.
Sts. Peter and Paul Church

Friday, February 23, 11:00 a.m., Convocation
Bliss Recital Hall

NEW MUSIC SOCIETY SPRING CONCERT

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

DANA NEW MUSIC FESTIVAL XXIII

Guest Composer: Eric Ewazen, Juilliard School of Music
April 30-May 4
Schedule to be announced.

Check our website at www.newmusicsociety.net.

With support from Dana School of Music, College of Fine and Performing Arts, New Music Guild, Inc., Sts. Peter & Paul Church, Ellen Marie Rudjak Feldman Memorial Fund, and individual donors.



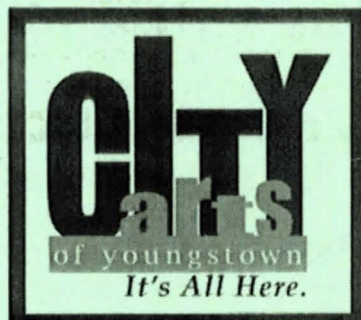
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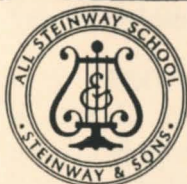
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

*2007 Wind and
Percussion Invitational*

Featuring

Poland Seminary High School Wind Ensemble
Nicholas Olesko, Albert Collela, & Jeffrey Hvizdos, Conductors

North Allegheny High School Wind Ensemble
Todd Stefan, conductor

YSU Symphonic Wind Ensemble
Stephen Gage, conductor

Ford Family Recital Hall
DeYor Performing Arts Center
Friday, February 23, 2007
7:30 pm

POLAND SEMINARY HIGH SCHOOL WIND ENSEMBLE
Nicholas Olesko, Albert Collela, & Jeffrey Hvizdos, Conductors

REPERTOIRE:

Amparito Roca

Jamie Texidor
arr. Aubrey Winter

Overture, The Barber of Seville

Gioachino Rossini
trans. Kenneth Singleton

Symphony 2, Mvt. III: Apollo Unleashed

Frank Ticheli

The **Poland Seminary High School Wind Ensemble** is comprised of the 55 finest instrumental musicians in the Poland School District, grades 9-12. The Wind Ensemble is one of three bands at Poland Seminary High School, and the ensemble maintains a busy performance schedule throughout the year. In addition to their Fall, Winter, and Spring concerts, the Wind Ensemble performs throughout the Mahoning Valley, and at District and State Band Contest in class AA. Many of its members also participate in the Solo and Ensemble Adjudicated Event as soloists or in chamber ensembles. Members of the Wind Ensemble also participate in many honors bands and orchestras including the Youngstown Symphony Youth Orchestra, Stambaugh Youth Concert Band, Cleveland Youth Wind Symphony, District V Honors Band, Northeast Regional Orchestra, and All-State Band and Orchestra. The Wind Ensemble is currently under the direction of Nick Olesko, Al Colella and Jeff Hvizdos, and can be heard next at their Winter Concert at Poland Seminary High School on Thursday, March 1, 2007, at 7:00 PM

POLAND SEMINARY HIGH SCHOOL WIND ENSEMBLE PERSONNEL

FLUTE

Katelynn Alexoff
Christie Baker
Paula Melvin
Jamie Rollo
Andrea Shoffstall
Alyssa Tom
Jill Wollet

OBOE

Dana Doctor
Katie Krumpak
Michelle Smith

CLARINET

Amanda Adams
Nicole Angelilli
Katie Colucci
Megan Kelley
Genna Notareschi
Brittany Roche
Caroline Watson

BASS CLARINET

Lauren Camacci
Deanna Pesa

BASSOON

Felipe Morales-Torres

ALTO SAXOPHONE

Brian Garcar
Rachel vonAhn

TENOR SAXOPHONE

Colleen Welsch

BARITONE SAXOPHONE

Pat Carney

FRENCH HORN

Kaitlin Billock
Caitlin Miller
Christina Noll
Luke Politsky
Carly Psenicka
Christina Rogers

TRUMPET

Amanda Cox
Ross Mazzupappa
Phil Sarnowski
Kaitlin Seibert
Heather Stefek
Jessica Wittenauer

TROMBONE

Ben Bernstein
Missy Haug
Jenna Morell
Ray Stabinsky
Rob Staufenegar

EUPHONIUM

Mitch Baird
Chris Campbell

TUBA

Mike Howard
Patrick Slattery

PERCUSSION

Royce Best
Quentin Burley
Trevor Butch
Jonathan Fanta
Kevin Habuda
Mike Johnson
Kevin Lang

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

NORTH ALLEGHANY HIGH SCHOOL WIND ENSEMBLE
Todd Stefan, Conductor

REPERTOIRE:

An Outdoor Overture

Aaron Copland

Contre Qui, Rose

Morten Lauridson/arr. Reynolds

To Tame the Perilous Skies

David Holsinger

The **North Allegheny Senior High School Wind Ensemble** comprises our top wind and percussion students in grades 11 and 12. Students wishing to be a member of this ensemble must audition in the spring the year before. This ensemble studies, rehearses, and performs a wide range of music including original band works, orchestral transcriptions, modern band compositions, popular music, and marches. Under the direction of Mr. Todd R. Stefan, the NASH Wind Ensemble has received straight superior ratings in regional and national music festivals, including the Three Rivers Music Showcase and the Nation Events Chick-Fil-A Peach Bowl Concert Band Competition and Adjudication in Atlanta, Georgia.

The NASH Wind Ensemble has had the great honor of working with some of the finest music educators and conductors including Dr. Stephen Gage-Director of Bands, the Dana School of Music from Youngstown State University, Youngstown, Ohio, Mr. Ralph Ford-Director of Bands and the world renowned "Sound of the South" Marching Band, the John Long School of Music from Troy University, Troy, Alabama, Mr. Elliot Del Borgo, world renowned composer and arranger, Dr. Stephen Hawk-Director of the SRU Wind Ensemble and Jazz Ensemble I, Slippery Rock University School of Music, Slippery Rock, Pennsylvania, and Gary Smith- Associate Director of Bands, Emeritus, University of Illinois, Champaign/Urbana, Illinois. The band has also had the pleasure of hosting performances by the Baldwin-Wallace Conservatory of Music Wind Ensemble, Mr. Gary Oltman-Director of Bands, and the Laureate Wind Quintet from West Virginia University.

NORTH ALLEGHANY HIGH SCHOOL WIND ENSEMBLE PERSONNEL

PICCOLO

Rosanna Breaux

FLUTE 1

Yilu Zhang
Erin Birsic
Carolyn Campbell
Mary Vioria

FLUTE 2

Chloe Hayes
Laura Whittemore
Lynn Dula

OBOE 1

Sarah Hochendoner

OBOE 2

Liz Hand

E♭ SOPRANO CLARINET

Shawn Palmeri

CLARINET 1

Taylor Praskach
Lauren Gesmond

CLARINET 2

Katelyn Scott
Theresa Timcheck
Katie Muskal
Pat Matera

CLARINET 3

Yilin Wang
Anna Sartori
Courtney Gold
K.C. Brady

BASS CLARINET

Emily Herb
Michelle Bucci

ALTO SAXOPHONE 1

Sam Mickler
Clarissa Keen

ALTO SAXOPHONE 2

Sam Moore
Robert Ludwig
Rachael Sanders

TENOR SAXOPHONE

Kyle Shearer
Brent Luethold

BARTONE SAXOPHONE

Junil Kim

TRUMPET 1

Matt Williams
Matt Zellers
Josh Waynick

TRUMPET 2

Mike Lorenzo
Steven Nicklas
Andy Coleman

TRUMPET 3

Jesse Horan
Logan Nye
Phillip Yasko

FRENCH HORN 1

Arwen Kandt

FRENCH HORN 2

Lauren Malik

FRENCH HORN 3

David Bouwkamp

FRENCH HORN 4

Emily Teare

TROMBONE 1

Jeff Gilmour

TROMBONE 2

Steven Inglis

TROMBONE 3

Steven Inglis
Wen Xu

EUPHONIUM

Ben Kyper
Eric Spagnulo

TUBA

Michelle Osterider
Kevin Thayer

PERCUSSION

Sameer Shroff
Aldo Kremmel
David Belliveau
Joe Turo
John Ries
Caitlin Cready
Marla Koch
Adam Leach

**YOUNGSTOWN STATE UNIVERSITY
SYMPHONIC WIND ENSEMBLE
Stephen L. Gage, Conductor**

REPERTOIRE:

Molly on the Shore Percy Aldridge Grainger
ed. Rogers

Irish Tune from a County Derry Percy Aldridge Grainger
ed. Rogers

Nicholas Olesko, Guest Conductor
Director of Bands, Poland Seminary HS

Symphony No. 1 "The Lord of the Rings" Johan de Meij

- I. "Gandalf"—The Wizard
- II. "Lothlorien (The Elvenwood)"
- III. "Gollum"—Smeagol
- IV. "Journey in the Dark"
- V. "The Hobbits"

Johan de Meij's first symphony, *The Lord of the Rings*, is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. Since then, a critically-acclaimed movie trilogy has been released, giving new life to the book's reputation as well as to the colorful characters that illuminate its pages. The symphony consists of five separate movements, each illustrating a character or an important episode from the book.

SPECIAL THANKS goes out to Deidra Nuss, freshman bassoonist from Lakeview HS who coordinated and is responsible for this evening's multimedia presentation, and to Rick Pirko, YSU Astronomy Professor who assisted Deidra in this process. Also, a special thanks to the YSU Media and Academic Computing Center and to the stage crew of the DeYor Performing Arts Center.

YSU SWE & Senior Member of Poland
and North Alleghany Wind Ensembles
Todd Stefan, Guest Conductor
Director of Bands, North Alleghany HS

The wind band program at Youngstown State University encompasses a wide range of performance groups including three concert bands, a brass ensemble, chamber wind groups, and marching, pep, and jazz ensembles and combos. More than 250 students perform annually in one or more of these ensembles. Comprised of the top wind and percussion students in the Dana School of Music, the SWE performs a broad spectrum of music including original works, transcriptions, marches, and chamber music.

The group has commissioned compositions by Marilyn Shrude, Thomas Sleeper, Till Meyn, Edward Largent, and David Morgan. Recent guest composers, conductors, and performers include Samuel Adler, Michael Colgrass, Joseph Schwantner, Karel Husa, Frank Ticheli, Adam Frey, Anthony Iannaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox, and Ed Lisk. Husa called the SWE's performance of his music "inspiring;" Ticheli stated that the band "performed my music beautifully" and that the group was "Hot!" Schwantner complimented the ensemble for "their artistry, and for their care, and consideration" of his music and Colgrass thanked the group for its "wonderful performance and recording" of his work.

The SWE has performed at the MENC Biennial Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and at the ASBDA National Convention. In March 2005 the SWE made its debut in Carnegie Hall as a showcase ensemble at the New York Wind Band Festival. The band has released five produced compact discs. The fourth of these, *Spin Cycle*, won *Downbeat Magazine's* University Symphonic Band/Wind Ensemble recording of the year in 2004. *Tipping Points* (to be released in March 2007), *Spin Cycle*, *Carnival*, *Star Wars* and *Other Scores* and *Lions and Jesters and Dragons*, *Oh My!*

Stephen L. Gage has served as instrumental music coordinator, professor of conducting, and director of bands at Youngstown State University's Dana School of Music since 1993. He holds degrees from the University of Illinois, the Eastman School of Music, and State University of New York at Fredonia. Stephen has studied conducting with Harry John Brown, Donald Hunsberger, David Efron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel.

Dr. Gage is also the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra, and he began serving as assistant conductor of the Dana Symphony Orchestra in January 2006.

Gage has written numerous publications on conducting, rehearsal techniques, and literature, and is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute having guest conducted and cliniced in the United States, Canada, and Ireland. He has received critical acclaim from a number of distinguished composers, including Joseph Schwanter, Samuel Adler, Karel Husa, Frank Ticheli, and David Gillingham, for his interpretation of their music. Stephen's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, and Phi Kappa Phi. In 1999, Gage was inducted into the prestigious American Bandmasters and was named Distinguished Professor at YSU. He and the SWE made their Carnegie Hall debut in March 2005 on the showcase concert of the New York Wind Band Festival.

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Christopher Krummel, trumpet
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Brian Kiser, tuba/euphonium
Glenn Schaft, percussion
David Morgan, string bass
Caroline Oltmanns, piano

kaumble@ysu.edu
tlperkins@ysu.edu
rfitzer@ysu.edu
jedwards@ysu.edu
clemzzzzzz@aol.com
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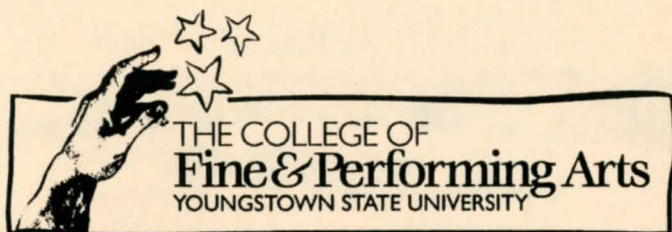
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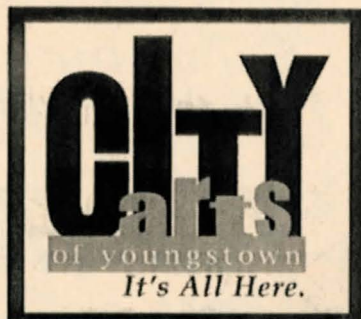
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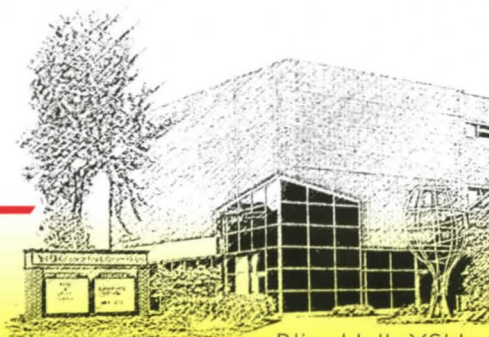


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YOUNGSTOWN STATE UNIVERSITY



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All Steinway School

presents

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Leonardi Legacy

Concert

Featuring

**The Bob Mintzer
Big Band**

Ford Family Recital Hall
DeYor Performing Arts Center
Sunday, February 25, 2007
7:00 pm

The mission of the Leonardi Legacy Events is to bring outstanding jazz musicians to the YSU campus to teach and perform with the students in the YSU Jazz Studies Program.

Previous Leonardi Legacy Events have included the YSU All-Star Alumni Jazz Ensemble, the Dave Holland Quintet, pianist/composer Jim McNeely, the Branford Marsalis Quartet, saxophonist Joe Lovano, and bassist/composer/arranger John Clayton.

Bob Mintzer Big Band

The Grammy Award-winning **Bob Mintzer Big Band** has been making music for 23 years, including 14 cds, 4 Grammy nominations, and one Grammy win. The band is comprised of some of the finest players on the New York scene including Lawrence Feldman, Bob Malach, Roger Rosenberg Michael Davis, David Taylor, Scott Wendholt, Phil Markowitz, Jay Anderson, and John Riley. The essence of the band's sound relies on the big band jazz tradition while acknowledging a forward-thinking philosophy.

The band spent 20 years with the DMP label, recording 12 groundbreaking recordings. More recently the band has been recording for MCG Jazz. The last two CD's, "Live at Manchester Craftsman's Guild" and "Old School New Lessons," feature guest appearances by vocalist Kurt Elling and the Yellowjackets.

Mintzer's band has performed at the Berlin Jazz Festival, Monterey Jazz Festival, and the TIM festival in Brazil. This last year the band has taken up residency at Sweet Rhythm (formerly Sweet Basil) and is playing there several times a year. Educational residencies have included Elmhurst College, Princeton University, and New Trier High School, and are wonderful opportunities for young students to interact with the seasoned veterans in the band.

Bob Mintzer is one of the foremost saxophonists, arrangers, and composers today. He has a series published by Kendor Music, several jazz etude books, and a saxophone method book. His music is played the world over. He is active as a clinician and guest soloist, has written for orchestra, chamber groups, and is a 15 year member of the Yellowjackets.

Tackling tradition and applying innovation has long been a hallmark of Bob Mintzer's career. He's paid his dues, both in old school circles and in the realm of contemporary jazz.

THE BOB MINTZER BIG BAND

SAXOPHONES

Lawrence Feldman

Pete Yellin

Bob Malach

Bob Mintzer

Roger Rosenberg

TRUMPETS

Bob Millikan

Scott Wendholt

Frank Greene

Jim Rotondi

TROMBONES

Michael Davis

Keith O'Quinn

Larry Farrell

David Taylor

PIANO

Phil Markowitz

BASS

Jay Anderson

DRUMS

John Riley

Acknowledgements

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 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

PIANO WEEK: Faculty Jazz Group

Guest Artist James Weidman, Thursday, March 8, Ford Family Recital Hall, DeYor Performing Arts Center, 8:00 p.m. \$

Jazz Quintet

Wednesday, March 21, Butler Museum, 12:00 p.m.

Jazz Ensemble 1 & 2

Monday, April 9, Ford Family Recital Hall, DeYor Performing Arts Center, 8:00 p.m. \$

Jazz Quintet, Jazz Octet & Jazz Ensemble 3

Monday, April 16, Ford Family Recital Hall, DeYor Performing Arts Center, 8:00 p.m. \$

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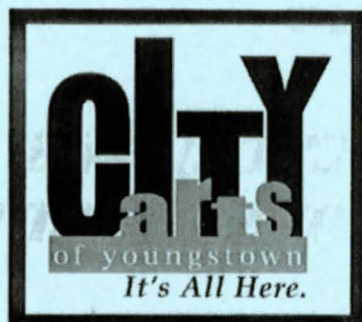
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Dana Concert Series

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DANA SCHOOL OF MUSIC
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presents

Three Divas
in Concert

Featuring:

April Antell Tarantine, soprano
Jennifer Davis Jones, soprano
Corinne Morini, soprano

Assisted by
Jack Ciarniello and Diane Yazvac, piano

A song recital to benefit the Warren -Youngstown SAI Alumnae
Chapter's Student Scholarship Fund

Bliss Recital Hall
Sunday, February 25, 2007
4:00 pm

Program

I. So Near, So Dear Glad Robinson Youse

April Antell Tarantine, Corinne Morini, Jennifer Davis Jones

Laudamus te from Gloria in D Major, RV 589 Antonio Vivaldi
1678-1741

April Antell Tarantine and Jennifer Davis Jones
Diane Yazvac, piano

II. Sposa son disprezzata A.Vivaldi

da Bajazet

Selections from Sämtliche Lieder Clara Wieck Schumann
1819-1896

Er ist gekommen in Sturm und Regen op. 12 no. 2

Liebst du um Schönheit op. 12 no. 4

Warum willst du and're fragen op. 12 no. 11

Die gute Nacht op. 12, suggested

Corinne Morini, soprano
Diane Yazvac, piano

III. Knoxville Summer of 1915 Samuel Barber
1910-1981

Jennifer Davis Jones, soprano
Diane Yazvac, piano

IV. SAI Garden Phoebe D. Hamann

April Antell Tarantine and Corinne Morini
Diane Yazvac, piano

Lift Thine Eyes from *Elijah*

Felix Mendelssohn
1809-1847

April Antell Tarantine, Corinne Morini, Jennifer Davis Jones

Sull' aria from *Le Nozze di Figaro*

W. A. Mozart
1756-1791

Corinne Morini and Jennifer Davis Jones
Diane Yazvac, piano

V. If I Could Tell You

(Theme from the Firestone Hour)

Idabelle Firestone
1874-1954

Chansons de Bilitis

Claude Debussy
1862-1918

I. La Flute de Pan

II. La Chevelure

III. Le Tombeau des Naiades

April Antell Tarantine, soprano
Jack Ciarniello, piano

VI. Sigma Alpha Iota Chorale

(All members are invited to sing)

Margaret Blackburn

Three Little Maids from School are We from *The Mikado*

W.S. Gilbert 1836-1911
Arthur Sullivan 1842-1900

Three Fabulous Divas
Diane Yazvac, piano

Texts and Translations

Laudamus te

We praise Thee, we bless Thee, we adore Thee, we glorify Thee.

Sposa son disprezzata- libretto by Agostino Piovene

I am wife, and I am scorned

Recit: I love him, but he is unfaithful,
I hope, but he is cruel,
will he let me die?
O God, valor is missing -
valor and constancy.

Aria: I am wife and I am scorned,
I am faithful and I'm outraged.
Heavens, what have I done?
And yet he is my heart,
my husband, my love,
my hope.

Texts from Friedrich Rückert's *Liebesfrühling*

Er ist gekommen in Sturm und Regen

He came in storm and rain

He came in storm and rain,
my anxious heart beat against his.
How could he have known that his path
should unite itself with mine?

He came in storm and rain,
he boldly stole my heart.
Did he steal mine? Did I steal his?
Both came together

He came in storm and rain,
now has come the blessing of spring.
My love travels abroad, I watch with cheer,
for he remains mine, on any path.

Liebst du um Schönheit

If you love for beauty

If you love for beauty,
Oh, do not love me!
Love the sun, she has golden hair!

If you love for youth,
Oh, do not love me!
Love the spring, it is young every year!

If you love for treasure,
Oh, do not love me!
Love the mermaid, she has many clear pearls!

If you love for love,
Oh, yes do love me!
Love me ever, I'll love you evermore!

Warum willst du and're fragen

Why will you question others?

Why will you question others, who are not faithful to you?
Believe nothing but what these eyes say!

Believe not strange people, believe not peculiar fancies;
Even my actions you shouldn't interpret, but look into these eyes!

Will lips silence your questions, or turn you against me?
What my lips say, also see in my eyes: I love you!

Die gute Nacht, die ich dir sage

The good night, with which I greet you

The good night with which I greet you friend, may you hear!
An angel, who relays the greeting, goes here and there
To you and back to me is bringing the wish I sent:
The songs your friend sends now are saying I bid good night.

The text for "Knoxville: Summer of 1915" is from the prologue to James Agee's Pulitzer Prize-winning novel, A DEATH IN THE FAMILY.

We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.

....It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A streetcar raising its iron moan; stopping; bellling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone; forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes...
Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from the all the air at once enchants my eardrums.

On the rough, wet grass of the backyard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing of all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,... with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on

this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

Chansons de Billitis- text by Pierre Louys

I. The Flute of Pan

For the day of the Hyacinths,
He gave me a syrinx made
Of well-cut reeds,
Joined with white wax
That is sweet on my lips like honey.
He teaches me to play, while I sit on his knees;
But I tremble just a little.
He plays it after me, so softly
That I can hardly hear him.
We have nothing to say,
So close we sit to each other;
But our songs want to give question and answer.
And gradually our lips
Join on the flute.
It is late;
Now the chant of the green frogs
Is starting with the night.
My mother will never believe
That I stayed out so long
In search of my lost belt.

II. The Tresses

He told me: "Last night, I dreamed.
I had your tresses around my neck,
I had your tresses like a dark chain
Around my neck and on my breast."
"I caressed them and they were my own;
And we were thus forever joined,
By the same tresses, lips on lips,
As two laurels often have but one root."
"And gradually, it seemed to me,
So much were our limbs entwined,

That I became yourself,
Or that you entered into me, like my dream."
When he had finished,
He gently laid his hands upon my shoulders,
And he looked at me with a glance so tender,
That I cast down my eyes and trembled.

III. The Tomb of the Naiads

Along the woods covered with frost, I wandered;
My hair before my mouth blossomed with tiny icicles,
And my sandals were heavy with soiled clods of snow.
He says to me, "What are you looking for?"
I follow the trace of the Satyr.
His little footprints alternate like holes in a white coat.
He tells me, "The Satyrs are dead.
The Satyrs and also the Nymphs.
In thirty years there has been no winter as terrible as this.
The spoor which you see is that of a buck.
But let us stay here, on the site of their tomb."
And with the iron of his hatchet, he broke the ice of the
spring where once the Naiads were laughing.
He took large frozen pieces, and holding them towards the
pale sky,
He gazed through them.

Artist Bios

Soprano **APRIL ANTELL TARANTINE** was born and raised in Austintown by her music teacher father and very supportive mother. Her extra-curricular activities included piano lessons from Lisa Czifra, R.D.E. (an advanced reading program), voice lessons from Rosemary Raridon, and church and school choirs (what else?). In 1995, she was chosen to be one of only 100 students in the United States to participate in the American Choral Directors Association National Junior High Honors Chorus, and she also received superior or excellent ratings in voice and piano competitions.

Upon her graduation from Austintown Fitch High School, April entered the Dana School of Music at Youngstown State University studying music education with an emphasis in voice and piano. She performed with various groups and in several operas and was inducted into two Honor Societies and one Professional Music Group (SAI). She is currently working toward her Master's Degree in Voice Performance, under the guidance of Dr. Allan Mosher, her voice teacher.

April has taught music for 10 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. In addition, she is an adjunct professor of Music (Voice) at Thiel College in Pennsylvania. In her spare time, she spends time with her loving husband, Perry and their two cats, is advisor to the Alpha Nu Chapter of SAI at YSU, is president of the Warren-Youngstown Alumnae Chapter of (SAI) Professional Women Musicians, teaches private lessons, sang with Tapestries of Ohio (madrigal singing) for four years, 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 as a substitute in various churches and groups in Mahoning and Trumbull counties.

Soprano **CORINNE MORINI** currently resides in Ellwood City, PA and teaches as an adjunct Professor of Voice at the Dana School of Music, Youngstown State University. While in the Honors Program, Corinne earned a BM, summa cum laude, in vocal performance from Youngstown State University and a MM in vocal pedagogy with a concentration in education from the New England Conservatory in Boston, MA. During the summer of 2005, Corinne studied at the AIMS Opera Studio in Graz, Austria.

Operatic roles include Zerlina in *Don Giovanni*, Adina in *L'Elisir d'amore*, Romilda in *Xerxes*, Giannetta in *The Gondoliers*, the Mother in *Amahl and the Night Visitors*, Papagena in *The Magic Flute*, and Celie in *Signor Deluso*. Corinne has also been seen in scenes programs of *Le Nozze di Figaro*, *Così fan tutte*, *Der Freischütz*, *Manon*, and *Werther*.

As a concert soloist, Corinne has been featured in several performances with the Seraphim Choir and Festival Orchestra including performances of Bach's *Christmas Cantata*, Schubert's *Mass in C Major*, Vaughan Williams' *Dona Nobis Pacem* and *Serenade to Music*. Corinne has also had the honor of singing the solos in the John Rutter and James C. Huff *Requiems*. Corinne is an active recitalist and guest artist throughout Eastern Ohio and Western PA and has had the honor of premiering works of local composers. Alongside her audition schedule and pursuit of being a well-rounded performer, Corinne serves as the Director of Education and Outreach for the Opera Western Reserve and can be seen as a teaching artist with the SMARTS Center Creating Original Opera program. Upcoming performances include the new vocal works of Norm Weston during YSU's annual "Piano Week" this coming March, and a solo appearance on the Packard Band's Viennese Concert in April.

Soprano **JENNIFER DAVIS JONES** began her professional career in the Young Artist Program of the Miami Opera. This was followed by two years in the Merola Opera Program of the San Francisco Opera, during which she performed a number of roles including Alice Ford in *Merry Wives of Windsor* and Violetta in *La Traviata*. She also toured as Violetta and Mimi in *La Bohème* for Western Opera Theater. The Ohio soprano has also appeared as Fiordiligi in *Così fan tutte* for Pennsylvania Opera Theater, a role she repeated for Piedmont Opera Theater and Opera Carolina in North Carolina. She made her debut with the Cincinnati Opera as Marianne in *Der Rosenkavalier*, and with Washington Opera in that role. Ms. Jones has also appeared with the Greensboro Opera as Pamina in *The Magic Flute*. She returned to North Carolina to sing Micaela in *Carmen* with Opera Carolina and Constanze in *Abduction from the Seraglio* for Piedmont Opera. She has also sung Rosalinde in *Die Fledermaus* for the Natchez Opera Festival, Mimì in *La Bohème* for the Des Moines Metro Opera, Leonore in *Il Trovatore* for Piedmont Opera, and her debut with Sacramento Opera as Mimì in *La Bohème*. She returned to Piedmont Opera as

Donna Anna in *Don Giovanni* and sang Mimì on the New York City Opera's tour of *La Bohème*. Ms. Jones also sang Donna Anna in *Don Giovanni* for the Natchez Opera Festival and for Dayton Opera. She returned to Des Moines Metro Opera in the title role of *Suor Angelica*, sang Liù there in their 30th Anniversary season, and returned for Marguerite in *Faust*.

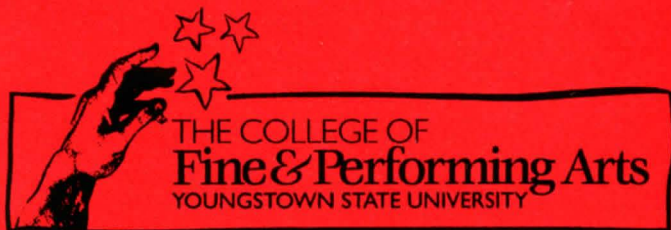
Ms. Jones has also appeared in concert with orchestra in such repertoire as the Poulenc *Mass in G*, Bach *Cantata #51*, Beethoven *Mass in C Major*, Mozart *Requiem*, and the *Messiah*. Some of the orchestras with which she has performed are the Miami Symphony, Philharmonic Orchestra of Florida, Miami Chamber Symphony, and the Mississippi Symphony. She has sung the Strauss *Four Last Songs* and the Beethoven 9th with the Northern Kentucky Symphony. Ms. Jones has also appeared as soloist in the *Messiah* with the United States Naval Academy Chorus in Annapolis. She made her Carnegie Hall debut in Carnegie Hall with

Mid-America Productions. A graduate of the College-Conservatory of Music at the University of Cincinnati and the Curtis Institute, Ms. Jones has been the recipient of many awards, including Grand Prize of the Young Patronesses of the Opera in Miami, First Prize, Music Guild of Boca Raton, First Prize, Merola New York Regional Finals, the Karl Kritz Memorial Study Grant at San Francisco Grand Finals, and the Liederkrantz Society Competition in New York.

As a voice teacher, Miss Jones was one of twelve chosen as a 2004 summer intern for the National Association of Teachers of Singing. She has taught at Ashland University and at the Dana School of Music. Upcoming performances include an opera gala benefit March 10 at Our Lady of Mt. Carmel Social Hall for Valley Lyric Opera, and a concert version of FAUST in the fall. Ms. Jones lives in Youngstown, Ohio, with her husband, Dr. Allan Mosher, and daughter, Julia.

Pianist **JACK CIARNIELLO** is the owner of TakeNote Productions - a full service multimedia studio located in Youngstown, Ohio. His professional responsibilities include composing and arranging soundtracks for radio and television, as well as creating musical backgrounds for corporate and industrial video presentations. Upon graduation in 1977, he began a road tour that lasted for eleven years. He traveled throughout the U.S., Canada, Puerto Rico, and the Caribbean islands, performing in many different musical venues. In 1989, he took up residence on the East Coast, and began to do musical engineering and production work for fellow composers and musicians. In 1992, Jack re-located to Youngstown, and founded TakeNote Productions to serve the musical composition and arrangement needs of a wide variety of media clientele. TakeNote Productions utilizes the latest in cutting-edge studio technologies, to provide the highest quality products at very competitive rates. Currently, singer/songwriters, radio and television advertising agencies, and charitable organizations depend on TakeNote Productions for high caliber audio engineering and production. The studio also provides live and mobile recordings for schools and universities in the surrounding areas. Jack serves as a church pianist and a music teacher, while continuing to tour with "The Grecian Keys" (a nationally acclaimed Greek band). He also enjoys performing locally, doing solo piano, accompaniment, trio work, and occasional working with the Y.S.O., W.S.O., and Packard Band.

Pianist **DIANE YAZVAC** has been a part-time faculty member of Youngstown State University since 1999 teaching introductory theory classes, keyboard musicianship classes, piano pedagogy, accompanying classes and piano major and minor level lessons. Known for her keyboard skills, Diane has accompanied countless student and faculty recitals along with many area instrumentalists and vocalists. She is a well-respected area piano teacher and church organist. Diane resides in Boardman, OH with her husband and their three beautiful daughters.



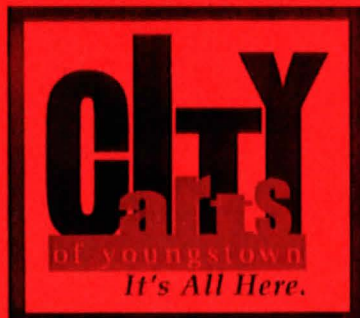
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Dana Concert Series



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Symphony Orchestra

John Wilcox, conductor

Ford Family Recital Hall
DeYor Performing Arts Center
Monday, February 26, 2007
8:00 pm

Program

Symphony No. 7 in A Major, Op 92

Ludwig van
Beethoven
(1770-1827)

Poco sostenuto-Vivace

Allegretto

Presto

Allegro con brio

However much Beethoven's Fifth continues to maintain its reputation as the most famous symphony ever written, the Seventh bids fair to challenge it in terms of sheer popularity. Beethoven began his Seventh Symphony around the summer of 1811, and completed it the following spring; it had its première in December 1813. A reviewer in 1827 wrote, "The whole thing lasts at least three-quarters of an hour, and is a true mixture of tragic, comic, serious, and trivial ideas, which spring from one level to another without any connection, repeat themselves to excess, and are almost wrecked by the immoderate noise of the timpani." By one account, Weber, on the basis of this work, pronounced Beethoven "ripe for the madhouse." There are dark, strange, disturbing passages in this symphony, but ultimately it is a celebration—joyous, liberated, and festive. Wagner famously dubbed it "the apotheosis of the dance," and a powerful rhythmic momentum does drive every movement—even the *Allegretto*, which unfolds like a procession. A long, weighty slow introduction establishes the high rhetorical tone of the symphony, and a striking transition prods the music by degrees toward the boisterous jig-like rhythm of the main part of the first movement. The main theme, when we first hear it (solo flute), is quiet, light-hearted, but by the time the music has driven to its raucous coda the accumulated rhythmic energy is thrilling. The *Allegretto* introduces a note of tragedy: The sober main theme, set out in the lower

strings, is subjected to variations—now brooding, now terrifying, now delicate. Twice there is relief—brief, tender idylls—but the movement finally peters out as though in despair, and ends as it began, with mournful horn-and-woodwind chords. The propulsive *Presto* is unusually long; twice the scherzo is interrupted by a slower, more majestic trio. (According to an acquaintance, Beethoven borrowed the theme of the trio from an Austrian pilgrimage hymn, and the solemn scoring of it lends credence to the story.) The galloping finale is even more rhythmically furious than the first movement, and its main theme is developed almost obsessively. Near the end, at a busy, explosive climax, Beethoven wrote one of his very rare triple-*forte* dynamic markings.

Toccata for Vibraphone, Marimba and Orchestra

Anders Koppel

Soloist-Tetsuya Takeno, Timothy Hampton

Also running at approximately 13 minutes, the Toccata by Anders Koppel requires technical as well musical virtuosity from both the vibraphone and the marimba. Throughout the first section, a driving rhythmic, jazz-like style is complete with mixed meters and is scored for single winds: piccolo, bassoon, trumpet, timpani, and a full percussion section. In the middle section, a waltz is enhanced by wonderful melodies in the celli and running triplets in the vibraphone lending an ere and surprisingly neo-romantic quality to it. The work then returns to the opening section, although brief, which is followed by an adagio complete with a masterful blend of harmonic and melodic contrasts and a bass soli reminiscent of "Welcome to the Hotel California." Then, returning to the Allegro with more extensive rhythmic development in the solo instruments. After a brief cadenza, the faster tempo returns mimicking the first measure of the piece.

~intermission~

Concertino for Flute and Orchestra Otar Gordeli (b. 1928)

Soloist-Adrienne Lehotsky

Running approximately 13 minutes in length, the Flute Concerto by Otar Gordeli is an amazing display of virtuosity in both the upper and lower range of the instrument. Scored for large orchestra including 4 horns, 3 trombones, tuba, harp, and a substantial percussion; the clarity of the flute is never lost. Composed in a Rondo-like Concerto Grosso style, the flute is always heard over the formidable orchestra. Throughout, there are elements of Kabelevsky's harmonic and rhythmic idiom with a hint of the jazz of Gershwin.

Ibera

Claude Debussy
(1862-1918)

Par les rues et par les chemins

Les Parfums de la nuit

Le matin d'un jour de fête

Debussy wrote that in the Images for orchestra (1906-1909) (as opposed to his Images for piano, written 1905-1907) he was trying to achieve something different...and effect of reality... what some imbeciles call impressionism, a term that is utterly misapplied, especially by the critics. Ibera is undoubtedly Spanish in atmosphere. It is divided into three sections: In the streets and byways; The Fragrances of the Night; and The Morning of a Festival Day. These works, composed in the period after the completion of his opera Pelleas and Melisande and during the composition of La Mer, present the "sacred" and "secular" aspects of Debussy's creative atmosphere, much as in his Le Martyre de Saint Sebastien.

Dana Symphony Orchestra Personnel

Violin

Jenna Barvitski, Boardman
Sam Borzi, Boardman HS
Chelsea Caggiano, Youngstown
Kristen Capp, Strongsville
+ Brendan Considine, Youngstown
Mark Deramo, Kennedy Catholic HS
Justin Jones, Moundsville, WV
Wendy Portis, Wheeling, WV
+ Natalie Sahyoun, Boardman
Mariana Szalaj, Boardman
Rebecca Theophanous, Boardman HS
Haleigh Van Houtte, Olean, NY
Michael Walenciej, Steubenville
Katie Yazvac, Boardman

Viola

David Yee, Mentor
Jerry Koziorynsky, Boardman HS
Hillary Lenton, Boardman HS

Cello

James Carney, Wheeling, WV
Darla Wilson, Boardman

Bass

Benjamin Cervone, Boardman
Jared Craig, Greensburg, PA
Michael Gismond, Boardman

Harp

+ Julia Scott

Flute

*Vivianne Asturizaga, La Paz, Bolivia
Danielle Frabutt, Austintown
Adrienne Lehotsky, Canfield
*Pamela Murchison, Pittsburgh, PA

Piccolo

Danielle Frabutt, Austintown

Oboe

Sarah Bates, Brookfield
Jennifer Latshaw, Franklin, PA

English Horn

Sarah Hennessey, Canfield

Clarinet

Emily Barlow, East Liverpool
Becky DeLorenzo, Mercer, PA
Tracey Schultz, Tiffin
Cassandra Taylor, Wooster

Bassoon

Evan Hertrick, Pittsburgh
Deidra Nuss, Cortlans
Victoria Schofield, Mineral Ridge

Contra Bassoon

*Sarah Korb, Waseca, MN

French Horn

Taylor Dickens, Lisbon
Leanne Groll, Peterstownship, PA
Shannon McFadden, Boardman
Nicole Pettenati, Champion
Eric Shields, Zanesville

Trumpet

Amanda Fischer, Pittsburgh, PA
Denris Hawkins, Newton Falls
Joel Tyrell, Willoughby

Trombone

Randy Bibri, Cranberry Twp, PA
Gregory Moose, Volant, PA
David Squirrel, Liberty

Tuba

Drew Krieger, Willoughby

Percussion

Christopher Anderson, Lancaster
Mike Anderson, Willoughby
Dean Anshutz, Creston
Dan Darch, New Wilmington, PA
Tim Hampton, Lakewood
Tyler Husosky, Howland
Justine Lowensbury, Brunswick

Orchestral Graduate Assistants

Ben Ammon
Vivianne Asturizaga
Natalie Sahyoun

+ Denotes graduate student

* Denotes guest artist



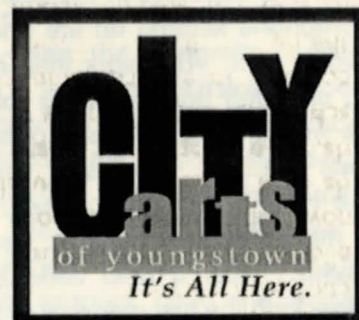
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YSU



Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

University Symphonic Band
Reed Chamberlin

YSU Concert Band
Christopher P. Heidenreich

Ford Family Recital Hall
DeYor Performing Arts Center
Wednesday, February 28, 2007
8:00 pm

Program

The University Symphonic Band

Mother Earth Fanfare

David Maslanka
(b. 1943)

The composer shares his thoughts for the genesis of this work: I have always been strongly affected by the places I have lived in. Even from earliest childhood I was aware of the energy of the earth at those particular spots. That energy has spoken very strongly to me through my music, and a large number of my pieces have a "voice of the earth" in them. That voice often has the character of a stern warning or a plea for help, because we have done, and continue to do, such damage to our unique and lovely planet. I had this thought recently: When you stand before the Creator, what excuse will you offer for your stewardship which allowed the destruction of the greatest work of art ever made? St. Francis has been in my dreams and meditations for many years, and his voice is of and for the earth: Be kind to your Mother! reminder.

My small fanfare "Mother Earth" can be taken as a brisk little wake-up

Homage to Leonin (1981)

Ron Nelson (b. 1929)

This piece is one movement from a larger suite written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155-1200), and Machaut (c. 1300-1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, their music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, and long pedal points where a sustained tone regulates melodic progression. Homage to Leonin evokes his sinuous melodic style and use of Gregorian chant. It is a mood piece in which a chant on the dorian mode is gradually transformed into a perfectly symmetrical eight-tone scale. The movement follows the form of an arch with a large climax, after which it closes as it began.

Hebrides Suite

Clare Grundman
(1913 - 1996)

- I. The Peat-Fire Flame
- II. An Eriskay Love Lilt
- III. Milking Song
- IV. The Road to the Isles

Kristy Huntsman, conductor

Cleveland born Clare Grundman earned his Bachelor's degree in 1934 from 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. During World War II, Grundman served in the U.S. Coast Guard. He took a special interest in composing for school bands and has over 70 published band compositions to his credit.

Hebrides Suite is one of Grundman's most played compositions. Each movement of this piece is based on a different Scottish folk song.

The Loch Lomond

Frank Ticheli
(b. 1958)

Benjamin Ammon, conductor

At the time in Scottish history when "Loch Lomond" was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders was defeated on April 16, 1746, at the famous *Battle of Culloden Moor*.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

The original folksong uses a six-note scale; the seventh scale degree is absent from the melody. The lyric intertwines the sadness of the soldier's plight with images of Loch Lomond's stunning natural beauty.

LOCH LOMOND

By yon bonnie banks,
And by yon bonnie braes,
Where the sun shines bright, on Loch Lomond
Where me and my true love
Were ever wont to gae
On the bonnie, bonnie banks of Loch Lomond.

Chorus: Oh! ye'll tak' the high road and
I'll tak' the low road,
An' I'll be in Scotland afore ye',
But me and my true love will never meet again
On the bonnie, bonnie banks of Loch Lomond.

'Twas then that we parted,
In yon shady glen,
On the steep, steep side of Ben Lomond
Where in purple hue
The Highland hills we view,
And the moon coming out in the gloaming.
(*Chorus*)

The wee birdies sing
And the wild flowers spring,
And in sunshine the waters are sleeping.
But the broken heart it kens
Nae second Spring again,
Tho' the wae'ful may cease frae their greeting.
(*Chorus*)

Incidental Suite

Claude T. Smith
(1932 - 1987)

- I. Tarentella
- II. Nocturne
- III. Rondo

Claude T. Smith was born in Monroe City, Missouri. He started his musical career-playing trumpet in the fifth grade. He attended Central Methodist College until he was drafted into the Army during the Korean Conflict. Smith finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later

teaching composition, and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for Wingert-Jones Music Company and Jenson Publishing Company.

The first of three movements of this suite is a spirited "Tarantella," named after the dance that took place after a fatal bite by the spider of the same name, in which the woodwinds support the melody against the punctuated rhythms of the brass and tambourine driven percussion section. "Nocturne" opens with a fragment of the main theme traded between solo instruments in the ensemble; it grows in strength and angst before returning to a placid mood. The vigorous "Rondo" highlights material from the previous two movements while juxtaposing this material against contrasting themes.

Concert Band

Tonight's Concert Band selections are based mostly on the term "fantasies." According to the Harvard Dictionary of Music, fantasies are fairly long compositions in which several themes are treated in imitation, the sections clearly separated, contrasting in character, and based on specific themes or motives. Each composer on this evening's concert has a unique perspective on the themes and it is our hope that you enjoy the presentation of musical ideas.

Fantasia in G (1983)

Timothy Mahr
(b. 1954)

The composer writes the following about the work: Fantasia in G is a joyful celebration for winds and percussion. The opening line of Johann von Schiller's poem Ode to Joy: "Freude, Schoener Goetterfunken" (Joy, Bright Spark of Divinity) inspired the piece. Ludwig van Beethoven in his famed Symphony No. 9 used this same text. This work was written as a part of Mahr's master's thesis while a student at the University of Iowa.

Dr. Timothy Mahr currently holds the position of Director of Bands at St. Olaf College. A native of Wisconsin, he earned his Bachelor's degree from St. Olaf College, a Master of Music degree in trombone performance, and a Doctorate in wind band conducting both from the University of Iowa.

Variations on a Korean Folk Song (1968) John Barnes Chance
(1932-1972)

Kristy Huntsman, conductor

While stationed with the U.S. Army in Korea in the late 50's, John Barnes Chance became fascinated by the popular folk melody "Arirang," using it as the basis for his *Variations on a Korean Folk Song*. Arirang is a traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back 1000 years. The pentatonic (5 tone) theme is heard at the outset of this composition and is contrasted with five variations.

A Texas native, Chance was born in Beaumont. Attending the University of Texas under a scholarship, he earned a bachelor and master's degrees in music, studying under another composer of wind band music, Clifton Williams. After graduation, he began a three-year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation's Young Composers Project and was assigned to the public schools Greensboro, North Carolina. In 1972, Chance's promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

Commando March (1942) Samuel Barber
(1910-1981)

Benjamin Ammon, conductor

Samuel Barber was born in West Chester, Pennsylvania, and his musical ability emerged at an early age. He studied composition, piano, and voice at the Curtis Institute of Music in Philadelphia, and later returned to the Institute to teach orchestration and composition.

Orchestral writing became a main feature of Barber's composition and he produced the work for which he is most well known, *Adagio for Strings*. He achieved international prominence as the first American to be performed by Toscanini and the NBC Symphony when they introduced *Adagio* along with *Essay No. 1 for Orchestra*.

In late 1942, Barber was inducted into the U.S. Army, and was assigned to the Special Service division after basic training. After

several months he was transferred to the Air Force, and was encouraged by his commanding officers to continue composing. In early 1943, he wrote *Commando March* for military band, and this led directly to a commission from the U.S. Air Force for a Second Symphony (his First was from 1937). The Air Force had expressly requested "a symphonic work about flyers," and Barber was excited about the possibilities, believing that a musical work about flying was "of great fascination to the public." After serving in the Army Air Corp, he returned to live in the USA, near Mt. Kisco, where he shared a house with another great American composer Gian Carlo Menotti and where most of his post-war works were written. He won two Pulitzer prizes, first in 1958 (the opera *Vanessa*- text by Menotti), and in 1963 (*Concerto for Piano and Orchestra*).

Divertimento for Band, Opus 42 (1951)

Vincent Persichetti
(1915-1987)

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

The *Divertimento* represents the first work for the composer for wind band, a career that would span almost 35 years and 14 major works. The work in tonight's program represents a musical form to provide incidental music, music not necessarily connected by themes but by the mind of the composer. Each movement self-describes its place and the musical mood established. Persichetti wrote the following about the *Divertimento*:

In 1949, I was in Kansas for the summer, and they gave me a school orchestra. There also was some chamber music and band music, but I had to scrounge around and found that I was writing something. It went chump, chumpl Ba-da-da-da Bum! Bum! (listen to the first theme). The percussion came in and it had a lot of rhythm. After a couple of weeks I realized the strings weren't coming in. That was my *Divertimento for Band, Opus 42*.

Vincent Persichetti was born in Philadelphia and began studying piano, organ, tuba, composition, and double bass at an early age. He received his Bachelor of Music from the Combs Conservatory of Music in 1935, his master's (1941) and doctorate (1945) from the Philadelphia Conservatory. In 1947, Persichetti joined the faculty at Julliard, becoming the chair of the composition department in

1963. His compositional oeuvre demonstrated music in virtually every genre, and his works for wind band were among the most significant contributions by any major composer of the twentieth century.

