



YSU

Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

Presents

YSU

Jazz Studies

Faculty

Dr. Kent Engelhardt, saxophone

*Mr. Daniel Murphy, piano

Dr. David Morgan, bass

Dr. Glenn Schaft, drums

*Teaching Assistant

Butler Art Institute

Wednesday, January 18, 2005

12:15 p.m.

Program

YSU JAZZ STUDIES FACULTY

Dr. Kent Engelhardt, saxophone

*Mr. Daniel Murphy, piano

Dr. David Morgan, bass

Dr. Glenn Schaft, drums

*Teaching Assistant

Star Eyes

Don Raye & Gene DePaul

September Song

Kurt Weill & Maxwell Anderson

Blood Count

Billy Strayhorn

Willow Weep For Me

Ann Ronell



DANA SCHOOL OF MUSIC
All-Steinway School

Acknowledgements

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

Leonardi Scholarship

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

**THE TONY LEONARDI
JAZZ SCHOLARSHIP FUND DONORS
2004-2005 ACADEMIC YEAR**

\$1000 - \$4999

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Dr. Kent Engelhardt & Dr. Beth Hargreaves

Mr. James J. Groth

Dr. Beth Hargreaves IMO her brother Stan Hargreaves

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Mrs. Pauline Leonardi & The Leonardi Family IMO Tony Leonardi

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IMO Dr. John Alleman

Christine & Dale Pullium

IMO Dr. John Alleman

Ms. Jo Ann Stefanski

Dr. & Mrs. Chester Yozwick

Mr. & Mrs. Theodore Zalac

JAZZ CALENDAR OF EVENTS

SPRING SEMESTER

February 5-7

Jazz Ensemble 1, OMEA Convention, Columbus, OH

Wednesday, March 2

Jazz Combos, Butler Museum, 12:00 p.m.

Friday, March 11

Jazz Faculty, Ford Theater, 8:00 p.m.

Wednesday, March 23

Jazz Combos, Butler Museum, 12:00 p.m.

Sunday, April 10

Jazz Ensemble 1 w/organist Joey DeFrancesco,
Stambaugh Auditorium, 8:00 p.m. \$

Monday, April 11

Jazz Ensembles 3 & Combos, Chestnut Room, Kilcawley, 8:00 p.m.

Wednesday, April 13

Jazz Combos, Chestnut Room, Kilcawley, 8:00 p.m.

Monday, April 25

Jazz Ensembles 1 & 2, Chestnut Room, Kilcawley, 8:00 p.m.



SECOND STAGE BLACKBOX PRODUCTIONS PRESENT:

ALL OVER

by **Edward Albee**

SPOTLIGHT ARENA THEATER

January 27-29, 8:00 pm

January 30, 3:00 pm

In an alcove of a town house, a great man lies dying. Waiting in an anteroom are his wife, mistress, best friend, daughter and son. Beyond them are news and television crews. Those who stand the death-watch, in their recollection and reflection, amplify their own characters as well as the past, while one and all await the word that it is "all over."

Admission:

\$ 5 Adult
\$ 3 Faculty/Staff, Non-YSU Student, Alumni, Senior Citizens,
Groups of 5 or more

Box Office: 330-941-3105

Happenings at the College of Fine & Performing Arts

January

- 25 Guest Artist: Seth Malkin, tenor and Diane Yazvac, piano,
8:00 pm, Bliss Recital Hall
- 26 Dana Wind Quintet, 12:15 pm, Butler Institute of American Art
- 27-29 BLACKBOX productions presents: "All Over" by Edward Albee
8:00 pm, Spotlight Arena Theater, Bliss Hall, \$, YSU students
\$3. Box Office: 330-941-3105
- 28 Youngstown Percussion Collective, 8:00 pm, Chestnut Room,
Kilcawley Center
- 30 Dana Chamber Orchestra, directed by John Wilcox
4:00 pm, Bliss Recital Hall
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\$3. Box Office: 330-941-3105

February

- 2 Dana Chamber Winds, coordinated by Stephen Gage
12:15 pm, Butler Institute of American Art
- 9 New Music Society, directed by Gwent Rollin
12:15 pm, Butler Institute of American Art
- 9 New Music Society, directed by Gwen Rollin
8:00 pm, Bliss Recital Hall
- 12 Dana Audition Day, call Dana School of Music Department
Office at 330-941-3636
- 13 Dana Saxophone Symposium (noon - 10:30PM Bliss Hall)
featuring Jean-Marie Londeix (France), William Street
(Canada), James Umble (YSU faculty and host), and the
Cleveland Duo. For information contact Dr. James Umble at
330-941-1828. Tickets for the 8PM evening recital in BRH
available in advance from the YSU Box Office 330-941-3105
or at the door.

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



Presenter



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YSU

Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

Presents

Seth Malkin, bass

Molly Fillmore, mezzo-soprano

Diane Yazvac, piano

Bliss Recital Hall

Tuesday, January 25, 2005

8:00 p.m.



DANA SCHOOL OF MUSIC
All-Steinway School

Program

Ich Bin Dein Baum

Schumann

Ich Bin Dein Baum, O Gärtner words by Friedrich Ruckert

Alto: I am like a tree to you, o gardener, that, as a reward for you true love, drops ripe fruits lovingly into your lap.

Bass: I am your gardener, o tree of love. I always find your branches full of new fruits so that I never need envy other pleasures.

Mignon's Lied

Tchaikovsky

Mignon's Song words by Goethe

No, only those who have longed to see someone again,
Can understand how I have suffered, and how I suffer, now.

My eyes grow dim, my strength is gone.
The one who knew and loved me is far away.
Moonlight has brought a glow to the sky.
Come out, Nisetta, quickly to the balcony.
My heart is on fire.

Don Juan

Tchaikovsky

Don Juan's Serenade words by Tolstoy

Darkness is enfolding the golden lands of Alpujara.
Come out, My Darling, to the sound of my guitar.

From Seville to Granada, in the stillness of the night
Come the sound of serenades, and the ringing of swords.
Much blood and many songs are dedicated to charming ladies.
And to her above all others, I will give mine.

Frühlingsglaube

Schubert

Frühlingsglaube words by Uhland

Breezes have been awakened, And they whisper and move throughout the day and night. All around there are new scents and sounds: Now, my heart, don't be afraid! Change is coming! The world grows more beautiful with each passing day, Everything around, as far as the eye can see, is blooming. One cannot even imagine what is to come! Now, my heart, forget your torment! Change is coming!

Ganymed

Schubert

Ganymed words by Goethe

In the morning light Spring glows all around me with its warmth and endless beauty. I wish that I could hold the springtime in my arms! I lie and languish as the flowers and grass press against my heart. The nightingale calls to me from the misty valley. I am on my way... but where shall I go? Upwards I will go, upwards! The clouds float downwards to my yearning love. Let me come upwards into your lap, I embrace you and am embraced!

La ci darem la mano

Mozart

Duet from the opera Don Giovanni words by Da Ponte

On her wedding day, Don Juan entices Zerlina, a peasant girl, to his castle where he promises to marry her himself.

Chanson Triste

Duparc

Chanson Triste words by Lehor

There is moonlight in your heart, and I shall drown myself in your light to escape the worries of life. I shall forget past sorrows when you cradle me in your arms. You will rest my head on your lap, and I will take so many kisses and so much love That perhaps I shall be healed.

La Vague et La Cloche

Duparc

La Vague et La Cloche words by Coppée

In a drug-induced hallucination, the poet finds himself first rowing hopelessly against the ocean waves, and next hanging from the clapper of a giant bell. He asks finally why the dream has not revealed the meaning of grinding, daily human life.

Phidylé

Duparc

The Swallow Duet *from the Opera Mignon*

Thomas

The Swallow Duet words by Carré and Barbier

In this opera, based on Goethe's Wilhelm Meister, Mignon is a girl abducted by Gypsies.

She dreams with the itinerant old man, Lothario, of the freedom to fly away like the swallow

~ intermission ~

Nobles seigneurs, salut!

Meyerbeer

Non piu Andrai *from the Marriage of Figaro*

Mozart

Non piu Andrai words by Da Ponte

Figaro gleefully outlines the changes army life will bring to the young page, Cherubino, who has recently discovered women, and the effect he can have on them.

Treat Me Rough

Gershwin

Our Love is Here to Stay

Gershwin

Someone to Watch Over Me

Gershwin

On The Town

Bernstein

Trouble in Tahiti

Bernstein

So In Love

Porter

Where Is the Life

Porter

Wunderbar

Porter

Seth Malkin, bass

Bass **Seth Malkin** has performed a wide variety of roles in Opera and Music Theater, and has appeared with such companies as Santa Fe Opera, New Orleans Opera, and the Seattle Opera, where he most recently sang in *Ariadne auf Naxos*, and *Fanciulla Del West*, both in 2004. In fall of 2003, he was Timur in *Turandot*, and Zuniga in *Carmen* at the New York City Opera.

Noted for his grace onstage, Seth comes by his poise honestly: Trained at the New York School of Ballet, he danced professionally in productions of *Petrouchka*, with American Ballet Theater, and *The Nutcracker* with The Cleveland Ballet, and was a soloist with the New Orleans, and Tampa Ballets. A veteran of several Broadway shows, he has appeared with Angela Lansbury and Madeleine Kahn, and was seen in the 1997 Tony Awards Telecast with the Broadway cast of *Candide*. He is featured on that cast album. He has also pursued an interest in liturgical music, leading a Wilkes Barre congregation many times in worship throughout the Jewish High Holidays. He appeared in Germany for the 1999-2000 season, where he sang a variety of roles at the Stadttheatre Regensburg including Figaro in Mozart's *Le Nozze Di Figaro*, and a premier staging of the Bach St. John Passion. In June of 1999, Mr. Malkin made his Carnegie hall Debut, singing Beethoven's Mass in C.

Molly Fillmore, mezzo-soprano

Molly Fillmore, a native of Warren, OH, was appointed assistant professor of voice (mezzo-soprano) at the Michigan State University School of Music in Fall 2004. She made her solo operatic debut at The Washington Opera in the world premiere of Dominick Argento's *"The Dream of Valentino"* while still an undergraduate at American University. Upon completion of her master's degree at the University of Maryland, she became a principal soloist with Opera der Stadt Köln (Cologne Opera), where, from 1998 to 2003, she appeared in over 25 roles. Some of these included: Romeo in *"I Capuleti e i Montecchi"*; Don Ramiro in *"La finta giardiniera"*; Cherubino in *"Le Nozze di Figaro"*; and Wellgunde and Waltraute in Robert Carsen's *"Ring Cycle"* under the direction of Jeffrey Tate. Additional operatic engagements include *"Rusalka"* and *"Ariadne auf Naxos"* with Seattle Opera; the title role in *"Carmen"* with Eugene Opera; and *"Wozzeck"* at the Spoleto Festival.

Fillmore's concert stage highlights include: her Carnegie Hall debut in 2003; her Avery Fisher Hall debut in 2004; *La Damnation de Faust* with the Utah Symphony; Vaughn Williams' *Magnificat* at the Kennedy Center Concert Hall with the Choral Arts Society of Washington; and a recital with tenor Werner Hollweg at the International Beethoven Festival in Bonn. She will return to Avery Fisher Hall for Mozart's *"Requiem"* and make her debut with the Seattle Symphony

Diane Yazvac, piano

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.

Happenings at the College of Fine & Performing Arts

January

- 26 Dana Wind Quintet, 12:15 pm, Butler Institute of American Art
- 27-29 BLACKBOX productions presents: "All Over" by Edward Albee
8:00 pm, Spotlight Arena Theater, Bliss Hall, \$, YSU students
\$3. Box Office: 330-941-3105
- 28 Youngstown Percussion Collective, 8:00 pm, Chestnut Room,
Kilcawley Center
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YSU



Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

Presents

Dana Wind

Quintet

Kathryn Thomas Umble, flute

Tedrow Perkins, oboe

Robert Fitzer, clarinet

Donald W. Byo, bassoon

Robert Cole, horn

Butler Art Institute

Wednesday, January 26, 2005

12:15 p.m.



Program

Dana Wind Quintet

Kathryn Thomas Urble, flute

Tedrow Perkins, oboe

Robert Fitzer, clarinet

Donald W. Byo, bassoon

Robert Cole, horn

Dix-Sept Variations, opus 22

Jean-Michel Damase

Tanzsuite, opus 53

Theodor Blumer

Sarabande

One Step

Dance Suite (1955)

Paul Valjean

Tango

Waltz



DANA SCHOOL OF MUSIC
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Happenings at the College of Fine & Performing Arts

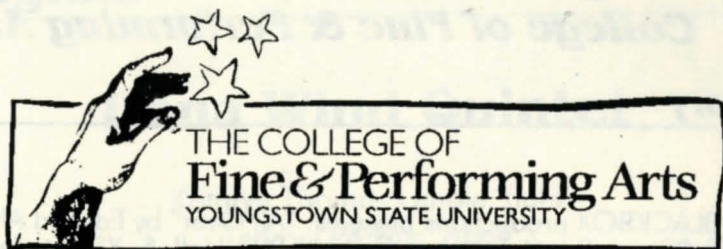
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YOUNGSTOWN STATE UNIVERSITY

Presents

YOUNGSTOWN

PERCUSSION

COLLECTIVE

IN RESIDENCE AT YOUNGSTOWN STATE UNIVERSITY
WWW.YSU.EDU/PERCUSSION

GLENN SCHAFT, RON COULTER,
ROB FERGUSON, NATHAN DOUDS,
ROBERT FLAMINO, CRAIG HILL, JUSTIN WATT,
SARAH SEXTON, JASON DETEC, JOSH HAGGERTY,
ELIZABETH BARTLEY

Chestnut Room, Kilcawley Center
Friday, January 28, 2005
8:00 p.m.

Program

Bluebird Samba (1994)

Ted Rounds

3G-CL (2004)

Nathan Douds

Concerto for Marimba and Percussion Ensemble (1992)

Saudacao (Greetings)

Ney Rosauero

Lamento (Lament)

Danca (Dance)

Despedida (Farewell)

Sarah Sexton – marimba soloist

~ intermission ~

Improvisation on Metal (2005)

Boris Chesakov & YPC

The idea for this piece began when members of YPC saw a metal sculpture by Boris Chesakov. We asked Boris if he was interested in building us something to improvise on. He was immediately interested and was willing to build the sculpture that you see now, and on very short notice!

Waking Dreams (2000)

Michael Burritt

Rob Ferguson – marimba soloist



DANA SCHOOL OF MUSIC
All-Steinway School

Program Notes

3G-CL is a short piece originally written for alto sax, acoustic bass, and drum set. It was never performed in that configuration so it was adapted for a percussion trio. It was composed using some serial techniques but also contains a fair amount of improvisation.

Ney Rosauero is recognized as one of the most original and dynamic symphonic percussionists and composers today. Rosauero was born in Rio de Janeiro, Brazil on October 24, 1952 and started studying percussion in 1977. As a composer he has published over 30 pieces for percussion as well as several method books. His compositions are very popular worldwide and have been recorded by internationally acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra. Rosauero's Concerto for Marimba was originally written in 1986 for Marimba and String Orchestra and was later adapted from its original version for Percussion Ensemble.

Bluebird Samba is a song in Eb, later in F, and in Eb again at the end. The other two themes were just separate material I was working on during the same time. The minimalist transitions were just convenient diversions to get to the different key centers for the song. I thought the thing sounded like a samba, so that had to be part of the title somehow. On the day I quit writing the piece (you have to actually quit writing) Tyler was building a bluebird house and after she put one up, she declared that the next day there would be bluebirds living there. Sure enough, the next day there they were. Tyler was the one who actually said I should call it Bluebird Samba. It has some cool chords and some nice jagged lines from time to time. Parts of the main theme are presented over different bass lines with alternate key centers, just to see how they worked. There is a short madness that was inspired by Frank Zappa (groups of fives followed by sextuplets in groups of four).

As with all my writing, I have my intentions but I'm always surprised by what comes out. That's partly because I usually compose by means of improvisation. I'll compose an accompaniment sequence that the computer loops while I improvise on a percussion controller that feeds into the same computer. If I like it, it stays. If I don't, it goes into electronic storage for another day. Notes by Ted Rounds

Waking Dreams was commissioned by the Tempus Fugit Percussion Group. The work was premiered in August 2000 at the Chautauqua Institution. I came upon the title Waking Dreams while reading a relatively insignificant piece of best-selling fiction. The thought of a waking dream struck me as exactly the experience I was

having while in the midst of writing this piece. To me a waking dream is a constant stream on creative thought focused on (or obsessed with) a specific idea or project. This is not to be confused with "day-dreaming" which would be a series of random unrelated thought that pass in and out of our minds as a departure from our specific momentary reality. Although, I must admit to daydreaming quite often. Michael Burritt, Director of Percussion, Northwestern University.

Youngstown Percussion Collective

YPC is a professional Group In-Residence at Youngstown State University Dana School of Music. Founded in 2003, YPC is dedicated to excellence in percussion performance and education presenting Private and Public Concerts, School Presentations, Clinics, Masterclasses, Residencies, Private & Group Instruction, and Consulting Services.

YPC performed at the 2003 Percussive Arts Society International Convention in Louisville, Kentucky where they collaborated with several Cleveland area percussionists and the Dance Theater Collective of Cleveland in a presentation of the percussion and dance music of composer Lou Harrison. Members Ron Coulter, Nathan Douds, and Craig Hill commissioned the world premiere of YSU faculty member Till Meyn's marimba concerto "Groovelocity" at the 2003 Dana Piano Week Festival. Other performances have included the Butler Institute of American Art and numerous corporate and private functions. In April, YPC and the YSU Percussion Ensemble will be recording their first compact disc to be released later this year. The disc will feature pieces written especially for our groups.

BOOKINGS AND INFORMATION

Glenn Schaft, DMA

Associate Professor, Director of Percussion Studies
Dana School of Music, Youngstown State University

Email: geschafft@ysu.edu

Web site <www.ysu.edu/percussion>

Cell phone (330) 518-4812, Office (330) 941-3643

ABOUT THE MEMBERS

Dr. Glenn Schaff is Associate Professor and Director of Percussion Studies at Youngstown State University in Ohio where he teaches private and group lessons, directs the Percussion Ensemble and a jazz combo, performs with the Faculty Jazz Group, and is founder of the Youngstown Percussion Collective, YSU Latin Arts Festival, and SMARTS RHYTHMS Drum Circle Outreach Program.

His performance and teaching credits include appearances throughout the United States, Cuba, and China, such as the Percussive Arts Society International Conventions, Colorado Music Festival, Akron Symphony, Youngstown Symphony, Cleveland Chamber Symphony, Ohio Chamber Orchestra, Cleveland Ballet & Opera, Cleveland Jazz Orchestra, Chuck Berry, Chip Stevens, world premiere of Stuart Copland's opera "Holy Blood and Crescent Moon", and numerous jazz artists such as Dan Wall, Phil Woods, Marvin Stamm, Sean Jones, Todd Coolman, Nick Brignola, John Fedchok, Harold Danko, Randy Johnston, Brian Lynch, James Weidman, Ralph Lalama, Anthony Cox, Laurence Hobgood, and the Tommy Dorsey Band.

His DMA is from the University of Illinois at Champaign-Urbana, MA from Eastern Illinois University, and BM from Baldwin-Wallace College. He has also studied with Tom Freer and Jay Burnham of the Cleveland Orchestra; with Roberto Vizcaino, Fermin Nani, and Santiago Nani at Escuela Nacional de Arte in Havana; with Giovanni Hidalgo, Trichi Sankaran, Jamie Haddad, and Horacio Hernandez at the Berklee School of Music's World Percussion Festival; with Christine Stevens at the Remo Health Rhythms Workshop; with John Riley and Lewis Nash in New York City, and with Edwin London at Cleveland State University.

Dr. Schaff has been an active member of the Percussive Arts Society since 1982 and is a member of the College Pedagogy Committee and Drumset Education Committee. He has served on the 2002 PAS International Convention (PASIC) Planning Committee, presented lectures and performances at various PASIC conventions since 1993, and has appeared as a performer and clinician at PAS Days of Percussion in Ohio, Pennsylvania, Indiana, Illinois, Wisconsin, and Minnesota.

Recent engagements include a recording of Dave Morgan's *Reactions* for drumset and wind band with the YSU Symphonic Wind Ensemble on their 2005 release *Spin Cycle*, a tour of China with the YSU Faculty Jazz Group, clinician at the 2003 Ohio Music Educators Convention, and a performance with the Youngstown Percussion Collective at the 2003 Percussive Arts Society International Convention in Louisville, Kentucky. Upcoming engagements include Harold Danko with the YSU Faculty Jazz Group at Piano Week 2005,

the Lakeland Community College Jazz Festival – adjudicator and performance with Phil Woods, recording with the YSU Faculty Jazz Group, and clinician at the Ohio Chapter of the Percussive Arts Society in Columbus.

Dr. Schaff is an educational endorser with Avedis Zildjian Co., GMS Drums, Remo Inc, and ProMark Inc.

Rob Ferguson is a native of Carrollton, Ohio, where he went to school and where both of his parents were school teachers. He received his Bachelor of Music in Percussion Performance in 1997, and his Master of Music in Percussion Performance in 2000, from Kent State University. Rob is currently in his first year as adjunct faculty at Youngstown State University. Rob is the director and designer of Matrix, a Winter Guard International Independent World Percussion Ensemble. Rob is a very active and sought after designer and arranger for both indoor and outdoor marching percussion in all of Ohio and throughout the Midwest. In addition to his work as an arranger and teacher, he performs as a marimba clinician/soloist with various high school and college ensembles. He is a percussion representative to the Mid East Performance Association's Board of Directors. His primary teachers have been Michael Burritt, Scott Grewell and Ted Rounds. His professional affiliations include the Percussive Arts Society. Rob is a performing artist for Innovative Sticks and Mallets.

Sarah Sexton is a junior percussion major at Youngstown State University where she is a candidate for a Bachelor's Degree in Percussion Performance. Sarah won the 2004-05 Dana Young Artist's Competition and will perform with the Dana Symphony Orchestra in February. At YSU Sarah has performed with the Symphonic Wind Ensemble, Symphony Orchestra, Brass Ensemble, Percussion Ensemble, and served as extra percussion in Jazz Ensemble II. She has also played piano with Concert Band. Sarah actively teaches both group percussion and individual lessons and presently has responsibilities teaching battery, pit and concert percussion with the Warren Junior Military Band. Over the years, Sarah has studied with Mr. David Drevna, Mrs. Ako Toma-Bennet, Dr. Theodore Rounds, Ms. Janet Pemberton and Dr. Glenn Schaff.

Ron Coulter grew up in Hermitage, Pennsylvania and is currently adjunct percussion faculty at YSU. Ron served as Visiting Instructor of Percussion at Clarion University in Pennsylvania fall 2003. He earned the Master of Music in Percussion Performance from YSU in 2003 where he served as a Graduate Percussion Teaching Assistant for Percussion Methods Courses, Applied Lessons, YSU Marching Percussion Drum Line, and Assistant Director of the YSU Percussion Ensemble. Mr. Coulter earned the Bachelor of Music in percussion performance degree from YSU in 2001. His principal teachers include Dr. Glenn Schaft, Janet Pemberton, and Feza Zweifel.

His most recent honor was Third Place Winner in the 2002 Percussive Arts Society Multiple Percussion Competition at the Percussive Arts Society International Convention in Columbus. Mr. Coulter is an active freelance performer and teacher in the Youngstown area. His performance credits include the Warren Philharmonic Orchestra and Youngstown Symphony Orchestra. Ron spent 2004 touring Canada, Japan, and the United States with the Glenn Miller Orchestra.

Nathan Douds grew up in New Castle, Pennsylvania and is currently a senior Bachelor of Music Percussion Performance candidate at YSU. His principle teachers include Dr. Glenn Schaft, Janet Pemberton, and Bob Bacha. Mr. Douds is currently a drum circle facilitator for the YSU SMARTS program, and works at the Mahoning County Juvenile Justice Center. Nathan is also an active freelance performer and teacher in this region.

Robert Flamino grew up in New Castle, Pennsylvania and is currently a senior Bachelor of Music Performance candidate at YSU. He is the percussion section leader of the YSU Symphonic Wind Ensemble. His principal teachers include Glenn Schaft, Janet Pemberton, Ron Coulter, and Rob Ferguson. Robert also serves as the assistant band director at Shenango High School in Shenango, PA.

Craig Hill is a Master of Music percussion performance candidate at Youngstown State University. He has worked as a graduate assistant in the band department at YSU, in which he instructed the YSU Marching Pride Drumline, acted as section leader and logistical coordinator in the YSU Symphonic Wind Ensemble, and assisted the band, percussion and jazz departments throughout the year. As a graduate assistant in the orchestra and percussion departments at YSU, has acted as section leader and logistical coordinator of the Dana Symphony Orchestra, has overseen all percussion equipment moves

and rentals, taught major and minor level percussion students, conducted and taught percussion ensembles, instructed percussion methods, and assisted the Youngstown Symphony Youth Orchestra throughout the year.

In addition to performing in school ensembles Craig performs as a freelance musician with local chamber groups, theater groups, big bands, jazz combos, and percussion ensembles. An active private studio teacher, Craig also works with local school district concert, jazz, and marching programs. Craig facilitates drum circles with the SMARTS program in Youngstown, which helps expand arts education throughout the city. Recently, Craig has been hired as the Second Assistant Director/Head Percussion Instructor for the North Allegheny School District.

As a founding member of the Percussion Art Ensemble, Craig performs classic, contemporary, and original percussion trio literature. The Percussion Art Ensemble has performed at the Butler Museum of American Art as well as at various masterclasses and other venues. Craig is also a founding member of the Youngstown Percussion Collective, a percussion ensemble dedicated to the performance and education of percussion works, which is in residence at Youngstown State University. His percussion instructors include Dr. Glenn Schaft, Joe Parlink, Rob Ferguson, Janet Pemberton, and Mr. Rachelle.

Justin Watt was raised in Ravenna, Ohio and is Master of Music Percussion Performance candidate at YSU where he serves as the Graduate Percussion Teaching Assistant. His duties include Percussion Methods Classes, Applied Lessons, and Assistant Director of the Percussion Ensemble.

Mr. Watt earned the Bachelor of Music percussion performance degree from Kent State University in 2001 and subsequently did post-graduate work at Cleveland State University. His principal teachers include Ted Rounds, Tom Freer, and Glenn Schaft.

Justin freelances in northeast Ohio in jazz, pop/rock, and classical idioms. He performs regularly with the Don Burns Orchestra which specializes in 1930's-40's swing music and the rock band Pale Blue Sky. He has also performed with the Opera Circle Company of Cleveland.

Joshua Haggerty was born and raised in Warren, Oh. After graduating in 2001 from Warren G. Harding HS, Mr. Haggerty a self-taught percussionist, is now in his senior year as a percussion education major at the Dana School of Music at Youngstown State University. His teachers include Dr. Glenn Schaft, Rob Ferguson, Janet Pemberton, Ron Coulter and Anthony Ferderber. Mr. Haggerty has performed a variety of concerts with the YSU Symphonic Wind Ensemble, Dana Symphony Orchestra, and YSU Percussion Ensemble. His most notable performance was given as a marimba soloist with the Warren Philharmonic Orchestra in 2001. Mr. Haggerty plans to pursue a Master's Degree in Percussion Performance upon graduation from Youngstown State in either timpani or marimba specialization.

Elizabeth Bartley is currently a senior at Youngstown State University as a candidate for the Bachelors of Arts degree in Applied Music with an anthropology minor. She has performed in various ensembles at YSU, including the Marching Pride, Dana Symphony Orchestra, and the Symphonic Wind Ensemble. Elizabeth has also had the privilege of being section leader for the Marching Pride, the Dana Symphony Orchestra, Opera Guild, and Brass Ensemble. Her teaching experience includes various drumlines in the area and private lessons. In 2001, she was a participant of the OMEA All State Band and was also the recipient of the Charleton Arts Festival Music Award and the winner of the LCMEA Music Scholarship Competition.

Boris Chesakov is a third-year Studio Arts major at Youngstown State University as well as a current student of Kent State University. In the spring of 2004 he was approached by a YSU music composition student with the intent of combining sculpture, music, and performance. One year later, a similar opportunity occurred. Collaboration is key, somebody once said and Chesakov embraces this philosophy. The collaborative effort with the Youngstown Percussion Collective is Chesakov's second musically oriented sculpture but certainly not the last.

Events Calendar – Spring 2005

All Events are FREE unless otherwise noted.

FEBRUARY

- 2-5 Ohio Music Educators Association Conference, Cincinnati.
Jazz Ensemble 1, Flute Choir
- TBA Guest Artist - Tom Freer - Snare Drum Masterclass.
Bliss Hall 2326, 11 a.m.-1 p.m. Tom is Section percussion and
assistant principal timpanist of the Cleveland Orchestra. Sponsored
by Pearl/Adams Percussion.
- 16 Sarah Sexton - Junior Recital, 8p.m. Bliss Hall 2222.
- 23 YSU Percussion Ensemble Concert
Butler Institute of American Art, 12p.m.
- 23 Jason Detec - Senior Recital, 8p.m. Bliss Hall, Spotlight Theater.
- 25,26 Glenn Schaft-Adjudicator & performer and at Lakeland Community
College Jazz Festival. Performance with Phil Woods on 2/25.
- 28 Sarah Sexton - 2004 Dana Concerto Competition Winner, performs
Ney Rosauero-Concerto for Marimba and Orchestra with
Dana Symphony Orchestra, 8p.m. Stambaugh.

MARCH

- 6 Kent Engelhardt/Glenn Schaft Duo - Cleveland State University,
Sundown Jazz Series.
- 11 YSU Faculty Jazz Group Concert, Bliss Hall Ford Theater, 8p.m.
Performance featuring Leonardi Legacy Guest Artist Harold Danko.
- 13 YSU Faculty Jazz Group Concert, Rocky River Unitarian Church, 3p.m.
- 23 Guest Artist - Branford Marsalis Quartet with Jeff "Tain" Watts.
8.p.m., Stambaugh Auditorium. Masterclass TBA.
- 29 YSU Symphonic Wind Ensemble Tour to New York City.
Performance at Carnegie Hall, 8 p.m.

APRIL

- 3 Youngstown Percussion Collective, Dana Showcase Concert, 4p.m. Beeghley Center.
- 4 Justin Watt - Graduate Recital, 8p.m. Bliss Hall 2222.
- 6 Elizabeth Bartley/Senior Recital/Joanna Fuchs/Junior Recital, 8p.m., Bliss Hall 2222.
- 7 YSU Percussion Ensemble Concert, Kilcawley Center, Chestnut Room, 8p.m.
- 9 Youngstown Percussion Collective Recording Session. Not open.
- 10 Guest Artist-Joey DeFrancesco Group, 8p.m., Stambaugh Auditorium.
- 14 Vincent Lucente - Junior Recital, 8p.m., Bliss Hall 2222.
- 17 Robert Flamino - Senior Recital, 4p.m. Bliss Hall 2222.
- 17 Craig Hill - Graduate Recital, 8p.m. Bliss Hall 2222
- 23 YSU Percussion Ensemble Recording Session. Not open.
- 24 Joshua Haggerty - Senior Recital, 8p.m., Bliss Hall 2222.

Thanks to Avedis Zildjian Cymbals,
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support of this program.



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YSU



Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY

Presents

Dana Chamber Orchestra

John Wilcox, director

Bliss Recital Hall
Sunday, January 30, 2005
4:00 p.m.

Program

Symphony No. 36 in C (Linz), K. 425

W. A. Mozart
(1756-1791)

Adagio-Allegro spiritoso

Poco Adagio

Menuetto

Presto

Concerto for Euphonium and Chamber Orchestra

Joseph Horowitz
(Composed, 1976)

Moderato

Lento

Con moto

Soloist, +Tim Schade

~ Intermission ~

Double Concerto for Viola, String Bass, Harp, and Strings (World Premier)

Robert Rollin
(Composed, 2005)

Allegro moderato

Air, Variations, Interludes

Allegro molto

Soloists, • Walter Mony, Micah Howard, Julia Scott

• *Walter Mony appears by courtesy of the Victorias Conservatory of Music, Victoria, British Columbia, Canada.*



DANA SCHOOL OF MUSIC
All-Steinway School

DANA CHAMBER ORCHESTRA PERSONNEL

John Wilcox, director

Violin

Jenna Barvitski-Boardman
Kelsey Fischer-Mentor
Wendy Portis-Wheeling
Zac Miller-Boardman
Natalie Sayhoun-Boardman
Mariana Szalaj-Boardman
Mark Deramo-Kennedy Catholic HS
Ryan Sylvestri-Boardman HS
Annie Smrek-Boardman HS
Adam Waller-Boardman HS
Katie Yazvak-Boardman HS

Viola

Samantha Duffy – Pittsburgh
David Yee-Mentor
Sarah Albani-Boardman HS
*Jim Dunlap-North Lima

Cello

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

Bass

+Jason Clarke-Poland
#Micah Howard-Pittsburgh Symphony
Bob McGovern-Boardman

Oboe

Julie Johnston-Berea
Sarah Hennesey-Canfield

Bassoon

Amy Sabol-Brookfield
Evan Hertrick-Pittsburgh

Horn

Shannon McFadden-Boardman
Chris Palmer – New Castle

Trumpet

Dennis Hawkins-Warren
Eric Litsch-Concord

Timpani

+Justin Watt-Ravenna

*Ethan Howard

+ Denotes Graduate Student

Denotes Dana Faculty

* Denotes guest artist

Program Notes

Concerto for Euphonium and Chamber Orchestra

Joseph Horovitz

The 3-movement structure reflects my essentially classical outlook concerning concertos. Traditionally, this design favors the listener, as it were, first in the head, then in the heart, and finally in the toes. My Concerto for Euphonium fits comfortably into this scheme.

Technically, in the first movement, the soloist has to combine clear strong phrases with gentle melismatic meandering, as well as negotiating many acute-angled leaps which justify themselves by the enharmonic changes beneath.

In the slow movement secure breath control is called for to sustain even flow in the main long melody. This movement also contains the only cadenza element in the work – two pastoral-flavoured passages, which I dedicate to the mysteriously beautiful Border-country.

The finale opens with a driving, motoric introduction. It is followed by a cheeky rondo theme for the soloist. Repeated quotations of this are elaborated with increasingly intricate variations, as if urged on by the ever more harmonically adventurous quotes from the orchestra, until an unaccompanied whole-tone version of the theme brings the work to a fast close. After completing the work, I discovered that the final resolutions of each movement followed the key pattern C-D-E flat. It seems that the initial idea of a concerto in C minor was guided by the kindly hand of the Goddess of Tonality – long may she prosper! -*Tim Shade, soloist*

Double Concerto for Viola, String Bass, Harp, and Strings World Premier)

Robert Rollin, composed 2005

Robert Rollin's Double Concerto for Viola, String Bass, Strings and Harp was composed especially for violist Walter Mony, bassist Micah Howard, harpist Julia Scott, and John Wilcox and the Dana Chamber Orchestra under support of a YSU College of Fine & Performing Arts Reallocation Time Award. The first movement is in sonata-allegro form expanded to have separate expositions for orchestra and for the soloists. The second is in an air, variations and interludes from with the theme derived from Rollin's opera, *Meister Raro*, on the last days of composer Robert Schumann. The third movement is in sonata-rondo form and again has separate expositions for orchestra and for the soloists. It also has an expanded cadenza for all three soloists. The harp generally links soloists and orchestra, but is elevated to a soloist role in the third movement. The piece uses contemporary classical techniques, but also employs harmonies related to popular songs of the 20's and 30's and to rock and roll. The piece is dedicated to Gwyneth Rollin, the composer's wife and to Walter Mony and Micah Howard.

Guest Artists

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

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

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

Walter Mony was born in Winnipeg, Canada, and began violin with George Bornoff and John Waterhouse. As scholarship student at the Royal College in London he studied under Albert Sammons, Henry Holst, and Max Rostal, soon becoming Assistant Principal of the London Symphony and a member of the Royal Philharmonic under Sir Thomas Beecham.

Touring with the Nederburg Trio, with which he recorded extensively on major labels, he moved to South Africa, becoming Chair of Music at the University of Witwatersrand in Johannesburg. He is beloved as a concert soloist, having performed the South African premieres of the concertos of Stravinsky, Walton, Suk, Shostakovich, and Bartók, as well as world premieres of South African composers Graham Newcater and Carl van Wyk. He is equally versatile on violin and viola.

Mony is active worldwide as conductor of professional and youth orchestras, string clinician, adjudicator, and lecturer. Many of his students hold prominent international playing and teaching positions. In recent years he has been involved in outreach programs for the disadvantaged children of the South African townships.

In January 2005, Mony assumed the Chairmanship of the String Department of Victoria Conservatory, British Columbia, Canada. This is one of the major Schools of Music in Canada.

Julia Ann Scott is currently Principal Harpist with the Westmoreland Symphony and Butler Symphonies and maintains an active freelance and teaching career. Born in Parkersburg, WV, Ms. Scott began study of the piano at age six and of the harp at age ten.

After graduating summa cum laude in Fine Arts from Ohio University in 1985, Ms. Scott went on to earn a Master's Degree in International Affairs. Becoming a Fulbright Scholar in 1986, she was given a full 11-month grant to perform with the National Symphony of Ecuador.

During the next four-an-a-half years in Eduadorm, Ms. Scott was featured concert soloist, and was chosen to play the Debussy "Dances Sacree et Profane" in a special concert by the National Symphony given for President Rodrigo Borja and the "Day of the Diplomat." Miss Scott also toured Ecuador as a concert artist under the auspices of the American Embassy.

Upon returning to the United States in 1991, Ms. Scott was awarded a full scholarship to the prestigious Insiana School of Music in Bloomington, where she earned her Master's in Music with honors. She earned her Artist's Diploma in 1997 from the Duquesne School of Music. She started substituting with the Pittsburgh Symphony Orchestra in 1995, and has accompanied them on tours to many venues, including Carnegie Hall and Kennedy Center. In 1998, she was Principal Harpist on the P.S.O. tour to Canada with Italian tenor Andrea Bocelli. She has played under the batons of Lorin Maazel, Marek Janowsky, Andre Previn, John Williams, Robert Shaw, Marvin Hamlisch, Gregoriev, and Dan Meyer.

In September 2001, Ms. Scott was both greatly saddened and honored to provide music for the funerals given by the National Red Cross at Indian Lake, PA for the heroes of Flight 93. She has also performed at Union Station in Washington, DC to honor members of President Bush's cabinet at a dinner commemorating the twenty-fifth anniversary of the foundation of the Fulbright Association.

She spent the summer of 1993 as Principal Harpist/soloist with the American Wind Symphony, has played nine operas with the Pittsburgh Opera, the "Nutcracker" with the Pittsburgh Ballet, and continues to play with orchestras in Youngstown, Erie, Johnstown, Altoona, Gallipolis, Parkersburg, Clarksburg, and Fredonia, Athens, and Huntington.

Julia is First Vice-President of the Pittsburgh Chapter of the American Harp Society and is a life member of the Fulbright Association and the James Wood Chapter of the Daughters of the American Revolution. Ms. Scott is married to Russell Hoffman, a computer hardware designer and ham radio aficionado of Greentree, PA. Julia maintains an active teaching studio and currently has ten harp students.

Tim Shade is a third year student at Youngstown State University. He is currently working on finishing his bachelor's degree in euphonium performance. Tim is a graduate of Grove City High School in Columbus, OH under the direction of Mr. George Edge and received primary euphonium instruction from Scott Heath. Since coming to YSU, Tim has been featured as a soloist with the Youngstown State University Symphonic Wind Ensemble on Euphonium Concerto by Martin Ellerby, and has also performed several recitals and solo performances featuring music of all styles. Tim will also be taking part in premiering a piece during piano week written for euphonium, French horn, and piano. Upon completion of his Bachelor's degree, Tim will continue his musical training and pursue a Master's Degree in Conducting eventually obtaining a Doctorate in Euphonium.