Fantasy on a Theme by Haydn (1968)

Norman Dello Joio
(b. 1913)

"In the final sense, it is my homage to a composer who will always be contemporary." So writes Dello Joio in his program note to the conductor, and he continues as follows: The subtly conceived theme, I concluded, offered an opportunity to fantasize in the music language of today. The three movements are a constant and varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flanks a second, which is intensely lyric.

The piece was commissioned by the Michigan School Band and Orchestra Association, and dedicated to Leonard Falcone upon his retirement as Director of Bands from Michigan State University. It was especially notable that Dello Joio selected a theme from a Haydn string quartet, as Falcone was an accomplished violinist.

Dello Joio was born in New York City as a third generation Italian organist, who began studies with both his father and grandfather. In addition to his interest in organ, piano, composition and jazz, he also found time to play on a minor league baseball team growing up around NYC. His formal study began at Julliard and continued at Yale where he studied with Paul Hindemith. In 1960, Dello Joio helped create and administer the Ford Foundation's Contemporary Music Project, a program designed to place young composers in the public school, while receiving full salary from the foundation to support the composer's effort in creating new music for school bands. Dello Joio received both an Emmy Award in 1965, and the Pulitzer Prize in 1957.

University Symphonic Band Personnel

Reed Chamberlin, Conductor

FLUTE

April Decker, Pleasant Prairie, WI
Savontae Diggs, Youngstown
Corey Chadman, Windham
Jessica Heilman, Niles
Erin Hill, Calcutta
Elizabeth Matesich, Charleroi, PA
Michelle Murray, Leavittsburg
Holly Palmer, Weathersfield
Amber Patrick, Mentor *
Heather Rice, West Middlesex, PA
Tracey Shultz, Tiffin

OBOE

Patrick Fulton, Cranberry Twp., PA

BASSOON

Sarah Bates, Brookfield
Jeff Morckel, Beloit

CLARINET

Dave Amos, Mentor
Emily Bailey, Youngstown
Nathan Deutch, Youngstown
Brad Ferry, Leetonia
Nicole Howe, Canfield
Shanna Kelly, Butler, PA
Mary Kratochvil, Mentor
Jonathan Lischak, New Philadelphia
Andy Meyer, Canton *
Rick Moose, New Wilmington, PA

BASS CLARINET

Michael Anderson, Willoughby
Jennifer Latshaw, Franklin, PA *

ALTO SAXOPHONE

Andrew Ashby, Mentor *
Ryan Cunningham, Howland
Joseph Finkel, Grove City
Morgan Tegey, Salem

TENOR SAXOPHONE

Jonathan Robins, Pittsford, NY

BARITONE SAXOPHONE

Jolene Cornelius, Emlenton, PA

TRUMPET

Laura Bice, West Lafayette
Nick Black, Youngstown
Dan Brandt, Mercer, PA
Dave Bucher, Poland
Anthony Evangelista, Cleveland Heights
Jacob Paxton, Beloit
Craig Richards, Mechanicstown
Casey Rupp, New Bethlehem, PA *
Zach Skalko, New Brighton, PA
Ginny Ulbricht, Leavittsburg

HORN IN F

Melissa Andre, Salem
Adam Boyd, Pittsburgh
Margaret Jones, Pittsburgh, PA
Lindsey Kendra, Monaca, PA *
Doug Olenik, Creston

TENOR TROMBONE

Joseph Audino, New Castle, PA *
Andrew Austin, Canonsburg, PA
Matt Craig, Austintown
Marie Meeks, Columbus
Jay Welch, Boardman

BASS TROMBONE

Randy Bibri, Cranberry Twp, PA

EUPHONIUM

Thomas Daugherty, Champion
Joey Gibson, Youngstown
Dave Michalec, Fowler*

TUBA

Noah Bixler, Niles *
John Brkic, Willoughby
Dan Ritchie, Geneva

STRING BASS

Tim Wilderoder, New Brighton, PA

PERCUSSION

Dean Anshutz, Creston
Chris Caspary, Poland
Micah Current, Steubenville
Alexander Hines, Youngstown
Justine Lownsbury, Youngstown
Suzi Spiese, Boardman

* Section Leader

Concert Band Personnel

Chris Heidenreich, Conductor

FLUTE/PICCOLO

Alyson Collins, Cranberry Twp, PA *
Shanna Kelly, Butler PA
Lindsey Lucas, Wheeling, WVA
Julianna Sabo, Mentor

OBOE

Nathan Welch, Canfield *
Kristy Huntsman, New Brighton, PA

ENGLISH HORN

Jennifer Latshaw, Franklin, PA

BASSOON

Evan Hertrick, Pittsburgh, PA
Jon Robins, Rochester, NY

CLARINET

David Amos, Mentor
Emily Bailey, Toronto
Katie Ferrall, Austintown
Elizabeth Matesich, Charleroi, PA *
Sherry Morrison, Newark
Carol Ann Smolka, Liberty
Franklin Stout, Kinsman

BASS CLARINET

Brandon Durica, Pittsburgh, PA

ALTO SAXOPHONE

Nome Baker, North Lima
Anthony Falk, New Kensington, PA *
Chris Rodack, Pittsburgh, PA

TENOR SAXOPHONE

Jorden Morris, Poland

BARITONE SAXOPHONE

Chris Coles, Cleveland

HORN

Stephen Cline, Painesville Twp.
Leanne Groll, Peters Twp., PA
Katie Miller, Minerva
Nicole Pettenati, Champion *
Steve Roberson, Erin, NY

TRUMPET

Christopher Durica, Pittsburgh, PA
John Jerasa, New Castle, PA
Wayne Magee, Liberty Twp.
Frederick Moose, Volant, PA
Jeffrey Penney, Poland *

TENOR TROMBONE

Jonathan Lischak, New Philadelphia
Corey Sees, Canfield *
Alex Snyder, West Chester

BASS TROMBONE

Joey Gibson, Masury

EUPHONIUM

Kurtis Hayes, Vienna *
Kevin Wagner, Export, PA

TUBA

Matt Craig, Austintown
Drew Krieger, Willoughby *
Justin Laufman, Canfield
A.J. Macey, Butler, PA

PERCUSSION

Chris Anderson, Lancaster
Dean Anshutz, Creston *
Shawn Logan, Akron
Rob Thorndike, Austintown
Jim Vetterly, Pittsburgh, PA
Andy Wozniak, Northfield

* Section Leader

About the Conductors

Benjamin Ammon, from East Liverpool, Ohio, is a conducting student of Dr. Stephen L. Gage at the Dana School of Music of Youngstown State University, where he is currently a graduate student. Benjamin holds a degree in Tuba Performance from the Cleveland Institute of Music where he was a student of Mr. Ronald Bishop.

Reed Chamberlin, a native of Reynoldsburg Ohio, comes to YSU as the former director of bands in the Sidney (Ohio) City School District. During his time at 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 the Wind Symphony, he had the opportunity to perform for the 2003 CBDNA convention in Minneapolis, Minnesota. Reed is a conducting student of Stephen Gage.

Kristy Huntsman, a graduate of Seneca Valley High School (PA), is pursuing the MM in conducting at YSU. She received her Bachelor's Degree in Oboe performance 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. Kristy is the oboe instructor at Grove City College and is the woodwind coach for the Youngstown Symphony Youth Orchestra. She currently resides in New Castle, Pennsylvania with her husband, Lance.

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



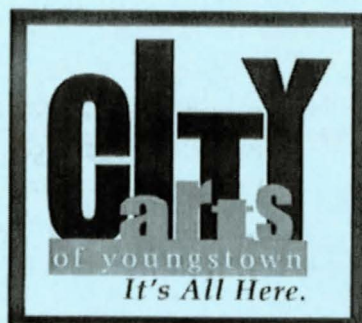
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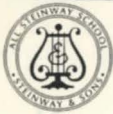


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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Music at Noon

"A Choral Tapestry"

Featuring:

University Chorus

Women's Chorus

Dana Chorale

Symphonic Choir

Dr. Hae-Jong Lee, director

Karen Lyn Fisher, accompanist

Dong Hyun Son, rehearsal assistant

Butler Institute of American Art
Wednesday, February 28, 2007
12:15 pm

Greetings and notes from the Director:

Welcome to "the Music at Noon"!

Dana School of Music choral ensembles are preparing selections of Mendelssohn's famous oratorio *Elijah* and "collections of folksongs, spirituals, and gospel songs" for their Spring Concert at St Columba Cathedral which will be held on Wednesday, May 2. Today's program presents "A Choral Tapestry" with some selections from *Elijah*, some folk songs, spirituals and gospel songs."

Folk songs, spirituals and gospel songs have always been an essential part of our cultural and spiritual life. Our tapestry of life would not be colorful enough, without a tapestry of songs rooted in our diverse cultures such as folk songs, spirituals, and gospel songs. Today's performance offers Irish, Japanese, and Australian folk songs; three spirituals arranged by Christiansen, Dawson and Hogan; and two gospel songs composed by Byron Smith and Robert Ray.

The oratorio "Elijah" has been considered one of the most famous oratorios. It is probably, next to the *Messiah*, the most popular choral work in this country. It is the work, which represents the highest phase of Mendelssohn's genius. *Thanks Be to God*, the final chorus of *Elijah* Part I, is a celebrated 'rain' chorus sung by the people of Israel who give thanks to God for granting them rain after three years drought.

We hope you enjoy the concert and be uplifted by the energy and beauty of the choral performance.

Program

UNIVERSITY CHORUS

Worthy to Be Praised

Byron J. Smith

Lauren Hess, mezzo soprano

WOMEN'S CHORUS

Red Dragonflies (Japanese folk song) Koraku Yamada

Arr. R.Dwyer/V. Nurre

Cabbage-Tree Hat (Austrian folk song)

Arr. Donald Patriquin

Adrienne Lehotsky, Danielle Frabutt, flute

SOLO CHORALE

Danny Boy

Arr. Joseph Flummerfelt

Min'-a That Good News

Arr. William Dawson

This Little Light

Arr. Paul Christiansen

Anthony DeRose, baritone

My Soul's Been Anchored in the Lord

Arr. Moses Hogan

SYMPHONIC CHOIR

Thanks Be to God! From "Elijah"

F. Mendelssohn

He Never Failed Me Yet

Robert Ray

Noel King & Mazhorell Johnson, sopranos

University Chorus

Dr. Hae-Jong Lee, Director

Rehearsal Assistant: Dong Hyun Son

Accompanist: Diana Jazvac & Karen Lyn Fisher

SOPRANO

Lillian Chambers, Glenshaw, PA

Mary Castello, Boardman

Lindsay Clifton, Toronto

Nicole Hinchcliffe, Youngstown

Alicia Huerta, Warren

Katelynn Jancay, Boardman

Kari Kleemook, Ambridge, PA

Liana Lines, Rome, NY

Tammy Meade, Niles

Risa Miyagishima, Sapporo, Japan

Raqueal Seymour, Mentor

Montaja Simmons, Pittsburgh

Laina Zack, Fort Collins, Colorado

ALTO

Amber Arquilla, Youngstown

Laura Bice, West Lafayette

Bethany Bollinger, Apollo, PA

Julia Buttermore, Columbus

Lauren Hess, Poland

Lindsay Hoover, Canfield

Lauren Johnson, Boardman

Mazhorell Johnson, Boardman

Shana Kerr, Niles

Molly Makselan, Canfield

Tiffany Mitchell, Youngstown

Tawnya Robinson, New Castle, PA

Amanda Scelsi, Greenville, PA

TENOR

Chris Anderson, Lancaster

Scott H. Banninga, Boardman

Benjamin Chell, Cincinnati

Clinton Davies, Niles

Tim Moyers, Lordstown

Joseph J. Zetts, Youngstown

BASS

Adam Brown, Greenville, PA

Benjamin Dague, Wexford, PA

Jared Evans, Cleveland

Bill Frichtel, Youngstown

Chris Mead, Ashtabula

Sam Schultz, Girard

Dong-hyun Son, Pusan, Korea

WOMEN'S CHORUS

Dr. Hae-Jong Lee, Director
Rehearsal Assistant: Dong Hyun Son
Accompanist: Diana Jazvac & Karen Lyn Fisher

SOPRANO I

Nadia Suselis, Lake Milton
Erin Hill, Calcutta

SOPRANO II

Courtney Auman, Austintown
Joni Koneval, Hubbard
Jessica Speece, Ellsworth

ALTO

Lynn Christy, Youngstown
La Vonn Snipes, Youngstown
Laina Zack, Fort Collins, Colorado
Risa Miyagishima, Sapporo, Japan

DANA CHORALE

Dr. Hae-Jong Lee, Director
Rehearsal Assistant: Dong Hyun Son
Accompanist: Diana Jazvac & Karen Lyn Fisher
*denotes sectional leaders.

SOPRANO

Jessica Centorbi, Northfield Center
Katherine Gaggini, East Brady, PA
Leanne Groll, Peters Town, PA
*Megan Kalosky, Canfield
Carrie Minenok, Austintown
Leann Phillips, Girard
Emily Semich, Moon Township, PA

ALTO

*Maureen Connell, Cranberry Township, PA.
Noel King, Sharon, PA
Mazhorell Johnson, Boardman
Laura McIntyre, Pittsburgh, PA
Deanna Scott, Toronto
Elizabeth Walker, Natrona Heights, PA
Sara Williams, Beaver, PA

TENOR

Chris Anderson, Lancaster
Randall Huffman, New Castle
*Matt Miles, Boardman
Tim Moyers, Warren
Nathan Plaskett, Canfield
Dong-hyun Son, Pusan, Korea

BASS

Anthony DeRose, North Lima
David Gruver, Austintown
Wes Krautbauer, Sarver, PA
Max Pivik, Pittsburgh, PA
*Neil Meloro, Jefferson
Nathaniel Riggle, Warren
Chris Rodack, Pittsburgh, PA
Josh Taylor, Steubenville



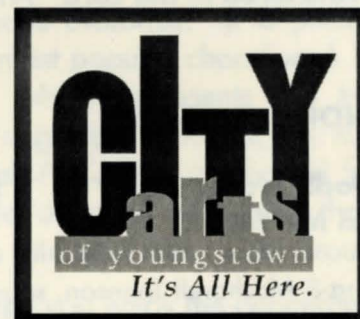
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THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Junior Saxophone Recital

Andy Meyer

Assisted by:

Jack Ciarniello, piano

Bliss Recital Hall
Friday, March 2, 2007
7:00 pm

Program

Fantasia

Heitor Villa-Lobos
1887-1959

- I. Animé
- II. Lentement
- III. Tres Animé

Balafon

Christian Lauba
b. 1956

Brilliance

Ida Gotkovsky
b. 1974

- I. Déclamé
- II. Desinvolte
- III. Dolcissimo
- IV. Prestissimo

The junior recital of Andy Meyer is presented in partial fulfillment of the Bachelors degree in Music Performance, saxophone emphasis.

Happenings at the College of Fine and Performing Arts

March

- 3 DANA AUDITION DAY, for more information contact the Dana School of Music at 330-941-3636.
- 5 PIANO WEEK: OPENING NIGHT: World Premiere of commissioned Concerto for Symphonic Wind Ensemble and Piano by Thomas Janson, professor of composition and theory, Hugh A. Glauser School of Music/Kent State University. Symphonic Wind Ensemble of YSU, Stephen Gage, conductor. Caroline Oltmanns, piano. 8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 6 STARS OF TOMORROW: A recital of young pianists in collaboration with the Youngstown Music Teachers Association hosted by Dr. Caroline Oltmanns. 4:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 6 Master Class for Young Pianists with guest master teacher Brandt Fredriksen featuring students of the Cleveland Institute of Music and of the Piano Department of the Dana School of Music of Youngstown State University. 5:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 6 New Music with Piano hosted by composer Till Maclvor Meyn presenting works of the Cleveland's Composer's Guild. 8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 7 Guest Pianist in Recital, 12:15 pm, Butler Institute of American Art
- 7 Guest Artist Brandt Fredriksen in Piano Solo Recital 8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 8 An evening of Jazz with piano featuring James Weidman, Jazz Pianist & YSU Alumni, Member of the F&PA Board Of Visitors and the Dana School of Music Jazz Faculty. 8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 9 Piano CONVOCATION: Piano Students in Concert 11:00 am, Bliss Recital Hall.
- 9 Young Pianists in Recital presenting selected students of the Dana School of Music. 8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 21 Jazz Combos: Kent Engelhardt, director 12:15 pm, Butler Institute of American Art

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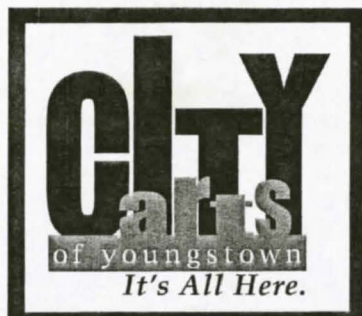
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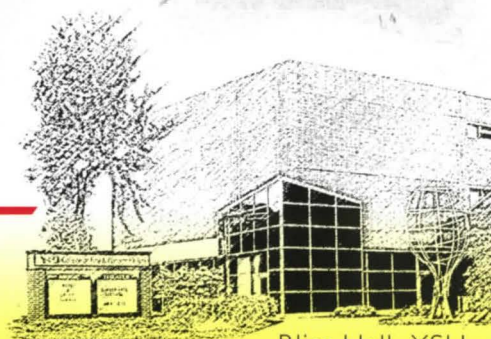
PIANO WEEK

Mar. 5, 2007

OPENING NIGHT

8:00 pm

Ford Family Recital Hall
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88.5



DANA SCHOOL OF MUSIC
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presents

Piano Week 2007

Opening Night

*World Premiere and
8-Hand Extravaganza*

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

**Caroline Oltmanns, Roman Rudnytsky,
Michael Schneider, and Diane Yazvac**

Ford Family Recital Hall
DeYor Performing Arts Center
Monday, March 5, 2007
8:00 pm

Welcome Addresses by

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

Dr. George McCloud, Special Assistant to the President for the University Advancement

Program:

Symphony No. 1: "The Lord of the Rings" Johan de Meij

I. Gandalf

Molly on the Shore Percy Aldridge Grainger
ed. Rogers

Stargazer (2006) Thomas Janson
(b.1947)

**** World Premiere ****

Caroline Oltmanns, piano

With the launch of the Hubble telescope, an amazing array of universal power, beauty of light and color, and an understanding of vastness of time became a real. Even though incomprehensible, a glimpse of the depths of the universe communicates an undeniable appreciation for phenomena both marvelous and extraordinary. *Stargazer* begins with observation by the naked eye and transforms into surveillance of light and time.

INTERMISSION

Country Dances

Ludwig v. Beethoven
1770-1827
arr. Edmund Parlow

Fantasy on Themes Carmen

Georges Bizet
1838-1875
arr. Mack Wilberg

- I. Allegro giocoso
- II. Andante velato
- III. Allegro vivo

The Stars and Stripes Forever

John Philip Sousa
1854-1932
arr. Mack Wilberg

Caroline Oltmanns, Roman Rudnytsky,
Michael Schneider, Diane Yazvac, piano

Your support of Piano Week is greatly appreciated!

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Youngstown State University at (330) 941-7448

YOUNGSTOWN STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE PERSONNEL

Stephen L. Gage, conductor

FLUTE/PICCOLO

Vivienne Asturizaga, Brazil #
Danielle Frabutt, Austintown
Adrienne Lehotsky, Canfield
Pamela Murchison, Pittsburgh, PA # *
Lisa Sipes, Altoona, PA

OBOE/ENGLISH HORN

Sarah Hennessey, Canfield
Kristy Huntsman, Beaver Falls, PA # *
Nathan Welch, Canfield

BASSOON/CONTRABASSOON

Evan Hertrick, Pittsburgh, PA *
Sarah Korb, Minneapolis, MN #
Deidra Nuss, Cortland

CLARINET

Emily Barlow, East Liverpool
Rebecca Delorenzo, Mercer, PA
Patrick Fulton, Zelienople, PA
Nicholas Gruver, Austintown
Elizabeth Matesich, Charleroi, PA
Tracey Schultz, Tiffin
Brandie Suhevich, Vandergrift, PA
Cassandra Taylor, Hicksville

SAXOPHONE

Julie Cancilliere, Canton
Sara Kind, Appleton, WI # *
Brandon Masterman, Pittsburgh, PA
Andrew Meyer, Canton

FRENCH HORN

Chelsey Downing, Zelienople, PA
Kylie Mather, Liberty
Shannon McFadden, Boardman *
Eric Shields, Zanesville
Dan Welch, Canfield

TRUMPET

Reed Chamberlin, Reynoldsburg * #
Matthew Cyrus, New Middletown
Amanda Fischer, Pittsburgh, PA
David Gruver, Austintown
Joel Tyrrell, Willoughby

TENOR TROMBONE

Randy Bibri, Harmony, PA *
William Long, Canfield
Gregory Moose, Volant, PA

BASS TROMBONE

David Catchpole, Liberty

EUPHONIUM

Lynn Christy, Apollo, PA
Matthew Ward, Brewerton, NY

TUBA

Benjamin Ammon, Youngstown # *
Timothy Wilderoder, Beaver Falls, PA

STRING BASS

Daniel Kalosky, Youngstown *

PIANO

Ryan Stewart, Pittsburgh, PA *

PERCUSSION

Michael Anderson, Willoughby
Mario Butera, Pittsburgh, PA
Cory Doran, Columbus
Tyler Husosky, Howland
Timothy Hampton, Lakewood *
Kevin Rabold, Pittsburgh, PA
Zachary Taylor, Steubenville

- graduate student

* - section leader

This ensemble is listed alphabetically to emphasize the importance of each member to the group's musical success.

Performers & Guest Artists

Artistic Director of Piano Week **Caroline Oltmanns** has performed extensively in Germany, France, Switzerland, South Africa, and the United States. Her playing has been heard in Steinway Hall and Weill Hall in New York City, Preston Bradley Hall in Chicago, and the Leo Bing Theater in Los Angeles. Her recently released fourth CD on the Filia Mundi label features works by Scarlatti, Beethoven, Schubert, and Debussy. Oltmanns is a Fulbright Scholar and International Steinway Artist. She earned her diploma at the Staatliche Musikhochschule Freiburg and her master's and doctoral degrees at the University of Southern California in Los Angeles. She is associate professor of piano at Youngstown State University.

Thomas Janson is a professor of composition and theory at Kent State University, Kent, OH. His works have been performed by the New Pittsburgh Chamber Orchestra, the Buffalo Philharmonic, the New York Motet Choir and the Pittsburgh New Music Ensemble. Grants, awards and prizes include Charles Ives Award, National Institute of Arts and Letters, National Endowment for the Arts Composer Fellowship Program, National Society of Arts and Letters, National Federation of Music Clubs, and faculty research grants at both the University of Pittsburgh and Kent State University. He studied composition with Leslie Bassett, Ross Lee Finney, George Cacioppo, George Balch Wilson, Richard Wienhorst and Doy Baker. He holds the DMA in composition from the University of Michigan.

Stephen Gage is professor of conducting and director of bands at Youngstown State University, and the music director of the Youngstown Symphony Youth Orchestra. Gage has received critical acclaim from a number of distinguished composers for his interpretation of their works. In 2005 the YSU Symphonic Wind Ensemble under his direction made its Carnegie Hall debut in the showcase concert of the New York Wind Band Festival. The SWE recorded numerous CDs of which "Spin Cycle" received the 2004 Downbeat Award. Gage earned a doctorate at the University of Illinois: Urbana-Champaign, a master's degree at the Eastman School of Music, and a bachelor's degree and the Performer's Certificate at the State University of New York at Fredonia.

Diane Yazvac has been an instructor of piano at Youngstown State University since 1999. Known especially for her accompanying skills, Diane toured Europe with the Dana Chorale of Youngstown State University, playing in Italy, Switzerland, and Austria. She has accompanied guest artists from the United States, China and South Africa, as well as numerous faculty musicians and students. She served as accompanist from Franco Iglesias in his vocal studio in New York City. Dian received her bachelor's and master's degrees in piano performance from YSU, studying with Delores Fitzer and Robert Hopkins.

Critics have hailed **Michael Schneider** as 'a pianist with exceptional insight' and a 'performer with great panache'. He made his Carnegie Hall debut performing in Weill Recital Hall as a prizewinner of the 2002 Frinna Awerbuch International Piano Competition. A consistent winner in international competitions, Schneider has also won top prizes at the Franz Liszt International Piano Competition in Los Angeles, the 7th San Antonio International Piano Competition, and the 4th International Paderewski Piano Competition held in Poland. Michael is the artistic director of the San Angelo Piano Festival in Texas, and joined the faculty of the Dana School of Music as instructor of piano in 2005.

Roman Rudnytsky is an internationally active American concert pianist of Ukrainian background. Frequent performances as a soloist with orchestra and as recitalist have taken him to more than 85 countries. He has made recordings in the US, Australia, and Poland, including an album of Franz Liszt's 12 Transcendental Etudes. He is a prizewinner of the international Leventritt Competition in New York (1965) and the JS Bach International Competition in Washington (1960), as well as laureate of both the F. Busoni and the A. Casagrande International Piano Competitions in Italy (1967 and 1971). He holds the bachelor's and master's degrees in piano performance from the Julliard School in New York, where he studied with Rosina Lhevinne.

Piano Week: March 5 – March 9, 2007

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Caroline Oltmanns, piano.
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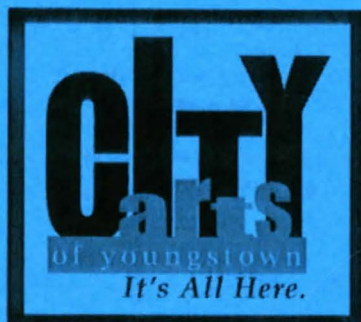
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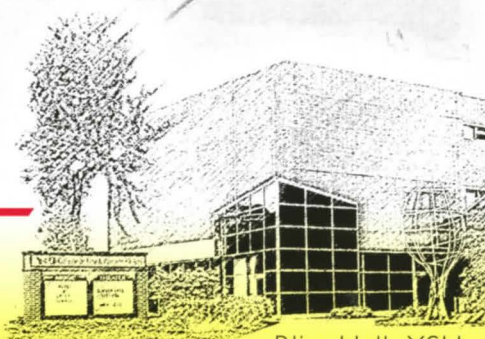
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PIANO WEEK

Mar. 6, 2007

STARS OF TOMORROW

4:00 pm
Ford Family Recital Hall
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2007

Stars of Tomorrow

with introductions by

Dr. Caroline Oltmanns

Ford Family Recital Hall
DeYor Performing Arts Center
Tuesday, March 6, 2007
8:00 pm

Program

From: French Suite no. 6 BWV 817 Johann Sebastian Bach
1685-1750

Minuet in E major

Olivia DeMartino
Studio: Audrey Rhinehart

Sonata in G major op. 14, no. 2 Ludwig van Beethoven
1770-1827

I. Allegro

Jessica Shearer
Studio: Joan Cosgrove

L'Harmonie Des Anges Friedrich Burgmüller
1806-1874

Leigh Ann Herhold
Studio: Cynthia Evans

Waltz in D flat major 'Minute Waltz' Frederic Chopin
1810-1849

Daniel Catello
Studio: Helen Cline

Aufschwung op. 12, no. 2 Robert Schumann
1810-1856

Timmy Kim
Studio: Carolyn Munro

Toccata

Aram Katchaturian
1903-1978

Alvin Lu 15
Studio: Mary Ann Hoffman

Intermezzo op. 118, no. 2

Johannes Brahms
1833-1897

Sean Baran 18
Studio: Dorothy Schwes

Prelude in g minor

Sergei Rachmaninoff
1873-1943

Sam Borzi 18
Studio: Fanny DiDomenico

Caroline Oltmanns, Artistic Director

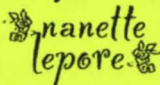
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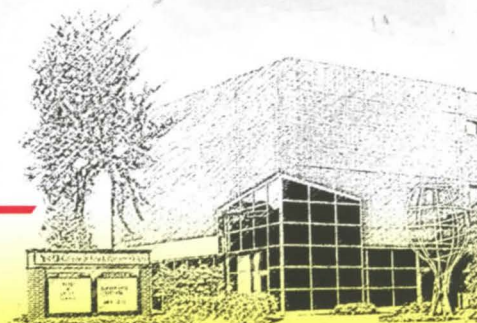
PIANO WEEK

Mar. 6, 2007

**NEW MUSIC
with Piano**

8:00 pm

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2007

*New Music
with Piano*

Hosted by composer

Till Maclvor Meyn

Ford Family Recital Hall
DeYor Performing Arts Center
Tuesday, March 6, 2007
8:00 pm

Program:

Sonata

Béla Bartók

I.

Wesley Krautbauer, piano

September Songs

Norman Weston
text by Dorothy Parker

I. Midnight

II. Paths

III. Ultimatum

IV. Two Volume Novel

VII. Requiescat

VIII. Resume

Interlude

XI. Autumn Valentine

Fantasia (1954)

Benjamin Lees

Michael Schneider, piano

~intermission~

Prelude '97

Don Freund

James Wilding, piano

Sonata no. 2

James Wilding

III. Passacaglia and Fugue after Hindemith: Presto

lead and Platinum

Dave Hollinden

Sarah Sexton, percussion
Ryan Stewart, piano

Notes

September Songs

The September Songs were written in the fall of 2006 (mostly in September, hence the title) after I had seen the film *Mrs. Parker and the Vicious Circle* late one night on television. Throughout the film the character of Dorothy Parker (played by Jennifer Jason Leigh) periodically recites some of her witty yet dark poetry, including one of the darkest entitled *Resume* (Razors pain you; Rivers are damp; Acids stain you; And drugs cause cramp. Guns aren't lawful; Nooses give; Gas smells awful; You might as well live.) I immediately thought how one might set such a text—and almost as an exercise in curiosity, did so. This led to other settings, and eventually a full-blown song cycle, which was premiered this past February in California. While often depressing and bitter, dealing as it does with loss of love, the cycle does end on a note of cautious optimism.

Norman Weston studied music composition at both Indiana University and Northwestern University. He has received numerous commissions and awards and his music has been performed throughout the United States. As a pianist, he is known for his performances of contemporary music, and has premiered dozens of new works, many of which were written expressly for him. Mr. Weston has been on the faculty of Saddleback College in Mission Viejo, California since 1989.

Dorothy Parker was born in West End, New Jersey in 1893. During the 1920's she was one of the most influential literary critics in the country, writing for both *Vanity Fair* and *The New Yorker*. She published three volumes of poetry, numerous short stories, covered the Spanish Civil War for the magazine *New Masses*, co-authored two Broadway plays and spent a number of years in Hollywood writing scripts for the movies. Known for her cynical, quick wit, she was, along with Robert Benchley, George S. Kaufmann and other East Coast literati, one of the charter members of the Algonquin Hotel's legendary Round Table. Her poetry, though often characterized as "light" verse, reveals an undercurrent of darkness and pessimism (she attempted suicide on a number of occasions). She died in 1967.

Fantasia

Benjamin Lees' musical output has followed a consistent path over four decades, since his earliest orchestra scores of the 1950s. Classical musical structures form the basis of his works, expertly crafted and honed into his own language, always tonal, but exploring the full range of tonality through development of subject matter. Inversions, strettis, canons, fugues, melodic and harmonic exploitation of intervals; all of these are ordnance in the Lees armory but Lees the technician is always the master, not the servant of his art. And it is as his art has grown that he has, as it were, "slipped the surly bonds of earth," each new work representing a graceful display of compositional flight in all its aspects.

Always a disciplined artist, Lees has kept faith with his values and beliefs. For him, music can and should be approached and appreciated on its own terms. Programmatic backgrounds, ethnic considerations and "Americana" are not germane to his musical credo. His lifetime of exploration has been dedicated to the search for his own ideal of artistic truth. The "Lees style" is instantly recognizable and every work is possessed of lofty grandeur.

Prelude '97

The Piano Preludes are an on-going series of annual short piano pieces, beginning in 1990; counting the recently completed Piano Prelude 2006, there are now 17 of them.

Prelude '97 is marked "Slow, Deep, Dark," gradually moving from the depths of eb minor to fragile sharp-key brightness before falling back into the blackness.

Don Freund has composed over 100 performed works, ranging from solo, chamber, and orchestral music to pieces involving live performance with electronic instruments, music for dance and large theatre works; he is also active as a pianist, conductor, and lecturer. He has received two grants from the National Endowment for the Arts (Cello Concerto; Passion with Tropes), commissions including the Tennessee Arts Commission with Opera Memphis (Opera: The Bishop's Ghost), and prizes including the Washington International String Quartet Composition Competition, the International Society for Contemporary Music/League of Composers International Piano Music Competition, the

1995 AGO/ECS Publishing Award in Choral Composition (*God's Grandeur*), the 1997 Rodrigo Riera International Competition for Guitar Composition (*Stirrings*), the Hanson Prize, the McCurdy Award, the Aspen Prize, 30 ASCAP Awards, and a MacGeorge Fellowship from the University of Melbourne, Australia. His works are published by MMB Music, Boosey and Hawkes, ECS, Seesaw, and Vivace Press.

He is Professor of Composition at the Indiana University School of Music since 1992. In 1998 he was composer-in-residence at the Australian National Academy of Music, and lectured on his music at Royal Conservatories in Brussels and the Hague, the Royal Academy of Music in London, the Prague Conservatory and the Hochschule in Vienna. In 2001 he was Composer-in-Residence at the Seal Bay Festival and the Brevard Music Center; 2002 residencies include Washington State University, Interlochen Center for the Arts, and the Gotland School of Music Composition (Sweden). Teaching composition continues to be a major component of Freund's career; students from 30 years of teaching have won an impressive array of awards and recognitions.

Don Freund was born in Pittsburgh in 1947; he studied at Duquesne University (BM '69), and earned his graduate degrees at the Eastman School of Music (MM'70, DMA'72). His composition teachers were Joseph Willcox Jenkins, Darius Milhaud, Charles Jones, Wayne Barlow, Warren Benson, and Samuel Adler. From 1972 to 1992 he was chairman of the Composition Department at Memphis State University. As founder and coordinator of Memphis State University's Annual New Music Festival, he programmed close to a thousand new American works; he has been conductor or pianist in the performance of some two hundred new pieces, usually in collaboration with the composer.

Recent performances of Freund's music include *Radical Light* by the Kansas City Symphony, *Sinfonietta* by Interlochen's World Youth Symphony Orchestra, *End of Summer* (orchestral winds) at the Aspen Music Festival, *Departing Flights* (piano trio) premiered by Composers, Inc. in San Francisco, *Hard Cells* for 14 instruments by the Cleveland Chamber Symphony and the Pittsburgh New Music Ensemble, *Feux d'artifice-Tombeau* (solo piano) and *Departing Flights* at Merkin Hall (ISCM/League series), *Soft Cells* (15 instruments) by New Music Ensembles at Indiana University and University of Southern California, and *Sky Scrapings* (alto saxophone and piano) in Prague. His hour-

long ballet *Madame Bovary* was premiered at Indiana University in March, 1996. Recent CD releases include *Madame Bovary Ballet Suite*, *Soft Cells*, *Viola Concerto*, *Dissolving Music* (Indiana University Orchestras and New Music Ensemble, IUSOM-10 distributed by Albany), *Triomusic* (Verdehr Trio on Crystal), *Jug Blues & Fat Pickin'* (Cincinnati CCM Wind Ensemble on Klavier), *Pentecost and Hard Cells* (Indiana New Music Ensemble), *Radical Light* (Bowling Green Philharmonia on Albany), *Rough and Tumble* (Pastiche Ensemble on ACF-Innova) *Breezeworks* (Clarion on Gothic), and *Backyard Songs* (Jubal Trio on CRI). As a pianist, Freund's recital repertoire has extended back from new music to several complete performances of Bach's *WTC Book I* and his own pianistic realizations of Machaut.

Sonata no. 2 (2005-7)

South African composer-pianist **James Wilding** earned a Bachelor of Music and Master of Music from the University of Cape Town, a Master of Music from Youngstown State University, and a Ph.D. from Kent State University. Wilding's work has been performed in South Africa, Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, and the USA, and published by The Foundation for the Creative Arts and the University of South Africa. James Wilding is an active pianist, performing regularly as a soloist and chamber musician. He was recently appointed to the Theory and Composition faculty at the University of Akron.

lead/Platinum (2001-03)

I began composing lead after having finished Platinum. I wanted it to provide a contrast to Platinum's rhythmic vitality, so I asked myself what would happen if I wrote music without relying on rhythm and counting as my primary devices. This led to a great deal of brooding and questioning, and resulted in music with an inert heaviness.

Platinum, on the other hand, was a breath of fresh air. It was the first piece I had written after working for two years on a concerto for percussion, and it came out as an extended burst of restless, rhythmic energy. The title represents images of bright, polished surfaces; hard, crisp edges; and the clear, ringing sound of metal that came to mind when reflecting on the music.

Performers

Wes Krautbauer is a graduate of Knoch High School, PA. He is currently pursuing a B. M. in music education. He is in his second year as a piano major at the Dana School of Music, in Dr. Caroline Oltmanns' studio. He has been playing and performing classical piano for nearly four years. Regularly performing works by Béla Bartók, he rarely performs anything else.

Soprano **Corinne Morini** currently resides in Ellwood City, PA and teaches as an adjunct Professor of Voice at the Dana School of Music, Youngstown State University. Corinne earned a BM in vocal performance from Youngstown State University and a MM in vocal pedagogy with a concentration in education from the New England Conservatory in Boston, MA. During the summer of 2005, Corinne studied at the AIMS Opera Studio in Graz, Austria.

Operatic roles include Adina in *L'Elisir d'amore*, Romilda in *Xerxes*, Giannetta in *The Gondoliers*, the Mother in *Amahl and the Night Visitors*, Papagena in *The Magic Flute*, and Celie in *Signor Deluso*. Corinne has also been seen in scenes programs of *Le Nozze di Figaro*, *Manon*, *Werther*, and *Don Giovanni*. As a concert soloist, Corinne has been featured in several performances with the Seraphim Choir and Festival Orchestra including Bach's Christmas Cantata, Schubert's Mass in C Major, Vaughan Williams' *Dona Nobis Pacem* and *Serenade to Music*. Corinne has also had the honor of singing the solos in the John Rutter and James C. Huff Requiems. Corinne is an active recitalist and guest artist throughout Eastern Ohio and Western PA. Alongside her audition schedule and pursuit of new vocal works, Corinne serves as the Director of Education and Outreach for the Opera Western Reserve and can be seen as a teaching artist with the SMARTS Center's *Creating Original Opera* program.

Michael Schneider made his debut performing Mozart's Piano Concerto No. 20 with the San Angelo Symphony at the age of eleven. Critics have since hailed Michael as "a pianist with exceptional insight" and a "performer with great panache". In July 2003, Michael performed a guest artist recital at the International Chopin Festival in Nohant, France. This performance took place at the legendary

Château of George Sand where Chopin lived for part of his life. Last March, Michael brought the unknown Piano Concerto by Jules Massenet to Oklahoma as guest artist with the Bartlesville Symphony Orchestra.

Michael made his Carnegie Hall debut performing in Weill Recital Hall on November 16, 2002 as a prizewinner of the 2002 Frinna Awerbuch International Piano Competition. A consistent winner in international competitions, Michael has also won top prizes at the Franz Liszt International Piano Competition in Los Angeles, the Stewart Graduate Grant Auditions in Oklahoma, the 7th San Antonio International Piano Competition, the 10th Pacific Piano Competition in Canada, and the 4th International Paderewski Piano Competition held in Poland.

Michael is the artistic director of the San Angelo Piano Festival (Texas) and in the fall of 2005 joined the piano faculty of the Dana School of Music.

Sarah Sexton is from Youngstown, Ohio and is currently a senior percussion performance major at Youngstown State University. At YSU she has performed with the Symphonic Wind Band, Percussion Ensemble, Marching Pride, Brass Ensemble, Symphony Orchestra, University Chorus and has served as pianist for the Concert Band. In 2004 she won the Dana Concerto Competition performing with both the Dana Symphony Orchestra and the YSU Percussion ensemble.

After her graduation this May, Sarah plans to move away for a change of atmosphere and the hope of new experiences. At some point in the near future she plans to go back to school for a Masters Degree in Music Performance.

Ryan Stewart began attending YSU during fall 2003. His primary teacher has been Dr. Caroline Oltmanns and has also studied with Jaime Wiliding, Michael Schneider, and Ron Bickle. Ryan is seen frequently performing solo and chamber music. In addition Ryan plays with the YSU Symphonic Wind Ensemble, and has played with YSU Jazz combos and University Choir. He is in his fourth year pursuing a Bachelor's degree in Piano Performance.

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. 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 2006 SCI/CMS National Conventions in San Antonio, the 2006 National Flute Convention in Pittsburgh, the World Saxophone Congress in Slovenia, E.U., the 2005 National Flute Association Convention in San Diego, Cleveland State University (September 2005), Manhattan School of Music (January 2005), the 2004 Intercollegiate Men's Choruses National Seminar at Harvard, the 2004 Midwest Regional ACDA Convention in Indianapolis, the 2002 National Flute Association Convention in Washington, D.C., and the 2002 MENC National Convention in Nashville. Dr. Meyn is published by Alry Publications and C. Alan Publications, and has upcoming releases from ECS Publishing. His saxophone concerto *Precipice* will be premiered by James Umble and Stephen Gage with the Dana Symphonic Wind Ensemble on April 30th, 2007 at the DeYor Center in Downtown Youngstown.

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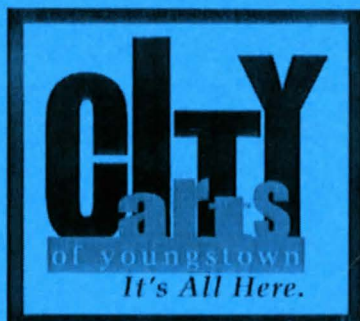
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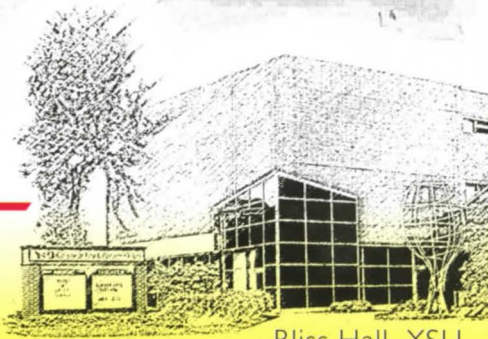
PIANO WEEK

Mar. 7, 2007

DROR BIRAN
in Recital

12:15 pm

Butler Institute of American Art



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2007

Guest Artist
Dror Biran
in Recital

Butler Institute of American Art
Wednesday, March 7, 2007
12:00 noon

Program:

Partita No.1 in B flat Major, BWV 825 J.S. Bach

Ballade No.4 in F minor Op.52 F. Chopin

La Valse M. Ravel

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Dror Biran, Guest Artist

Dror Biran, one of Israel's most admired and gifted pianist has been described in *Die Burger* as "a mature and profound performer with enormous technical ability". His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Mr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lili Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Mr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Mr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Mr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music – Israel, Classic FM South Africa among others. Mr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Mr. Biran received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

His future engagements includes chamber and solo concerts in USA, Europe, Israel and South Africa

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PIANO WEEK

Mar. 7, 2007

Guest Artist

BRANDT FREDRIKSEN

in Piano Solo Recital

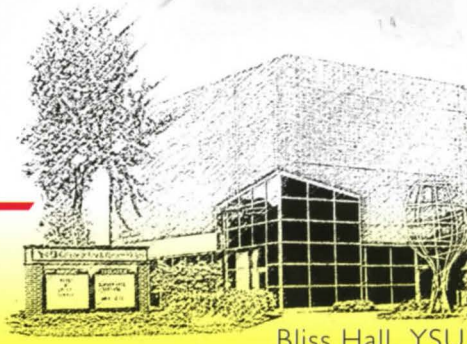
8:00 pm

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All-Steinway School*presents***Piano Week 2007***Guest Artist*
Brandt Fredriksen
in Recital

Ford Family Recital Hall
DeYor Performing Arts Center
Wednesday, March 7, 2007
8:00 pm

Program:

Fantasy in C major, D. 760, Op.15 "Der Wanderer"

Franz Schubert
(1797- 1828)

Allegro con fuoco ma non troppo

Adagio

Presto

Allegro

Sonata in C minor, D. 958

Allegro

Adagio

Menuetto

Allegro

~intermission~

Sonata in B minor

Franz Liszt
(1811- 1886)

Lento assai- Allegro energico

Andante sostenuto

Allegro energico

Brandt Fredriksen, Guest Artist

Brandt Fredriksen has performed at major venues and universities throughout North America, Europe, and Asia. His debut recitals were held in Weill Hall at Carnegie Hall, Gasteig Cultural Center in Munich, Germany, and Vafopoulia Hall in Thessoloniki, Greece. He has performed and given master classes in China in Beijing, Shenzhun, Shanghai, and Shenyang. Fredriksen holds a Doctor of Musical Arts degree from the State Univeristy of New York at Stony Breook, a Master of Music Degree from the Juilliard School and a Bachelor of Music from Indiana University. He is assistant professor of piano at Georgia State University in Atlanta.

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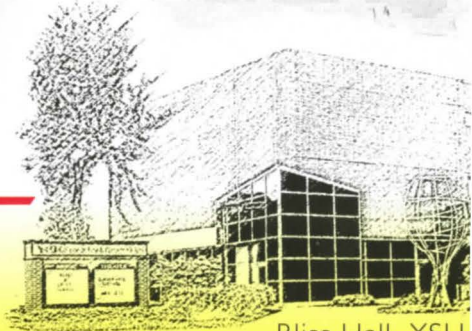
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PIANO WEEK

Mar. 8, 2007

AN EVENING OF JAZZ
with piano featuring Jazz Pianist
JAMES WEIDMAN

8:00 pm
Ford Family Recital Hall
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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Piano Week 2007

James Weidman, piano

assisted by

Kent Engelhardt, saxophone

Dave Morgan, bass

Glenn Schaft, percussion

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Dr. Kent J. Engelhardt &
Dr. Beth A. Hargreaves

Ford Family Recital Hall
DeYor Performing Arts Center
Thursday, March 8, 2007
8:00 pm

Program

Program will include the following:

2K Blues

James Weidman

As Quiet As It's Kept

James Weidman

Lord Don't Move That Mountain

Mahalia Jackson & Doris Akers
arr. James Weidman

The Raw Deal

James Weidman

Scarborough Fair

Folk Song
arr. James Weidman

Where Is Love?

Lionel Bart
arr. James Weidman

James Weidman, Guest Artist

New York-based pianist **James Weidman** is indisputably one of the world's top sidemen. Over the years he has played and recorded with musicians as diverse as Max Roach, Woody Herman, Archie Shepp, James Moody, Greg Osby, Slide Hampton, Jay Hoggard, Marvin "Smitty" Smith, Gloria Lynne and blues diva Dakota Staton. For five years he was the featured keyboardist for avant-garde saxophonist Steve Coleman and the Five Elements and the M-Base Collective. He was part of the Spirit of Life Ensemble that held the Monday night spot at Sweet Basil for five years, as well as co-leader, with saxophonist TK Blue, of the Afro-Caribbean-Jazz quartet, Taja.

He has also been the accompanist of choice for some of the world's most celebrated singers, including legendary jazz vocalist Abbey Lincoln and Cassandra Wilson, adding his consulting and arranging talents to the latter's "Blue Skies," and performing on three albums with her. Weidman, described by New York Times jazz critic Ben Ratliff as playing "smoothly and decorously" behind Lincoln at a recent reunion concert, is one those rare accompanists to whom singers feel it is safe to give free rein.

Since 1992 he has been pianist and Musical Director for Kevin Mahogany, with whom he's been investigating the bluesier side of jazz, particularly on their latest CD "Pride and Joy" which features special arrangements of Motown songs. He has also recently exercised his producing talents on singer Ruth Naomi Floyd's "Fan into Flame," which features some of his compositions and arrangements, as well as his expert accompaniment.

Weidman, whose incredible versatility developed over 30 years of working in a myriad of styles has become one of the most in-demand pianists in New York. He also believes strongly in education and has passed on his knowledge and experiences in jazz programs at William Paterson College and SUNY Purchase.

A native of Youngstown, Ohio, Weidman was born into a musical family and first learned to play jazz from his father James, Sr., a saxophonist and bandleader, at the age of seven. By the time he was 13 he was playing organ in his father's jazz band. Throughout his years at Youngstown State University, where he graduated cum laude with a degree in classical and jazz piano, Weidman continued to divide his time between his studies and performing in local jazz bands.

After moving to New York, he found himself playing with jazz greats Cecil Payne, Harold Ousley, Bobby Watson and Pepper Adams, and Steve Coleman. Currently, he performs with TK Blue, Kevin Mahogany, and Joe Lovano, to name a few. Weidman has performed at the world's major venues and festivals, including the Montreux, Monterey, Newport, North Sea and JVC Jazz Festivals, Carnegie Hall, Birdland, Blue Note, Sweet Basil, Village Vanguard, Iridium and Jazz Standard.

Weidman says his most important music lesson came from his father who told him "Keep the time, stay out of the way, and tell the story."

Performers

Saxophonist **Kent Engelhardt** is the coordinator of jazz studies and associate professor of jazz studies at Youngstown State University. He recently performed in NYC with the Cleveland Jazz Orchestra and saxophonist Joe Lovano. Kent has also played with some of the most well known names in entertainment including Linda Eder, Maureen McGovern, James Ingram. En Vogue, Peabo Bryson, Marilyn McCoo, Barry Manilow, Oleta Adams, Sheena Easton, Michael McDonald, Bill Medley, Melissa Manchester, Roberta Flack, Christopher Cross, Steve Lawrence and Edye Gorme, Johnny Mathis, Jack Jones, Olivia Newton-John, and The Temptations. Kent holds an undergraduate and master's degree from YSU and a Ph.D. in ethnomusicology from the University of Pittsburgh.

String bassist **David Morgan** has shared the stage with many leading jazz musicians, including Larry Coryell, James Moody, Frank Foster, Joe Chambers, Benny Green, Joe Lovano, Bob Brookmeyer, Maria Schneider, Bobby Watson, and Mose Allison. Dave performs regularly with the Cleveland Jazz Orchestra, the Jack Schantz Jazz Unit, and with a variety of smaller ensembles. He has appeared with the Cleveland Orchestra, the Akron Symphony, and the Cleveland Chamber Symphony. Morgan holds a master's in music theory and a Doctor of Musical Arts degree in composition from the University of Texas at Austin. He is an associate professor of jazz studies and string bass.

Glenn Schaft is associate professor and director of percussion studies at YSU where he has taught since 1996. he is the founder of the Youngstown Percussion Collective, YSSU Latin Arts Festival, and SMARTS Rhythms Drum Circle Outreach Program. Schaft is an educational endorser with Avedis Zildjian, ProMark, Remo, Dynasty, Black Swamp Percussion and GMS Drums. His performance and teaching credits include appearance throughout the United States, Cuba, and China since 1975. Schaft is an in-demand performer, educator, clinician, and lecturer whose versatility includes jazz and commercial drumming, classical percussion, contemporary music, and world percussion.

Acknowledgements

Special thanks go to YSU Jazz Society, Chris Coles, President; Julie Cancelliere, Vice-President; Tim Sharek, Secretary; Mark Gosiewski, Treasurer; YSU Student Government; YSU Office of Student Diversity, William Blake, Director; Fine & Performing Arts Concert Series Michele Lepore-Hagan, Ms. Lori Factor, and Ms. Jennifer Cambouris; Motter's Music, Denny Biviano, Proprietor; WYSU-FM 88.5, Gary Sexton, Director; Dr. Kent J. Engelhardt & Dr. Beth A. Hargreaves for their support of this event.

The YSU Jazz Studies Department would like to acknowledge Mr. 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

Jazz Quintet

Wednesday, March 21, Butler Museum, 12:00 p.m.

Jazz Ensemble 1 & 2

Monday, April 9, Ford Family Recital Hall, DeYor Performing Arts Center, 8:00 p.m. \$

Jazz Quintet, Jazz Octet & Jazz Ensemble 3

Monday, April 16, Ford Family Recital Hall, DeYor Performing Arts Center, 8:00 p.m. \$



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Piano Week: March 5 – March 9, 2007

- 5** **PIANO WEEK: OPENING NIGHT:** World Premiere of *Stargazer* commissioned Concerto for Symphonic Wind Ensemble and Piano by Thomas Janson, professor of composition and theory, Hugh A. Glauser School of Music/Kent State University. Symphonic Wind Ensemble of YSU, Stephen Gage, conductor.
Caroline Oltmanns, piano.
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4:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center.
- 6** **Master Class** for Young Pianists with guest master teacher Brandt Fredriksen featuring students of the Cleveland Institute of Music and of the Piano Department of the Dana School of Music of Youngstown State University.
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Piano Students in Concert
11:00 am, Bliss Recital Hall.
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8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center.

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PIANO WEEK

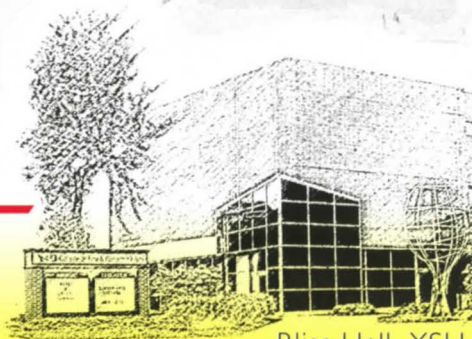
Mar. 9, 2007

Piano CONVOCATION

11:00 am
Bliss Hall
Room 2222



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DANA SCHOOL OF MUSIC
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presents

Piano Week 2007

*Piano Students
in Recital*

Bliss Hall
Jazz Recording Studio, Rm 2222
Friday, March 9, 2007
11:00 am

Program:

From: Petite Suite

Claude Debussy
1862-1918

I. Andantino

Amber Arquilla and Nichole Mick

From: Sonata op. 27, No. 1 in E-flat Major

Ludwig v. Beethoven

I. Andante

Benjamin Chell

From: Five Spanish Dances op. 12

Moritz Moszkowski
1854-1925

I. Moderato

Benjamin Chell and Nate Riggle

Rhapsody in Blue

George Gershwin
1898-1937

Jeff Morckel, piano
Diane Yazvac, orchestral reduction

From: String Quartet op. 1, no. 1

Joseph Haydn
1733-1809

Minuetto

arr. David Kraehenbuehl

Andrea Dreier, Christina Pong,
Meleah Backhaus and Nathan Plaskett

Variations on a Theme of Paganini

Witold Lutoslawski
1913-1994

Andrea Dreier and Christina Pong

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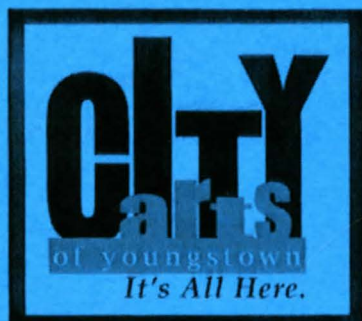
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PIANO WEEK

Mar. 9, 2007

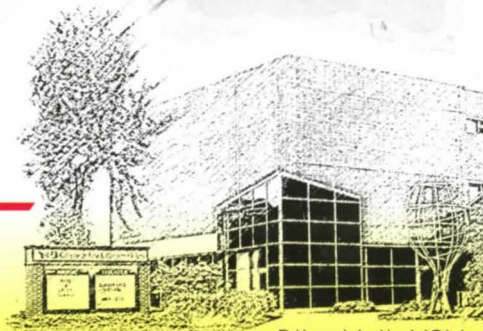
YOUNG PIANISTS in Recital

8:00 pm

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DANA SCHOOL OF MUSIC
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Piano Week 2007

*Young Pianists
in Recital*

featuring selected students of

The Dana School of Music

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Friday, March 9, 2007
8:00 pm

Program:

Sonata in A Major, K. 209

Domenico Scarlatti
1685-1757

Sonata in D Major, K. 492

Nathan Plaskett

Sonata op. 2, No 2 in A Major

Ludwig v. Beethoven
1770-1827

IV. Grazioso

Wes Krautbauer

Sonata op. 31, No. 3 in E-flat Major

Ludwig v. Beethoven

I. Allegro

Lindsey Kendra

Sonata op. 27, No. 1 in E-flat Major

Ludwig v. Beethoven

I. Andante

II. Allegro molto e vivace

III. Adagio con espressione

IV. Allegro vivace

Scott Ackerman

Chaconne in D Major

Ferruccio Busoni
1866-1924

Terry Soroka

~intermission~

From: Twenty-four Preludes op. 11 Alexander Scriabin
1872-1915
No. 3 in D Major
No. 13 in G-flat Major
No. 23 in F Major

Risa Miyagishima

Ave Maria Franz Liszt
1811-1886

Alison Morris

Berceuse in D-flat Major op. 57 Frederic Chopin
1810-1849

Meleah Backhaus

Prelude in G-sharp Minor op. 32, No. 12 Sergei Rachmaninoff
1873-1943

Christina Pong

Sonata in B Minor (1908) op. 1 Alban Berg
1885-1935

Ryan Stewart

From Preludes Book I Claude Debussy
1862-1918
Minstrels
Les Sons et les Parfums tournent dans l'air du soir
Ce qu'a vue le vent d'Ouest

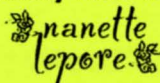
Andrea Dreier

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Oboe Recital

Sarah Hennessey

Assisted by:

Maryann Bush, piano
Kristy Huntsman, oboe

Holy Family Church
Sunday, March 11, 2007
7:00 pm

Program

Concerto per l'Oboe

Tommaso Albinoni

Allegro

Adagio

Allegro

Solo pour Hautbois

E. Paladilhe

Sonatina

Gordon Jacob

Adagio

Allegro Giocoso

Lento alla Sarabanda

Allegro molto vivace

Concert in C Major for two oboes

Tommaso Albinoni

Allegro

Adagio

Allegro

Kristy Huntsman, oboe

The senior recital of Sarah Hennessey is presented in partial fulfillment of the Bachelors degree in Music Education.

Happenings at the College of Fine and Performing Arts

March

- 21 Jazz Combos: Kent Engelhardt, director
12:15 pm, Butler Institute of American Art
- 25 Misook Yun Voice Studio Recital: 4:00 pm, Bliss Recital Hall
- 28 Tuba/Euphonium Recital: Brian Kiser, coordinator
12:15 pm, Butler Institute of American Art
- 28 String Department Recital: Michael Gelfand, coordinator
8:00 pm, Bliss Recital Hall
- 29 YSU Percussion Ensemble, directed by Glenn Schaft
8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 30 Dana Vocal Society: Misook Yun, advisor
8:00 pm, Bliss Recital Hall
- 31 Corinne Morini Voice Studio Recital, 8:00 pm, Bliss Recital Hall

APRIL

- 2 Dana Clarinet Ensemble Concert: Robert Fitzer, director
8:00 pm, Bliss Recital Hall
- 4 James Umble Saxophone Studio Recital
12:15 pm, Butler Institute of American Art
- 4 FACULTY ARTIST RECITAL: Roman Rudnytsky, piano
8:00 pm, Ford Family Recital Hall \$.
- 9 Jazz Ensembles 1 & 2: Kent Engelhardt and David Morgan, directors
8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 11 PIANO, PIANO, PIANO!!!! Caroline Oltmanns, coordinator
12:15 pm, Butler Institute of American Art
- 11 New Music Society, coordinated by Robert Rollin
8:00 pm, Bliss Recital Hall.
- 12 James Umble Saxophone Studio Recital
8:00 pm, Bliss Recital Hall
- 15 Dana Chorale with Warren Philharmonic: Mendelssohn's "Elijah,"
3:00 pm, Stambaugh Auditorium, \$.Box Office Info 330-259-0555

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



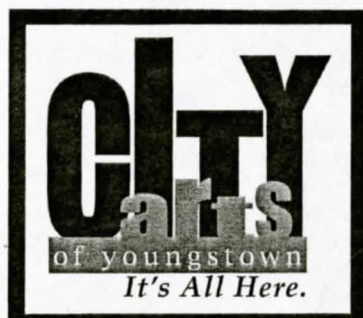
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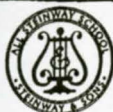
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Dana Concert Series



THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

An Evening of Jazz

featuring

Jonathan Maldonado, Guitar

with

Tim Harker, Saxophone
Evan Hertrick, Saxophone
Mark Gosiewski, Trumpet
Lou Meinhart, Keyboard
Alex Hines, Drums

Kristen Mather, Vocals/Clarinet
Jared Craig, Bass

Johnny's Restaurant, Market Street, Boardman
Wednesday, March 21, 2007
8:00 pm

Program

Round Midnight

Thelonius Monk
arr. J. Maldonado

First Impressions

Chris Coles

Spain

Chic Corea

Some Skunk Funk

Randy Brecker

MacArthur Medly

Jared Craig

Pure Imagination

Anthony Newly
arr. Nathan Douds

Minor Blues

Kurt Rosenwinkle

My Favorite Things

Rodgers/Hammerstein
arr. J. Maldonado

Jonathan Maldonado

Guitarist **Jonny Maldonado** hails from the Bronx, NY. He has received a music endorsement from F.H. La Guardia H.S. for Music, Art, and Performing Arts. He was exposed to many styles of music while at the school and it was there where he chose to pursue a career in the music industry. He is now at Berklee College of Music working towards a dual degree in Music Business and Performance. He has played with the likes of Victor Mendoza, Motown singer Eddie Holman, John D. Smitherman (lead role in Jeekyll and Hyde, Phantom of the Opera, and one of the Three American Tenors), Gospel recording artist Marcos Witt, banjo virtuoso Morry Coleman and more. He's single, enjoys putting his own life in danger, and has a short attention span because he will sometimes hear up to three voices in his head simultaneously.

Jared Craig

String Bass, Electric Bass, Event Music



(724) 875-8489
craig62@msn.com



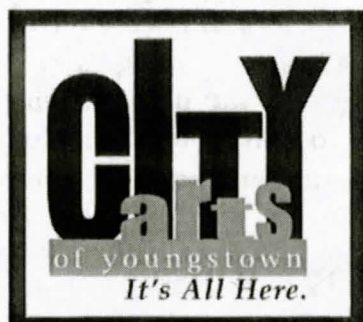
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Clarinet Recital

Elizabeth Matesich

Assisted by:

Diane Yazvac, piano
David Amos, bass clarinet
Pat Fulton, clarinet
Tracey Schultz, clarinet

Bliss Recital Hall
Saturday, March 24, 2007
12:30 pm

Program

Sonata for Clarinet in Bb and Piano

Francis Poulenc
(1899-1963)

I. Allegro Tristamente

II. Romanza

III. Allegro con Fuoco

Diane Yazvac, Accompanist

Sonatina for Clarinet and Piano

Malcolm Arnold
(1921-2006)

I. Allegro con brio

II. Andantino

III. Furioso

Diane Yazvac, Accompanist

String Quartet No. 14, k.387

Wolfgang A. Mozart
(1756-1791)

I. Allegro Vivace

Transcribed and Edited by
David Hite

Liz Matesich, Tracey Schultz, Pat Fulton, clarinets
David Amos, bass clarinet

The senior recital of Elizabeth Matesich is presented in partial fulfillment of the Bachelors degree in Music Education.

Program Notes

Sonata, Francis Poulenc

This piece was composed as part of Poulenc's plan to write a sonata for each woodwind instrument. Unfortunately, he was only able to compose sonatas for four of the woodwinds – flute, horn, clarinet, and oboe, before his death. The clarinet Sonata was the second to last piece he ever composed. This piece was not published until after Poulenc's death, so editors have guessed at some missing notes and dynamics. Poulenc dedicated this piece to Arthur Honegger, a Swiss Composer who lived most of his life in France. The premier of the piece was performed at New York City's Carnegie Hall by Benny Goodman (clarinet) and Leonard Bernstein (piano) on April 10, 1963.

Sonatina, Malcolm Arnold

Arnold spent most of the 1940's playing principal trumpet in the London Philharmonic Orchestra. Towards the end of the decade he changed his focus solely to composition, writing in a variety of genres and winning an Oscar. Arnold composed the Sonatina in 1951; it was premiered by the Gallery of the Royal Society of British Artists in London, by Colin Davis.

String Quartet No. 14, Wolfgang Mozart

Mozart was born in what is now known as Austria and spent his life as a composer and pianist. He is considered one of the most influential composers of the Classical Era. String Quartet No. 14 was originally composed for string quartet in 1782; David Hite later transcribed the first movement for clarinet quartet. This quartet is the first of the Haydn Quartets, a set of six quartets that Mozart composed in honor of Joseph Haydn, a composer and influence of Mozart.

Thank you

As my time at Youngstown State University draws to a close, I look back fondly on my years here and look forward with optimism to sharing my love of music.

I wouldn't be here today without the support and encouragement of many. I would like to thank:

Debbie Alexander for seeing me through my senior year and helping me prepare for this recital;

Robert Fitzer for all of the lessons and extra coaching he has given me over the years, his enduring compassion, and his helpful reminders to persevere when the going gets tough;

Diane Yazvac for fitting me into her busy schedule and for accompanying me numerous times during my time here;

My quartet partners, *Tracey, Pat, and David*, for putting in extra time to prepare for today's recital;

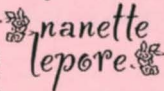
Jim Guerra and *Rich Pantaleo* for giving me lessons throughout high school;

Ron Spang and *Doug Reichenfeld* for developing my love of music;

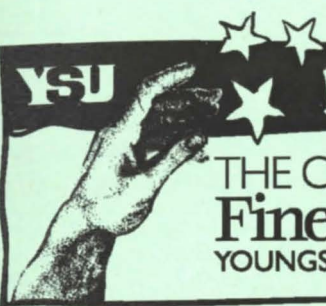
Robert Rossi for first teaching me to play the clarinet;

And last, but not least, *my family*, for their unwavering love and support. They made time to drive me to lessons, rehearsals, and auditions, and happily attended all of my concerts.

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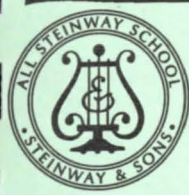


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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Misook Yun
Voice Studio
Recital

Bliss Recital Hall
Sunday, March 25, 2007
4:00 pm

Program

LOVE I

My Heart is Like a Singing Bird

C. Hubert H. Parry
(1848-1918)

Carrie Minenok, soprano
Meleah Backhaus, piano

Beau soir

Claude Debussy
(1862-1918)

Amanda Fischer, mezzo-soprano
Randy Bibri, piano

When in the setting sun crimson rivers are gleaming
And a wave flows and trembles o'er the fields of grain,
From the earth comes a joyous message gladly streaming,
Rising up to the heart in pain.

And it sings to enjoy the youth that we are given,
In the night, 'neath the beauty of the waning moon.
For we must all depart, just as the wave is driven
Waves, to the sea,
We, to the tomb.

Beloved, Thou Hast Brought Me Many Flowers from *Beloved, Thou Hast Brought Me Many Flowers*

Libby Larsen
(b.1950)

Lauren Hess, mezzo- soprano
Andrea Dreier, piano
Jamie Carney, cello

Sull' Aria from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Megan Kalosky, soprano
Maureen Connell, soprano
Christina Pong, piano

Susanna: To the zephyr...
Countess: How sweet the breeze...
Susanna: The breeze...
Countess: Will be this evening...
Susanna: Will be this evening...
Countess: In the pine grove.
Susanna: In the pine grove?
Countess: In the pine grove.
Susanna: In the pine grove.
Countess: The rest he will understand.
Susanna: I am sure he will understand.

Opera Synopsis: Susanna, a maid in Count Almaviva's house, and Figaro, a valet in the same house, plan to marry. However, the Count has designs on Susanna. Figaro wants to outwit his master so he disguises Cherubino, a young boy, as Susanna. This particular duet takes place in Act Three. It is between Susanna and the Countess, the Count's wife. They are writing a letter that will lure the Count into the garden that night. During the wedding the letter is slipped into the Count's pocket. The Countess dresses in Susanna's dress and Susanna dresses like the Countess so that when the Count meets a woman in the garden, he thinks it is Susanna but it is really his wife. In the end, all is revealed, the Count begs for forgiveness, and everyone is content.

VIOLET

Das erste Veilchen

Felix Mendelssohn
(1809-1847)

Elizabeth Walker, mezzo-soprano
Meleah Backhaus, piano

When the first violet bloomed,
I gazed at its colors and breathed in its aroma.
The herald of spring is near.
I desire it to live upon my breast.
Spring has past,
The violet is dead.
The flowers blue and red.
I would stand in the middle to remember,
Remember how the violet appeared to me,
In a spring dream.

Das VeilchenWolfgang Amadeus Mozart
(1756-1791)Megan Kalosky, soprano
Meleah Backhaus, piano

A violet in the meadow stood,
Secluded in itself and known to none,
It was one sweet violet!
There came one shepherdess
With light step and lively sense
From there, from there,
Singing through the meadow.
Oh! Thinks the violet,
Could I but be the most
Beautiful flower of nature-
Oh, only one small violet,
Till my dear flower picker comes,
To pressed, weak, to her bosom,
Oh only, oh only one quarter hour long.
Oh, but oh! The maid came and
Heeded not the violet,
and crushed the poor violet.
It sank and died, but still rejoiced:
And though I die, so I die,
through her, through her,
and at her feet.
It was one sweet violet.

Le violetteAlessandro Scarlatti
(1660-1725)Leann M. Phillips, soprano
George Harris, piano

Lowly violets blowing silently with dewy fragrance, sweetly bestowing.
Modestly the charms are hiding beneath the leaflets and green recesses.
Your example calms and blesses,
My ambition is gently chiding.
Give this message, tender flower, to my fair one,
To my fair one in her bower;
Say, like you I'd come unto her
As like your fragrance I would woo her,
As like your beauty stealing over her,
From my fond heart, love revealing.
Give this message, tender flower to my fair one,
To my fair on in her bower;
Give this message!

An ein Veilchen

Johannes Brahms
(1833-1897)

Lillian Chambers, soprano
George Harris, piano

Hide, o violet, in your blue calyx -
Hide my melancholy tears, until my darling
Visits this spring! If she smilingly picks
You from the grass to adorn her bosom with you,
Oh then nestle yourself to her heart, and tell her
That those drops in your blue calyx
Flowed from the soul of the truest youth,
Who is weeping away his life and wishes for death.

LOVE II

Moonfall from *The Mystery of Edwin Drood*

Rupert Holmes
(b.1947)

Laura Irene Young, mezzo-soprano
George Harris, piano

I Couldn't Be Happier from *Wicked, The Musical*

Stephen Schwartz
(b. 1948)

Kari Kleemook, soprano
George Harris, piano

Serenade from *The Student Prince*

Sigmund Romberg
(1887-1951)

Randall Scott Huffman II, tenor
Meleah Backhaus, piano

~intermission~

BIRDS

La Calandrina from *L'Uccellatrice*

Niccolo Jomelli
(1714-1774)

Elizabeth Walker, mezzo-soprano
Meleah Backhaus, piano

Who wants to buy the beautiful little lark,
It sings from morning until evening.
Who wants to buy it,
We can come to an agreement,
With good terms,
And I will sell it.

This opera tells the story of Don Narciso and Mergellina, a bird catcher. They meet at a hunting party. They like each other, but Mergellina teases Don. Eventually they declare their love to each other and decide to get married.

La Rondinella amante

Antonio Vivaldi
(1678-1741)

Katie Gaggini, soprano
Elizabeth Walker, piano

The little loving swallow, far from her nest, keeps constant and faithful to her heart's delight. It will never be possible to drive away from her heart, the deep affection she has for her first sweet love. The little loving swallow, far from her nest, keeps constant and faithful to her heart's delight.

Osiseaux, si tous les ans

Wolfgang Amadeus Mozart
(1756-1791)

Maureen Connell, soprano
Christina Pong, piano

You birds, so every year
You change your climates
As soon as the sad winter
Strips our groves.
It isn't solely
For a change of foliage
Or to avoid our foggy winter weather
But your destiny
Simply 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.

La chanson de l'alouette

Edouard Lalo
(1823-1892)

Maureen Connell, soprano
Christina Pong, piano

I am, I am the cry of joy
Who leaves the meadows to their awakening;
And it's me that the earth sends
To offer the good day to the sun.
I leave the thatches of white mist,
my feet floats a thread of silver,
The dew turns my feather crimson,
And I shake off the dew while flying.
I glide and sing the first one
In the fresh azure where the dawn hatches;
I bathe in the light,
And gaze at myself in a wave.
My voice is without a plaintive note,
I do not say nothing to the sad evening;
I am the crazy and lively song
Of youth and hope.

**E III
Love's Philosophy**

Roger Quilter
(1877- 1953)

Megan Kalosky, soprano
Meleah Backhaus, piano

Beignung

Richard Strauss
(1864-1949)

Diana Farrell, soprano
Karen Lynn Fisher, piano

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
To you my thanks.
Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
To you my thanks.
And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
To you my thanks.

Alla selva, al prato, al fonte
from *Il Re Pastore*

Wolfgang Amadeus Mozart
(1756-1791)

Carrie Minenok, soprano
Meleah Backhaus, piano

In the forest, in the meadow in springtime
I am with my beloved flock
My idol will come to me there
In that rustic, small shelter
We will be given delight and joy

Synopsis: This opera is set in Sidon, Phoenicia. Sidon had been ruled by Strato who had assumed leadership by overthrowing the rightful leader. However, Alexander the Great (Alessandro) conquered Sidon, and because of this, Strato committed suicide. *Il Re Pastore* depicts this historical event. Throughout the opera, Alessandro's goal is to award the throne to its current and rightful owner, Aminta. Aminta is living a poor, humble life, is unaware that he is the rightful heir, and is reluctant to assume the position. His lover Elisa insists that he take the throne. Agenore and Alessandro go to Aminta and he tells them that he will accept the throne. Now that Aminta is King, his duty is to Alessandro has decided that Aminta will marry Tamira, the daughter of the late Strato and Agenore's beloved, rather than Elisa. The four of them--Aminta, Elisa, Agenore and Tamira--are all heartbroken at this decision. Aminta wanted to marry Elisa and Agenore wanted to marry Tamira. As the sun sets, they all plead at Alessandro's feet to allow them to marry the ones that they love and at the end, Alessandro agrees. Aminta and Elisa marry and become King and Queen of Sidon and after Agenore and Tamira marry, Alessandro gives them their own land to rule.

SPRING

Spring from *The Five Elizabethan Songs (The Eliza's)*

Ivor Gurney
(1890-1937)

Leann M. Phillips, soprano
George Harris, piano

Cherry Valley

Roger Quilter
(1877-1963)

Laura Irene Young, mezzo-soprano
George Harris, piano

April

Léo Delibes
(1836- 1891)

Lauren Hess, mezzo- soprano
Andrea Dreier, piano

April, grace and charming smile of Aphrodite,
sentiment and soft breath;
April, fragrance of gods,
who from the heavens
perceive the plain's pleasant scent.
April, it is your gentle hand that out of
Nature's bosom releases
a cornucopia of perfumes
and flowers
filling the air and the earth.

It is you - courtly and gracious
who, from their exile,
brings back those passengers,
the swallows which come and are
Spring's messengers.

oci di primavera

Johann Strauss
(1825-1899)

Lillian Chambers, soprano
George Harris, piano

The sound of spring is in the air
The birds so sweetly sing
And hill and dale are sparkling fair.
And with the echoes ring
O springtime clad in bright array
With us remain and over us reign

Sorrows vanish
Fear we banish
Sunshine bright brings delight
In the sun let us run
Laugh and play today
Ah my own do not depart
Dearest heart
Ah, no!

Voices of spring
Everywhere ring
In a song
Sweet and long
Changing sadness to gladness
Earth and sky with rapture overflowing
Hearts now receiving radiant glow
All are singing in spring time

V. when faces called flowers float out of the ground

from *Five Songs About Spring*

Dominick Argento

(b. 192

Diana Farrell, soprano
Karen Lynn Fisher, piano

About the performers

Maureen Connell is a junior vocal music education major. She originally from Cranberry Two., PA. She is actively involved as secretary of both Dana Vocal Society and Ohio Collegiate Music Education Association. She is also a member of Youngstown Student Education Association. She is currently alto section leader in Dana Chorale. She is a University Scholar, a member of the Sigma Alpha Lambda Honor Society, and a member of the Golden Key International Honour Society. Maureen worked as a counselor and voice teacher at the Dana Vocal Performance Clinic this past summer. Her plans are to graduate in May 2008 and look for a job teaching elementary music.

Diana Farrell has recently received her Bachelors degree from Westfield State College in Massachusetts and is currently working in her second semester towards a Masters in Music Performance from the Dana School of Music. She has performed in venues such as La Scala Opera House, Notre Dame Cathedral and Carnegie Hall and also holds concentration in composition and music history in her undergraduate studies. Diana was awarded first place in her category this past fall in the Tri-State NATS competition and is currently preparing the role of Madame Heartmelt in the Dana Opera Workshop's performance of *The Impresario*.

Amanda Fischer is a Trumpet Performance major and in her second semester as a vocal minor. The Pittsburgh native is involved in the Symphonic Wind Ensemble, Jazz Ensemble II, Symphony Orchestra, and Trinity Brass Quintet, who recently accompanied Dana Chorale. Amanda is also traveling to Italy this May with the university study abroad program.

Katie Gaggini is a sophomore vocal music education major here at Youngstown State University. She is a member of the Dana Chorale and the Dana Vocal Society. Katie enjoys working as brass technician to her high school marching band. She also enjoys playing her trumpet and singing with her church ensemble.

Lauren Hess is a sophomore vocal performance major. She graduated from Poland High School in 2005 as class valedictorian. At YSU Lauren has been a member of the Dana Chorale, University Chorus, OCMEA, and also serves as president of the Dana Vocal Society. Last November Lauren sang in the chorus of Opera Western Reserve's production of *Le Nozze di Figaro* and this April she will be performing in Youngstown State University's production of *Gianni Schicchi*.

Randall Huffman is a Junior B.F.A Musical Theater major. His stage credits here at Youngstown State University include *Company*, *Suessical the Musical*, and last fall's *How to Succeed in Business Without Really Trying*. His community theater credits include *Jekyll & Hyde*, for which he received a Marquee Award for his portrayal of the Newsboy, with the Youngstown Playhouse, as well as *Aladdin*, also at the Youngstown Playhouse, *The Rocky Horror Show* with The Oakland Center for the Arts, *Footloose* with Ballet Western Reserve, *La Boheme* with Opera Western Reserve as well as *Guys & Dolls* and *Fiddler on the Roof* with the New Castle Playhouse. He can next be seen *Monsieur Cash* in this spring's Opera, *The Impresario*. Randall is also an active member of the Dana Chorale.

Megan Kalosky, a 2005 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. At YSU, she is a member of the Dana Chorale, OCMEA, and Vice President of the Dana Vocal Society. She enjoys singing, and playing the piano tremendously but also enjoys scrap-booking, hiking, and taking road trips. Someday she hopes to be able to travel Europe while performing and teaching music.

Kari Ann Kleemook is from Ambridge, Pa. She is a senior BFA Musical Theatre major with a dance minor. She was last seen in University Theatre's production of *"How to Succeed in Business Without Really Trying"* as the blond bombshell, Hedy LaRue. Professionally, she was seen in the debut production from TystArt, a professional Scandinavian Theatre Company, located in Cleveland, Oh. She played the role of Regina in *Sven's "Ghosts."* She has been seen in many of YSU's productions which include *"Five Women Wearing the Same Dress," "Suessical the Musica," "The Pirates of Penzance," "Anything Goes,"* and *"The Comedy of Errors."* She will be graduating in May and moving back to Pittsburgh where she will continue auditioning for various companies. Kari is a member of Alpha Psi Omega, the honorary theatre fraternity.

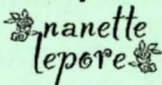
Carrie Minenk is in her second year as a vocal music education major at Dana School of Music. She graduated from Austintown Fitch High School where she was a member of the concert choir for 3 years. During the spring semester of 2006, Carrie performed in the Mozart Celebration Concert and most recently in 2007, she performed scenes from *La Traviata* "Impresario" in the Dana Showcase Concert. In April of this year, she will be performing in both "Gianni Schicchi" and "Impresario". Upon her graduation from Dana, Carrie plans to obtain a career in music education along with pursuing her aspirations of performing.

Leann M. Phillips is from Girard, Ohio and is the daughter of Nancy and Charles Phillips. She is a first semester Vocal Performance major at YSU. She formerly attended the American Musical and Dramatic Academy for Musical Theater for one year. Leann has been seen in high school musicals such as *The King and I*, *Eliza*; *Anything Goes*, *Reno*; and *Fiddler on the Roof*; *Hedwig*. She was also an extra in the 2004 Performance of *Hansel and Gretel* at YSU with Girard High School. Leann can be seen in YSU's spring opera, *Gianni Schicchi*, in the part of Lauretta or Gherardino.

Elizabeth Walker is a freshman vocal education major from Natrona Heights PA, where she graduated from Highlands High School in 2006. At YSU Elizabeth has been a member of the Dana Chorale, University Chorus, and the Dana Vocal Society. She will be seen in April in YSU's production of *Gianni Schicchi*.

Laura Irene Young is a sophomore Bachelor of Fine Arts Musical Theater Major. She was recently seen in the University Theater production of *Hamlet*. Over the summer she participated in an internship with the Pittsburgh Opera. This summer she will be attending an internship with Pittsburgh Filmmakers. She is also collaborating, this summer, with *City of Economy* on a creative project about the historic Harmony Society.

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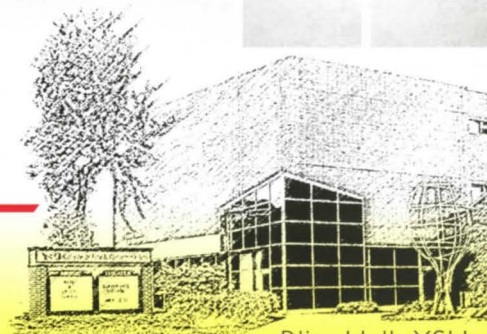
Dana Concert Series
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STRING DEPARTMENT RECITAL



Michael Gelfand,
coordinator

Mar. 28, 2007
8:00 pm,
Bliss Recital Hall



Bliss Hall, YSU

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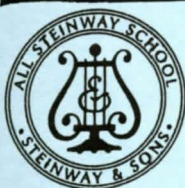


Robb Schmidt Sarah Eisler
Weeknights 6PM on 27 First News

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

String Department in Recital

Michael Gelfand, coordinator

Bliss Recital Hall
Wednesday, March 28, 2007
8:00 pm

Program

Sonata in e minor, Op. 38

Brahms

Allegro non troppo

Darla Wilson, cello
Karen Lyn Fisher, piano

String Quartet in G Major, No. 5, Op. 3

Haydn

Presto

RYDAMABE GUITAR QUARTET

Dave Buker
Ryan Coffey
Margaret Jones
Ben Dague

Suite No. 3 for Unaccompanied Cello

Bach

Bourrée No. 1 & 2

Dan Kalosky, bass

String Quartet No. 3 in B Flat Major, Op. 67

Brahms

Agitato (Allegretto non troppo)

Wendy Portis, violin
Mariana Szalaj, violin
Kristen Capp, violin
David Yee, viola
James Carney, cello

Sonata Concertata

Paganini

Allegro Spiritoso

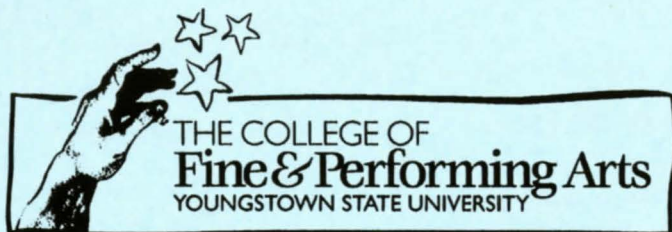
Natalie Sahyoun, violin
Chris Hartman, guitar

String Quartet No. 12 in F Major, Op. 96 ("The American")

Dvorak

Allegro ma non troppo

Mariana Szalaj, violin
Wendy Portis, violin
David Yee, viola
James Carney, cello



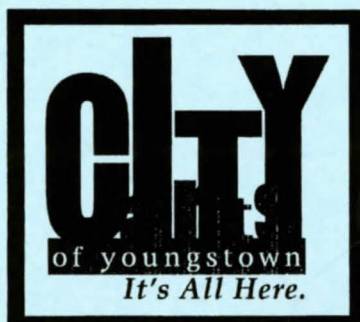
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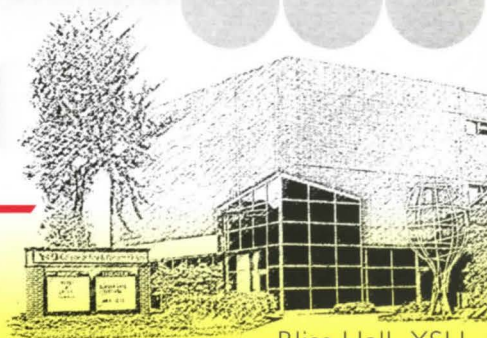
Dana Concert Series
presents

Y S U

P E R C U S S I O N
E N S E M B L E

Directed by Glenn Schaft

Mar. 29, 2007
8:00 pm,
Ford Family
Recital Hall
at the
Eleanor Beecher
Flad Pavilion



Bliss Hall, YSU

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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

YSU Percussion Ensemble

**Dr. Glenn Schaft, Chris Kimble
Brian Sweigart, Directors**

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Friday, March 29, 2007
8:00 pm

Program

The Frame Problem (2003)

James Romig

The title of this work refers to a primary difficulty in designing robots and computer programs with "artificial intelligence." Our human brains have a remarkable ability to "frame" information: in an instant, we can observe and organize an enormous amount of data, sorting and categorizing what is relevant and what is not. When listening to music, one of the primary "frames" we create is that of meter. In this trio, multiple distinct meters occur simultaneously at different dynamic levels and in different timbral organizations, providing the listener with a number of possible "frames." – Notes by the Composer

Groovelocity (2004)

Till Maclvor Meyn

Groovelocity was composed for the Percussion Art Ensemble-Ron Coulter, Nathan Douds, and Craig Hill. My collaboration with them helped shape the piece. The title, a combination of two dynamic words, embodies the spirit of the work. Notes by Dr. Till Meyn

Amores (1943)

John Cage

John Cage's Amores is quoted to be "perhaps the last note in the romantic ear; it reaches a maximum of personalization in every one of its elements" – composer - Lou Harrison. Cage expresses new interest in Eastern thought by evoking two of the permanent emotions of traditional Indian wisdom; eroticism and tranquility. This reflects the Latin title Amores, translated as love. The piece is comprised of four movements, opening and closing with prepared piano and two inner percussion movements. Cages' intention was for the soloist to play the piano in a way that suggests that it is not a piano at all. The second movement utilizes the widest range of emotional expression. Composed for nine tom toms and a pod rattle, it takes advantage of unusual rhythms such as three, five, and seven note groupings against a standard duple meter. To Cage, notes were not restricted to a meter, but only to the space in time that they occur in. The third movement is reintroduced in Amores, originally a movement from his 1939 composition Trio, and revolves around two rhythmic motives, constantly overlapping. Notes by Cory Doran, Mario Butera, and Kevin Rabold.

Blind Side (2006)

Christopher M. Kimble

Blind Side is my second percussion trio and is meant to represent the effect of an unexpected life experience. The instrumentation of three marimbas, all with multiple percussion set-ups, is one that seems to have inexhaustible possibilities and I feel work very well together. Also this piece includes a section of free improvisation; allowing the performers to be part of the composition process. Notes by Christopher Kimble

~Intermission~

Stone Slap (2003)

Barry Grossman

I wrote this piece with the idea of showing the melodic as well as the rhythmic sounds of the conga drums. The piece is influenced by some of the classic percussion ensemble works of the 1940's and 50's along with various traditional Afro-Cuban folkloric rhythms. Notes by Barry Grossman

Z Conversion (2005)

Minoru Miki

The "Z" of Z Conversion is an initial derived from the word zomeki. Zomeki refers to the rhythm used in the Awa dance from my hometown of Tokushima, Japan. I have come to use this rhythm as one way to express my musical identity in scherzando sections of my serious compositions. The performers are encouraged to use ethnic and folk instruments and may improvise around the written rhythms. The piece was premiered by the Kunitachi College Percussion Ensemble in 2005 and received its U.S. and Percussive Arts Society International Convention premiers in November 2006 by the Texas A&M University-Commerce Percussion Ensemble. Notes by Minoru Miki

River is the Way (1998)

Daniel McCarthy

This piece combines several traditional Irish folk tunes in an exciting composition for large percussion ensemble. The title is taken partly from the name of the famous Irish Dance group, "River Dance." Notes by Brian Sweigart

Personnel:

Graduate:

Chris Kimble, Elkland, PA
Brian Sweigart, Streetsboro, OH

Senior:

Mike Anderson, Willoughby, OH
Tetsuya Takeno, Kanagawa-Ken, Japan
Nachary Taylor, Bloomingdale, OH

Junior:

Dean Anshutz, Creston, OH
Jim Hampton, Lakewood, OH
Tyler Husosky, Warren, OH
Suzi Spiese, Boardman, OH
Tom Vetterly, Pittsburgh, PA

Sophomore:

Christopher Anderson, Lancaster, OH
Marrio Buttera, Carnegie, PA
Cory Doran, Columbus, OH
Shawn Logan, Akron, OH
Rob Thorndike, Canfield, OH

Freshmen:

Alex Hines, Boardman, OH
Justine Lownsbury, Brunswick, OH
Kevin Rabold, Pittsburgh, PA
Andy Wozniak - Northfield, OH

Percussion Events Calendar

<www.ysu.edu/percussion>

MARCH

- 31 Percussive Arts Society Ohio Day of Percussion
Ohio State University
Members of YSU PE perform Varese-Ionization

APRIL

- 4 Dean Anshutz & Tim Hampton – Duo Junior Recital
Bliss Hall Rm., 2222, 8p.m.
- 9 Cleveland Composers Guild, Cleveland State University, Music
Building. Glenn Schaft – Drumset Masterclass – afternoon
Kimble, Sweigart, Hampton-Trio, Meyn-Groovevelocity, 7pm
- 11 Sarah Sexton-Senior Recital, Bliss Hall 2222, 8p.m.
- 18 Zac Taylor & Jim Vetterly – Duo Junior Recital
Bliss Hall 2222, 8p.m.
- 25 Vincent Lucente-Junior Recital, Bliss Hall 2222, 8p.m.
- 30-5/5 Dana New Music Week, Guest Artist/Composer Eric Ewazen

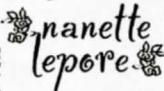
MAY

- 3 Tetsuya Takeno – Senior Recital, Bliss Hall 2222, 8p.m.

SUMMER 2007

7/3-12 Summer Class – Music Education - Percussion for Music
Educators, Dr. Glenn Schaft – instructor, Tuesdays and Thursdays –
8:30a.m.-12:15p.m.

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DANA SCHOOL OF MUSIC

2006-07 SEASON EVENTS Part III

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Dana Concert Series

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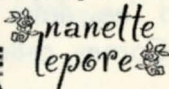
presents

String Department in Recital

Michael Gelfand, coordinator

Bliss Recital Hall
Friday, March 30, 2007
11:00 am

The Performing Arts Series gratefully acknowledges major support from the following:



Program

Sonata Concertata

Paganini

Allegro Spiritoso

Natalie Sahyoun, violin

Chris Hartman, guitar

String Quartet No. 3 in B Flat Major, Op. 67

Brahms

Agitato (Allegretto non troppo)

Wendy Portis, violin

Mariana Szalaj, violin

Kristen Capp, violin

David Yee, viola

James Carney, cello

String Quartet in G Major, No. 5, Op. 3

Haydn

Presto

RYDAMABE GUITAR QUARTET

Dave Buker

Ryan Coffey

Margaret Jones

Ben Dague

String Quartet No. 12 in F Major, Op. 96 ("The American")

Dvorak

Allegro ma non troppo

Mariana Szalaj, violin

Wendy Portis, violin

David Yee, viola

James Carney, cello

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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Vocal Society

Spring Recital

"Musical Theatre"

Misook Yun, Advisor

Bliss Recital Hall
Friday, March 30, 2007
8:00 pm

Program

Not For the Life of Me

Thoroughly Modern Millie

Music by Jeanine Tesori

Lyrics by Dick Scanlan

Sara Williams, soprano

Julie Cancelliere, piano

In His Eyes

Jekyll and Hyde

Music by Frank Wildhorn

Lyrics by Leslie Bricusse

Jessica Speece, soprano

Dorothy Schwers, piano

Someone Like You

Jekyll and Hyde

Music by Frank Wildhorn

Lyrics by Leslie Bricusse

Carrie Minenok, soprano

Meleah Backhaus, piano

I Have Dreamed

The King and I

Music and Lyrics by

Rodgers and Hammerstein

Megan Kalosky, soprano

Meleah Backhaus, piano

Climbing Uphill

The Last Five Years

Music and Lyrics by

Jason Robert Brown

Diana Farrell, soprano

Karen Fisher, piano

On the Street Where You Live

My Fair Lady

Music by Frederick Loewe
Lyrics by Alan Jay Lerner

Tim Moyers, tenor
Jerry Rezanka, piano

Wouldn't It Be Lovely

My Fair Lady

Music by Frederick Loewe
Lyrics by Alan Jay Lerner

Elizabeth Walker, mezzo-soprano
Meleah Backhaus, piano

The Impossible Dream

Man of La Mancha

Music by Mitch Leigh
Lyrics by Joe Darion

Anthony DeRose, baritone
Jerry Rezanka, piano

~Intermission~

Elaborate Lives

Aida

Music by Elton John

Sara Williams and Chris Rodack, baritone
Julie Cancelliere, piano

When You're Good to Mama

Chicago

Music by John Kander
Lyrics by Fred Ebb

Mazhorell Johnson, soprano
Ron Douth, piano

Long Before I Knew You

Bells are Ringing

Music by Jule Styne
Lyrics by Betty Camden & Adolph Green

Stephen Flask, baritone
Jerry Rezanka, piano

Till There Was You

The Music Man

Music and Lyrics by Meredith Wilson

Maureen Connell, soprano
Christina Pong, piano

A Whole New World

Disney's Aladdin

Music by Alan Menken
Lyrics by Tim Rice

Tim Moyers and Mazhorell Johnson
Ron Doutt, piano

Diamonds Are a Girl's Best Friend

Gentlemen Prefer Blondes

Music by Jule Styne
Lyrics by Leo Robin

Lauren Hess, mezzo-soprano
Andrea Dreier, piano

Stranger to the Rain

Children of Eden

Music and Lyrics by
Stephen Schwartz

Katie Gaggini, soprano
Elizabeth Walker, piano

Nerd

Yearbook: The High School Musical

Music and Lyrics by Michael Michetti

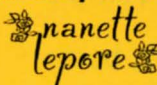
Neil Meloro, tenor
Jerry Rezanka, piano

For Good

Music and Lyrics by
Stephen Schwartz

Carrie Minenok and Diana Farrell
Meleah Backhaus, piano

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DANA SCHOOL OF MUSIC
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*Voice Students
of Corinne Morini
present:
A Song Recital*

**Assisted by pianists:
Meg Daniluk, Jason Fair,
George Harris, Jerry Rezanka
and Ryan Stewart**

Bliss Recital Hall
Saturday, March 31, 2007
8:00 pm

Program

Nel cor piu non mi sento

Giovanni Paisiello
(1740-1816)

Why does my heart feel so heavy?
The cause of my trouble is you, my love!
You sting me and poke me!
You pinch me and you bite me!

Alas!

What is this feeling in my heart?
Pity, pity, have pity on me!
You, my love, are the reason my heart is despaired!

All in the April Evening

Hugh S. Roberts...
(1874-1952)

Alicia Huerta, soprano
Jerry Rezanka, piano

Tu ch'ai le penne, amore

Giulio Caccini
(1551-1614)

O cessate di piagarmi

Alessandro Scarlatti
(1659-1725)

O stop wounding me,
o leave me to die!
Eyes so ungrateful,
merciless,
more than ice and more than marble
cold and deaf to my sufferings!
More than a snake, more than an asp,
cruel and unhearing to my sighs,
eyes so proud,
unseeing and ferocious,
you have power to make me well again,
and you enjoy my fainting.

Lindsay Hoover, soprano
Jason Fair, piano

Se tu della mia morte

Alessandro Scarlatti

Unless you or my death,
to the right and powerful.
The glory that you will not give,
From your light, from your light.

And that look that you give,
Yes, I give in
And it consumes me.
Yes, I give in
And it consumes me.

Unless you or my death,
to the right and powerful.
The glory that you will not give,
From your light, from your light

"Se Tu Della Mia Morte" was written by Alessandro Scarlatti and has been arranged by Sergei Leonov. Scarlatti is known as the father of the Neapolitan era. He composed 115 operas along with cantatas, Masses, oratorios, and several chamber pieces that outlined the Baroque Period (1600 – 1749). All of his music, along with this aria was very vivid and produced a quality sound that will be remembered for ages to come.