Happenings at the College of Fine & Performing Arts

February

- 2 Dana Chamber Winds, coordinated by Stephen Gage
12:15 pm, Butler Institute of American Art
- 9 New Music Society, directed by Gwent Rollin
12:15 pm, Butler Institute of American Art
- 9 New Music Society, directed by Gwen Rollin
8:00 pm, Bliss Recital Hall
- 12 Dana Audition Day, call Dana School of Music Department
Office at 330-941-3636
- 13 Dana Saxophone Symposium (noon - 10:30PM Bliss Hall)
featuring Jean-Marie Londeix (France), William Street (Canada),
James Umble (YSU faculty and host), and the Cleveland Duo. For
Information contact Dr. James Umble at 330-941-1828. Tickets for
the 8PM evening recital in BRH available in advance from the YSU
Box Office 330-941-3105 or at the door.
- 16 James Boyce Guitar Department Recital
12:15 pm, Butler Institute of American Art
- 19 12th Annual Dana Flute Festival, Kathryn Thomas Umble,
coordinator, 8:00 am - 4:00 pm, Bliss Hall, \$.
Call the Dana School of Music for more information: 330-941-3636.
- 21 YSU Symphonic Wind Ensemble directed by Stephen Gage
featuring guest artists: Dana Brass Quintet, 8:00 pm, Powers
- 23 Percussion Ensemble, directed by Glenn Schaff
12:15 pm, Butler Institute of American Art
- 24 - 26 ANYTHING GOES (Beaumont Version), Music & Lyrics by Cole
Porter, New Book by Timothy Crouse and John Weideman,
8:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105
- 27 ANYTHING GOES (Beaumont Version), Music & Lyrics by Cole
Porter, New Book by Timothy Crouse and John Weideman,
3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105

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



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Dana Concert Series

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YOUNGSTOWN STATE UNIVERSITY

NEW MUSIC SOCIETY

Presents

*Dana Composer's
Ensemble*

Gwyneth Rollin, director
Jason Clark, assistant director

Butler Art Institute
Wednesday, February 9, 2005
12:15 p.m.

Program

Hebraic Prayer

Robert Rollin

Gwyneth Rollin, violin
Robert Rollin, piano

Canto in Memoriam

Robert Rollin

Gwyneth Rollin, violin

Capriccio for Solo Clarinet in A

Heinrich Sutermeister

Jessie Berne, clarinet

Two Mexican Dances

Gordon Stout

Sarah Sexton, marimba

Tears of Sadness (World Premiere)

Natalie Sahyoun

Wendy Portis, violin

*This organization is supported by Dana School of Music, the College of Fine and Performing Arts, Ohio Arts Council, the New Music Guild, Inc., and individual donors.



DANA SCHOOL OF MUSIC
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Happenings at the College of Fine & Performing Arts

February

- 9 New Music Society, directed by Gwent Rollin
12:15 pm, Butler Institute of American Art
- 9 New Music Society, directed by Gwen Rollin
8:00 pm, Bliss Recital Hall
- 12 Dana Audition Day, call Dana School of Music Department
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- 13 Dana Saxophone Symposium (noon - 10:30PM Bliss Hall)
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- 24 - 26 ANYTHING GOES (Beaumont Version), Music & Lyrics by Cole
Porter, New Book by Timothy Crouse and John Weideman,
8:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105
- 27 ANYTHING GOES (Beaumont Version), Music & Lyrics by Cole
Porter, New Book by Timothy Crouse and John Weideman,
3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105

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NEW MUSIC SOCIETY

Presents

*Dana Composer's
Ensemble*

Gwyneth Rollin, director
Jason Clark, assistant director

CONVOCATION
Bliss Recital Hall
Friday, February 11, 2005
11:00 a.m.

Program

Hebraic Prayer

Robert Rollin

The melody that is the source of Robert Rollin's *Hebraic Prayer* is from the Jewish worship service. The associated text sends wishes of peace to the angels on high and to the almighty in hopes that these might be returned to mankind.

A rhapsodic solo violin cadenza leads to an introductory contrapuntal section exposing the theme first in the piano and then in the violin. The two following variations combine the theme with invertible counterpoint. The final postlude returns to the material of the introduction in a different harmonic and instrumental context.

Gwyneth Rollin, violin
Robert Rollin, piano

Canto in Memoriam

Robert Rollin

Robert Rollin's *Canto in Memoriam* is in four sections. The first and third are a reaction to the World Trade Center tragedy and the bravery of the New York firefighters. Years before, the composer was a close witness to a fire in Manhattan where firefighters risked their lives amid falling steel beams to save a partially-constructed building. When he saw the televised broadcast of the World Trade Center collapse, he knew immediately that hundreds of firefighters had lost their lives trying to help others, and that many people in New York had lost immediate family members. The second and fourth sections are remembrances of a close family member who passed away around the same time.

Gwyneth Rollin, violin

Capriccio for Solo Clarinet in A

Heinrich Sutermeister

Jessie Berne, clarinet

Two Pieces for Cello (World Premiere) Meleah Backhaus

1. Lyrical
2. Rhythmic

Darla Wilson, cello

Trio in F (World Premiere) Jeff Morckel

Jenna Barvitski, Kelsey Fischer, violins
Jamie Carney, cello

Dragons in the Sky Mark Schultz

Adam Zagotti, horn
Sarah Sexton, marimba

Tears of Sadness (World Premiere) Natalie Sahyoun

Wendy Portis, violin

Balafon (from *Neuf Etudes*) Christian Lauba

for solo alto saxophone

Andy Meyer, alto saxophone

*This organization is supported by Dana School of Music, the College of Fine and Performing Arts, Ohio Arts Council, the New Music Guild, Inc., and individual donors.



DANA SCHOOL OF MUSIC
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YOUNGSTOWN STATE UNIVERSITY

**College of Fine and
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DANA SCHOOL OF MUSIC

**2004-05
SEASON EVENTS
Part II**



Presents

Dana Saxophone Symposium

M. Jean-Marie Londeix, Bordeaux, France
Dr. William Street, saxophone and Roger Admiral, piano
The Cleveland Duo and James Umble
Dr. James Umble, saxophone and Robert Conway, piano

Sunday, February 13, 2005

Dana Saxophone Symposium

Sunday, February 13, 2005

GUESTS:

Jean-Marie Londeix, Bordeaux, France
William Street and Roger Admiral, Canada
The Cleveland Duo and James Umble
Host: Dr. James Umble, Youngstown State University

- 1:00 pm "Jean-Marie Londeix: An Appreciation"
Room 2222, Bliss Hall
Dr. James C. Umble
- 2:15 pm Saxophone Masterclass
M. Jean-Marie Londeix, Bordeaux, France
Room 2222
- 4:00 pm Jean-Marie Londeix Presentation:
"The Expressive Importance of the Attack- or the
Polymorphic Transients (or distinct, yet integrated parts) of
the Sound", Room 2222
- 8:00 pm Guest Artists Recital:
Dr. William Street, saxophone
Roger Admiral, piano
The Cleveland Duo and James Umble
Dr. James Umble, saxophone & Robert Conway, piano
Bliss Recital Hall

**This event made possible by a grant
from the Selmer Corporation**

2:15 pm Jean-Marie Londeix, masterclass

Im Freundschaft (1982)

Karlheinz Stockhausen
(b. 1928)

Shawn E. Teichmer, soprano saxophone

Balafon (from 9 Etudes, 1992-94)

Christian Lauba
(b. 1952)

Andy Meyer, alto saxophone

Concerto in Eb for Saxophone and Orchestra (1934)

Alexander Glazounov
(1865-1936)

Erika Durham, alto saxophone
Anthony Ruggiero, piano

Sonate (1943)

Paul Hindemith
(1895-1963)

I. Ruhig bewegt

II. Lebhaft

Kim D'Angelo, alto saxophone
Diane Yazvac, piano

Atoll II

Isao Matsushita
(b. 1951)

Brandon Masterman, alto saxophone
Diane Yazvac, piano



DANA SCHOOL OF MUSIC
All-Steinway School

8:00 pm Recital Program

Dominant Curve (2004)

Till Maclvor Meyn
(b. 1970)

The Cleveland Duo and James Umble

XYL (Balfon II) (2002)

pour saxophone alto

Christian Lauba
(b. 1952)

William Street, alto saxophone

Distances Within Me

John Anthony Lennon
(b. 1950)

James Umble and Robert Conway

6 Pieces Musicales d'Etudes (1954)

Ballade (La Souplesse)

Raymond Gallois Montbrun
(1918-1994)

Lied (La Sonorité)

Valse (Le Chromatisme)

Finale (La Vélocité)

William Street and Roger Admiral

Sonate (1970)

Allegro

Lent

Allegro moderato

Edison Denisov
(1929 - 1996)

James Umble and Robert Conway

~ *intermission* ~

Tombeau de Couperin (excerpts)

Maurice Ravel
(1875-1937)
trans. C. Warner

Prelude

Menuet

Rigaudon

(transcribed with permission from Durand Publishers, France)

The Cleveland Duo and James Umble

Number Pieces (2003)

Scott Edward Godin
(b. 1970)

No. 8

Side B: Adjusted (2004)

Andriy Talpash
(b. 1974)

First performance

Prélude, Cadence et Finale (1956)

Alfred Desenclos
(1912 - 1971)

William Street and Roger Admiral



DANA SCHOOL OF MUSIC
All-Steinway School

**This event made possible by a grant
from the Selmer Corporation**

Guest Artists

Jean-Marie Londeix "Considered without question as one of the world's greatest saxophonists and professors of saxophone, his influence has been strongly felt in the international community of wind music." (Gerald Danovitch); "One of the greatest musicians of our time" (Edison Denisov); "The most revered of French saxophonists, he has made the Bordeaux Conservatory the world's leading center of saxophone studies (Washington Post); "Perhaps after Adolphe Sax and his teacher Marcel Mule, the most important 'inventor' of the modern saxophone" (Francesco Salime), Jean-Marie Londeix has become known and appreciated as a concert artist, teacher, lecturer and author of numerous pedagogical works. He has performed more than 600 times as a concert soloist appearing in cities around the world, many times inaugurating the first saxophone concerts and recitals in many of the world's concert halls. In the early 1950's he was even one of the first wind instrumentalists to perform full recitals. He has been frequently recorded and has 13 LPs and 6 compact disks to his credit. About one hundred of the most important works for saxophone have been written for and dedicated to him. More than 130 foreign students have traveled from around the globe to study with him at the Bordeaux Conservatory of Music, among them 47 Americans. Among these former students, now ambassadors of music and concert artists in their own right, a number teach at major universities and conservatories and perform internationally. Monsieur Londeix is frequently invited to teach in the conservatories and universities of Europe, Japan, the United States, Russia, Canada, Scandinavia, or to lecture in well known pedagogical centers. Elected by his peers as Honorary President of the Association of Saxophonists of France (ASAFRA) and President of the International Saxophone Committee of the World Saxophone Congress, Jean-Marie Londeix has also organized a number of international festivals including The World Saxophone Congress and The World Conference on the General State of the Saxophone. He is responsible for the creation of the Ensemble Internationale de Saxophones and he commissioned and premiered over 50 original works of excellent quality with this group. Having carried on a double career as concert artist and teacher, Jean-Marie Londeix is also the author of over twenty important pedagogical works for saxophone, many of which have been translated into five languages.

As well, he has written books on the history of the saxophone, most notably *Le Saxophone: Cl.* Lattes, Paris and *Hello! Mr. Sax* (in French and English): A. Leduc, Paris. "A model for the classical saxophone!" (Raymond Ricker, Eastman). Jean-Marie Londeix is an "example of courage, of hope and of passion" (Keiji Munesada, Japan). "His extensive output is known far and wide, not only for the quality of his amazing musical performances, but as well for his teaching and his profound insight and thought" (Francois Ross). "He deserves the deepest admiration for the quality of his work, but even more importantly for his very "modern" position concerning all that touches the saxophone, both near and far".

Dr. James Umble has written a book on the life and pedagogy of Monsieur Londeix, "*Jean-Marie Londeix, Master of the Modern Saxophone* (Roncorp).

William Street is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra and the United States Navy Band. As chamber musician he has performed with the Beau String Quartet, the Twentieth Century Consort and the Chicago Saxophone Quartet. His recording with the Edmonton Symphony Orchestra of *Tre Vie, Concerto for Saxophone* by Forsyth was a 1999 Juno award nominee. He also recorded *héliosaxo*, twentieth century music for saxophone and piano and has just released *MY VERY FIRST SOLO* with pianist Roger Admiral. Winner of many awards including the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy, Street has earned respect as one of America's finest instrumentalists. His teachers include Frederick Hemke, Jean-Marie Londeix and George Etheridge. He has presented master classes at The *Conservatoire National Supérieur de Musique de Paris*, The Royal College of Music in London and the Royal Belgian Conservatory in Brussels. He was a member of the European Saxophone University faculty in 2000. Dr. Street served as Editorial consultant for the biography *Jean-Marie Londeix, Master of the Modern Saxophone* by James Umble (Roncorp, 2000). He is a Selmer clinician who has a strong interest in music education and appears frequently as recitalist, adjudicator

and conductor throughout North America and Europe. He has served as a member of the jury of the International music competitions in Dinant (Belgium), Moscow (Russia) and Chicago (U.S.A.). He was elected in 2003 to serve as Secretary of the 2006 World Saxophone Congress to be held in Ljubljana, Slovenia. During the 2003 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. 2004 took Street to Bangkok and on tour in France with the Quatuor International de Saxophones with co-members Jean-Pierre Baraglioli, Keiji Munesada and Richard Dirlam. The quartet will tour Belgium in April 2005.

Canadian pianist **Roger Admiral** graduated with a Doctor of Music degree from the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. Roger's repertoire extends from the music of J. S. Bach to the music of today, with a particular focus on modernist composition. Roger lives in Camrose and performs in Canada, the United States and in Europe, most recently playing a series of solo recitals in Poland.

Pianist **Robert Conway** is one of the most exciting and versatile performers of 20th Century music in the country today. A frequent solo recitalist and chamber musician, he has a large number of premieres to his credit and has been the featured soloist in numerous composer-supervised festivals and performances, including the United States premiere of Iannis Xenakis' *Akeg* with the Arditti String Quartet and the European premiere of Tania Leon's *Kabiosile* with the RIAS Orchestra in Berlin, as well as collaborations with such composers as William Bolcom, John Cage, Elliott Carter, George Crumb, Gunther Schuller and many others.

Since 1989, Conway has performed as pianist for the Detroit Symphony Orchestra. Presently on the faculty of Wayne State University, he has taught at the University of Michigan and Oakland University. His associations with other performing organizations and festivals include Toledo Symphony's Music Today Series as pianist and conductor, Detroit Chamber Winds, Cayman International Music Festival, June in Buffalo, Great Music West, Lancaster Festival, Breckenridge Music Institute, Detroit Contemporary Chamber Ensemble and the Twice Festival of Sinewave Sessions.

A native of Tulsa, Oklahoma, Conway received a Bachelor's Degree in Piano Performance from the New England Conservatory of Music and Master's and Doctorate Degrees from the University of Michigan. His principal teachers were Theodore Lettvin, Rudolf Kolisch and Eugene Bossart.

Concerto appearances have included those with the Detroit and Richmond Symphony Orchestras. Conway has recorded on Opus One, Crystal, Koch International and University of Michigan Records and is represented by Great Lakes Performing Artists Associates.

In 1997, Conway toured South Asia and the Middle East as an Artistic Ambassador of the United States Information Agency.

Dr. James C. Umble is 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.

Described by the Cleveland Plain Dealer as "One of the most elegant exponents of his instrument", 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. Recent performances have included concerts at Northwestern University, Ithaca College, Central Michigan University, Northern Illinois University, The Victor Valley (CA) Community Concerts Association, The Manhattan School of Music, The University of South Carolina, The University of North Carolina at Greensboro, the Sanibel Island (FL) Barrier Island Group Arts Series, the Neskowin Oregon Chamber Series, and many other similar appearances. New York Concert Reviews wrote that their Mannes College performance was "...sensuous...an outstanding performance..." They were recently selected by Chamber Music America to be feature Showcase Artists and the Western Arts Alliance yearly Conference. They have also performed at

Chataqua'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 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 with the Youngstown State University Wind Ensemble under the direction of Stephen Gage. 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. He has also recorded Marilyn Shrude's *Concerto for Alto Saxophone and Wind Ensemble*, written for him, with the Youngstown State University Wind Ensemble under the direction of Stephen Gage.

THE CLEVELAND DUO AND JAMES UMBLE

STEPHEN WARNER, violinist, a native of Philadelphia, began studying the violin at the age of 6 and 1/2. Following years of advanced study at the Meadowmount School for Strings, the Blossom Festival School, the University of Georgia and the Cleveland Institute of Music, Mr. Warner returned to

Philadelphia where he graduated from the Curtis Institute of Music with a Bachelor's Degree in Performance. He has been a member of The Cleveland Orchestra since 1979 and is a founding member of a nationally-known sonata team called The Cleveland Duo and its trio counterpart, The Cleveland Duo and James Umble.

CAROLYN GADIEL WARNER, pianist and violinist, is a native of Canada and began her musical studies at the piano at age three. Later taking up the violin, she graduated from the Royal Conservatory of Music of Toronto in both instruments and earned Bachelor's and Master's Degrees in piano and violin respectively from the University of Toronto. Her post-graduate education includes three years at the Paris Conservatory of Music under Canada Council and French Government scholarships from which she graduated with a First Prize in 1975. Before joining the violin and keyboard sections of The Cleveland Orchestra in 1979, where she now holds the Marc Swartzbaugh endowed Assistant Keyboard Chair, Ms Warner served for four years in both capacities with the Buffalo Philharmonic Orchestra. She has performed on three occasions as piano soloist with The Cleveland Orchestra. Since 1987, Ms. Warner has been on the chamber music faculty of the Cleveland Institute of Music and is a founding member of The Cleveland Duo and The Cleveland Duo and James Umble.

THE CLEVELAND DUO AND JAMES UMBLE, classical saxophonist, have performed together to the major acclaim of audiences and critics alike since the 1993-94 season. Combining the talents of the charismatic husband wife team known as The Cleveland Duo and James Umble, internationally-known classical saxophonist, the ensemble has been heard throughout the U.S., Canada and Mexico in major chamber music venues, festivals, universities and schools of music, temples, and special performances for schools as well as over the Canadian Broadcasting Corporation (C.B.C.) and National Public Radio.

Working with composers to present new works for saxophone, violin and piano as well as fresh transcriptions, their recent (and upcoming) concert seasons have taken them to California, Oregon, Arkansas, North and South Carolina, Florida, Pennsylvania, New York, throughout Ohio, Illinois, Indiana, Minnesota, and Wisconsin. In April, 2003, they were the Heartland Arts Fund Artists in Education in their annual Rural Residency Program for a series of concerts for school children. They presented a feature recital at the World Saxophone Congress in Minneapolis in July.

Youngstown State University Dana School of Music Faculty

Band/Wind Ensemble

Dr. Stephen L. Gage
Mr. John Veneskey

slgage@ysu.edu
jveneskey@ysu.edu

Brass

Mr. William Slocum, Horn
Dr. Christopher Krummel, Trumpet
Mr. John Veneskey, Trumpet
Dr. Michael Crist, Trombone
Mr. John Olsson, Trombone
Mr. Michael Shevock, Trombone
Mr. John Turk, Tuba/Euphonium

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Dr. David Morgan

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Dr. David Morgan, String Bass dsmorgan@ysu.edu
Mr. John Wilcox, Violin/Viola jwilcoxdana@aol.com

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Dr. Gwyneth Rollin fr184803@ysub.ysu.edu
Daniel Laginya

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Dr. Allan Mosher armosher@cc.ysu.edu
Dr. Misook Yun mjyun@cc.ysu.edu274

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Clarinet/Saxophone
Mr. Robert Fitzer, Clarinet rlfitzer@cc.ysu.edu
Dr. Tedrow Perkins, Oboe tlperkins@cc.ysu.edu
Dr. Kathryn Thomas Umble, Flute kthomasumble@mindspring.com
Dr. James Umble, Saxophone jcumble@cc.ysu.edu
Mr. Clem Zumpella, Clarinet clemzzzz@aol.com

Auditions for 2005-2006

Saturday, February 12, 2005

Saturday, February 26, 2005

Saturday, March 5, 2005

**To schedule an audition time:
Contact: Youngstown State University
Dana School of Music Department
(330) 941-3636
email: dana@ysu.edu**

The audition should include a performance of material that illustrates ability. An accompanist is desirable but not required. The results as decided by the faculty committee will be sent to applicants shortly after each audition date. Audition materials vary according to the performance area. The following has been prepared as a guide to candidates planning to audition.

PIANO: A work by Bach, preferably memorized, a movement from a classic sonata, preferably memorized, a work from the 19th or 20th century work, preferably memorized, demonstrate ability in major, minor scales, arpeggios and playing by ear.

ORGAN (an audition on piano to include): A work by Bach, a movement from a classic sonata, a 19th or 20th century work. An organ selection may be performed, but the piano audition is required including scales and arpeggios.

VOICE: A song with English text, preferably memorized. A second song preferably in Italian, German or French. Solos must be accompanied and candidates are requested to provide their own accompanist if possible.

WOODWIND, BRASS, STRING: Unless otherwise indicated, a solo with piano accompaniment if available, selected from the OMEA contest list or equivalent. Demonstrate ability in major scales.

FLUTE, TRUMPET, PERCUSSION: see website

GUITAR: A solo in classical style. Demonstration of technical skills including major scales.

COMPOSITION: Present written examples of work in composition. Tapes of performances of original works may be submitted. Audition in a performance area. Candidates should consult suggested audition material in their performance medium.

For more information, visit our website at: www.fpa.ysu.edu/music

Happenings at the College of Fine & Performing Arts

February

- 16 James Boyce Guitar Department Recital
12:15 pm, Butler Institute of American Art
- 19 12th Annual Dana Flute Festival, Kathryn Thomas Umble,
coordinator, 8:00 am – 4:00 pm, Bliss Hall, \$.
Call the Dana School of Music for more information: 330-941-3636.
- 21 YSU Symphonic Wind Ensemble directed by Stephen Gage
featuring guest artists: Dana Brass Quintet, 8:00 pm, Powers
- 23 Percussion Ensemble, directed by Glenn Schaft
12:15 pm, Butler Institute of American Art
- 24 - 26 ANYTHING GOES (Beaumont Version), Music & Lyrics by Cole
Porter, New Book by Timothy Crouse and John Weideman,
8:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105
- 27 ANYTHING GOES (Beaumont Version), Music & Lyrics by Cole
Porter, New Book by Timothy Crouse and John Weideman,
3:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105
- 28 Dana Symphony Orchestra, directed by William Slocum
8:00 pm, Stambaugh Auditorium

March

- 1 Roman Rudnytsky, piano
8:00 pm, Bliss Recital Hall
- 2 Student Jazz Combos
12:15 pm, Butler Institute of American Art
- 2 YSU University Band and Concert Band directed by John Veneskey
and Stephen Gage 8:00 pm, Powers Auditorium
- 4 - 5 ANYTHING GOES (Beaumont Version), Music & Lyrics by Cole
Porter, New Book by Timothy Crouse and John Weideman
8:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105

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



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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Guitar Department Recital

Directed by
James Boyce

Butler Institute of American Art
Wednesday, February 16, 2005
12:15 p.m.

Program

Cuban Landscape With Rain

Leo Brouwer
b.1939

DANA GUITAR QUARTET

Lance Gerak

Dave Lynn

Brian Quinn

Lake Baum

Fugue

J.S. Bach
1685-1750

Lance Gerak

La Catadral

Agustin Barrios
1885-1944

1st and 2nd Movement

Lake Baum

Spanish Dance No. 5

Enrique Granados
1867-1916

Dave Lynn

Granada

Enrique Granados
1867-1916

Brian Quinn

Introduction Et Fandango

Luigi Boccherini
1743-1805

DANA GUITAR QUARTET

Happenings at the College of Fine & Performing Arts

February

- 16 Junior Recital: Sarah Sexton, percussion
8:00 pm, Bliss Hall, Room 2222
- 19 12th Annual Dana Flute Festival, Kathryn Thomas Umble,
coordinator, 8:00 am – 4:00 pm, Bliss Hall, \$.
Call the Dana School of Music for more information: 330-941-3636.
- 21 YSU Symphonic Wind Ensemble directed by Stephen Gage
featuring guest artists: Dana Brass Quintet, 8:00 pm, Powers
- 23 Percussion Ensemble, directed by Glenn Schaff
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Dana Concert Series

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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Junior Recital

Sarah Sexton, Percussion

Featuring

Adam Zagotti, French Horn

Liz Bartley, Jason Detec, Robert Flamino,
Josh Haggerty, Craig Hill and Justin Watt,
Percussion

Bliss Hall, Room 2222
Wednesday, February 16, 2005
8:00 p.m.

Program

2040's Sortie

Alan Abel

Former Associate Principal Percussionist of the Philadelphia Orchestra, Alan Abel retired in September 1997 after 38 years of service. He currently works with graduate students at Temple University and gives master classes at Rutgers University. Abel has compiled two books on orchestral studies for timpani and percussion for G. Schirmer Inc. and has designed and produced symphonic triangles and bass drum stands that are used throughout the world. Abel has served on the PAS Board of Directors, was inducted into the PAS Hall of Fame in 1998, and is presently Chair of the PAS Symphonic Committee. He has been a faculty member of the University of Oklahoma, Oklahoma City University, Glassboro State College, and the Philadelphia Settlement Music School. Abel was a part-time member of the Rochester Philharmonic Orchestra and, after two years in a U.S. Air Force Band, played in the Oklahoma City Symphony (1953-1959). He has given clinics and master classes throughout the U.S., Australia, Germany, and Japan, and is still active in this medium.

Two Mexican Dances

Gordon Stout

Gordon Stout is a composer as well as a percussionist who specializes on marimba. Many of his compositions for marimba are published and have become standard repertoire for marimbists worldwide. A frequent lecturer-recitalist for the Percussive Arts Society, he has appeared at eleven International PAS conventions to date as featured soloist. He has also appeared throughout the United States and Canada, and in Mexico, France, Germany, Belgium, Holland, and Japan. He is a clinician and recitalist for Malletch, and performs exclusively on their M5.0 Imperial Grand five-octave marimba. Mr. Stout is currently a professor of percussion and chair of the Performance Studies Department at the Ithaca College School of Music. He has studied composition with Joseph Schwantner, Samuel Adler, and Warren Benson, and percussion with James Salmon and John Beck.

Dragons in the Sky

Mark Schultz

Mark Schultz was born in 1957 in Seattle, and is a freelance composer and co-editor of the music publishing company JOMAR Press in Austin, Texas. He has received degrees in Music Composition and Theory from The University of Nebraska at Omaha and The University of Texas at Austin where he is now Professor of Composition. Schultz is an extremely active composer and his music has been performed all over the world. Mark Schultz's music has been programmed consistently and frequently on national and international festivals and conferences, and major performances include the Cleveland Chamber Symphony, the Florida West Coast Symphony, the Omaha Symphony, and the Omaha Chamber Symphony. Schultz is a perennial recipient of ASCAP Standard Music Awards and was awarded a grant from Arts International Fund for a performance of his music at ICMC Glasgow 1990 in Scotland.

In 1990 *Dragons in the Sky* for horn, percussion and tape won the International Horn Society Composition Competition prize. That piece has received over four hundred performances worldwide since its premiere by Thomas Bacon in 1989.

Adam Zagotti, Horn

Saeta from Eight Pieces for Four Timpani Elliot Carter

Elliott Carter was born in New York City on 11 December 1908, Elliott Carter began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where for three years he studied with Nadia Boulanger. He then returned to New York to devote his time to composing and teaching. With the explorations of tempo relationships and texture that characterize his music, Carter has been one of the prime innovators of 20th-century music. The challenges of works such as the *Variations for Orchestra*, *Symphony of Three Orchestras*, and the concertos and string quartets are richly rewarding. Elliott Carter has been recipient of the highest honors that a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. He has received two Pulitzer Prizes and commissions from prestigious organizations.

Concerto for Marimba and Percussion Ensemble

Ney Rosaura

Ney Rosaura is recognized as one of the most original and dynamic symphonic percussionists and composers today. Born in Rio de Janeiro, Brazil, on October 24, 1952 he studied Composition and Conducting at the Universidade de Brasilia, got his Master Degree in Percussion at the Hochschule Musik in Germany, and his Doctorate at the University of Miami, US.

Since 2000 he is the director of the percussion studies at the University of Miami in Coral Gables, FL, USA. As a composer he has written several methods and pieces for percussion instruments. His compositions are very popular worldwide and have already been recorded by international acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra. His Concerto for Marimba and Orchestra has been performed by over 500 different orchestras worldwide, and his 5 solo CDs have been highly acclaimed by the critics.

Liz Bartley, Jason Detec, Robert Flamino, Josh Haggerty, Craig Hill and Justin Watt

The junior recital of Sarah Sexton is in partial fulfillment of the requirements for a Bachelor of Music Degree with percussion emphasis.

Sarah Sexton

Sarah Sexton is a junior percussion major at Youngstown State University where she is a candidate for a Bachelor of Arts Degree in Percussion Performance. Sarah won the 2004-05 Dana Young Artist Competition and will perform with the Dana Symphony Orchestra in late February. At YSU Sarah has performed with the Symphonic Wind Ensemble, Symphony Orchestra, Brass Ensemble, Percussion Ensemble and served as extra percussion in Jazz Ensemble II. She has also played piano for Concert Band. Sarah actively teaches both piano and percussion and presently has responsibilities teaching battery, pit and concert percussion with the Warren Junior Military Band.

Happenings at the College of Fine & Performing Arts

FEBRUARY

- 23 YSU Percussion Ensemble Concert
Butler Institute of American Art, 12p.m.
- 23 Jason Detec - Senior Recital, 8p.m. Bliss Hall, Spotlight Theater.
- 25,26 Glenn Schaft-Adjudicator & performer and at Lakeland Community
College Jazz Festival. Performance with Phil Woods on 2/25.
- 28 Sarah Sexton - 2004 Dana Concerto Competition Winner, performs
Ney Rosauro-Concerto for Marimba and Orchestra with
Dana Symphony Orchestra, 8p.m. Stambaugh.

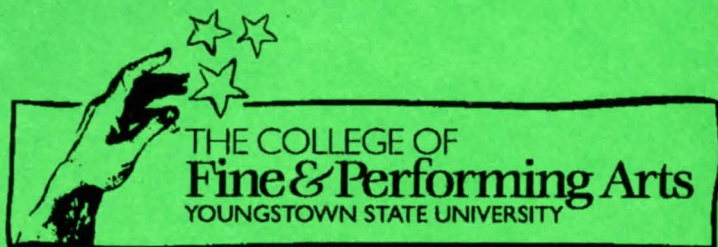
MARCH

- 6 Kent Engelhardt/Glenn Schaft Duo - Cleveland State University,
Sundown Jazz Series.
- 11 YSU Faculty Jazz Group Concert, Bliss Hall Ford Theater, 8p.m.
Performance featuring Leonardi Legacy Guest Artist Harold Danko.
- 13 YSU Faculty Jazz Group Concert, Rocky River Unitarian Church, 3p.m.
- 23 Guest Artist - Branford Marsalis Quartet with Jeff "Tain" Watts.
8.p.m., Stambaugh Auditorium. Masterclass TBA.
- 29 YSU Symphonic Wind Ensemble Tour to New York City.
Performance at Carnegie Hall, 8 p.m.

APRIL

- 3 Youngstown Percussion Collective, Dana Showcase Concert, 4p.m. Beeghley Center.
- 4 Justin Watt - Graduate Recital, 8p.m. Bliss Hall 2222.
- 6 Elizabeth Bartley/Senior Recital/Joanna Fuchs/Junior Recital, 8p.m., Bliss Hall 2222.
- 7 YSU Percussion Ensemble Concert, Kilcawley Center, Chestnut Room, 8p.m.
- 9 Youngstown Percussion Collective Recording Session. Not open.
- 10 Guest Artist-Joey DeFrancesco Group, 8p.m., Stambaugh Auditorium.
- 14 Vincent Lucente - Junior Recital, 8p.m., Bliss Hall 2222.
- 17 Robert Flamino - Senior Recital, 4p.m. Bliss Hall 2222.
- 17 Craig Hill - Graduate Recital, 8p.m. Bliss Hall 2222
- 23 YSU Percussion Ensemble Recording Session. Not open.
- 24 Joshua Haggerty - Senior Recital, 8p.m., Bliss Hall 2222.

All Events are FREE unless otherwise noted.



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Youngstown State University

The 12th Annual

Dana

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Festival

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ZOOK

Guest Artist

Saturday, February 19, 2005

8:30 am - 3:30 pm

Bliss Hall, YSU Campus

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THE 12TH ANNUAL DANA FLUTE FESTIVAL

Jeffery Zook

Guest Artist

SCHEDULE OF EVENTS

- 8:30-9:00** Registration
- 8:30-3:30** Exhibits open
Lobby
- 9:00-9:40** Fun with the Flute for all ages and stages:
a group class with Jeffery Zook
Recital Hall
- 9:50-11:30** Masterclass with Jeffery Zook with performers from our region.
Recital Hall
- 10:00-10:35** Junior High Masterclass with Janet Becker
Band Room, Rm. 2326
- 10:40-11:20** Techniques and Show Tunes Reading Session with Shery Larson
Band Room, Rm. 2326
- 11:30-12:00** Lunchtime Flute Choir Concert
Band Room, Rm. 2326
(snacks and soft drinks available for purchase in lobby)
- 12:05-12:45** Upper Intermediate to Advanced Flute Choir
Reading Session with John Veneskey
Band Room, Rm. 2326
- 12:05-12:45** Beginning to Intermediate Flute Choir
Reading Session with Emily Voye
Rm. 3026
- 1:00-1:50** Recital with Jeffery Zook, flute
and Eric Charnofsky, piano
Recital Hall
- 2:00-2:25** VISIT THE EXHIBITS
Warm-up for performing flute ensembles
- 2:30-3:30** Closing concert featuring area
flute ensembles and a group
reading of final selection
Recital Hall

Jeffery Zook, Flute

Eric Charnofsky, Piano

- Sonata** Georg Philipp Telemann
(1681-1767)
Andante Cantabile
Allegro
Andante
Vivace
- Andante et scherzo, Op. 51** Albert Roussel
(1869-1937)
- Ballade** Jacques Albert Perilhou
(1846-1936)
- Sonata Latino** Mike Mower
Rhumbango (b.1967)
- First Sonata** Bohuslav Martinu
(1890-1959)
Allegro moderato
Adagio
Allegro poco moderato
-

Masterclass with Jeffery Zook

- Suite Op. 34** Charles-Marie Widor
Moderato (1844-1937)
Eduardo Mandujano-Aguilar, YSU
- Sonata** Sergey Prokofiev
Moderato (1891-1953)
Heather Young, YSU
- Carmen Fantasie** Francois Borne
(1840-1920)
Nicole Averell, Howland High School
- Ballade** Frank Martin
(1890-1974)
Lisa Sipes, YSU
- Concerto in C Major F.VI, No. 4** Antonio Vivaldi
Allegro molto (1678-1741)
Largo
Emily Voyer, YSU
-

Junior High Masterclass with Shery Larson

Performers:

Emily Meals
Becca Porter
Ben Swanson
Jenny Bresnahan
Kristin Dedig

Jeffery Zook, flute

This year's Flute Festival will feature internationally acclaimed flutist, Jeffery Zook. Mr. Zook is in his fourteenth year as piccoloist of the Detroit Symphony Orchestra. In addition to his status as a performer, Mr. Zook is well known as a teacher and masterclass clinician. His personal musical studies began at the Interlochen Arts Academy and continued at the University of Michigan and Royal Northern College of Music in Manchester, England. In 1988, he received the Recital's Diploma from the Royal Academy of Music in London, England. His principal teachers include Clement Barone, Judith Bentley, Trevor Wye and William Bennett.

Throughout his career, Zook has won prizes in many competitions, including the National Flute Association Young Artists Competition and the William Byrd National Concerto Competition. Aside from his duties with the Detroit Symphony Orchestra, Zook has served on the faculty of the University of Michigan School of Music, Wayne State University, Oakland University, Central Michigan University and has taught and performed at the festivals of Tanglewood, Interlochen, and Banff. In 1999 he toured Japan with The Boston Symphony, playing piccolo on the Bartok Concerto for Orchestra. Each summer, he joins Detroit Symphony Orchestra Principal Flute Ervin Monroe at Oakland University to direct the Orchestral Flute Institute.

This summer, June 21st-25th, Zook will lead his fourth Applewood Flute Retreat, a class which emphasizes the Art of Practicing. Zook and harpist, Kerstin Allvin recently released *Comfort and Joy*, a CD of holiday music for flute and harp that explores all styles from classical to jazz.

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

Kathryn Thomas Umble, Festival Coordinator, was awarded a Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France. Dr. Umble is Instructor of Flute at the Dana School of Music at Youngstown State University. She is Principal Flute, Warren Philharmonic Orchestra and Principal Piccolo, Youngstown Symphony Orchestra and is an active recitalist. Recent recitals include Milhaud Society with Cleveland Orchestra members at the Cleveland Institute of Music, Bowling Green State University's Concert Series, and performances at the Cleveland Museum of Art and the Cleveland Center for Contemporary Art. She has recently performed concertos with the YSU Symphonic Wind Ensemble and the Dana Symphony Orchestra including the premiere of David Morgan's flute concerto. Dr. Umble performed in recital at the 2003 National Flute Association Convention in Las Vegas. She has taught at Grove City College and Bowling Green State University. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University.

FESTIVAL CLINICIANS AND ENSEMBLE DIRECTORS

Janet Becker received degrees in flute performance from the Cleveland Institute of Music (BM), the University of Akron (MM), and Northwestern University (DM). She is an active free-lance performer and has played with the Youngstown Symphony, Canton Symphony, Ashland Symphony, Erie Philharmonic and Chicago Civic Orchestras. Dr. Becker taught at Malone College, The Cleveland Institute of Music, and The Cleveland Music School Settlement and currently teaches a large class in her successful home studio.

John Veneskey joined Youngstown State University's Dana School of Music in July 1998, as the associate Director of Bands. Mr. Veneskey also serves as the Associate Conductor of the Henry H. Stambaugh Youth Concert Band. He maintains an active schedule as an adjudicator and clinician, having served as a guest conductor in Ohio, West Virginia, Pennsylvania, New York, and Florida.

Shery Larson graduated from Bethel College in St. Paul Minnesota. She maintains an extensive private flute studio in Boardman and has performed frequently in the Youngstown area.

**THIS EVENT IS MADE POSSIBLE THROUGH
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Flute Studio Events – Spring 2005

- Friday, February 4 Dana Flute Ensemble
Dr. Kathryn Thomas Umble, Director
OMEA Conference, Cincinnati, OH
10:30 am
- Saturday, February 5 Faculty Wind Quintet
OMEA Conference, Cincinnati, OH
10:30 am
- Sunday, April 3 Dana Showcase Concert
Dana Flute Ensemble
Youngstown State University
4:00 pm
- Tuesday, April 12 Dana Flute Ensemble
Dr. Kathryn Thomas Umble, Director
Youngstown State University
6:00 pm
- Monday, April 18 Dana Flute Studio Recital
Youngstown State University
7:00 pm

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

SPECIAL THANKS TO

Janet Becker, Brenda Best, Jennifer Cambouris,
Maria Cho, Chris Krummel, Shery Larson,
Ted Perkins, Lucy Sharkey, John Veneskey,
Emily Voye, The Dana Flute Studio, and WYSU.

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

YSU Symphonic Wind Ensemble
Stephen Gage and Shawn Vondran, Conductors

In concert with

Mentor H.S. Wind Ensemble
Byron Hunsicker, Conductor

Monday, February 21, 2005
7:30 p.m.

Edward G. Powers Auditorium

Featuring the music of Ticheli, Shostakovich,
Lauridsen, Reed and YSU's own David Morgan!

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Program

Mentor High School Wind Ensemble

Byron Hunsicker, Conductor

Vesuvius

Frank Ticheli
(b. 1958)

Mt. Vesuvius, the volcano that destroyed Pompeii and Herculaneum in A.D. 79, is the icon of power and energy in this work. The tension and suspense of the impending cataclysm characterizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the *Dies Irae* of the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the pyroclastic explosions and suffocating ash.