Katelynn Jancay, soprano
Ryan Stewart, piano

Seit ich ihn gesehen
from *Frauenliebe und Leben*

Robert Schumann
(1810-1856)

Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone.
As in waking dreams
his image floats before me,
rising from the deepest darkness,
brighter and brighter.

All else dark and colorless
Everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep.
Silently in my little chamber,
since I saw him,
I believe myself to be blind.

Frauenliebe und Leben Op. 42 composed in July, 1840, was the last song cycle Schumann wrote before his marriage to Clara Wieck in the following September. It was intended as a wedding present for his bride-to-be. The cycle contains poems which attempt to echo the emotional experiences of women at various stages of life.

Non so più cosa son, cosa faccio
from *Le Nozze di Figaro* K. 492

W.A. Mozart
(1756-1791)

I no longer know what I am or what I'm doing,
Now I'm burning, now I'm made of ice...
Every woman makes me change color,
Every woman makes me tremble.
At the very word love or beloved
My heart leaps and pounds,
And to speak of it fills me
With a longing I can't explain!
I speak of love when I'm awake,
I speak of it in my dreams,
To the stream, the shade, the mountains,
To the flowers, the grass, the fountains,
To the echo, the air, the breezes,
Which carry away with them
The sound of my fond words...
And if I've none to hear me
I speak of love to myself.

This aria takes place in Act I. Cherubino enters as Marcellina leaves. After being dismissed from his position as the Count's

page for being discovered alone with the gardener's daughter, Cherubino tells Susanna that, suddenly, every woman, especially the Countess, excites him to no end.

Laura McIntyre, mezzo-soprano
Jason Fair, piano

Se meritar potessi

Domenico Brunni
(1758-1821)

If only I deserved your affection dear,
It would be of fate's direction.
A little fortune, little fortune, little fortune
At this moment for my happy destiny.
For I do not betide me,
This soul is not born for me, happy love.
This soul is not born for me, happy love.
If only I deserved your affection dear,
It would be of fate's direction.
Little fortune, little fortune, little fortune.

Domenico Brunni was born into a modest family in Manziana, Italy. At the age of 14, he was castrated and was sent to sing in the city of Fratta. His name was too common for the citadel so he changed his last name to Umbertide in honor of the king named Umberto. In 1785, Brunni ended his contract with the church because he was not getting paid fairly. In 1793 he began to publish works such as "6 ariette for soprano and pianoforte" and others. He only wrote music for a short period of time since he retired from his career in 1797, but he then began to perform again. Brunni sang compositions of Paisiello to the Pope. He then died in 1821.

Van gli effluvi de le rose

Paolo Tosti
(1846-1916)

The scent of roses from the gardens
And the loving notes from the strings
Disappear into a deep night full of enchantment.
The fierce wine of youth burns in human veins: from time to time
On the air comes a pleasant feminine warmth.
The waters touch the solitary shores;
The scent of roses drifts from the gardens,
Into the distance go the notes of love, and shooting stars.

Van gli effluvi de le rose is the first movement of a two movement piece entitled *Due piccoli notturni*, written in 1911 by Tosti. Tosti was an Italian composer and music teacher. He was born and raised in Ortona, Italy, where he received most of his music education as well as at a conservatory in Naples. For many years he was a voice teacher and singer but became restless in his twenties and decided to settle down in London, England in 1875. In 1880, he was made the singing master to the Royal Family and then joined the Royal Academy of Music in 1894 as a professor. He became a British citizen in 1906 and was actually knighted in 1908. He then returned to Italy in 1910. Tosti is mostly known for his light, expressive songs, such as *Serenade* and *Goodbye*.

Sara Williams, soprano
George Harris, piano

Frühlingslied

Felix Mendelssohn
(1809-1847)

Tones sweet in the forest
Small little birds sing,
In the meadows beautiful flowers
Blossom in May's light.

Thus there blossoms my high courage
In the thought of her goodness,
To me richly does to my mind,
How the dream acts to the arm.

Faites-lui mes aveu from *Faust*

Charles Gounod
(1818-1893)

Make her my confession, carry my wishes!
Blooming flowers near her,
Tell her that she is beautiful,
That my heart, night and day,
Languishes with love!

Make her my confession; carry my wishes!
Reveal to her soul
The secret of my flame,
So it exhales with you
Perfumes more sweet!

Wilted! Alas!
The sorcerer whom God damns
Has brought me bad luck!
I can't, without it's withering
Touch a flower.
If I dip my fingers
Into holy water!
It's there that each evening
Marguerite comes to pray!
Let's see now! Let's see quickly!
Do they wilt? No!
Satan, I laugh at you!

It is in you that I have faith,
Speak for me!
May she know
The emotion which she has caused to be born,
And of which my troubled heart
Has scarcely spoken!
It is in you that I have faith,
Speak for me!
If love alarms her
May the flower on her mouth
Try at least to deposit
A sweet kiss!
A kiss, a sweet kiss!

This aria is from the opera *Faust*. The character singing this song is Siebel, who is in love with Marguerite, and has come to her garden to pick flowers to give her. He hopes that the flowers will say the words he cannot. But the first flower he picks withers and dies in his hand, just at the stranger in the inn had foretold. The resourceful Siebel dips his hand in holy water from the font attached to the garden wall, and destroys the sorcerer's curse.

Once more he can have faith in the flowers he sends to Marguerite. Let them carry his message to her, and perhaps they might even carry a gentle kiss to her mouth.

Tawnya Robinson, mezzo-soprano
Meg Daneluk, piano

O! Quante volte
from *I Capuleti e I Montecchi*

Vincenzo Bellini
(1801-1835)

Recit: In vain I call on the winds to cool me.
Where are you Romeo?
In what lands do you wander
Where, where shall I send them,
where my sighs, where to?

Aria: Oh! How much time,
Oh! How often I beg you!
The sky weeps with the passion of my waiting
And delude my desires!
A vision of your face,
Ah! The sunlight seems to me:
Ah! The winds that drift round me
seem to me to be your breath.

Giuletta's aria is one of Bellini's most famous and difficult. Based on a tragedy by Luigi Scevola and Shakespeare's Romeo and Julie, the aria was adapted from an earlier Bellini opera, *Adelson e Salvini*. The setting is Verona in the 13th century. Romeo's proposed marriage to Giuletta, which would unite their rivaling houses, has been rejected, and Giuletta is betrothed to Tybalt. Giuletta is tortured by her love for Romeo and the certainty that responding to his advances will cause her and her family pain and tragedy.

Gretchen am Spinnrade D.118

Franz Schubert
(1797-1828)

My peace is gone,
My heart is heavy,
I will find it never
and never more.

Where I do not have him,
That is the grave,
The whole world
is bitter to me.

My poor head
is crazy to me,
My poor mind
is torn apart.

For him only, I look
Out the window
Only for him do I go
Out of the house.

His tall walk,
His noble figure,
His mouth's smile,
His eyes' power,

And his mouth's
Magic flow,
His handclasp,
and ah! his kiss!

My peace is gone,
My heart is heavy,
I will find it never
and never more.

My bosom urges itself
toward him.
Ah, might I grasp
And hold him!

And kiss him,
As I would wish,
At his kisses
I should die!

Noel King, soprano
Jason Fair, piano

Early in the Morning

Ned Rorem
(b.1923)

Time Magazine called Ned Rorem "the world's best composer of art songs." He is an American composer and diarist. He is most well known for his song settings. He wrote this song at age 22. His narrator looks back to when he was 20, sitting outside a Paris café.

Nice Work If You Can Get It

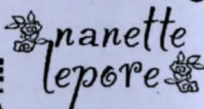
from *Crazy for You*

George Gershwin
(1898-1937)

George Gershwin is an American composer (a Russian-Jewish immigrant) who wrote most of his works with his lyricist brother Ira Gershwin. *Crazy For You* is about the adventures of a stage struck banker, Bobby Child, whose big dream is to dance. Bobby escapes from his fiancé and mother and runs to Nevada to foreclose on a theater where he falls in love with the only woman left in town, Polly Baker, daughter of the theater owner. *Nice Work If You Can Get It* occurs toward the end of the show when Bobby is reminded that nothing matters as much as true love.

Clinton Davies, tenor
Jerry Rezanka, piano

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Songwriter Spotlight: Diana Farrell and Katelynn Jancay

Snow (2006)

Daina K. Farrell
(b.1984)

Laura McIntyre, mezzo-soprano
Jason Fair, piano

The piece is focused on simplicity. Not musically, but in interpretation and delivery. The poem is inspired by the effortless ambience of the falling snow while the music is meant to show, through rhythmic asymmetry and uneven phrasing in the voice, that simple beauty doesn't necessarily fit into a formula or a pattern. The repetitious walking bass in the piano is without the damper pedal for most of the piece. When the piano part varies harmonically, it is very subtle, like and unconscious breath. It is the right hand that adds much of the color, tinkling high up on the keys in sometimes unexpected rhythms and melodic fragments. It is meant to adorn the vocal line and to compliment it during sustained pitches and rests in the text. On several occasions, the piano breaks character and moves into a heavily blocked chord section. This was done in hope of taking the listener out of the eyes of the poet to see the scene as a larger picture, all encompassing. Toward the end, these two media combine as the voice continues the personal thoughts and the pianist brings together the block chords with the tinkling right hand fragments. (notes provided by Miss Farrell)

Broken Roads

Katelynn Jancay

Katelynn Jancay vocals and guitar

"Broken Roads" was written on January 12, 2007. I only write from experience, so I got my inspiration from a recent break up that I went through. Along with this song, I also have 34 other songs that I have written over the course of 1 year. Some of the songs were written on the piano, but my favorites are the ones that I write when I am using my guitar.

I Don't Want to

Katelynn Jancay

Sara Williams, vocals
Katelynn Jancay, vocals and guitar

"I Don't Want To" was written on January 29, 2007. I got the chorus of the song from a movie called "Rumor Has It" and decided to build the rest of the song off of that one quote.



DANA SCHOOL OF MUSIC
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presents

Dana Clarinet Ensembles in Recital

Robert Fitzer, Director
Robert Fitzer and Sara Tamburro, conductors
Emily Barlow and Becky DeLorenzo,
student conductors

Bliss Recital Hall
Monday, April 2, 2007
8:00 pm

Program

Rondo Allegro H. Klose

Pat Fulton and Carol Ann Smolka, clarinet

String Quartet K. 378 arr. David Hite

I. Allegro Vivace

CLARILICIOUS CLARINET QUARTET

Tracey Schultz, Liz Matesich, Pat Fulton, clarinet

David Amos, bass clarinet

Licorice Licks Arthur Frackenpohl

CLARILICIOUS CLARINET QUARTET

Tracey Schultz, Liz Matesich, Pat Fulton, David Amos, clarinet

LAZARUS CLARINET CHOIR

Wind in the Reeds Gordon Jacob

March

Humoreske

A Childhood Memory

Ballet Russe

Parade D. Uber

ROSE CLARINET CHOIR

Prelude and Allegro Arthur Frackenpohl

Northern Legend Donald J. Young

Clarinet Poem Lucien Cailliet

COMBINED CHOIRS

March, Opus 99

Sergei Prokofiev
arr. Tedrow Perkins

LAZARUS CLARINET CHOIR

Emily Barlow & Becky DeLorenzo, conductors

Eb clarinet:

Cassie Taylor

Eb alto clarinet:

Emily Barlow

Becky DeLorenzo

Bb bass clarinet:

Nick Gruver

David Amos

Katie Ferrall

Bb bass clarinet:

Sherry Morrison

Eb contra-alto clarinet:

Brad Ferry

ROSE CLARINET CHOIR

Sara Tamburro, conductor

Eb clarinet:

Liz Matesich

Eb alto clarinet:

Franklin Stout

Bb clarinet:

Pat Fulton

Carol Ann Smolka

Emily Bailey

Bb bass clarinet:

Brad Ferry

Eb contra-alto clarinet:

Tracey Schultz



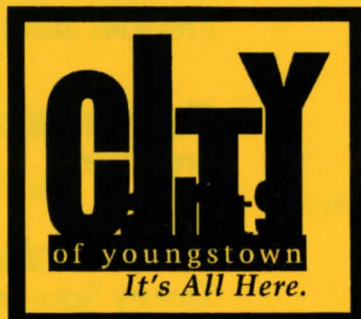
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Guitar Association
Showcase

Rock & Bach Concert

**Area bands, ensembles and
solo classical guitar**

Bliss Recital Hall
Tuesday, April 3, 2007
9:00 pm

Program

The Young Pilgrims

Chris Hartman & Wendy Wills

Capricho Arabe

Francisco Tarrega
(1852-1992)

Margaret Jones

Suite No. 1 in G Major BWV 1007

I. Prelude

JS Bach
(1685-1750)

Dave Buker

Prelude BWV 999

JS Bach
(1685-1750)

Linus and Lucy

Vince Guaraldi
(1928-1976)

Adam Brown

Musette

JS Bach
(1685-1750)

Estudio Inconcluso

Agustin Barrios Mongore
(1885-1944)

Nate Zunic

Habanera

Georges Bizet
(1838-1875)

Quartet in G Major Op. 3, No. 5

IV. Scherzando

Franz Joseph
Haydn
(1732-1809)

THE RYDAMBE QUARTET

Dave Buker Ben Dague
Ryan Coffey Margaret Jones

~intermission~

Usher Waltz

Nikita Koshkin
(b.1956)

Ryan Coffey

Natalia (Valse Venezolano No. 3)

Antonio Lauro
(1917-1986)

Puerta De Tierra

Isaac Albeniz
(1860-1909)

Ben Dague

Cordoba

Isaac Albeniz
(1860-1909)

Dave Buker, guitar
Jaime Carney, cello

Tango Choc

Astor Piazzolla
(1921-1992)

Margaret Jones, guitar
Shanna Kelly, flute

Sonata Concerta

Niccolo Paganini
(1782-1840)

I. Allegro Spiritoso

Chris Hartman, guitar
Natalie Sahyoun, violin

THE DEVOTEES

Jenna Barvitski Justin Hite
Dave Buker Eric Tharp
Jared Buker Jake Pruitt

There will be a reception after the concert
in the Bliss Lobby.

Guitar Association

Members of the Dana Guitar Association of Youngstown State University are involved in a variety of activities. They participate not only in school related activities such as guitar ensemble, jazz band, and solo performances, but also are involved in numerous activities outside of YSU. Some members belong to bands that play contemporary music. Others have formed their own guitar ensemble of perform classical music with different instrumentalists from YSU. Still, others perform solo for weddings and graduation parties. The purpose of this concert is to showcase that variety of talent and involvement in the Youngstown community. This is the first time the Dana Guitar Association has attempted to host such a concert, and hopefully it will be done every year hereafter. The evenings ensembles involving a variety of instrumentalists from the Dana School of Music, and, as always, solo classical guitar. There will also be a reception immediately following the concert in the Bliss lobby. Admittance is, of course, free and open to the public.



Q: Wanna Play?

A: Hubbard Music

330-534-3900



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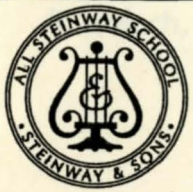
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

James Umble
Saxophone Studio
in Recital

Butler Institute of American Art
Wednesday, April 4, 2007
12:15 pm

Program

Concerto

Pierre Max Dubois
(1930-1995)

I. Lento et Allegro

Andy Meyer, alto saxophone
Jack Ciarnello, piano

Mysterious Morning III

Fuminori Tanada
(b. 1961)

Sara Kind, soprano saxophone

Quartet For Saxophones

Philip Glass
(b. 1937)

I.

Jorden Morris, soprano saxophone
Julie Cancellerie, alto saxophone
Chris Rodack, tenor saxophone
Chris Coles, baritone saxophone

Romances, Op.94

Robert Schumann
(1810-1856)

I. Nicht schnell

II. Einfach, innig

Sarah Korb, alto saxophone
Diane Yazvac, piano

Vue sur les Jardins Interdits

Henri Pousseur
(b. 1929)

Sara Kind, soprano saxophone
Tim Sharek, alto saxophone
Andy Meyer, tenor saxophone
Brandon Masterman, baritone saxophone



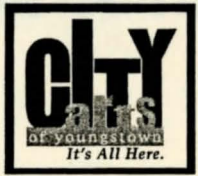
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Junior Percussion Recital

Dean M. Anshutz

Timothy M. Hampton

Bliss Hall, Jazz Recording Studio, Rm 2222
Wednesday, April 4, 2007
8:00 pm

Program

Prelude from Cello Suite in C Major BWV 1009 (1720)

JS Bach
(1684-1750)

A prelude begins a suite or other large work and uses various arpeggiated and scalar structures joined together to build tension and resolution points. Although this music was written for the cello, the notes are played in the same range on the marimba.

Tocatta for Vibraphone and Marimba (1992) Anders Koppel (b. 1947)

Anders Koppel is a classically trained pianist and clarinetist but for several years his main work was in the Swedish experimental rock band, Savage Rose. After the band broke up, Koppel wrote music for film and theater. Since the mid 1980s he has written mostly concert music. His "Tocatta" has been performed and recorded by the Safri Duo. In it influence from popular music such as jazz and funk can be heard.

Rapeo (1988) William Ortiz (b. 1947)

Rapeo is a snare drum piece written for Stuart Saunders Smith's collection of pieces, "The Noble Snare Drum". Many of Dr. Ortiz's works are meant to convey real life sounds, particularly of New York, where he spent many years of his life. Rapeo pays tribute to rap, hip-hop, and African rhythms.

Elegy for an Old Bugger and two Digits (2007)

- I. The Old Man Dying Tim Hampton
(b. 1986)
- II. The Two Digits Found Dead
- III. The Elegy Part (Crying With My Sisters)
- IV. Funeral (Non-Elegy)

"Elegy" is a piece in four movements for solo snare drum. It is dedicated to my grandfather, who is in heaven, and my father, parts of whom have preceded him to heaven.

Michi (1979)

Keiko Abe
(b. 1937)

Michi for solo marimba is based on improvisation on a Japanese folk song. The beginning and end of the piece are intended to be improvised based on the form provided. The title "Michi" in Japanese means "pathway," creating an idea of many different pathways leading to the same place or goal.

Someday My Prince Will Come (1937) Frank Churchill
(1901-1942)

Someday My Prince Will Come is a jazz standard that had its debut in the 1937 Disney cartoon "Snow White and the Seven Dwarves."

~ i n t e r m i s s i o n ~

Duet for Percussion and Keyboards (1979) John Serry
(b. 1954)

- I. Finale
- III. Waltz

John Serry is a renowned Jazz pianist, composer, and conductor. He has written music for film, television, and the concert hall, and worked with such diverse artists as Aretha Franklin, Liza Minnelli, and the Canadian Brass. His "Duet for Percussion and Keyboards" (1979) is based around a repeated syncopated rhythm. The piece incorporates humor and several surprises.

The junior recital of Dean Anshutz and Timothy Hampton are presented in partial fulfillment of the Bachelors degree in Performance, percussion emphasis.

Frank Zappa Medley

Frank Zappa
(1940-1993)

St. Alfonzo's Pancake Breakfast (1974) arr. Dean Anshutz

Tim Hampton

Apostrophe

Father O'Blivion (1974)

Apostrophe

The Black Page (1976)

The Black Page was written for drummer Terry Bozzio during his time with Frank Zappa. Zappa was known for staying up all night to finish his pieces to hand them out the next morning. The "black page" was a nickname for many pieces that Zappa wrote, since the page was practically black because there were so many notes. The Black Page started out as a drum solo, which turned into a mass percussion ensemble. Then the xylophone was added and eventually the whole band would be involved in the work, performing in many different ways.

Catholic Girls (1979)

Catholic Girls is off of Frank Zappa's album "Joe's Garage." This particular song incorporates the use of Indian rhythms.

Assisted by:

Tetsuya Takeno
Brian Sweigart

ZAPPA BAND

Dean Anshutz, drums
Jared Craig, bass guitar
Dianna Farrell, vocals
Kevin Glaz, guitar/vocals
Tim Hampton, percussion
Dennis Hawkins, trumpet
Brandon Masterman, baritone saxophone/vocals
Carrie Meninich, vocals
Jonathan Steele, trombone
Sara Williams, vocals

Dean M. Anshutz is a junior music performance major at Youngstown State University's Dana School of Music. He has auditioned for and been a part of the Symphonic Wind Ensemble, Dana Symphony Orchestra, Concert Band, Symphonic Band, Percussion Ensemble, S'mosa Percussion Quartet, Brass Ensemble, Jazz Ensemble and three seasons with the Marching Pride serving as section leader for two of them. His principle teachers include Dr. Glenn Schaft, Rob Ferguson, Brian Sweigart and Nathan Douds.

Throughout his studies, he has also performed with The All Ohio Collegiate Percussion Ensemble, Wheeling Symphony and Matrix Marching Percussion Ensemble. He has played regularly with The Zou, Rudy and the Professionals, and Leonard Cohen Ensemble #1, and is a founding member of the S'mosa Percussion Quartet. Dean has also gained experience through teaching private lessons and group lessons throughout the area. For the past two years he served as the battery percussion technician with Crestwood and Norwayne High Schools.

Timothy M. Hampton is a junior music performance major at Youngstown State University's Dana School of Music. In his time at YSU he has studied with Dr. Glenn Schaft, Nathan Douds, and Rob Ferguson. He is currently a member of the Symphonic Wind Ensemble, Percussion Ensemble, Dana Symphony Orchestra (with which he has been featured soloist), and Jazz Ensemble II, and has played with Caribbean Jazz Ensemble. He is a founding member of the S'mosa Percussion Quartet.

Tim is the 2006 co-winner of the Dana Young Artist Competition. He has performed in the Youngstown area with the Youngstown Brass Company. He has been percussion advisor with Norwayne High School's marching band for the past two years, and is currently the percussion advisor for Lakewood High School.

Percussion Events Calendar

<www.ysu.edu/percussion>

APRIL

- 9 Cleveland Composers Guild, Cleveland State University, Music Building. Glenn Schaft – Drumset Masterclass – afternoon Kimble, Sweigart, Hampton-Trio, Meyn-Groovelocity, 7pm
- 11 Sarah Sexton-Senior Recital, Bliss Hall 2222, 8p.m.
- 18 Zac Taylor & Jim Vetterly – Duo Junior Recital
Bliss Hall 2222, 8p.m.
- 25 Chris Kimble, Graduate Recital, Bliss Hall 2222, 8p.m.
- 30-5/5 Dana New Music Week, Guest Artist/Composer
Eric Ewazen

MAY

- 3 Tetsuya Takeno – Senior Recital, Bliss Hall 2222, 8p.m.

SUMMER 2007

7/3-12 Summer Class – Music Education - Percussion for Music Educators, Dr. Glenn Schaft – instructor, Tuesdays and Thursdays – 8:30a.m.-12:15p.m.

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All-Steinway School

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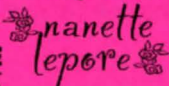
Junior Violin Recital

Mariana Szalaj

**Assisted by:
Diane Yazvac, piano**

Bliss Recital Hall
Wednesday, April 4, 2007
8:00 pm

The Performing Arts Series gratefully acknowledges major support from the following



Program

Romance in G major, opus 40 Ludwig Van Beethoven
(1770-1827)

Violin Concerto in e minor, opus 64 Felix Mendelssohn
(1809-1847)

Allegro non troppo – Allegro molto vivace

String Quartet No. 12 in F Major, opus 96 ("The American")
Antonin Dvorak
(1841-1904)

Allegro ma non troppo

Mariana Szalaj, violin
Wendy Portis, violin
David Yee, viola
James Carney, cello

Slavonic Fantasie in b minor, "Songs my Mother Taught Me"

The junior recital of Mariana Szalaj is presented in partial fulfillment of the Bachelor of Music Performance degree, violin emphasis.



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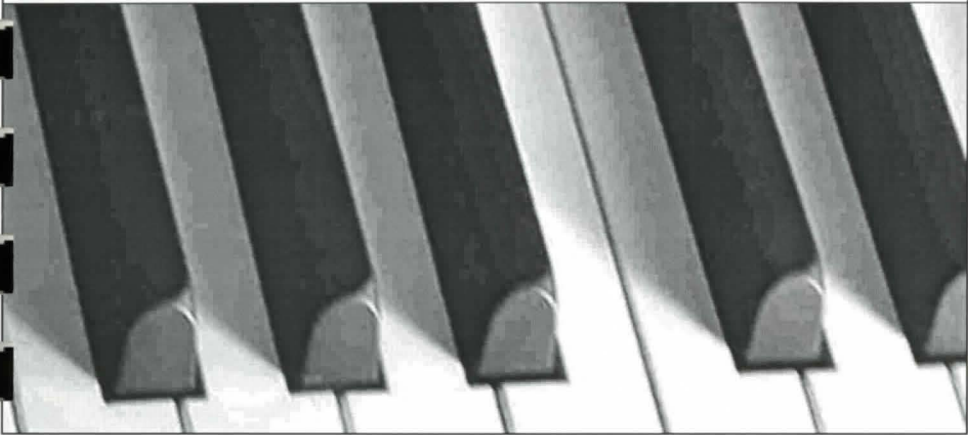
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FACULTY ARTIST RECITAL

Roman Rudnytsky, piano

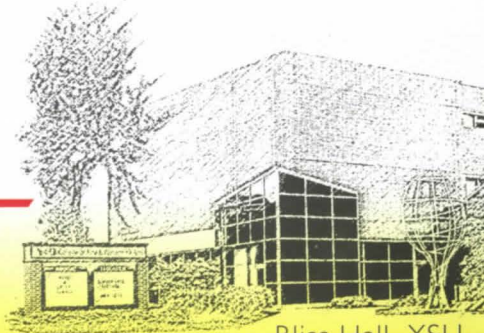


April 4, 2007

8:00 pm,

Ford Family Recital Hall

at the Eleanor Beecher Flad Pavilion



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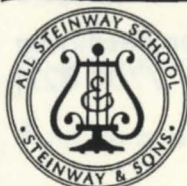
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

*Roman
Rudnytsky
in Recital*

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Wednesday, April 4, 2007
8:00 pm

Program

Trés Danzas

Manuel Herrarte
(1924-1974)

Sonata in E Flat, op. 81a ("Das Lebewohl")

Das Lebewohl: Adagio—Allegro
Ludwig van Beethoven
(1770-1827)

Abwesenheit: Andante espressivo

Das Wiedersehen: Vivacissimamente

Prélude

Maurice Ravel
(1875-1937)

Menuet sur le nom de Haydn

Gaspard de la Nuit

Ondine

Le Gibet

Scarbo

El Salón México

Aaron Copland
(1900-1990)
arr. by Leonard Bernstein

~intermission~

Robb C. ... Sarah ...
Weekdays 10PM on 27 First ...

La plus que lente

Claude Debussy
(1862-1918)

Douze Etudes

Pour les "cinq doigts" (d'après Monsiur Czerny)

Pour les tierces

Pour les quartes

Pour les sextes

Pour les octaves

Pour les huit doigts

Pour les degrés chromatiques

Pour les agréments

Pour les notes répétées

Pour les sonoritiés opposés

Pour les arpèges composés

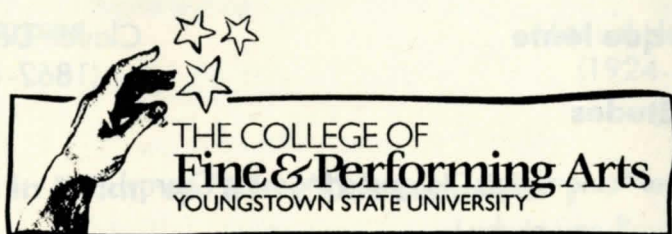
Pour les accords

Liebesleid

Fritz Kreisler
(1875-1962)
arr by Sergei Rachmaninoff

Hungarian Rhapsody No. 13

Franz Liszt
(1811-1886)



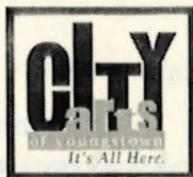
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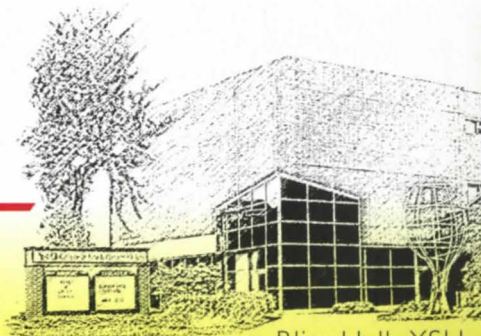
Dana Concert Series
presents

Jazz Ensembles 1 & 2

Kent Engelhardt and
David Morgan, directors

April 9, 2007
8:00 pm,

Ford Family Recital Hall at the Eleanor
Beecher Flad Pavilion



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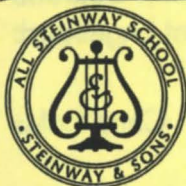


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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Jazz Ensemble 1 & Jazz Combos

Kent Engelhardt, instructor

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Monday, April 9, 2007
8:00 pm

Program

Jazz Combos

Kent Engelhardt, instructor

Moment's Notice

John Coltrane
arr. Kent Engelhardt

Supernova

Chris Coles

Confirmation

Charlie Parker

Her Loving Arms

Chris Coles

Giant Steps

John Coltrane
arr. Kent Engelhardt

Personnel

SAXOPHONES

Chris Coles, Cleveland
Nathan Duitch, Canton
Tony Falk, New Kensington, PA
Evan Hertrick, Pittsburgh, PA

PIANO

Randall Bibri, Cranberry, PA

BASS

Jared Craig, Greensburg, PA

GUITAR

Dan Wilson, Akron

DRUMSET

Alex Hines, Youngstown

Jazz Ensemble 1

Kent Engelhardt, instructor

Treasure Hunt

Bob Mintzer

Evan Hertrick, tenor saxophone;
Mark Gosieski, trumpet;
Alex Hines, drumset

Dedication

Thad Jones

Mark Gosiewski, trumpet
Tony Falk, alto saxophone
Randy Bibri, piano

Elvin's Mambo

Bob Mintzer

Dan Wilson, guitar
Evan Hertrick, tenor saxophone
Mark Gosiewski, trumpet

A Long Time Ago

Bob Mintzer

Evan Hertrick, tenor saxophone
Randy Bibri, piano

For All Intents And Purposes

Frank Foster

Dan Wilson, guitar
Evan Hertrick, tenor saxophone
Shawn Logan, drumset

Personnel

SAXOPHONES

Sara Kind, Oshkosh WI
Tony Falk, New Kensington, PA
Evan Hertrick, Pittsburgh, PA
Sarah Korb, Waseca, MN
Tim Sharek, Apollo, PA

TRUMPETS

Raheem Weir, Canton
Nick Samson, Greenville, PA
Ian Sepanek, Warren
Mark Gosiewski, Canton
Amanda Fischer, Pittsburgh, PA

HORNS

Shannon McFadden, Boardman
Leanne Groll, McMurray, PA
Kylie Mather, Liberty
Lori Burse, Alliance

TROMBONES

Scott Guthrie, East Palestine
Greg Moose, Volant, PA
Alex Snyder, West Chester
Jonathan Steele, Leechburg, PA

TUBA

Ben Ammon, East Liverpool

GUITAR

Dan Wilson, Akron

PIANO

Randall Bibri, Cranberry, PA

BASS

Jared Craig, Greensburg, PA

DRUMSET

Shawn Logan, Akron
Alex Hines, Youngstown

YSU JAZZ STUDIES CALENDAR

SPRING SEMESTER

Jazz Quintet, Jazz Octet & Jazz Ensemble 3

Monday, April 16, Ford Family Recital Hall, DeYor Performing Arts Center, 8:00 p.m. \$

Jazz Quintet & Jazz Arranging Class

Monday, April 23, Ford Family Recital Hall, DeYor Performing Arts Center, 8:00 p.m. \$

Acknowledgments

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. 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.

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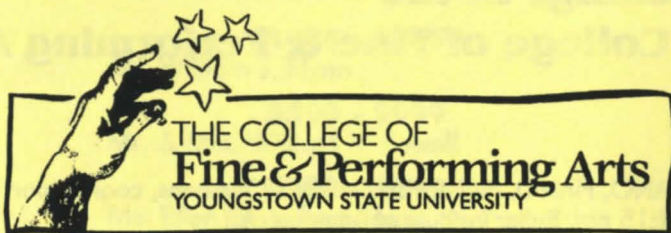
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Happenings at the College of Fine & Performing Arts

APRIL

- 11 PIANO, PIANO, PIANO!!!! Caroline Oltmanns, coordinator
12:15 pm, Butler Institute of American Art
- 11 New Music Society, coordinated by Robert Rollin
8:00 pm, Bliss Recital Hall.
- 12 James Umble Saxophone Studio Recital
8:00 pm, Bliss Recital Hall
- 15 Dana Chorale with Warren Philharmonic: Mendelssohn's "Elijah,"
3:00 pm, Stambaugh Auditorium, \$. Box Office Info 330-259-0555
- 16 Kathryn Thomas Umble Flute Studio Recital
6:00 pm, Bliss Recital Hall.
- 16 Jazz Quintet, Octet, Jazz Ensemble 3: Kent Engelhardt, director
8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 18 James Boyce Guitar Studio Recital
8:00 pm, Bliss Recital Hall.
- 19 GUEST ARTIST: Manuel Barrueco, guitar
8:00 pm, Ford Family Recital Hall, DeYor Performing Arts Center, \$.
- 23 Dana Early Music Ensemble: Wally Mayhall, coordinator
8:00 pm, Bliss Recital Hall.
- 25 Robert Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute of American Art
- 25 Dana Flute Ensembles: Kathryn Thomas Umble, coordinator
8:00 pm, Bliss Recital Hall.
- 26 Robert Fitzer Clarinet Studio Recital
8:00 pm, Bliss Recital Hall.
- 26 - 29 Dana Opera: Gianni Schicchi & The Impresario, Misook Yun &
John Wilcox, directors Butler North, 8:00 pm, \$

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



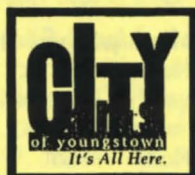
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DANA SCHOOL OF MUSIC
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presents

*YSU Jazz Sextet and
Jazz Arranging Class*

Dan Murphy & Dave Morgan

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Monday, April 23, 2007
8:00 pm

Program

Jazz Sextet

Dan Murphy, instructor & keyboards

Bryan Kennard, flute, Cleveland, OH

Sarah Korb, tenor saxophone & bassoon, Waseca, MN

Brian Sweigart, vibraphone, Streetsboro, OH

Jared Craig, bass, Greensburg, PA

Tetsuya Takeno, drums, Kanagawa-ken, Japan

Little Niles

Randy Weston
arr. Bryan Kennard

Summertime

George Gershwin & DuBose Heyward
arr. Brian Sweigart

Morning Sprite

Chick Corea

Jazz Arranging Class

Dave Morgan, instructor

Personnel will be introduced from the stage

Mirror Miles Okasaki

Genius Grant, Please Jared Craig

Inflections Julie Cancelliere

Hunting The Chicken Wayne Magee

On The Way Rob Thorndike

Dried Out Markers Julie Cancelliere

We'll All Meet Again Someday Chris Coles

Out Of Breath Tetsuya Takeno

Acknowledgments

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Caroline Oltmanns, coordinator

April 11, 2007

12:15 pm,

Butler Institute of American Art



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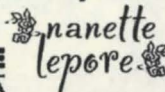
presents

An Homage to Claude Debussy

Featuring:
Scott Ackerman
Andrea Dreier
Karin Erni
Caroline Oltmanns

Butler Institute of American Art
Wednesday, April 11, 2007
12:15 pm

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Program

From: Preludes Book I

Minstrels
(minstrels)

Les sons et les parfums tourment dans l'air du soir
(the sounds and scents mingle in the evening air)

Andrea Dreier, piano

L'Isle Joyeuse
(the island of joy)

Scott Ackerman, piano

From: Preludes Book I

Voiles
(sails)

La Cathédrale Engloutie
(the submerged cathedral)

Karin Erni, piano

From: Preludes Book II

Ondine
(the mermaid)

Feux d'Artifice
(fire works)

Caroline Oltmanns, piano



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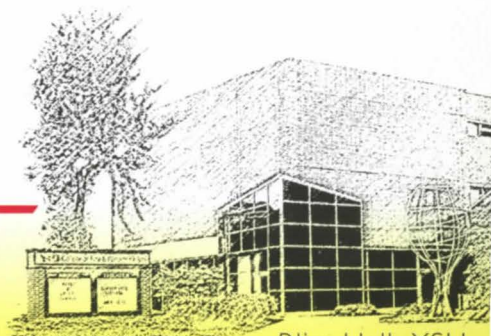
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NEW MUSIC SOCIETY

coordinated by Robert Rollin

April 11, 2007

8:00 pm,
Bliss Recital Hall



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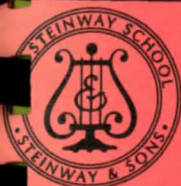
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DANA SCHOOL OF MUSIC
All-Steinway School

NEW MUSIC SOCIETY
NEW MUSIC GUILD

presents

ANNUAL SPRING CONCERT

Dana Composers Ensemble
Gwyneth Rollin, director

Bliss Recital Hall
Wednesday, April 11, 2007
8:00 pm

**With support from Dana School of Music, College of Fine and Performing Arts,
New Music Guild, Inc., and individual donors.

Program

Miserere nobis (World Premiere)

David Stiver

*Pamela Murchison, flute
David Stiver, piano

Prelude for String Quartet (World Premiere)

Clinton Davies

Michael Walenciej and Gwyneth Rollin, violins
David Yee, viola
Darla Wilson, cello

Moodlight Sketches (World Premiere)

Michael Walenciej

*Tim Webb, piano

The Fish are Jumping

Robert Dick

Danielle Frabutt, flute

Snow Dreams (World Premiere)

Mary Costello

Danielle Frabutt and Vivienne Asturizaga, flutes

Three Sheets to the Woodwinds (World Premiere)

Daniel Braun

1. Zephyr
2. Adrift
3. Gale

Shana Kelly, flute
Dave Amos, clarinet

Flute Duet No. 1 (World Premiere)

Michael Walenciej

Danielle Frabutt and Adrienne Lehotsky, flutes

Throwaway Variations (World Premiere)

Tim Webb

*Tim Webb, piano

denotes Dana School of Music Graduate Student

DANA NEW MUSIC FESTIVAL XXIII

Guest Composer: Eric Ewazen, Juilliard School of Music
April 30-May 4

Monday, April 30

Symphonic Wind Ensemble and Dana Symphony Orchestra at
DeYor Center, 8:00 p.m.

Wednesday, May 2

Recital at Butler Institute of American Art, 12:15 p.m.

Eric Ewazen talks to Composers Seminar at 3:00 p.m., Bliss Hall,
Rm. 3137.

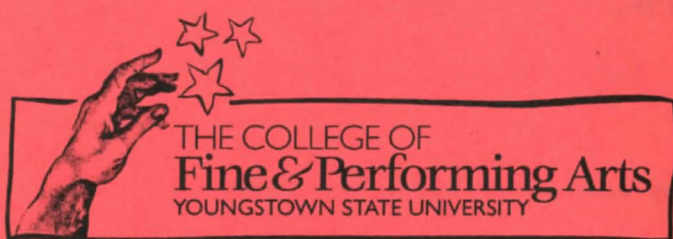
Thursday, May 3

New Music Concert with the Festival Chamber Orchestra, 8:00
p.m. in Bliss Recital Hall.

Friday, May 4.

Convocation at 11:00 a.m. in Bliss Recital Hall.

Check our website at www.newmusicsociety.net.



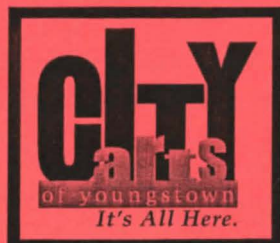
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presents

Senior Percussion Recital

Sarah Sexton

Assisted by:

Tetsuya Takeno, Percussion

Adrienne Lehotsky, Flute

Ryan Stewart, Piano

Bliss Hall, Rm. 2222

Wednesday, April 11, 2007

8:15 pm

Program

Choro No. 9 Remeleixo

Augusto Marcellino
(1911-1973)
arr. by Gordon Stout
(b.1952)

A Choro is a Brazilian popular music style originating in the 19th century. A traditional ensemble might include flute, guitar, cavaquinho (a relative of the guitar), mandolin, clarinet, saxophone, 7-string guitar or pandeiro (a Brazilian percussion instrument similar to our tamborine) Remeleixo (pronounced Reh-meh-LAY-show) is a Portuguese word meaning style or finesse. It is often used when speaking about someone who dances with particular grace and elegance.

Kembang Suling

Gareth Farr
(b.1968)

Gareth Farr was born in Wellington in 1968. He studied composition, orchestration and electronic music at Auckland University and was a regular player with the Auckland Philharmonia and the Karlheinz Company. Further study followed at Victoria University, Wellington, where he became known for his exciting compositions, often using the Indonesian gamelan. He played frequently as part of the New Zealand Symphony Orchestra before going to the Eastman School in Rochester, New York, where he graduated Master of Music.

At 25, Gareth became Chamber Music New Zealand's youngest composer-in-residence. Since then, his works have been performed by the NZSO, the Auckland Philharmonia, the Wellington Sinfonia, the New Zealand String Quartet and a variety of other professional musicians. Gareth Farr is recognised as one of New Zealand's most important composers. He has been on a roll since he had four commissioned works performed during the 1994 International Festival of the Arts: 'Lilith's Dream of Ecstasy', solo pieces for Michael Houstoun (piano) and Alexa Still (Principal Flute, NZSO) respectively, and a ballet for Douglas Wright.

Gareth's alter ego, Lilith, has performed Drumdrag to sold-out houses, won a fashion award at the Trentham Races wearing her own high-fashion handiwork, appeared in television commercials, and was recently seen recording a pop video for the theme song from Drumdrag.

Platinum/lead

David Hollinden
(b.1958)

David Hollinden has composed extensively for percussion, and his music is widely performed in the US and overseas. He has a unique voice that speaks not only of his training in composition but also of his background in rock music and his affinity for rhythm and number. His Bachelors Degree in

Composition is from Indiana University where he studied with Harvey Sollberger and Juan Orrego-Salas. He received his Masters Degree in Composition from the University of Michigan, studying with Fred Lerdahl, William Albright and Leslie Bassett.

"I began composing lead after having finished Platinum. I wanted it to provide a contrast to Platinum's rhythmic vitality, so I asked myself what would happen if I wrote music without relying on rhythm and counting as my primary devices. This led to a great deal of brooding and questioning, and resulted in music with an inert heaviness.

Platinum, on the other hand, was a breath of fresh air. It was the first piece I had written after working for two years on a concerto for percussion, and it came out as an extended burst of restless, rhythmic energy. The title represents images of bright, polished surfaces; hard, crisp edges; and the clear, ringing sound of metal that came to mind when reflecting on the music."

~intermission~

Songs I-IX for Actor/PerCUSSIONIST

Stuart Saunders Smith
(b.1948)

American composer, editor, and poet. Earning a DMA in composition at the University of Illinois, he studied with Edward Miller, Edward Diemente, Slavatore Martirano, Herbert Brün and Benjamin Johnston.

Smith has come to create a diverse and unusual body of musical and literary compositions. His music is impressive in both the breadth of its scope and the richness of its diversification. As a reflection of the multiplicity, his score themselves stand out as exciting and original examples of the variety of contemporary developments in musical notation.

Stuart Saunders Smith is not an eclectic, but his style is unpredictable from piece to piece. He is, rather, in the forefront of a trend to encompass in one output the diversity of the contemporary music world. His interest in notation and in indeterminate composition has developed into pieces which will work for any performer, even an actor or a dancer. This has led him into a kind of theater which reintegrated the arts at their compositional roots. The unifying thread in all of his works is a primary interest in the psychology of performance.

Rhythmic Caprice

Leigh Howard Stevens

Perhaps this is the ultimate virtuosic show piece for a solo marimbist. Three unusual "col legno" (with wood) effects are used in the work. 1) The birch handle is used on the edge of the bar instead of the mallet head 2) The mallet head and the handle are used simultaneously ("marimshot") 3) The whole length of both handles are used to produce a "splash/cluster." The first section of the piece is all derived from a simple descending modal figure first heard in

the right hand after the short introduction. In the middle section the new melodic interest is all in the performer's left hand, while the right hand accompanies with progressively more complicated tics and splashes. The last section is based on a three-note fragment of the motive from the first section. The very limited melodic and harmonic materials of the piece rhythmically evolve from simple, to complex, to polyrhythmic to driving, to spasmodic, ultimately returning to simple rhythm in the codetta. A huge concert-closing climax.

Sarah Sexton

Sarah Sexton is from Youngstown, Ohio and is currently a senior percussion performance major at Youngstown State University. At YSU she has performed with the Symphonic Wind Band, Percussion Ensemble, Marching Pride, Brass Ensemble, Symphony Orchestra, University Chorus and has served as pianist for the Concert Band. In 2004 she won the Dana Concerto Competition performing with both the Dana Symphony Orchestra and the YSU Percussion Ensemble.

After her graduation this May, Sarah plans to move away for a change of atmosphere and the hope of new experiences. At some point in the near future she plans to go back to school for a Masters Degree in Music Performance.

Percussion Events Calendar

<www.ysu.edu/percussion>

APRIL

- 18 Zac Taylor & Jim Vetterly – Duo Junior Recital
Bliss Hall 2222, 8p.m.
- 25 Vincent Lucente-Junior Recital, Bliss Hall 2222, 8p.m.
- 30-5/5 Dana New Music Week, Guest Artist/Composer Eric Ewazen

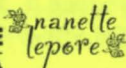
MAY

- 3 Tetsuya Takeno – Senior Recital, Bliss Hall 2222, 8p.m.

SUMMER 2007

7/3-12 Summer Class – Music Education - Percussion for Music Educators, Dr. Glenn Schaft – instructor, Tuesdays and Thursdays – 8:30a.m.-12:15p.m.