Finale from Symphony No. 5 in c

Dimitri Shostakovich
(1906-1975)
arr. Righter

Of the fifteen symphonies of Dimitri Shostakovich, the fifth is the most performed. First played in 1937, this work re-established Shostakovich in the good graces of the Soviet government, after much criticism of his previous work, and won him a firm place among the world's first-rank composers. "Finale" seems especially well adapted to performance by the concert band because of the somewhat heroic nature of the music. In free form, much of the movement is based on material derived from the first few notes of the opening theme. Contrast is offered by a very angular melody played by the solo cornets and a closely related but more sustained theme in the solo horn. The ending provides one of the most thrilling climaxes in the band repertoire, starting the main theme in augmented form over a continually more insistent rhythmic pattern.

Four Colonial Songs

James Curnow

(b. 1943)

- I. Introduction and the Humor of Boston
- II. Lord Mayor's Delight
- III. Colonial Jig
- IV. Devil's Dream

Commissioned by the Metropolitan Wind Symphony in Boston in 1996, this four movement piece was written by James Curnow. James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc. of Lexington, Kentucky, publishers of significant music for concert band and brass band. He also serves as Composer-in-residence on the faculty of Asbury College in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

El Camino Real

Alfred Reed

(b. 1921)

Literally translated as "*The Royal Road*" or "*The King's Highway*", *El Camino Real* was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its Commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early 1985, it bears the subtitle: *A Latin Fantasy*.

The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the "melodizing of harmony," they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the Jota, while the second, contrasting section is derived from the Fandango, here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part form.

One of the nation's most prolific and frequently performed composers, Alfred Reed has over 200 published works for band, wind ensemble, orchestra, chorus and various smaller chamber music groups.

YSU Symphonic Wind Ensemble

Stephen Gage and Shawn Vondran, conductors

Star-Spangled Banner: A Love Song for our Country

Arr. Jack Stamp
(b. 1955)

Shawn Vondran, baritone

The 9/11 Tragedy and its impact on our nation was significant and the memories of that September morning will be forever imbedded on our nation's conscience. To deal with his remorse, composer Jack Stamp wrote this solemn arrangement our National Anthem. Whereas this piece is normally performed in a rather buoyant, hymn-like context, Stamp chose to begin his arrangement in a serene fashion and subsequently build momentum through the course of the work to show the resolve our nation and of its people when faced with such horror. Shawn Vondran, YSU Band Graduate Assistant, will be singing this evening.

Invisible Cities

David Morgan
(b. 1957)

World Premiere

"Cities are like dreams: all the imaginable may be dreamed but even the most unexpected dream is a rebus that hides desire, or its opposite, a fear. Cities like dreams are built of desires and fears, even if the thread of their logic is secret, their rules absurd, their perspectives deceiving."

----Italo Calvino, *Invisible Cities*

"Invisible Cities for Wind Ensemble" is the third piece I have composed for Stephen Gage and the Dana Symphonic Wind Ensemble. It was written specifically for their debut performance at Carnegie Hall in New York City in March 2005. I tried to imagine what a 19-year old music student at Youngstown State University would imagine in anticipation of his or her first trip to New York, one of the great cities of the world, to perform at Carnegie Hall, the most famous concert hall in America.

Armenian Dances, Part I

Alfred Reed
(b. 1921)

Shawn Vondran, Guest Conductor

Armenian Dances is based on Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music. Part I is an extended symphonic rhapsody build upon five different songs, freely treated and developed in terms of the modern, integrated band or wind ensemble.

Although the composer has kept his treatment of the melodies within the general limits imposed by its vocal, folk-song nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a symphonic-instrumental performance. *Armenian Dances* was dedicated to Harry Begian and premiered by the University of Illinois Symphonic Band.

O Magnum Mysterium

Morten Lauridsen
(b. 1943)
arr. Reynolds

Morten Lauridsen's choral setting of *O Magnum Mysterium* (*O Great Mystery*) has become one of the world's most performed and recorded compositions since its 1994 premiere. About his setting, Lauridsen writes, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

H. Robert Reynolds is the principal conductor of the Wind Ensemble at the Thornton School of Music at the University of Southern California. This appointment followed his retirement after 26 years as the Director of Bands at the University of Michigan. Reynolds has also been the conductor of the Detroit Chamber Winds and Strings for over 20 years.

*O magnum mysterium,
Et admirabile sacramentum
Ut animalia viderent Dominum
Natum, jacentum in praesepio!
Beata Virgo, cujus viscera
Meruerunt portare
Dominum Christum. Alleluia!*

*O great mystery,
and wondrous sacrament,
that animals should see the newborn
Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!*

La Fiesta Mexicana

H. Owen Reed
(b. 1910)

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

This work is subtitled "A Mexican Folk Song Symphony for Concert Band," and it was written after Reed had spent a year in Mexico studying folk music and composing on a Guggenheim Fellowship. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary and it faithfully represents all of the contrasts and contradictions of these festivals. It is serious and comical, festive and solemn, devout and pagan, boisterous and tender. The first movement opens with the traditional pealing of the church bells and the noise of fireworks announcing the beginning of the fiesta. The main part of the movement represents a mid-day parade (announced by the trumpets) featuring a group of brilliantly plumed and masked Aztec dancers who dance with increasing frenzy to a dramatic climax. The second movement is of a serious liturgical nature. The principal theme is chant-like and it is set amid colorful sections representing the tolling of church bells. The last movement is given over to unceasing entertainment and celebration. At the beginning of the movement we hear the itinerant circus, then the market, the bull fight, the town band, and finally the "cantinas" with their band of "mariachis."

Combined YSU and Mentor HS Bands

Stars and Stripes Forever

John Philip Sousa
(1854-1932)

In late 1896, Sousa and his wife took a much-deserved vacation to Europe. While there, Sousa received word that the manager of the Sousa Band, David Blakely, had died suddenly. The band was scheduled to begin another cross-country tour soon, and Sousa knew he must return to America at once to take over the band's business affairs. Sousa tells the rest of the story in his autobiography, "Marching Along.":

"Here came one of the most vivid incidents of my career. As the vessel (the Teutonic) steamed out of the harbor I was pacing on the deck, absorbed in thoughts of my manager's death and the many duties and decisions which awaited me in New York. Suddenly, I began to sense a rhythmic beat of a band playing within my brain. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed."

The march was an immediate success, and Sousa's band played it at almost every concert until his death over 25 years later.

The Mentor High School Wind Ensemble Personnel

Piccolo

Julianna Sabo#
Amber Patrick#

Flute

Adam Krankowski
Caroline Kristoffersen
Julianna Sabo#
Danielle Spindle#
Amber Patrick#
Larissa Topeka
Ashley Poole#
Amy Kerr
Ashley Perry
Elizabeth Martin

Oboe

Carlyn Campbell#
Stephanie Ogilbe#
Kathleen Henschel

English Horn

Kathleen Henschel

Bassoon

Jennifer Snyder#

Clarinet

Sarah Bond
Erica Koenig
Ashley Thomas#
Allison Blatz#
David Amos#
Lindsay Johnson
Sara Koenig
Max Munson#
Christine Shuss
Leah Wodoslawsky

Bass Clarinet

Laura Pearce
Leah Crowe

Contra Alto Clarinet

Jaclyn Wisniewski

Alto Saxophone

Andrew Ashby#
Stephen Mazzaro
Emily Strobel#
Kelly Teringo#

Tenor Saxophone

Brett Ayers
Yuan Lu

Baritone Saxophone

Brett Bajec#

Trumpet

Michael Misko#
Lydia Kisley
Christopher Koenig#
Kathryn Christensen
Brian Harding
Elyse Dailey#
Timothy Steele

French Horn

Elizabeth Irvin#%
Jenna Dailey#
David Fram#
Amanda Braham#

Trombone

Kevin Ring#
Eric Engel#
Patrick Chase
Kevin Kraus

Euphonium

Brian Skock#

Tuba

Daniel Zorich
Joseph Grasso

Percussion

Thomas Lavalley
Timothy Piunno
Thomas Provot
Nicholas Thompson
Domenic Varricchio
Brittany King

Denotes member of the Cleveland Youth Wind Symphony

% Denotes member of the Cleveland Orchestra Youth Orchestra

YSU Symphonic Wind Ensemble

Spring 2005 Personnel

Flute/Piccolo

Gina Cuccitrono, Boardman#
Adrienne Lehotsky, Canfield
Lisa Sipes, Altoona, PA
Emily Voye, Pittsburgh, PA#*
Heather Young, Courtland

Oboe/English Horn

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

Bassoon/Contrabassoon

Brittany Eddy, Boardman
Evan Hertrick, Pittsburgh, PA
Amy Sabol, Brookfield*

Clarinet

Jessie Berne, Hamilton#
Christopher Bowmaster, Austintown
Becky Delorenzo, Mercer, PA
Kristen Mather, Liberty, Concert Master*
Sherry Nold, Transfer, PA (Alto Clarinet)
Courtney Polenick, New Wilmington, PA
Brandie Suchevich, Vandergrift, PA
Cassandra Taylor, Wooster

Bass Clarinet

Heather Dennis, South Carolina*
Jane Larson, Mentor

Contra Alto/Bass Clarinet

Emily Barlow, East Liverpool
Dominic Petote, Pittsburgh, PA

Alto Saxophone

Erica Durham, Berea
Shawn Teichmer, Detroit, MI#*

Tenor Saxophone

Kimberly D'Angelo, PA

Baritone Saxophone

Brandon Masterman, Wexford, PA

Horn

Micah Johnson, Beloit
Shannon McFadden, Boardman
Jennifer Mollenkopf, Beloit#
Eric Shields, Zanesville
Miranda Walker, Bristolville
Adam Zagotti, Salem*

Trumpet/Cornet

Joseph Badaczewski, Pittsburgh, PA
Dennis Hawkins, Newton Falls
Eric Litschel, Mentor
Chad May, Brockway, PA*
Nick Samson, Greenville, PA
Angie Shelton, Brookfield

Tenor Trombone

Randy Bibri, Cranberry Twp, PA
John Shanks, Boardman*
Robert Traugh, Apollo, PA
Bass Trombone
Paul Kish, Poland

Euphonium

Timothy Shade, Grove City*
Matthew Ward, Brewerton, NY

Tuba

Noah Bixler, Niles
Doug Olenik, Creston*

String Bass

Daniel Kalosky, Youngstown

Percussion

Liza Bartley, Willoughby
Jason Detec, Struthers
Robert Flamino, New Castle, PA*
Joshua Haggerty, Warren
Timothy Hampton, Lakewood
Sarah Sexton, North Jackson
Tetsayo Takeno, Tokyo, Japan

Piano/Synthesizer

Erin Best

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

The Mentor High School Band Program

With the establishment of Mentor High School in 1926 came success on the athletic fields, in the classroom and on the concert stage. The bands of Mentor High School have gained a level of notoriety and achievement that few have in the state of Ohio. This success can be attributed to the many fine teachers charged with maintaining the program as well as the thousands of young people who have given of their time and talents throughout the decades. Now in their 79th year of existence, the band program at Mentor HS looks to reach higher and further. The goal of the program is to maintain their integrity while continuing its reputation as a respected institution in the community and in the state of Ohio.

Youngstown State University Symphonic Wind Ensemble

The band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep and jazz organizations. Over 250 students perform annually in one or more of these bands. 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. Stephen Gage has been the conductor of the YSU SWE since fall 1993.

The group has commissioned compositions by Marilyn Shrude, Thomas Sleeper, Till Meyn, Edward Largent, and David Morgan. Recent guest composers, conductors, and performers include Michael Colgrass, Joseph Schwantner, Karel Husa, Samuel Adler, 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" of his work.

The SWE has performed at the MENC Biennial Convention, OMEA State Conventions, CBDNA Regional and National Conventions, and the ABSDA National Convention. In March 2005 the SWE will debut in Carnegie Hall at the New York Wind Band Festival. In January 2005 the ensemble released its fourth in a series of produced CD recordings, *Spin Cycle*. This CD is preceded by *Carnival, Star Wars and Other Scores* and *Lions and Jesters and Dragons, Oh My!*

Additional Information on the Mentor Band Program

*The Mentor HS Band program is the largest program in Lake County and one of the largest in the state of Ohio.

*Mentor offers a variety of performance experiences including three concert bands, 140-member marching band, Jazz Ensemble, Pit Orchestra, Brass Choir, Woodwind Choir, Flute Choir, Clarinet Choir and Percussion Ensemble.

*Past Directors of the Mentor High School Wind Ensemble include: William Nordman (1943-1966); Gayle Stalheim (1966-1989); Byron Hunsicker (1988-present)

*The Mentor Bands and Orchestra have traveled to performances in Washington D.C., performing at the White House, Lincoln Memorial and Kennedy Center for the Arts, and Myrtle Beach, SC, where they were "Overall Grand Champions" in the Fiesta-val Competition.

*The Mentor HS Fighting Cardinal Marching Band (under the direction of Shawn Vondran) performed with The Ohio State University Marching Band at "Skull Session" in Columbus, Ohio in 2001. The FCMB earned its first "Superior" rating at OMEA State Marching Band Finals in 2003.

*The Mentor Wind Ensemble has shared the concert stage with Cleveland State University, the University of Akron, Kent State University and Youngstown State University Bands.

*Mentor Bands have been invited to the National Adjudicators Invitational four times (1991, 1994, 1997 and 2002), the Ohio Music Education Association State Conference five times (1994, 1997, 1999, 2000 and 2003) as well as Severance Hall.

*Program membership represents the largest cross-section of Mentor High School. Membership consists of varsity athletes, National Honor Society members, National Merit Scholars and Finalists. One program member was selected to attend West Point in 2001. Many program members participate in Cleveland Youth Wind Symphony and Cleveland Orchestra Youth Orchestra.

*A Superior rating at state adjudicated events places a band in the top 5% of all bands statewide as it is the highest rating a band can achieve. Mentor HS has received Superior ratings at State events the following years: 1952, 1973, 1976, 1977, 1978, 1979, 1981, 1983, 1985, 1987, 1989, 1990, 1991, 1992, 1994, 1996, 1997, 1998, 1999, 2001, 2002, 2003, 2004.

2004-05 DANA SCHOOL OF MUSIC INSTRUMENTAL FACULTY

Michael R. Crist, Director, Dana School of Music

Kathryn Thomas Umble, Flute	James Umble, Saxophone
Tedrow Perkins, Oboe	William B. Slocum, Horn
D. William Byo, Bassoon	Rob Cole, Horn
Robert Fitzer, Clarinet	Christopher Krummel, Trumpet
Deborah Alexander, Clarinet	John Olsson, Trombone
Clem Zumpella, Clarinet	Michael Crist, Trombone
Caroline Oltmanns, Piano	Robert Shevock, Trombone
Kent Engelhardt, Clarinet/Saxophone	John Turk, Tuba/Euphonium
Glenn Schaft, Percussion	Ron Coulter, Percussion
Rob Ferguson, Percussion	Nathan Douds, Percussion
John Wilcox, Violin/Viola	Michael Gelfand, Cello
David Morgan, String Bass	Micah Howard, String Bass

ABOUT THE CONDUCTORS

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

Dr. Gage is in his twelfth season as the music director and conductor of the Youngstown Symphony Youth Orchestra (YSYO). He has numerous publications including articles in the *Kansas Music Review Journal*, in the *Ohio Music Educators Journal*, *TRIAD*, and in the *National Band Association (NBA) Journal* and *NBA Newsletter*. He has been a member of the NBA School Reform Committee, the ABA Ostwald Selection Committee and served a four-year term as the NBA North Central Division Chair. His many professional credits include serving as a guest conductor, clinician, and adjudicator for all state, sectional, regional, and district high school concert bands and orchestras across the United States and Canada. Gage also recently guest conducted the U.S. Army Band: *Pershing's Own* and the U.S. Army Field Band.

Under his direction the YSU Symphonic Wind Ensemble (SWE) and the YSYO were guest performers at the 1998, 2000, and 2004 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 will perform on the final concert of the New York City Wind Band Festival in Carnegie Hall. The SWE also was a guest performer at the 1996 CBDNA Convention in Green Bay, Wisconsin. The SWE has recorded and released four compact discs: *Lions, Jesters and Dragons, Oh My* (1998), *Star Wars and Other Scores* (2000), *Carnival* (2002), and *Spin Cycle* (2004). Gage's groups have also performed at state music conventions in Kansas and New York. During recent year's Stephen and the SWE have drawn praise from composers, Karel Husa, Joseph Schwantner, Michael Colgrass, Frank Ticheli, David Gillingham, and Anthony Iannaccone for interpretation and performances of their music.

In addition to his conducting career, Dr. Gage has performed with the Erie Philharmonic (PA), the Champaign-Urbana Symphony Orchestra (IL), the Youngstown Symphony Orchestra (OH), and the Jimmy Dorsey Jazz Orchestra; and he was a marimba concerto soloist with the Fredonia Symphony Orchestra. He served on the Board of Advisors for the St. Patrick's Day Festival in Dublin, Ireland, and in May of 1999 he was selected as *Distinguished Professor* at YSU. Professor Gage's biography has been listed on three occasions in *the Who's Who Among America's Teachers Journal*.

Dr. Gage's professional affiliations include a March 1999 induction into the prestigious American Bandmasters Association (ABA). He is also a member of the CBDNA, Conductors Guild, NBA, OMEA/MENC, Kappa Kappa Psi, Kappa Delta Pi, Phi Beta Mu, Phi Mu Alpha Sinfonia, and Phi Kappa Phi. Stephen lives in Poland, Ohio with his wife, Stephanie, son, Brendan, and daughter, Claudia.

Byron Hunsicker has been an instrumental music director in the Mentor Schools for the past twenty years and director of the Wind Ensemble for the past seventeen years. Prior to his post in the Mentor Schools, he taught for twelve years in the Field Local District. A graduate of Mentor High School, Mr. Hunsicker attended Kent State University for his bachelors degree and subsequent graduate studies.

Shawn Vondran is completing his residency as a Graduate Assistant assigned to the band department at Youngstown State University (YSU). He graduated *magna cum laude* with a bachelors degree in music education from The Ohio State University. Prior to his appointment to the assistantship, Vondran was the Associate Director of Bands at Mentor High School in northeastern Ohio. At YSU, Vondran assists with the YSU Marching Pride and the three university concert bands. Vondran was selected as the principal conductor of the YSU Symphonic Band for the spring semester of 2005. Further duties include conducting the Stambaugh Youth Concert Band and serving as a rehearsal assistant with the Youngstown Symphony Youth Orchestra.

During his four-year tenure at Mentor High School, Vondran's ensembles performed and competed at the local, state, and national level. Vondran directed the 150-member Fighting Cardinal Marching Band (FCMB), Symphonic Band, Gray Band, Jazz Ensemble, and Basketball Band. Vondran also taught courses in composition, music theory, and music history. The FCMB qualified for OMEA State Marching Band Finals in each of his four years, earning the school's first Superior rating at that event in 2003. Under his direction, the FCMB earned nine Superior ratings at local adjudicated events along with several first place awards and caption awards for best music, best marching, best general effect, best percussion, and best auxiliary. The FCMB was also selected to perform with The Ohio State University Marching Band at their Skull Session in 2001. The Symphonic Band consistently earned Superior ratings at OMEA district and state adjudicated events and performed in national festivals held in Myrtle Beach, Virginia Beach, and Orlando while under Vondran's direction. He was a guest conductor with the MHS Wind Ensemble during its performance at Severance Hall in January 2004 and the MHS Chamber Orchestra during its Spring Concert the same year.

Currently in his fifth year as Music Director of First Church, Congregation in Painesville (Ohio), Mr. Vondran conducts the Chancel Choir while coordinating the musical activities of several choral and instrumental groups. Professional affiliations include memberships in OMEA/MENC, Kappa Kappa Psi National Band Fraternity, Phi Mu Alpha Sinfonia National Music Fraternity, and the Mortar Board National Honorary. He is also a member of The Ohio State University Alumni Association and the TBDBITL Alumni Club. Shawn will pursue doctoral work following his YSU residency.

ABOUT THE COMPOSER

Dr. David Morgan is an Assistant Professor of Jazz Studies and String Bass. He is best known as a jazz bassist and composer/arranger. His teaching responsibilities include jazz ensemble, jazz combo, jazz improvisation, jazz arranging, jazz composition, and applied string bass.

In recent years, he has shared the stage with many leading jazz musicians including Larry Coryell, James Moody, Frank Foster, Joe Chambers, Benny Green, Joe Lovano, Bob Brookmeyer, Maria Schneider, Bobby Watson, and Mose Allison. Dave performs regularly with the Cleveland Jazz Orchestra, the Jack Schantz Jazz Unit, and with a variety of smaller ensembles. He has also appeared with The Cleveland Orchestra, the Akron Symphony, and the Cleveland Chamber Symphony. Dave received the 2003 Award of Achievement from Northern Ohio Live for transcribing and arranging a concert of the music of Frank Zappa for a TRI-C JazzFest concert that featured saxophonist Ernie Watts.

Dr. Morgan, who holds a M.M. in Music Theory and a D.M.A. in Composition from the University of Texas at Austin, is also active as a theorist and composer. His theoretical research has focused on the harmonic and melodic vocabulary of contemporary jazz, and he has presented two papers at National Meetings of the Society for Music Theory. His article "Superimposition in the Improvisations of Herbie Hancock" will be published in the forthcoming issue of the Annual Review of Jazz Studies.

His compositions for jazz and classical ensembles are performed throughout the world. The 13-piece Jazz Unit has released a critically-acclaimed recording of his compositions entitled "Choices." Dave's performance and compositional talents can also be heard on recordings by The Cleveland Jazz Orchestra entitled "Traditions," and "Night and Day: Barbara Knight & The Cleveland Jazz Orchestra." He can also be heard with the Paul Ferguson Jazz Orchestra on "Friends." The Polish National Chamber Orchestra recently premiered two of Morgan's works, "Concert Music for Alto Saxophone and Strings" and "Romance for Flute and Strings." Their recording of the "Romance" with American flutist Katherine DeJongh was released in 2002 on the Errato label. Dave has two recent premieres. The first is "Consolation" for Alto Saxophone and Orchestra, which was performed in South Korea in November, 2003. The second is "Fine Lines" for Flute and Wind Ensemble, composed for Dr. Katherine Thomas Umble, Assistant Professor of Flute. It was performed with the YSU Wind Ensemble in December, 2003. Morgan's music has also been performed by YSU's Jazz Ensembles, Jazz Combos, Flute Choir, Symphonic Wind Ensemble, and YSU's saxophonist professor, Dr. James Umble.



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Dana Concert Series



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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Julie Johnston, oboe

Accompanied by

Diane Yazvac, piano
Emily Voje, flute

Bliss Recital Hall
Sunday, February 20, 2005
3:00 p.m.

Program

Concerto in D minor, op. 9, No.2

Tomaso Albinoni

1674-1745

Allegro e non presto

Adagio

Allegro

The D Minor concerto is one of the most well known oboe concertos. Albinoni wrote this in a series of 12 concertos published between the years of 1721-1722. In the opening statement, Albinoni makes much use of the material; in other words, the thematic material of the first tutti section is integrated into the solo passages. In the adagio, Albinoni is revealed as a composer of deep feeling. His lines are capable of being shaped and formed into very beautiful musical expressions. The finale conforms structurally to the first Allegro and maintains the high technical standard and musical quality of the work.

Trio for Oboe, Flute, and Piano

Madeline Dring

1923-1977

I. Allegro conbrivo

II. Andante semplice

III. Allegro giocoso

Madeline Dring composed unpretentious and attractive chamber and instrument works. Dring had a very strong fondness for Francis Poulenc and wrote in a very light style. She wrote for her husband, Roger Lord, who was a professional oboist, for whom most of her chamber works are written.

This trio is a very lyrical and theatrical. The trio also has a nice balance between the playful and serious aspects and is very consistent in musical ideas as well as expressions. The first and third movements are very fun and have a very light character to them. They almost seem to be a sort of movie music. The second movement is delightfully poignant and full of different emotions such as dreamy, deep and soulful.

Emily Voye, flute

~ 10 minute intermission ~

Elegy

Vladimir Bakaleinikoff
1885-1953

Vladimir Bakaleinikoff (Bah-kah-La-ne-kov) studied at the Moscow conservatory. He played the violin and viola, yet he is best known for being a conductor of the Pittsburgh Symphony and being the teacher of the famous Lorin Maazel.

Concerto for Oboe and Strings

Ralph Vaughan Williams
1872-1958

1. Rondo Pastorale
2. Minuet and Musette
3. Finals (Scherzo)

Written during the years of World War II, this concerto mirrors death and devastation that was visited daily upon Britain's cities. This concerto is in 3 movements with the idea of being a pastoral poem in spirit. The first movement, Rondo Pastorale, is very affective with the improvisatory passages for solo oboe which seem almost oriental in nature.

The middle movement, Minuet and Musette, is very brief. Vaughan Williams called it, "a charming tonal tidbit."

The last and most elaborate movement is the Finale-Scherzo. This movement shows off virtuosity as well as brilliance. Vaughan Williams ends this piece in a typical manner of being very serene and epilogue like in a slow tempo.

Thank you's

I would like to thank Danna Sundet for her amazing teaching as well as motivation and support. You are an incredible teacher and I am truly amazed by you every day. Thank you for everything that you have given to me not only as a teacher but also a friend. Also thank you to Dr. Perkins for your continued support. I know I can always count on your poems making me laugh.

To my family and friends, you guys are all amazing and thank you for supporting me through everything, I love all of you.



Presenter



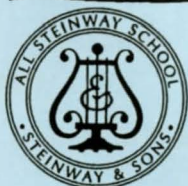
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DANA SCHOOL OF MUSIC
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Presents

YSU Percussion Ensemble

Dr. Glenn Schaft – Director
Justin Watt – Assistant Director
Craig Hill – Assistant Director

Butler Institute of American Art
Wednesday, February 23, 2005
12:15 p.m.

Program

A La Naningo (1967)

Mitchell Peters

Passage (1995)

Lynn Glassock

Sonata Ico (1995)

Michael Adams

Fox Grove (2004)

Jeffrey Alan Matter

World Premiere – written for the YSU Percussion Ensemble

Chromatic Fox Trot

George Hamilton Green
Arr. Bob Becker

Personnel

Graduate:

Seth Rogers, Newark, OH
Justin Watt, Ravenna, OH
Craig Hill, Liberty, OH

Senior:

Liza Bartley, Willoughby, OH
Jason Detec, Lowelville, OH
Robert Flamino, New Castle, PA
Joshua Haggerty, Warren, OH
Dallas Shreve, Youngstown, OH

Junior:

Joanna Fuchs, Franklin, PA
Vincent Lucente, Austintown, OH
Sarah Sexton, Jackson Milton, OH
Luke Theall, Poland, OH

Sophomore:

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

Freshmen:

Dean Anshutz, Creston, OH
Adam Bokesch, Austintown, OH
Tim Hampton, Lakewood, OH
Tyler Husosky, Warren, OH
Tim Kounsol, Girard, OH
Roger Lewis, Columbiana, OH
Suzy Spiese, Boardman
Jim Vetterly, Pittsburgh, PA
Alan Williams, Newton Falls, OH

UPCOMING EVENTS

FEBRUARY

- 23 Jason Detec-Senior Recital
8p.m. Bliss Hall, Spotlight Theater.
- 5,26 Glenn Schaft-Adjudicator & performer and at Lakeland Community College Jazz Festival. Performance with Phil Woods on 2/25.
- 28 Sarah Sexton- 2004 Dana Concerto Competition Winner, performs Ney Rosauro-Concerto for Marimba and Orchestra with Dana Symphony Orchestra
8p.m. Stambaugh Auditorium.

MARCH

- Kent Engelhardt/Glenn Schaft Duo
Cleveland State University, Sundown Jazz Series.
- Guest Artist - Tom Freer- Percussion Clinic/Masterclass.
Bliss Hall 2326, 11a.m.-1p.m. Tom is Section percussion and assistant principal timpanist of the Cleveland Orchestra. Sponsored by Pearl/Adams, ProMark, Evans, and Zildjian.
- YSU Faculty Jazz Group Concert
Bliss Hall Ford Theater, 8p.m. Performance featuring Leonardi Legacy Guest Artist Harold Danko.
- YSU Faculty Jazz Group Concert
Rocky River Unitarian Church, 3p.m.
- 23 Guest Artist - Branford Marsalis Quartet with Jeff "Tain" Watts. 8.p.m. Stambaugh Auditorium. Masterclass TBA.
- 9 YSU Symphonic Wind Ensemble Tour to New York City.
Performance at Carnegie Hall, 8 p.m.

APRIL

- Youngstown Percussion Collective, Dana Showcase Concert,
4p.m. Beeghley Center.
- Justin Watt - Graduate Recital, 8p.m. Bliss Hall 2222.
- Elizabeth Bartley-Senior Recital/Joanna Fuchs-Junior Recital,
8p.m., Bliss Hall 2222.
- YSU Percussion Ensemble Concert
Kilcawley Center Chestnut Room, 8p.m.
- 10 Guest Artist - Joey DeFrancesco Group
8p.m., Stambaugh Auditorium.
- 4 Vincent Lucente - Junior Recital, 8p.m., Bliss Hall 2222.
- 17 Robert Flamino - Senior Recital, 4p.m. Bliss Hall 2222.
- 7 Craig Hill - Graduate Recital, 8p.m. Bliss Hall 2222
- 24 Joshua Haggerty - Senior Recital, 8p.m., Bliss Hall 2222.

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



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Y-SU



Dana Concert Series

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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

**YSU
Jazz
Combos**

Dr. David Morgan, instructor
Dr. Glenn Schaff, instructor

Butler Art Institute
Wednesday, March 2, 2005
12:15 p.m.

Program

Jazz Combo

Dr. Glenn Schaft, instructor & drum set
Evan Hertrick, saxophone, Pittsburgh, PA
Andrew Buchwach, guitar, Allison Park, PA
Jason Clark, bass, Poland, OH

Alone Together

Howard Dietz & Arthur Schwartz

Over Big Top

John Scofield

Jazz Combo

Dr. Dave Morgan, instructor & bass
Bradley Wagner, saxophone, Akron, OH
Daniel Murphy, piano, Copley, OH
Seth Rogers, drums, Canton, OH

Masqualero

Wayne Shorter
arr. Dan Murphy

John's Waltz

John Abercrombie

Little Melonae

Jackie McLean
arr. Brad Wagner

Acknowledgements

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

We would also like to thank the Office of Equal Opportunity and Disability for providing Minority Mentorship funding and the School of Graduate Studies for providing Research Assistantship funding. Special thanks go to Ms. Michele Lepore-Hagan and Ms. Jennifer Cambouris in the F&PA Concert Series Office for their support.

Leonardi Scholarship

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

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JAZZ CALENDAR OF EVENTS

SPRING SEMESTER

Friday, March 11

Jazz Faculty w/pianist Harold Danko, Ford Theater, 8:00 p.m.

Wednesday, March 23

Jazz Combos, Butler Museum, 12:00 p.m.

Wednesday, March 23

Branford Marsalis Quartet w/Jazz Ensemble 1

Stambaugh Auditorium, 8:00 p.m. \$

Sunday, April 3

Dana Showcase Concert: Jazz Ensemble 1

Beeghley Center, 4:00 p.m. \$

Sunday, April 10

Jazz Ensemble 1 w/organist Joey DeFrancesco,

Stambaugh Auditorium, 8:00 p.m. \$

Monday, April 11

Jazz Ensembles 3 & Combos, Chestnut Room, Kilcawley, 8:00 p.m.

Wednesday, April 13

Jazz Combos, Chestnut Room, Kilcawley, 8:00 p.m.

Monday, April 25

Jazz Ensembles 1 & 2, Chestnut Room, Kilcawley, 8:00 p.m.

Skeggs Lecture Series presents
Leonardi Legacy Concert
featuring the

Branford Marsalis Quartet

with special opening performance
by the YSU Jazz Ensemble

Wednesday, March 23, 2005

8:00 pm

Stambaugh Auditorium

For tickets call 330-941-3105

All Seats Reserved

Tickets: \$5 & \$35 Gold Circle (includes seating and pre-concert
reception in the Marble Room)



Presenter



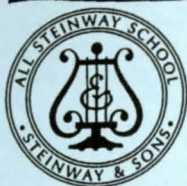
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

YSU Symphonic Band

Shawn Vondran, Conductor

YSU Concert Band

John Veneskey, Conductor

Edward G. Powers Auditorium
Wednesday, March 2, 2005
8:00 PM

YSU SYMPHONIC BAND

Shawn Vondran, Conductor

Flourish for Wind Band

Ralph Vaughan Williams
(1872-1958)

English composer Ralph Vaughan Williams was born in Gloucester on October 12th, 1872. He received his education at Charterhouse (London) Trinity College, Cambridge and the Royal College of Music. One of the most respected of English composers, he found inspiration in the study of the folk music and works of early English composers. Vaughan Williams (along with his friend Gustav Holst) provided some of the earliest music for the twentieth century wind band and are pillars of the band repertoire. There are almost 20 published works for band including: *English Folk Song Suite*, *Sea Songs*, and *Toccata Marziale*.

Flourish for Wind Band was composed as an overture to the pageant *Music and the People*, and was first performed in the Royal Albert Hall, London, on April 1st, 1939. The concert was designed to be a musical inspiration to the people during the dark period preceding the formal outbreak of WW II. The piece was not heard again until the 1970's. True to its name, *Flourish* has the character of a fantasia with a legato middle section, reminiscent of one of Vaughan Williams' many settings of Anglican hymns.

Chant and Jubilo

W. Francis McBeth
(b. 1933)

Jennifer Mollenkopf, Graduate Guest Conductor

William Francis McBeth was born in Ropesville, Texas, on March 9, 1933. He is professor of music, resident composer, and chairman of the theory-composition department at Ouachita University in Arkansas, a position he has held since 1957. McBeth received his graduate degrees from the University of Texas, where he studied with Clifton Williams and Kent Kennan. He was a classmate and close friend of famed band composer John Barnes Chance. Having established himself as both an outstanding conductor and composer, McBeth was named Composer Laureate of the state of Arkansas by the governor. McBeth has composed over 30 works for wind band.

Chant and Jubilo was commissioned by the Four States Bandmasters Convention in Texarkana, Texas and was first premiered in 1962. It is a work in two connected but contrasting movements. The Chant is a modal movement evocative of early church organum. The contrasting festive Jubilo uses faster tempos with explosive lower brass and percussion. Such formal two-part construction was typical of many pieces of the time and is still used in band compositions today.

Salvation Is Created

Pavel Tschesnokoff
(1877-1944)
arr. Houseknecht

John Veneskey, Guest Conductor

Pavel Tschesnokoff was one of Russia's most prolific composers of Russian Orthodox church music. He was born in 1877 near Moscow and remained there throughout his lifetime. Because instruments were forbidden in the church, all of his sacred music was written for unaccompanied choir.

The revolution of 1917 stopped Tschesnokoff from composing or directing any sacred music. The rule of Stalin was hard for many Russian Orthodox people. Tschesnokoff was the last choirmaster of Christ the Savior Cathedral in Moscow. The cathedral was destroyed during Stalin's anti-religious purge, which bothered Tschesnokoff so much that he stopped writing music.

Arranged by Bruce Houseknecht in 1957, *Salvation Is Created* has become a standard in wind literature. It is a Russian Orthodox Communion hymn based on a simple chant melody and Psalm 74. Since the fall of the Soviet Union, *Salvation Is Created* has become a favorite in the Russian Orthodox church. The original Russian text is as follows:

Spaseniye Sodela Yesi Posrede Zemli Bozhe. Alliluiya.
(*Salvation is created in the midst of the earth, O God. Alleluia.*)

Chorale and Shaker Dance

John Zdechlik
(b. 1937)

John Zdechlik's musical training began in the public schools of Minnesota as a trumpeter. Since high school, he has had an interest in jazz, both as a composer and performer. He received his undergraduate and graduate degrees from the University of Minnesota. Following the completion of his Ph.D. in 1970, Zdechlik accepted a position at Lakewood Community College, where today he is Chair of the Department of Music and Band Director. He is best known as a composer of music suitable for school bands, with *Chorale and Shaker Dance* his most famous work.

Chorale and Shaker Dance was commissioned by the Jefferson High School Band of Bloomington, Minnesota. The premiere took place at the National MENC Convention in 1972. Composed in theme and variation form, the sectional structure is straightforward. Zdechlik's love of jazz is shown in the contrapuntal intricacies and use of syncopated rhythms typical of big bands. The piece utilizes two primary thematic sources: an original chorale composed by Zdechlik and the Shaker hymn, "Tis a Gift to be Simple".

The British Eighth

Zo Elliot
(1891-1964)

The *British Eighth March* was copyrighted in manuscript in 1943 and published in 1944. It was dedicated to Gen. Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Following the defeat of Rommel's forces at El Alemein, Montgomery was promoted to field marshal, and he soon became the idol of the British public. In 1944 he commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy commander of the Atlantic Pact nations. Since the war, Zo Elliot's impressive march has retained its popularity on both sides of the Atlantic. In a 1980 random survey of 69 members of the Texas Bandmasters Association, for example, British Eighth March was ranked third in a list of nearly 80 favorites.

Ave Maria

Franz Schubert/arr. Ticheli
(1797-1828)

With the possible exception of Mozart, no other composer in the history of music has ever surpassed Franz Schubert's genius for melodic writing. His lieder (art songs for voice and piano) were composed at an astonishing rate and number in the hundreds. His setting of *Ave Maria* is one of his most recognizable melodies and was composed in 1825 when Schubert was 28 years old.

Ave Maria is the Catholic prayer honoring the Blessed Virgin. The prayer (shown below in Latin and in English) has existed since ca. 1450-1500, although alternative forms date to the 11th Century.

*Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus
nunc et in hora mortis nostrae.*

Amen.

*Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners
now and at the hour of our death.*

Amen.

The Iliad (...in the 10th Year of the Trojan War)
from *The Odyssey* - Symphony No. 2

Robert W. Smith
(b. 1958)

The Iliad is the first movement from *The Odyssey* (Symphony No. 2) by Robert W. Smith. Based upon Homer's literary epic of the same name, *The Odyssey* brings to the listener an incredible series of adventures and torments as seen through the eyes of Odysseus, King of Ithaca.

As the epic begins, Odysseus is called to battle and must sail with his army to take part in the campaign against the city of Troy. After ten years of bloody warfare and countless unsuccessful attempts to breach the mighty walls of the city, Odysseus suggests a new strategy.

Giving the Trojans the impression that the Greeks had withdrawn, their gift of a great wooden horse is wheeled into the city. The Trojans celebrate the long-awaited victory. Odysseus and his most accomplished warriors hide inside the Trojan Horse during the revelry, only to surprise the unsuspecting Trojans during their post-celebratory sleep. The final victory belongs to the Greeks as they burn the city of Troy.

Beginning with the call of the ram's horn, the musical adventure unfolds. If one listens carefully, the wheels of the Trojan Horse can be heard as it is pushed into the city. The fires of battle are unleashed as the Greeks bring the ten years of the Trojan War to an exhaustive conclusion.

2005 YSU SYMPHONIC BAND PERSONNEL

Shawn D. Vondran, conductor

Flute/Piccolo

Chrystalyn Bradley, East Liverpool
Heidi Davis, Girard
Danielle Frabutt, Austintown*
Jessica Heilman, Niles
Brandon Masterman, Pittsburgh, PA
Holly Palmer, Weathersfield

Oboe/English Horn

Evan Hertrick, Pittsburgh, PA *

Bassoon

Sarah Bates, Brookfield
Monica Katai, Chardon
Victoria Schofield, Weathersfield *

Clarinet

Sarah Barnes, Hermitage, PA
Monica Collier, Niles
Kim D'Angelo, Butler, PA
Jennifer Harris, Hammondsville
Aimee Johnson, Boardman
Andy Meyer, Canton
Sherry Morrison, Newark
Steven Roberson, Sherburne, NY
Tracey Schultz, Tiffin, Concert Master*
Eric Shields, Zanesville

Bass Clarinet

Michael Anderson, Willoughby
Jennifer Latshaw, Franklin, PA *

Alto Saxophone

Jorden Morris, Poland
Cassandra Taylor, Wooster

Tenor Saxophone

Christopher Coles, Cleveland

Baritone Saxophone

Jeff Morckel, Beloit

Horn

Adam Boyd, Pittsburgh, PA
Becky Holan, Cleveland *
Brian Kirkland, Hartford
Katie Miller, Minerva

Trumpet/Cornet

Christopher Cavalier, Hiram
Matthew Cyrus, New Middletown *
Michelle Markielewski, Conneaut
Wayne Magee, Liberty
Bethany Moslen, Pittsburgh, PA
Brian Peters, Freedom, PA
Lauren Susany, Lowellville

Tenor Trombone

Joseph Audino, New Castle, PA
Kenneth Damon, Warren
Joseph Kramarich, Boardman
Christopher Lehotsky, Canfield
Jessica Pegher, Butler, PA *
Josh Price, East Palestine
Jacob Telego, Springfield

Bass Trombone

David Catchpole, Liberty

Euphonium

David Michalec, Vienna
Douglas Olenik, Creston *

Tuba

Jason Amadei, Howland
Aaron Gibson, Leavittsburg *
Christina Veneron, Rochester, NY

Percussion

Dean Anshutz, Creston *
Adam Bokesch, Austintown
Tim Konscol, Girard
Roger Lewis, North Lima
Vincent Lucente, Austintown
Suzi Spiece, Boardman
James Vetterly, North Hills, PA
Alan Williams, Newton Falls

This ensemble's personnel is listed in alphabetical order to emphasize the importance of each member to the group's success.

* - Section leader

YSU CONCERT BAND

John Veneskey, conductor

Moorside March

Gustav Holst
(1874-1934)
Arr. Jacob

Moorside March, arranged for concert band by another well-known British composer, Gordon Jacob, is taken from Holst's *Moorside Suite*, and was originally written in 1928 as a brass band contest piece.

Prospect

Pierre LaPlante
(b. 1943)

Shawn Teichmer, Graduate Guest Conductor

The melody that is set in this work comes from *The Southern Harmony and Musical Companion*, published in Philadelphia in 1835. This was one of the more popular "shaped note" tune books in 19th century America. Shaped notes were devised to make music reading easier for the novice, and were often used to teach music by the traveling music teacher. The book is also the source of other well-known tunes such as *Amazing Grace* and *Rock of Ages*.

English Folk Song Suite

Ralph Vaughan Williams
(1872-1958)

- I. *March – Seventeen Come Sunday*
- II. *Intermezzo – My Bonny Boy*
- III. *March – Folk Songs from Somerset*

Jennifer Mollenkopf, Graduate Guest Conductor

English Folk Song Suite was composed for British military band in 1924. It, along with the two Suites by Holst, was one of the first works in this century's repertoire of compositions specifically composed for wind band. Vaughn Williams use of folk music materials can be attributed to his nearly life-long interest and research in English folk songs. Folk sources can be found in many of his other works from this period, as Nationalism in music flourished during the years between the two world wars.

Perthshire Majesty

Samuel Hazo
(b. 1966)

Perthshire Majesty was commissioned in January of 2003 by the Tara Winds of Atlanta, Georgia. A Scottish ballad for wind band, the work finds its musical roots in the heritage of David Gregory, the conductor of the Tara Winds who led the premiere. A gentle, elegant work with a broad, cinematic lyricism, it evolves with a sense of engaging inevitability.

Lincolnshire Posy

Percy Aldridge Grainger
(1882-1961)

- I. *Lisbon (Sailor's Song)*
- II. *Horkstow Grange (The Miser and His Man: A Local Tragedy)*
- IV. *The Brisk Young Sailor (Who Returned to Wed His True Love)*
- V. *Lord Melbourne (War Song)*
- VI. *The Lost Lady Found (Dance Song)*

As the composer himself has written, this is a "bunch of musical wildflowers" based on folk songs collected in Lincolnshire, England in 1905-06. *Lincolnshire Posy* was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, although we will be performing only five movements this evening. Grainger's settings are not only true to the versed structure of the folk songs, but attempt to depict the singers from whom he collected the songs. Since its premiere, it has been widely regarded as a cornerstone in the repertoire for wind band.

2005 YSU CONCERT BAND PERSONNEL

John Veneskey, conductor

Jennifer Mollenkopf, Assistant to the conductor

Flute/Piccolo

Jessica Begovich, Apollo, PA
Erin Best, Cortland *
Danielle Frabutt, Austintown
Beth Moury, Pittsburgh, PA
Danielle Sapino, Howland
Melissa St. Thomas, Rome, NY
Kate Titus, Willoughby

Oboe/English Horn

Julie Johnston, Berea +
Jennifer Latshaw, Franklin, PA *
Nathan Welch, Canfield

Bassoon/Contrabassoon

Amy Sabol, Brookfield +
Victoria Schofield, Weathersfield *

Clarinet

Emily Barlow, East Liverpool *
Lori Flowers, Hermitage, PA
Jane Larson, Mentor, Concert Master
Liz Matesich, Charleroi, PA
Kevin Perry, Warren
Dominic Petote, Pittsburgh, PA
Tracey Schultz, Tiffin

Bass Clarinet

Sarah Barnes, Hermitage, PA *
Sherry Morrison, Newark

Alto Saxophone

Andy Meyer, Canton *
Tim Sharek, Washington Twp., PA
Brandon Masterman, Wexford, PA +

Tenor Saxophone

Brandon Durica, Pittsburgh, PA

Baritone Saxophone

Julie Cancelliere, Canton

Bass Saxophone

Shawn Teichmer, Mt. Pleasant, MI +

Horn

Adam Boyd, Pittsburgh, PA
Renee Brownlie, Boardman
Taylor Dicken, Lisbon
Jennifer Mollenkopf, East Palestine +
Steven Roberson, Zelenople, PA
Daniel Welch, Canfield *

Trumpet

Matthew Buehler, Alliance
Tricia Colburn, Struthers
Mark Gosiewski, Canton *
Lauren Johnson, Boardman
Ian Sepanek, Warren
Charissa Sohayda, Vienna

Tenor Trombone

Mark Awad, Canfield *
Scott Guthrie, East Palestine
William Long, Canfield
Stephanie Pesanka, Cranberry Twp, PA
Katie Reed, Mexico, NY

Bass Trombone

Jonathan Steele, Apollo, PA

Euphonium

Randy Bibri, Cranberry Township, PA *
Tim Shade, Grove City +

Tuba

John Brkic, Willoughby
Aaron Gibson, Leavittsburg
Erin Leatherman, Euclid *

Percussion

Michael Anderson, Willoughby *
Daniel Danch, New Wilmington, PA
Kyle Farrell, Painesville
Christopher Marchion, Lake Milton
Dallas Shreve, Vienna
Zachary Taylor, Bloomingdale

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

+ Grainger personnel only

* Section leader

Skeggs Lecture Series presents

Leonardi Legacy Concert

featuring the

Branford Marsalis Quartet

with special opening performance

by the **YSU Jazz Ensemble**

Wednesday, March 23, 2005

8:00 pm

Stambaugh Auditorium

For tickets call 330-941-3105

All Seats Reserved

Tickets: \$5 & \$35 Gold Circle (includes seating and pre-concert
reception in the Marble Room)

Piano Week 2005

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Organist, pianist & Composer
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- March 8** *Piano Master Class with Caroline Oltmanns*
Featuring selected area high school students
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- Piano Students of Dana School of Music in Recital*
8:00 pm, Ford Theater
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- Student Pianist* Andrea Dreier and Ryan Stewart in Recital, 5:00 pm, Ford Theater
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Ford Theater is located in Bliss Hall on the Youngstown State University campus.*



Presenter



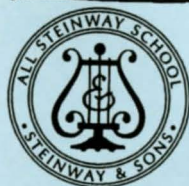
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

Guest Artist
Rainer Schmitz

First Presbyterian Church, Wick Avenue
Sunday, March 6, 2005
3:00 pm

Program

Prelude in E \flat

Georg Leyding
1664-1710

Chorale Prelude, Op. 122, No. 3
"Herzliebster Jesu, was hast du verbrochen"

Johannes Brahms
1833-1897

Fantaisie in D Minor, K. 397

Wolfgang Amadeus Mozart
1756-1791

Rondo in D Major, K. 485

Chorale: *"Vater unser in Himmelreich"*

Georg Böhm
1661-1733

Tiento tercero de sexto tono

Francisco Correa de Arauxo
ca. 1575-1663

Sonata seconda

Baldassare Galuppi
1706-1785

Andantino

Allegro

Chorale, from Orgelbüchlein, BWV 622
"O Mensch, bewein dein Sünde groß"

Johann Sebastian Bach
1685-1750

Symphonie en Ré Mineur, Op. 42

Alexandre Guilmant
1837-1911

Introduction et Allegro

Pastorale

Finale

Austin Organ 1960, Four Manuals, 87 Ranks, Antiphonal

Guest Artist

Rainer Schmitz studied piano and composition in his home town of Frankfurt, Germany with Friedrich Wilhelm Lang. He began his conservatory education in Wiesbaden with Prof. Hans Kunz (organ) and continued his studies at the Staatlich Musikhochschule Freiburg (church music and choral conducting). His concert career as church organist includes venues in Germany, France, Italy and the United States. He is harpsichordist of the Trio Amabile and since 1992 Music Minister of the Dreifaltigkeitskirche in Hamburg-Harburg, Germany.

Upcoming Piano Events

Wednesday, April 13

Two Pianos Eight Hands: An evening of piano music for two pianos with works by Beethoven, Prokofiev, Granger and others.

Bliss Recital Hall, 8:00 pm, Free and open to the public.

Thursday, April 21

Caroline Oltmanns in Recital: works by Haydn, Chopin, Schubert and Beethoven's "Waldstein" Sonata Op. 53.

Bliss Recital Hall, 8:00 pm, Free and open to the public.

Student recitals April 30 and May 1. For more information contact Caroline Oltmanns at (330) 941-1826

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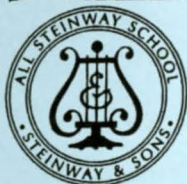
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

YSU Symphonic Wind Ensemble
Stephen Gage, Conductor

with

Guest Artist: Rainer Schmitz

John Turk, Narrator
Caroline Oltmanns and Jamie Wilding, piano

Ford Theater
Monday, March 7, 2005
8:00 pm

Program

Concerto for Piano and Wind Orchestra

Rainer Schmitz

- I. Romanze
- II. Allegro con fuoco

WORLD PREMIERE
Caroline Oltmanns, piano
Stephen Gage, conductor

Largo from String Quartet Op. 76, No. 5

Joseph Haydn
(1732-1809)
arr. Miller

Scarborough Fair

Traditional
arr. Reichenbach

DANA TROMBONE QUARTET
John Shanks, Randy Bibri, and Rob Traugh, tenor trombone
and Jonathan Steele, bass trombone

~intermission~

Carnival of the Animals

Camille Saint Saens
(1835-1921)

1. Introduction and Royal March of the Lion
2. Hens and Cocks
3. Wild Asses
4. Tortoises
5. The Elephant
6. Kangaroos
7. Aquarium
8. Personages with long ears
9. The Cuckoo in the Heart of the Woods
10. Aviary
11. Pianists
12. Fossils
13. The Swan
14. Finale

Caroline Oltmanns and Jamie Wilding, piano

John Turk, narrator

Kathryn Umble, flute/piccolo

Robert Fitzner, clarinet

Justin Watt, glockenspiel

Craig Hill, xylophone

Kelsey Fischer and Jenna Barvitski, violin

Wendy Portis, viola

Ivy Chen, cello

Micah Howard, string bass

Stephen Gage, conductor

ENSEMBLE PERSONNEL

Stephen Gage, conductor

PICCOLO

Gina Cuccitrone

OBOE

Julie Johnston

Sarah Bates

ENGLISH HORN

Sarah Hennessey

BASSOON

Evan Hertrick

Brittany Eddy

CONTRA-BASSOON

Amy Sabol

E♭ CLARINET

Becky Delorenzo

B♭ CLARINET

Courtney Polenick

Jessie Berne

Christopher Bowmaster

Brandie Sucheich

SAXOPHONE

Shawn Teichner

Erica Durham

Kim D'Angelo

Brandon Masterman

HORN

Adam Zagotti

Jennifer Mollenkopf

Shannon McFadden

Micah Johnson

TRUMPET

Chad May

Dennis Hawkins

Joseph Badaczewski

Angie Shelton

TROMBONE

John Shanks

Randy Bibri

Robert Traugh

BASS TROMBONE

Paul Kish

EUPHONIUM

Timothy Shade

TUBA

Douglas Olenick

TIMPANI

Josh Haggerty

PERCUSSION

Liza Bartley

Tetsuyo Takeno

Jason Detec

Caroline Oltmanns, Artistic Director

Caroline Oltmanns is an International Steinway Artist and Fulbright Scholar. She received her Diploma from the Staatliche Musikhochschule Freiburg, Germany and her Master's and Doctoral degrees from the University of Southern California, Los Angeles. Her playing has been heard on concert series including the Myra Hess Memorial Series and Sundays Live from the Los Angeles County Museum of Art. Performance venues include Weill Hall at Carnegie Hall in New York City, Preston Bradley Hall in Chicago, The Redlands Bowl in Redlands, CA and Stadttheater Fürth in Fürth Germany. Radio stations KKGGO, Los Angeles, WFMT, Chicago and FMR, Cape Town have featured her CD recordings. Her Musical mentors include John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager. Dr. Oltmanns joined the faculty at YSU in 1994.

Rainer Schmitz, Guest Artist

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Stephen Gage, conductor

Stephen Gage is serving as Instrumental Music Coordinator, Professor of Music, and Director of Bands at YSU's Dana School of Music. He earned a doctorate at the University of Illinois, a masters degree at the Eastman School of Music, and a bachelors degree and a Performer's Certificate in Percussion at the State University of New York at Fredonia.

Dr. Gage is currently the music director of the Youngstown Symphony Youth Orchestra. He 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. Stephen has received critical acclaim from a number of distinguished composers for his interpretation of their music. His professional affiliations include memberships in the ABA, CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, and Phi Kappa Phi. In 1999 he was named Distinguished Professor at YSU. He and the SWE will perform at Carnegie Hall in March 2005 as part of the New York Wind Band Festival.

John Turk, narrator

John Turk is Professor of Tuba and Euphonium at Youngstown State University. He has performed with the United States Army Band, the Cleveland Pops Orchestra, the Pittsburgh Ballet Theatre, the Blossom Music Center Concert Band, and the Youngstown Symphony Orchestra. His book, *The Musical Danas of Warren, Ohio*, is a history of the Dana School of Music. *Low Blows!*, his solo CD, was nominated for a Grammy Award. Mr. Turk founded and still teaches one of the first college level classes in rock and roll music.

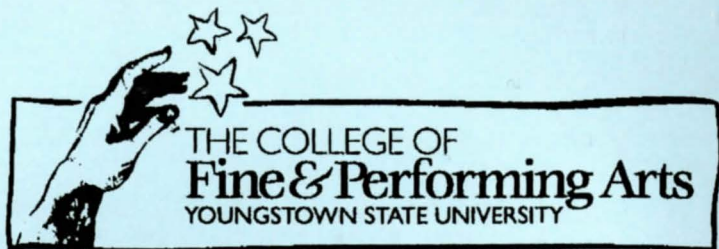
James Wilding, piano

The works of composer-pianist James Wilding have been performed in South Africa, Zimbabwe, Lesotho, Germany, Holland, France, Britain and the USA, and published by The Foundation for the Creative Arts and UNISA (University of South Africa). His compositions have been broadcast on Fine Music Radio (Cape Town), SAFM (Johannesburg), and KKKGO (Los Angeles). Wilding's Etude for solo piano was prescribed for the 1996 UNISA-Transnet International Piano Competition and in 1997 he won the Oude Meester Prize for South African composers. He studied in South Africa with Peter Klatzow and is pursuing a Ph.D at Kent State University with Thomas Janson. Mr Wilding teaches at the University of Akron. He is an active pianist, performing regularly as a soloist and chamber musician.

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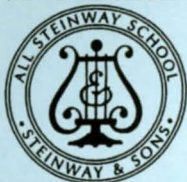
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

Master Class

with

Dr. Caroline Oltmanns

featuring

Selected Area High School Students

Ford Theater
Tuesday, March 8, 2005
5:00 pm – 6:30 pm

Program

Waltz in D flat Major, Op. 64, No. 1

Frederic Chopin
1810-1849

Alvin Lu
Mary Ann Hoffman, instructor

Sonata in C Major, H.O.B. XVI, No. 1

Joseph Haydn
1732-1809

Katoria Carter
Everett McCollum, Instructor

Sonata in A major, H.O.B. XVI, No. 5

Joseph Haydn
1732-1809

Allegro

Victoria McBride
Caroline Munro, Instructor

Sonata in C Major, K330

W.A. Mozart
1756-1791

Allegro Moderato

Jia-Kai Zhang
Dorothy Schwerts, Instructor

Rhapsody in G minor

Johannes Brahms
1833-1897

Katie Yazvac
Diane Yazvac, Instructor

Reflets dans l'eau, from *Images*


Claude Debussy
1862-1918

Timmy Lee
Lisa Czifra, Instructor

Hungarian Rhapsody No. 7

Franz Liszt
1811-1886

Sam Borzi
Fanny DiDomenico, Instructor



Caroline Oltmanns, Artistic Director

Caroline Oltmanns is an International Steinway Artist and Fulbright Scholar. She received her Diploma from the Staatliche Musikhochschule Freiburg, Germany and her Master's and Doctoral degrees from the University of Southern California, Los Angeles. Her playing has been heard on concert series including the Myra Hess Memorial Series and Sundays Live from the Los Angeles County Museum of Art. Performance venues include Weill Hall at Carnegie Hall in New York City, Preston Bradley Hall in Chicago, The Redlands Bowl in Redlands, CA and Stadttheater Fürth in Fürth Germany. Radio stations KKGGO, Los Angeles, WFMT, Chicago and FMR, Cape Town have featured her CD recordings. Her Musical mentors include John Perry, Robert Levin, Vitaly Margulis and Malcom Frager. Dr. Oltmanns joined the faculty at YSU in 1994.

Masterclass Students

Sam Borzi, 16, is a student at Boardman High School. Sam has studied piano for 6 years, four of which have been with Fanny DiDomenico. As a pianist, Sam has earned top honors in many musical competitions, earning superior ratings in OMEA Solo and Ensemble events, and in solo, concerto, and theory divisions of the National Federation of Music Clubs. For the last four years, Sam has won the Solo Division of the YMTA-YSU Philharmonic Masters Piano Competition. Sam also plays violin and is a member of the Boardman High School Symphony and Chamber orchestras.

Katoria Carter, 14, is the daughter of Lester and Cassandra Carter. She is a freshman honor student at Hubbard High School. She has received numerous scholastic achievement awards. Katoria began piano lessons at age 5 under the instruction of Mr. Everett McCollum. Her first recital was at age 7 at Stambaugh Auditorium. She enjoys playing duets in church with her youngest sister, Breonna a violinist. Besides her musical activities, Katoria is a member of Hubbard High School's Spanish Club, Volleyball Club, and is a member of the fellowship of Christian athletes. Other hobbies include reading, swimming and caring for animals. She aspires to become a veterinarian one day.

Tim Lee has received superior ratings in OFMC festivals for piano solo, piano concerto, and theory. He was a superior ratings winner in Ohio Music Educators Competition 2001-2004 and received superior ratings from OMEA in 2002 and 2003. Tim is a pianist for Youngstown Symphony Youth Orchestra, pianist for his school choir, and accompanist for school drama club musical productions. He is a 6-time winner of YMTA-YSU Masters Competition-divisions A, B, and C, First Place Winner of the Marilyn Walters Competition of the state convention of the Ohio Federation of Music Clubs, and OFMC's state convention 2004 W. Alfred Gray 2nd place winner.

Alvin Lu, 13, is the son of Dr. David and Joy Lu of Boardman. He is currently in 8th grade at Boardman Center Middle School. Alvin also studies violin. His favorite subjects are language arts and drawing. Alvin is a piano student of Mary Ann Hoffman of Canfield. Alvin has participated in National Guild Auditions and Music At=rt Festivals. Recital performances have included the Butler Institute of American Art and the Canfield Performance Group.

Victoria Mc Bride has taken lessons since the age of seven. She has had 3 instructors, Mr. Tim Webb, Mrs. Dorothy Owen, and has been with Caroline Munroe for the last 3 years. Victoria is in the 10th grade at Ursuline where she is involved in Drama, Speech, Debate, Choir, and Band where she plays the flute. Victoria loves to read. For the last 3 years she has played in the National Piano Guild Auditions, and 2 of those 3 years were National Programs. Last year's performance consisted of 15 pieces of early Bach.

Katie Yazvac is the daughter of Tom & Diane Yazvac of Boardman. Katie, who is an honor student at Boardman High School, devotes most of her time to music. She has received critics ratings at the National Piano Guild Auditions, been a YMTA Master's competition winner several years, and received all superior ratings in piano, violin, and voice in Solo & Ensemble competitions. Katie is a piano student of Diane Yazvac. Katie also plays the violin beginning her lessons with Mr. Rick Smrek and is now under the instruction of Mr. John Wilcox. She is a first violinist in the Boardman Symphony and Chamber Orchestras, Youngstown Symphony Youth Orchestra, Regional Orchestra and the St. Charles Chamber Orchestra. This year, Katie portrayed Eulalie in her school's production of The Music Man. Katie is a regular soloist at church and teaches piano and violin lessons. Besides her musical activities, Katie is on the BHS tennis team and a member of the Latin Club. Katie is very excited to be here today and hopes this will further her understanding of music.

Jikai Zhang is son of Howard and Yifan Zhang. He is an eighth grader at Canfield Village Middle School. He plays bass clarinet and saxophone in the 7th and 8th grade symphonic band. He has studied piano for four years and is currently instructed by Ms. Dorothy Schwes.

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Organist, pianist & Composer
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All events are free and open to the public.

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Presenter



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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

**Dana School of Music
Piano Students in Recital**

Ford Theater
Tuesday, March 8, 2005
8:00 pm

Program

From: Sonata in D major op. 10 No. 3

L. V. Beethoven

I. Presto

1770 - 1827

Jonathan Rondinelli

From: Sonata in D major op. 10 No. 3

L. V. Beethoven

II. Largo

1770 - 1827

Erin Best

From: Sonata in c minor op. 13 'Pathétique'

L. V. Beethoven

II. Adagio Cantabile

1770 - 1827

Meleah Backhaus

From: Sonata in A-flat major op. 26

L. V. Beethoven

I. Andante con Variazioni

1770 - 1827

Andrea Dreier

Concerto for Piano and Orchestra in c minor op. 37

I. Allegro con brio

L. V. Beethoven

1770 - 1827

Christina Pong

Diane Yazvac: orchestral arrangement

~intermission~

Prelude and Fugue in C minor WTC book I J. S. Bach
1685 - 1750

Cristin Vimmerstedt

Toccatà Aram Khatchaturian
1903 - 1978

Jeff Morckel

From: *Trois Etude de Concert* (Three Concert Etudes)
No. 3 in D-flat major Franz Liszt
1811 - 1886

Robert Maine

Paganini Etude No. 6 in a minor Franz Liszt

Ryan Stewart

From *Kreisleriana* op. 16 Robert Schumann
1810 - 1856

B-flat major: Sehr innig und nicht zu rasch

D minor: Äusserst bewegt

IV. B-flat major: Sehr langsam

Jaime Lewis

Nocturne No. 7 in C-sharp minor op. 27, 1 Frédéric Chopin
1810 - 1849

Andante

Mohamed Aboul-Ezz



Presenter



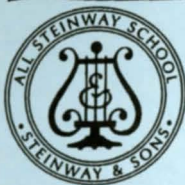
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

**University Chorus
and Dana Chorale**

Dr. Hae-Jong Lee, Director

Kathy Miller, piano

Butler Institute of American Art
Wednesday, March 9, 2005
12:15 pm

Program

Zigeunerlieder, Op. 103

Johannes Brahms
(1833-1897)

1. *He, Zigeuner, greife in die Saiten ein*
2. *Hochgetürmte Rimaflut, wie bist du so trüb*
3. *Wisst ihr, wann mein Kindchen am allerschönsten ist?*
10. *Mond verhüllt sein Angesicht*
11. *Rote Abendwolken ziehn am Firmament*

Dana Chorale

Nahm-Chon (Korean)

Kyu-Hwan Kim
(b. 1925)

Neighbor's Chorus from the comic opera *La jolie Parfumeuse*

Jacques Offenbach
(1819-1880)

University Chorus

Celebrations

Vincent Persichetti
(1915-1987)

7. *I Sing the Body Electric*

A Red, Red, Rose from *Four Robert Burns Ballads*

James Mulholland
(b. 1935)

Gloria

Randol Alan Bass
(b. 1953)

Dana Chorale

Program Notes with Texts and Translations

Zigeunerlieder

In the context of the vocal Quartets, Brahms' Zigeunerlieder (op. 103) occupies a special place. Since the first performance held in April 1888 by four members of the Imperial Opera with the composer at the piano, the group of eleven "Gypsy Songs" became extremely popular. Brahms used 2/4 meter for all movements to adapt the strong, infectious 2/4 beat of the Csárdás. One of important features is the expression of the emotional directness in the words and the music. Today we will perform four nos. (1, 2, 3, and 11) of the vital and energetic spirit, and the sublime and beautifully sensitive no. 10.

[German text by Hugo Conrat.]

1. He, Zigeuner, greife in die Saiten ein

He, Zigeuner, greife in die Saiten ein,
spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
bis die heiße Tränen netzet diese Wangen!

Hey, Gypsy, strike upon your strings!
Play the song of the faithless young girl!
Make the strings weep, complain, sadly quiver
until the hot tears flow down this cheek!

2. Hochgetürmte Rimaflut

Hochgetürmte Rimaflut, wie bist du so trüb,
an dem Ufer klag ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
rauschen an den Strand heran zu mir;
An dem Rimaufer lasst mich ewig weinen nach ihr!

Raging water of the Rima, how turbid you are
On the bank I loudly cry for you, my love!
The waves come and go,
flooding towards me on the shore,
On the Rima's banks let me ever weep for her!

3. Wisst ihr, wann mein Kindchen am allerschönsten ist?

Wisst ihr, wann mein Kindchen am
allerschönsten ist?
Wenn ihr süßes Mündchen scherzt und
lacht und küsst.
*Schätzlelein, du bist mein, inniglich küsst ich dich,
dich erschuf der liebe Himmel einzig nur für mich!*

Do you know, when my darling is most
beautiful?
When her sweet little mouth jokes and
laughs and kisses.
Sweetheart you are mine, with all my
heart I kiss you,
kind heaven created you simply for me
alone

Wisst ihr, wann mein Liebster am besten
mir gefällt?

Do you know when my darling is most
pleases me?

Wenn in seinen Armen er mich
umschlungen hält.

When he holds me in his arms' embrace.

10. Mond verhüllt sein Angesicht

1. Mond verhüllt sein Angesicht,
süsses Lieb, ich zürne dir nicht.
Wollt ich zürnend dich betrüben,
sprich, wie könnt ich dich dann lieben?

The moon conceals her countenance,
sweet love, I am not angry with you;
If I angrily distress you,
say, how then could I love you?

2. Heiss für dich mein Herz entbrennt,
keine Zunge dirs bekennt.
Bald in Liebesraush unsinnig,
bald wie Täubchen sanft und innig.

Ardently for you my heart is afire,
no one has admitted it to you,
Now senseless with love's madness,
now tenderly fondling like little doves.

11. Rote Abendwolken ziehn am Firmament

Rote Abendwolken ziehn am Firmament,
sehnsuchtsvoll nach dir, mein Lieb, das
Herze brennt;
Himmel strahlt in glühnder Pracht
und ich träum bei Tag und Nacht,
Nur allein von dem süssen Liebchen mein.

Red clouds drift across the sky,
Full of longing for you, my love, my
heart burns.
The heavens shine in fiery glory,
And I dream by day and night
only of my sweet love.

Nahm-Chon (Southern Country)

Kyu-Whan Kim was a high school music teacher and resident choral and orchestral arranger of the Korean Broadcasting System. He composed many short choral works with piano accompaniment. Many of his choral compositions reveal some influence of Western Hymn tradition which was popularly adapted into Korean art song of the early- and mid-20th century in Korea. Many of his songs became popular among Koreans. Nahm-Chon is one of his best-known songs.

1. Ah! Who is living in the southern country beyond the mountain?
Ah! Why every year does the spring wind come from the south?
Ah! In April, blooming flowers there is the fragrance of an azalea.
There is, in May, ripening wheat and the scent of barley.
If anyone of these fragrances is brought from the southern country,
When the southern wind comes, I would be delighted.

2. Ah! Who is living in the southern country beyond the mountain?
Ah! How beautiful the color of the sky is!
Ah! There is, in the wide field of grass, a swarm of butterflies.
There is, in the streamlet, a new song, new song.
If anyone of these fragrances is brought from the southern country,
When the southern wind comes, I would be delighted.

Neighbor's Chorus

Jacques Offenbach, French composer of German origin, is best known by his popular opera *Les contes d'Hoffmann*. However, his most significant achievements lie in the field of operetta. In fact, it was through the success of his works abroad that operetta became an established international genre. The amusing *Neighbors' Chorus* is from his successful comic opera *La jolie Parfumeuse*, which he even brought to the USA for the World Exhibition of 1876.

Please excuse us, mister, we don't want to bother, we only want to know.
All of us are neighbors, so we're very curious. Why do you look so low?
Give us all the lowdown, did you reach a showdown with your last lady love?
Give us all the lowdown, do you deal a letdown 'cos you've lost your love? Oh!
Did she keep you waiting? Did she break your date?
Please elucidate, please elaborate!
Did she treat you badly, was she very bad?
Did she make you mad? Are you very sad?
Did she keep you waiting? Did she treat you very badly?
Are you really sad, are you so very sad?
Was she a very rich man's daughter who showed that she was not all you though her?
When with your songs of love you sought her, were you dowsed with water
poured down from above?
Did you beat her, try to choke her till you made her pout?
Did her father take a poker, did he throw you out?
Did you bear her and choke her and knock her all about? Ah!

A Red, Red, Rose

The composer, James Mulholland, is a professor of Music at Butler University, Indianapolis, Indiana. His music is among the most performed throughout the world. *A Red, Red Rose* is the first set for mixed voices and piano of the Four Robert Burns Ballads. In most part of the composition the piano accompaniment doubles the voices creating a thick texture of harmony which is a core element of the composition to express the deep affection of 'love'.

O, my luv'e's like a red, red rose,
That's newly sprung in June.
O, my luv'e is like a melodie,
That's sweetly play'd in tune.

As fair art thou, my bonie lass,
So deep in luv'e am I ,
I will luv'e thee still, my dear,
Till a' the seas gang dry.

I will luv'e thee still, my dear,
While the sands of life shall run,
Till the seas gang dry, my dear,
And rocks melt with the sun!

As fair art thou, my bonie lass,
So deep in luv'e am I ,
I will come again, my luv'e,
Tho' it were ten thousand mile!

I will come again.

Celebrations

Vincent Persichetti was known as a great teacher as well as composer, having taught at the Juillard School of Music for over forty years until his death in 1987. His *Celebrations*, originally written for chorus and wind ensemble, was premiered November 18, 1966 at the University of Wisconsin-River Falls with the composer conducting. The texts are selected from Walt Whitman's *Leaves of Grass*. In this musical setting there is a great sense of naturalness and joy expressed in the Whitman's poems.

7. I Sing the Body Electric

I sing the body electric,
The armies of those I love engirth me and I engirth them,
They will not let me off till I go with them, respond to them,
And discorrupt them, and charge them full with the charge of the soul,
Was it doubted that those who corrupt their own bodies conceal themselves?
And if those who defile the living are as bad as they who defile the dead?
And if the body does not do fully as much as the soul?
And if the body were not the soul what is the soul?
I sing the body electric.

Gloria

Alan Bass, born in Midland, TX, is an active composer and arranger. His music has been performed by major orchestras including the Dallas Symphony Orchestra, the Cleveland Orchestra and the Boston Pops Orchestra. The orchestral accompaniment version of the Gloria was premiered at Carnegie Hall in 1990 by the New York Pops Orchestra and has been recorded by the Boston Pops Orchestra. The Gloria is the ancient Latin movement of the Roman Catholic Mass Ordinary. In his setting, Bass limits to the original, unaltered text. He, however, chose to emphasize and repeat various sections without suffering any natural flow of the text.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

*Gratias agimus tibi propter magnam gloriam
tuam.*

Domine Deus, Rex caelestis,

Deus Pater omnipotens

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

Miserere nobis.

Qui tollis peccata mundi,

Suscipe deprecationem nostram.

Qui sedes ad dexteram Patris

Miserere nobis.

Quoniam tu solus sanctus,

Tu solus Dominus,

Tu solus Altissimus. Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris.

Glory to God in the highest.

And on earth peace to men of good will.

We praise you. We bless you.

We worship you. We glorify you.

We give you thanks for your great
glory.

Lord God, Heavenly King,

God the Father almighty.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God, Son of the Father.

You, who take away the sins of the world,

Have mercy on us.

You, who take away the sins of the world,

Receive our prayer.

You, who sit at the right hand of the Father

Have mercy on us.

For you alone are holy,

You alone are Lord,

You, Jesus Christ, alone are most high.

With the Holy Spirit in the glory of

God the Father.

Amen

Amen

Dana Chorale

Hae-Jong Lee, Conductor

Kathy Miller, Accompanist

Jaime Lewis, Graduate Assistant

Soprano

Kristen Blackwood, Salem, OH
Devon M. Cleland, Salem, OH
Melissa Hippley, Salem, OH
Brianna Kochunas, Warren, OH
Jaime Lewis, Leetonia, OH

Tenor

Randy Huffmann, New Castle, OH
David Keen, Warren, OH
Trevor Lenhart, Sharpsville, PA
Joshua Lewis, Leetonia, OH
Alexander Taipale, Orwell, OH

Alto

Lorene Birden, Dijon, France
Maureen Connell, Cranberry Township, PA
Laura Fedina, Boardman, OH
Amy Liggett, Bessemer, PA
Melanie Williams, Greenfold, OH

Bass

Anthony DeRose, Northlima, OH
John Madeline, Boardman, OH
John McCormick, New Castle, PA
Jay McMurdy, Beaver Falls, PA
Adam Zagotti, Salem, OH

University Chorus

Hae-Jong Lee, Conductor

Kathy Miller, Accompanist

Jaime Lewis, Graduate Assistant

Soprano

Meleah Backhaus, Annapolis, MD
Samantha Bellon, New Brighton, PA
Lindsay Clifton, Toronto, OH
Alyssa Connelly, Warren, OH
Allison Crawford, Warren, OH
Heidi Davis, Girard, OH
Vanessa Ferranto, Poland, OH
Katie Kirby, Franklin, PA
Amanda Lane, Austintown, OH
Jaime Lewis, Leetonia, OH
Bernadette Lim, Boardman, OH
Tiffany McMillan, Boardman, OH
Tammy Meade, Niles, OH
Therese Scharf, Austinburg, OH
Charissa Sohayda, Vienna, OH

Tenor

Andrew Buchwach, Pittsburgh, PA
Dave Buker, Poland, OH
Clinton Davies, Niles, OH
Drew DeBoard, Lawton, OK
Lance George, Youngstown, OH
Brian Goddard, Boardman, OH
Nathan Gower, Derry, PA
Nathan Miller, North Jackson, OH
Nathan Plaskett, Canfield, OH
Dan Rosko, McKees Rocks, PA
Jared Yount, Clarion, PA

Alto

Chrystalyn Bradley, East Liverpool, OH
Amanda Cappitte, Youngstown, OH
Catherine Carroll, Diamond, OH
Lillian Chambers, Glenshaw, PA
Amanda Crago, Canfield, OH
Cassandra Flora, Lowellville, OH
Christa Flora, Lowellville, OH
Renee Hightower, Youngstown, OH
Andriel Johnson, Warren, OH
Jen Keeder, Toronto, OH
Noel King, Sharon, PA
Jaclyn Lucas, Cortland, OH
Laura McIntyre, Pittsburgh, PA
Nicole Mick, East Liverpool, OH
Christina Pong, Seoul, Korea
Amanda Snellink, Sebring, OH
Erin Stubbs, Youngstown, OH
Evelyn Triantafillou, Lowellville, OH
Melissa Walton, Boardman, OH

Bass

Jonathon Arnette, Wellsville, OH
Vincent Basile, Labelle, PA
Danny Bogue, Ashtabula, OH
Brad Bonam, Wellsville, OH
Aaron Bunfill, Wellsville, OH
Terry Caruthers, Geneva, OH
Ryan Coffey, Grove City, OH
Bill Frichtel, Youngstown, OH
Derrick Hiserman, Front Royal, VA
Andrew Leah, Verona, PA
Rob Maine, Greenford, OH
Max Pivik, Pittsburgh, PA
Ryan Stewart, Pittsburgh, PA
Adam Zagotti, Salem, OH

Hae-Jong Lee, Director

Hae-Jong Lee, a native of South Korea, has served as Manager and Assistant Conductor of the Seoul Motet Choir, one of the most active professional choirs in Korea. He has directed church choirs, high school choirs, college choirs, and community choirs in Korea and United States. At the University of Illinois he directed the University of Illinois Chorus and served as the chorus master of three opera productions. He earned his Bachelor of Music degree from Seoul National University and his Master of Music degree from Westminster Choir College. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois. He had been Minister of Music at the University Place Christian Church in Champaign, IL for six years (1997-2002). He joined the Dana School of Music as Director of Choral Activities in 2002. At the Dana School of Music he directs the Dana Chorale, University Chorus, and Symphonic Choir; teaches undergraduate conducting classes and supervises graduate choral conducting students. One of his most recent activities include his appearance with the Pusan City Choir (Professional choir) in Pusan, Korea as guest conductor in July 2004.

Upcoming...

Vocal Events

Tuesday, May 2

Dana Symphonic Choir (University Chorus and Dana Chorals) presents:
FAURE REQUIEM, conducted by Hae-Jong Lee
St. Columba Cathedral, 8:00 pm, free and open to the public.

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Presenter



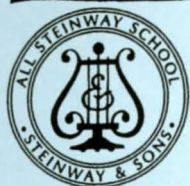
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

**New Music
with Piano**

hosted by
Till MacIvor Meyn

Featuring compositions by Bartok, Leatherbarrow,
Meyn, Ravel, Stiver, Ticheli and Wilding

Ford Theater
Wednesday, March 9, 2005
8:00 pm

Program

Over Land and Under Sea

James Leatherbarrow
(b. 1970)

Timothy Shade, euphonium
Shannon McFadden, horn
James Wilding, piano

Over Land and Under Sea for piano, horn, and euphonium was composed in February 2004. The piece was inspired by the classic 1924 silent movie "The Thief of Bagdad" starring Douglas Fairbanks. At the film's climax the thief (Fairbanks) must undertake a fantastic and magical quest in order to become a prince and win the hand of the lovely princess. His quest takes him over land to the valley of monsters, to the bottom of the sea to the land of mermaids, and through the clouds on a winged horse to the citadel on the moon. The three sections of *Over Land and Under Sea* follow this same journey.

Section one of the piece (the ride to the Valley of Monsters) has a strong rhythmic pulse, often stressed by various persistent piano ostinati. The brass players present a main theme, which is quite lydian and cinematic in nature reflecting the exotic and colorful harmonies of the golden era of cinema. This section is full of dynamic interplay and swashbuckling fanfares, a tribute to the grand flourishes and melodramatic poses that pervade in Fairbanks unique style of acting. The second section takes us underwater. Here the great power and mystery of the ocean depths is represented by the slow, pulsing fifths in the lower register of the piano. The brass melody here is both serene and uneasy at the same time. The mermaids may look lovely, but beware, they would drag you down to your death at any minute... Finally the piano introduces the third section, the light and playful journey to the citadel on the moon on the back of a winged horse. The melody played by the horn and euphonium in this section appeared initially as a fragment in the first section of the piece. Here finally the fragment becomes a full theme. The piece ends with a return to the opening material as our hero races back to the palace in time to claim his bride.