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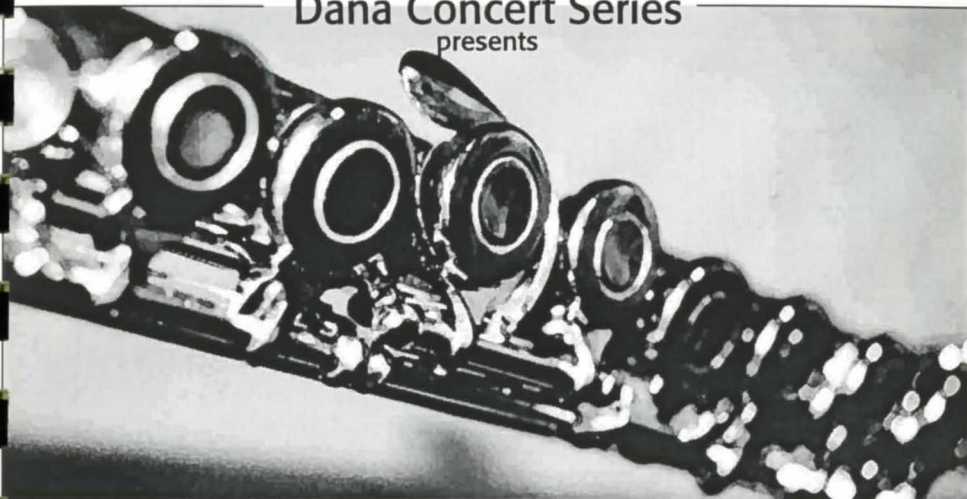
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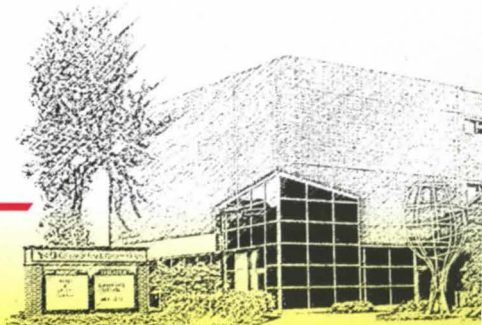
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Kathryn Thomas Umble

FLUTE STUDIO RECITAL

April 16, 2007
6:00 pm,
Bliss Recital Hall



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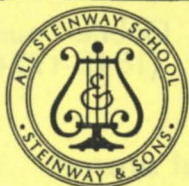
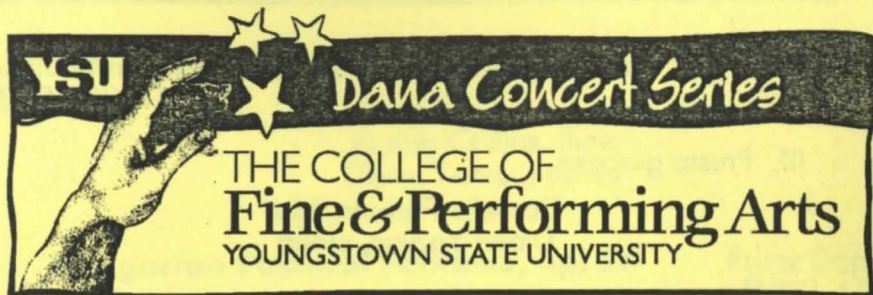
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Kathryn Thomas Umble
Flute Studio
in Recital

Bliss Recital Hall
Monday, April 16, 2007
6:00 pm

Program

Sonata for Flute and Piano

Francis Poulenc
(1899-1963)

II. Cantilena

III. Presto giocoso

Danielle Frabutt, flute
Diane Yazvac, piano

Morceau de Concours

Gabriel Faure
(1845-1924)

Savontae Diggs, flute
Lindsey Kendra, piano

Suite for Flute and Piano

Norman Dello Joio
(b.1913)

III. Aria

IV. Scherzo

Shanna Kelly, flute
Diane Yazvac, piano

Carmen Fantasie from Opera by G. Bizet

Francois Borne
(1840-1920)
ed. Ephross

Lindsey Lucas, flute
Diane Yazvac, piano

Duo for Flute and Piano

Aaron Copland
(1900-1990)

I. Flowing

Brian Kennard, flute
Diane Yazvac, piano

Romance

Camille Saint-Saens
(1835-1921)

Michelle Murray, flute
Lindsey Kendra, piano

The Swiss Shepherd

P. Morlacchi
ed. Ephross

Alyson Collins, flute
Diane Yazvac, piano

Hungarian Pastoral Fantasie, op. 26

Franz Doppler
(1821-1883)

Julianna Sabo, flute
Diane Yazvac, piano

Sonata for Flute and Piano

Otar Taktakishvili
(1924-1989)

- I. Allegro cantabile
- II. Aria

Lisa Sipes, flute
Diane Yazvac, piano

Sonata in G Major "Hamburg"

C.P.E. Bach
(1750-1819)

- I. Allegretto
- II. Rondo

Adrienne Lehotsky, flute
Diane Yazvac, piano

Elegia

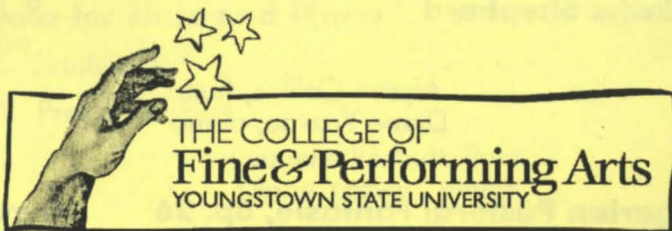
Gustav Navarre
(b. 1932)
arr. A. Montenegro

Vivianne Asturizaga, flute
Ryan Stewart, piano

Ballade for Flute and Piano

Frank Martin
(1890-1974)

Pamela Murchison, flute
Diane Yazvac, piano



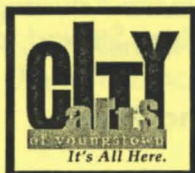
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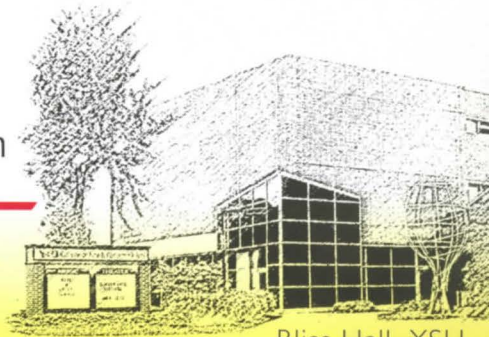
Jazz Quintet,

Octet,

Jazz Ensemble 3

Kent Engelhardt, director

April 16, 2007
8:00 pm,
Ford Family Recital Hall
at the Eleanor Beecher Flad Pavilion



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Jazz Ensemble 2 & Jazz Ensemble 3

David Morgan, director

Ford Family Recital Hall at the Eleanor Becher Flad Pavilion
DeYor Performing Arts Center
Monday, April 16, 2007
8:00 pm

Program

Jazz Ensemble 3

David Morgan, director

The Ring

Bob Mintzer

Wayne Magee, trumpet; Jeff Morckel, piano;
Dean Anschutz, drums

Tall Cotton

Sammy Nestico

Alex Snyder, trombone; Fred Moose, trumpet

The Raven Speaks

Keith Jarrett
arr. Bill Stapleton

Carol Ann Smolka, tenor saxophone; Alex Snyder, trombone

This Bass Was Made For Walkin'

Thad Jones

Jorden Morris, alto saxophone; Andrew Austin, trombone;
Fred Moose, trumpet; Rob Thorndike, guitar;
Bethany Matthews, bass

Rhythm-a-ning

Thelonious Monk
arr. Paul McKee

Rob Schneider, alto saxophone; Joey Gibson, trombone;
Tim Hampton, drums

Jazz Ensemble 2

David Morgan, director

Late

David Morgan

Brian Sweigart, vibraphone; Clifford Barnes, piano;
Julie Cancelliere, alto saxophone;
Christopher Coles, alto saxophone

Boom Boom

Bob Brookmeyer

Chris Lehotsky, trombone; Terrence Farmer, tenor saxophone;
Nathan Duitch, tenor saxophone

When Sunny Gets Blue

Jack Segal & Marvin Fisher
arr. Clifford Barnes

Amanda Fischer, vocal

Now's The Time

Charlie Parker
arr. David Morgan

Clifford Barnes, piano; Christopher Durica, trumpet;
Joel Tyrrell, trumpet; Nathan Duitch, tenor saxophone

The Blessing

John Hollenbeck

Christopher Coles, soprano saxophone

Moanin'

Charles Mingus
arr. Cy Johnson

Brandon Durica, baritone saxophone;
Terrence Farmer, tenor saxophone; Chris Coles, alto saxophone

JAZZ ENSEMBLE 3

Personnel

SAXOPHONES

Jorden Morris, Poland
Rob Schneider, Akron
Carol Ann Smolka, Liberty
Matthew Browning, Ashtabula
Jolene Cornelius, Emlenton, PA

TRUMPETS

Frederick Moose, Volant, PA
John Jerasa, New Castle, PA
Jeff Penney, Poland
Wayne Magee, Liberty

TROMBONES

Alex Snyder, West Chester
Andrew Austin, Canonsburg, PA
Greg Moose, Volant, PA
Joey Gibson, Masury

RHYTHM SECTION

Piano	Jeff Morckel, Beloit
Guitar	Rob Thorndike, Canfield
Bass	Bethany Matthews, Perry, NY
Drums	Tim Hampton, Lakewood Dean Anschutz, Creston

JAZZ ENSEMBLE 2

Personnel

SAXOPHONES

Chris Coles, Cleveland
Julie Cancelliere, Canton
Terrence Farmer, Cleveland
Nathan Dutich, tenor saxophone, Canton
Brandon Durica, Allison Park, PA

TRUMPETS

Amanda Fischer, Pittsburgh, PA
Joel Tyrrell, Willoughby
Casey Rupp, Oak Ridge, PA
Christopher Durica, Allison Park, PA

TROMBONES

Chris Lehotsky, Canfield
Jonathan Lischak, New Philadelphia
Joey Gibson, Masury
Corey Sees, Canfield

RHYTHM SECTION

Piano	Clifford Barnes, Youngstown
Vibraphone	Brian Sweigart, Streetsboro
Bass	Tim Wilderoder, New Brighton, PA
Drums	Kevin Rabold, Pittsburgh, PA Corey Doran, Columbus

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YSU JAZZ STUDIES CALENDAR

SPRING SEMESTER

Jazz Sextet & Jazz Arranging Class

Monday, April 23, Ford Family Recital Hall, DeYor Performing Arts Center, 8:00 p.m. \$

Acknowledgments

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. 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.



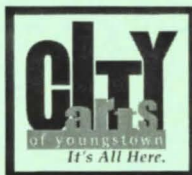
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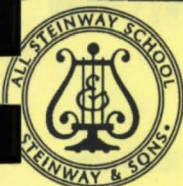
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DANA SCHOOL OF MUSIC
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presents

YSU Percussion Ensemble

Dr. Glenn Schaff
Chris Kimble & Brian Sweigart
Directors

Butler Institute of American Art
Wednesday, April 18, 2007
12:00 pm

Program

The Frame Problem (2003) James Romig

Pulse (1939) Henry Cowell

The Palace of Nine Perfections (2000) Eric Ewazen

II. Through Valleys of Mist

I. Procession of the Emperor K'ang-hsi

Percussion Events Calendar

<www.ysu.edu/percussion>

APRIL

25 Christopher Kimle - Graduate Recital, Bliss Hall 2222, 8p.m.
30-5/5 Dana New Music Week, Guest Artist/Composer Eric Ewazen

MAY

3 Tetsuya Takeno – Senior Recital, Bliss Hall 2222, 8p.m.

SUMMER 2007

7/3-12 Summer Class – Music Education - Percussion for Music Educators, Dr. Glenn Schaft – instructor, Tuesdays and Thursdays – 8:30a.m.-12:15p.m.

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

Personnel

Graduate:

Chris Kimble, Elkland, PA
Brian Sweigart, Streetsboro, OH

Senior:

Mike Anderson, Willoughby, OH
Tetsuya Takeno, Kanagawa-Ken, Japan
Zachary Taylor, Bloomingdale, OH

Junior:

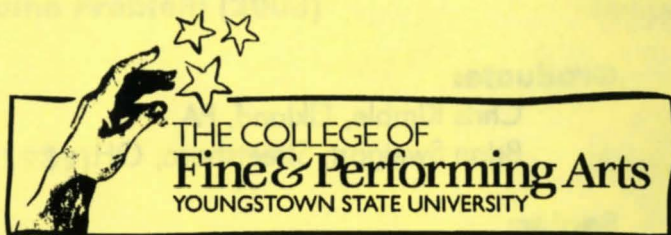
Dean Anshutz, Creston, OH
Dan Danch, New Wilmington, PA
Tim Hampton, Lakewood, OH
Tyler Husosky, Warren, OH
Suzi Spiese, Boardman, OH
Jim Vetterly, Pittsburgh, PA

Sophomore:

Christopher Anderson, Lancaster, OH
Mario Buttera, Carnegie, PA
Cory Doran, Columbus, OH
Shawn Logan, Akron, OH
Rob Thorndike, Canfield, OH

Freshmen:

Alex Hines, Boardman, OH
Justine Lownsbury, Brunswick, OH
Kevin Rabold, Pittsburgh, PA
Andy Wozniak - Northfield, OH



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Jim Boyce

Guitar Studio

in Recital

Bliss Recital Hall
Wednesday, April 18, 2007
8:00 pm

Program

Will's Bouree

Ryan Coffey
(b. 1988)

Quartet in G Major – Op. 3, No. 5

Franz Joseph Haydn
(1732 – 1809)

IV. Scherzando

THE RYDAMABE GUITAR QUARTET:

Dave Buker Ben Dague
Ryan Coffey Margaret Jones

Estudio Inconcluso

Augustin Barrios Mangore
(1885 – 1944)

Musette

J. S. Bach
(1685 – 1750)

Nate Zunic

Five Preludes for Guitar

Heitor Villa-Lobos
(1887 – 1959)

No. 4: Lento

No. 5: Poco Animato

Margaret Jones

Overture

Fernando Carulli
(1770 – 1841)

Adam Brown

Suite No. 1 in G Major BWV 1007

J.S. Bach
(1685 – 1750)

I. Prelude

Dave Buker

Sonata Concertata

I. Allegro Spiritoso

Niccolai Paganini
(1782 – 1840)

Chris Hartman, Guitar
Natalie Sayhoun, Violin

Intermission

Usher Waltz

Ryan Coffey

Nikita Koshkin
(b. 1956)

Vals Venezolano No. 3 Natalia

Antonio Lauro
(1917 – 1986)

Puerta De Tierra

Benjamin R. Dague

Isaac Albeniz
(1880 – 1909)

Histoire du Tango

- I. Bordel – 1900
- II. Café - 1930

Brian Quinn, guitar
Beverly Crawford, flute

Astor Piazzolla
(1921 – 1992)

Grande Overture Op. 61

Lance Gerak

Mauro Giuliani
(1781 – 1829)

Fuego

Rex Willis
(b. 1956)

THE RYDAMABE GUITAR QUARTET:

Dave Buker Ben Dague
Ryan Coffey Margaret Jones



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DANA SCHOOL OF MUSIC
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Guest Artist

Manuel Barrueco

Fred Child, host

Adults: \$15.00
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Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Thursday, April 19, 2007
8:00 pm



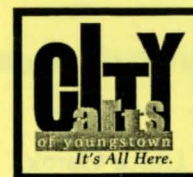
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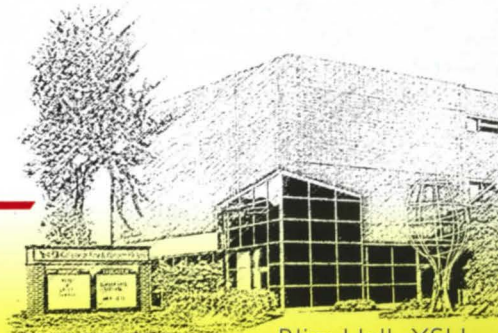
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8:00 pm,

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Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
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Program

Sonata in G minor, BWV 1001

J.S. BACH
(trans. Barrueco)

Adagio

Fuga

Siciliana

Presto

Tango Etudes

PIAZZOLLA/BARRUECO

(Mr. Barrueco will announce these items from the stage)

~Intermission~

Fandanguillo, Op. 36

TURINA

Sevillana (Fantasia), Op. 29

Suite Española, Op. 47

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Program Notes

Sonata in G minor, BWV 1001

The Sonatas and Partitas (BWV 1001-6) were not the first works to be written for unaccompanied violin, but in their profound musical content and technical ingenuity they represent a landmark in the development of the technique of the instrument and of its music; they remain a considerable challenge even to today's virtuosi. The intimate knowledge of the violin's resources which they evince stems from Bach's own expertise with the instrument, probably reinforced by collaboration with Johann Georg Pisendel (1687-1755), the greatest violinist of his day.

Each of the four-movement (slow/quick/slow/quick), *da chiesa* Sonatas contains a fugue, a form that provides the severest of all tests of this heaven-made marriage of music and technical resourcefulness. Bach not only surmounted the problems triumphantly, but in doing so he produced some of the longest fugues he wrote for any instrument.

Manuel Barrueco writes: "It is by now common knowledge that Bach freely transcribed his music, and that of other composers, from one instrumental or chamber setting to another. Bach was quite free in his transcriptions. Often he would add ornaments, notes, melodic lines and even bars to the scores, as well as improvising on the original material. In playing this music on guitar, the more polyphonic pieces especially gain clarity and fluidity, without losing the vibrato string sound which is common to both instruments."

Tango Etudes

Astor Piazzolla devoted his life to the tango. As Argentina's musical soul, Buenos Aires' most important bandoneon player, he extended the boundaries of tango, but not without some fierce opposition from traditionalists.

Piazzolla was born in Argentina, about 200 miles from Buenos Aires. In 1923, his father visited New York and later returned there with young Astor and his mother to live. The city had a great effect on the younger Piazzolla, who was exposed to a lot of jazz, and learned to play Gershwin on his bandoneon. One of the family's New York neighbors was a classical pianist who had studied with Rachmaninoff, and this also influenced his leanings.

Piazzolla's music is applauded today throughout the world as a new creative stage in tango development. In the composer's words "the only way of changing the tango is to study music seriously. First you must listen to Bach, then play all the tangos you want."

Fandanguillo, Opus 36

Sevillana (Fantasia), Opus 29

Joaquin Turina was born in Seville, and it has been said that even though he left his native city at age 20, the city remained in his blood and an element of 'sevillanismo' is often evident in his music. Some of his works are open evocations of and homages to his city of birth. Turina was born into a time of strong feelings of Spanish nationalism; he remained a life-long friend of two other champions of Spanish art, composers Manuel de Falla and Isaac Albéniz. Typically at that time, Spanish composers went to Paris for further training, and Turina was no exception. He moved there in 1905 and studied with Vincent D'Indy at the Schola Cantorum as did Albéniz.

Upon hearing Turina's first Piano Quintet, a work that made no secret of its origin, Albéniz recommended that he devote his attention to Spanish folk music – especially the flamenco – in the future. His advice proved to be for the good. In the next few years, Turina wrote a considerable number of works in which the spirit of the Spanish gypsies is evident.

Penetrating the mysteries of Iberian folk music meant turning to the guitar, so it is not surprising that Turina wrote several pieces for the instrument – at the instigation of Andrés Segovia, who was getting ready to conquer the international concert platforms in the 1920's. And they are works that cannot conceal their folk origins.

The *Fandanguillo* is a dance form that belongs to the *cante chico*, the younger flamenco tradition; its percussive thumping on the strings imitates the *zapateado* – a drumming on the floor made by dancers with the heels of their shoes. The fantasia *Sevillana* of 1923 opens with heavy *rasgado* beats and with typically flamenco rhythms derived from this style of playing.

Suite Española, Op. 47

Isaac Albéniz was born in northern Spain, spending part of his childhood in Barcelona, the capital of Catalonia. Although Catalan by birth, his celebration of the great cities of Andalucía remains a perennial evocation of Iberian romanticism. Albéniz composed mainly for pianoforte, writing nothing for the guitar. But ever since Tárrega first transcribed some of the pieces, Albéniz's music has remained at the very heart of the guitar repertoire.

Asturias is a hilly region along the Bay of Biscay in the north and the center of the Spanish coal mining industry. The area has produced many haunting folk-songs and this piece is subtitled *leyenda* (legend). **Granada** commemorates the idyllic nature of the old city, its Moorish past symbolized by the Alhambra palace. Appropriately, the work is in the form of a serenata. **Cádiz**, (published also under the title of *Serenata Española, Op. 181*) is a *saeta*, the song to the Virgin, which bursts forth like an arrow during the religious processions of Easter. Finally, **Sevilla** evokes the vigorous flamenco dance, the sevillanas, full of color and vitality, the slow middle section returning us to the plaintiveness of the *cante*, the flamenco song, before once more the dance returns in all its gaiety and virtuosity.

Manuel Barrueco

Manuel Barrueco is recognized internationally as a leading figure in the guitar world today. His artistry has been continually described as that of a superb instrumentalist and an elegant musician, possessing a seductive sound and uncommon lyrical gifts.

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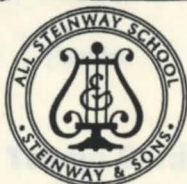


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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Guest Artist

Manuel Barrueco

Fred Child, host

Concert made possible through the generosity of:
Arts Management Group, Inc.
Kennedy Family Foundation



Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Thursday, April 19, 2007
8:00 pm

The Friends of Music gratefully
acknowledges support from the following
contributors for this evening's performance.

Underwriters

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Michael Morley
New York Music
P & S Bakery
Ted and Susan Perkins
Ellen and Lowell Satre
YSU Guitar Association
YSU Student Government
YSU James Dale Ethics Center

Friends of Music

James and Linda Garber
Mrs. F. W. (Connie) Knecht III
Harvey and Marilyn Lee Schneider

Program

Sonata in G minor, BWV 1001

J.S. BACH
(trans. Barrueco)

Adagio

Fuga

Siciliana

Presto

Tango Etudes

PIAZZOLLA/BARRUECO

(Mr. Barrueco will announce these items from the stage)

~intermission~

Fandanguillo, Op. 36

TURINA

Sevillana (Fantasia), Op. 29

Suite Española, Op. 47

ALBENIZ

Granada

Cadiz

Asturias

Cataluña

Sevilla

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Program Notes

Sonata in G minor, BWV 1001

The Sonatas and Partitas (BWV 1001-6) were not the first works to be written for unaccompanied violin, but in their profound musical content and technical ingenuity they represent a landmark in the development of the technique of the instrument and of its music; they remain a considerable challenge even to today's virtuosi. The intimate knowledge of the violin's resources which they evince stems from Bach's own expertise with the instrument, probably reinforced by collaboration with Johann Georg Pisendel (1687-1755), the greatest violinist of his day.

Each of the four-movement (slow/quick/slow/quick), *da chiesa* Sonatas contains a fugue, a form that provides the severest of all tests of this heaven-made marriage of music and technical resourcefulness. Bach not only surmounted the problems triumphantly, but in doing so he produced some of the longest fugues he wrote for any instrument.

Manuel Barrueco writes: "It is by now common knowledge that Bach freely transcribed his music, and that of other composers, from one instrumental or chamber setting to another. Bach was quite free in his transcriptions. Often he would add ornaments, notes, melodic lines and even bars to the scores, as well as improvising on the original material. In playing this music on guitar, the more polyphonic pieces especially gain clarity and fluidity, without losing the vibrato string sound which is common to both instruments."

Tango Etudes

Astor Piazzolla devoted his life to the tango. As Argentina's musical soul, Buenos Aires' most important bandoneon player, he extended the boundaries of tango, but not without some fierce opposition from traditionalists.

Piazzolla was born in Argentina, about 200 miles from Buenos Aires. In 1923, his father visited New York and later returned there with young Astor and his mother to live. The city had a great effect on the younger Piazzolla, who was exposed to a lot of jazz, and learned to play Gershwin on his bandoneon. One of the family's New York neighbors was a classical pianist who had studied with Rachmaninoff, and this also influenced his leanings.

Piazzolla's music is applauded today throughout the world as a new creative stage in tango development. In the composer's words "the only way of changing the tango is to study music seriously. First you must listen to Bach, then play all the tangos you want."

Fandanguillo, Opus 36

Sevillana (Fantasia), Opus 29

Joaquin Turina was born in Seville, and it has been said that even though he left his native city at age 20, the city remained in his blood and an element of 'sevillanismo' is often evident in his music. Some of his works are open evocations of and homages to his city of birth. Turina was born into a time of strong feelings of Spanish nationalism; he remained a life-long friend of two other champions of Spanish art, composers Manuel de Falla and Isaac Albéniz. Typically at that time, Spanish composers went to Paris for further training, and Turina was no exception. He moved there in 1905 and studied with Vincent D'Indy at the Schola Cantorum as did Albéniz.

Upon hearing Turina's first Piano Quintet, a work that made no secret of its origin, Albéniz recommended that he devote his attention to Spanish folk music – especially the flamenco – in the future. His advice proved to be for the good. In the next few years, Turina wrote a considerable number of works in which the spirit of the Spanish gypsies is evident.

Penetrating the mysteries of Iberian folk music meant turning to the guitar, so it is not surprising that Turina wrote several pieces for the instrument – at the instigation of Andrés Segovia, who was getting ready to conquer the international concert platforms in the 1920's. And they are works that cannot conceal their folk origins.

The *Fandanguillo* is a dance form that belongs to the *cante chico*, the younger flamenco tradition; its percussive thumping on the strings imitates the *zapateado* – a drumming on the floor made by dancers with the heels of their shoes. The fantasia *Sevillana* of 1923 opens with heavy *rasgado* beats and with typically flamenco rhythms derived from this style of playing.

Suite Española, Op. 47

Isaac Albéniz was born in northern Spain, spending part of his childhood in Barcelona, the capital of Catalonia. Although Catalan by birth, his celebration of the great cities of Andalucía remains a perennial evocation of Iberian romanticism. Albéniz composed mainly for pianoforte, writing nothing for the guitar. But ever since Tárrega first transcribed some of the pieces, Albéniz's music has remained at the very heart of the guitar repertoire.

Asturias is a hilly region along the Bay of Biscay in the north and the center of the Spanish coal mining industry. The area has produced many haunting folk-songs and this piece is subtitled *leyenda* (legend). **Granada** commemorates the idyllic nature of the old city, its Moorish past symbolized by the Alhambra palace. Appropriately, the work is in the form of a serenata. **Cádiz**, (published also under the title of *Serenata Española, Op. 181*) is a *saeta*, the song to the Virgin, which bursts forth like an arrow during the religious processions of Easter. Finally, **Sevilla** evokes the vigorous flamenco dance, the sevillanas, full of color and vitality, the slow middle section returning us to the plaintiveness of the *cante*, the flamenco song, before once more the dance returns in all its gaiety and virtuosity.

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

**Youngstown State
University
Trombone Studio
Spring Recital**

John Olsson, instructor

Bliss Recital Hall
Saturday, April 21, 2007
6:00 pm

Program

"Concertino" opus 4

Ferdinand David
(1810-1873)

Mvt. 1 performed by Jonathan Lischak

Mvt. 2 Performed by Corey Sees

Mvt. 3 Performed by Greg Moose

Accompanied by Mary Ann Bush

"Palindrome" (2007)

Randall Bibri

Randall Bibri

"Trombone Institute of Technology" (1998) Michael Davis

Greg Moose and Jonathan Steele

"Cavatine"

C. Saint-Saens

Alex Snyder

"Fanfare" from Three Pieces for Trombone Trio (1980)

Gordon Jacob

Andrew Austin, Chris Lehotsky, Jessica Pegher

**Youngstown State University
Trombone Ensemble**

"Pure Imagination Pure Imagination" (1973)

from the movie *Willy Wonka & the Chocolate Factory*
Leslie Bricusse and Anthony Newley
arr. Michael Boscarino (2004)

"Three by Three" (1972)

Robert Jones

Andrew Austin, Joseph Gibson, Alex Snyder

"Dixie Blues"

Greg Moose

Greg Moose

**Youngstown State University
Trombone Ensemble**

"Scarborough Fair"

traditional
arr. Bill Reichenbach(1986)

Personnel

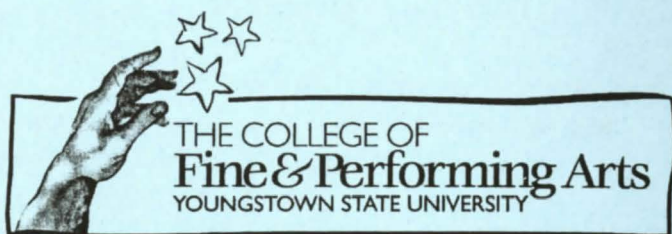
David Catchpole	Joseph Gibson
Chris Lehotsky	Gregory Moose
Jessica Pegher	Andrew Austin
Alexander Snyder	

"Bound for Glory"

William Long

Featuring the Friday Seminar Trombone Ensemble

David Catchpole	Joseph Gibson	Corey Sees
Chris Lehotsky	Gregory Moose	Jonathan Lischak
Joe Audino	Andrew Austin	Scott Guthrie
Alexander Snyder	Randall Bibi	Jonathan Steele



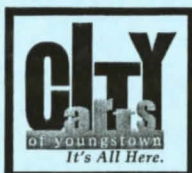
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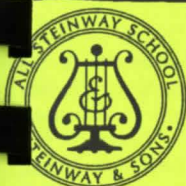
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Clarinet Recital

Emily Barlow

Assisted by:
Diane Yazvac, piano
Melissa Hippley, soprano
Evan Hertrick, bassoon

Sunday, April 22, 2007
3:00 pm

The senior recital of Emily Barlow is presented in partial fulfillment
of the Bachelor of Music Education degree .

Program

Concerto No. 1 (1808)

Louis Spohr
1784-1859

I. Allegro

II. Adagio

III. Rondo - Vivace

Diane Yazvac, Accompanist

Born Ludwig Spohr, he is more commonly known by the French version of his name outside of Germany. Louis Spohr was a violinist, composer, and conductor whose compositions illustrate an early aspect of the Romantic period in German music. Spohr taught himself composition by studying the scores of Mozart. His compositions include nine symphonies, the tenth of which was left unfinished, fifteen violin concertos, two double violin concertos, and four clarinet concertos. The latter are an important and popular part of solo clarinet repertoire and were written for the clarinetist Johann Simon Hermstedt.

~*brief intermission*~

Der Hirt auf dem Felsen, D. 965, op. 129 (1828)

Franz Schubert
1797-1828

"Shepherd on the Rock"

Melissa Hippley, soprano
Diane Yazvac, Piano

Schubert wrote this piece, only a few weeks before his death as a display piece for the Berlin soprano Anna Milder-Hauptmann. She had long hoped for Schubert to write something spectacular for her. With this piece he gave both her and the clarinetist more than either could ever have hoped for. After the clarinet's expressive opening comes a gorgeous andantino section in which the clarinet complements and echoes the singer. Then comes a bridge section that, though melancholy in mood, challenges the singer with its soaring lyric passages. The piece concludes with a short cadenza leading into a happy and lively ode to spring. Schubert was intrigued, as have been many composers, by the combination of voice and clarinet. His contribution to this genre is performed more often than that of any other composer.

Following are the lyrics to Shepherd on the Rock, translated:

When I stand on the topmost rock
And look down into the deep valley,
And sing and sing,
Faintly, from the deep, dark valley
The echo returns
The echo of the ravines.

The stronger my voice, the more ringing is the echo
From below.
My loved one lives so far from me
That I long passionately to be with her(him)
Over there.

I am consumed with deep grief,
My joy is gone,
My hope is gone on earth.
I am so lonely here.

So longing the song rang through the forest
So longing it rang through the night;
It pulls hearts to heaven with wonderful power.

Spring waits to burst forth.
The spring is my joy
And I prepare to wander.

The stronger my voice, the more ringing is the echo.

Duett-Concertino for Clarinet and Bassoon (1947) Richard Strauss

1864-1949

III. Rondo – Allegro ma non troppo

Evan Hertrick, Bassoon
Diane Yazvac, Piano

The lovely Duett-Concertino puts two very contrasting woodwinds against one another. Though composed in 1947 for the Italian-Swiss Radio ensemble, the work seems completely untouched by either Schoenberg's effect on modern music or by the experiences of WWII. Strauss had spoken of "the end of German music" with the end of the war (and his involvement with the Nazis). This piece seems like a nostalgic farewell to a Vienna of old which could never be again. In the Forties, roughly twenty-five years after his last really good instrumental work, Strauss's instrumental music revived. He became increasingly interested in the chamber ensemble and counterpoint. This produced such masterpieces as the second horn concerto (1942), *Metamorphosen* (1945) for twenty-three strings, the oboe concerto (1945), and the Duett-Concertino (1947) for clarinet, bassoon, strings, and harp.

Emily Barlow

Emily Barlow is in her eighth semester at the Dana School of Music where she is pursuing her Bachelor degree in Music Education. She is an active member of the Sigma Alpha Iota International Music Fraternity where she has served as President and Vice President – Membership for the past two years. Her ensemble experience at the university has included marching band, concert band, university band, pep band, symphonic wind ensemble, orchestra, chamber orchestra, clarinet choir, various other chamber groups, musical pits, and a guest appearance this year with the second jazz ensemble. She has had the opportunity to perform in these groups not only on her Bb Clarinet, but also playing Eb, Alto, Bass, and Contra Alto Clarinets, as well as bassoon and saxophone. This year she has served as co-conductor of the Lazarus Clarinet Choir. Emily will student teach in the fall and plans to audition for graduate school in Spring 2008 to pursue a Master's degree in Music Performance.

This recital would not be possible without a number of very important people in my life:

First and foremost I would like to thank Mr. Robert Fitzer for teaching me everything I know about music, the clarinet, and being a successful educator. Without him, I would be nowhere near the musician, performer, and teacher that I am today...and this recital would be a lot less enjoyable for all of you; so, you should thank him, too.

Next I would like to thank Debbie Alexander, who has helped me immensely this year prepare for this event both musically and emotionally. Your coaching and friendship means so much to me, and you have helped me more than you will ever know.

Thank you to Diane Yazvac for being such a wonderful accompanist over the years, and for being so nice when I had to reschedule my recital four hundred and three times. Your musicianship and patience is amazing.

To the wonderful woodwind faculty members at YSU who have given me encouragement, thoughtful critiques, guidance, support, and a few gigs over the past few years.

To Evan and Melissa for working with me week after week and telling me everything was going to sound great when I started freaking out.

To my dearest friends in the clarinet studio and my sisters of Sigma Alpha Iota for your continuing support and friendships. Without you, college life would have been a lot less fun.

And last, but not least, a HUGE thank you to Mom & Dad, to whom this recital is dedicated, for their love and support for the past 22 years. Without your moral (and financial) support, I could not have made it through music school. Thank you for the instruments, the reeds, the music, the trips to Youngstown for concerts and events, and so much more. I am truly blessed to have you.

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

*YSU Jazz Sextet and
Jazz Arranging Class*

Dan Murphy & Dave Morgan

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Monday, April 23, 2007
8:00 pm

Program

Jazz Sextet

Dan Murphy, instructor & keyboards

Bryan Kennard, flute, Cleveland, OH

Sarah Korb, tenor saxophone & bassoon, Waseca, MN

Brian Sweigart, vibraphone, Streetsboro, OH

Jared Craig, bass, Greensburg, PA

Tetsuya Takeno, drums, Kanagawa-ken, Japan

Little Niles

Randy Weston

arr. Bryan Kennard

Summertime

George Gershwin & DuBose Heyward

arr. Brian Sweigart

Morning Sprite

Chick Corea

Jazz Arranging Class

Dave Morgan, instructor

Personnel will be introduced from the stage

Mirror Miles Okasaki

Genius Grant, Please Jared Craig

Inflections Julie Cancelliere

Hunting The Chicken Wayne Magee

On The Way Rob Thorndike

Dried Out Markers Julie Cancelliere

We'll All Meet Again Someday Chris Coles

Out Of Breath Tetsuya Takeno

Acknowledgments

The YSU Jazz Studies Department would like to thank GMS Drums, Avedis Zildjian Cymbals, Remo Percussion, ProMark Sticks, and Universal Percussion (Tom Shelley, Owner) for their product support. We would also like to thank the Office of Equal Opportunity and Disability for providing Minority Mentorship funding and the School of Graduate Studies for providing Research Assistantship funding. Special thanks go to Ms. Michele Lepore-Hagan, 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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Mr. Cyril Furlan IMO Patsy Arcade

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Mr. & Mrs. D. James Hawkins

Mr. & Mrs. Scott Hockenberry

Mr. & Mrs. Francis Jara IMO Patsy Arcade

Ms. Beth Kushner IMO Patsy Arcade

Ms. Lindsay Mileham IMO Patsy Arcade

Ms. Marla J. Rococi IMO Patsy Arcade

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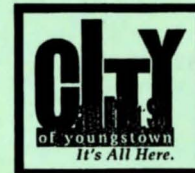
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Trumpet Recital

Wayne Magee

**Assisted by:
Maryann Bush, piano/organ**

Bliss Recital Hall
Tuesday, April 24, 2007
8:00 pm

Program

Trumpet Concerto in E^b Major

Franz J. Haydn
(1732-1839)

Trumpet Concerto in D Major

Giuseppe Torelli
(1658-1709)

Trumpet Concerto in A^b Major

Alexander Arutiunian
(b. 1920)

Three Hollow Men

Vincent Persichetti
(1915-1987)

Music for Trumpet

Bruno Reinhardt
(b. 1929)

The senior recital of Wayne Magee is presented in partial fulfillment of the Bachelor of Music Degree in Performance, trumpet emphasis.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Clarinet Studio Sampler

Robert Fitzer, Director

Butler Institute of American Art
Wednesday, April 25, 2007
12:15 pm

Program

Premiere Rhapsodie (1910)

Claude Debussy
(1862-1918)

Tracey Schultz, clarinet
Jeanne Wilson, piano

Introduction, Theme, and Variations

Gioachino Rossini
(1792 - 1868)

Brandie Sucheich, clarinet
Diane Yazvac, piano

Sonata for Clarinet and Piano (1942)

Leonard Bernstein
(1918-1990)

II. Andantino

Becky DeLorenzo, clarinet
Diane Yazvac, piano

Upcoming Clarinet Performances

Thursday, April 26, 2007
Clarinet Studio Recital
Bliss Recital Hall, 8:00 pm

Friday, April 27, 2007
Convocation
Bliss Recital Hall, 11:00 am



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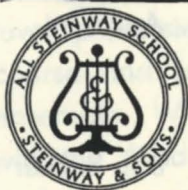
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YSU Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Graduate Percussion Recital

Chris Kimble

Bliss Hall, Room 2222
Wednesday, April 25, 2007
2:00 pm

Program

Azure (1998)

Michael Burrit

Michael J. Burritt wrote *Azure* for solo five octave marimba in 1998. It is a difficult marimba solo and stretches the solo marimbist in terms of technical ability and musical expression. Constantly changing tempos and textures create a demand for the performer to be ultra sensitive to musical nuance. *Azure*, in its entirety, is 15 minutes in length. - Kimble

LAHARA (1997)

Bob Becker

Lahara, written by Bob Becker in 1977, is a very unique solo snare drum piece in the repertoire of the solo percussionist. It is perhaps the finest example of Indian tabla music written in the Western Rudimental tradition. The governing principle behind the construction of Lahara is a 16 beat cycle known as tala. This time cycle is marked by the use of a repeating melody and drone. On top of the tala is a series of compositions, played by the soloist, that make use of highly syncopated rhythms, hemiolas and other rhythmic devices that make this piece interesting to listen to and challenging to play. - Kimble

The Anvil Chorus (1991)

David Lang

Anvil Chorus is an eight-minute work for percussion. Written for and premiered by Steve Schick in May of 1991 at the Bang-on-the-Can Festival in New York, it has quickly become a standard of the multiple percussion repertoires. - Kimble

~intermission~

Groovelocity (2004)

Till Maclvor Meyn

Groovelocity was composed for the Percussion Art Ensemble; my collaboration with the trio of players helped to shape the piece. The title, a combination of two dynamic words, embodies the spirit of the work. - Meyn

Christopher M. Kimble

Christopher M. Kimble is currently a Master degree candidate and Graduate Teaching Assistant at Youngstown State University. His duties include teaching major and minor level percussion lessons, teaching the percussion methods course and serves as assistant director for the percussion ensemble. While at Youngstown, Christopher has been active with the Wind Ensemble and Percussion Ensemble. Notable performances include the 2006 OMEA conference and the 2006 Ohio Day of Percussion.

Prior to coming to YSU, Christopher attended Mansfield University in north central Pennsylvania where he earned his Bachelor of Music Education Degree. While at Mansfield he was active with the Wind Ensemble, Orchestra, Marching Band and Percussion Ensemble. He also performed with the Williamsport Symphony Orchestra, Twin Lakes Symphony Orchestra and the EFA Drama Department.

While at Youngstown, Christopher has studied with Dr. Glenn Schaft and Mr. Rob Ferguson. At Mansfield, he studied with Dr. Adam Brennan, Mr. Jamie Ryan and Mr. Conrad Alexander.

The graduate recital of Chris Kimble is presented in partial fulfillment of the Masters of Performance degree, percussion emphasis.



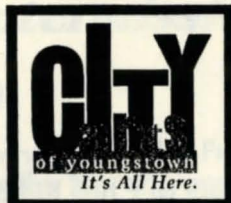
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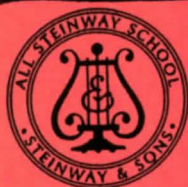


Y.S.U.



Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Flute Ensemble

Kathryn Thomas Umble, Director

Bliss Recital Hall
Wednesday, April 25, 2007
8:00pm

Program

Three Dances from Gayne Ballet

Aram Khachaturian
arr. S. Ben-Meir
(1903-1978)

- I. Dance of the Young Maidens
- II. Lullaby
- III. Sabre Dance

A Pantry Ballet in Four Acts

Martin Kennedy
(b. 1978)

- I. Allegro ma non troppo
- II. Presto possibile
- III. Andante
- IV. Allegro gioioso

Lullaby for Flute Quartet

Jennifer Higdon
(b. 1962)

Lindsey Lucas, Julianna Sabo, flute
Vivianne Asturizaga, alto flute
Alyson Collins, bass flute

Concerto No.2 in A Minor

Joseph Bodin de Boismortier
(1691-1755)

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

Pamela Murchison, Shanna Kelly, Michelle Murray,
Savontae Diggs, Bryan Kennard

Minor Strut

Kent Engelhart

Bryan Kennard, Adrienne Lehotsky, Lisa Sipes,
Danielle Frabutt, Pamela Murchison, flute

Jared Craig, Bass
Tetsuya Takeno, drumset
Dr. Kent Engelhardt, piano

Belo Horizonte

David Morgan

Michael Anderson, Vivianne Asturizaga, Savontae Diggs,
Tetsuya Takeno, percussion

Personnel

Vivianne Asturizaga
Alyson Collins
Savontae Diggs
Danielle Frabutt
Shanna Kelly
Bryan Kennard
Adrienne Lehotsky
Lindsey Lucas
Pamela Murchison
Michelle Murray
Julianna Sabo
Lisa Sipes

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

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

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

SCOTT ACKERMAN MASTER OF MUSIC RECITAL

*In fulfillment of the requirements for
the Master of Music degree.*

Stambaugh Auditorium
Christman Memorial Hall
Thursday, April 26, 2007
7:00 pm

Program

Étude pour les "cinq doigts" d'après Monsieur Czerny

(Étude for the five fingers after Mister Czerny)

Claude Debussy
(1862-1918)

Sonata Op. 27, No. 1 in E-flat Major

Ludwig van Beethoven
(1770-1827)

Andante

Allegro molto e vivace

Adagio con espressione

Allegro vivace

~ Intermission ~

Sonata Op. 11, No. 1 in F-sharp Minor

Robert Schumann
(1810-1856)

Introduzione: Un poco Adagio, Allegro vivace

Astroludes

James Wilding
(b. 1973)

Aries

Taurus *(for the left hand alone)*

L'Isle joyeuse

(The Joyous Island)

Claude Debussy
(1862-1918)

Please enjoy a reception on the second floor following the recital.

The Pianist....

Originally from Erie, Pennsylvania, **Scott Ackerman** began classical piano study while serving in the U. S. Army in El Paso, Texas. He returned to Erie, Pennsylvania in 1999 to attend Mercyhurst College where he earned his Bachelor of Music in 2003. After completing his undergraduate degree, Scott taught at Villa Maria Academy and Gannon University in Erie.

Scott moved to Youngstown, Ohio in 2005 and has been studying piano and music history and teaching piano at the Dana School of Music at Youngstown State University. His principal teacher at the Dana School is Caroline Oltmanns. While at YSU, Scott also studied with Larry Harris, Diane Yazvac, and James Wilding. In May 2007 Scott will graduate from YSU with a Master of Music in piano. He plans to spend the next year performing and teaching, and hopes to begin doctoral studies in 2008.

Some upcoming performances by Scott include a recital at the City Center of Kent State University Salem Campus on Sunday, October 7, 2007 at 3:00 pm.

The Composers...

Claude Debussy (1862-1918)

This French composer is often associated with the "Impressionist" movement in French painting of the late 19th Century. French Impressionist painters used a blurred style of painting which created "impressions" of scenes rather than clear images. Similarities to this style are often found in Debussy's music. Instead of only using tones for their harmonic properties, he used these musical sounds for their sonorous properties as well to create "impressions" of light, water, wind, and clouds.

Debussy's *Étude pour les "cinq doigts"* is one of two sets of six études. Each one is a short but challenging study of a particular aspect of hand and finger technique. In this first étude, Debussy pokes fun at the 19th Century pedagogue Carl Czerny. He composed *L'Isle joyeuse* in 1904 and was inspired by the early 18th Century painting *L'Embarquement pour Cythère* by the French painter Jean-Antoine Watteau. In this Rococo style painting, the subjects are at the edge of the sea and appear to be preparing to board a great ship.

Ludwig van Beethoven (1770-1827)

Beethoven was born in Bonn, Germany but lived most of his life in Vienna, Austria, the musical capital of the world at the time. He greatly expanded upon the established Classical style. Not one of the most recognized or performed of the thirty-two piano sonatas by Beethoven, Sonata Op. 27, No. 1 is unique in the arrangement of its movements. In this sonata, Beethoven makes the last movement the goal of the piece

rather than stating the principal thematic material at the beginning of the sonata as was customary of typical sonata form. Also unique about this sonata is that the movements are tied together via the instructions *Attacca* in the score. This means to proceed to the next movement without pause, another diversion from typical Viennese Classical style.

Robert Schumann (1810-1856)

Schumann composed several works for the piano but only three were of the sonata genre. Some of his more well-known works for piano are *Carnaval*, *Kreisleriana*, and *Kinderszenen*. Schumann composed most of his works for piano during the first ten years of his adult life, after which he composed mostly chamber and orchestral works. The characters *Florestan* and *Eusebius*, two imaginary and opposite personalities created by Schumann, are often present in his works. His Concerto for Piano and Orchestra in A minor, Op. 54 is a standard concerto of the Romantic repertoire.

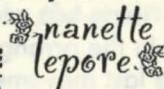
James Wilding (b. 1973)

South African composer-pianist James Wilding earned a Bachelor of Music and Master of Music from the University of Cape Town, a Master of Music from Youngstown State University, and a Ph.D. from Kent State University. Wilding is an active pianist, performing regularly as a soloist and chamber musician, and collaborates frequently with his wife, Caroline Oltmanns. He was recently appointed to the Theory and Composition faculty at the University of Akron. Wilding composed the *Astroludes* in 1996 during his first year of graduate studies. The cycle comprises twelve short pieces for the piano, portraying the characters of the astrological signs of the zodiac.

Scott would like to thank the following for their help and support in preparation for this recital:

Caroline Oltmanns	Principal Teacher and Graduate Committee Member
Larry Harris	Teacher and Graduate Committee Member
Diane Yazvac	Teacher and Graduate Committee Member
Terry Soroka	Rehearsal Preparation
James Wilding	Rehearsal Preparation
Missy Iler	Poster and Invitation
Sandy Smith	Poster and Invitation
Ricky's English Pub	Reception
Dan Moore	Support
Sheila Firm	Stambaugh Auditorium Assistant Director
Stambaugh Auditorium	Venue

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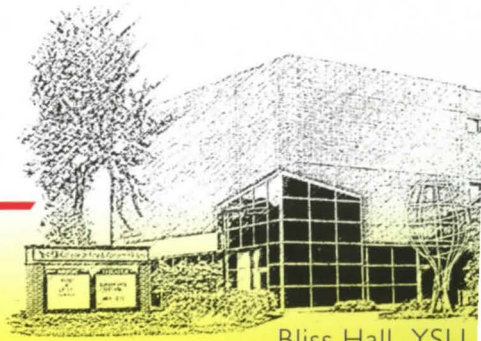
Robert
Fitzer

Clarinet Studio Sampler

April 26, 2007

8:00 pm, Bliss Recital Hall

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Clarinet Studio in Recital

Robert Fitzer, Director

Clarinet Instructors:
Dean Joe Edwards
Debbie Alexander
Sara Tamburro
Clem Zumpella

Bliss Recital Hall
Thursday, April 26, 2007
8:00 pm

Program

Variations, Op. 33 for Clarinet and Piano (1811)

Carl Maria von Weber
(1786-1826)

Sherry Morrison, clarinet
Jeanne Wilson, piano

Fantaisie Orientale (1913)

Max D'Ollone
(1875-1959)

Katie Ferrall, clarinet
Nathan DeMar, piano

Solo de Concours (1899)

Andre-Charles Messager
(1853-1929)

Nick Gruver, clarinet
Nathan DeMar, piano

Six Studies in English Folk Song (1935)

Ralph Vaughan Williams
(1872-1958)

Brad Ferry, clarinet
Nathan DeMar, piano

Clarinet Concerto in A Major, K. 622 (1791)

II. Adagio

W.A. Mozart
(1756-1791)

Emily Bailey, clarinet
Chris Lehotsky, piano

~intermission~

Solo de Concours (1899)

Andre-Charles Messager
(1853-1929)

David Amos, clarinet
Nathan DeMar, piano

Clarinet Concerto in A Major, K. 622 (1791)

III. Rondo

W.A. Mozart
(1756-1791)

Sarah Barnes, clarinet
Meleah Backhaus, piano

Solo de Concours (1901)

Henri Rabaud
(1873-1949)

Franklin L. Stout, clarinet
Nathan Riggle, piano

**Sonata for Clarinet and Piano No. 2 in E flat, Op. 120
(1894)**

Johannes Brahms
(1833 - 1897)

I. Allegro amabile

Cassandra Taylor, clarinet

Clarinet Concerto No.1 In f minor, Op.7

Carl Maria von Weber
(1786-1826)

Pat Fulton, clarinet
Nathan DeMar, piano



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Dana Concert Series
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YSU University Band and Concert Band

April 27, 2007
7:00 pm,
Ford Family Recital Hall
at the Eleanor Beecher Flad Pavilion



Bliss Hall, YSU

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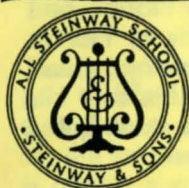
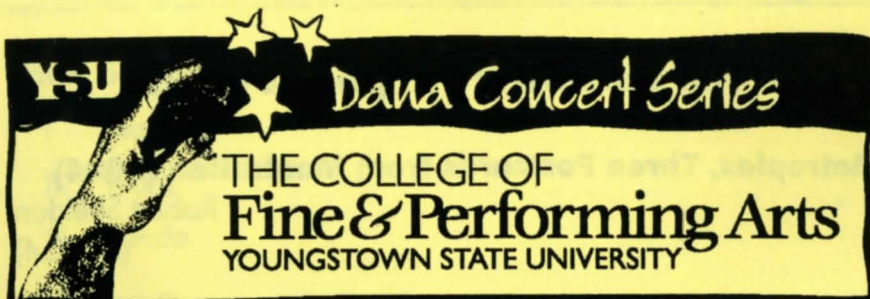
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

University Symphonic Band & Concert Band

Conductors:

Ben Ammon

Reed Chamberlin

Dr. Christopher P. Heidenreich

Kristy Huntsman

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Friday, April 27, 2007
8:00 pm

The University Symphonic Band

Metroplex, Three Postcards from Manhattan (2004)

Robert Sheldon
(b.1954)

Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. His compositional output is immense, and his works have contributed to the musical development students nationwide.