Nothing Lasts

Till MacIvor Meyn

(b. 1970)

text by Kevin Peterka

Buddy James, baritone

Diane Yazvac, piano

Nothing Lasts was commissioned by Dr. Buddy James, baritone. The text, by Kevin Peterka, was also written for Dr. James. The poem speaks submissively of the unstoppable ravages of Time, and the music reflects this passive defeat, as well as Time's powerful hold upon us. At the close of the piece, however, we see that there may yet be a hopeful reason for our brief existence together.

Text reprinted with permission from Kevin Peterka

Nothing lasts
Not the towers we build
Or the holes that we dig
Not the stories we tell
Not the songs that we sing
Nothing lasts

Nothing lasts
not forever
A lifetime or two
Is all we can ask
For our homes or our schools
Until their time has passed
Into nothing

Nothing lasts
The great wall will crumble
The pyramids too
Beneath the burden of being a testament to
everything else that didn't last

Nothing lasts
For lack of better options
we enter this dark nothing
And its ever-lastingness...
Where others see us coming
And we start to feel blessed...
But "nothing lasts" we cry out
They heartily agree
You're right that nothing lasts at all
Including the theory
that nothing lasts

Everything was for something
Part of the mystery
Your lives all entwined with mine...
Forever they will be

--Kevin Peterka

Songs from TagoreFrank Ticheli
(b. 1958)Corinne Morini, mezzo soprano
Shawn Teichmer, alto saxophone
Diane Yazvac, piano

The poems for this work were taken from Rabindranath Tagore's Gitanjali ("Song Offerings"), written in India around 1910 during a restless, almost sleepless period in the poet's life. Introduced to the West in 1912, they became widely recognized for their simple, captivating descriptions of nature, and their yearning, spiritual tone. Almost every line is filled with natural images, and a wandering, restless mood is ever present.

Simplicity and directness are hallmarks of all three songs. The quiet river and gentle tone in the first poem are reflected in a simple flowing 6/8 accompaniment. In the second song, the image of dancing light evoked in a fleeting, bubbling scherzo, composed as a musical tribute to the composer Samuel Barber. Although there is no direct quotation involved, the song is directly influenced by the second movement of Barber's Piano Sonata. The last song is the most mysterious, and is the closest in spirit to the style of Indian music. The Raga "Bhairav" is used throughout most of the song, until the word "floating" appears. At that point a B Major tonality replaces the raga, suggesting the notion of West meeting East.

Le tombeau de Couperin (excerpts)Maurice Ravel
(1875-1937)Prelude
Menuet
Rigaudon

arr. Carolyn Gadiel Warner

CLEVELAND DUO AND JAMES UMBLEJames Umble, alto saxophone
Stephen Warner, violin
Carolyn Gadiel Warner, piano

(Transcribed with permission from Durand Music Publishers, Paris)

~intermission~

Bits 'n Pieces (excerpts)

James Wilding

Stalking, Bit by Bit

(b. 1973)

Bumble Bit

Headpiece

James Wilding, piano

The twelve "Bits 'n Pieces" were written in 2001, and first performed by the composer in December of that year at Kent State University. Each one has the word "bit" or "piece" in the title, and they range from one or two minutes to seven or eight in length. The cycle has received three complete performances and several incomplete performances in the United States, Canada and South Africa.

Celtic Fantasy

David Keith Stiver

I. Foxhunter's Jig/Galway City

(b.1961)

II. Love and Death

III. Hornpipe, Reel, and Jig

Shawn Teichmer, alto saxophone

Kelsey Fischer, violin

Jessica Stauffer, piano

Dominant Curve

Till MacIvor Meyn

CLEVELAND DUO AND JAMES UMBLE

Dominant Curve was composed for the Cleveland Duo and James Umble in the fall of 2005. The title is taken from a print by Kandinsky of the same name, which was displayed in my studio for many years. The bright, solid colors and confident sweeping arcs in the painting served as inspiration for moods and gestures throughout the composition in a general sense. The opening birdcall-like motive introduces material that is essential to the piece. The building blocks for melody and harmony are governed by four sets: a subset of the octatonic scale, a short chromatic set, a quartal set, and one which reflects combined major and minor triads. These materials are treated freely through much of the work, and literally play against one another in counterpoint and between sections.

Romanian Dances

Béla Bartók

1. Joc U Bata

(1881-1945)

2. Braul

arr. Carolyn Gadiel Warner

3. Pe Loc

4. Buciumeana

5. Poarga Romaneasca

6. Maruntel

7. Maruntel

Composers

JAMES LEATHERBARROW was born in Exeter, England in 1970. He graduated from the University of Huddersfield with a degree in music composition where he studied under Richard Steinitz. During his time in Huddersfield he met and occasionally studied with many prominent visiting composers including Alexander Goehr, John Cage, Pierre Boulez, Toru Takemitsu, Alfred Schnittke, Oliver Knussen, Sir Michael Tippett, and Olivier Messiaen. In 1998 he moved to Kent, Ohio to pursue a Masters Degree in composition under the guidance of Thomas Janson. He is currently working towards his Ph.D in music theory and composition at Kent State University.

Leatherbarrow's works include three string quartets (1990/93/2000); two violin sonatas (1996/98); piano duos with 'cello (2003) and horn (2001); *Perpetua: A Cosmic Ballet* (2000) for orchestra; a saxophone concerto *The Last Dream of Don Quixote* (2005); *Don Quixote in Love* (2004) for saxophone and string orchestra; *Hidden Voices* (1991) for vocal ensemble; and several works for mixed instrumental ensembles including *Speed* (1991) and *Dawn Chorus* (1992). His music has been performed in England, Germany, the Channel Islands, France, Portugal, and the USA. In 1998 *Liquorice Allsorts* for four electric violins (commissioned by the Elektra quartet) was performed in the Royal Albert Hall, London.

He has won several awards for composition including the Music for Youth Award (for *Liquorice Allsorts*), and the GSS Creative Arts Award (for *Perpetua: A Cosmic Ballet*). He was recently commissioned to compose a piece for three combined youth in honor of the 50th anniversary of the Sioux City Youth Symphony program. The resulting work *Sinfonietta: To the Future* (2004) will receive its world premier in May 2005 in Sioux City, Iowa.

TILL MACIVOR MEYN earned his Bachelor of Arts in Music at the University of California at San Diego, a Master of Music in Composition at Indiana University, and the Doctorate of Musical Arts in Composition at the University of Southern California's Thornton School of Music. Dr. Meyn studied privately with Frank Ticheli, Roger Reynolds, Rand Steiger, Frederick Fox, and Don Freund among others, and has taught at the University of Southern California, Pepperdine University, Saddleback College, and Irvine Valley College. He currently holds the position of Assistant Professor of Music Composition and Theory at Youngstown State University's Dana School of Music. His compositions have been widely performed, more recently in January 2005 at the Manhattan School

of Music, at the 2004 Intercollegiate Men's Choruses National Seminar at Harvard, the 2004 Midwest Regional ACDA Convention in Indianapolis, the 2002 National Flute Convention in Washington, D.C., and the 2002 MENC National Convention in Nashville. Dr. Meyn is also a baritone singer, and has performed with numerous choral ensembles, notably the Los Angeles Master Chorale, the USC Chamber Singers, and the Indiana University Pro Arte Early Music Ensemble.

A composer-pianist from South Africa, **JAMES WILDING** was born in Johannesburg in 1973 and received his Bachelor of Music (distinction in performance) and Master of Music (distinction in composition) from the University of Cape Town. His musical mentors in South Africa were Stewart Young (piano), Neil Solomon (piano), and Peter Klatzow (composition), and he has worked with George Crumb, Wilfrid Hiller, Vladimir Viardo, and Lamar Crowson.

Wilding's works include: *Barbaric Dance* for orchestra; *Greek Goddesses* for piano and symphonic wind ensemble; a chamber cantata *Lot's Wife*; a wind quintet; two string quartets; a string trio; piano duos with violin, cello and double bass; chamber music for vocal and instrumental ensembles; and a substantial body of piano music.

He was selected to participate in the *Internationales Jugendfestspieltreffen* in Bayreuth, Germany, where he co-wrote an opera that was performed and recorded on CD. He won the *Oude Meester* Prize for South African composers and was commissioned to write a string trio. He received scholarships from SAMRO (Southern African Music Rights Organisation) for post-graduate study in Cape Town. He received Graduate Assistantships from Youngstown State University and Kent State University and is pursuing a Ph.D at the latter institution with Thomas Janson.

James Wilding's work has 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). His compositions have been broadcast on Fine Music Radio (Cape Town), SAFM (Johannesburg), ClassicFM (Johannesburg), and KKGQ (Los Angeles).

His *Etude* for solo piano was prescribed for the UNISA-Transnet International Piano Competition. His piano piece, *Poem*, was prescribed for the Hennie Joubert National Competition in South Africa.

James Wilding is an active pianist, performing regularly as a soloist and chamber musician, recently having completed a 24-concert tour of Germany. Mr Wilding is an adjunct faculty member of the University of Akron, where he teaches music theory and ear-training.

Composer **FRANK TICHELI** (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Awards for his music include the Charles Ives and the Goddard Lieberson Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Helicon, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Clarion, Klavier, Koch International, and Mark Records.

DAVID KEITH STIVER holds a Bachelor of Fine Arts Degree in Musical Theatre from Youngstown State University, and two Masters of Music Degrees – one in Music History, the other in Orchestral Conducting – both earned at the Dana School of Music. He has performed as soloist in Handel's *Messiah*, Margaret Ward Bond's *The Ballad of the Brown King*, and R. Nathaniel Dett's *The Ordering of Moses*. He has also performed as Don Alfonso in *Così fan tutte*, Antonio in *The Marriage of Figaro*, the Pirate King in *The Pirates of Penzance*, and Colline in Puccini's *La Bohème*. Most recently Keith performed the role of Goro in *Madama Butterfly* for Youngstown State University.

Keith is a published composer, with several commissioned works to his credit. Among these are *Nocturne*, a ballet created for Ballet Western Reserve, *Battle Hymn Variations* for the Youngstown Community Concert Band, and *Five Songs on the Poems of Langston Hughes*, for the Cleveland Choral Collective, an original orchestration of Joplin's *Treemonisha* for the Karamu House Theatre of Cleveland, Ohio, and chamber orchestra arrangements of Donizetti's *Elixir of Love* for Lyric Opera of Cleveland, Verdi's *La Traviata* for the Youngstown Opera Guild, and Gilbert and Sullivan's *The Pirates of Penzance* for the Aurora Community Theatre.

Keith teaches music history for Butler County Community College, and voice for Youngstown State University. He also teaches voice and piano at Music Lessons For Us All of Poland, Ohio, and is the organist and music director at Brownlee Woods Presbyterian Church in Youngstown. He has also been the Music Director for productions at the Aurora Community Theatre, the Chagrin Valley Little Theatre, and is currently preparing productions of Cole Porter's *Anything Goes* and Gilbert and Sullivan's *The Pirates of Penzance* for YSU.

Performers

THE CLEVELAND DUO AND JAMES UMBLE, classical saxophonist and faculty member at Youngstown State University, have performed together to the major acclaim of audiences and critics alike since the 1993-94 season. Combining the talents of the charismatic husband-wife team known as The Cleveland Duo and James Umble, internationally-known classical saxophonist, the ensemble has been heard throughout the U.S., Canada and Mexico in major chamber music venues, festivals, universities and schools of music, temples, and special performances for schools as well as over the Canadian Broadcasting Corporation (C.B.C.) and National Public Radio.

Working with composers to present new works for saxophone, violin and piano as well as fresh transcriptions, their recent (and upcoming) concert seasons have taken them to California, Oregon, Arkansas, North and South Carolina, Florida, Pennsylvania, New York, throughout Ohio, Illinois, Indiana, Minnesota, and Wisconsin. In April, 2003, they were the Heartland Arts Fund Artists in Education in their annual Rural Residency Program for a series of concerts for school children. They presented a feature recital at the World Saxophone Congress in Minneapolis in July.

DR. JAMES C. UMBLE is 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.

Described by the Cleveland Plain Dealer as "One of the most elegant exponents of his instrument", 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. Recent performances have included concerts at Northwestern University, Ithaca College, Central Michigan University, Northern Illinois University, The Victor Valley (CA) Community Concerts Association, The Manhattan School of Music, The University of South Carolina, The University of North Carolina at Greensboro, the Sanibel Island (FL) Barrier Island Group Arts Series, the Neskowin Oregon Chamber Series, and many other similar appearances. New York Concert Reviews wrote that their Mannes College performance was "...sensuous...an outstanding performance...." They were recently selected by Chamber Music America to be feature Showcase Artists and the Western Arts Alliance yearly Conference. They have also performed at Chataqua'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 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 with the Youngstown State University Wind Ensemble under the direction of Stephen Gage. 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. He has also recorded Marilyn Shrude's Concerto for Alto Saxophone and Wind Ensemble, written for him, with the Youngstown State University Wind Ensemble under the direction of Stephen Gage.

CAROLYN GADIEL WARNER, pianist and violinist, is a native of Canada and began her musical studies at the piano at age three. Later taking up the violin, she graduated from the Royal Conservatory of Music of Toronto in both instruments and earned Bachelor's and Master's Degrees in piano and violin respectively from the University of Toronto. Her post-graduate education includes three years at the Paris Conservatory of Music under Canada Council and French Government scholarships from which she graduated with a First Prize in 1975. Before joining the violin and keyboard sections of The Cleveland Orchestra in 1979, where she now holds the Marc Swartzbaugh endowed Assistant Keyboard Chair, Ms Warner served for four years in both capacities with the Buffalo Philharmonic Orchestra. She has performed on three occasions as piano soloist with The Cleveland Orchestra. Since 1987, Ms. Warner has been on the chamber music faculty of the Cleveland Institute of Music and is a founding member of The Cleveland Duo and The Cleveland Duo and James Umble.

STEPHEN WARNER, violinist, a native of Philadelphia, began studying the violin at the age of 6 and 1/2. Following years of advanced study at the Meadowmount School for Strings, the Blossom Festival School, the University of Georgia and the Cleveland Institute of Music, Mr. Warner returned to Philadelphia where he graduated from the Curtis Institute of Music with a Bachelor's Degree in Performance. He has been

a member of The Cleveland Orchestra since 1979 and is a founding member of a nationally-known sonata team called The Cleveland Duo and its trio counterpart, The Cleveland Duo and James Umble.

BUDDY JAMES joined the Music Faculty at Millersville University in the fall of 1998 as professor of Choral and Vocal Music where he serves as the Director of Choral Activities and instructor of conducting and voice. Having served on the faculties and staffs of the University of Southern California, the University of California, Irvine, Whittier College, and Elizabethtown College, he has also taught all age groups in both public and private schools and frequently serves as adjudicator and clinician for vocal and choral competitions, workshops and festivals. Choirs under his direction have performed at conferences and toured throughout the United States and Europe, and in July 2005 he will lead the Millersville University Choir as the United States representative at the World Choral Festival in Puebla, México.

James has conducted with the Whittier Bach Festival Orchestra, The Lancaster Opera Company, The University of California, Irvine Symphony Orchestra and the University of Akron New Music Ensemble. He is founding conductor of the new music ensemble musicnovus. In addition to conducting, he has appeared as a baritone soloist in recital and on stage, including performances with the Akron Symphony Orchestra and on national radio broadcasts of the Cleveland Orchestra from the Blossom Music Festival and Severance Hall. He was a member of the Robert Page Cleveland Singers.

Active locally, regionally and nationally as an artistic administrator and visionary, James is Artistic Administrator for the interactive arts organization Artists Now, Artistic Director of the Lancaster Ensemble of Vocal Arts (LEVA), and is a founding member of the National Collegiate Choral Organization. James was longtime Chairperson for the Cultural Affairs Committee at Millersville University and is Repertoire and Standards Chairperson for College and University Choirs in the Pennsylvania Chapter of the American Choral Directors Association.

Buddy James holds a Doctor of Music Arts degree from the University of Southern California, and received honors and a Bachelor of Music Education degree from the University of Akron. As a Chancellor's Fellow, he attended the University of California, Irvine, receiving the Master of Fine Arts degree in Choral Conducting.

Soprano **CORINNE MORINI** returns to Youngstown to serve as an adjunct Professor of Voice at the Dana School of Music. Corinne received a BM in vocal performance from YSU and a MM in vocal pedagogy with a concentration in education from the New England Conservatory in Boston, MA. As a student at Dana, Corinne was seen in numerous concerts and productions including *The Magic Flute*, *L'Elisir d'amore*, and *Serse*. While in Boston, Corinne appeared in several NEC Opera scenes programs and developed her teaching skills with the Boston Public Schools and Boston Children's Chorus. She also had the opportunity to create a Children's Opera Company in South Boston. Alongside her pursuit of a singing career, Corinne currently teaches with SMARTS Creating Original Opera and serves as the Director of Education for Opera Western Reserve. Corinne is a regular soloist with the Seraphim Choir where she was recently heard as the Mother in *Amahl and the Night Visitors*. She will be featured in their May concert as the soprano soloist in John Rutter's *Mass for the Children*.

SHAWN TEICHMER has been a featured soloist with West Michigan Concert Winds, Grand Rapids Symphonic Band, and Central Michigan University's Orchestra. He has also performed in a variety of ensembles across the U.S., Italy, Germany, Switzerland, and Austria. Shawn earned his BM at Central Michigan University and is currently pursuing his Masters at YSU.

JAMES WILDING (see composers)

DIANE YAZVAC has been a part-time faculty member of Youngstown State University since 2000 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 guest artists and 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.

Piano Week 2005

- March 6** *Guest Artist:* Rainer Schmitz, Germany
Organist, pianist & Composer
3:00 pm, First Presbyterian Church, Wick Avenue
- March 7** *Piano Extravaganza Celebrating the All Steinway School.* World Premiere of Concerto for Piano and Symphonic Wind Ensemble by Rainer Schmitz and Carnival of the Animals, Grand Zoological Fantasy for Eleven Players by Camille Saint-Saëns. Stephen Gage Conductor, John Turk, narrator, Caroline Oltmanns and James Wilding, piano. 8:00 pm, Ford Theater
- March 8** *Piano Master Class with Caroline Oltmanns*
Featuring selected area high school students
5:00 – 6:30 pm, Ford Theater
- Piano Students of Dana School of Music in Recital*
8:00 pm, Ford Theater
- March 9** *University Chorus and Dana Chorale* directed by Hae-Jong Lee, 12:15 pm, Butler Institute of American Art
- Student Pianists* Andrea Dreier and Ryan Stewart in Recital, 5:00 pm, Ford Theater
- New Music with Piano* hosted by Till MacIvor Meyn
Featuring compositions by Bartok, Leatherbarrow, Meyn, Stiver, Ravel, Ticheli and Wilding. 8:00 pm, Ford Theater
- March 10** *Chamber Music with Piano: Artemis Trio*
Sara Schaft, violin, Ivy Chen, cello and Caroline Oltmanns, piano. Featuring works by Beethoven, Schubert and de Falla. 8:00 pm, Ford Theater
- March 11** *Piano Convocation* featuring repeat performance of Carnival of the Animals, Grand Zoological Fantasy for Eleven Players by Camille Saint-Saëns and Piano Students of Dana School of Music in Recital. 11:00 am, Ford Theater
- Master Class with Jazz Guest Pianist Harold Danko of the Eastman School of Music.* 2:00 pm, Ford Theater
- Jazz Guest Pianist Harold Danko in Concert* with Dana Faculty Jazz Ensemble. Kent Engelhardt, saxophone, Glenn Schaft, percussion, Dave Morgan, bass. 8:00 pm, Ford Theater

All events are free and open to the public.

Ford Theater is located in Bliss Hall on the Youngstown State University campus.



Presenter



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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

**Chamber Music with
the Artemis Trio**

Ford Theater
Thursday, March 10, 2005
8:00 pm

Program

Sonata for Violin and Piano, op. 24 "Spring"

L. v. Beethoven
1770 - 1827

- I. Allegro
- II. Adagio molto espressivo
- III. Scherzo - Allegro molto
- IV. Rondo - Allegro ma non troppo

Sara Schaft, Violin
Caroline Oltmanns, Piano

From: *Suite Populaire Espagnole pour Violon et Piano*

d'après Siete Canciones populares Españolas

Manuel de Falla
1876 - 1946

- I. El Paño moruno
- III. Canción
- IV. Polo

Ivy Chen, Cello
Caroline Oltmanns, Piano

~INTERMISSION~

Trio for Piano, Violin and Cello, op. 99 - D. 898 Franz Schubert
1797 - 1828

- I. Allegro moderato
- II. Andante un poco mosso
- III. Scherzo - Allegro
- IV. Rondo - Allegro vivace

Sara Schaft, Violin
Ivy Chen, Cello
Caroline Oltmanns, Piano

ARTEMIS TRIO

The ARTEMIS TRIO is a chamber group of young musicians.

Violinist **Sara Rule Schaft** currently plays in the Akron and Canton Symphony Orchestras and Pittsburgh Opera Orchestra. Previous engagements have included the Syracuse and Youngstown Symphony Orchestras as well as the Cleveland Opera and Ballet Orchestras and Cleveland Chamber Symphony. Her principal teachers include Catherine Tait, Gary Kosloski, and Stephanie Sant'Ambrogio. She received her B.M. from Baldwin-Wallace College and her M.M. from the University of Illinois at Champaign-Urbana.

Cellist **Ivy Chen** has performed throughout New England and in Brazil. Her principal teachers include Andres Diaz, Maxine Neuman, and David Levinson. She studied chamber music with Eugene Lehner and Louis Krasner at the New England Conservatory Preparatory School and attended Greenwood Music Camp. A native Bostonian, Ivy holds an Artist Diploma in Cello Performance from The Boston Conservatory and a BA in Asian Studies from Williams College.

Pianist **Caroline Oltmanns** has performed extensively in Germany, France, South Africa and the United States where concert venues have included Weill Hall at Carnegie Hall, Preston Bradley Hall in Chicago and The Los Angeles County Museum of Art. She 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 (DMA) 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 currently Associate Professor of Piano at Youngstown State University. Ms. Oltmanns has recorded several solo and chamber music CDs on labels including Filia Mundi. Her next solo CD will be released in the Fall of 2004.

Upcoming Piano Events

Wednesday, April 13

Two Pianos Eight Hands: An evening of piano music for two pianos with works by Beethoven, Prokofiev, Granger and others.

Bliss Recital Hall, 8:00 pm, free and open to the public.

Thursday, April 21

Caroline Oltmanns in Recital: works by Haydn, Chopin, Schubert and Beethoven's "Waldstein" Sonata Op. 53.

Bliss Recital Hall, 8:00 pm, free and open to the public.

Student recitals April 30 and May 1. For more information contact Caroline Oltmanns at (330) 941-1826

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Organist, pianist & Composer
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All events are free and open to the public.

Ford Theater is located in Bliss Hall on the Youngstown State University campus.



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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

Piano Convocation

Featuring repeat performance of
"Carnival of the Animals"

Grand Zoological Fantasy for Eleven Players
by Camille Saint-Saëns

Ford Theater
Friday, March 11, 2005
11:00 am

Program

From: *Trois Etude de Concert* (Three Concert Etudes)

No. 3 in D-flat major

Franz Liszt
1811-1886

Robert Maine

From *Kreisleriana* op. 16

B-flat major: Sehr langsam

Robert Schumann
1810-1856

Jaime Lewis

Nocturne No. 7 in C-sharp minor op. 27, 1

Andante

Frédéric Chopin
1810-1849

Mohamed Aboul-Ezz

Toccata

Aram Khatchaturian
1903-1978

Jeff Morckel

Carnival of the Animals

Camille Saint Saens
(1835-1921)

1. Introduction and Royal March of the Lion
2. Hens and Cocks
3. Wild Asses
4. Tortoises
5. The Elephant
6. Kangaroos
7. Aquarium
8. Personages with long ears
9. The Cuckoo in the Heart of the Woods
10. Aviary
11. Pianists
12. Fossils
13. The Swan
14. Finale

Caroline Oltmanns and Jamie Wilding, piano

John Turk, narrator

Kathryn Umble, flute/piccolo

Robert Fitzer, clarinet

Justin Watt, glockenspiel

Craig Hill, xylophone

Kelsey Fischer and Jenna Barvitski, violin

Wendy Portis, viola

Chrissy Lucivjansky, cello

Daniel Kolasky, string bass

Shawn Vondran, conductor

Robert Fitzer, clarinet

Robert D. Fitzer has enjoyed a distinguished 25-year career as a clarinetist and music educator. After making his Carnegie Hall debut at the age of 19, he played for two years with the Chicago Symphony Orchestra, with whom he recorded the Grammy Award-winning *Four Symphonies* by Johannes Brahms. He has also been a member of the Mexico City Philharmonic, San Antonio Symphony Orchestra and Civic Orchestra of Chicago, and has performed with the Pittsburgh Symphony Orchestra.

Fitzer is on the faculty of Youngstown State University's Dana School of Music, serving as Director of Clarinet Studies and Instructor of Clarinet. He oversees a studio of 25 clarinet majors; coordinates, coaches and conducts clarinet ensembles and choirs; and performs with the Dana Wind Quintet, which was a featured ensemble in 2005 at the Ohio Music Educators Association convention in Cincinnati. Fitzer has also held faculty positions at Trinity University in San Antonio and at Allegheny College in Meadville, PA, where he served as Music Director of the Allegheny Civic Symphony.

Caroline Oltmanns, piano

Caroline Oltmanns is an International Steinway Artist and Fulbright Scholar. She received her Diploma from the Staatliche Musikhochschule Freiburg, Germany and her Master's and Doctoral degrees from the University of Southern California, Los Angeles. Her playing has been heard on concert series including the Myra Hess Memorial Series and Sundays Live from the Los Angeles County Museum of Art. Performance venues include Weill Hall at Carnegie Hall in New York City, Preston Bradley Hall in Chicago, The Redlands Bowl in Redlands, CA and Stadttheater Fürth in Fürth Germany. Radio stations KKGQ, Los Angeles, WFMT, Chicago and FMR, Cape Town have featured her CD recordings. Her Musical mentors include John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager. Dr. Oltmanns joined the faculty at YSU in 1994.

Kathryn Thomas Umble, flute

Kathryn Thomas Umble, was awarded a Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France. Dr. Umble is Instructor of Flute at the Dana School of Music at Youngstown State University. She is Principal Flute, Warren Philharmonic Orchestra and Principal Piccolo, Youngstown Symphony Orchestra and is an active recitalist. Recent recitals include Milhaud Society with Cleveland Orchestra members at the Cleveland Institute of Music, Bowling Green State University's Concert Series, and performances at the Cleveland Museum of Art and the Cleveland Center for Contemporary Art. She has recently performed concertos with the YSU Symphonic Wind Ensemble and the Dana Symphony Orchestra including the premiere of David Morgan's flute concerto. Dr. Umble performed in recital at the 2003 National Flute Association Convention in Las Vegas. She has taught at Grove City College and Bowling Green State University. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University.

John Turk, narrator

John Turk is Professor of Tuba and Euphonium at Youngstown State University. He has performed with the United States Army Band, the Cleveland Pops Orchestra, the Pittsburgh Ballet Theatre, the Blossom Music Center Concert Band, and the Youngstown Symphony Orchestra. His book, *The Musical Danas of Warren, Ohio*, is a history of the Dana School of Music. *Low Blows!*, his solo CD, was nominated for a Grammy Award. Mr. Turk founded and still teaches one of the first college level classes in rock and roll music.

James Wilding, piano

The works of composer-pianist **James Wilding** have been performed in South Africa, Zimbabwe, Lesotho, Germany, Holland, France, Britain and the USA, and published by The Foundation for the Creative Arts and UNISA (University of South Africa). His compositions have been broadcast on Fine Music Radio (Cape Town), SAFM (Johannesburg), and KKGQ (Los Angeles). Wilding's Etude for solo piano was prescribed for the 1996 UNISA-Transnet International Piano Competition and in 1997 he won the Oude Meester Prize for South African composers. He studied in South Africa with Peter Klatzow and is pursuing a Ph.D at Kent State University with Thomas Janson. Mr Wilding teaches at the University of Akron. He is an active pianist, performing regularly as a soloist and chamber musician.

Upcoming Piano Events

Wednesday, April 13

Two Pianos Eight Hands: An evening of piano music for two pianos with works by Beethoven, Prokofiev, Granger and others.

Bliss Recital Hall, 8:00 pm, free and open to the public.

Thursday, April 21

Caroline Oltmanns in Recital: works by Haydn, Chopin, Schubert and Beethoven's "Waldstein" Sonata Op. 53.

Bliss Recital Hall, 8:00 pm, free and open to the public.

Student recitals April 30 and May 1. For more information contact Caroline Oltmanns at (330) 941-1826

Piano Week 2005

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Organist, pianist & Composer
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Piano Week 2005

**Guest Jazz Pianist:
Harold Danko**

in concert with
YSU Jazz Faculty

- Dr. Kent Engelhardt, saxophone
- Dr. David Morgan, bass
- Dr. Glenn Schaft, drums

Ford Theater
Friday, March 11, 2005
8:00 pm

Program

Program to be selected from the following:

A Monday Date	Earl Hines
Blue Swedish Wildflower	Harold Danko
Everything Depends On You	Earl Hines
Evidence	Thelonious Monk
Les	Eric Dophly
Monk's Dream	Thelonious Monk
Rosetta	Earl Hines
Stare Case	Harold Danko
Tidal Breeze	Harold Danko
To Start Again	Harold Danko
Waiting Time	Harold Danko
You Can Depend On Me	Earl Hines

Harold Danko

Pianist/composer Harold Danko is best known for his long-term associations with an impressive list of jazz legends including Chet Baker, Gerry Mulligan, Lee Konitz, Woody Herman, and the Thad Jones/Mel Lewis Orchestra. For most of the last decade he has performed and recorded with his Quartet, featuring tenor saxophonist Rich Perry, which has released seven highly acclaimed CDs on the SteepleChase label.

Beginning his piano studies at the age of five, Harold became serious about pursuing a career in jazz at the age of fifteen when he commenced studies with Gene Rush in Youngstown, Ohio. After graduation from Youngstown State University and a stint in the Army band Harold landed the piano chair in Woody Herman's Thundering Herd, which launched his career as a much sought after jazz musician. When his road days were over he settled in New York City working with jazz luminaries that included Chet Baker, Gerry Mulligan, Lee Konitz, and Thad Jones/Mel Lewis. He also developed a reputation as a respected jazz teacher and served on the faculties of the New School, Manhattan School of Music, and Hartt College. In 1995 he was awarded an NEA Fellowship to perform his own works in a series of concerts.

Following more than a quarter century on the New York city jazz scene as both a performer and educator he accepted an appointment from Eastman as associate professor of jazz and contemporary media in 1998. He now chairs the department. He teaches jazz piano and jazz history, directs the Jazz Performance Workshops, and heads the Eastman Jazz Trio, whose first CD was released in 2003.

In addition to his own educational video, *Jazz Keyboard Techniques*, which is available only in Brazil, he can be seen and heard on video performances with Gerry Mulligan, Chet Baker, and Lee Konitz. Harold's featured column, "Solo Piano", appears bi-monthly in *Keyboard* magazine, and his keyboard improvisation method, the *Illustrated Keyboard Series*, is a widely used reference.

In August 2003, Harold Danko won an ASCAP Award, based on "the unique prestige value of [his] catalogue of original compositions."

Acknowledgements

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

Leonardi Scholarship

We wish to express our gratitude to those who have generously donated to the YSU Jazz Ensemble Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CDs "Celebration" and "Leonardi Legacy." If you are interested in making a donation, checks can be made payable to:

The Tony Leonardi Jazz Scholarship Fund and mailed to
Dr. Kent Engelhardt at the Dana School of Music, Youngstown State
University, Youngstown, Ohio, 44555.

Jazz Calendar Of Events

Wednesday, March 23
Jazz Combos, Butler Museum, 12:00 p.m.

Wednesday, March 23
Branford Marsalis Quartet w/Jazz Ensemble 1
Stambaugh Auditorium, 8:00 p.m. \$5, YSU Box Office: 330-941-3105

Sunday, April 3
Dana Showcase Concert: Jazz Ensemble 1
Beeghley Center, 4:00 p.m. \$

Sunday, April 10
Jazz Ensemble 1 w/organist Joey DeFrancesco,
Stambaugh Auditorium, 8:00 p.m. \$

Monday, April 11
Jazz Ensembles 3 & Combos, Chestnut Room, Kilcawley, 8:00 p.m.

Wednesday, April 13
Jazz Combos, Chestnut Room, Kilcawley, 8:00 p.m.

Monday, April 25
Jazz Ensembles 1 & 2, Chestnut Room, Kilcawley, 8:00 p.m.

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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Misook Yun, soprano

with

Richard Konzen, piano

Assisted by

James Boyd, clarinet

Tuesday, March 22, 2005
Bliss Recital Hall
8:00 pm

Program

- La zingara (1845)** Giuseppe Verdi
(1813-1901)
- La zingara (1843)** Gaetano Donizetti
(1797-1848)
- La zingarella spagnuola (1836)** Saverio Mercadante
(1795-1870)
- La zingara** Nicola d'Arienzo
(1842-1915)
- Chason de Zora (1857-68)** Gioachino Rossini
(1792-1868)
- Boléro from Le Coeur et la main (1882)** Charles Lecocq
(1832-1918)
- Gitana** Federico Longas
(1893-1968)
- La Gitana** Juan Orrego-Salas
(Chile. B. 1919)
- El Desdichado (Boléro)(1871/1874)** Camille Saint-Saëns
(1835-1921)

~intermission~

Ziguenermelodien (1880)

Antonín Dvořák
(1841-1904)

- I. Mein Lied ertönt
- II. Ei, wie mein Triangel
- III. Rings ist der Wald so stumm und still
- IV. Als die alte Mutter
- V. Reingestimmt die Saiten
- VI. In dem weiten, breiten, luft'gen Leinenkleide
- VII. Darf des Falken Schwinge Tatrahö'h'n umrauschen

The Gypsy in Me from Anything Goes (1934)

Cole Porter
(1891-1964)

Gypsy Without a Song (1938)

Duke Ellington
(1899-1974)

**Time You Old Gypsy Man
(1917)**

Samuel Adler
(b. 1928)

Romany Life from The Fortune Teller (1898)

Victor Herbert
(1859-1924)

Translations

La zingara (The Gypsy Girl) by Giuseppe Verdi

Which father is my native one, in vain people name me;
Of that I shall never know my land is that of a flower, which a fruit gave me.
Everywhere destiny shows me a path I find a smile, I find a love;
Why should the past give me thought if the present hour is joyful to my heart ?
Tomorrow may, it is true, bring a troubled veil to my image of serene breezes;
But, if my sky shines blue today why grieve of a doubtful future?
I am a plant that frost does not spoil, that winter challenges with its severity;
If a leaf falls here, there another will sprout, every season is laden with flowers.

La zingara (The Gypsy Girl) by Gaetano Donizetti

Within grasses and iced hoarfrost,
Covered only with the huge mantle of the sky above,
my mother, exulting, brought me to life.

Still a little girl, I lived with goats and emulated their behavior;
When I grew up, I danced through towns and cities,
And many ladies reached to me their palms [asking me to read their future].

I foretold to them following the prediction,
Sometimes making them sorrowful, other times making them gay,
And I learned many secrets, some of disdain, others of love.

But one day, even a youth reached me his palm:
I never had seen a boy as handsome as he:
Oh! if only he could be the fortune-teller holding mine in his right hand,
and reading the loving secrets of my heart!

La Zingarella spagnuola (The Spanish Gypsy Girl) by Saverio Mercadante

Every woman in love, come and hear your fate! I know the mysterious of nature and the mysteries of every heart. Ladies in love come! I am a fortune-teller of love.

From your pale appearance, shaking voice, soft and sweet glance
I see that you have love in your heart.
Your rosy face, your mien, your soft hair, and your laugh tell me that you are a narcissist and betrayer.

La zingara (The Gypsy Girl) by Nicola d'Arienzo

I am gypsy-girl, I have dark face,
The vivid glance, sweet the smile,
and more than one youth of the city yearns for, amazed, my beauty!
Like the swallow that roves the world,
I move the unsettled foot vagabond,
I foretell to youths luck and love,
To old men stolid weeping and sadness.
More than one virgin to me comes near,
Dream to tell me of love happy,
And to the credulous one in her desires
I open the forecast of the future,
To dance lively if I abandon myself,
Light sylph, butterfly I am.
The lively gypsy to love not knows,
Desirous to live in freedom!
I am gypsy of dark appearance,
Without any homeland, without any roof.
My wealth is the tambourine,
And the happiness the my destiny!

Chanson de Zora (Song of Zora) by Gioachino Rossini

People of the plain or of the rugged mountain,
I don't know where I came from or where I'm going.
I find, alas, even in your Brittany,
the weather, the road and fate very harsh.
But I must please you, earn my pay,
and Zora will smile, and Zora will dance.
Every day humble life is mine,
I hear a cry, Come, come, turn with the winds,
Enjoy ourselves, sing and laugh, gypsy,
when it is often so sweet to weep alone.
But I have God for a father, and God tells me: "Hope,"
yes, Zora will smile, and Zora will dance, and Zora will sing
will smile, will smile, will sing.

Boléro from Le Coeur et la main by Charles Lecocq

One night, captain Pérez saw the gypsy by chance. The captain was not embarrassed, and brought her to his place. Hey, baby! He says; the table is set, let's have dinner. Without surprise, the gypsy said; I am hungry, it is okay. All right; since she is a good girl, let's have fun with the dessert. Then, since he thought that she is kind, he quickly had place settings removed. Hey, said the hot captain, come and kiss me, gypsy! Oh no! Said the lady, laughing; and in one leap she escaped. Manuelita the gypsy is a bit whimsical. Manuelita the gypsy only loves her Basque drummer.

The gypsy was going back home when she saw a good-looking guy. Girl, do you want, he said, to listen to my song for a while? The boy had a kind voice, and the gypsy listened him. Again and again, I want to hear you! And the boy starts all over again. But it was rainy. They needed a shelter: The gypsy languished, took her new friend by the arm. The boy had a lively soul. The gypsy was sighing loud. But the fair weather arrives suddenly, and they soon part, ah! Manuelita the gypsy is a bit whimsical. Manuelita the gypsy only loves her Basque drummer.

Gitana (My gypsy) by Federico Longas

Gitana, remember; I love only you!
Oh! The spark was kindled from the burning ember
That glowed in your campfire the whole night through.
Ah! My gypsy, remember!
You are like a flower that with its perfuming
Brightens up December and the weary hour.
You are bright and blooming;
Your smile is as gay as the sun when it's gleaming;
With verve and with joy all your spirit is teeming.
Oh gypsy, my raven,
Your features are engraved on my heart since I met you.
Gitana! Ah! But soon you will leave, with your caravan going;
No longer shall I see your campfire glowing,
Ah! I'll never forget you!

La Gitana by Juan Orrego-Salas

I wish to live, to die
By the little paths, always,
Leave me along, to die, to live,
That my dream might wander
With you, to the sun, to the moon,
Inside of your green wagon.

By which path did she leave?
Oh, wind, how I don't know!
By Benamejí?
By Lucena or Priego?
By Loja did she go?
Oh, wind, how I don't know!

Now I remember:
She told me she was going to Sevilla.
To Sevilla? No!
I don't know!
By which path did she go?
Oh wind, how I don't know!

El desdichado (The unhappy one) by Camille Saint-Saëns

It matters not to me whether
The tree of ruined hopes blossoms,
If God wishes it to wither
Without ever bearing fruit.

They say love is intoxication!
But I pity those it oppresses.
Look at the poor lovers
In their eternal torment!

Day and night their hearts are drowning
In sighs and tears!
One sighs with joy,
And the other with sorrow.

Zigeunermelodien (Gypsy Melodies) by Antonín Dvorák

I. My song sounds of love
when the old day is dying;
it is sowing its shadows
and reaping a collection of pearls.

My song resonates with longing
while my feet roam distant lands.
My homeland is in the distant wilderness -
my song stirs with nationalism.

My song loudly resounds of love
while unplanned storms hasten.
I'm glad for the freedom that I no longer have
a portion in the dying of a brother.

II. Ah! Why is my three-cornered bell ringing so passionately?
As a gypsy song when death is imminent -
the death of a gypsy brings an end
to song, dance, love and all concerns!
To song, dance, love and all concerns!

-
- III. The forest is quiet all around;
only the heart is disturbing the peace.
As if black smoke is flowing,
tears flow down my cheeks and so they dry.
- They need not dry -
let other cheeks feel them.
The one who can in sorrow sing
will not die but lives and lives on.
- IV. When my old mother taught me to sing,
Strange that she often had tears in her eyes.
And now I also weep,
when I teach gipsy children to play and sing!
- V. The string is taut - young man turn, spin, twirl!
Today reach the heights, tomorrow down again and
after tomorrow, at the holy table of the Nile.
The taut string is stretched - turn young man - turn and twirl!
- VI. Wide sleeves and wide trousers have
more freedom than a robe of gold.
The robe of gold constricts the chest
and the song within the body dies.
He who is happy - his song blooms with wishes
that the whole world would lose its taste for gold.
- VII. Given a cage to live in made of pure gold,
the Gypsy would exchange it
for the freedom of a nest of thorns.
Just as a wild horse rushes to the wasteland,
seldom bridled and reined in,
so too the gypsy nature has been given eternal freedom.

James Boyd, clarinet

Clarinetist **James Boyd**, a native Oregonian, is currently pursuing a Doctor of Musical Arts at the University of Cincinnati College-Conservatory of Music. His teachers include former Vancouver Philharmonic principal clarinetist Ronald de Kant and current Cincinnati Symphony Orchestra bass clarinetist Ronald Aufmann.

Prior to his studies in Cincinnati, Mr. Boyd completed a Bachelor of Arts degree in Music at the University of Oregon School of Music. He served as principal clarinetist in the Opera Theatre and Musical Festival of Lucca orchestra during the summers of 2000 and 2001 and has been a substitute clarinetist with the Richmond Symphony Orchestra (VA) and Warren Philharmonic (OH) since moving to Youngstown in August 2002.

Mr. Boyd is an adjunct Instructor of Musicology at both Youngstown State University and Westminster College. He also currently serves as the General Director of the Opera Western Reserve in Youngstown, Ohio.

Richard Konzen, piano

Richard Konzen is Professor of Music and College Organist at Grove City College, where he has been on the faculty since 1992. He is also the Organist-Choirmaster at St. John's Episcopal Church, Youngstown, OH.

At Grove City College, Dr. Konzen is the conductor of the Grove City College Symphony Orchestra and String Chamber Orchestra. As the college's organ instructor, Dr. Konzen teaches organ and provides music for all college ceremonies in the chapel. He presents regular faculty recitals and also performs as a piano duo with his wife, Terri. Dr. Konzen was responsible for leading the effort to restore the Kimball organ in Harbison Chapel at the college.

Dr. Konzen has been the faculty music director for a number of college musical performances, conducting *Kiss Me, Kate*, *Jane Eyre*, *Once upon a Mattress*, *Brigadoon*, and *Fiddler on the Roof*. The Grove City Bach Society has been invited twice to perform with the GCC orchestra, performing *Fauré's Requiem* (also with the Shenango Valley Chorale) and *Haydn's Creation*. For several years, Dr. Konzen was the music director for the Bach Society, having helped reorganize the group and fostering its growth from 20 to over 60 singers.

A native of Pontiac, Michigan, Dr. Konzen attended DePauw University where he was a keyboard area major. He received the Master of Music and Master of Musical Arts degrees from Yale University, majoring in organ performance. Yale awarded him the Doctor of Musical Arts degree in 1984. His teachers have included the late Arthur Carkeek, Charles Krigbaum, and Michael Schneider.

Dr. Konzen has conducted the Hradec Kralove Philharmonic in the Czech Republic and has also led performances of *Handel's Messiah* in Pittsburgh. With more than 30 years experience as a choral conductor, he has led many performances of anthems, cantatas and oratorios. Dr. Konzen has also performed for the Pittsburgh Compline Choir at Heinz Chapel on the University of Pittsburgh campus and has been a guest director of the group. The Compline Choir has also recorded one of Konzen's compositions on a recent CD. He has also worked with members of the Syracuse Symphony Orchestra performing Bach cantatas.

Dr. Konzen has authored two articles that have appeared in the international journal *Orgel International*. He has also composed a number of works for choir, organ, and string orchestra.

Professionally, Dr. Konzen is an active member in a number of professional organizations, including the American Guild of Organists, the Organ Historical Society, the Association of Anglican Musicians, the Westfield Center, the Hymn Society, and the national music honorary, Pi Kappa Lambda.

Misook Yun, soprano

A lyric soprano, **Misook Yun** is a native of South Korea. As an active recitalist and soloist, Yun has performed in Italy, Austria, South Korea, and the United States of America. Her major solo performances include Canteloube's first series of Chants d'Auvergne, Mendelssohn's Elijah and A Midsummer Night's Dream, Faure's Requiem, Villa-Lobos' Bachianas Brasileiras No. 5, Schubert's Mass in G, Mozart's Requiem, Bach's Magnificat, and Handel's Messiah.

An accomplished operatic performer, Yun has appeared as the title roles of Tosca and Madama Butterfly, Nedda in I Pagliacci, Violetta in La Traviata, Micaela in Carmen, Adina in L'Elisir d'Amore, Suzel in L'Amico Fritz, Serafina in Il Campanello, Dorabella in Così fan tutte, Genevieve in Suor Angelica, High Priestess in Aida, and Musetta in La Bohème.

Yun's competition winnings include first prize of the Metropolitan Opera Competition of the Oregon District, the concerto competition at the University of Oregon, and first prize of the Paul & Lillian Petri Scholarship Competition. She was also the semi-finalist of Vera Scammon International Vocal Competition.

She has studied and coached with Milagro Vargas, Gregory Mason, Lorenzo Malfatti, Mark Beudert, James Miller, Tae-Hee Cho, and Eun-Kyung Kim as well as participated in masterclasses with Martina Arroyo, Vera Scammon, Marcia Baldwin, and Norman Shetler.

Her future engagements include Mimi in La Bohème with the Opera Western Reserve, and her recital tour in Spring 2005.

Dr. Yun is an associate professor of voice at Youngstown State University.



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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

**YSU
Jazz
Combos**

Dr. Kent Engelhardt, instructor

Dr. Dave Morgan, instructor

Butler Art Institute

Wednesday, March 22, 2005

12:15 p.m.

Program

Jazz Combo

Dr. Dave Morgan, instructor & bass
Randy Bibri, piano, Cranberry Township, PA
Tetsuya Takeno, drums, Kanagamaku-ken, Japan

All The Things You Are Jerome Kern & Oscar Hammerstein

Ornithology

Charlie Parker

Jazz Combo

Dr. Kent Engelhardt, instructor & piano
Mark Gosiewski, trumpet, Canton, OH
Brandon Masterman, saxophone, Wexford, PA
Dan Kalosky, bass, Youngstown, OH
Justin Watt, drums, Ravenna, OH

Sidewinder

Lee Morgan

Silver's Serenade

Horace Silver

Nutville

Horace Silver

Acknowledgements

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

Leonardi Scholarship

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

**THE TONY LEONARDI
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2004-2005 ACADEMIC YEAR**

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Ms. Georgann H. Pardee IMO Dr. John Alleman
Christine & Dale Pullium IMO Dr. John Alleman
Ms. Jo Ann Stefanski
Mr. & Mrs. George Vivacqua
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Mr. & Mrs. Theodore Zalac

JAZZ CALENDAR OF EVENTS

SPRING SEMESTER

Wednesday, March 23

Branford Marsalis Quartet w/Jazz Ensemble 1
Stambaugh Auditorium, 8:00 p.m. \$

Sunday, April 3

Dana Showcase Concert: Jazz Ensemble 1
Beeghley Center, 4:00 p.m. \$

Sunday, April 10

Jazz Ensemble 1 w/organist Joey DeFrancesco,
Stambaugh Auditorium, 8:00 p.m. \$

Monday, April 11

Jazz Ensembles 3 & Combos, Chestnut Room, Kilcawley, 8:00 p.m.

Wednesday, April 13

Jazz Combos, Chestnut Room, Kilcawley, 8:00 p.m.

Monday, April 25

Jazz Ensembles 1 & 2, Chestnut Room, Kilcawley, 8:00 p.m.



Youngstown
STATE UNIVERSITY

YSU's College of Fine and Performing Arts Series
Presents

PIRATES OF PENZANCE

by Gilbert & Sullivan

April 15-16, 22-23
8:00 p.m.

April 17 & 24
3:00 p.m.

Reservations
Call
330-941-3105

Ford Theater, Bliss Hall
YSU Campus

TONIGHT!

Skeggs Lecture Series presents

Leonardi Legacy Concert

featuring the

Branford Marsalis Quartet

with special opening performance
by the YSU Jazz Ensemble

Wednesday, March 23, 2005

8:00 pm

Stambaugh Auditorium

For tickets call 330-941-3105

All Seats Reserved

Tickets: \$5 & \$35 Gold Circle (includes seating and pre-concert
reception in the Marble Room)

**Tickets still
available at
the door!**



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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Craig Hill

Graduate Percussion Recital

Also featuring:

The Percussion Art Ensemble

Craig Hill

Ron Coulter

Nathan Douds

Friday, March 25, 2005

Bliss Recital Hall

11:00 am

Please Note:

The graduate recital of Craig Hill is presented in partial fulfillment of the fulfillment of the convocation. It does not represent the views of Youngstown State University. This recital is the first installment of two graduate recitals by Craig Hill. Experience the consumer-approved marimba awakening on Sunday, April 17th, 2005 in the Bliss Recital Hall at 8:00 P.M.

Program

Baroque Suite for Marimba (1981)

Sarabande

Daniel Levitan
b. 1953

Practice Music (On the Pad) (2005)

Craig Hill
b. 1981

Motion Picture Soundtrack (2000)

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Colin Greenwood and Jonathan Greenwood

Arr. Craig Hill (2004)

Featuring The Percussion Art Ensemble
Craig Hill, Ron Coulter, and Nathan Douds

7 Characters for 7 Words (2005)

Craig Hill
b. 1981

And Now It's That Time in the Program for Free Improv (2005)

Craig Hill
b. 1981

Have You Seen My Balls? (2004)

Craig Hill
b. 1981

Tennei-Ji (1999)

Michael Udow
b. 1949

Smallest hidden stone
tell me why I cry with you
are you there alone?
Eighteen Stones at dawn
the cold air moves deep within
I am listening.

Alone in the night
the bamboo feels the moon's glow
the mountains are still.

Strength is from within
the roots cling to the old stone.

Mist floats gently
caressing mountains at dawn
I feel the quiet.

Life springs from the earth
the bamboo grows quickly
its strength is within.

The old tree listens
the temple gong rings at dawn
my mind drifts beyond.

Butterflies dancing
the wind ripples the water
the huge stone looks on.

Deep within the stone
a force so strong, yet gentle.

How do I know your
changing faces like the moon
pause, contemplation.

© Michael Udow July 15, 1999 all rights reserved

Craig Hill

Craig Hill is a graduate student in percussion performance at Youngstown State University. Craig has worked as a graduate assistant in the band department at YSU, in which he instructed the YSU Marching Pride Drumline, acted as section leader and logistical coordinator in the YSU Symphonic Wind Ensemble, and assisted the band, percussion and jazz departments throughout the year. As a graduate assistant in the orchestra and percussion departments at YSU, has acted as section leader and logistical coordinator of the Dana Symphony Orchestra, has overseen all percussion equipment moves and rentals, taught major and minor level percussion students, conducted and taught percussion ensembles, instructed percussion methods, and assisted the Youngstown Symphony Youth Orchestra throughout the year. In addition to performing in school ensembles Craig performs as a freelance musician with local chamber groups, orchestras, theater groups, big bands, jazz combos, and percussion ensembles. An active private studio teacher, Craig also works with local school district concert, jazz, and marching programs. Craig facilitates drum circles with the SMARTS program in Youngstown, which helps expand arts education throughout the city. Recently, Craig has been hired as the Second Assistant Director/Head Percussion Instructor for the North Allegheny School District. As a founding member of the Percussion Art Ensemble, Craig performs classic, contemporary, and original percussion trio literature. The Percussion Art Ensemble has performed at the Butler Museum of American Art as well as at various masterclasses and other venues. Craig is also a founding member of the Youngstown Percussion Collective, a percussion ensemble dedicated to the performance and education of percussion works, which is in residence at Youngstown State University. His percussion instructors include Dr. Schaft, Mr. Parlink, Mr. Ferguson, Ms. Pemberton, and Mr. Rachelle.

Youngstown
STATE UNIVERSITY

YSU's College of Fine and Performing Arts Series
Presents

PIRATES OF PENZANCE

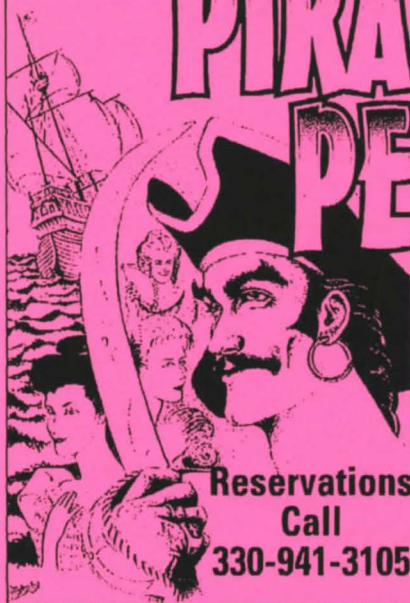
by Gilbert & Sullivan

April 15-16, 22-23
8:00 p.m.

April 17 & 24
3:00 p.m.

Reservations
Call
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Ford Theater, Bliss Hall
YSU Campus



Happenings at the College of Fine & Performing Arts

April

- 1-2 SPINNING INTO BUTTER by Rebecca Gilman
8:00 pm, Spotlight Arena Theater, Bliss Hall
\$, Box Office: 330-941-3105
- 3 SPINNING INTO BUTTER by Rebecca Gilman
3:00 pm, Spotlight Arena Theater, Bliss Hall
\$, Box Office: 330-941-3105
- 3 DANA SHOWCASE CONCERT
4:00 pm, Beeghly Center, \$
Dana School of Music: 330-941-3636
- 6 Robert Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute of American Art
- 6 James Umble Saxophone Studio Recital
8:00 pm, Bliss Recital Hall
- 7 Percussion Ensemble directed by Glenn Schaft
8:00 pm, Chestnut Room, Kilcawley Center
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8:00 pm, Bliss Recital Hall
- 8 Misook Yun Studio Voice Recital
8:00 pm, Bliss Recital Hall
- 10 Early Music Ensemble, directed by Laura Buch
6:30 pm, St. Columba Cathedral
- 10 YSU Jazz Ensemble 1, directed by Kent Engelhardt with
organist Joey DeFrancesco, 8:00 pm, \$
Monday Musical Series at Stambaugh Auditorium
- 11 YSU Jazz Ensembles 3 & Combos, directed by Kent Engelhardt and
Dave Morgan, 8:00 pm, Chestnut Room, Kilcawley Center

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



Presenter



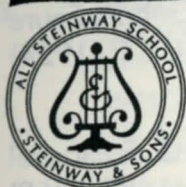
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DANA SCHOOL OF MUSIC
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presents

Senior Recital
Jabin Williamson,
baritone

**Assisted by
Jerry Rezanka, piano**

Tuesday, March 29, 2005
Bliss Recital Hall
7:00 pm

Program

- The Roadside Fire** Ralph Vaughn Williams
(1872-1958)
- Ici Bas** Gabriel Faure
(1845-1924)
- The Trumpet Shall Sound** G. F. Handel
From "The Messiah" (1685-1759)
- Whither Must I Wander** Ralph Vaughn Williams
(1872-1958)
- Ein Madchen oder Weibchen** W. A. Mozart
From "Die Zauberflote" (1756-1791)
- Bob's Aria** G. C. Menotti
From "The Old Maid and the Thief" (b.1911)
- Se Vuol Ballare** W. A. Mozart
From "The Marriage of Figaro" (1756-1791)
- Old Mother Hubbard** Victor Hely-Hutchinson
(1901-1947)
- Without a Song** Vincent Youman
From "Great Day"

The recital of Jabin Williamson is in partial fulfillment of the Bachelor of Music in Education degree.

Happenings at the College of Fine & Performing Arts

April

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8:00 pm, Spotlight Arena Theater, Bliss Hall
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3:00 pm, Spotlight Arena Theater, Bliss Hall
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organist Joey DeFrancesco, 8:00 pm, \$
Monday Musical Series at Stambaugh Auditorium
- 11 YSU Jazz Ensembles 3 & Combos, directed by Kent Engelhardt and
Dave Morgan, 8:00 pm, Chestnut Room, Kilcawley Center
- 12 YSU Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall
- 13 James Umble Saxophone Studio Recital
12:15 pm, Butler Institute of American Art
- 13 Two Piano Hands
8:00 pm, Bliss Recital Hall
- 13 Student Jazz Combos
8:00 pm, Chestnut Room, Kilcawley Center
- 15 -17 PIRATES OF PENZANCE by Gilbert & Sullivan
8:00 pm, Ford Theater, Bliss Hall, \$, Box Office: 330-941-3105

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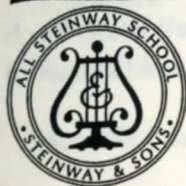
Y-S-U



Dana Concert Series



THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Guest Artist

Ana Vidovic

Guitar

Tuesday, March 29, 2005
St. John Episcopal Church, Wick Ave
8:00 pm

Introduction

Host: Fred Child, NPR Performance Today

Program

First Violin Sonata BWV 1001

Johann Sebastian Bach
(arr. Manuel Barrueco)

Adagio

Fuga

Siciliana

Presto

Sonatina Meridional

Manuel M. Ponce

Campo

Copla

Fiesta

Recuerdos De La Alhambra

Francisco Tarrega

~INTERMISSION~

Cinco Pieces

Astor Piazzolla

Campero

Romantico

Accentuado

Triston

Compadre

Five Bagatelles

William Walton

Allegro

Lento

Alla Cubana

Sempre Espressivo

Con Slancio

*The Guitar Department
would like to thank
the following contributors
for this evenings
performance*

WYSU-FM

*YSU Student Government
Association*

*YSU's James Dale
Ethics Center*

The YSU Guitar Association

Dana School of Music

*YSU Department of
Marketing & Communications*

Guest Artist, Ana Vidovic

Ana Vidovic is an extraordinary talent with formidable gifts taking her place amongst the elite guitarists of the world today. Ana comes from the small town of Karlovac near Zagreb, Croatia and started playing guitar at the age of 5, and by 7 had given her first public performance. At the age of 11 she was performing internationally, and at 13 became the youngest student to attend the prestigious National Musical Academy in Zagreb where she studied with Professor Istvan Romer. Ana's reputation in Europe led to an invitation to study at the Peabody Conservatory in Baltimore, USA, with Manuel Barrueco, from where she graduated in May 2003.

At the age of only 23 Ana has won an impressive number of prizes and international competitions all over the world. These include first prizes in the Albert Augustine International Competition in Bath, England, the Fernando Sor competition in Rome, Italy and the Francisco Tarrega competition in Benicasim, Spain. Other top prizes include the Eurovision Competition for Young Artists, the Mauro Giuliani competition in Italy, the Printemps de la Guitare in Belgium and the Young Concert Artists International Auditions in New York.

Ana has given over one thousand public performances since first taking the stage in 1988. Her international performance career includes recitals in London, Paris, Vienna, Salzburg, Rome, Budapest, Warsaw, Tel Aviv, Oslo, Copenhagen, Toronto, Baltimore, San Francisco, Houston, Austin, Dallas and St. Louis.

In Croatia she has performed with the Zagreb Soloists and the Zagreb Philharmonic Orchestra and with Symphony Orchestra of the Croatian Radio and Television, as well as having been featured in three television documentaries by the eminent Croatian film director Petar Krelja. Ana continues to broaden her repertoire and maintains an ongoing performance schedule.

Fred Child, Host

Fred Child, has been enthusiastically sharing his knowledge of classical music through Performance Today broadcasts on over 200 NPR stations nationwide, including WYSU-FM, since 2001. He brings classical music alive not only for radio audiences, but in pre-concert talks for New York's Lincoln Center, the Baltimore Symphony, the National Cathedral, the Aspen Festival, and fest La Jolla. His 2002 reading of the audio book *Getting to Know William Shakespeare* won an Audie Award from the Audio Publishers Association. You can hear Fred Child hosting NPR's *Performance Today* Tuesday through Thursday evenings at 8 pm on WYSU-FM.

YSU Guitar Program

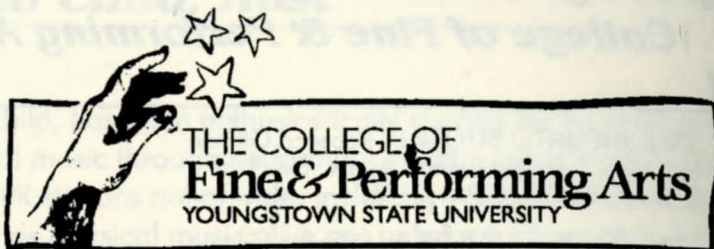
The **YSU Guitar Program**, under the direction of James Boyce, offers both bachelor and masters degrees in the areas of performance, education, theory and composition. A wide range of repertoire is explored covering the Renaissance, Baroque, Classical, Romantic and Modern time periods. The YSU Guitar Ensemble Program offers experience in performance and recording. Performances may include compositions and arrangements for two, three, and four guitars.

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April

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

MASTERCLASS

with

MAX DIMOFF

*Principal Bass for
the Cleveland Orchestra*

*Sponsored by YSU Student
Government and the Tony Leonardi
Double Bass Association*

Monday, April 4, 2005
Bliss Recital Hall
8:00 pm

Program

Sonata in G minor for String Bass and Piano

Henry Eccles

Largo

Jared Craig, Double Bass, Youngstown State University
Diane Yazvac, Piano

Sonata No. 10

Giorgio Antonioti

Paul Scheck, Double Bass, Newark High School

Concerto in G Major for Double Bass Domenico Dragonetti

Allegro moderato

Andrew Carlson, Double Bass, Boardman High School

Sonata "1963" for Double Bass and Piano

Frank Proto

Molto adagio

Allegro energico

Jason Clark, Double Bass, Youngstown State University
Jerry Rezanka, Piano

~intermission~

Sonata in G minor for Double Bass and Piano

Henry Eccles

Largo

Corrente, Allegro con spirito

Adagio

Vivace

Daniel Kolasky, Double Bass, Youngstown State University
Megan Wallace, Piano

Suite No. 3 for Solo Double Bass Johann Sebastian Bach

Bourees I and II

Nick Browne, Double Bass, Fox Chapel High School

Concerto in G major for Double Bass

Domenico Dragonetti

Allegro giusto

Robert McGovern, Double Bass, Youngstown State University

Sonata No. 2 in E minor for Double Bass and Piano, Op. 6

Adolf Misek

Con fuoco

Christian Dillingham, Double Bass, Duquesne University

*The Dana School of Music
would like to thank
the following contributors
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performance*

*YSU Student Government
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Double Bass Association*

Maxamilian Dimoff

Prior to his appointment with the Cleveland Orchestra in 1997, Mr. Dimoff was a member of the Seattle Symphony from 1993-97. Formerly, he served as Assistant Principal with the San Antonio Symphony from 1990-92 and was the Principal from 1992-93. He was also a member of the Grant Park Symphony in Chicago from 1992-94. Mr. Dimoff is a coach and teacher with the New World Symphony in Miami, FL. He has taught master classes at many major music schools including the Juilliard School, The Manhattan School of Music, Northwestern University, the University of North Texas and the University of Michigan. Mr. Dimoff is an active chamber musician and soloist and has appeared as soloist with the Cleveland Orchestra. Mr. Dimoff studied with Jeff Bradetich while attending Northwestern University. Other influential teachers include Ronald Simon of the Seattle Symphony, Eugene Levinson of the New York Philharmonic and Warren Benfield of the Chicago Symphony.

Youngstown
STATE UNIVERSITY

YSU's College of Fine and Performing Arts Series
Presents

PIRATES OF PENZANCE

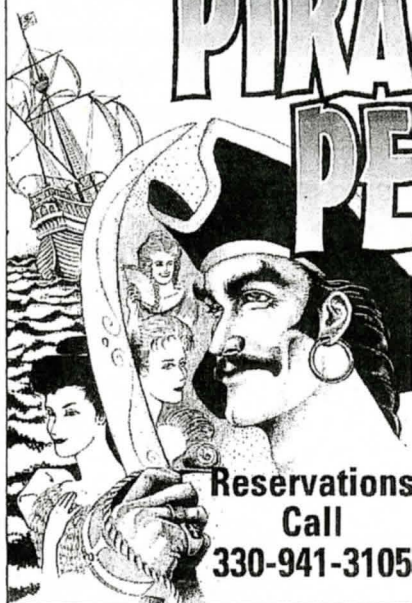
by Gilbert & Sullivan

April 15-16, 22-23
8:00 p.m.

April 17 & 24
3:00 p.m.

Reservations
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Ford Theater, Bliss Hall
YSU Campus



Happenings at the College of Fine & Performing Arts

April

- 6 Robert Fitzer Clarinet Studio Sampler
12:15 pm, Butler Institute of American Art
- 6 James Umble Saxophone Studio Recital
8:00 pm, Bliss Recital Hall
- 7 Percussion Ensemble directed by Glenn Schaft
8:00 pm, Chestnut Room, Kilcawley Center
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6:30 pm, St. Columba Cathedral
- 10 YSU Jazz Ensemble 1, directed by Kent Engelhardt with
organist Joey DeFrancesco, 8:00 pm, \$
Monday Musical Series at Stambaugh Auditorium
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Dave Morgan, 8:00 pm, Chestnut Room, Kilcawley Center
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Presenter



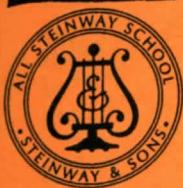
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DANA SCHOOL OF MUSIC
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presents

**Super Percussion
Recital of
Elizabeth Bartley
and
Joanna M. Fuchs**

FEATURING

Mike Anderson, Jason Detec, Robert Flamino, Joshua Haggerty,
Seth Rogers, Sarah Sexton, and Justin Watt on Percussion;
Joesph Badaczewski, trumpet; Randy Bibri, piano; Kim
D'Angelo, saxophone; Dan Kalosky, bass; and Christina
Veneron, trombone

Bliss Hall, Room 2222
Wednesday, April 6, 2005
8:00 pm

Program

A Minute of News (1990)

Eugene Novotney
(b. 1960)

A native of the northeast Ohio area, Novotney practiced jazz, classical and symphonic repertoire as a young child but soon became heavily influenced by the sound of Motown and rock-and-roll. He graduated from the University of Cincinnati Conservatory of Music, and continued his studies at the University of Illinois where he received rewards such as the Edgar Varese Percussion Award and was the first recipient of the Krannert Debut Soloists Awards. *A Minute of News* (1990) is from *The Noble Snare* volume 4, which is a collection of virtuosic works for solo snare drum that currently contains over 30 works by various composers.

Hungarian Minuet and Ballade (c.1890)

Bela Bartók
(1881-1945)

As well as being an accomplished composer and pianist, Bartók made great strides in the field of ethnomusicology. During the early part of the Twentieth Century, he began traveling throughout Hungary and recording traditional folk songs. By 1918 he had collected over 2,271 Hungarian, 3,500 Romanian, and 3,000 Slovak songs. The Minuet is more of a modern folk song in which he uses an Ionian mode and ends on the tonic chord. Because of the mode and the ending on a tonic chord, this resembles influences of Western European traits in music making it a modern folk song. The Ballade shows a true example of the old style of Hungarian folk song. It is based on heptatonic and pentatonic scale and uses a *parlando rubato* rhythm which is a group of six eight notes. These traits a typical found in the old style of folk music.

2040's Sortie (1947)

Alan Abel
(b. 1924)

Alan Abel was born and raised in Zanesville Ohio and attended Ohio State University. His *2040's Sortie* is found on college audition list requirements, solo/ensemble competition repertoire, and listed as one of the top rudimental snare drum solos ever written according to the Percussive Arts Society.

No. 7, 13, and 20 from *Style Studies* (1969)

John Bergamo
(b.1940)

John Bergamo is a percussionist who is known for his scholarly work in world music. Since 1970 he has headed the percussion department at the California Institute of the Arts. Throughout his studies in world music Bergamo became interested in Indian music because of that he became a tabla master. He also has pioneered percussion composition as well as world music innovations. In 1969 he wrote his *Style Studies* for any keyboard related percussion instrument. Altogether there are twenty-five short pieces examining the different compositional techniques of the Twentieth Century such as, tonal, rhythmic, and dynamic Serialism.

The Ragtime Robin (Jazz Fox Trot) (1990)

George Hamilton Green
(1893-1970)
Arr. By Bob Becker

George Hamilton Green was born in Omaha, Nebraska on May 23, 1893, and died in 1970. He started playing at age 11 and was performing with his father's band by age 13. At age 19, he was proclaimed "the fastest, most artistic, and most wonderful xylophonist and soloist in this country or abroad." Bob Becker studied his music and arranged many of Green's accompaniment parts for marimba ensemble.

Cello Suite no.3 in C Major (c1720)

J.S. Bach
(1685-1750)

1) Prelude

2) Allemande

By 1717 Bach was appointed court musician to Prince Leopold of Cöthen. During his time in Cöthen, Bach concentrated on composing chamber music. By 1720 he completed his six Suites for solo cello which are modeled after the dance suite established by Froberger (1616-1667). Bach's suites included the dance forms of the allemande, courante, sarabande, gigue, minuet, boureés, and gavottes.

A Tune for Mary O. (1990)Rich O'Meara
(b. 1957)

"In memory of my sister Mary. Her love remains to strengthen those she left behind. Thanks Mar."

Rich O'Meara received a Bachelor of Music in percussion performance from Catholic University in Washington, D.C. and has studied percussion with Randy Eyles, Gar Whaley, Ron Barnett, and Leigh Howard Stevens. He has served as adjunct music faculty at Goucher College and the Levine School of Music. He performs with One Earth Percussion Theatre, the Contemporary Music Forum, the Lenox Ensemble, and the New York based Sky Music. Currently O'Meara is also working with Carlos Garza on a project called "Silent Orchestra" that combines silent movies with newly composed music.

Child of Tree (1975)John Cage
(1912-1992)

Cage is considered the most innovative composer of the Twentieth Century. His teachers included Henry Cowell, Adolph Weiss, and Arnold Schoenberg. During his life Cage was regarded as the center of the American avant garde movement. During the 1950's Cage began to study Zen Buddhism in great depth under the instruction of Suszki. Through this he became associated with ancient Chinese oracle text the I Ching. The I Ching is based on ancient eastern philosophies which emphasize the idea of spiritualism and mysticism. Cage liked the thought of chance operations because they rid his music of any prejudices. *Child of Tree* was written in 1975 as a percussion solo in which the performer improvises only on plant materials. The I Ching determines the number of movements and selection instruments are determined by chance operations.

~intermission~

Concerto for Vibraphone and Orchestra (1996)

Ney Rosauero
(b. 1952)

Ney Rosauero is recognized as one of the most unique and vibrant symphonic percussionists and composers today. He was born in Rio de Janeiro, Brazil on October 24, 1952, and studied Composition and Conducting at the Universidade de Brasilia. He received his Master Degree in Percussion at the Hochschule für Musik Würzburg in Germany, and his Doctorate at the University of Miami.

The *Concerto for Vibraphone and Orchestra* was written in Santa Maria, RS, Brazil during 1995 and 1996 and is dedicated to Evelyn Glennie. It was premiered with piano reduction during the 1996 Japan Percussion Festival in Tokyo. The work contains three movements and has a bridge that connects the last two without a pause.

All This Moves Through (2003)

Adam J. Lahm
(b. 1983)

Adam Lahm is currently pursuing his composition degree at Youngstown State University and is a student of Dr. Till Meyn. The piece is composed for percussion quartet in 2003 and premiered on Lahm's junior composition recital. The opening motif is centered the interval of a tritone and develops through various thematic material. It is not until the end in which the harmonic structure finally resolves to an A major chord.

Dies Irae #9 (1990)

Robert Constable
(b. 1958)

So What

Miles Davis (c1959)
arr. Joanna M. Fuchs (b1984)

Freddie the Freeloader (c1959)

Miles Davis
(1926 -1991)

Davis grew up in St. Louis and moved to New York in 1944. While studying at Julliard he met his idol, Charlie Parker. His improvisation style brought him into the spotlight in the jazz scene. During the 1950's Davis' music was that of the bebop genre. He would go on to work other jazz legends such as, John Coltrane, Jimmy Cobb, Dave Holland, and others. Because of a serious car accident Davis was forced to retire in the mid 1970's. Many of his jazz charts have become to standards. The arrangement of *So What* does use the D-Dorian mode but also uses other elements such as, twelve tone rows and atonality. It also explores different possibilities of the theme as well as textural ideas. The feel is no longer swing but rather a straight eight feel.

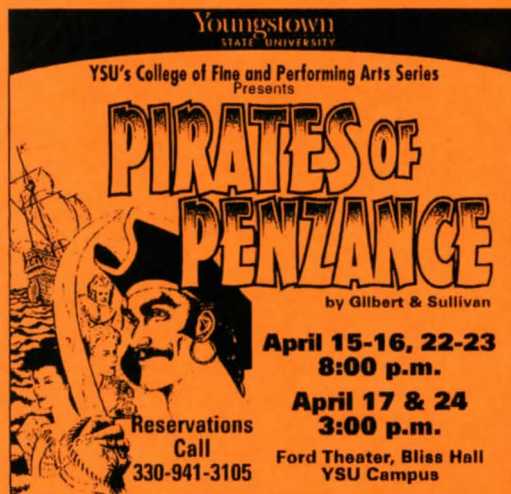
*This recital is in partial fulfillment of the requirements for a Bachelor of Arts degree in Applied Music for Elizabeth and the Bachelor of Music Education degree for Joanna.

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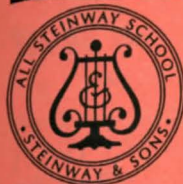
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Dana Concert Series

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Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Saxophone Studio Recital

**Assisted by
Diane Yazvac, piano**

Bliss Recital Hall
Wednesday, April 6, 2005
8:00 pm

Program

Croquebouches

- III. Nègre en Chemise
- IV. Linzer-Tart
- V. Grenadine

Claude Delvincourt
(1888-1954)

Jorden Morris

Vocalise

Sergei Rachmaninoff
(1873-1943)
arr. Hemke

Chris Coles

Diversion

Julie Cancelliere

Bernhard Heiden
(1910-2000)

Sonate

- I. Ruhig bewegt
- II. Lebhaft
- III. Sehr Langsam
- IV. Lebhaft

Paul Hindemith
(1895-1963)

Tim Sharek

Concertino

- II. Aeolian Song

Warren Benson
(b.1924)

Fred Burazer

Flute Sonata in Eb Major

- I. Allegro Moderato
- II. Siciliano
- III. Allegro

J.S. Bach
(1685-1750)

Andy Meyer

Rapsodie

Claude Debussy
(1862-1918)

Kim D'Angelo

Three Romances

Robert Schumann
(1810-1856)

- I. Nicht schnell
- II. Einfach, innig
- III. Nicht schnell

Brandon Masterman

Quatour

Jean Francaix
(1912-1997)

- I. Prélude
- III. Scherzo and Trio
- VI. Finale

Julie Cancelliere, Soprano
Chris Coles, Alto
Jordan Morris, Tenor
Suzy Keltz, Baritone

Grand Quatour Concertant

Jean-Baptiste Singelée
(1812-1875)

Andy Meyer, Soprano
Tim Sharek, Alto
Fred Burazer, Tenor
Brandon Durica, Baritone

Naïve and Warm (World Premier)

Justin Endler

Shawn Teichmer, Soprano
Erika Durham, Alto
Kim D'Angelo, Tenor
Brandon Masterman, Baritone



Presenter



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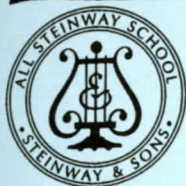


Dana Concert Series

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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

**YSU Percussion
Ensemble**

with special guests

MATRIX

Indoor Drumline

Dr. Glenn Schaft, Director

Justin Watt and Craig Hill, Assistant Directors

Rob Ferguson, Director of Matrix

Chestnut Room, Kilcawley Center

Thursday, April 7, 2005

8:00 pm

Program

Ragtime/Novelty Music

George Hamilton Green
Arr. Bob Becker

Chromatic Fox Trot

Michael Anderson – soloist

Spanish Waltz

Kyle Farrell-soloist

Rainbow Ripples

Tetsuya Takeno – soloist

Concerto for Vibraphone and Percussion Ensemble (1996)

Ney Rosaura

I. Recitativo – Allegro

II. Acalanto

III. Vivo - Presto

Elizabeth Bartley – soloist

The Swords of Moda-Ling (1966)

Gordon Peters

~intermission~

Bembe

Trad. Afro-Cuban
arr. Glenn Schaft

Guauguanco

MATRIX

About Matrix

Matrix is an indoor marching percussion ensemble based in Akron, Ohio. Its membership is made up of both high school and college percussionists between the ages of 15 and 22. The ensemble rehearses weekly from late November through mid April, and performs throughout Ohio and the Midwest. Matrix was founded in 1999 by Rob Ferguson, Brian Bennett, and Ron Graham and throughout the past seven years has drawn members from throughout Ohio, Kentucky, and Indiana. The indoor percussion activity draws influence from a variety of sources including music, theater, and dance. Each season the design team creates an original program which changes and evolves throughout the competitive season, combining both visual and musical elements into one complete package. Matrix is currently a member of both the Mid-East Performance Association, and Winter Guard International competitive circuits. During the Past seven years Matrix has been a consistent finalist at both state and world circuit events as well as an open class bronze medalist at world finals. Currently the ensemble is under the direction of Rob Ferguson, and consists of 33 performing members. The design team includes Rob Ferguson, Brian Bennett, Eric Dalpiaz, Christina Santelli, and Kevin Stahl. The instructional staff includes Rob Ferguson, Brian Bennett, Greg Richards, Tana Fox, Jason Detec, Christina Santelli, Eric Dalpiaz, and Kevin Stahl. Additional management include Kate Ferguson and Cory Lutton.

YSU Percussion Ensemble Personnel

Graduate:

Seth Rogers, Newark, OH
Justin Watt, Ravenna, OH
Craig Hill, Liberty, OH

Senior:

Liza Bartley, Willoughby, OH
Jason Detec, Lowelville, OH
Robert Flamino, New Castle, PA
Joshua Haggerty, Warren, OH
Dallas Shreve, Youngstown, OH

Junior:

Joanna Fuchs, Franklin, PA
Vincent Lucente, Austintown, OH
Sarah Sexton, Jackson Milton, OH
Luke Theall, Poland, OH

Sophomore:

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

Freshmen:

Dean Anshutz, Creston, OH
Adam Bokesch, Austintown, OH
Tim Hampton, Lakewood, OH
Tyler Husosky, Warren, OH
Roger Lewis, Columbiana, OH
Suzi Spiese, Boardman
Jim Vetterly, Pittsburgh, PA
Alan Williams, Newton Falls, OH

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Upcoming Percussion Events

- | | |
|----------|--|
| April 9 | Percussive Arts Society Ohio Day of Percussion,
Capital University, Columbus. |
| April 10 | Guest Artist - Joey DeFrancesco Group
8p.m., Stambaugh Auditorium. |
| April 14 | Vincent Lucente - Junior Recital
8p.m., Bliss Hall 2222. |
| April 17 | Craig Hill - Graduate Recital
8p.m. Bliss Hall 2222 |
| April 24 | Joshua Haggerty - Senior Recital
7p.m., Bliss Hall 2222. |
| May 4 | Robert Flamino - Senior Recital
4p.m. Bliss Hall 2222. |

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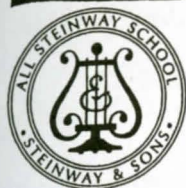
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Dana Concert Series



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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

"A Musical Journey:
Choral Works from the
Olde Country and the New World"

A Graduate Recital in Choral Conducting

Ginny Roedig

with

The Dana Chorale and
The University Chorus

Kathy Miller, Accompanist

Bliss Recital Hall
Friday, April 8, 2005
11:00 am

Program

The Olde Country The Dana Chorale

France

Pseaume CXIX (Psalm 119)

Claude Goudimel

Bienheureuse est la personne qui vit
avec entiere at saine conscience, at
qui de Dieu les saintes loix ensuit.