A musical portrait of Manhattan's cityscape, *Metroplex* opens with a vision of the New York City Skyline, evoking looming buildings and concrete canyons. From there, the melody travels to the heart of the urban jazz scene, characteristic of the city's famous night clubs. Finally, the piece takes us on a wild taxi ride through the heavy traffic of a bustling metropolis. The skyline is seen once more as we leave Manhattan, hopefully to return again soon.

Toccatà (1925)

Frescobaldi
(1583-1643)
Arr. Earl Slocum

Benjamin Ammon, guest conductor

Some years after the publication of Earl Slocum's band adaptation of *Toccatà*, it was discovered that the original piece was not composed by Frescobaldi but by Gaspar Cassado, who wrote the piece, copyrighted in 1925, for cello and piano in the style of Frescobaldi. During Frescobaldi's life (1583-1643) the Baroque texture of chordal harmony gradually replaced the Renaissance's contrapuntal writing for multiple parts. Composers created several types of instrumental works, including pieces of rhapsodic character that were similar to this one.

Third Suite (1967)

Robert E. Jager
(b. 1939)

- I. March
- II. Waltz
- III. Rondo

Christopher P. Heidenreich, guest conductor

The composer writes the following about the work: The *Third Suite* is a tuneful work for band, yet it has built into it certain elements that provide a challenge for the players as well as added interest for the listener. In the first movement, the steady feel and rhythm of a march is somewhat distorted by measures of unequal time and values. The "Waltz" receives the same kind of distortion of time, but now it is the $\frac{3}{4}$ time that is warped. Color and contrast are added important features in this movement. The form of the "Rondo" emphasizes the returning thematic idea that binds the movement together. A development of this idea is utilized incorporating all three themes from this movement before the climatic finale.

Variations on "Scarborough Fair"

Traditional
Adopted by Calvin Custer

Kristy Huntsman, guest conductor

Variations on "Scarborough Fair" begins with a bold fanfare quickly followed by solo flute and saxophone. The first variation begins with a brass choir, with the woodwinds accompanying. This section is followed by the next variation with short, punctuated notes in the brass while the woodwinds play crisp flourishes. The oboe and baritone play the following variation, followed by a final fugal variation. The end of this piece alternates between $\frac{3}{4}$ and $\frac{4}{4}$ meters. Accented arpeggiated notes throughout the band set up the bold final D major chord.

Calvin Custer received his Bachelor of Fine Arts degrees in Music Performance and Composition from Carnegie Mellon University. He also earned a Master of Arts degree in Composition from Syracuse University. In his twenty-four year association with the Syracuse Symphony Orchestra, he served as a French horn player, Pianist, Chief Arranger, Librarian, Associate Conductor and Resident Composer.

The Concert Band—"Sketches"

Smetana Fanfare for Wind Ensemble (1984) Karel Husa (b. 1921)

The *Smetana Fanfare* was commissioned by San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on the occasion of the centennial celebration of Smetana's death. The fanfare uses two excerpts from Smetana's symphonic tone poem *Wallenstein's Camp*, completed in 1859 during the composer's exile from Prague.

Winner of the 1969 Pulitzer Prize for Music, Karel Husa was born in Prague, Czechoslovakia, and attended the Prague Conservatory of music for his early training. An American citizen since 1959, Husa was appointed to the faculty at Cornell University where he was a professor until his retirement in 1992.

A Hymn for the Lost and the Living Eric Ewazen *In Memoriam, September 11, 2001* (b. 1954)

Dr. Ewazen writes the following: On September 11, 2001, I was teaching my music theory class at The Julliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country, and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.

Eric Ewazen was born in Cleveland, Ohio, and studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunter Schuller, and Joseph Schwantner at the Eastman School of Music, Tanglewood and The Juilliard Schools, where he received his DMA. He has been a member of the faculty at Juilliard since 1980.

Chester (1957)

William Schuman
(1910 - 1992)

Benjamin Ammon, Conductor

The tune on which this composition is based was born during the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings (1746 - 1800). It was subsequently adopted by the Continental Army and sung around campfires or played by fifers on the march. The music and words expressed the burning desire for freedom, which sustained the colonists through the difficult years of the Revolution:

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.*

*The Foe comes on with haughty stride
Our Troops advance with martial noise
Their Vet'rans flee, before our Youth
And Gen'ral's yield to beardless Boys.*

William Schuman, a native New Yorker, originally wrote *Chester* as the third movement of the *New England Triptych*. He developed and extended the orchestral version, making *Chester* into an overture for band. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section, the melody is given a more contemporary setting with mid-twentieth century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close.

Sketches on a Tudor Psalm (1972)

Fisher Tull
(b. 1934)

Reed Chamberlin, Conductor

Sketches on a Tudor Psalm, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican Services

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version in the brass. The variation begins to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on bright A major chord.

Paris Sketches (1994)

Martin Ellerby
(b. 1958)

- I. Saint-Germain-des-Prés
- II. Pigalle
- III. Père Lachaise
- IV. Les Halles

Ellerby writes the following about this work: This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it—rather as did Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells—a prominent feature of Paris life.

'Saint-Germain-des-Prés' is the Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

'Pigalle' is the Soho of Paris. This movement is a burlesque with scenes cast in the mould of a balletic scherzo—humorous in a kind of Stravinsky meets Prokofiev way. It's episodic, but everything is

based on the harmonious figuration of the opening. The bells here are car horns and police sirens!

'Père Lachaise' is the city's largest cemetery, the final resting place of many a celebrity who once walked the streets. The mood is one of softness and delicacy emulating Satie's *Gymnopedies*, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

'Les Halles' is a fast bustling finale; the bells triumphant and celebratory. Found in the old market area, a Parisian Covent Garden, and, is a series of related but contrasting episodes. Its climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache, found in a district of Les Halles. The work ends with a backward glance at the first movement before closing with the final bars of the Berlioz.

Concert Band Personnel

Chris Heidenreich, Conductor

FLUTE/PICCOLO

Alyson Collins, Cranberry Twp, PA *
Shanna Kelly, Butler PA
Lindsey Lucas, Wheeling, WVA
Julianna Sabo, Mentor

OBOE

Nathan Welch, Canfield *
Kristy Huntsman, New Brighton, PA
Jennifer Latshaw, Franklin, PA

BASSOON

Diedra Nuss, Cortland
Jon Robins, Rochester, NY

CLARINET

David Amos, Mentor
Emily Bailey, Toronto
Katie Ferrall, Austintown
Elizabeth Matesich, Charleroi, PA *
Sherry Morrison, Newark
Tracey Schultz, Tiffin
Franklin Stout, Kinsman

BASS CLARINET

Brandon Durica, Pittsburgh, PA

ALTO SAXOPHONE

Nome Baker, North Lima
Anthony Falk, New Kensington, PA *
Chris Rodack, Pittsburgh, PA

TENOR SAXOPHONE

Jorden Morris, Poland

BARITONE SAXOPHONE

Chris Coles, Cleveland

HORN

Stephen Cline, Painesville Twp.
Leanne Groll, Peters Twp., PA
Katie Miller, Minerva
Nicole Pettenati, Champion *
Steve Roberson, Erin, NY

TRUMPET

Christopher Durica, Pittsburgh, PA
John Jerasa, New Castle, PA
Wayne Magee, Liberty Twp.
Frederick Moose, Volant, PA
Jeffrey Penney, Poland *

TENOR TROMBONE

Jonathan Lischak, New Philadelphia
Corey Sees, Canfield *
Alex Snyder, West Chester

BASS TROMBONE

Joey Gibson, Masury

EUPHONIUM

Matt Craig, Austintown
Kevin Wagner, Export, PA

TUBA

Drew Krieger, Willoughby *
Justin Laufman, Canfield
A.J. Macey, Butler, PA

PIANO/CELESTA

Lindsey Kendra, Monaca, PA

PERCUSSION

Chris Anderson, Lancaster
Dean Anshutz, Creston *
Shawn Logan, Akron
Rob Thorndike, Austintown
Jim Vetterly, Pittsburgh, PA
Andy Wozniak, Northfield

* Section Leader

University Symphonic Band Personnel

Reed Chamberlin, Conductor

FLUTE

April Decker, Pleasant Prarie, WI
Savontae Diggs, Youngstown
Corey Chadman, Windham
Jessica Heilman, Niles
Erin Hill, Calcutta
Elizabeth Matesich, Charleroi, PA
Michelle Murray, Leavittsburg
Holly Palmer, Weathersfield
Amber Patrick, Mentor *
Heather Rice, West Middlesex, PA
Tracey Shultz, Tiffin

OBOE

Patrick Fulton, Cranberry Twp, PA

ENGLISH HORN

Jennifer Latshaw, Franklin, PA

BASSOON

Sarah Bates, Brookfield
Jeff Morckel, Beloit

CLARINET

Dave Amos, Mentor
Emily Bailey, Youngstown
Nathan Deutch, Youngstown
Brad Ferry, Leetonia
Shanna Kelly, Butler, PA
Mary Kratochvil, Mentor
Jonathan Lischak, New Philadelphia
Andy Meyer, Canton *
Rick Moose, New Wilmington, PA

BASS CLARINET

Michael Anderson, Willoughby
Jennifer Latshaw, Franklin, PA *

ALTO SAXOPHONE

Andrew Ashby, Mentor *
Ryan Cunningham, Howland
Joseph Finkel, Grove City
Morgan Tegey, Salem

TENOR SAXOPHONE

Jonathan Robins, Pittsford, NY

BARITONE SAXOPHONE

Jolene Cornelius, Emlenton, PA

* Section Leader

TRUMPET

Laura Bice, West Lafayette
Nick Black, Youngstown
Dan Brandt, Mercer, PA
Dave Bucher, Poland
Anthony Evangelista, Cleveland Hts
Jacob Paxton, Beloit
Craig Richards, Mechanicstown
Casey Rupp, New Bethlehem, PA *
Zach Skalko, New Brighton, PA
Ginny Ulbricht, Leavittsburg

HORN IN F

Melissa Andre, Salem
Adam Boyd, Pittsburgh
Margaret Jones, Pittsburgh, PA
Lindsey Kendra, Monaca, PA *
Doug Olenik, Creston

TENOR TROMBONE

Joseph Audino, New Castle, PA *
Andrew Austin, Canonsburg, PA
Matt Craig, Austintown
Marie Meeks, Columbus
Jay Welch, Boardman

EUPHONIUM

Thomas Daugherty, Champion
Joey Gibson, Youngstown
Dave Michalec, Fowler*

TUBA

Noah Bixler, Niles *
John Brkic, Willoughby
Dan Ritchie, Geneva

STRING BASS

Tim Wilderoder, New Brighton, PA

PIANO

Ryan Stewart, Cranberry Twp, PA

PERCUSSION

Chris Caspary, Poland
Micah Current, Steubenville
Alexander Hines, Youngstown
Tyler Husosky, Howland
Justine Lownsbury, Youngstown
Suzy Spiese, Boardman
Zach Taylor, Steubenville

About the Conductors

Assistant Professor of Music Education **Dr. Christopher P. Heidenreich** began serving at Youngstown State University in the fall of 2006 as Assistant Director of Bands and Director of the YSU Marching Pride. He began teaching public school in Ohio in 1989 and served as Director of Bands at Lancaster High School from 1992-2003. While at Lancaster, his bands performed for the 1996 Bowling Green State University Reading Clinic and for the 1997 Ohio Music Education Convention held in Toledo, Ohio. In February 2002, he was awarded the American School Band Directors Association's "Distinguished Band Director" Award for Ohio and the North Central Region, recognizing young band directors for their musical achievements.

Heidenreich continues to be in demand as an adjudicator for concert and marching bands throughout Ohio, Kentucky, and Illinois. He was a clinician at the 2005 Midwest Clinic, presenting tools for surviving the first years of teaching public school. In addition, he is a continuing contributor to "Teaching Music Through Performing in Band" and will soon publish an article based on the Midwest Clinic topic in "The Instrumentalist".

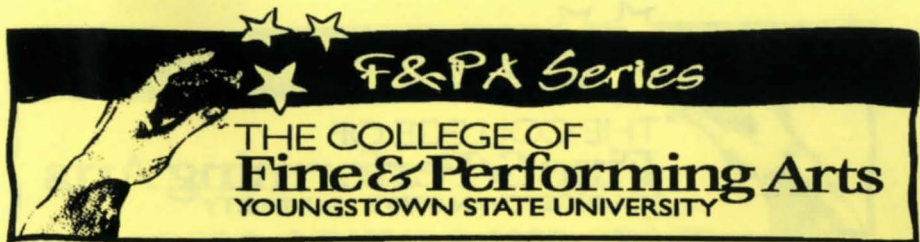
Completing his Doctor of Music in Wind Conducting from Indiana University in the spring of 2006, Heidenreich studied under the mentorship of Ray E. Cramer and Stephen W. Pratt. His doctoral project, completed in partial fulfillment of the degree, included creating a new edition of Gordon Jacob's "An Original Suite", composed in 1924. He holds a Master of Arts in Music Education from The Ohio State University (1998), in which he continued studies in conducting and trumpet, and a Bachelor of Music degree from Bowling Green State University (1989) where he graduated "cum laude".

Heidenreich is a member of the Ohio Music Education Association, the College Band Directors National Association, National Eagle Scout Association, and Pi Kappa Lambda. He and his wife Beth have two children, Jillian and Daniel, and the family currently resides in Boardman.

Benjamin Ammon, from East Liverpool, Ohio, is a conducting student of Dr. Stephen L. Gage at the Dana School of Music of Youngstown State University, where he is currently a graduate student. Benjamin holds a degree in Tuba Performance from the Cleveland Institute of Music where he was a student of Mr. Ronald Bishop.

Reed Chamberlin, a native of Reynoldsburg Ohio, comes to YSU as the former director of bands in the Sidney (Ohio) City School District. During his time at 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 (B.M.E.), Reed performed with several ensembles including The Ohio State University Wind Symphony, Symphonic Band, Symphony Orchestra, Men's Glee Club, and Marching Band. In 2006, Reed was selected to participate in the National Band Association's Young Conductor/Young Composer project held in conjunction with the NBA Convention and Bands of America Summer Symposium.

Kristy Huntsman, a graduate of Seneca Valley High School (PA), is pursuing the MM in conducting at YSU. She received her Bachelor's Degree in Oboe performance 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. Kristy is the oboe instructor at Grove City College and is the woodwind coach for the Youngstown Symphony Youth Orchestra. She currently resides in New Castle, Pennsylvania with her husband, Lance.



PRESENTS

Wolfgang Mozart's

THE IMPRESSARIO

& Giacomo Puccini's

GIANNI SCHICCHI

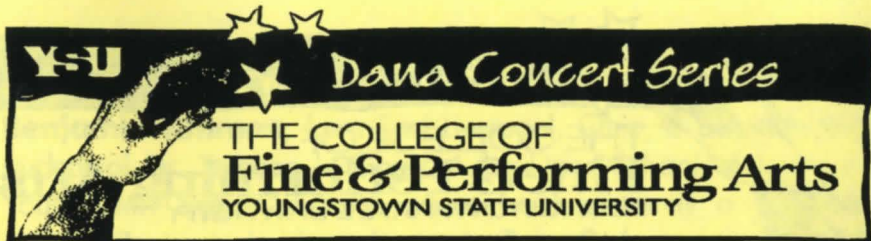
April 26-28, 8:00 pm

April 29, 3:00 pm

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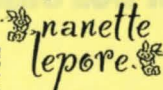
Wednesday, May 2, 2007, 8:00 pm
The Cathedral Parish of St. Columba

**INCLUDING PERFORMANCES BY:
UNIVERSITY CHORUS, DANA CHORALE, WOMEN'S
CHORUS, MEN'S CHORUS & SYMPHONIC CHOIR**

Dr. Hae-Jong Lee, conductor
Karen Lyn Fisher & Diane Yazvac, accompanists
Dana Brass Quintet
Dr. Allan Mosher, baritone
Lauren Hess, mezzo-soprano
Megan Kalosky, soprano
Matt Miles, tenor

**Admission: \$2 for senior citizens & students; \$5 for
adults; Free for YSU students & children under 12.**

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2006-07 YSU BAND STAFF

Stephen L. Gage, Director of Bands

Christopher P. Heidenreich, Associate Director of Bands

Reed Chamberlin, Graduate Conducting Assistant

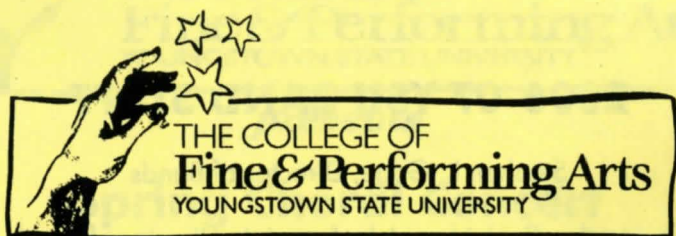
Kristy Huntsman, Graduate Conducting Assistant

Dennis Hawkins, Band Librarian

Daniel Welch, Uniform/Equipment Manager

DANA SCHOOL OF MUSIC INSTRUMENTAL MUSIC FACULTY

Kathryn Thomas Umble, flute	kaumble@ysu.edu
Tedrow Perkins, oboe	tlperkins@ysu.edu
Robert Fitzer, clarinet	rfitzer@ysu.edu
Joseph Edwards, clarinet	jedwards@ysu.edu
Clement Zumpella, clarinet	clemzzzzzz@aol.com
Sara Tamburro, clarinet	saratam@yahoo.com
D. William Byo, bassoon	jubibyo@aol.com
William Slocum, horn	wbslocum@ysu.edu
Christopher Krummel, trumpet	clkrummel@ysu.edu
Michael Crist, trombone	mrcrist@ysu.edu
Brian Kiser, tuba/euphonium	bdkiser@ysu.edu
Glenn Schafft, percussion	geschafft@ysu.edu
David Morgan, string bass	dsmorgan@ysu.edu
Caroline Oltmanns, piano	carolineoltmanns@gmail.com



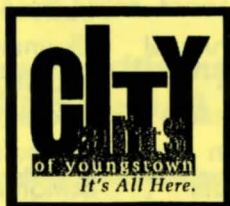
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YSU



Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Graduate Flute Recital

*Pamela
Murchison*

**Assisted by:
Diane Yazvac, piano**

Bliss Recital Hall
Sunday, April 29, 2007
1:00 pm

Program

Cantabile et Presto

Georges Enesco
(1881-1955)

Partita in A Minor, BWV 1013

Johann Sebastian Bach
(1685-1750)

Allemande

Corrente

Sarabande

Bouree angloise

Ballade for Flute and Piano

Frank Martin
(1890-1974)

~intermission~

Sonata in D Major, op. 94

Sergei Prokofiev
(1891-1953)

Moderato

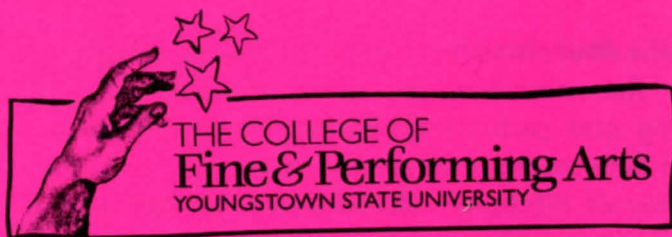
Allegretto Scherzando

Andante

Allegro con brio

Pamela Murchison currently resides near Pittsburgh, PA where she maintains an active schedule of freelance teaching and performing. Pamela is the proprietor of a private flute studio, and serves on the faculty of the Flute Academy of Pittsburgh. Pamela was the recipient of the Tuesday Music Club scholarship, which enabled her to participate in summer festivals in Colorado, North Carolina, and Ohio. A 2001 graduate of Duquesne University, Pamela studied with members of the Pittsburgh Symphony, including Robert Langevin and Rhian Kenny. Pam is currently completing work on her Master's Degree from Youngstown State University with Kathryn Umble and will begin work on her doctorate at West Virginia University this fall.

The recital of Pamela Murchison is presented in partial fulfillment of the Masters of Music Degree in Performance, flute emphasis.



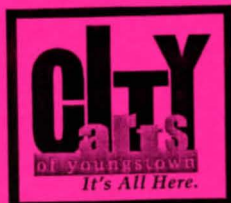
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Y-S-U



Dana Concert Series



THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

DANA SCHOOL OF MUSIC
All-Steinway School

presents

Graduate Voice Recital

April Antell Tarantine

Soprano

Assisted by:

Jack Ciarniello, piano

Paul Frabutt, organ

Susan Sexton, trumpet

Girard First United Methodist Church

Sunday, April 29, 2007

2:00 pm

Program

If I Could Tell You

Ida Belle Firestone
(1874-1954)

Chansons de Bilitis

Claude Debussy
(1862-1918)

- I. La Flute de Pan
- II. La Chevelure
- III. Le Tombeau des Naiades

Suleikas zweiter Gesang, Op. 31

Franz Schubert
(1797-1828)

Hermit Songs, Op. 29

Samuel Barber
(1910-1981)

- I. At St. Patrick's Purgatory
- II. Church Bell at Night
- III. St. Ita's Vision
- IV. The Heavenly Banquet
- V. The Crucifixion
- VI. Sea-Snatch
- VII. Promiscuity
- VIII. The Monk and His Cat
- IX. The Praises of God
- X. The Desire for Hermitage

Misera, dove son!...Ah! Non son io che parlo, K. 369

Wolfgang Amadeus Mozart
(1756-1791)

Cantata No. 51

Johann Sebastian Bach
(1685-1750)

Jauchzet Gott in allen Landen! BWV 51

- I. Aria
- II. Recitativo
- III. Aria
- IV. Choral
- V. Alleluja!

The graduate recital of April Antell Tarantine is presented in partial fulfillment of the Master of Music Performance degree.

Program Notes

If I Could Tell You

music by Idabelle Firestone
text by Madeleine Marshall

This song was used as the theme song for the radio and television show, Voice of Firestone which ran from 1928 until 1963.

If I could tell you the thoughts I cherish,
And all the ways you are dear to me,
A tender feeling of love revealing
Whene'er your smiling face I see.
If I could capture the blue of Heaven
That wondrous rapture within your eyes.
If I could tell you of my devotion,
If I could pledge all my love so true,
Then my confession would find expression
In all the music my heart sings to you.

Suleikas zweiter Gesang Opus 31, D. 717

music by Franz Schubert
lyrics by Marianne von Willemer
revised by Johann Wolfgang von Goethe
Translation by Norma Deane and Celia Lerner

Ah, west wind, how often I envy you your damp wings,
For you can take him news of what I suffer at our parting.
The movement of your wings awakes a silent longing in the breast;
Flowers, eyes, forests and trees dissolve in tears where you pass.
But your soft, mild breath soothes my sore eyelids;
Alas, I should die of sorrow if I had no hope of seeing him again.
So hasten to my love and speak softly to his heart;
But conceal my sorrow from him, so that he will not be sad.
Tell him, but tell him humbly, that his love is my life,
And that his presence will give me happiness in both.

Misera, dove son!...Ah! Non son io che parlo, K. 369

music by Wolfgang Amadeus Mozart
lyrics Pietro Metastasio
English version by Lorraine Noel Finley

Text from Act III, Scene 12 of Ezio. Fulvia, an exile, grieves for her lost husband, and in despair, implores Heaven to smite her with a thunderbolt.

Where am I? Woe is me!
Air of the Tiber, is that what I am breathing?
Is it Thebes where I wander, with anguish seething?
Or do I stray, distracted, where a toll was exacted
By the Fates, near the Grecian shores, Dark revenge bestowing
On the offspring of Cadmus, their lot unknowing?
There, all the king's injustice and savage brutal deeds
With horror fill me;
While here, the crimes of father turned betrayer now chill me,
And my innocent husband haunts me forever.
Baleful thoughts and recollection leave me never.
Most unhappy, am I speaking in dejection?
And am I breathing?
Ah, no!

Not mine the voice complaining,
But only woeful sadness,
Causing my heart its madness,
How will my pain and all my sorrow end?
When pain and sorrow blend,
How can it end?
How will my sorrow end?

If Heaven would but heed me,
From anguish it could have freed me;
Though skies above may darken,
No thunderbolts descend.

Hermit Songs

music by Samuel Barber
anonymous Irish texts from the 8th to the 13th centuries

I. At St. Patrick's Purgatory

Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
Bewailing your sores and your wounds,
But not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, O King!
What shall I do with a heart that seeks only its own ease?
O only begotten Son by whom all men were made,
Who shunned not the death by three wounds,
Pity me on my pilgrimage to Loch Derg
And I with a heart not softer than a stone!

II. Church Bell At Night

Sweet little bell, struck on a windy night,
I would liefer keep tryst with thee
Than be
With a light and foolish woman.

III. St. Ita's Vision

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him"
So that Christ came down to her
In the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, o tiny nursling, You.
Infant Jesus at my breast,
By my heart every night,
You I nurse are not a churl
But were begot on Mary the Jewess
By Heaven's light.
Infant Jesus at my breast,
What King is there but You who could
Give everlasting good?
Wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast".

IV. The Heavenly Banquet

I would like to have the men of Heaven in my own house;
With vats of good cheer laid out for them;
I would like to have the three Marys,
Their fame is so great.
I would like people from every corner of Heaven.
I would like them to be cheerful in their drinking.
I would like to have Jesus sitting here among them.
I would like a great lake of beer for the King of Kings.
I would like to be watching Heaven's family
Drinking it through all eternity.

V. The Crucifixion

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like a parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

VI. Sea-Snatch

It has broken us, it has crushed us,
It has drowned us, O King of the starbright
Kingdom of Heaven!
The wind has consumed us, swallowed us,
As timber is devoured by crimson fire from Heaven.
It has broken us, it has crushed us,
It has drowned us, O King of the starbright Kingdom
of Heaven!

VII. Promiscuity

I do not know with whom Edan will sleep,
But I do know that fair Edan will not sleep alone.

VIII. The Monk and His Cat

Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws
Entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art,

Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.

IX. The Praises of God

How foolish the man who does not raise
His voice and praise with joyful words,
As he alone can, Heaven's High King.
To whom the light birds with no soul but air,
All day, everywhere laudations sing.

X. The Desire for Hermitage

Ah! To be all alone in a little cell with nobody near me;
Beloved that pilgrimage before the last pilgrimage to
Death.
Singing the passing hours to cloudy Heaven;
Feeding upon dry bread and water from the cold spring
That will be an end to evil when I am alone
In a lovely little corner among tombs
Far from the houses of the great.
Ah! To be all alone in a little cell,
To be alone, all alone:
Alone I came into the world,
Alone I shall go from it.

Jauchzet Gott in allen Landen! BWV 51
(Rejoice in the Lord in all Lands!)

I. Aria

Rejoice in the Lord in all Lands!
All creatures in heaven and earth
Extol His praise;
Let us offer to our God
Our sacrifice
For that in hardship and need
He has even stood by us.

II. Recitative

We offer our prayers to the temple
Where God's honour dwells,
For He in His goodness,
Which is daily renewed,
Rewards us with abundant blessings.
We laud what wondrous works He has done for us.

Even though our lips cannot properly articulate His
wondrous works
Yet He delights even in our unworthy praise.

III. Aria

O God, renew every morning
Thy goodness!
And to Thy fatherly goodness
A thankful heart
Can testify by leading a virtuous life,
So that we might be called Thy children.

IV. Chorale

Laud, praise and honour be
To God the Father, Son and Holy Ghost!
May He increase in us
What He has graciously promised us.
Let us trust completely in Him,
In absolute reliance

Building sincerely
Upon His foundation,
Clinging to Him in heart and mind.
To this we now sing Amen.
All will be given us,
If we believe from the bottom of our hearts.

V. Aria

Alleluia!

April Antell Tarantine

April Antell Tarantine was born and raised in Austintown by her music teacher father and very supportive mother. Her extra-curricular activities included piano lessons from Lisa Czifra, R.D.E. (an advanced reading program), voice lessons from Rosemary Raridon, and church and school choirs (what else?). In 1995, she was chosen to be one of only 100 students in the United States to participate in the American Choral Directors Association National Junior High Honors Chorus, and she also received superior or excellent ratings in voice and piano competitions.

Upon her graduation from Austintown Fitch High School, April entered the Dana School of Music at Youngstown State University studying music education with an emphasis in voice and piano. She performed with various groups and in several operas and was inducted into 2 Honor Societies and one Professional Music Group (SAI). She is currently working toward her Master's Degree in Voice Performance, under the guidance of Dr. Allan Mosher, her voice teacher.

April has taught music for 10 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. In addition, she is an adjunct professor of Music (Voice) at Thiel College in Pennsylvania. In her spare time, she spends time with her loving husband, Perry and their two cats, Clark and Jenny, is advisor to the Alpha Nu Chapter of SAI at YSU, is president of the Warren-Youngstown Alumnae Chapter of (SAI) Professional Women Musicians, teaches private lessons, sang with Tapestries of Ohio (madrigal singing) for four years, and plays piano at her own church. For the last two summers, April sang with the Youngstown Area Community Concert Band, and sings solos, performs with choirs and plays organ and piano as a substitute in various churches and groups in Mahoning and Trumbull counties.

Assistants

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

Paul Frabutt received a bachelor in music education degree from the Dana School of Music at Youngstown State University. He has been a choir director and organist for 25 years. He was a piano instructor for 35 years, and has performed with many churches, performing groups and individuals in Youngstown and Warren.

Susan Sexton has a B.M. from Western Michigan University and an M.M. from the University of Colorado, both in trumpet performance. She has been the trumpet instructor at the University of Mississippi, Youngstown State University, Westminster College, and is presently at Grove City College, where she has been instructor of trumpet for 10 years. She is also in her fifth year as a member of the Kent State Faculty Brass Quintet. Susan taught at YSU from 1987-1992, when she left to accept a position with The Chestnut Brass Company, the Grammy Award-winning brass quintet from Philadelphia. Married for almost 25 years to Gary Sexton, Director of WYSU, public radio in Youngstown, Susan has been a licensed massage therapist for 12 years, and is a rescuer of abandoned dogs and cats. April Antell Tarantine and her husband, Perry Tarantine have adopted one of their cats, Clark, from Suel.

Acknowledgements

*I would like to thank all of you for
coming to my recital!*

*I would like to thank my friends and family for their love,
support and encouragement, especially:*

My husband Perry

My Parents, Jim and Carol Antell

My Other Parents, Frank and Virginia Tarantine

My Best Friend Mike and his wife, Lisa Cervone

Dr. Mosher and Jennifer Davis Jones Mosher

Jack Ciarniello, Paul Frabutt and Susan Sexton

*Choir members and church family members at
Girard First United Methodist Church*

*My coworkers at Akiva Academy, Thiel College,
and WYSU-FM*

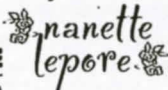
Faculty at the Dana School of Music

Jennifer Cambouris, for putting together this program

*All of my sisters in Sigma Alpha Iota, including Alpha Nu
and the Warren-Youngstown Alumnae Chapter*

*And Clark and Jenny, our loving cats
(especially Clark, who loves to hear me sing)!*

The Performing Arts Series gratefully acknowledges major support from the following

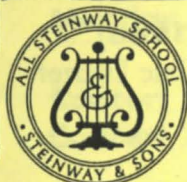


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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

DANA NEW MUSIC FESTIVAL XXIII

Concert 1

Guest Composer

Eric Ewazen

Juilliard School of Music

Bliss Hall, Room 2222
Monday, April 30, 2007
1:00 pm

Program

Concerto for Flute and Chamber Orchestra (1988)

(piano reduction by the composer)

Eric Ewazen

Adrienne LeHotsky, flute
Sarah Kolb, piano

Tuba Concerto (1998)

Eric Ewazen

Ben Ammon, tuba
Diane Yazvak, piano

With support of Dana School of Music, New Music Guild, Inc.,
and individual donors.

DANA NEW MUSIC FESTIVAL XXIII

April 30-May 4, 2007

Guest Composers: Eric Ewazen (Juilliard)
Johnterryl Plumeri

SCHEDULE

Monday, April 30

Concert 1 Bliss Hall, Room 3137, 1:00 p.m.

Concert 2 Symphonic Wind Ensemble and the Dana
Symphony Orchestra, at DeYor Center, 8:00 p.m.

Tuesday, May 1

Lecture 1 "Survey of My Musical Language,"
Bliss Hall, Room 3139, 10:00 a.m.

Wednesday, May 2

Lecture 2 "The Use of Form and Technique in Composition,"
Bliss Hall, Room 3137, 9:00 and 10:00 a.m.

Concert 3 Butler Institute of American Art, 12:15 pm.
(Includes saxophone quartet)

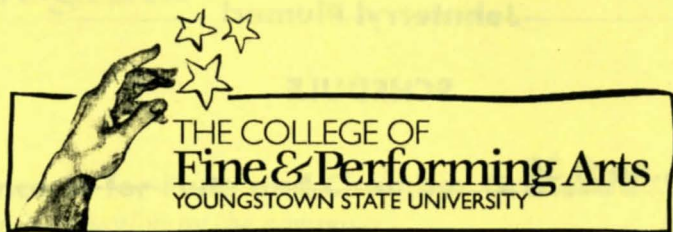
Lecture 3 "The Wide Variety of 20th Century Styles,"
Bliss Hall Room 3137, 3:00 p.m.

Thursday, May 3

Concert 4 New Music Society Concert with the Festival
Chamber Orchestra, 8:00 p.m. in Bliss Recital Hall.

Friday, May 4

Concert 5 Convocation at 11:00 a.m., Bliss Recital Hall.



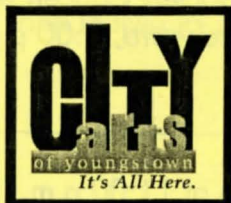
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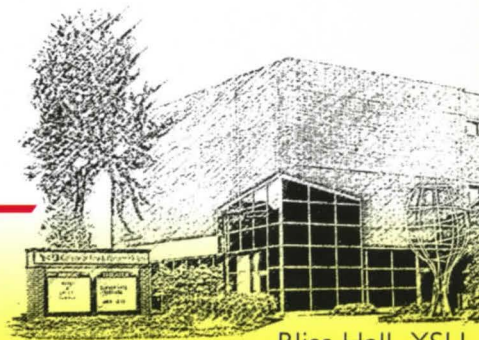
Dana Concert Series
presents



SYMPHONY ORCHESTRA

Dana Symphony Orchestra, directed by John Wilcox & Symphonic Wind Ensemble, directed by Stephen Gage. Eric Ewazen, guest conductor, GUEST ARTIST: James Umble, saxophone.

April 30, 2007
8:00 pm,
Ford Family Recital Hall
at the Eleanor Beecher Flad Pavilion



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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

NEW MUSIC FESTIVAL 2007

Eric Ewazen, Composer, Juilliard School of Music
Till Meyn, Composer
James Umble, Alto Saxophone

*Featuring the YSU Percussion Ensemble,
the Dana Symphony Orchestra &
the YSU Wind Ensemble*

Glenn Schaff and Stephen Gage, Conductors
Robert Rollin, New Music Festival Coordinator

Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion
DeYor Performing Arts Center
Monday, April 30, 2007
8:00 pm

Program

YOUNGSTOWN STATE UNIVERSITY PERCUSSION ENSEMBLE

Glenn Schaft, Chris Kimble, Brian Sweigart-Directors

The Palace of Nine Perfections (2000)

Eric Ewazen
(b. 1954)

- II. Through Valleys of Mist
- I. Procession of the Emperor K'ang-hsi

Christopher Anderson, Lancaster
Dean Anshutz, Creston
Tyler Husosky, Warren
Shawn Logan, Akron
Justine Lownsbury, Brunswick

Kevin Rabold, Pittsburgh, PA
Suzi Spiese, Boardman
Zachary Taylor, Bloomingdale
Rob Thorndike, Canfield
Jim Vetterly, Pittsburgh, PA

DANA SYMPHONY ORCHESTRA Stephen L. Gage, Conductor

Scheherezade, Op. 35

Nikolai Rimsky-Korsakov
(1844-1908)

- I. The Sea and Sinbad's Ship
- II. The Story of the Prince-Kalandar
- III. The Young Prince and Princess
- IV. Festival in Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman.

In the second half of 1880, Nikolai Rimsky-Korsakov interrupted his work on operas. It was then that Capriccio Espagnol and Scheherezade were written. The symphonic masterpieces appeared one after another respectively in 1887 and 1888. Both Capriccio Espagnol and Scheherezade were destined to live a long and happy life on the concert stage. The main explanation for the success was a bright picturesque melodious material of the music but even more important – a natural and exciting manner in which it was developed. Rimsky-Korsakov was a poet of the orchestra. So great was his mastery and ingenuity in combining and contrasting colors and timbres that this in itself was a phenomenon of art. "In Rimsky-Korsakov's scores ... if the music depicts a snowstorm then you

feel as if snowflakes are dancing breaking away from the violins' strings. If the sun is rising then all the instruments dazzle you with the bright-red light. And if it's water then you hear in the orchestra the waves running and breaking into splashes."

We shall venture to continue the words by Sergei Rachmaninov. A stormy sea in which Sinbad's ship is wrecked (Scheherezade, the fourth movement, the stroke of tom-tom); sweet words by Scheherezade (violin solo) – these and other musical images sound like trying to overcome the frontiers of music to become a visual phenomenon.

Scheherezade is built up as a suite but it is actually closer to the genre of sonata. Three out of four movements are sonata-like. The general plan of the composition is also typical for sonatas: the last movement summarizes the material of the whole work. And, what is most important, the whole concept of the music is gradually built up out of relatively few themes. In the first edition of Scheherezade, Rimsky-Korsakov gave some descriptive titles to every movement of the composition. By his own words, he was guided by the program of the music with pictures from the Thousand and One Arabian Nights, like "The Sea and Sinbad's Ship", "The Story of the Prince-Kalandar", "The Young Prince and Princess", "Festival in Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman." However later on the composer annulled the titles. He also warned against excessive search of direct connections between leit-motifs and the same repeating poetical ideas. "Appearing every time in a different light the same motifs and themes every time correspond to different images, actions and pictures," he said.

YOUNGSTOWN STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

Stephen L. Gage, Conductor

Flight (2004)

Eric Ewazen
(b. 1954)

II. Above the Storm and Fray

III. Through Azure Skies Toward the Golden Sun

Flight was commissioned in 2001 and is gratefully dedicated to the USAF Heritage of American Band and its conductor, Major Larry Lang, for the 100th anniversary of powered flight, December 17, 2003. Eric Ewazen, the composer is a member of the Juilliard faculty, and many ensembles around the world perform his works.

Flight is a three movement piece and the SWE will perform the final two movements this evening. The second movement, "Above the Storm and the Fray," depicts moments of atmospheric drama when storms rage, thunder crashes and ominous clouds loom on the horizon. The third movement, "Through Azure Skies toward the Golden Sun," represents calm and peacefulness returning after the storm clouds have disappeared. Flight culminates in lively but lyrical gestures, giving the listener the sensation of gliding on prevailing winds, soaring through the air and up into the heavens.

**PREciPicE: Concerto for Alto Saxophone
and Symphonic Winds (2007)**

Till Meyn
(b. 1972)

****World Premiere**** for James Umble and Stephen Gage

- I. vertigo majestic
- II. freefall stasis
- III. sonic impact

James Umble, Alto Saxophone

Precipice, a three-movement concerto for alto saxophone and symphonic winds, was completed in 2007 for saxophonist James Umble and conductor Stephen Gage. The composition depicts the meaning of the title: the edge of a steep cliff, or that of a hazardous situation.

The first movement, *Vertigo Majestic*, begins and ends with dynamic harmonies and rhythms. The soloist first enters at the two-minute mark, playing the only cadenza in the work. A jazzy section follows the solo, using repeated fragments in an additive process; the section ends with the soloist on a grooving bassline while the ensemble develops the fragments. The following contrapuntal section leads into the recapitulation of the opening material, with broader orchestration.

Movement two, *Freefall Stasis*, conjures images of a tumbling slow-motion fall. The opening melodic material is first accompanied by light sustained chords, and then is used in two canonic sections where the soloist overlays new melodic material.

The final movement, *Sonic Impact*, leads directly out of the drumroll from the end of the second movement. Its energetic rhythms and modal melodies are an awakening from the dream-like feel of the preceding movement. The main melody is treated to various developmental

procedures, with constant counterpoint and a pulsing rhythmic bassline thickening the texture. This music depicts an uplifting arrival point after the turmoil of the first two movements: the hazard has been overcome; the cliff has been surmounted. Till Maclvor Meyn

The Firebird Suite (1919 version)

Igor Stravinsky
(1882-1972)
arr. Randy Earles

- I. Introduction
- II. L'oiseau de feu et sa danse
- III. Variation de l'oiseau de feu
- IV. Ronde des Princesses
- V. Danse infernale du roi Kastchei
- VI. Berceuse
- VII. Finale

Igor Stravinsky was the son of a leading bass at the Mariinsky Theatre in St. Petersburg, he studied with Rimsky-Korsakov (1902-8), who was an influence on his early music, though so were Tchaikovsky, Borodin, Glazunov and (from 1907-8) Debussy, and Dukas. This colorful mixture of sources lies behind *The Firebird* (1910), commissioned by Diaghilev for his Ballets Russes. Stravinsky went with the company to Paris in 1910 and spent much of his time in France from then onwards, continuing his association with Diaghilev in *Petrushka* (1911) and *The Rite of Spring* (1913).

Serge Diaghilev, the founder of the Ballets Russes, wanted a composer to turn the Russian folktale, *The Firebird* into a ballet. He chose Igor Stravinsky. Opening night was in Paris, France, July 10, 1910. *The Firebird* was a marvelous success! The French composers, Claude Debussy and Maurice Ravel, were in the audience. This ballet began Stravinsky's relationship with western culture. It made Stravinsky and the Ballets Russes famous! It also caused Igor's Russian colleagues in St. Petersburg to feel very jealous.

All of Stravinsky's ballet scores show an extraordinary development using folk tunes, but not in any symphonic manner: Stravinsky's forms are additive rather than symphonic, created from placing blocks of material together without disguising the joins. The binding energy is much more rhythmic than harmonic, and the driving pulsations of *The Rite* marked a crucial change in the nature of Western music. Stravinsky, however, left it

to others to use that change in the most obvious manner. He himself, after completing his Chinese opera *The Nightingale*, turned aside from large resources to concentrate on chamber forces and the piano.

About the soloist

James C. Umble is currently Professor of Music at Youngstown State University's Dana School of Music. He holds a First Prize in Saxophone Performance from the National Conservatory of Bordeaux, France, where he studied with Jean-Marie Londeix, a Doctor of Musical Arts degree from the University of Michigan where he studied with Donald Sinta and a Master of Music degree from Bowling Green State University where he studied with John Sampen.

Umble maintains an active solo and chamber music performance schedule, frequently joining the renowned Cleveland Duo (Stephen Warner, violin and Carolyn Warner, piano both members of the Cleveland Orchestra) in performances throughout North America. Their performances as "The Cleveland Duo and James Umble" include regular premieres of new works written for their trio. New York Concert Reviews wrote that their Mannes College performance was "...sensuous...an outstanding performance..." They have recently performed at Chatauqua's Logan Series, the Southeastern Music Festival, Mexico City's Palace of Fine Arts, Severance Hall, The University of Arkansas, The 2000 World Saxophone Congress in Montreal, The Cleveland Institute of Music, the Neskowin (OR) Chamber Series, and many other chamber music venues, and are on the Ohio Arts Council's Touring Ohio Artists roster.

Dr. Umble is also an active researcher, and recently published an acclaimed book "Jean-Marie Londeix-Master of the Modern Saxophone", documenting the life and pedagogy of Jean-Marie Londeix, published by Roncorp Music Press of Cherry Hill New Jersey. It is distributed by Northeastern Music Publications.

In 2002 Umble was a featured soloist at the North American Saxophone Alliance Biennial Conference at The University of North Texas, presenting Jan Bach's HELIX for solo saxophone and chamber ensemble. He was the 1999 featured guest soloist with the United States Navy Band in Washington DC at its annual Saxophone Symposium, and has presented acclaimed performances of Marilyn Shrude's Concerto for Alto

Saxophone and Wind Ensemble, written for him, at the North American Saxophone Alliance's Biennial Conference held at the University of West Virginia and at the 2002 National Convention of MENC in Nashville. Umble has presented recitals and masterclasses at schools and universities throughout North America and Mexico.

Dr. Umble's compact disc "Dejeuner sur l'herbe," has been warmly received. 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.

About the composers

Eric Ewazen was born in 1954 in Cleveland, Ohio. Receiving a B.M. At the Eastman School of Music, and M.M. and D.M.A. degrees from The Juilliard School, his teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas.

His works are recorded on Summit Records, d'Note Records, CRS Records, New World, Clique Track, Helicon, Hyperion, Cala, Albany and Emi Classics. Two of his solo CD's featuring his chamber music are available on Well-Tempered Productions. Three additional solo CD's, one featuring his orchestral music, another his music for low brass instruments, and a third, his music for string orchestra, are available on Albany Records. A sixth solo Cd of his music for percussion is available on Resonator Records. New World Records has released his concerto for brass quintet, "Shadowcatcher" with the American Brass Quintet and The Juilliard Wind Ensemble, conducted by Mark Gould of the Metropolitan Opera Orchestra. Individual works of Eric Ewazen have recently been released by the Ahn Trio, Julie Giacobassi of the San Francisco Symphony, Charles Vernon of the Chicago Symphony, Koichiro Yamamoto of the Metropolitan Opera Orchestra, Ronald Barron of the Boston Symphony, Doug Yeo of the Boston Symphony, Steve Witser of the Cleveland Orchestra, Joe Alessi and Philip Smith of the New York Philharmonic, the Horn Section of the New York Philharmonic, the Summit Brass Ensemble and the American Brass Quintet. His music is

published by Southern Music Company, International Trombone Association Manuscript Press, Keyboard Publications, Manduca Music, Encore Music, Tripto Music, and Brass Ring Editions.

Recent works include "Legacy" commissioned for the Bi-Centennial of West Point and performed by the USMA Band in Carnegie Hall and "Flight", commissioned by the USAF Heritage of America Band at Langley AFB, VA, celebrating the 100th anniversary of powered flight. Recent premieres of his Orchestral and Wind Ensemble works have been given by the Charleston (SC) Symphony, West Virginia Symphony, Orquesta Sinfonica de Tenerife in Spain, Orquesta Sinfonica Carlos Chavez in Mexico City, Orchestre de la Garde Republicaine in Paris, the Jeju Music Festival Wind Ensemble in Korea and the Moment Musicale Orchestra of Taiwan.

Recent Wind ensemble premieres include his Bassoon Concerto for the University of Florida, a Euphonium Concerto (for Robert Grechesky and the Butler University Wind Ensemble), "Visions of Light" for Joseph Alessi and the Indiana University Wind Ensemble. He was also commissioned to write a Trumpet Concerto, "Danzante", for Allen Vizzutti by CBDNA which was premiered in Reno, NV in March, 2004 by the Intercollegiate Wind Ensemble. In January "Southern Landscapes" was premiered by the University of Georgia Wind Ensemble at the GMEA in Savannah. Orchestral performances of Mr. Ewazen's music have recently been given by the Juilliard Symphony, Stow Chamber Orchestra (OH), Flower Mound Chamber Orchestra (TX), Birmingham (UK) Philharmonic, Illinois Symphony, Israel Symphony Orchestra Rishon Le'Zion, Honolulu Symphony, Mankato (MN) Symphony and the Everett (WA) Symphony. He has been a guest at almost 100 Universities and colleges throughout the world in recent years including, Curtis, Eastman, Peabody, Indiana U., UCLA, U. of Texas, U. of Hawaii, Birmingham (UK) Conservatory, the Conservatory of Santa Cruz (Spain) and Boston Conservatory.

During the past season, he has been a guest at Appalachian State U., Tenn. Tech. U., Murray State, U. of MI, Emory University, Laval University in Quebec, U. of GA, U. of Washington in Seattle, Rutgers, Butler U., University of Northern Iowa, Brevard College, U. of MI and Cal. Poly Tech. Also during the past season, his music has been performed by the Orchestre National de Lille in France, the Milano Classica Sinfonica in Italy, the Brisbane Philharmonic in Australia, South Arkansas Symphony, Stow Chamber Orchestra, the Midland-Odesa Symphony, and in June he will be a guest at the 2005 International Trumpet Guild Festival, held at Mahidol University in Bangkok, Thailand, where his Rhapsody for trumpets and orchestra will be premiered by the Bangkok Philharmonic.

In July he will be a guest at the WASBE (World Association of Symphonic Bands and Ensembles) in Singapore, where his music will be performed by the University of Florida.

During the 2005-2006 season, the Alabama Symphony will be premiering a song cycle for Soprano and Orchestra, the U. of NC-Pembroke will be premiering a new work for chorus and wind ensemble, and there will be concerts of his music in the Loire Valley in France in April, 2006. He has been lecturer for the New York Philharmonic's Musical Encounters Series, Vice-President of the League of Composers--International Society of Contemporary Music, and Composer-In-Residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at Juilliard since 1980.

Till MacIvor 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. In the fall of 2007, Dr. Meyn will join the TCU faculty in Fort Worth, Texas as Assistant Professor of Music Theory and Composition. 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 FSU Festival of New Music, at the 2006 SCI/CMS National Conventions in San Antonio, at the 2006 National Flute Convention in Pittsburgh, at the World Saxophone Congress in Slovenia, E.U., at the 2005 National Flute Association Convention in San Diego, at the Manhattan School of Music (January 2005), at the 2004 Intercollegiate Men's Chorus National Seminar at Harvard, and at the 2004 Midwest Regional ACDA Convention in Indianapolis. His fanfare for symphonic winds, Anthem, was commissioned as Youngstown State University's theme music, and has been used in promotional pieces aired on both radio and television. Dr. Meyn is published by Alry Publications and C. Alan Publications, and he has upcoming releases from ECS Publishing.

About the conductors

Dr. Glenn Schaft is Associate Professor and Director of Percussion Studies at YSU where he has taught since 1996. He directs the Percussion Ensemble, Jazz Combos, performs with the Faculty Jazz Group, is faculty advisor for the student organization the YSU Percussion Federation, and is founder of the Youngstown Percussion Collective, YSU Latin Arts Festival, and SMARTS RHYTHMS Drum Circle Outreach Program. Dr. Schaft is an educational endorser with Avedis Zildjian, ProMark, Remo, Dynasty, Black Swamp Percussion, and GMS Drums. His performance and teaching credits include appearances throughout the United States, Cuba, and China since 1975. Dr. Schaft is an in-demand performer, educator, clinician, and lecturer whose versatility includes jazz and commercial drumming, classical percussion, contemporary music, and World percussion.

Recent engagements have included: Producer of the YSU Percussion Ensemble and Youngstown Percussion Collective CD to be released spring 2006, soloist on Dave Morgan's Reactions for drumset and wind band recorded with the YSU Symphonic Wind Ensemble on their 2005 CD release Spin Cycle, which won the Downbeat Magazine award for Outstanding College Wind Ensemble Recording, a 2004 tour of Shanghai, Yanjing, and Hangzhou China with the YSU Faculty Jazz Group, Paquito D'Rivera with the YSU Faculty Jazz Group at the 2004 Lakeland Community College Jazz Festival, Harold Danko with the YSU Faculty Jazz Group, and serving on the Percussive Arts Society International Convention 2005 planning committee.

Other major engagements have included: clinician at the 2003 Ohio Music Educators Association Convention, Youngstown Percussion Collective performance at the 2003 Percussive Arts Society International Convention in Louisville, Kentucky, performance and clinic tour of Beijing, China in 2002 with the Youngstown State University Faculty Jazz Group, the 2003 Percussive Arts Society International Convention in Louisville, KY, Colorado Music Festival, Battu World Percussion Group, Akron Symphony, Youngstown Symphony, Cleveland Chamber Symphony, Ohio Chamber Orchestra, Cleveland Ballet, Cleveland Opera, Concerto Soloist with the Youngstown State University Symphonic Wind Ensemble, Skaneateles Chamber Music Festival, Duluth-Superior Symphony, Lake Superior Chamber Orchestra, Robert Page Singers, Ohio Music Educators Convention, Minnesota Music Educators Convention, International Association of Jazz Educators Convention, Peter Erskine and the Pittsburgh Symphony percussion section, and Soloist with the Champaign-Urbana Symphony. He has recorded with the Youngstown Percussion Collective, YSU Symphonic Wind Ensemble, YSU Percussion

Ensemble, Cleveland Chamber Symphony, Cleveland Opera, Scott Wyatt, and the Air Force Band of Mid-America, among others.

Dr. Schaff's diverse drum set experience includes styles such as jazz, rock, R&B, reggae, Brazilian, Afro-Cuban, Caribbean, funk, fusion, and pop bands such as the Cleveland Jazz Orchestra, YSU Faculty Jazz Group, Chip Stevens, 1940's Radio Hour Show - United States Tour, Chuck Berry, Paquito D'Rivera, Jim McNeely, Dan Wall, Ernie Krivda, Marvin Stamm, Todd Coolman, Nick Brignola, John Fedchok, Harold Danko, Randy Johnston, Don Menza, Brian Lynch, James Weidman, Jerry Coker, Ralph Lalama, Anthony Cox, Brad Goode, Hal Melia, Howie Smith, Michael Weiss, Phil DeGreg, Pat Harbison, Jack Schantz, Tony Leonardi, Jeff Grubbs, Kent Engelhardt, Laurence Hobgood, Kim Richmond, Tommy Dorsey Band, Les Elgart, Larry Elgart, Red Skeleton, Englebert Humperdink, Mitch Miller, The Four Lads, The Four Aces, CGS Blues Trio, and the world premiere of Stuart Copland's opera "Holy Blood and Crescent Moon" with the Cleveland Opera.

Mr. Schaff was awarded three percussion performance degrees including the Doctor of Musical Arts from the University of Illinois at Champaign-Urbana, the Master of Arts from Eastern Illinois University, and the Bachelor of Music from the Baldwin-Wallace College Conservatory of Music in Cleveland, Ohio. He completed post-doctoral studies at Cleveland State University where he served as a graduate assistant managing the New Music Associates - a professional contemporary ensemble. He studied with Tom Siwe at the University of Illinois, Johnny Lee Lane at Eastern Illinois University, George Kiteley at Baldwin-Wallace Conservatory, and Tom Freer and Jay Burnham of the Cleveland Orchestra. He studied drumset with John Riley, Lewis Nash, John Hollenbeck, and Harold Damas. He studied Afro-Cuban percussion with Roberto Vizcaino, Fermin Nani, and Santiago Nani at the National School of the Arts in Havana, Cuba through a grant from the Ohio Arts Council and with Giovanni Hidalgo, Horacio Hernandez, Glen Velez, Jamie Haddad, and Trichi Sankaran at the Berklee College of Music World Percussion Festival. He studied drum circle facilitation with Christine Stevens at the Remo Health Rhythms Workshop in Pittsburgh, and contemporary music with Edwin London at Cleveland State University. He is an active member of the Percussive Arts Society, having attended the PAS International Conventions since 1982, and served as a lecturer, clinician, performer, and on numerous committee's. He chaired a panel discussion entitled "Teaching Drumset in the University Percussion Methods Class" at the 2003 Percussive Arts Society International Convention in Columbus. In 1999, he was invited to serve on the PAS

International Convention "Drumset Educators Panel Discussion" to discuss drumset education in American universities. During his formal training he was the Concerto Competition Winner at Baldwin-Wallace Conservatory in 1981. He served as percussion and jazz graduate teaching assistant at Eastern Illinois University in 1982-83, and as a jazz graduate teaching assistant at the University of Illinois in 1987-88. He was a member of university jazz combos whom were awarded outstanding combo awards at the Notre Dame and Memphis State University Jazz Festivals.

From 1988-94, he freelanced in Cleveland and performed with the world percussion quartet BATTU, toured and recorded contemporary American music with the Cleveland Chamber Symphony, performed with Cleveland Ballet, Cleveland Opera, Ohio Chamber Orchestra, and appeared as guest soloist with the Baldwin-Wallace Conservatory Symphony Orchestra. Dr. Schaff's teaching experience includes the United States Percussion Camp, Youngstown State University Summer Jazz Camp, University of Minnesota-Duluth, the University of Illinois, Baldwin-Wallace College, Moorhead State University, North Dakota State University, Concordia College, Eastern Illinois University, Richland Academy Jazz Camp, and the University of Illinois Summer Jazz Camp.

Stephen L. Gage has served as instrumental music coordinator, professor of conducting, and director of bands at Youngstown State University's Dana School of Music since 1993. He holds degrees from the University of Illinois, the Eastman School of Music, and State University of New York at Fredonia. Stephen has studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. Dr. Gage is also the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra, and he began serving as assistant conductor of the Dana Symphony Orchestra in January 2006.

Gage has written numerous publications on conducting, rehearsal techniques, and literature, and is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute having guest conducted and cliniced in the United States, Canada, and Ireland. He has received critical acclaim from a number of distinguished composers, including Joseph Schwanter, Samuel Adler, Karel Husa, Frank Ticheli, and David Gillingham, for his interpretation of their music. Stephen's professional affiliations include memberships in the CBDNA,

NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, and Phi Kappa Phi. In 1999, Gage was inducted into the prestigious American Bandmasters and was named Distinguished Professor at YSU. He and the SWE made their Carnegie Hall debut in March 2005 on the showcase concert of the New York Wind Band Festival.

Under Stephen's 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 five compact discs: *Lions, Jesters and Dragons, Oh My* (1998), *Star Wars and Other Scores* (2000), *Carnival* (2002), *Spin Cycle* (2004), and *Tipping Points* (2006). *Spin Cycle* was the 2004 Downbeat Award winner for the university symphonic band recording. Gage's groups have also performed at state music conventions in Kansas and New York. During recent year's Stephen and the SWE have drawn praise from composers, Karel Husa, Joseph Schwantner, Michael Colgrass, Samuel Adler, 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 six occasions in the *Who's Who Among America's Teachers Journal*.

DANA SYMPHONY ORCHESTRA PERSONNEL

Violin I

Jenna Barvitski, Boardman, Concert Master
Kristen Capp, Strongsville
Wendy Portis, Wheeling, WV, Asst Principal
*Natalie Sahyoun, Boardman
Mariana Szalaj, Boardman
Katie Yazvac, Boardman

Violin II

Chelsea Caggiano, Youngstown, Asst Principal
Mark Deramo, Kennedy Catholic HS
Jerry Koziorynsky, Boardman
Haleigh Van Houtte, Olean, NY
Michael Walenciej, Steubenville, Principal

Viola

+William Amendol, Boardman
Justin Jones, Moundsville, WV, Asst Principal
David Yee, Mentor

Cello

James Carney, Wheeling, WV, Principal
Melissa Walton, Boardman
Darla Wilson, Boardman, Asst Principal

Bass

Benjamin Cervone, Boardman, Asst Principal
Michael Gismond, Boardman, Principal
Dan Kalosky, Youngstown

Harp

+ Margot Hayword, Cleveland

Flute

*Vivianne Asturizaga, La Paz, Bolivia
*Pamela Murchison, Pittsburgh, PA, Principal

Piccolo

Adrienne Lehotsky, Canfield, Principal

Oboe/English Horn

Sarah Hennessey, Canfield, Principal
Nathan Welch, Canfield

Clarinet

Brandie Suhevich, Lower Burrell, PA, Principal
Cassandra Taylor, Wooster

Bassoon

Evan Hertrick, Pittsburgh, Principal
Victoria Schofield, Mineral Ridge

Horn

Taylor Dickens, Lisbon
Leanne Groll, Peterstownship, PA
Nicole Pettenati, Champion
Eric Shields, Zanesville, Principal

Trumpet

Amanda Fischer, Pittsburgh, PA
Dennis Hawkins, Newton Falls, Principal

Tenor Trombone

Gregory Moose, Volant, PA, Principal
Corey Sees, Canfield

Bass Trombone

David Catchpole, Liberty, Principal

Tuba

Drew Krieger, Willoughby, Principal

Timpani

Tyler Husosky, Howland, Principal

Percussion

Mike Anderson, Willoughby
Dean Anshutz, Creston
Cory Doran, Columbus
Tim Hampton, Lakewood, Principal
Kevin Rabold, Pittsburgh, PA

Orchestral Graduate Assistants

Ben Ammon
Vivianne Asturizaga
Natalie Sahyoun

*Denotes graduate student

+Denotes guest artist

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

YOUNGSTOWN STATE UNIVERSITY

SYMPHONIC WIND ENSEMBLE

PERSONNEL

FLUTE/PICCOLO

Vivienne Asturizaga, La Paz, Bolivia #
Adrienne Lehotsky, Canfield
Pamela Murchison, Pittsburgh, PA # *
Lisa Sipes, Altoona, PA

OBOE/ENGLISH HORN

Sarah Hennessey, Canfield
Kristy Huntsman, Beaver Falls, PA # *
Nathan Welch, Canfield

BASSOON/CONTRABASSOON

Evan Hertrick, Pittsburgh, PA *
Sarah Korb, Minneapolis, MN #
Deidra Nuss, Cortland

CLARINET

Emily Barlow, East Liverpool
Rebecca Delorenzo, Mercer, PA *
Patrick Fulton, Zelienople, PA
Nicholas Gruver, Austintown
Elizabeth Matesich, Charleroi, PA
Tracey Schultz, Tiffin
Brandie Sucheich, Vandergrift, PA
Cassandra Taylor, Hicksville

SAXOPHONE

Sara Kind, Appleton, WI # *
Julie Cancelliere, Canton
Brandon Masterman, Pittsburgh, PA
Andrew Meyer, Canton

FRENCH HORN

Chelsey Downing, Zelienople, PA
Kylie Mather, Liberty
Steven Roberson, Youngstown
Eric Shields, Zanesville *
Dan Welch, Canfield

TRUMPET

Reed Chamberlin, Reynoldsburg * #
Matthew Cyrus, New Middletown
Amanda Fischer, Pittsburgh, PA
David Gruver, Austintown
Joel Tyrrell, Willoughby

TENOR TROMBONE

William Long, Canfield
Gregory Moose, Volant, PA *

BASS TROMBONE

David Catchpole, Liberty

EUPHONIUM

Lynn Christy, Apollo, PA
Matthew Ward, Brewerton, NY

TUBA

Benjamin Ammon, Youngstown # *
Tim Wilderoder, New Brighton, PA

STRING BASS

Tim Wilderoder, New Brighton, PA

PIANO

Adrienne Lehotsky, Canfield
Ryan Stewart, Pittsburgh, PA *

HARP

+Margot Hayward, Cleveland

PERCUSSION

Michael Anderson, Willoughby
Mario Butera, Pittsburgh, PA
Cory Doran, Columbus
Timothy Hampton, Lakewood *
Tyler Husosky, Howland
Kevin Rabold, Pittsburgh, PA
Zachary Taylor, Steubenville

* denotes section leader
denotes graduate student
+ denotes guest artist

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

2006-07 YSU BAND STAFF

Stephen L. Gage, Director of Bands

Christopher P. Heidenreich, Associate Director of Bands

Reed Chamberlin, Graduate Conducting Assistant

Kristy Huntsman, Graduate Conducting Assistant

Dennis Hawkins, Band Librarian

Daniel Welch, Uniform/Equipment Manager

DANA SCHOOL OF MUSIC INSTRUMENTAL MUSIC FACULTY

Kathryn Thomas Umble, flute

kaumble@ysu.edu

Tedrow Perkins, oboe

tlperkins@ysu.edu

Robert Fitzer, clarinet

rfitzer@ysu.edu

Joseph Edwards, clarinet

jedwards@ysu.edu

Clement Zumpella, clarinet

clemzzzzzz@aol.com

Sara Tamburro, clarinet

saratam@yahoo.com

D. William Byo, bassoon

jubibyo@aol.com

William Slocum, horn

wbslocum@ysu.edu

Christopher Krummel, trumpet

clkrummel@ysu.edu

Michael Crist, trombone

mrcrist@ysu.edu

Brian Kiser, tuba/euphonium

bdkiser@ysu.edu

Glenn Schaft, percussion

geschafft@ysu.edu

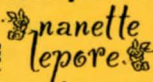
David Morgan, string bass

dsmorgan@ysu.edu

Caroline Oltmanns, piano

carolineoltmanns@gmail.com

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Dana Concert Series

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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

DANA NEW MUSIC
FESTIVAL XXIII

Concert 3

Guest Composer

Eric Ewazen

Juilliard School of Music

Butler Institute of American Art
Wednesday, May 2, 2007
12:15 pm

Program

Tamp that Dirt: Toccato (World Premiere)

Richard Zacharias

^ Tim Webb, piano

Elegia

Gustavo Navarre

^ Vivianne Asturizaga, flute

* Ryan Stewart, piano

Moonlight Sketches

* Michael Walenciej

^ Tim Webb, piano

Vue sur les jardins interdits

Henri Pousseur

Rhapsody for Saxophone Quartet

Eric Ewazen

^ Sara Kind, soprano saxophone

* Tim Sharek, alto saxophone

* Andrew Meyer, tenor saxophone

* Brandon Masterman, baritone saxophone

With support of Dana School of Music, New Music Guild, Inc.,
and individual donors.

DANA NEW MUSIC FESTIVAL XXIII

April 30-May 4, 2007

Guest Composers: Eric Ewazen (Juilliard)
Johnterry Plumeri

SCHEDULE

Monday, April 30

- Concert 1** Bliss Hall, Room 3137, 1:00 p.m.
Concert 2 Symphonic Wind Ensemble and the Dana
Symphony Orchestra, at DeYor Center, 8:00 p.m.

Tuesday, May 1

- Lecture 1** "Survey of My Musical Language,"
Bliss Hall, Room 3139, 10:00 a.m.

Wednesday, May 2

- Lecture 2** "The Use of Form and Technique in Composition,"
Bliss Hall, Room 3137, 9:00 and 10:00 a.m.
Concert 3 Butler Institute of American Art, 12:15 pm.
(Includes saxophone quartet)
Lecture 3 "The Wide Variety of 20th Century Styles,"
Bliss Hall Room 3137, 3:00 p.m.

Thursday, May 3

- Concert 4** New Music Society Concert with the Festival
Chamber Orchestra, 8:00 p.m. in Bliss Recital Hall.

Friday, May 4

- Concert 5** Convocation at 11:00 a.m., Bliss Recital Hall.



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Dana Concert Series



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DANA SCHOOL OF MUSIC
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presents

Spring Choral Concert

"Spiritual Journey"

Mendelssohn's *Elijah* & Choral Tapestry of Folk
Songs, Spirituals and Gospel Songs

Universtiy Chorus
Women's Chorus
Men's Chorus
Dana Chorale
Symphonic Choir

Dr. Hae-Jong Lee, director
Karen Lyn Fisher, accompanist
Diana Yazvac, accompanist

GUEST SOLOIST
Dr. Allan Mosher, baritone (Elijah)

The Cathedral Parish of St. Columba
Youngstown OH
Wednesday, May 2, 2007
8:00 pm

Program

UNIVERSITY CHORUS

*Worthy to Be Praised**

Byron J. Smith
(b. 1960)

MEN'S CHORUS (Nick Samson, conductor)

Gabi, Gabi

Arr. William C. Powell

Witness

Arr. Moses Hogan
(1957-2003)

WOMEN'S CHORUS

*Red Dragonflies**

Koraku Yamada

Arr. R. Dwyer/V. Nurre

Arirang (Dong-Hyun Son, guest conductor) Arr. Shin-hwa Park
(b. 1958)

*I Bought Me a Cat**

Arr. Aaron Copland
(1900-1990)

*Joshua Fit the Battle of Jericho**

Arr. Warren Williamson

DANA CHORALE

The Turtle Dove

Arr. R. Vaughan Williams
(1872-1958)

Anthony DeRose, baritone

*Cindy**

Arr. Carol Barnett
(b. 1958)

Danny Boy

Arr. Joseph Flummerfelt

Ain'-a That Good News

Arr. William Dawson
(1899-1990)

This Little Light

Arr. Paul J. Christiansen
(1914-1997)

Anthony DeRose, baritone

My Soul's Been Anchored in the Lord

Arr. Moses Hogan
(1957-2003)

SYMPHONIC CHOIR*He Never Failed Me Yet**Robert Ray
(b. 1946)Noel King & Mazhorell Johnson, soli
Karen Lyn Fisher, piano~intermission~***SYMPHONIC CHOIR***Elijah*Felix Mendelssohn
(1809-1847)Dr. Allan Mosher, baritone (Elijah)
Matt Miles, tenor (Ahab)
Lauren Hess, alto
Megan Kalosky, soprano (The Youth)
Diana Yazvac, piano

- | | |
|--|---------------------|
| No.9. Blessed are the men who fear Him | chorus |
| No.10. As God the Lord of Sabaoth (Elijah, Ahab) | recitative /chorus |
| No.11. Baal, we cry to thee | chorus |
| No.12. Call him louder! (Elijah) | recitative /chorus |
| No.13. Call him louder! (Elijah) | recitative / chorus |
| No.14. Draw near, all ye people (Elijah) | recitative and air |
| No.15. Cast thy burden upon the Lord | chorus |
| No.16. O Thou, who makest thine angels spirits (Elijah) | recitative /chorus |
| No.17. Is not His word like a fire (Elijah) | aria |
| No.18. Woe unto them who forsake Him! (Alto solo) | arioso |
| No.19. O man of God, help thy people! (Obadiah) | recitative |
| No.19a. Thou hast overthrown thine enemies!
(Elijah, the youth) | recitative /chorus |
| No.20. Thanks be to God! | Chorus |

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placed at the entrance.

Program Notes, Text & Translations

Arirang (Korean Folk Song)

The Korean word "arirang" means literally rolling hills. Korean monophonic arirang songs have been sung for centuries throughout Korea representing deep ethnic emotion of each region. In this arrangement, three well-known arirang melodies are utilized including "Jung-sun Arirang," "Mil-yang Arirang," and "Arirang." While most arirang songs are melancholy, others can be joyful.

Arirang, Arirang, Ariariyo

You, my lover, are going through the Arirang hills alone.

If you go away without me, your feet will become so tired and painful.

That you will be unable to walk the distance required.

Ari-Ari, Suri-Suri...

If you go away without me your feet will be painful.

Look at me my love as you look at the flower in winter time.

Red Dragonflies (Japanese Folk Song)

Koraku Yamada Arr. R.Dwyer/V. Nurre

Red Dragonflies, one of the most popular Japanese folk songs, is a poetic reflection on one's childhood.

To the glorious sunset colors red dragonflies belong,
When did I behold them as my mother carried me along?

Elijah

Felix Mendelssohn (1809-1847) wrote *Elijah* in 1846, at the culminating point of his creative career. Although the idea of writing another grand oratorio after the success of *St. Paul* (1836) has probably begun much earlier, the decisive launch to write the oratorio begins with a commission for a new work to be performed under Mendelssohn's direction at the 1846 Birmingham Festival on August 26, 1845—one year to the day before the premiere. Despite the premiere was an overwhelming success, "Mendelssohn subjected the work to a thorough overhaul, taking away here, adding there, and in many cases completely re-writing whole numbers." Hardly a movement escaped his constant alteration. He led the first performance of the revised and definitive version in London on April 16, 1847. *Elijah* is scored for soprano, alto, tenor, and bass soloists, solo octet, mixed chorus, and an orchestra.

Elijah contains cleverly constructed choral writing which presents much influence of Bach and Handel; vigorous and expressive writing for the solo voices; and masterful use of orchestra to help create the wide range of emotions and dramatic settings for each particular scene. The libretto by Julius Schubring is based on Old Testament passages with two New Testament exceptions. Mendelssohn creates a dramatic continuity and powerful sense of forward motion with his music to convey the messages of the words and to let us feel the sorrow, anger, exultation, despair, and faith.

Elijah consists of two parts. Part one begins with the Prophet Elijah's pronouncing "God's curse of drought, as punishment for the wickedness of the people. The people offer up prayers, and are urged by Obadiah to repent, Elijah, sent into the wilderness by an angel, lodges with a widow, whose son he restores to life. Three years later, he returns and is met by King Ahab. The trial by fire between God and Baal follows. God proves his power, and grants Elijah's prayer for rain, the people having repented. The people give thanks." In part two, "Elijah, alone among enemies, is called upon to denounce Ahab. The Queen Jezebel incites the people against Elijah. He is warned by Obadiah, and seeks safety in the wilderness. Dejected, he is comforted by angels, and sees a vision of God on Mount Horeb. He returns, fortified for further prophecy, and is finally taken up in a whirlwind to Heaven. The Oratorio ends with a prophecy of the advent of Christ." Today's performance will present the second half of Part I which includes two dramatic scenes of miracles done by God: "The trial by fire between God and Baal" and "God's granting Elijah's prayer for rain."

No.9. Blessed are the men who fear Him

Blessed are the ones who fear Him: they ever walk in the ways of peace
(Psalm 128: 1)

Through darkness riseth light to the upright. He is gracious, compassionate:
He is righteous. (Psalm 112: 1, 4)

No.10. As God the Lord of Sabaoth

As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab, and the Lord will then send rain again upon the earth.

Ahab: Art thou Elijah? Art thou he that troubleth Israel?

The People: Thou art Elijah, thou, he that troubleth Israel

Elijah: I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. You have forsaken God's commands: and thou hast followed Baalim! Now send and gather to me the whole of Israel unto Mount

Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

The People: And then we shall see whose God is God the Lord.

Elijah: Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

The People: Yea, and the God who by fire shall answer, let him be God.

Elijah: Call first upon your god, your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest gods and mountain deities. (1 Kings 18: 1, 15, 17-19, 22-25)

No.11. Baal, we cry to thee

Priests of Baal: Baal, we cry to thee; hear and answer us! Heed the sacrifice we offer! Baal, O hear us, and answer us! Hear us, Baal! Hear, mighty god! Baal, O answer us! Baal, let thy flames fall and extirpate the foe! Baal, O hear us! (1 Kings 18:26)

No.12. Call him louder!

Elijah: Call him louder, for he is a god! He talketh; or he is pursuing; or he is in a journey; or, peradventure, he sleepeth; so awaken him. Call him louder!

Priests of Baal: Hear our cry, O Baal! Now arise! Wherefore slumber! (1 Kings 18:27)

No.13. Call him louder!

Elijah: Call him louder! He heareth not. With knives and lancets cut yourselves after your manner; Leap upon the altar ye have made; call him, and prophesy! Not a voice will answer you, none will listen; none heed you.

Priests of Baal: Hear and answer, Baal! Mark! How the scorner derideth us! Hear and answer! (1 Kings 18: 28, 29)

No.14. Draw near, all ye people

Elijah: Draw near, all ye people: come to me! Lord God of Abraham, Isaac, and Israel! This day let it be known that Thou art God; and that I am Thy servant! O show to all this people that I have done these things according to Thy word. O hear people that I have done these things according to Thy word. O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned! (1 Kings 18: 30, 36, 37)

No.15. Cast thy burden upon the Lord

Angels: Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee. (Psalms 55: 22; 16:8; 108: 4; 25:3)

No.16. O Thou, who makest Thine angels spirits

Elijah: O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires: Let them now descend! (Psalms 104:4)

The People: The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord; and we will have no other gods before the Lord! (1 Kings 18: 38, 39; Deuteronomy 5:7; 6:4)

No.17. Is not His word like a fire

Elijah: Is not His word like a fire: and like a hammer that breaketh the rock into pieces! For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready. (Jeremiah 23:29; Psalms 7:11, 12)

No.18. Woe unto them who forsake Him!

Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him. (Hosea 7: 13)

No.19. O man of God, help thy people!

Obadiah: O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? (Jeremiah 14:22)

No.19A. Thou hast overthrown Thine enemies!

Elijah: O Lord, thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O god!

The People: Open the heavens and send us relief: help, help Thy servant now, O God!

Elijah: Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Youth: There is nothing. The heavens are as brass, they are as brass above me.

Elijah: When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy Name, and turn from their sin when Thou dost afflict them: then hear from heaven, and forgive the sin! Help! Send Thy servant help, O God!

The People: Then hear from heaven, and forgive the sin! Help! Send Thy servant help, O Lord!

Elijah: Go up again, and still look toward the sea.

The Youth: There is nothing. The earth is as iron under me!

Elijah: Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

The Youth: Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

The People: Thanks be to God, for all His mercies!

Elijah: Thanks be to God, for He is gracious, and His mercy endureth for evermore! (2 Cronicle 6:19, 26, 27; Deuteronomy 28:23; Psalms 28:1; 106: 1; 1 Kings 18:43-45; Psalms 93:3)

No.20. Thanks be to God!

The People: Thanks be to God! He is laveth the thirsty land! The waters gather, they rush along; they are lifting their voices! The stormy billows are high, their fury is mighty. But the Lord is above them, and Almighty! (Psalm 93:4)

****Dana School of Music Vocal/Choral Faculty:**

Dr. Steve Ausmann Voice Area Coordinator	330-941-1835	swausmann@ysu.edu
Dr. Hae-Jong Lee Director of Choral Activities	330-941-3799	hlee.01@ysu.edu
Dr. Allan Mosher baritone	330-941-3639	armosher@ysu.edu
Dr. Misook Yun Director of Opera, soprano	330-941-3644	myun@ysu.edu
Dr. Mary Alice Bright mezzo soprano		djmabright@sbcglobal.net
Ms. Corinne Morine soprano	330-941-1418	corinnemorini@yahoo.com
Mr. David Stiver tenor	330-941-1418	revits@juno.com

**If you are interested in joining Dana choral ensembles, please contact Dr. Lee: 330-941-3799; hlee.01@ysu.edu

**Dana School of Music Scholarship Audition Dates:

Saturday, January 26, 2008
Saturday, February 16, 2008
Saturday, March 1, 2008

Please contact the Dana School of Music Office (330-941-3636) for additional information.

University Chorus

Dr. Hae-Jong Lee, Director

Rehearsal Assistant: Dong-Hyun Son

Accompanist: Diana Yazvac & Karen Lyn Fisher

Soprano

Lillian Chambers, Glenshaw, PA
Mary Castello, Boardman
Lindsay Clifton, Toronto
Nicole Hinchcliffe, Youngstown
Alicia Huerta, Warren
Katelynn Jancay, Boardman
Kari Kleemook, Ambridge, PA
Liana Lines, Rome, NY
Tammy Meade, Niles
Risa Miyagishima, Sapporo, Japan
Montaja Simmons, Pittsburgh
Laina Zack, Fort Collins, Colorado

Tenor

Chris Anderson, Lancaster
Benjamin Chell, Cincinnati
Clinton Davies, Niles
Tim Moyers, Lordstown
Joseph J. Zetts, Youngstown

Alto

Amber Arquilla, Youngstown
Laura Bice, West Lafayette
Bethany Bollinger, Apollo, PA
Julia Buttermore, Columbus
Lauren Hess, Poland
Lindsay Hoover, Canfield
Lauren Johnson, Boardman
Mazhorell Johnson, Boardman
Shana Kerr, Niles
Molly Makselan, Canfield
Tiffany Mitchell, Youngstown
Tawnya Robinson, New Castle, PA
Amanda Scelsi, Greenville, PA

Bass

Adam Brown, Greenville, PA
Benjamin Dague, Wexford, PA
Jared Evans, Cleveland
Bill Frichtel, Youngstown
Sam Schultz, Girard
Dong-hyun Son, Pusan, Korea

Women's Chorus

Dr. Hae-Jong Lee, Director

Rehearsal Assistant: Dong-Hyun Son

Accompanist: Diana Yazvac & Karen Lyn Fisher

Soprano I

Nadia Suselis, Lake Milton
Erin Hill, Calcutta
Lillian Chambers, Glenshaw, PA
Katelynn Jancay, Boardman
Kari Kleemook, Ambridge, PA
Liana Lines, Rome, NY
Tammy Meade, Niles
Laina Zack, Fort Collins, Colorado

Soprano II

Amber Arquilla, Youngstown
Courtney Auman, Austintown
Laura Bice, West Lafayette
Mary Castello, Boardman
Lindsay Clifton, Toronto
Lauren Hess, Poland
Alicia Huerta, Warren
Joni Koneval, Hubbard
Risa Miyagishima, Sapporo, Japan
Montaja Simmons, Pittsburgh
Jessica Speece, Ellsworth

Alto

Lynn Christy, Youngstown
La Vonn Snipes, Youngstown
Bethany Bollinger, Apollo, PA
Julia Buttermore, Columbus
Lindsay Hoover, Canfield
Lauren Johnson, Boardman
Mazhorell Johnson, Boardman
Shana Kerr, Niles
Molly Makselan, Canfield
Tiffany Mitchell, Youngstown
Tawnya Robinson, New Castle, PA
Amanda Scelsi, Greenville, PA

Phi Mu Alpha Men's Chorus

Nick Samson, Director

Tenor I

Michael Anderson
Joel Tyrrell
Andrew Austin
Jonathan Steele

Baritone

Bradley Ferry
Patrick Fulton
Christopher Durica
Timothy Hampton
Eric Litschel
J. Greg Moose
John Jerasa

Bass

Andrew Ashby
Mario Butera
Brandon Durica
Kevin Wagner
John Lischak
Casey Rupp

Tenor II

Jeff Penney
Joseph Gibson
Fredrick Moose
Christopher Moose

Dana Chorale

Dr. Hae-Jong Lee, Director

Rehearsal Assistant: Dong-Hyun Son

Accompanist: Diana Yazvac & Karen Lyn Fisher

*denotes sectional leaders.

Soprano

Jessica Centorbi, Northfield Center
Katherine Gaggini, East Brady, PA
Leanne Groll, Peters Town, PA
*Megan Kalosky, Canfield
Carrie Minenok, Austintown
Leann Phillips, Girard
Emily Semich, Moon Township, PA

Tenor

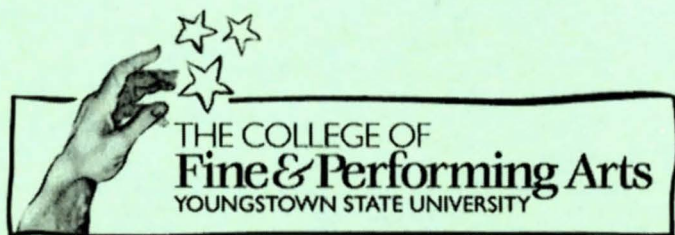
Chris Anderson, Lancaster
Randall Huffman, New Castle
*Matt Miles, Boardman
Tim Moyers, Warren
Nathan Plaskett, Canfield
Dong-hyun Son, Pusan, Korea

Alto

*Maureen Connell, Cranberry Twp, PA
Noel King, Sharon, PA
Mazhorell Johnson, Boardman
Laura McIntyre, Pittsburgh, PA
Deanna Scott, Toronto
Elizabeth Walker, Natrona Heights, PA
Sara Williams, Beaver, PA

Bass

Anthony DeRose, North Lima
David Gruver, Austintown
Wes Krautbauer, Sarver, PA
Max Pivik, Pittsburgh, PA
*Neil Meloro, Jefferson
Nathaniel Riggle, Warren
Chris Rodack, Pittsburgh, PA
Josh Taylor, Steubenville



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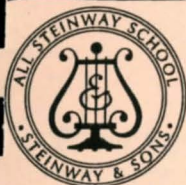


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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Voice Students of

Jennifer Davis Jones Mosher

in Recital

Bliss Recital Hall, Room 3026
Thursday, May 3, 2007
7:00 pm

Tonight's performers, many of whom major in other instruments or disciplines, are singing this recital in partial fulfillment of the requirements for this semester's voice class, taught by Jennifer Davis Jones Mosher. The pianists are members of the class who have graciously consented to accompany their colleagues, and we thank them for doing so.

Program

By the Waters of Babylon

Traditional

Tutti

Wayfaring Stranger

John Jacob Niles
(1892-1980)

This Little Rose

William Roy

Dave Buker, tenor
Nathaniel Riggle, piano

Try to Remember from *The Fantasticks*

Harvey Schmidt
(b. 1929)

Jeanne Wilson, mezzo soprano
Jeff Morckel, piano

Shalom Chaverim

traditional

DaNére Bennett, tenor
Jeff Morckel, piano

Thy Word

arranged by Keith Phillips

Christopher Robin Is Saying His Prayers

Harold Fraser-Simpson
(1878-1944)

Sarah Hartman, mezzo soprano
Jeff Morckel, piano

Vive l'Amour

Traditional

Dave Buker and Nathaniel Riggle, baritones
Andy Ashby and Jeff Morckel, tenors

Zing! Went the Strings of My Heart

James F. Hanley
(1892-1942)

Lisa Sipes, soprano
Jeanne Wilson, piano

Star Vicino

arranged by Arthur Schoep

To be near the beautiful idol that one loves is the most attractive joy of love.
To be far from the beloved whom one desires is the most vital sorrow of love.

Into the Night

Clara Edwards

Shana Kerr, soprano
Jeanne Wilson, piano

Little Girl Blue

Richard Rodgers
(1902-1979)

Tremaine Mabry, soprano
Nathaniel Riggle, piano

Danny Boy

arranged by Julie Knowles

Bring Him Home from *Les Miserables*

Claude Michel Schönberg
(b.1944)

Andy Ashby, baritone
Jeanne Wilson, piano

A la Nanita Nana

arranged by Sherri Porterfield

Jeff Morckel, baritone
Nathaniel Riggle, piano

Gia il Sole dal Gange

Alessandro Scarlatti
(1660-1725)

Already the sun from the Ganges (the East) sparkles more brightly and dries every dewdrop of the dawn, that weeps.

With golden ray it adorns every blade of grass and the stars of the sky it paints in the field.

They Can't Take That Away from Me

George Gershwin
(1898-1937)

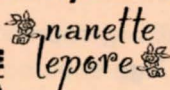
Nathaniel Riggle, baritone
Jeff Morckel, piano

Dona Nobis Pacem

Traditional

Tutti

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Voice Recital

Kari Kleemook

Soprano

Assisted by:

George Harris, piano

Gretchen Breslawski, soprano

Bliss Rehearsal Studio

Friday, May 4, 2007

6:00 pm

Program

Spirate, pur spirate

Stefano Donaudy
(1879-1925)

Breathe, still breathe around my beloved,
Little breezes, and find out
If she holds me in her heart,
If she holds me in her heart.
Find out, blessed breezes,
Breezes light and blessed.

Steal Me Sweet Thief from *The Old Maid and the Thief*

Gian Carolo Menotti
(1911-2007)

I'm A Stranger Here Myself from *One Touch of Venus*

Kurt Weill
(1900-1950)

Ain't Misbehavin' from *Ain't Misbehavin'*

Thomas "Fats" Waller
(1904-1943)

All That Jazz from *Chicago*

John Kander
(b. 1927)

Movie in My Mind from *Miss Saigon*

Claude-Michael Schonberg
(b. 1944)

I Couldn't Be Happier from *Wicked*

Stephen Schwartz
(b. 1948)

For Good from *Wicked*

Stephen Schwartz
(b. 1948)

KARI KLEEMOOK is a senior Bachelor of Fine Arts Musical Theater major. She last appeared in the University Theater production of *How To Succeed In Business Without Really Trying*, *Seussical The Musical*, *Five Women Wearing The Same Dress*, *Anything Goes*, *Comedy Of Errors*, *Company*, the Fine and Performing Arts Series opera production of *The Golden Apple* and *The Pirates Of Penzance*, and the BlackBox production of *The Underpants*. Behind the scenes experience include sound operator for *All Over* and assistant stage manager for *Spinning Into Butter*. One Acts include director of *Lingerie* and appearances in *Foreplay*, *The Bald Soprano*, *Libation Bearers* and *Foreplay: The Art Of The Fugue*. Kari's community theater performances include the Center Theater Players production of *Man Of La Mancha* and Opera Western Reserve's Production of *La Bohème*. Kari is a member of Alpha Psi Omega.

The recital of Kari Kleemook is presented in partial fulfillment of the Bachelor of Fine Arts degree in Musical Theater.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

DANA NEW MUSIC FESTIVAL XXIII

Concert 6

John Olsson

Instructor of Trombone

Featuring works by Eric Ewazen

**Accompanied by:
Kathy Reichenberger**

Bliss Recital Hall
Friday, May 4, 2007
8:00 pm

Program

Movement

Frigyes Hidas
(1928-2007)

Concertino

Lars-Erik Larsson
(1908-1986)

-A brief Intermission-

Andante et Allegro

J. Ed. Barat
(1882-1963)

Capriccio for Bass Trombone

Eric Ewazen
(b. 1954)

***Assisted by the Youngstown State University
Trombone Ensemble***

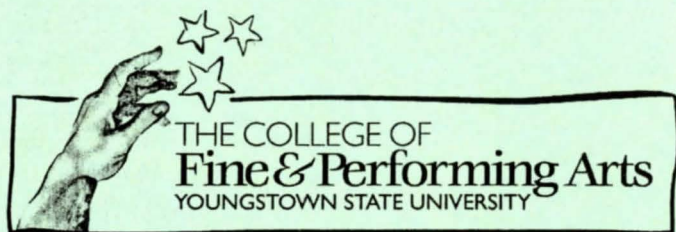
Greg Moose
Jessica Pegher
Andrew Austin
Chris Lehotsky

Jonathan Steele
Alex Snyder
David Catchpole
Joseph Gibson

John Olsson is Artist-In Residence Instructor of Low Brass at Kent State University-Stark Campus and is the Instructor of Trombone at Mount Union College and Youngstown State University's Dana School of Music. Mr. Olsson holds the Bachelor's Degree in Music Education from Youngstown State University's Dana School of Music and the Master of Fine Arts Degree in Trombone Orchestral Performance IP from Carnegie-Mellon University. He has been a featured soloist with the Sounds of Sousa Band and is currently a member of the Canton and Wheeling Symphony Orchestras; the Jazz Heritage Orchestra; and is a regular substitute with the River City Brass Band of Pittsburgh.

Mr. Olsson has also performed with the Cleveland Light Opera; Cleveland Opera and Ballet Orchestra; Pittsburgh Opera Orchestra; the Akron, Youngstown and "Red" Symphony Orchestras; Akron, Canton, and Carnegie Brass Quintets; the YSU-Dana School of Music Alumni Jazz Ensemble; the Allegheny Summer Music Festival Jazz Ensemble; the Canton Players Guild and Lyric Opera and the Jimmy Dorsey Orchestra. Mr. Olsson is a member of the International Trombone Association and Phi Mu Alpha Sinfonia International Music Fraternity.

Kathy Reichenberger is a faculty accompanist, coordinator of accompanying, and instructor of piano at Mount Union College, where she has served for nine years in these various capacities. She holds the Bachelor of Music degree from Southwest Baptist University in Bolivar, Missouri, and the Master of Music in Piano Performance degree from the University of Akron. Mrs. Reichenberger is an active music educator, and has served as accompanist, coach, teacher, and church musician for countless musical ensembles and soloists in Missouri, Iowa, and Ohio. She also accompanies the Touring Ensemble of the Summit Choral Society in Akron, Ohio, where she has collaborated with daughters Rachel and Robin for the past nine years. She resides in North Canton, Ohio, with husband, Doug, in her most important accompanying role as wife and mother.mphasis.



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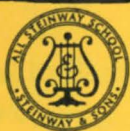
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Dana Concert Series



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Recital

Ian Sepanek

Trumpet

**Accompanied by:
Jack Ciarniello**

Bliss Recital Hall
Thursday, May 3, 2007
5:00 pm

Program

Concertino (1763)

Johann Michael Haydn
(1737 - 1806)

Psalm from Two Portraits (1995)

Joseph Turrin
(b.1941)

Concerto (1950)

Alexander Grigori Arutunian
(b.1920)

The senior recital of Ian Sepanek is presented in partial fulfillment of Bachelor of Music in Education degree.

Program Notes

Concertino (1763)

Joseph Michael Haydn made his debut in Salzburg musical circles on July 24th, 1763, when, as a 'stranger from Vienna', he directed works of his own composition before the court at dinner in Mirabell Palace. A few days later – doubtless after other such demonstrations of his talents – Haydn received an appointment to the Archbishop's service in the dual capacities of court musician and concertmaster.

The local orchestra counted among its members at this time a number of instrumentalists renowned for their virtuosity. Haydn seized on the opportunity presented by these outstanding musicians (and, with the tact that was his lifelong characteristic, endeared thereby to these new colleagues) by providing for numerous solo passages and, indeed, for entire concertante movements in the works that he wrote between the years 1764 – c1770.

The Concertino for clarion is one of many such pieces written for Johann Baptist Gesenberger, who, in Leopold Mozart's words, had 'made himself very famous through (especially in the high register) his extraordinary purity, through his agility in runs, and through his good trills.' The work occurs as the first two movements of a 'Sinfonia' which continues with a "Larghetto per il Trombone" in F major and which probably concluded with a now-lost finale utilizing both instruments. Whether the movements, taken all together, represent an actual sinfonia concertante cannot now be determined; possibly the music is all that survives of an unknown serenade. At any rate the Concertino stands as a self-sufficient work and it was decided to publish it separately from the trombone movement.

The present edition is based on the single known source, an autograph symphony codex preserved in the music archives of the Benedictine Abbey of Göttweig in Lower Austria. From its position in the codex as well as from the regularity of dates given for its companion works, the Concertino probably was written in late November, 1763.

Psalm from Two Portraits (1995)

I composed the TWO PORTRAITS for the 20th Anniversary of the International Trumpet Guild. This work was written in the summer of 1995, and consists of two movements. Both movements are in a romantic contemporary style and may be played as a set or individually.

The first of these Portraits entitled PSALM was originally published in the International Trumpet Guild Journal. This movement was conceived as a Flugelhorn solo. The soloist in this movement plays a kind of quite soulful chant over an ostinato figure in the piano. There are some cadenzas for the soloist and the piece develops into several sections before returning to the ostinato figures.

This ostinato figure although in 3/4 feels more like 6/8 at times and this 3/4, 6/8 alternation runs throughout the movement. When this is played against the melodic line in the solo part it leads to some interesting and unexpected results. The movement is approximately 6 minutes in length.

Concerto (1950)

Alexander Arutunian was born in Erevan, Armenia, on September 23, 1920 and graduated from the Erevan Conservatory 1941. He studied composition with Litinsky in Moscow at the House of Armenian Culture (1946-48), and then returned to Armenia as Music Director of the Royal Philharmonic Society. In 1954, he was appointed music director of Armenian Philharmonic Orchestra. He was given a "People's Artist of the USSR" award in 1970.

The melodic and rhythmic characteristics of Armenian folk music are a strong influence in Arutunian's work. As a composer, he expresses his nationality by incorporating the flavor of ashughner (folk minstrel) improvisations. At the time the concerto was written, his compositional style was similar to Khachaturian's. However, in the 1960s he tended towards classical forms and clearer tonality.

Arutunian's trumpet concerto was his sixth major composition. It was written in 1950 for the renowned trumpet player Timofei Dokschitzer. The concerto's introduction to the United States is solely due to Dokschitzer; he immigrated to the United States and brought the concerto with him. It is an energetic powerhouse of Eastern European lyricism and harmonic textures.

*Dedicated to the memory of my grandfather,
James Sepanek, and my uncle, Gregory Holland.*

"The support and encouragement you gave me has helped me become the man I am today. With your help, I gained the courage to pursue my passion. I will never forget your kind words, advice and love. Thank you for everything. We miss you, and rest peacefully."

Ian Sepanek

Ian graduated from Warren G. Harding High School in Warren, OH in 2003 with 4.0 Honors in the top 10 of a class of 500 plus. While at Harding, Ian was very involved with extra curricular activities, including baseball, tennis, National Honors Society, Drama Club, and the Relay for Life team. His musical endeavors included Principal Trumpet of the Warren G. Harding Wind Ensemble, Lead Trumpet of the Warren G. Harding Jazz Ensemble I, and Trumpet section leader of the Warren G. Harding Raider Marching Band. Ian received numerous awards and scholarships in recognition of his achievements in music, including the Founces Lully Scholarship and the John Phillip Sousa Award for Outstanding Musicianship.