Happy are those whose way is
blameless, who walk in the law of the
Lord.

Heureus qui met tout soin et
diligence a bine garder ses statuts
precieux, et qui de lui pourchasse la
science.

Happy are those who keep his
decrees, who seek him with their
whole heart.

The Calvinist Church of the Renaissance permitted only the unison singing of Psalms in worship. At social gatherings in the homes, however, polyphonic arrangements of these Psalms flourished. The most prominent composer of these arrangements was Claude Goudimel, a French Huguenot.

Austria

"Laudate Dominum" from *Vesperae Solennes de confessore K.V. 339*

Wolfgang Amadeus Mozart

Laudate Dominum omnes gentes:
laudate eum omnes populi:
Quoniam confirmata est super nos
misericordia eius: et veritas Domini
manet in aeternum.
Gloria Patri, et Filio, et Spiritui
Sancto: sicut erat in principio,
Et nunc et semper, et in saecula
saeculorum. Amen (Psalm 117)

O praise the Lord all ye nations:
praise him, all ye people.
For his merciful kindness is great
toward us: and the truth of the Lord
endureth forever.
Glory be to the Father, and to the
Son, and to the Holy Spirit:
As it was in the beginning, is now,
and ever shall be,
World without end, Amen.

During his Salzburg years Mozart was very unhappy with restrictions placed on him by his employer, Prince-Archbishop Hieronymus Colloredo. Not only were his extensive travels limited; Colloredo also put strong restrictions on the forms of his sacred music, cutting it back to serve the liturgy. Nevertheless, between 1779 and 1781, Mozart wrote his two *Vesperae* before moving to Vienna to continue his career.

Jennifer Davis Jones, soprano

Germany

Hear My Prayer

Felix Mendelssohn

Once again, a European composer turned to the Psalms, this time #55, as a source of inspiration for sacred music. At this time in his life, 1844, Mendelssohn had just founded the Leipzig Conservatory and was its first director. *Hear My Prayer* could be considered a cantata in three parts. The opening section is characterized by a feeling of desolation. The middle section reflects anguish, and the closing, a sense of longing.

Jennifer Davis Jones, soprano

The New World University Chorus

Wayfaring Stranger

J.J. Niles

Wayfaring Stranger is one of many original American songs found in the shape-note collection *The Sacred Harp*. Shape-note singing was popular in the rural south during the 18th and 19th centuries. Through a system of notation, people who had no training in the standard form of music notation were able to sing in harmonic arrangements. J. J. Niles was a collector and arranger of Appalachian folk music. He was born in Kentucky in 1892.

Randy Huffman, tenor

Old American Songs, "Bought me a Cat" Aaron Copland

American compositions of the early 20th century did not reflect American culture. Copland wanted to change this. His music uses American subjects and folk tunes, as well as instrumentation and harmonization reminiscent of American culture and landscape. "Bought me a Cat" is based on the same principle as "Old MacDonald". One animal after the other is added to the collection.

Kristin Blackwood, soprano

Randy Huffman, tenor

America the Beautiful

arr. James Mulholland

There are few pieces that reflect American patriotism with as much majesty as *America the Beautiful*. At the top of Pike's Peak, Katherine Bates was inspired to write the text while Samuel Ward received his inspiration from a band playing on a paddle-wheeler during a trip to Coney Island. James Mulholland makes a dramatic arrangement by inserting the hymntune GENEVA between stanzas to create this festival finale.

"A special thanks to Dr. Hae Jong Lee for allowing me to use valuable rehearsal time with his choirs to prepare for this recital".

"Also, thank you to the Dana Chorale and the University chorus for their much needed participation."

-Ginny Roedig

Dana Chorale

Soprano

Kristen Blackwood Salem, OH
Devon M. Cleland Salem, OH
Melissa Hippley Salem, OH
Brianne Kochunas Warren, OH
Jaime Lewis Leetonia, OH

Alto

Lorene Birden Dijon, France
Maureen Connell Cranberry Township, PA
Laura Fedina Boardman, OH
Amy Liggett Bessemer, PA
Melanie Williams Greenfold, OH

Tenor

Randy Huffmann New Castle, OH
David Keen Warren, OH
Trevor Lenhart Sharpsville, PA
Joshua Lewis Leetonia, OH
Alexander Taipale Orwell, OH

Bass

Anthony DeRose Northlima, OH
Jason Madeline Boardman, OH
John McCormick New Castle, PA
Jay McMurdy Beaver Falls, PA
Adam Zagotti Salem, OH

University Chorus

Soprano

Meleah Backhaus Annapolis, MD
Samantha Bellon New Brighton, PA
Lindsay Clifton Toronto, OH
Alyssa Connelly Warren, OH
Allison Crawford Warren, OH
Heidi Davis Girard, OH
Vanessa Ferranto Poland, OH
Katie Kirby Franklin, PA

Amanda Lane Austintown, OH
Jaime Lewis Leetonia, OH
Bernadette Lim Boardman, OH
Tiffany McMillan Boardman, OH
Tammy Meade Niles, OH
Therese Scharf Austinburg, OH
Charissa Sohayda Vienna, OH

Alto

Chrystalyn Bradley East Liverpool, OH
Amanda Cappitte Youngstown, OH
Catherine Carroll Diamond, OH
Lillian Chambers Glenshaw, PA
Amanda Crago Canfield, OH
Cassandra Flora Lowellville, OH
Christa Flora Lowellville, OH
Renee Hightower Youngstown, OH
Andriel Johnson Warren, OH
Jen Keeder Toronto, OH

Noel King Sharon, PA
Jaclyn Lucas Cortland, OH
Laura McIntyre Pittsburgh, PA
Nicole Mick East Liverpool, OH
Christina Pong Seoul, Korea
Amanda Snellink Sebring, OH
Erin Stubbs Youngstown, OH
Evelyn Triantafillou Lowellville, OH
Melissa Walton Boardman, OH

Tenor

Andrew Buchwach Pittsburgh, PA
Dave Buker Poland, OH
Clinton Davies Niles, OH
Drew DeBoard Lawton, OK
Lance George Youngstown, OH
Brian Goddard Boardman, OH

Nathan Gower Derry, PA
Nathan Miller North Jackson, OH
Nathan Plaskett Canfield, OH
Dan Rosko McKees Rocks, PA
Jared Yount Clarion, PA
Mike Edwards, Boardman, OH

Bass

Jonathon Arnette Wellsville, OH
Vincent Basile Labelle, PA
Danny Bogue Ashtabula, OH
Brad Bonam Wellsville, OH
Aaron Bunfill Wellsville, OH
Terry Caruthers Geneva, OH
Ryan Coffey Grove City, OH

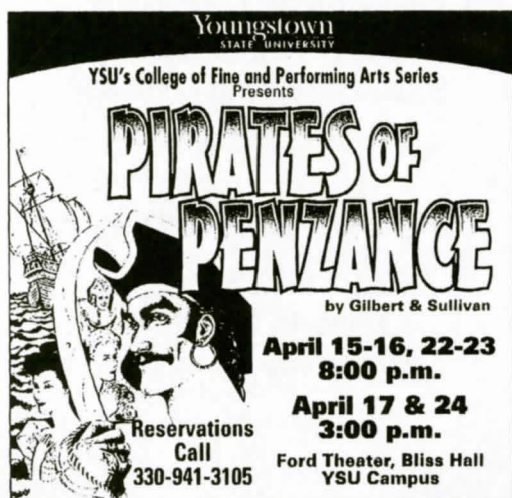
Bill Frichtel Youngstown, OH
Derrick Hiserman Front Royal, VA
Andrew Leah Verona, PA
Rob Maine Greenford, OH
Max Pivik Pittsburgh, PA
Ryan Stewart Pittsburgh, PA
Adam Zagotti Salem, OH

Happenings at the College of Fine & Performing Arts

April

- 8 Misook Yun Studio Voice Recital
8:00 pm, Bliss Recital Hall
- 10 Early Music Ensemble, directed by Laura Buch
6:30 pm, St. Columba Cathedral
- 10 YSU Jazz Ensemble 1, directed by Kent Engelhardt with
organist Joey DeFrancesco, 8:00 pm, \$
Monday Musical Series at Stambaugh Auditorium
- 11 YSU Jazz Ensembles 3 & Combos, directed by Kent Engelhardt and
Dave Morgan, 8:00 pm, Chestnut Room, Kilcawley Center
- 12 YSU Dana Flute Ensemble, directed by Kathryn Thomas Umble
6:00 pm, Bliss Recital Hall
- 13 James Umble Saxophone Studio Recital
12:15 pm, Butler Institute of American Art
- 13 Two Piano Hands
8:00 pm, Bliss Recital Hall
- 13 Student Jazz Combos
8:00 pm, Chestnut Room, Kilcawley Center

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Presents

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by Gilbert & Sullivan

April 15-16, 22-23
8:00 p.m.

April 17 & 24
3:00 p.m.

Reservations
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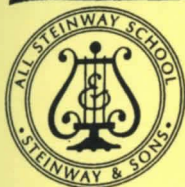
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DANA SCHOOL OF MUSIC
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presents

Misook Fun

Voice Studio

Recital

Bliss Recital Hall
Friday, April 8, 2005
8:00 pm

Program

Frühlingsglaube

Franz Schubert
(1797-1828)

Lilly Chambers (2606), soprano
George Harris, piano

The mild breezes are awake
They rustle and stir by day and night
They are at work everywhere
O fresh scent
O new sound
Now poor heart be not afraid
Now everything must change

The world grows lovelier everyday
One cannot tell what yet may happen
Flowerin gwill not end
The farthest deepest valley blooms
Now poor heart forget your pain
Now everything must change

Love Has Eyes

Sir Henry Bishop
(1776-1855)

Tiffany McMillan (1501), soprano
Karen Fisher, piano

I Love and I Must

Henry Purcell
(1659-1695)

Clinton Davies (1502), tenor
Jerry Rezanka, piano

Die Sommernacht

Fanny Mendelssohn Hensel
(1805-1947)

Maureen Connell (1502), soprano
Jaime Lewis, piano

When the gleam of the moon now flows down
on the wood, and the scents
in the breezes from the linden trees
blow in the coolness
so shadows surround my thoughts of the grave
of my beloved, and I see in the wood
only twilight, and the breezes do not
send me scents from the blossoms
I enjoyed it once with you, O Dead ones
How the scents and the cool breezes blew about us
How beautiful the moon was
And you, o fair Nature!

Come To the Fair

Easthope Martin
(1882-1925)

Amanda Crago (3705), soprano
Meleah Backhaus, piano

V'adaro, pupille from Giulio Cesare

George Frederic Handel
(1685-1759)

Melanie Williams (2601), soprano
Jaime Lewis, piano

I adore you, o eyes,
The darts of love;
Your sparks
Sweetly pierce my breast.
My mournful heart
Beseeches your pity,
Since it ceaselessly calls you
Its dearly beloved.

Die junge Nonne

Franz Schubert
(1797-1828)

Kristen Blackwood (2602), soprano
Jaime Lewis, piano

How loudly the howling wind roars through the tree-tops!
The rafters rattle, the house shudders!
Thunder rolls, lighting flashes, and the night is as dark as the grave!

All the same, ever all the same,
So it raged in me not long ago as well:
My life roared like the storm now,
My limbs trembled like the house now,
Love burst into flame, like the lightning now, and my heart was as dark as
the grave.

Now rage, you wild, powerful storm,
In my heart there is peace; in my heart there is calm.
The groom is awaited by the loving bride,
Cleansed by the purifying flames, to eternal Love betrothed.

I await you, my Saviour, with a yearning gaze!
Come, my heavenly bridegroom, take your bride,
Rescue her soul from earthly imprisonment.
Listen: the bell rings peacefully from the tower!
That sweet tone invites me overpoweringly to eternal heights.
Halleluja!

Gretchen am Spinnrade

Franz Schubert
(1797-1828)

Vanessa Gemma Ferranto (2606), soprano
Sina Yoon, piano

My peace is gone, my heart is heavy; I will find it never, never again.
Where I am not with him I am in my grave; the whole world is bitterness to me.
My poor head is in a whirl; my poor thoughts are distracted.
My peace is gone, my heart is heavy, I will find it never, never again.

Him alone do I seek when I gaze out the window;
to him alone do I go on leaving the house.
His noble gait, his fine build, his laughing lips, his powerful eyes,
And of his speech the magic glow; the grasp of his hand, and... ah... his kiss!

My peace is gone, my heart is heavy; I will find it never, never again.
My breast yearns toward him. Ah, could I but seize him and hold him,
And kiss him As much as I want, beneath his kisses (Then) should I die!
(My peace is gone, my heart is heavy . . .)

The Green Hills O' Somerset

Eric Coates
(1886-1957)

Randy Huffman (2601), tenor
Meleah Backhaus, piano

Mandoline

Claude Debussy
(1862-1918)

Laura Fedina (3701), soprano
Sina Yoon, piano

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

Amore e morte

Gaetano Donizetti
(1797-1848)

Brianne Kochunas (3702), soprano
George Harris, piano

Hear from a dying man,
Hear his last sound;
This wilted flower
I leave you, Elvira, as a gift.

How precious it is :
You should fully understand;
On the day you were mine
I stole it from your heart.

Once symbol of love,
Now pledge of sorrow;
Place once more on your heart
This wilted flower.

And you will have engraved in your heart,
If that heart is not hard,
How it once was stolen,
And how it came back to you.

TotenklageFanny Mendelssohn Hensel
(1805-1947)Laura Barba (4702), soprano
Sina Yoon, piano

Oh, you were taken away from me and never to return.
In vain I gaze at the distant azure sky, calling you.
Of all the stars only one answered... "He is here with me"

Lascia ch'io Pianga from Rinaldo George Frideric Handel
(1685-1759)Kymberly Carbone (4805), soprano
Sina Yoon, piano

Let me weep over my cruel fate,
And that I long for freedom!
And that I long, and that I long for freedom!
Let me weep over my cruel fate,
And that I long for freedom!

The duel infringes these images of my sufferings
I pray for mercy, for my sufferings.
I pray for mercy.

MattinataRuggero Leoncavallo
(1857-1919)Amy Liggett (3701), mezzo-soprano
Sina Yoon, piano

The dawn, dressed in white
Has already opened the door to the sun,
And with pink fingers
Caresses the myriads of flowers,
A mysterious trembling seems
To disturb all nature,
Yet you will not get up, and vainly
I stand here sadly and sing.
Dress yourself, too, in white,
And open the door to your serenade:
Where you are not, all is dark,
Where you are love is born!

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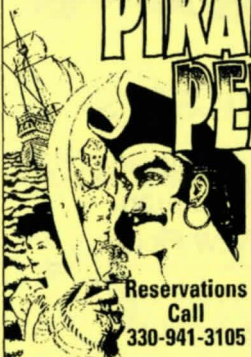
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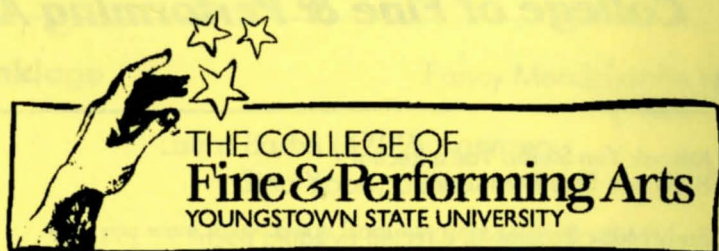
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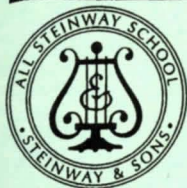
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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

YSU

Jazz

Combos

Dr. Dave Morgan, instructor

Chestnut Room, Kilcawley Center
Wednesday, April 13, 2005
8:00 p.m.

Program

Jazz Combo

Dr. Dave Morgan, instructor & bass
Tony Koussa, saxophone, Avon Lake, OH
Randy Bibri, piano, Cranberry Township, PA
Tetsuya Takeno, drums, Kanagamaku-ken, Japan

Chill

Joshua Redman

Sweet Sorrow

Joshua Redman

Jig-a-Jug

Joshua Redman

Jazz Combo

Dr. Dave Morgan, instructor & bass
Bradley Wagner, saxophone, Akron, OH
Daniel Murphy, piano, Copley, OH
Seth Rogers, Canton, OH

Judas Iscariot

Delfaeo Marsalis

A Sleepin' Bee

Harold Arlen & Truman Capote

John's Waltz

John Abercrombie

Masquelero

Wayne Shorter

Darn that Dream

Jimmy Van Heusen & Eddie DeLange

Falling Grace

Steve Swallow

Rejoice

Joshua Redman

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Acknowledgements

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

Leonardi Scholarship

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

JAZZ CALENDAR OF EVENTS

SPRING SEMESTER

Monday, April 25

Jazz Ensembles 1 & 2, Chestnut Room, Kilcawley, 8:00 p.m.

Happenings at the College of Fine & Performing Arts

April

- 18 Kathryn Thomas Umble Flute Studio Recital
7:00 pm, Bliss Recital Hall
- 20 Dana Clarinet Choirs
12:15 pm, Butler Institute of American Art
- 20 Dana Clarinet Ensembles, directed by Robert Fitzer
8:00 pm, Bliss Recital Hall
- 21 Caroline Oltmanns in recital
8:00 pm, Bliss Recital Hall
- 24 Sigma Alpha Iota Concert
8:00 pm, Bliss Recital Hall

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Craig Hill

Graduate Recital

Sunday, April 17, 2005
Bliss Recital Hall
8:00 pm

Program

Opening Act

Party Platter (A Sample of Some '90's Samplin' Greats) (2002)

Arr. Craig Hill

(b. 1981)

Recorded: Sunday April 7, 2002 at the Junior Recital of Craig Hill

Assisted by:

Kristen Mather-Voice/Tambourine/Slide Whistle

Justin Endler-Voice/Tambourine

Ron Coulter-Percussion

James Suggs-Trumpet

Matt Corey-Saxophones

Mike Allan-Bass

Dave Lynn-Electric Guitar

Feature Presentation

Suite No. 3 in C Major, BWV 1009 (ca. 1720)

Prelude

Johann Sebastian Bach

(1685-1750)

Baroque Suite for Marimba (1981)

Allemande

Daniel Levitan

(b. 1953)

Sarabande

Suite No. 3 in C Major, BWV 1009 (ca. 1720)

Gigue

Johann Sebastian Bach

(1685-1750)

Conversation: Suite for Marimba (1962)

Akira Miyoshi
(b. 1933)

1. Tender Talk
2. So Nice It Was. . . Repeatedly
3. Lingering Chagrin
4. Again the Hazy Answer!
5. A Lame Excuse

Variations on Japanese Children's Songs (1981)

Keiko Abe
(b. 1937)

And Now It's That Time in the Program for Free Improv (2005)

Craig Hill
(b. 1981)

Recorded:

Friday, March 25, 2005 at the Solo Convocation of Craig Hill

Tennei-Ji (1999)

Michael Udow
(b. 1949)

Program Notes

Suite No. 3 in C Major, BWV 1009 (ca. 1720)

Prelude

Johann Sebastian Bach
(1685-1750)

Gigue

Johann Sebastian Bach was a master musician and composer "comparable in greatness of stature with Aristotle in philosophy and Leonardo da Vinci in art."¹ He has arguably made the greatest impact of any composer upon western art music. Born in Eisenach, Germany, his earliest training was from his father, Johann Ambrosius, and brother, Johann Christoph. In fact, Bach's family has a long history of extraordinarily talented musicians. In addition to his family music education, Bach assimilated the techniques and styles of the foremost composers in Europe by copying, arranging, and studying their scores.² According to Carl Philipp Emanuel, Bach's second son, Johann Sebastian developed his personal style through performance practice, private study, and reflection.³ Bach worked as a court organist and concertmaster under a variety of patrons before his final position as cantor of St. Thomas's School and music director in Leipzig (1723-50). While Bach held a highly respected position in the German Lutheran society, the rediscovery of his compositions after his death elevated his stature well beyond any notoriety he received during his lifetime. His style and works are studied in conservatories throughout the world, and his techniques are used as a basis for music theory.

Bach composed in most of the genres practiced in his time, including the suite.⁴ The baroque suite is an instrumental genre containing several movements in the same key which are typically based on the forms and styles of dance. By the eighteenth century, the suite evolved from dance accompaniment to orchestral and solo literature intended for musical performance.⁵ In dance accompaniment, a consistent pulse, style, and meter typically remains constant. When the music is to be performed for an audience of

¹ Baker's Biographical Dictionary of Musicians, 8th ed., rev. Nicolas Slonimsky (New York: Schirmer, 1992), 76.

² Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, vol. 1 (London: Macmillan, 1980), 786, 805.

³ Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 805.

⁴ Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 804.

⁵ Barbara Gilles, "The Suites for Unaccompanied Cello by Johann Sebastian Bach: A Study of Performance Practice" (Master's Thesis, Bowling Green State University, 1975), 24.

listeners, liberties in pulse, phrasing, and ornamentation are appropriate if they reinforce the musical intentions of the composer.

The dances are arranged as follows: Prelude, Allemande, Courante, Sarabande, variable group or "Galanterien" (ex. Menuet, Bourree, or Gavotte, usually in pairs of the same dance type), and Gigue.¹² The *Suite No. 3 in C Major, BWV 1009* includes a pair of Bourree's in the "Galanterien" position. Each movement incorporates characteristics of the dance with which it is associated.

Baroque Suite for Marimba (1981)

Daniel Levitan
(b. 1953)

Allemande

Sarabande

Composer and percussionist Daniel Levitan studied composition at Bennington College with Henry Brant, Vivian Fine, and Marta Ptaszynska. He studied marimba with Tom Hemphill, tabla with Phil Ford and Ray Spiegel, and Afro-Cuban percussion with Frank Malabe. Many of his works for percussion have become standard literature in conservatories throughout the United States. In 1978, Levitan won second place in the Percussive Arts Society Composition Contest, in the percussion soloist with percussion ensemble accompaniment category, with his "Concerto for Marimba." The Kronos Quartet, Manhattan Marimba Quartet, Nancy Zeltsman, Marimolin, and Doug Walter are among the professional artists and groups who have performed, commissioned, and/or recorded his works. Levitan currently lives with his family in New York, where he also works as a piano technician.

The *Baroque Suite for Marimba* is based in the style of the baroque period, yet Levitan's personality and modern influences permeate each dance. The baroque conventions and ideals act as the framework with which Levitan develops his themes. Levitan uses the same arrangement of the dance suite as J.S. Bach in his third and fourth cello suites, *BWV 1009* and *1010*, which include a Prelude, Allemande, Courante, Sarabande, Bourree I, Bourree II, and a Gigue. In accordance with typical baroque notational conventions, tempo indications, dynamic markings, and accents are not included in the score. The suite is in the key of A major, and each dance theme progresses through rhythmic variation. Levitan separates the hands by

¹² Gilles, "The Suites for Unaccompanied Cello," 25.

using two staves. This separation designates a specific and fluid sticking that emphasizes Levitan's intended phrasing.

Conversation: Suite for Marimba (1962)

Akira Miyoshi
(b. 1933)

Akira Miyoshi studied music in Tokyo with Kozaburo Hirai, Tomojiro Ikenouchi, and Raymond Gallois-Montbrun. In 1953, his *Sonata for Clarinet, Bassoon and Piano* won first place at the Japan Music Competition. Upon receiving a degree in French literature from the University of Tokyo, he traveled to France to study composition with Henri Challan and Gallois-Montbrun between 1955 and 1957. Miyoshi became an instructor at The Toho University School of Music in Tokyo in 1965, and he is currently president of the school.

Miyoshi is one of the first Japanese contemporary composers to write for marimba. Upon first hearing the marimba at a 1962 performance by Takuo Tamura, Miyoshi was inspired to compose the suite, *Conversation*.¹³ The piece was premiered by Tamura in Japan in the same year.¹⁴

In a personal letter from Miyoshi dated June 13, 1983, he defines the movements of the suite as conversations between a mother and her infant:

Movement 1 - In this tender and satisfying atmosphere, the utterance of the infant is reflected in the constant eighth-note pattern of theme no. 1. The second theme is the soothing voice of the mother.

Movement 2 - How magnificent it is! . . . over and over again.

Movement 3 - The irony of a lingering chagrin up to eternal tomorrow.

Movement 4 - The mother answers the infant vaguely (*lento*). This irritates the little one (*allegro*).

Movement 5 - The mother and child speak very gayly, then each has his own say and the dialogue becomes incoherent and totally illogical. They're at it again!¹⁵

¹³ Kathleen Kastner, "The Marimba in Japan" *Percussive Notes* 33, no. 1 (1995): 73.

¹⁴ Mario Gaetano, "Performance Problems in Akira Miyoshi's *Conversation*" *Percussive Notes Research Edition* 25, no. 3 (1987): 23.

¹⁵ Gaetano, "Performance Problems in Akira Miyoshi's *Conversation*," 23-4.

Variations on Japanese Children's Songs (1981) Keiko Abe

(b. 1937)

Keiko Abe was born in Tokyo, Japan, where she studied piano, composition and xylophone as a child. After hearing a performance by the Lecours Mission group, a U.S. missionary group that featured two Musser Imperial Marimbas, a Musser contrabass marimba, and a harp, Abe selected the marimba as the supreme instrument for her musical expression.¹⁶ She organized groups to perform marimba music, was a mallet specialist with the Japan Broadcasting Corporation, and produced her own television and radio programs featuring the marimba.¹⁷ She also developed two-tone mallets with Hidehiko Saito.¹⁸ As a consultant with the Yamaha Corporation, Abe designed the sound of the first Yamaha marimba in 1963, which eventually grew to the first prototype five-octave instrument in 1980.¹⁹ Arguably, her most significant contribution was made through the commissioning of new works for marimba, and the resulting recordings and concert tours initiated by those works. Between 1964 and 1986 alone, thirty-two composers wrote fifty-four compositions for her.²⁰ In 1993, Keiko Abe became the first woman ever inducted into the Percussive Arts Society Hall of Fame.

Abe has left a mark on the percussion community as a composer as well as a performer. The five-octave marimba inspired the composition of *Variations on Japanese Children's Songs*, one of the first works that she completed.²¹ This piece represents the live improvisations that Abe has built on known themes and classic works. Phrases of Japanese children's songs mingle with underlying bass lines, crackling four-note tremolos, and free-flowing gestures. The piece contains multiple meter changes in support of the improvised character of the phrasing and note groupings.

Abe includes these notes with her recording of the piece on her CD, *Marimba Fantasy: The Art of Keiko Abe*:

Flutes and drums echoing from a distant summer festival, the sound of my wooden clogs clacking along an empty street - the sounds and memories of my childhood, linked with traditional children's songs, are constantly in my mind. I have tried to portray these songs not just as melodies providing fond memories of the past but as my own music, music of great vitality with its roots in the earth and the present.²²

¹⁶ Rebecca Kite, "Keiko Abe's Quest: Developing the Five-Octave Marimba" *Percussive Notes* 36, no. 2 (1998): 52.

¹⁷ Kite, "Keiko Abe's Quest," 52.

¹⁸ Kite, "Keiko Abe's Quest," 52.

¹⁹ Kite, "Keiko Abe's Quest," 52-4.

²⁰ Kastner, "The Marimba in Japan," 72.

²¹ Kite, "Keiko Abe's Quest," 54.

²² Keiko Abe, liner notes to "Marimba Fantasy: The Art of Keiko Abe," Japan: Nippon Columbia CO-1118, 1986.

Tennei-Ji (1999)

Michael Udow
(b. 1949)

Michael Udow is a percussionist with a diverse career in performance, composition, and education. He is the principal percussionist in The Santa Fe Opera (1968-present), and has been a faculty member at The University of Michigan since 1982. His BM, MM, and DMA are from the University of Illinois, and his teachers include Herbert Brun, Thomas Fredrickson, and Edwin London. A former member of the Blackearth Percussion Group, Udow now tours with his wife, Nancy, in their percussion/dance duo, Equilibrium. Udow also heads the Equilibrium company which publishes compositions, produces recordings, and designs musical instruments and accessories.

Tennei-Ji is a theatrical work for marimba based on poetry written by Udow in June of 1997, inspired by his experiences at the Tennei-Ji temple in the hills above Hikone, Japan.⁷ The poems were later set to music between May and July 1999.⁸ The work combines modern marimba techniques with the art of Japanese Noh.⁹ Each performance incorporates the philosophies, techniques, and visual components of Noh theater in a dramatic presentation of music, poetry, and motion. As in Noh, a mask is used to transform the performer into a different sex, a different age, or into a supernatural being.¹⁰ The piece is open to the individual's interpretation, as Udow includes options for improvisation and transposition. The performer's freedom of motion, construction of mallets/actuators, creation of characters, and choice of mask and costume allow the artist to personalize each performance. Udow encourages the study of the writings of Seami (Zeami) Motokiyo (1363?-1443?), the principal figure in the development of Noh.¹¹ The study of Noh and its underlying principles provides the performer with a deeper understanding of the connections between music, philosophy, poetry, staging, and dance.

⁷ Michael Udow, *Tennei-Ji*, musical score, Dexter, MI: Equilibrium Press, 1999, www.equilibri.com.

⁸ Udow, *Tennei-Ji*.

⁹ Udow, *Tennei-Ji*.

¹⁰ Toyochiro Nogami Litt. D., *Japanese Noh Plays: How to See Them* (Tokyo: Nogaku-Shorim, 1954), 27.

¹¹ Udow, *Tennei-Ji*.

Tennei-Ji

The Poetry

Smallest hidden stone
tell me why I cry with you
are you there alone?
Eighteen Stones at dawn
the cold air moves deep within
I am listening.
*

Alone in the night
the bamboo feels the moon's glow
the mountains are still.
*

Strength is from within
the roots cling to the old stone.
*

Mist floats gently
caressing mountains at dawn
I feel the quiet.
*

Life springs from the earth
the bamboo grows quickly
its strength is within.
*

The old tree listens
the temple gong rings at dawn
my mind drifts beyond.
*

Butterflies dancing
the wind ripples the water
the huge stone looks on.
*

Deep within the stone
a force so strong, yet gentle.
*

How do I know your
changing faces like the moon
pause, contemplation.⁶

⁶ Udow, *Tennei-Ji*.

Craig Hill

Craig Hill is a graduate student in percussion performance at Youngstown State University. Craig has worked as a graduate assistant in the band department at YSU, in which he instructed the YSU Marching Pride Drumline, acted as section leader and logistical coordinator in the YSU Symphonic Wind Ensemble, and assisted the band, percussion and jazz departments throughout the year. As a graduate assistant in the orchestra and percussion departments at YSU, he has acted as section leader and logistical coordinator of the Dana Symphony Orchestra, has overseen all percussion equipment moves and rentals, taught major and minor level percussion students, conducted and taught percussion ensembles, instructed percussion methods, and assisted the Youngstown Symphony Youth Orchestra throughout the year. In addition to performing in school ensembles Craig performs as a freelance musician with local chamber groups, orchestras, theater groups, big bands, jazz combos, and percussion ensembles. An active private studio teacher, Craig also works with local school district concert, jazz, and marching programs. Craig facilitates drum circles with the SMARTS program in Youngstown, which helps expand arts education throughout the city. Recently, Craig has been hired as the Second Assistant Director/Head Percussion Instructor for the North Allegheny School District. As a founding member of the Percussion Art Ensemble, Craig performs classic, contemporary, and original percussion trio literature. The Percussion Art Ensemble has performed at the Butler Museum of American Art as well as at various masterclasses and other venues. Craig is also a founding member of the Youngstown Percussion Collective, a percussion ensemble dedicated to the performance and education of percussion works, which is in residence at Youngstown State University. His percussion instructors include Dr. Schaft, Mr. Parlink, Mr. Ferguson, Ms. Pemberton, and Mr. Rachele.

Happenings at the College of Fine & Performing Arts

April

- 18 Kathryn Thomas Umble Flute Studio Recital
7:00 pm, Bliss Recital Hall
- 20 Dana Clarinet Choirs
12:15 pm, Butler Institute of American Art
- 20 Dana Clarinet Ensembles, directed by Robert Fitzer
8:00 pm, Bliss Recital Hall
- 21 Caroline Oltmanns in recital
8:00 pm, Bliss Recital Hall
- 24 Sigma Alpha Iota Concert
8:00 pm, Bliss Recital Hall

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



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by Gilbert & Sullivan

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April 17 & 24
3:00 p.m.

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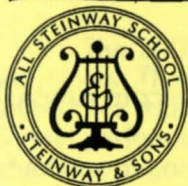
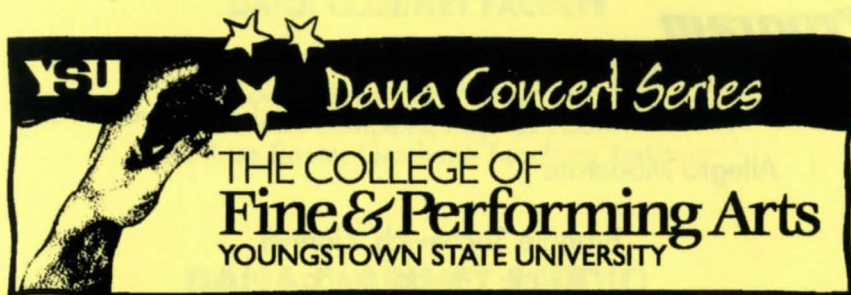
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Clarinet Studio Sampler

Featuring:

**Emily Barlow
Paula Begovich
Christopher Bowmaster
Kristen Mather
Brandie Sucheich**

Assisted by

Diane Yazvac, piano

Butler Institute of American Art
Wednesday, April 20, 2005
12:15 pm

Program

Concerto No. 1

Carl Maria von Weber

I. Allegro Moderato

Brandie Suhevich, clarinet
Diane Yazvac, piano

Sonatina

Malcom Arnold

I. Allegro con brio

III. Furioso

Emily Barlow, clarinet
Diane Yazvac, piano

Three Pieces for Clarinet Solo

Igor Stravinsky

Christopher Bowmaster, clarinet

Concerto No. 2

Ludwig Spohr

I. Allegro

Paula Begovich, clarinet
Diane Yazvac, piano

Dancing Solo

Libby Larson

III. Flat Out

Kristen Mather, clarinet

DANA CLARINET FACULTY

Robert Fitzer, Director of Clarinet Studies
Deborah Alexander, Adjunct Faculty
Clement Zumpella, Adjunct Faculty
Jessie Rose Berne, Graduate Teaching Assistant

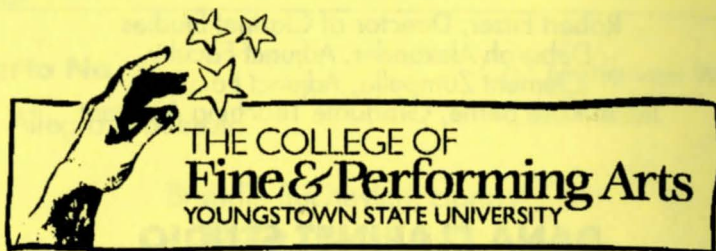
DANA CLARINET STUDIO

The 2004-05 Dana Clarinet Studio consists of 25 majors and two minors. There are three graduate students, eight seniors, five juniors, five sophomores and six freshmen. Six of the pupils are clarinet performance majors, with the remainder being music education majors. Approximately half the students are from the five-county Mahoning / Shenango valleys area, with the others hailing from outside this region, principally the greater Pittsburgh area. The studio includes two transfer students, one from West Virginia University and the other from the University of South Carolina.

Dana clarinet students perform in virtually every instrumental ensemble on the YSU campus, including all the bands, the Dana Symphony Orchestra, Chamber Orchestra, Early Music Ensemble, Jazz Ensembles, New Music Ensemble, Operas, Musicals, etc. Clarinet majors comprise nearly one-fourth of the Symphonic Wind Ensemble that recently performed in Carnegie Hall (12 of 51 members). All Dana clarinetists also perform with various clarinet ensembles, including the Rose and Lazarus clarinet choirs, quartets and trios.

Dana clarinet majors are also very active off-campus, regularly working with the orchestras in Youngstown, Warren and Greenville; the playhouses in Pittsburgh, Youngstown, New Castle and Aurora; Easy Street Productions; the W.D. Packard Concert Band and many other musical organizations. The entire studio was recently featured as guest ensemble with the Greenville Symphony Orchestra. In addition, over twenty majors teach private woodwind lessons and classes at various area music stores and schools.

Recent clarinet students at Dana have been accepted into graduate or doctoral programs at Boston University, Cincinnati College Conservatory of Music, DePaul, Michigan, Northwestern, and Rutgers. Four Dana clarinetists in the past four years have won positions in the American Wind Symphony Orchestra. Others have won auditions with the Brevard Music Festival (North Carolina), Hot Springs Music Festival (Arkansas), Interlochen Arts Academy (Michigan), various US military bands and the Culiacan, Mexico Symphony Orchestra.



Presenter



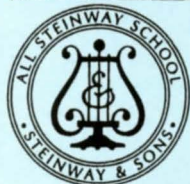
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Dana Clarinet Studio Recital

Featuring:

Sarah Barnes
Becky DeLorenzo
Lori Flowers
Liz Matesich
Sherry Morrison
Sherry Nold

Cassie Taylor
Kevin Perry
Dominic Petote
Courtney Polenick
Heather Posey

Assisted by

Diane Yazvac, piano
Randy Bibri, piano

Bliss Recital Hall
Wednesday, April 20, 2005
8:00 pm

Program

Sonata

Aaron Copland

Lori Flowers, clarinet
Diane Yazvac, piano

Solo de Concours

Jules Mouquet

Sarah Barnes, clarinet
Randy Bibri, piano

Andante from La Forza del Destino

Giuseppe Verdi

Sherry Morrison, clarinet
Diane Yazvac, piano

Solo de Concours

Andre Messenger

Liz Matesich, clarinet
Diane Yazvac, piano

Concerto No. 2

Carl Maria von Weber

I. Allegro

Kevin Perry, clarinet
Diane Yazvac, piano

Melodie et Scherzetto

Arthur Coquard

Cassie Taylor, clarinet
Diane Yazvac, piano

~intermission~

Sonata

Camille Saint-Saens

- I. Allegretto
- II. Allegro Animato

Dominic Petote, clarinet
Jerry Rezanka, piano

Three Pieces for Clarinet Solo

Igor Stravinsky

Becky DeLorenzo, clarinet

Concerto No. 1

Ludwig Spohr

- III. Rondo

Sherry Nold, clarinet
Diane Yazvac, piano

Rhapsody for Clarinet

Willson Osborne

Heather Posey, clarinet

Sonata for Clarinet and Piano

Francis Poulenc

- I. Allegro Tristamente
- III. Allegro con Fuoco

Courtney Polenick, clarinet
Diane Yazvac, piano

DANA CLARINET FACULTY

Robert Fitzer, Director of Clarinet Studies
Deborah Alexander, Adjunct Faculty
Clement Zumpella, Adjunct Faculty
Jessie Rose Berne, Graduate Teaching Assistant

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**DANA SCHOOL OF MUSIC
ANNOUNCES
DANA VOCAL PERFORMANCE CLINIC**

July 29 – August 5, 2005

The **Dana Vocal Performance Clinic** is an intensive workshop that explores the world of singing, acting, and performing. This program promotes a friendly atmosphere in which students can begin to learn the basics of becoming an effective signing-actor. The clinic is open to all students who will be in high school, or college freshman during the 2005-2006 school year.