Ian Currently attends the Dana School of Music at Youngstown State University pursuing a Bachelor's Degree in Music Education. During his tenure at Youngstown State, Ian has performed with numerous ensembles. He has performed publicly with the YSU Marching Pride and Jazz Ensemble I, lending his talents as a featured soloist in both. Ian has also performed with the coveted YSU Symphonic Wind Ensemble under the baton of Dr. Stephen Gage. Ian also performs with the Dana Theatre Department, having played in the pit orchestra of such shows at "Anything Goes", "Seussical; The Musical", and "Pirates of Penzance".

As a student at YSU, Ian has performed with and been instructed by many notable artists and composers, such as Jim McNeely, Nachito Huerra, Jamey Abersold, Harold Danko, Branford Marsalis, Joey DeFrancesco, Eric Merienthal, John Clayton, Harry Waters, Sean Jones, and Doc Serverenson, among others.

Ian has continued his academic excellence well into college. He currently maintains a 3.8 GPA and has been inducted into numerous honors societies for his achievements. Included in those are The Order of Omega, Phi Kappa Phi, Sigma Alpha Lambda, and Alpha Lambda Delta.

Ian is also a brother of Phi Mu Alpha Sinfonia Fraternity of America Inc., a men's fraternity dedicated to the development of the best and truest fraternal spirit, the mutual welfare and brotherhood of musical students, the advancement of music in America, and a loyalty to the Alma Mater. With this organization, Ian has lent a hand to the community by performing at Mills Music Missions, an event where the brotherhood travels to hospitals, nursing homes, and other places to sing and spread the joy of music to all willing to listen. Phi Mu Alpha also plans to travel to New Orleans to rebuild homes in the Musician's District for those affected by the devastation of Hurricane Katrina.

Ian's professional career keeps him busy as well. In addition to occasionally teaching privately to students and working part time at Circuit City selling TV's, Ian travels with Redline, a high energy band that performs all over the area. During his tenure with Redline, Ian has played in Cleveland, Columbus, Pittsburgh, The Mountaineer Casino in West Virginia, and as far as Key Largo, Florida.

Ian plans to continue his musical career and education. He plans to continue performing and pursue a Master's Degree in music soon after graduating.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

TETSUYA TAKENO

Senior Percussion Recital

Assisted by

Timothy Hampton, marimba

Brian Sweigart, vibraphone

Dan Murphy, piano, keyboard

Sarah Korb, tenor sax, Bassoon

Bryan Kennard, flute, alto flute

Chris Cole, soprano and alto sax

Jared Craig, bass

Cory Doran, percussion

Brandon Masterman, voice, baritone sax

Mark Gosiewski, trumpet

Bliss Hall, Room 2222

Thursday, May 3 2007

8:00 pm

Program

Falling Leaves (2006)

Tetsuya Takeno
(b. 1977)

When I wrote Falling Leaves I had the image of leaves falling from the tree starting steady and then gradually becoming more random before landing. Another occurrence in nature I drew inspiration from was the seasonal change after the leaves have all fallen. Fall turns to winter, winter turns to spring.

Sonata #5 for Prepared Piano (1948)

John Cage
(1912-1992)

Sonata #5 is one of the movements of Cage's sixteen sonatas and four interludes. Cage originally conceived the prepared piano for his 1938 work for Bachannale, in response to a request from a dancer to provide music for a six-minute dance that had no budget and space for only one pianist. Cage places foreign objects, such as bits of rubber placed between strings, hammers fitted with tacks, etc...to make a single instrument that can evoke a wide variety of colors, timbres and textures.

Toccata For Vibraphone and Marimba (1994)

Anders Koppel
(b. 1947)

Anders Koppel is a classically trained pianist and clarinetist, but for several years his main work was in the Swedish experimental rock band, Savage Rose. After the band broke up, Koppel wrote music for film

and theater. Since the mid-1980s he has written mostly concert music. His "Toccata" has been performed and recorded by the Safri Duo. In it influences from popular music such as jazz and funk can be heard. Tetsuya and Tim were co-winners of the 2006 Dana young artist competition.

Something like IMEAJ (2007) Tetsuya Takeno
(b. 1979)

I had an idea to play melodic instruments and drums at a same time after I saw a street musician in Japan performing a similar concept. The feet maintain the Afro-Cuban montuno pattern and the hands improvise on melodic instruments and drums using an electronic drum sequence.

Dream of the Cherry Blossoms (1984) Keiko Abe
(b. 1937)

This marimba solo is based on an improvisation on the theme of the Japanese folksong "Sakura, Sakura" in which the world of fantasy is caught in an expanse of continuously falling cherry blossoms. Throughout, the pitch E is a central element. The theme of the folksong is treated several times, more or less in fragments, and must be played deliberately and clearly.

~ *INTERMISSION* ~

Smells Like Teen Spirits (1991) Nirvana

Out of Breath (2007) Tetsuya Takeno

Morning Sprite Chick Corea

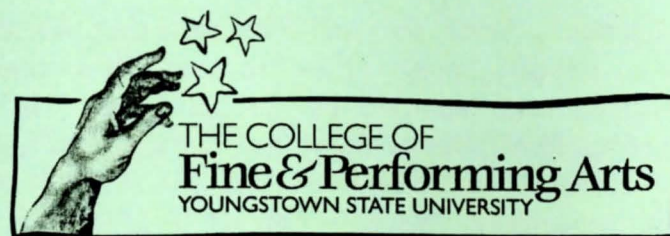
Some Skunk Funk Randy Brecker

The senior recital of Tetsuya Takeno is presented in partial fulfillment of the Bachelors Degree in percussion performance, jazz emphasis.

Tetsuya Takeno grew up in 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 senior candidate for the Bachelor of Music in Percussion - jazz emphasis degree at Youngstown State University.

He began his career as a drummer in the Modern Music Society, a jazz big band, in 1999. He performed in the Yamano Big Band Jazz Contest three times with the Modern Music Society. At two of those contests, he received seventh and tenth place. He also recorded Locus, a CD of the Modern Music Society with guest artist Wayne Bergeron at Capital Records, Hollywood, CA, in 2003.

At Youngstown State University, he has performed in numerous ensembles include Caribbean Ensemble, Brazilian Ensemble, Jazz Ensemble 2 & 3, Graduate Jazz Combo, Percussion Ensemble, Concert Band, YSU Symphonic Wind Ensemble, YSU Marching Pride and Studio Ensemble. Recent accomplishments include a performance in Carnegie Hall in New York City 2005 and the OMEA convention 2006 in Cleveland as a member of YSU Symphonic Wind Ensemble and YSU Percussion Ensemble. He is an active local performer, regular drummer for the Crissie McCree Band, composer, and teacher. He is also co-winner of the Dana Young Artist competition 2006.



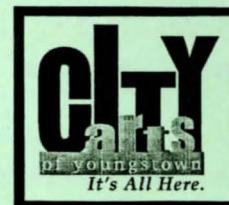
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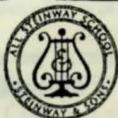
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

DANA NEW MUSIC

FESTIVAL XXIII

Concert 4

Guest Composers

Eric Ewazen

Juilliard School of Music

John Terry Plumeri

Hollywood Film Composer

Guest Artists

Eric Brewer, trumpet/flugelhorn

Kathryn Umble, flute

Tedrow Perkins, English horn

Bliss Recital Hall
Thursday, May 3, 2007
8:00 pm

Program

Fanfare and Allegro (2006, World Premiere)

^ Nevin Brian Rosen

*Mark Gosiewski, *Amanda Fisher, and
*Cole Durica, trumpets

Trek of the Corporations (2007, World Premiere)

*Clinton Davies

*Adrienne Lehotsky, flute
*Nathan Welch, oboe
*Deidra Nuss, bassoon

Hunter's Moon

Gilbert Vinter

*Taylor Dicken, horn
x Candace Girt, piano

The Seven Days of Creation (2007, World Premiere)

^ Nevin Brian Rosen

In partial fulfillment of the Master of Music Degree in
Composition/Theory

FESTIVAL CHAMBER ORCHESTRA
Robert Rollin, director

Caprice for Trumpet/Flugelhorn and String Orchestra (2007, World Premiere)

+ Robert Rollin

Eric Brewer, trumpet/flugelhorn
Festival Chamber Orchestra
Robert Rollin, director

Sinfonia for String Orchestra

Eric Ewert

1. Allegro maestoso
2. Andante
3. Allegro giocoso

Festival Chamber Orchestra
Robert Rollin, director

Sand Without Water (2007, World Premiere)

For Flute, English Horn, Harp, and Strings Johnterryl Plumeri

+ Katherine Umble, flute
+ Tedrow Perkins, English horn
Festival Chamber Orchestra
Johnterryl Plumeri, guest conductor

With support of Dana School of Music,
New Music Guild, Inc., and individual donors.

FESTIVAL CHAMBER ORCHESTRA

FIRST VIOLIN

*Jenna Barvitski, concert master
*Mariana Szalaj
*Wendy Portis
xEsther Howard

SECOND VIOLIN

#Sally Moloy Dolovy, principal
+Gwyneth Rollin
*Michael Walenciej

VIOLA

xJeremy Howard, principal
*David Yee

CELLO

#Ismar Gomes, principal
Jean Tupper

STRING BASS

*Dan Kalosky

* indicates YSU student

+ indicates YSU faculty

^ indicate YSU graduate student

x indicates YSU alumni

indicates guest artist

Program Notes

Creation

Day One In the beginning "God" created the heavens and the earth. Now the earth proved to be formless and waste and there was darkness upon the surface of the water deep; and God's active force was moving to and fro over the surface of waters. And God proceeded to say; "let the light come to be." Then there came to be light. After that God saw that the light was good, and God brought about a division between the light and the darkness. And God began calling the light day, but the darkness he called night. And there came to be evening and there came to be morning, a first day.

Day Two And God went on to say, "let an expanse" come to be in between the waters and the waters. "Then God proceeded to make the expanse and to make a division between the waters that should be beneath the expanse and the waters that should be above the expanse." And so it came to be so. And god began to call the expanse Heaven. And there came to be an evening and there came to be a morning, a second day.

Day Three And God went on to say: "Let the waters under the heavens be brought together into one place and let dry land appear." And it came to be so. And God began calling the dry land Earth," but the bringing together of the waters he called, "Seas." Further God saw that it was good. And God went on to say, "let the earth cause grass to shoot forth, vegetation bearing seed," fruit trees yielding fruit according to their kinds, the seed of which is in it, upon the earth. And it came to be so. Then God saw that it was good. And there came to be an evening and there came to be a morning, a third day.

Day Four And God went on to say, "Let luminaries come to be in the expanse of the heavens to make a division between the day and night, they must serve as signs for season and for days and years. And they must serve the luminaries in the expanse of the heavens to shine upon the earth." And it came to be so. And God proceeded to make the two great luminaries, the greater luminary for dominating the day and the lesser luminary for dominating the night and as lobe the stars. Thus God put them in the expanse of the heavens to shine upon the earth and to dominate by day and by night and make a division between the light and the darkness. Then God saw that it was good. And there came to be evening and there came to be morning a fourth day.

Day Five And God went on to say, "let the waters swarm forth a swarm of living souls and let flying creature fly over the earth upon the face of the expanse and the heavens. And God proceeded to create the great sea monsters and every living souls that moves about which the waters swarmed forth according to their kinds, ever winged flying creature according to its kind. And God got to see that it was good. With that God blessed them, saying be fruitful and become many and fill the waters and the sea basins, and let the flying creatures become many in the

earth. And then there came to be evening and there came to be morning, a fifth day.

Day Six And God went on to say, "let the earth put forth living souls according to their kinds, domestic animal and moving animal and wild beast of the earth according to its kind. And so it came to be so. And God proceeded to make the wild beast of the earth according to its kind and the domestic animal according to its kind and every moving animal of the ground according to its kind. And God got to see that it was good. And God went on to say, "lets us make man in our own image." And according to our likeness, and let them have in subjection the fish of the sea, and the flying creatures of the heavens and the domestic animals and all the earth and every moving animal that is moving on the earth. And God proceeded to create the man in his image, in God's image he created him, male and female he created them. Further God blessed them and God said to them; "Be fruitful" and become many and fill the earth and subdue it, and have in subjection the fish of the sea and the flying of creatures of the heavens and every living creature that is moving on the earth. And God went on to say, "Here I have given to you all vegetation bearing seed which is on the surface of the whole earth and every tree on which there is the fruit of the tree bearing seed. To you let it serve as food. And to every wild beast of the earth and to every flying creature of the heavens and everything moving upon the earth here is life as a soul. I have given all the green vegetation for food. And it came to be so. After that God saw everything and it was very good. And then there came to be evening and there came to be morning, a sixth day.

Day Seven Thus the heavens and the earth and all their army came to their completion and by the seventh day god came to the conclusion of the work he had made, and he proceeded to rest on the seventh day from all the work that he had made. And God proceeded to bless the seventh day and make it sacred, because on it he has been resting from all of his work that God has created for the purpose of making. This is history of the heaven and earth in the time of their being created in the day Jehovah "God" made the heavens and the Earth. Text taken from "New World Translation of the Holy Scriptures" Watch Tower Bible and Tract Society of Pennsylvania

Nevin Brian Rosen's **The Seven Days of Creation** is based on the following text from Genesis. Each movement expresses the mood and idea of its particular day. The composer uses a variety of contemporary techniques. These include major/minor harmonies, quartal chords, whole tone harmony and melody, other scalar elements such as Dorian and Mixolydian Modes, and the citing of a hymn tune in the last movement.

Nevin Brian Rosen is a high school band director and representative for the teachers union for his school in northwestern Pennsylvania. He also plays tuba and guitar and directs local musical presentations.

Robert Rollin's **Caprice for Trumpet/Flugelhorn and String Orchestra** was composed as a gift to talented trumpeter Eric Brewer, who is premiering the version for string orchestra this evening. The original version, under the title *Rondo Capriccioso*, was composed for former Dana trumpet professor, Susan Sexton, who premiered it several years ago. It is a light rondo constructed with an unusual formal plan. Each episode presents a new idea, but then reprises the theme of the previous episode with the following scheme: A (B+c) A (C+d) A (D+e) etc. After Mr. Brewer played fine performances of the old version at the various campuses of Kent State, Rollin decided to present Brewer with a version with strings.

Eric Ewazen's **Sinfonia** for String Orchestra employs a rich triadic musical palette and is demanding for the strings. The first movement, *Allegro maestoso*, has driving rhythms and is in C Dorian Mode. The lyrical second, *Andante*, begins with imitative treatment and uses interesting metric changes, including a move from three-eight to three-sixteenth meter. It opens and closes in a B minor mode, but visits many interesting harmonic areas in between. The cheerful *Allegro giocoso* finale begins in D Mixolydian moving through interesting tonal treatment to close in E Ionian.

Composers

Eric Ewazen was born in 1954 in Cleveland, Ohio. Receiving a B.M. At the Eastman School of Music, and M.M. and D.M.A. degrees from The Juilliard School, his teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas.

His works are recorded on Summit Records, dNote Records, CRS Records, New World, Clique Track, Helicon, Hyperion, Cala, Albany and Erni Classics. Two of his solo CD's featuring his chamber music are available on Well-Tempered Productions. Three additional solo CD's, one featuring his orchestral music, another his music for low brass instruments, and a third, his music for string orchestra, are available on Albany Records. A sixth solo Cd of his music for percussion is available on Resonator Records. New World Records has released his Concerto for brass quintet, "Shadowcatcher" with the American Brass Quintet and the Juilliard Wind Ensemble, conducted by Mark Gould of the Metropolitan Opera Orchestra. Individual works of Eric Ewazen have recently been released by the In Trio, Julie Giacobassi of the San Francisco Symphony, Charles Vernon of the Chicago Symphony, Koichiro Yamamoto of the Metropolitan Opera Orchestra, Ronald Barron of the Boston Symphony, Doug Yeo of the Boston Symphony, Steve Witser of the Cleveland Orchestra, Joe Alessi and Philip Smith of the New York Philharmonic, the Horn Section of the New York Philharmonic, the Summit Brass Ensemble and the American Brass Quintet. His music is published by Southern Music Company, International Trombone Association Manuscript Press, Keyboard Publications, Manduca Music, Encore Music, Tripla Music, and Brass Ring Editions.

Recent works include "Legacy" commissioned for the Bi-Centennial of West Point and performed by the USMA Band in Carnegie Hall and "Flight", commissioned by the USAF Heritage of America Band at Langley AFB, VA, celebrating the 100th anniversary of powered flight. Recent premieres of his Orchestral and Wind Ensemble works have been given by the Charleston (SC) Symphony, West Virginia Symphony, Orquesta Sinfonica de Tenerife in Spain, Orquesta Sinfonica Carlos Chavez in Mexico City, Orchestre de la Garde Republicaine in Paris, the Jeju Music Festival Wind Ensemble in Korea and the Moment Musicale Orchestra of Taiwan. Recent Wind ensemble premieres include his Bassoon Concerto for the University of Florida, a Euphonium Concerto (for Robert Grechesky and the Butler University Wind Ensemble), "Visions of Light" for Joseph Alessi and the Indiana University Wind Ensemble. He was also commissioned to write a Trumpet Concerto, "Danzante", for Allen Vizzutti by CBDNA which was premiered in Reno, NV March, 2004 by the Intercollegiate Wind Ensemble. In January "Southern Landscapes" was premiered by the University of Georgia Wind Ensemble at the GMEA in Savannah. Orchestral performances of Mr. Ewazen's music have recently been given by the Juilliard Symphony, Stow Chamber Orchestra (OH), Flower Mound Chamber Orchestra (TX), Birmingham (UK) Philharmonic, Illinois Symphony, Israel Symphony Orchestra Rishon LeZion, Honolulu Symphony, Mankato (MN) Symphony and the Everett (WA) Symphony. He has been a guest at most 100 Universities and colleges throughout the world in recent years including, Curtis, Eastman, Peabody, Indiana U., UCLA, U. of Texas, U. of Hawaii, Birmingham (UK) Conservatory, the Conservatory of Santa Cruz (Spain) and Boston Conservatory.

During the past season, he has been a guest at Appalachian State U., Tenn. Tech. U., Murray State, U. of MI, Emory University, Laval University in Quebec, U. of GA, U. of Washington in Seattle, Rutgers, Butler U., University of Northern Iowa, Breard College, U. of MI and Cal. Poly Tech. Also during the past season, his music has been performed by the Orchestre National de Lille in France, the Milano Classica Sinfonica in Italy, the Brisbane Philharmonic in Australia, South Arkansas Symphony, Stow Chamber Orchestra, the Midland-Odessa Symphony, and in June he will be a guest at the 2005 International Trumpet Guild Festival, held at Mahidol University in Bangkok, Thailand, where his Rhapsody for trumpets and orchestra will be premiered by the Bangkok Philharmonic. In July he will be a

guest at the WASBE (World Association of Symphonic Bands and Ensembles) in Singapore, where his music will be performed by the University of Florida.

During the 2005-2006 season, the Alabama Symphony will be premiering a song cycle for Soprano and Orchestra, the U. of NC-Pembroke will be premiering a new work for chorus and wind ensemble, and there will be concerts of his music in the Loire Valley in France in April, 2006. He has been lecturer for the New York Philharmonic's Musical Encounters Series, Vice-President of the League of Composers—International Society of Contemporary Music, and Composer-In-Residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at Juilliard since 1980.

Johnterry Plumeri has just completed recording the 4th, 5th and 6th symphonies of Tchaikovsky as conductor of the Moscow Philharmonic for a Spring 2007 release on the GMMC Records label. In the past, Plumeri's recordings with the Moscow Philharmonic of his original compositions have received such words of praise from *Fanfare Magazine* as, "These well-prepared composer-conducted performances and recordings are both technically and esthetically stunning. The emotional curve of Plumeri's music has a dramatic inevitability that carries the listener along without questioning and leaves him fully gratified, very much like the best of Tchaikovsky's efforts." The *Washington Post* has said of these recordings, "Plumeri conducts the Moscow Philharmonic in a performance sensitive to the music's smallest nuances."

Johnterry's innovative style of bowing jazz solos on the acoustic bass has garnered comments like "Stunning...a very high level of music" from the *Washington Post*, "Plumeri's bowed bass work is endlessly compelling" from *allaboutjazz.com*, "Extraordinary bowing facility" from *Jazz Improv Magazine*. In speaking about his latest jazz release *Blue In Green*, *Jazz Improv Magazine* has said "The performances and solo improvisations are outstanding. *Blue In Green* is an album bubbling with creativity, interactivity, magnificent improvisations, and the combined experience, sensitivity, and desire of three consummate musicians performing eight essential pieces from the jazz and standard repertoire. Go and listen."

While on scholarship to Manhattan School of Music in New York City, Plumeri studied with Robert Brennard, principal bass of the New York Philharmonic. During his period as a bassist with the National Symphony Orchestra in Washington D.C., he studied composition and conducting with the Hungarian conductor/composer Antal Dorati, himself a student of the legendary Bela Bartok.

Johnterry's lectures on music have been heard at the Smithsonian Institute, Georgetown University, Maryland Art Institute and The University of Southern California. He has performed with such jazz greats as Cannonball Adderley, Herbie Hancock, Wayne Shorter, Quincy Jones, Arthur Prysock, Frank Sinatra, Joe Williams, Les McCann, Yusef Lateef, John Abercrombie and Woody Herman. Notable performances include Carnegie Hall/New York City, Albert Hall, London, Herodius Atticus Theater/Athens, Tchaikovsky Hall/Moscow, as well as the Newport, Monterey and Montreux jazz festivals.

Robert Rollin, a native of Brooklyn, New York, began composing at age 8 and was soon recommended by conductor Erich Leinsdorf for a special composition scholarship at Juilliard. Graduating Phi Beta Kappa from City College and with a doctorate as a four-year Cornell University Fellow, he studied under Martin Armstrong, Ravi Shankar, Robert Palmer, Karel Husa, Elliot Carter, and Gyorgy Ligeti. He has been recognized with annual ASCAP awards consecutively for over two decades, and has held many important awards, post-doctoral fellowships, and grants, including the Ohio Governor's Award for Creative Excellence presented by the Honorable Richard Celeste in a public ceremony.

Rollin's many compositions have been performed and broadcast on six continents, and have been used as required jury pieces in the U.S.A., France, and South Africa. He serves as Associate Editor of *Ex tempore*, a theoretical journal, and has authored numerous articles for international journals including the *Musical Quarterly* and the *Music Review*. An active pianist, he is founder and coordinator

of the International Dana New Music Festival, and conductor of the Dana Festival Chamber Orchestra, a professional string ensemble.

In the last two years, Rollin's premieres and guest residencies have taken him to New York, Johannesburg, Zurich, and Kiev where he guest conducted the Kiev Philharmonic in a recording of his works for violin and orchestra. Recently Rollin had a week's residency in Guadalajara, Mexico under auspices of city and state governments. He presented two major lectures at the Guadalajara Conservatory. One was a two-hour presentation on Native American Music, Cults, and Cultures to a large public audience, and the other, a lecture on "The Role of the 21st Century Composer," to composers and other musicians. At an evening of his chamber music, he was introduced by the U.S. Consul General with the Senior Cultural Attaché in attendance, and he commented on each work being performed. The concert received excellent media coverage, and glowing reviews in the local press. University of Florida Faculty Pianist, Dr. Kevin Orr, premiered Rollin's Ballade in February 2007, and recently performed it at his recital at the University of New Mexico. Next year, the Pittsburgh Chamber Orchestra under Jeffrey Turner, Conductor (and also Principal Bassist with the Pittsburgh Symphony) plans performances of Rollin's Double Concerto for viola, string bass, strings, and harp and a subsequent CD recording with Pittsburgh Symphony Principal Violist, Randolph Kelley; and Pittsburgh Symphony bassist Micah Howard.

Rollin had six chamber performances in the Cleveland area last year, and was recently awarded the Cleveland Composers Guild/Cleveland Duo Commission for a saxophone/violin/piano trio to be composed in the 2007-8 season. This fall he lectured on Composition Pedagogy at the National Society of Composers Convention in San Antonio, Texas, and this spring gave four lectures in South Africa including the keynote talk to the National South African Music Educators Convention. On the same trip Rollin presented a lecture on "Black American and African Music" to a large audience at the Human Sciences Research Council, the largest Sociology/Anthropology organization in Africa. He currently holds the Youngstown State University Research Professorship, a competitive University-wide award providing release time for research. He is being supported to compose 4 projects, including *Meister Raro*, an opera on the last days of Robert Schumann. Website is www.robertrollin.com

Guest Artists

Eric Brewer teaches at the Kent State Ashtabula campus. His undergrad study was at Baldwin Wallace Conservatory, and his Masters, at Yale University.

Ted Perkins received performance degrees from California State University, Fullerton and from North Texas State University. His principal teachers are Donald Muggerridge, William Criss and Dr. Charles Veazey. He has played with the Midland-Odessa Symphony and the Cheyenne Symphony. Currently he performs with the Youngstown Symphony Orchestra and teaches oboe and music theory at the Dana School of Music. Dr. Perkins also serves as the Assistant Director of the Dana School of Music.

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

Umble is principal flute with the Warren Philharmonic Orchestra and piccolo with the Youngstown Symphony Orchestra and has performed principal flute with the Toledo Symphony Orchestra and the Youngstown Symphony Orchestra. She has presented recitals in Europe and throughout the United States, including venues such as Alice Tully Hall and Symphony Space, New York. Umble performed for the Milhaud Society at the Cleveland Institute of Music with members of the Cleveland Orchestra, the Bowling Green State University Concert Series, and on recital series at the Cleveland Museum of Art and the Cleveland Center for Contemporary Art. She performed in recital at the 2006 National Flute

Association Convention in Pittsburgh. Dr. Umble has also served as a National Flute Association competition judge and flute pedagogy panel member. She conducted the Dana Flute Ensemble in a full concert performance at the 2005 OMEA Conference and the 2006 National Flute Association Convention.

The Following Donors Have Made This Concert Possible:

Johnterryl Plumeri

Judge Gary Yost

Richard Zacharias

The Ellen Marie Rudjak Feldman Memorial Fund

DANA NEW MUSIC FESTIVAL XXIII

April 30-May 4, 2007

Guest Composers:

Eric Ewazen (Juilliard)

Johnterryl Plumeri

SCHEDULE

Monday, April 30

- Concert 1** Bliss Hall, Room 3137, 1:00 pm
Concert 2 Symphonic Wind Ensemble and the Dana Symphony Orchestra, at DeYor Center, 8:00 pm

Tuesday, May 1

- Lecture 1** "Survey of My Musical Language,"
Bliss Hall, Room 3139, 10:00 am

Wednesday, May 2

- Lecture 2** "The Use of Form and Technique in Composition,"
Bliss Hall, Room 3137, 9:00 and 10:00 am
Concert 3 Butler Institute of American Art
12:15 pm (Includes saxophone quartet)
Lecture 3 "The Wide Variety of 20th Century Styles,"
Bliss Hall Room 3137, 3:00 pm

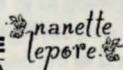
Thursday, May 3

- Concert 4** New Music Society Concert with the Festival Chamber Orchestra, 8:00 pm in Bliss Recital Hall

Friday, May 4

- Concert 5** Convocation at 11:00 am, Bliss Recital Hall.

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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Viola Recital

David Yee

**Assisted by:
Jeffrey Trimble, piano**

Bliss Recital Hall
Saturday, May 5, 2007
7:00 pm

Program

Cello Suite No. 1

J. S. Bach

- Prelude
- Courante
- Sarabande
- Gigue

Trauermusik (Music of Mourning)

Paul Hindemith

- I. Langsam
- II. Ruhig bewegt
- III. Lebhaft
- IV. Sehr Langsam

String Quartet No. 3, Op. 67

Johannes Brahms

- III. Agitato

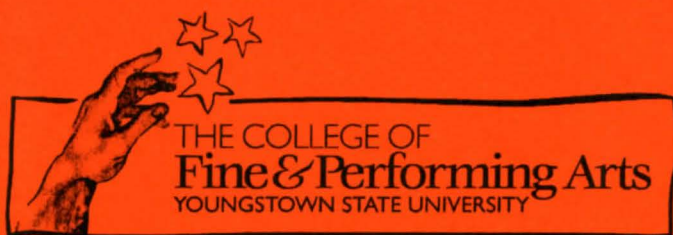
Wendy Portis, violin I
Mariana Szalaj, violin II
David Yee, viola
Jamie Carney, cello

Sonata in A minor (Arpeggione)

Franz Schubert

- I. Allegro Moderato

The senior recital of David Yee is presented in partial fulfillment of the Bachelor of Music Education degree.



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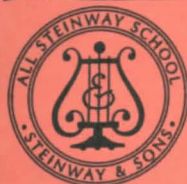
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Saxophone Recital

Andrew D. Meyer

Assisted by:

Jack Ciarniello, piano

Jenna Barvitski, violin

Andrea Dreier, piano

Christman Memorial Hall
Stambaugh Auditorium
Monday, May 7, 2007
7:00 pm

Program

Concerto for Alto Saxophone

Pierre Max Dubois
(1930-1995)

Sequenza IXb

Luciano Berio
(1925-2003)

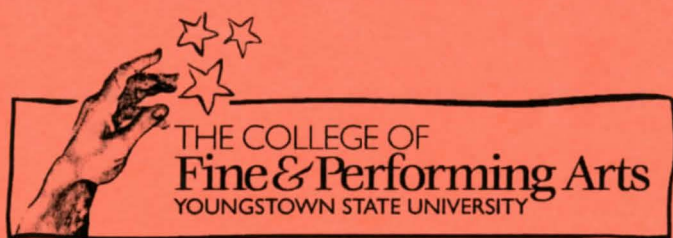
Tâdj

Christian Lauba
(b. 1952)

Trio for Piano, Violin and Alto Sax

Dave Morgan

The senior recital of Andrew Meyer is presented in partial fulfillment of the Bachelor of Music degree, saxophone emphasis.



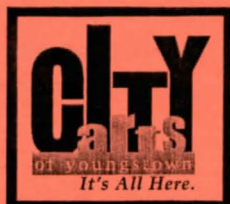
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Recital

Dan Kalosky
String Bass

Assisted by:

Diane Yazvac, piano

Bliss Recital Hall
Tuesday, May 8, 2007
7:00 pm

Program

Cello suite #3

Johann Sebastian Bach
(1685-1750)

Prelude

Allemande

Courante

Sarrabande

Bourree 1 and 2

Gigue

~intermission~

Concerto for String Bass and Piano, Op. 3

Serge Koussevitzky
(1874-1951)

Allegro

Andante

Allegro

The senior recital of Dan Kalosky is presented in partial fulfillment of the Bachelor of Music degree, classical string bass emphasis.

Program Notes

Johann Sebastian Bach (1685-1750) was appointed Kapellmeister at the court of Prince Leopold of Cothen in 1717. The Prince could sing and also play the harpsichord, violin, and viola de gamba. He was an avid music lover who often sent Bach on trips to investigate or purchase musical instruments. In his new position Bach was now free to concentrate on writing chamber music, among the works he completed around 1720 was set of six Suites for unaccompanied violoncello.

A suite is a set of stylized dance pieces. Although there is no formal prescription for a suite it usually contains a core of four dances: the allemande, courante, sarabande, and gigue. The allemande is a moderately paced work in duple meter; the courante is a faster movement in triple meter; the sarabande is slow and stately; and the gigue is usually a rollicking finale. These dances may be preceded by a prelude (as in all the Cello Suites), and there may be extra dances interpolated, such as minuets, bourees, or gavottes. These extra dances are presented in pairs which alternate in an A-B-A shape.

Sergei Aleksandrovich Koussevitzky was born into a Jewish family, growing up in Vyshny Volochyok, Tver Oblast, about 250 km northwest of Moscow. His parents were professional musicians who taught him violin, cello and piano. At the age of fourteen he received a scholarship to the Musico-Dramatic Institute in Moscow for the study of double bass and music theory. He excelled at the bass, joining the Bolshoi Theatre orchestra at the age of twenty and succeeding his teacher as the principal bassist at twenty-seven. In 1901, he made his debut as a soloist in Moscow, and won critical acclaim for his first Berlin recital in 1903. He wrote this popular concerto for the double bass in 1902.

In 1908 Koussevitzky made his professional debut as a conductor, hiring and leading a concert with the Berlin Philharmonic Orchestra. The next year he founded his own orchestra in Moscow and branched out into the publishing period 1909 to 1920 he established himself as a brilliant conductor in Europe. After the Russian

Revolution, he returned to his homeland for a brief time to conduct the State Symphony Orchestra of Petrograd; in 1920, he made his way to Paris, where he organized the Concerts Koussevitzky, presenting new works by Prokofiev, Stravinsky, and Ravel. In 1924, he moved to the United States and would become a citizen in 1941.

He was appointed conductor of the Boston Symphony Orchestra in 1924, beginning a golden era for the ensemble that would continue until 1949. Over the next twenty-five years, he continued building the ensemble's reputation as a leading American orchestra, and developing its summer concert and educational programs at Tanglewood. With the Boston Symphony he made numerous recordings, some of which are available on compact disc. Most of his recordings have been well-regarded by critics. His students and protégés included Leonard Bernstein and Sarah Caldwell.

The Instrument

The instrument that is being played today is dated 1850, believed to be made by the firm of Thibouville-Lamy of Mirecourt, France. The bass was found in a pile of rubble in a run down house slated for demolition here in Youngstown. After being rescued from the brink of being destroyed, the bass, which was in a horrible condition was brought back to a playable state as seen now. The restoration is still ongoing and expected to be completed in the near future.

Dan Kalosky

Dan Kalosky is a Youngstown native, residing most of his life in Ft. Lauderdale, FL. He entered the music business at the age of 14. He began his career performing electric bass in local bands around the Youngstown area. On the road performances led him to Miami, FL, where he started playing on cruise ships.

Some of the ships that were performed on were the SS Norway, the Stella Solaris, The Song of Norway, The emerald Seas, and all the Norwegian Caribbean Lines ships. While on the ships, Dan played with performers to include Mary Wilson, The Fifth Dimension, Little Richard, The Coasters, Jazz singer Micky Lynn, Little Anthony, to name a few. He spent a year in Las Vegas working with country recording artist, Chick Reeves.

Upon his return to Youngstown, he studied under the direction of Tony Leonardi, Pittsburgh Symphony bassist Micah Howard, Jazz bassist/composer Dave Morgan, retired Cleveland Orchestra bassist Harry Barnoff and Michael Gelfand, cellist/conductor.

Presently Dan performs with the Greenville Symphony, The Cleveland Philharmonic Orchestra, The Packard Band, The Old North Church Orchestra, The Carmin Mico Band, The Ellan Banks Band, plus much orchestra pit work in musicals appearing in Youngstown and Cleveland. He does much freelance work performing with Lee Bush, Allen Peterson, Ernie Krivda, Dick Barrandi, Amanda Beagle, Helen Welch, Ellen Banks and solo work at the Mocha House, Jazzmans, and Sunday afternoons at the art gallery in Fellows Riverside Gardens.

Special Thanks goes out to all of the people connected to my musical development and education over the past years. Thanks to my teachers who were patient throughout the learning periods. Thanks to my parents and wife Yliana for their support over the years. Thanks to my friends who helped me through my endeavors and special thanks to Zsa Zsa for her support through practice sessions.



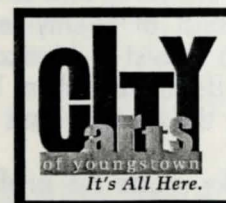
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DANA SCHOOL OF MUSIC
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presents

Senior Saxophone Recital

Brandon Masterman

Assisted by:

Diane Yazvac, piano

Sara Kind, soprano saxophone

Timothy Sharek, alto saxophone

Andrew Meyer, tenor saxophone

Bliss Hall, Rm 2222
Tuesday, May 8, 2007
8:00 pm

Program

Quatuor pour Saxophones

Guy Lacour
(b. 1932)

Vue sur les Jardins Interdits for saxophone quartet

Henir Pousseur
(b. 1929)

Quartet Melizmatique

Sara Kind, soprano saxophone
Timothy Sharek, alto saxophone
Andrew Meyer, tenor saxophone
Brandon Masterman, baritone saxophone

Tre Pezzi for unaccompanied soprano saxophone

Giacinto Scelsi
(1905-1988)

I.

II. Dolce, meditativo

~intermission~

Premier Solo for baritone saxophone and piano

Jules Demersseman
(1833-1866)

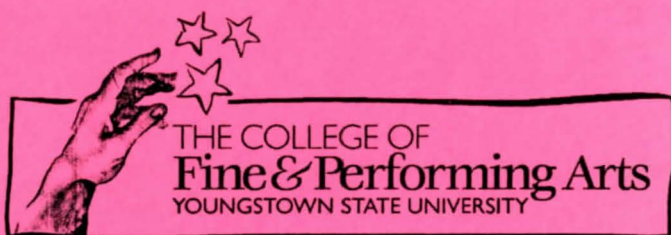
Fable for baritone saxophone and piano

Jan Krzywicki
(b. 1948)

Emergence for unaccompanied baritone saxophone

David Morgan
(b. 1957)

The senior recital of Brandon Masterman is presented in partial fulfillment of the Bachelor of Music degree, saxophone emphasis.



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**The United States Air Force
Band of Flight**

Lt Colonel Allen Sierichs, Commander

presents

Huffman Prairie Winds

Woodwind Quintet

*Youngstown State University
College of Fine & Performing Arts
Bliss Recital Hall
Wednesday, May 9, 2007
8:00 pm*

Program

Pastoral Vincent Persichetti

Gavotte with Six Doubles Jean-Philippe Rameau
arr. by Ryohei Nakagawa

Trois Pieces Breves Jacques Ibert
Allegro
Andante
Assez lent; Allegro scherzando

INTERMISSION

Divertissement Jean Francaix
Prelude
Allegretto assai
Elegie
Scherzo

Partita for Wind Quintet Irving Fine
Introduction and Theme
Variation
Interlude
Gigue
Coda

Circus Etudes Jeffrey Agrell
Acrobats

Huffman Prairie Winds Woodwind Quintet

The "Huffman Prairie Winds" woodwind quintet is one of four classical chamber ensembles within The United States Air Force Band of Flight. Named for the nearby historic plain where the Wright Brothers conducted many of their aviation experiments, the quintet was founded in 1984. These five active duty Air Force members perform a wide variety of music, from traditional quintet repertoire to show tunes and ragtime. Their versatility enables them to please audiences in many different settings, including: official military social functions, high school and college performance clinics, retirement home programs, Veteran's hospital visitations and formal evening recitals. The quintet, along with all of the components of the Band of Flight, enjoys a reputation for excellence throughout Ohio, Indiana, Michigan, Kentucky, West Virginia, Pennsylvania and Maryland.

About the Musicians.....

Senior Airman Megan Russell, flute: Airman Russell was born and raised in Pittsburgh, PA. She received her Bachelor's degree in Music Education from the University of Akron and Youngstown State University. Airman Russell's professional credits include principal flute with the Youngstown Opera Orchestra, Youngstown Musica Sacra Orchestra, and 2nd flute with the Warren Philharmonic Orchestra. Airman Russell began her assignment with the United States Air Force Band of Flight in June 2004. In her spare time, Megan is a nationally ranked competitive swimmer, and is pursuing a Master's degree in flute performance at Wright State University.

Technical Sergeant Michelle L. Kuntz, oboe: Sergeant Kuntz hails from Wheeling, WV and received both a Bachelor of Music degree in music education and a Master of Music degree in oboe performance from West Virginia University. Her teachers included Cynthia Anderson, William Wielgus, Irmi Keiderling and Peter Velikonja. Sergeant Kuntz has performed professionally with the Opera Theatre of Pittsburgh, the West Virginia Symphonette, and the Morgantown Municipal Band. Michelle joined the Band of Flight in 1996 and serves as the noncommissioned officer in charge of Huffman Prairie Winds.

Technical Sergeant Shelley A. Steepe, clarinet: Sergeant Steepe was born in Jackson, MI and grew up in Buchanan. She received her Bachelor of Music degree in music education and clarinet performance from Western Michigan University. While at WMU, Sergeant Steepe was a member of Sigma Alpha Iota and Phi Kappa Lambda. She also served as secretary, vice president and treasurer of the Music Educators National Conference. Shelley joined the Air Force in 1995 and is currently the noncommissioned officer in charge of the unit's "Kittyhawk Clarinet Quartet."

Staff Sergeant Michael Eakin, bassoon: Sergeant Eakin hails from Leavenworth, Washington but grew up in Anchorage, Alaska. He received a Bachelor of Music degree from the North Carolina School of the Arts and a Master of Music degree from Southern Methodist University. Sergeant Eakin has won numerous concerto competitions including the Anchorage Youth Symphony competition and competitions at each of his alma maters. He has performed professionally with the San Antonio Symphony, the Dallas Wind Symphony and the Dallas Lyric Opera. Sergeant Eakin joined the Air Force in 1988 and has served with the Band of Liberty, Massachusetts and the Band of the West, Texas. In his spare time, Mike enjoys woodworking, music arranging and computer programming.

Technical Sergeant Kristen D. TenWolde, horn: Sergeant TenWolde is a native of Riga, Michigan and received her Bachelor of Music degree in music performance from Eastern Michigan University, and her Master of Music performance degree from the Cincinnati College-Conservatory of Music. She earned an additional Bachelor of Music degree in music performance at the Victorian College of the Arts, Melbourne, Victoria, Australia. Sergeant TenWolde's professional credits include an Australian tour with the Bolshoi Ballet and First Prize at the Great Lakes Horn Solo Competition. Kristen is an active free-lance musician and is currently serving as the Ohio Regional Representative of the International Horn Society.

Please address comments regarding this program to:

General Bruce Carlson, Commander

Headquarters AFMC/CC

4375 Chidlaw Road Suite 1

Wright Patterson AFB OH 45433-5001

Visit the Band of Flight's webpage at <http://www.bandofflight.wpafb.af.mil/>

YSU



Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Michael Gelfand Studio

Cello Recital

Assisted by:

Diane Yazvac, piano

Bliss Recital Hall
Sunday, May 13, 2007
2:00 pm

Program

Sonata for Cello and Piano, Opus 43, No. 1

Allegro

Bernhard Romberg
(1767-1841)

Lily Gelfand

Humoresque, Opus 101, No. 7

Antonin Dvorak
(1841-1904)

Sam Cooper

Sonata in C Major, Opus 40, No. 1

Allegro

Jean Baptiste Bréval
(1753-1823)

Mary Smrek

Concertino in C Major, Opus 7

Allegro

Julius Klengel
(1859-1933)

Stephanie Zitkovich

Sonata for Piano and Violoncello in e minor, Op. 38

Allegro non troppo

Johannes Brahms
(1833-1897)

Cello Concerto, Opus 85

Edward Elgar
(1857-1934)

Adagio – Moderato

Caroline Faust

Elegy, Op. 24

Gabriel Fauré
(1845-1924)

Concerto No. 1 in a minor, Opus 33

Camille Saint-Saëns
(1835-1921)

Allegro non troppo

Randi Yazvac

Sonata for Piano and Violoncello in e minor, Op. 38

Johannes Brahms
(1833-1897)

Allegretto quasi Menuetto – Trio

Concerto in b minor for Violoncello, opus 104

Antonin Dvorak
(1841-1904)

Adagio ma non troppo

Jamie Carney

Thank you Diane Yazvac for your wonderful
accompanying!



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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

John Wilcox

Studio in Recital

Assisted by:

Diane Yazvac, piano

Bliss Recital Hall

Wednesday, May 16, 2007

6:30 pm

Program

Concerto in A Major

Antonio Vivaldi

Allegro

Kristi Yazvac

Concerto in E Major (Spring)

Antonio Vivaldi

Allegro

Nathen Gelfand

Concerto in G Major

W. A. Mozart

Adagio

Keyleigh Eddy

Sonatina in D Major

Franz Schubert

Allegro, Presto

Kristen Reardon

Chaccone

Tomasso Vitali

Anne Smrek

Special thanks to Mrs. Diane Yazvac for her continued efforts to make this recital possible!

Concerto in F Major (Fall)

Antonio Vivaldi

Allegro

Mark Deramo

Concerto in D Major (Adelaide)

W. A. Mozart

Allegro

Leah Muntean

Sonata in F Major (Spring)

Ludwig Von Beethoven

Allegro

Rebecca Theophanous

Slavonic Dance No. 2 in E Minor

Dvorak-Kreisler

Sam Borzi

Duet in G Major for Violin and Viola

W. A. Mozart

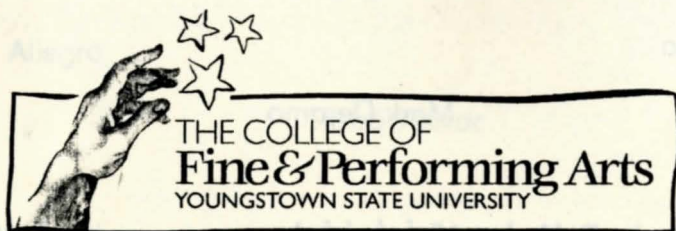
Allegro

Leah Muntean, Hillary Lenton

Marchenlider

Robert Schuman

Hillary Lenton



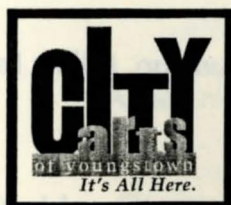
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Dana Concert Series

THE COLLEGE OF
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Recital

Jennifer Latshaw, oboe

Katie Rogers, soprano

Accompanied by

Mr. George Wilbur and Mrs. Diane Yazvac

Assisted by

Ted Perkins and Nathan Welch

Bliss Recital Hall
Sunday, May 27, 2007
6:00 pm

Program

Three Concert Pieces

Franz Reizenstein
(1947)

Movement I. Humoresque

Movement II. Rhapsody

Jennifer Latshaw accompanied by Mrs. Diane Yazvac

Danny Boy

Traditional

Katie Rogers accompanied by Mr. George Wilbur

Ballad, Blues, and Rag

Robert Sibbir
(1995)

Jennifer Latshaw accompanied by Mrs. Diane Yazvac

The Last Rose of Summer

Katie Rogers accompanied by Mr. George Wilbur

~intermission~

Six Metamorphoses after Ovid Op 49

Benjamin Britten
(1951)

* Please direct your attention to the screen

Three Canons

John Steinmetz

Jennifer Latshaw, Nathan Welch & Ted Perkins

You Raise Me Up

Katie Rogers accompanied by Mr. George Wilbur

Scarborough Fair/Canticle

Paul Simon
arr. Katie Rogers

Katie Rogers and Jennifer Latshaw
accompanied by Mr. George Wilbur

The senior recital of Jennifer Latshaw is presented in partial fulfillment of the Bachelor of Music degree in education, oboe emphasis.

Jennifer Latshaw

Jennifer Latshaw is a senior Music Education major at the Dana School of Music, Youngstown State University. At her time at YSU, Jennifer has participated in the Concert band, Marching band, University band, Dana Symphony Orchestra, and Chamber Orchestra. She has performed at Dana on oboe, English horn, bass clarinet, alto and tenor saxophone.

Jennifer is a native of Franklin, Pennsylvania. At Franklin High School, Jennifer participated two years in the District Jazz Festival, three years in the Clarion IUP Honors Band, the Mercyherst Tri-State Honors Band, Venango County Band, District 3 Band, Regional Band, Pennsylvania State Honors Band, and participated her senior year in the All-East Festival in Providence, Rhode Island. Jennifer also spent four years in the stage band and school marching band with one year as drum major.

In the community, Jennifer has participated in the Venango Chamber Orchestra, the Franklin Silver Cornet Band and musicals at the Barrow Civic Theater including *My Fair Lady*, *Cabaret*, and *Damn Yankees*.

Katie Rogers

Katie is also a native of Franklin, PA. Katie Rogers, formerly Katie Kirby, has a broad range of stage performances at the Barrow Civic Theater including most recently, *Guys and Dolls*, *Joseph and the Amazing Technicolor Dreamcoat*, *Titantic*, *Cinderella*, and *It's a Wonderful Life*. Katie spent five years with the Kayton Kids performance group. During her year and a half at YSU Katie participated in the *Vagina Monologues*. Katie is currently an active member and performer at the Oakland United Methodist Church.

Special Thanks to:

Mom and Dad for their loving support

Katie Rogers for joining me in this project

*Mr. George Wilbur for his good spirit
and amazing talent*

Mrs. Diane Yazvac for many long rehearsals

Nathan Welch and Dr. Perkins for playing along

Friends and Family for more than I can mention...



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