At the **Dana Vocal Performance Clinic**, students learn to take command of their performance abilities through daily master classes, concerts, seminars, and recitals. In addition to extensive performing opportunities, students will learn the skills necessary to become effective musicians. Students will receive personal vocal instruction, acting lessons, and dancing/movement classes.

Proposed topics:

- Auditioning Technique
- How to learn a song
- Vocal health
- Music theory/history
- Vocal literature
- Song interpretation
- Stage combat/stage makeup
- Listening guide

The Dana Vocal Performance Clinic was designed to be affordable for all students. Tuition for the 2005 clinic is \$180 (\$160 if applied and paid by June 30). Scholarships are available.

For more information Contact:

Youngstown State University
DVPC at Dana School of Music
1 University Plaza
Youngstown, OH 44555
Phone: (330) 941-3636
Fax: (330) 941-1490
danavocalclinic@hotmail.com

Happenings at the College of Fine & Performing Arts

April

- 21 Caroline Oltmanns in recital
8:00 pm, Bliss Recital Hall
- 24 Sigma Alpha Iota Concert
8:00 pm, Bliss Recital Hall
- 25 YSU Jazz Ensemble 1 & 2, directed by Kent Engelhardt and David Morgan, 8:00 pm, Chestnut Room, Kilcawley Center
- 26 James Boyce Guitar Department Recital
8:00 pm, Bliss Recital Hall
- 27 University Band & Concert Band, directed by Stephen Gage and John Veneskey, 8:00 pm, Powers Auditorium
- 28 Trombone Ensemble, directed by John Olsson
8:00 pm, St. Columba Cathedral
- 28 Corinne Morini Voice Studio Recital
8:00 pm, Bliss Recital Hall
- 30 David Stiver Voice Studio Recital
8:00 pm, Bliss Recital Hall

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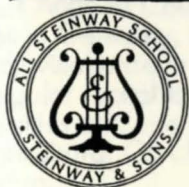
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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Caroline

Oltmanns

in Recital

Bliss Recital Hall
Thursday, April 21, 2005
8:00 pm

Program

Sonata in A-flat major, Hob. XVI: 46

Joseph Haydn
(1732-1809)

- I. Allegro moderato
- II. Adagio
- III. Finale: Presto

Sonata in C Major, op. 53, Waldsteinsonate

Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio
- II. Introduzione: Adagio molto
- III. Rondo: Allegretto moderato

~Intermission~

From: *Drei Clavierstücke*

Franz Schubert
(1797-1828)

- II. Allegretto in E-flat major

Feux d'Artifice

Claude Debussy
(1862 - 1918)

From: *Astroludes (selection)*

James Wilding
(*1973)

Scherzo in C-sharp minor, op. 39

Frédéric Chopin
(1810 - 1849)

Caroline Oltmanns

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

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

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

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

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

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



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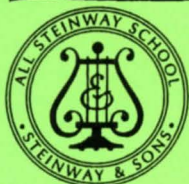
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Trumpet Recital

Jason

Reese

Assisted by

Carol Neff, piano/organ

Roger Reese, Chad May, Dennis Hawkins, trumpet

Elizabeth Bartley, voice

Bliss Recital Hall
Friday, April 22, 2005
8:00 pm

Program

Concerto in E^b Major

Joseph Haydn
(1732-1809)

- I. Allegro
- II. Andante
- III. Finale: Allegro

Elegi

Rolf Wallin
(b.1957)

Canzon

Samuel Scheidt
(1587-1654)

Animal Ditties

Anthony Plog
(b. 1947)

- I. The Turtle
- II. The Python
- III. Hyena
- IV. Hog

The senior recital of Jason Reese is in partial fulfillment of the Bachelor of Science degree in Music Education.



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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 Trumpet Recital

Charissa

Sohayda

Assisted by
Kathy Miller, piano/organ
Amy Sabol, bassoon

Bliss Recital Hall
Sunday, April 24, 2005
1:00 pm

Program

Concerto

Alexandra Pachmytova
b. 1929

- I. Andante; Allegro
- II. Adagio
- III. Allegro

Sarabande from *Pour Le Piano*

Claude Debussy
1862-1918
Arr. Sohayda/Walker

Sonata Seconda Per Trombetta Solo

Giovanni Bonaventura Viviani
1638-1693

- I. Allegro
- II. Allegro
- III. Adagio
- IV. Aria
- V. Presto

The senior recital of Charissa Sohayda is in partial fulfillment of the Bachelor of Music in Education degree.

Charissa Sohayda

Charissa Sohayda is a Music Education student with an emphasis in trumpet at the Dana School of Music. Charissa now studies with Dr. Christopher Krummel. She has given private lessons for students in Austintown and Canfield for the past two years. She has also helped during the summer with Girard and Lakeview Marching Band Camps. During her years at YSU Charissa has performed with the Jazz Ensemble, Concert band, Symphonic band, Marching band and the University Chorus. Charissa has played at different holiday services for several churches during the past six years. Throughout her highschool years, Charissa has participated in Chorale, choir, Concert band, jazz band and marching band where she was Drum Major for the 2001-02 school year. She has also toured with the Warren Junior Military Band during their summer tour 2001. In highschool Charissa became a member of the National Honor society and was also awarded with the John Philip Sousa Band Award and The "Semper Fidelis" award for Musical Excellence. Charissa will student teach in the Fall of 2005.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Trombone Recital

MARK

AWAD

**Assisted by
Mary Ann Bush, piano**

Holy Family Church, Poland, OH
Sunday, April 24, 2005
7:00 pm

Program

Bassoon Concerto K.V. 191, Op. 96

W.A. Mozart
(1756-1791)

Movement 1

Sonatina na puzon i fortepian

Kazimierz Serocki
(1922-1981)

1. Allegro
2. Andante molto sostenuto
3. Allegro vivace

Concert Pour Trombone et Piano

Launy Gröndahl
(1886-1960)

1. Moderato assai ma molto maestoso
2. Quasi una Leggenda
3. Finale

The senior recital of Mark Awad is in partial fulfillment of the Bachelor of Music in Education degree.

Happenings at the College of Fine & Performing Arts

April

- 24 Sigma Alpha Iota Concert
8:00 pm, Bliss Recital Hall
- 25 YSU Jazz Ensemble 1 & 2, directed by Kent Engelhardt and David Morgan, 8:00 pm, Chestnut Room, Kilcawley Center
- 26 James Boyce Guitar Department Recital
8:00 pm, Bliss Recital Hall
- 27 University Band & Concert Band, directed by Stephen Gage and John Veneskey, 8:00 pm, Powers Auditorium
- 28 Trombone Ensemble, directed by John Olsson
8:00 pm, St. Columba Cathedral
- 28 Corinne Morini Voice Studio Recital
8:00 pm, Bliss Recital Hall
- 30 David Stiver Voice Studio Recital
8:00 pm, Bliss Recital Hall

May

- 2 - 6 NEW MUSIC WEEK
American Music, directed by Gwen Rollin
- 2 Dana Symphonic Choir (University Chorus and Dana Chorale) presents FAURE REQUIEM conducted by Hae-Jong Lee
8:00 pm, St. Columba Cathedral
- 3 Symphonic Wind Ensemble, directed by Stephen Gage, Dana Symphony Orchestra directed by William Slocum
8:00 pm, Powers Auditorium
- 4 New Music Society, directed by Gwen Rollin
12:15 pm, Butler Institute of American Art
- 4 New Music Society, directed by Gwen Rollin
8:00 pm, Bliss Recital Hall

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



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DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Guitar Department Recital

Directed by
James Boyce

Bliss Recital Hall
Tuesday, April 26, 2005
8:00 p.m.

Program

Bercuse

Isaac Albeniz
(1860-1909)

Guitar Ensemble I

Estudio No. 2

Fernando Sor
(1778-1839)

Chris Hartman

Prelude in D minor BWV 999

J. S. Bach
(1685-1750)

Joe Cannatti

Prelude and Fuga BWV 998

J. S. Bach
(1685-1750)

Lance Gerak

La Catedral

Agustin Barrios Mangore
(1885-1944)

Preludio Saudade

Andante Religioso

Allegro Solemne

Choros No. 1

Heitor Villa-Lobos
(1887-1959)

Lake Baum

All in Twilight

Movement I

Toru Takemitsu
(1939-1998)

Jason Evick

Schottish-ChoroHeitor Villa-Lobos
(1887-1959)

David Lynn

Julia FloridaAgustin Barrios Mangore
(1885-1944)**Granada Op. 47**Isaac Albeniz
(1860-1909)

Brian Quinn

Cuban Landscape With RainLeo Brouwer
(b. 1939)

Ensemble II

YSU Guitar Program

The **YSU Guitar Program**, under the direction of James Boyce, offers both bachelor and masters degrees in the areas of performance, education, theory and composition. A wide range of repertoire is explored covering the Renaissance, Baroque, Classical, Romantic and Modern time periods. The YSU Guitar Ensemble Program offers experience in performance and recording. Performances may include compositions and arrangements for two, three, and four guitars.



Presenter



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Y-SU

Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

**The Youngstown State University
Symphonic Band & Concert Band
*presents***



Music
from
around
the
globe

**Wednesday, April 27, 2005 - 8:00 p.m.
Edward W. Powers Auditorium**

Program

Symphonic Band

Courtly Airs and Dances

Ron Nelson
(b. 1929)

1. Intrada
2. Basse Danse (France)
3. Pavane (England)
4. Saltarello (Italy)
5. Sarabande (Spain)
6. Allemande (Germany)

Ron Nelson is a native of Joliet, Illinois. He received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Musical Arts degree in 1956 from the Eastman School of Music. He studied in France at the *Ecole Normale de Musique* and, in 1955, at the Paris Conservatory under a Fulbright Grant. Dr. Nelson joined the Brown University faculty the following year as an Assistant Professor, attaining the rank of Associate Professor in 1960 and Full Professor in 1968. He served as Chairman of the Department of Music from 1963 to 1973, and in 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works. Nelson retired from Brown University in 1993 and currently resides in Arizona.

Courtly Airs and Dances is a suite of Renaissance dances that were characteristic to five European countries during the 1500s. Three of the dances (Basse Danse, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period.

Nelson states "the Sarabande used here is an actual Spanish folk tune. The Pavane makes use of what I affectionately call the 'Cloboe,' which is a clarinet and oboe playing the melody an octave apart. Something magical happens. It's a new instrument which is neither clarinet nor oboe. This kind of voicing came from my experience playing the organ, and learning to mix and match sounds at the keyboard."

Prelude and Fugue in B-flat Minor Johann Sebastian Bach
(1685-1750)

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

With a background that boasted approximately 200 musical ancestors, it is not surprising that Johann Sebastian Bach developed a keen interest in music at an early age. Left an orphan at the age of ten, little Johann lived with his brother, who, though he had no sympathy with the child's musical aspirations, could not prevent him from secretly pursuing a course of self-instruction. At fifteen Johann was engaged as a singer at St. Michael's Church, where, free from his brother's supervision, he continued to study music. Having mastered the violin and the clavier, he devoted himself to the study and mastery of the organ. Offered a position as organist in the town of Arnstadt at the age of eighteen, he accepted, and proceeded to dedicate himself to the art of composition. As court organist and violinist as well as director of chamber music to young Prince Leopold, Bach took every advantage of every leisure moment to perfect himself in composition. In his last position, which he held for twenty-seven years, Bach was director of music at St. Thomas School in Leipzig. Many of his greatest works were composed during this period.

During his lifetime Bach was more famous as a player than a composer. A century after his death however, Richard Wagner referred to Bach's compositional ability as "the most stupendous miracle in all music."

Prelude and Fugue in B-flat Minor, transcribed for wind band, is found in Bach's famous collection *The Well-Tempered Clavier*. The "well-temperament" refers to a tuning system that Bach favored. The system allowed for the playing of a work in any key signature on the clavier. Past tuning systems required a different setup for different key signatures. Older claviers often had multiple keys for the same note name. For instance, two F-sharp keys: one to played only for a specific number of keys and vice versa. To demonstrate the new system's ability to play in tune in any key, (and without extraneous amounts of keys on the keyboard) Bach composed 24 sets of preludes and fugues, one set for each of the 12 major keys and 12 minor keys. In this specific work, Bach explores the rich tonalities present in the key of B-flat minor, developing several themes in the prelude that he uses as subject material in the concluding fugue.

Cajun Folk Songs

Frank Ticheli
(b. 1958)

I. La Belle at le Capitaine

II. Belle

Jennifer Mollenkopf, Graduate Assistant, conductor

Frank Ticheli was born in Monroe, Louisiana. He was raised in Texas and holds degrees from Southern Methodist University and the University of Michigan. His principal composition teachers include William Bolcom, Leslie Bassett, William Albright, and George Wilson. Ticheli is currently composer-in-residence of the Pacific Symphony Orchestra and Professor of Music at the University of Southern California. His many honors include a Charles Ives Scholarship and a Goddard Lieberston Fellowship, the Ross Lee Finny Award, the Walter Beeler Prize, and a residency at the MacDowell Colony.

This work is an interesting and creative setting of two contrasting Cajun folk songs. The first, *La Belle at le Capitaine*, is a flowing, plaintive song in the Dorian mode. The melody is stated three times starting with a solo alto saxophone and continues to add textural thickness. The second movement, *Belle*, is in direct contrast to the first due to its much faster and brighter tempo and spirit. The dance-like character and frequent meter shifts of this second movement create a memorable impression.

Symphony No. 1 (In Memoriam, Dresden, 1945)

Daniel Bukvich
(b. 1954)

I. Prologue

II. Seeds in the Wind

III. Ave Maria

IV. Firestorm

Symphony No. 1 (In Memoriam, Dresden, 1945) was written as Daniel Bukvich's master's thesis. The piece was originally conceived by the composer to fulfill the requirements of a composition assignment he had dealing with contemporary notation and "using sounds beyond normal instrument sounds. It had to deal with the realization of an entire piece of music from one germ of an idea," says Bukvich. This work succeeded in launching the career of Daniel Bukvich into national prominence.

The idea for the symphony derived from a conversation he once had with the legendary jazz artist Louie Bellson. They were talking about the music of Duke Ellington, and a favorite chord he often used, based on the pitches C, Db, E, G. The harmonic and melodic elements of the piece are based primarily on this chord.

There is a program underlying *Symphony No. 1*. It is meant to depict the fierce Allied bombing attacks on Dresden, Germany, on February 13-14, 1945, which, according to most recent estimates killed 150,000 men, women, and children. At the time of the bombing, the city was swollen to almost twice its normal population due to flow of refugees fleeing the advancing Russian Army. The four movements, "Prologue", "Seeds in the Wind", "Ave Maria", and "Firestorm", are derived from "*The Destruction of Dresden*", an historic account of the bombings written by David Irving. Through modern notation, the human voice, and unusual adaptations of traditional wind instruments, Bukvich creates powerful, haunting timbres that evoke many of the emotions surrounding this tragedy. By both accident and design, Bukvich created a contemporary work for winds and percussion that, to this day, is considered among his most important contributions to the band repertoire.

I. Prologue – This movement establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based.

II. Seeds in the Wind – The title of this movement refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The movement portrays the fury of the bombing attack.

III. Ave Maria – The material in this movement reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack.

IV. Firestorm – In this movement, the sounds of the "Firestorm" are recreated. Musically, the last movement serves as a resolution to the tension built up in the previous three movements.

Symphonic Dance No. 3, "Fiesta"

Clifton Williams
(1923-1976)

Born in Traskwood, Arkansas, Clifton Williams had an immense impact on the standard of literature for school, college, and military concert bands. Having pursued piano lessons as a child, he became a horn player in his high school band and orchestra. After high school, he attended Louisiana Tech University for one year before joining the United States Air Force as a bandsman in 1942.

When World War II ended, Williams returned to Louisiana State University, where he studied horn performance and composition. Williams completed his Master of Music degree at the Eastman School of Music in 1949. Upon graduation, he accepted a position at the University of Texas at Austin, where he taught horn and composition.

In 1966, Williams was appointed chairman of the department of theory and composition at the University of Miami, where he remained until his untimely death from cancer in 1976.

Fiesta is a single-movement work consisting of three major thematic areas. Harmonically, the work incorporates bitonality and chromaticism. Metric modulation is employed throughout the work, and syncopated patterns abound. Contrasts in texture and orchestration contribute to the work's originality and effectiveness. The modal characteristics, rhythms, and finely woven melodies depict what Williams called the pageantry of Latin American celebrations – street bands, bullfights, bright costumes, the colorful legacy of a proud people.

~ *Intermission* ~

Concert Band

Esprit de Corps

Robert Jager
(b. 1939)

Esprit de Corps was Robert Jager's second work commissioned by the United States Marine Band, and is a fantasy-march based on *The Marines Hymn*. The composer's intent for the work is that it display the fervor and virtuosity of the Marine Band and the musical integrity of their conductor at the time of the commission, Colonel John R. Bourgeois.

Dance of the New World

Dana Wilson
(b.1946)

Shawn Vondran, Graduate Assistant Conductor

Dance of the New World was completed the very month – 500 years later – that Columbus first landed in the New World. As few journeys have had such an impact on the fate of world culture, this piece is a tribute to the blending of styles and attitudes that have taken place in the “Latin” American region of this hemisphere where Columbus first landed. It is also intended to suggest the hopeful awakening of the Renaissance that his voyage symbolized. Beginning with faint percussion patterns gradually layered one on top of the other, the work gradually burgeons, suggesting along the way the continuing “journey” of the West over the past 500 years, in all of its intricacy, difficulty, and drama.

Seis Manuel

Shelley Hanson

Seis Manuel is movement three of a four-movement suite *Islas y Montanas*. The *seis* is the traditional song and dance form of the Jibaro people, peasant farmers of the mountains of Puerto Rico. “Seis” means “six” in Spanish; the term originally meant a dance for six men or six couples. This movement is based on a traditional recurring harmonic pattern called the *seis mapeye*, over which a singer improvises a melody. Because of the very long history of military bands in Puerto Rico that placed particular importance on low brass and clarinets, those instruments are given solos. In keeping with the Puerto Rican tradition of naming a *seis* after someone important to its creation, this *seis* was re-named in honor of the conductor of the Minnesota Orchestra, Manny (Manuel) Laureano, who commissioned and recorded the work in its entirety.

Paris Sketches

Martin Ellerby
(b. 1957)

This is a four-movement tribute to the capital of France. Each movement pays homage to some part of Paris and to other composers who lived, worked, or passed through it. The presence of bells—a prominent feature of Parisian life—runs through the work as a unifying theme.

I. *Saint-Germain-Des-Prés* – This is the Latin Quarter, famous for its artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sound of morning bells.

II. *Pigalle* – This is the Soho of Paris, a burlesque with scenes cast in the mold of a balletic scherzo—humorous in a kind of “Stravinsky meets Prokofiev” way. Here the bells are car horns and police sirens!

III. *Pere Lachaise* – This is the city’s largest cemetery, the final resting place of many a celebrity who had once walked its streets. The movement concludes with a quotation of the “Dies Irae” chant. The mood is one of softness and delicacy; the bells are gentle, nostalgic, wistful.

IV. *Les Halles* – This is the fast, bustling finale. The bells are triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden. The climax quotes from Berlioz’s *Te Deum*, which was first performed in 1855 at the church of St. Eustache—actually in the district of Les Halles.

George Washington Bicentennial

John Philip Sousa
(1854-1932)

To commemorate the 200th anniversary of the birth of America’s first president, the Bicentennial Commission held a gala celebration in the nation’s capital on February 22, 1932. Sousa wrote this march in 1930 at the Commission’s request to mark the event. In one of his last public appearances before his death, Sousa conducted the combined bands of the U.S. Army, Navy, and Marine Corps at the celebration.

Spring 2005

YSU CONCERT BAND PERSONNEL

John Veneskey, conductor

Jennifer Mollenkopf, Assistant to the conductor

Flute/Piccolo

Jessica Begovich, Apollo, PA
Erin Best, Cortland *
Danielle Frabutt, Austintown
Beth Moury, Pittsburgh, PA
Danielle Sapino, Howland
Melissa St. Thomas, Rome, NY
Kate Titus, Willoughby

Oboe/English Horn

Jennifer Latshaw, Franklin, PA *
Nathan Welch, Canfield

Bassoon/Contrabassoon

Victoria Schofield, Weathersfield *

Clarinet

Emily Barlow, East Liverpool *
Lori Flowers, Hermitage, PA
Jane Larson, Mentor, Concert Master
Liz Matesich, Charleroi, PA
Kevin Perry, Warren
Dominic Petote, Pittsburgh, PA
Tracey Schultz, Tiffin

Bass Clarinet

Sarah Barnes, Hermitage, PA *
Sherry Morrison, Newark
Kristen Mather, Liberty

Alto Saxophone

Andy Meyer, Canton *
Tim Sharek, Washington Twp., PA

Tenor Saxophone

Brandon Durica, Pittsburgh, PA
Baritone Saxophone
Julie Cancelliere, Canton

Horn

Adam Boyd, Pittsburgh, PA
Renee Brownlie, Boardman
Taylor Dicken, Lisbon
Jennifer Mollenkopf, East Palestine
Steven Roberson, Zelienople, PA
Daniel Welch, Canfield *

Trumpet

Matthew Buehler, Alliance
Matthew Cyrus, New Middletown
Mark Gosiewski, Canton *
Lauren Johnson, Boardman
Wayne Magee, Warren
Ian Sepanek, Warren
Charissa Sohayda, Vienna

Tenor Trombone

Mark Awad, Canfield *
Scott Guthrie, East Palestine
William Long, Canfield
Stephanie Pesanka, Cranberry Twp., PA
Katie Reed, Mexico, NY

Bass Trombone

Jonathan Steele, Apollo, PA

Euphonium

Randy Bibri, Cranberry Township., PA *

Tuba

John Brkic, Willoughby
Aaron Gibson, Leavittsburg
Erin Leatherman, Euclid *

String Bass

Jared Craig, Greensburg, PA

Piano

Adrienne Lehotsky, Canfield

Percussion

Michael Anderson, Willoughby *
Daniel Danch, New Wilmington, PA
Kyle Farrell, Painesville
Christopher Marchion, Lake Milton
Dallas Shreve, Vienna
Zachary Taylor, Bloomingdale

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

* Section leader

Spring 2005
YOUNGSTOWN STATE UNIVERSITY
UNIVERSITY BAND PERSONNEL
Shawn D. Vondran, conductor

Flute/Piccolo

Chrystalyn Bradley, East Liverpool
Heidi Davis, Girard
Danielle Frabutt, Austintown*
Jessica Heilman, Niles
Brandon Masterman, Pittsburgh, PA
Holly Palmer, Weathersfield

Oboe/English Horn

Evan Hertrick, Pittsburgh, PA *

Bassoon

Sarah Bates, Brookfield
Monica Katai, Chardon
Victoria Schofield, Weathersfield *

Clarinet

Sarah Barnes, Hermitage, PA
Monica Collier, Niles
Kim D'Angelo, Butler, PA
Jennifer Harris, Hammondsville
Aimee Johnson, Boardman
Andy Meyer, Canton
Sherry Morrison, Newark
Steven Roberson, Sherburne, NY
Tracey Schultz, Tiffin, Concert Master*

Bass Clarinet

Michael Anderson, Willoughby
Jennifer Latshaw, Franklin, PA *
Eric Shields, Zanesville

Alto Saxophone

Jorden Morris, Poland
Cassandra Taylor, Wooster

Tenor Saxophone

Christopher Coles, Cleveland

Baritone Saxophone

Jeff Morckel, Beloit

This ensemble's personnel is listed in alphabetical order to emphasize the importance of each member to the group's success.

Horn

Adam Boyd, Pittsburgh, PA
Becky Holan, Cleveland *
Brian Kirkland, Hartford
Katie Miller, Minerva

Trumpet/Cornet

Christopher Cavalier, Hiram
Matthew Cyrus, New Middletown *
Michelle Markielewski, Conneaut
Wayne Magee, Liberty
Bethany Moslen, Pittsburgh, PA
Brian Peters, Freedom, PA
Lauren Susany, Lowellville

Tenor Trombone

Joseph Audino, New Castle, PA
Joseph Kramarich, Boardman
Christopher Lehotsky, Canfield
Jessica Pegher, Butler, PA *
Josh Price, East Palestine
Jacob Telego, Springfield

Bass Trombone

David Catchpole, Liberty

Euphonium

David Michalec, Vienna*
Scott Guthrie, East Palestine

Tuba

Jason Amadei, Howland
Noah Bixler, Niles
Aaron Gibson, Leavittsburg *

Percussion

Dean Anshutz, Creston *
Adam Bokesch, Austintown
Roger Lewis, North Lima
Vincent Lucente, Austintown
Suzi Spiece, Boardman
James Vetterly, North Hills, PA
Alan Williams, Newton Falls

* Section leader

DANA SCHOOL OF MUSIC

Presents

Spring Choral Concert

"LOVE, PEACE AND CELEBRATION"

Dedicated to:

Those who lived their life with a spirit of love and celebration.

Monday, May 2, 2005

8:00 pm

The Cathedral Parish of St. Columba,

On the corner of Wood and Elm Street, Youngstown, OH

Including performances by

**UNIVERSITY CHORUS, DANA CHORALE
& SYMPHONIC CHOIR**

Hae-Jong Lee, conductor
Kathy Miller, organ and piano
John Wilcox, violin
Brianna Kochunas, soprano
Vince Basile, baritone
Fauré Requiem Chamber Orchestra

Featuring

Fauré's Requiem

In addition, this concert will feature works by Brahms, Persichetti, Mulholland,
Randol Bass, Offenbach, Kyu-Hwan Kim and Allen Koepke.

Free Admission

For further information please call

330-941-3636 or

330-941-3105

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DANA SCHOOL OF MUSIC
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presents

David Keith Stiver

**Studio Voice
Recital**

Bliss Recital Hall
Wednesday, April 27, 2005
8:00 pm

Program

Bring On the Men, from *Jekyll and Hyde* Wildhorn
Kari Kleemook

Endless Night, from *The Lion King* Zimmer & Rifkin
Richard Bell

There's a Fine, Fine Line, from *Avenue Q* Lopez & Marx
Erin Richardson

Widmung Franz
Andrew Leah

Whistle Down the Wind, from *Whistle Down the Wind* Webber
Nicole Dionisio

With One Look, from *Sunset Boulevard* Webber
Mandy Rapp

Home, from *Beauty and the Beast* Menken & Rice
Gretchen Breslawski

Greensleeves Arr. Kern
Stephen Flask

Back on Base, from *Closer Than Ever* Shire
Alecia Sarkis
Assisted by Jason Clarke

Any Dream Will Do, from *Joseph and the Amazing Technicolor Dreamcoat* Webber
Aaron Franek

For Good, from *Wicked* Schwartz
Kari Kleemook and Gretchen Breslawski

~ intermission (10 minutes) ~

-
- Grow For Me**, from *Little Shop of Horrors* Menken & Ashman
Richard Bell
- Miss Otis Regrets** Porter
Gretchen Breslawski
- The Blind Ploughman** Clarke
Andrew Leah
- Home**, from *The Wiz* Smalls
Mandy Rapp
- Another Suitcase in Another Hall**, from *Evita* Webber
Nicole Dionisio
- I've Got a Crush on You** Gershwin
Andrew Leah and Gretchen Breslawski
- Steal Me, Sweet Thief**, from *The Old Maid and the Thief* Minotti
Kari Kleemook
- Piddle, Twiddle and Resolve**, from *1776* Edwards
Stephen Flask
- I Can Hear the Bells**, from *Hairspray* Shaman & Wittman
Erin Richardson
- When I Look at You**, from *The Scarlet Pimpernel* Wildhorn
Alecia Sarkis
- All I Need Is the Girl**, from *Gypsy* Stein
Aaron Franek
- Beauty Within**, from *Starmites* Keating
Mandy Rapp and Beth Farrow



Presenter



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YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Piano Recital

Erin

Best

Bliss Recital Hall
Friday, April 29, 2005
6:00 pm

Program

Sonata Op. 10, No. 3

Ludwig van Beethoven
(1770-1827)

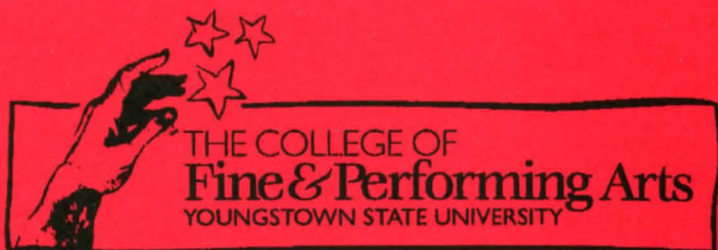
- I. Presto
- II. Largo e mesto
- III. Menuetto
- IV. Rondo

Danzas Afro Cubanas

Ernesto Lecuona
(1895-1963)

1. Y La Negra Bailaba!
2. La Comparasa

The senior recital of Erin Best is in partial fulfillment of the Bachelor of Science degree in Music Education.



Presenter



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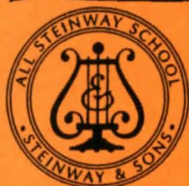
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Dana Concert Series

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DANA SCHOOL OF MUSIC
All-Steinway School

presents

SPRING PIANO RECITAL

Featuring:

**Jeff Morckel
Melah Backhaus
Rob Maine**

Bliss Recital Hall
Saturday, April 30, 2005
6:00 pm

Program

Prelude and Fugue in C minor

WTC, Book I

J. S. Bach
1685-1750

Toccata

Aram Khachaturian
1903-1978

Jeff Morckel

Sonata Opus 13, C minor

Ludwig van Beethoven
1770-1827

- I. Grave – Allegro di molto e con brio
- II. Adagio Cantabile
- III. Rondo - Allegro

Melah Backhaus

Concert Etude No. 3

Franz Liszt
1811-1886

Polonaise C-sharp minor

Frederic Chopin
1810-1849

Polonaise A Major

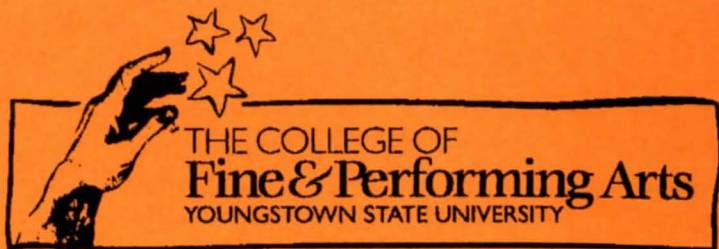
Rob Maine

About the Artists

Jeff Morckel is a freshman at the Dana School of Music majoring in Piano Performance. He currently studies piano with Dr. Caroline Oltmanns. He is also a Music Composition major studying with Dr. Till Meyn, as well as a Mathematics major. He also has performed recently with the piano quartet.

Meleah Backhaus started studying piano at the age of eight and has continued for 11 years. Her principal teachers include Kristen Krause and Barbara Graham. She now pursues a double major in piano performance and composition with Dr. Caroline Oltmanns and Dr. Till Meyn.

Rob Maine is currently a third year Music Education major studying piano with Dr. Caroline Oltmanns at the Dana School of Music. He has performed in the YSU Marching Pride, Jazz Ensemble 2, Concert Band, and the Percussion Ensemble. He has also performed solo piano works, as well with piano quartets, during Piano Week 2003, '04, and '05.



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Graduate Flute Recital

Emily

Voye

Accompanied by:

Diane Yazvac, piano

Dan Murphy, piano

Butler Institute of American Art

Sunday, May 1, 2005

1:00 pm

Program

Fantasia No.2 for Solo Flute

Georg Philipp Telemann
(1681-1767)

Grave

Vivace

Adagio

Allegro

Garak for Flute and Piano

Isang Yun
(1917-1995)

Grande Fantaisie de Concert Sur "Oberon" de Weber pour Flute et Piano Op. 52

Jules Demersseman
(1833-1866)

~intermission~

Suite for Piccolo and Piano

Bela Bartok
(1881-1945)
Arr: Dan Fox

Allegro giocoso

Rubato sostenuto accelerando

Valse (Ma mie qui danse...)

Sonata Latino for Flute and Piano

Mike Mower
(1959)

Salsa Montunata

Rumbango

Bossa Merengova

**The recital of Emily Voyer is in partial fulfillment of
the Masters of Music degree.**

Emily Voye

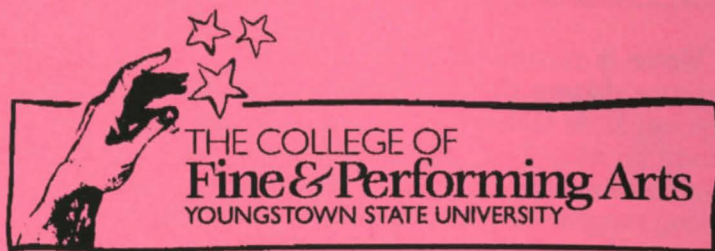
Emily Voye is currently completing a M.M. in Music Performance degree at the Dana School of Music at Youngstown State University. She will be graduating summa cum laude on May 21st, 2005. Ms. Voye also received a B.M. in Music Performance from Youngstown State University, graduating magna cum laude in August of 2003.

As a student at Dana, Ms. Voye has performed with many ensembles including the Symphonic Wind Ensemble, the Dana Flute Ensemble, the Dana Symphony Orchestra, the Concert Band, the Dana Chamber Orchestra, the YSU Marching Pride, and Jazz Ensembles I & II. She recently performed with the Wind Ensemble at Carnegie Hall in New York City. A member of this ensemble for five years, she is featured on the recordings *Carnival!* (2002) and *Spin Cycle* (2004) as well as many concert recordings.

During her tenure in Youngstown, Ohio, Ms. Voye has performed with numerous professional ensembles including the Youngstown Symphony Orchestra, the Warren Philharmonic Orchestra, the Youngstown Opera Guild, the Valley Lyric Opera, the Opera Western Reserve, and the Youngstown Chamber Winds Woodwind Quintet. In addition, she was the principal flute/piccolo player with the Interlochen Festival Orchestra during the 2001 season, and principal piccolo with the American Wind Symphony during the 2002 season.

Ms. Voye was recently accepted into the New York City Teaching Fellows program, and will be moving to New York in early June. As a member of the program, she will be teaching music at a public school in the Bronx while beginning coursework on a Masters of Education degree at the City University of New York (CUNY). Emily will be taking auditions and freelancing as well.

Special Thanks To: Dr. Kathryn Umble, Diane Yazvac, Dan Murphy, The Butler Institute of American Art, and The Dana School of Music.



Presenter



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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 Voice Recital

Lisa Pittman,
mezzo-soprano

Accompanist:
Jerry Rezanka

Featured Performer:
Bernard J. Wilkes

Spotlight Arena Theater
Monday, May 2, 2005
5:00 pm

Program

Sound of Music from *Sound of Music* Richard Rogers
1902-1979

Goodnight My Someone from *Music Man* Meredith Wilson
1902-1984

Till There Was You from *Music Man* Meredith Wilson
1902-1984

If I Loved You from *Carousel* Richard Rodgers
1902-1979

Green Finch and Linnet Bird Stephen Sondheim
from *Sweeney Todd* b. 1930

Small World from *Gypsy* Jule Styne
1905-1994

The Man That Got Away from *A Star is Born* Harold Arlen
1905-1986

Someone Like You from *Jekyll and Hyde* Frank Wildhorn

~intermission(10 minutes)~

Not While I'm Around

from *Sweeney Todd*

Stephen Sondheim

b. 1930

You'll Never Walk Alone from *Carousel*

Richard Rodgers

1902-1979

My Favorite Things from *Sound of Music*

Richard Rodgers

1902-1979

A New Life from *Jekyll and Hyde*

Frank Wildhorn

The performance of Lisa Pittman is in partial fulfillment of the Bachelor of Fine Arts degree in Musical Theater.

Special Thanks to:

David Keith Stiver

Joseph Nahhas



Presenter



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Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Spring Choral Concert

"Love, Peace and Celebration"
with Faure's Requiem

with the
University Chorus
Dana Chorale
Symphonic Choir

Dr. Hae-Jong Lee, Director
Kathy Miller, piano

Featured soloists:
John Wilcox, violin
Jennifer Davis Jones, soprano
Vince Basile, baritone
Brianne Kochunas, soprano

St. Columba Cathedral
Monday, May 2, 2005
8:00 pm

Program

DANA CHORALE

Zigeunerlieder, Op. 103

Johannes Brahms

(1833-1897)

2 *Hochgetürmte Rimaflut, wie bist du so trüb*

3 *Wisst ihr, wann mein Kindchen am allerschönsten ist?*

11 *Rote Abendwolken ziehn am Firmament*

Celebrations

Vincent Persichetti

(1915-1987)

7 *I Sing the Body Electric*

A Red, Red, Rose from Four Robert Burns Ballads

James Mulholland

(b. 1935)

UNIVERSITY CHORUS

Nahm-Chon (Korean)

Kyu-Hwan Kim

(b. 1925)

Neighbor's Chorus from the comic opera La jolie Parfumeuse

Jacques Offenbach

(1819-1880)

SYMPHONIC CHOIR

Past Life Melodies

Sarah Hopkins

(b. 1958)

DANA CHORALE

Laudate Dominum from Vesperae Solennes de confessore K.V.339

W. A. Mozart
(1756-1791)

Jennifer Davis Jones, soprano

Gloria

Randol Alan Bass
(b. 1953)

Wade in de Water

Arr. Allen Koepke
(b. 1939)

~Intermission~

SYMPHONIC CHOIR & CHAMBER ORCHESTRA

Requiem is dedicated to:

Those who lived their life with a spirit of love and celebration.

Requiem

Gabriel Fauré
(1845-1924)

1. *Introit et Kyrie*

2. *Offertory*

Vince Basile, baritone

3. *Sanctus*

John Wilcox, violin

4. *Pie Jesu*

Brianne Kochunas, soprano

5. *Agnus Dei*

6. *Libera me*

Vince Basile, baritone

7. *In Paradisum*

John Wilcox, violin

We accept your free-will donation to the Choral Program of the Dana School of Music. The donation boxes will be placed in the hallway during intermission and after the concert. Thank you for your consideration.

Program Notes, Texts & Translations

Zigeunerlieder

In the context of the vocal Quartets, Brahms' Zigeunerlieder (op. 103) occupies a special place. Since the first performance held in April 1888 by four members of the Imperial Opera with the composer at the piano, the group of eleven "Gypsy Songs" became extremely popular. Brahms used 2/4 meter for all movements to adapt the strong, infectious 2/4 beat of the Csárdás. One of important features is the expression of the emotional directness in the words and the music. Today we will perform three nos. (2, 3, and 11) of the vital and energetic spirit.

[German text by Hugo Conrat.]

2. Hochgetürmte Rimaflut

Hochgetürmte Rimaflut, wie bist du so trüb,
an dem Ufer klag ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
rauschen an den Strand heran zu mir;
An dem Rimaufer lasst mich ewig weinen nach ihr!

Raging water of the Rima, how turbid you
On the bank I loudly cry for you, my love!
The waves come and go,
flooding towards me on the shore,
On the Rima's banks let me ever weep for her!

3. Wisst ihr, wann mein Kindchen am allerschönsten ist?

Wisst ihr, wann mein Kindchen am
allerschönsten ist?
Wenn ihr süßes Mündchen scherzt und
lacht und küsst.
*Schätzlein, du bist mein, inniglich küsst ich dich,
dich erschuf der liebe Himmel einzig nur für mich!*

Do you know, when my darling is most
beautiful?
When her sweet little mouth jokes and
laughs and kisses.
Sweetheart you are mine, with all my
heart I kiss you,
kind heaven created you simply for me
alone

Wisst ihr, wann mein Liebster am besten
mir gefällt?
Wenn in seinen Armen er mich
umschlungen hält.

Do you know when my darling is most
pleases me?
When he holds me in his arms' embrace

11. Rote Abendwolken ziehn am Firmament

Rote Abendwolken ziehn am Firmament, sehnsuchtsvoll nach dir, mein Lieb, das Herze brennt;	Red clouds drift across the sky, Full of longing for you, my love, my heart burns.
Himmel strahlt in glühnder Pracht und ich träum bei Tag und Nacht, Nur allein von dem süßen Liebchen mein.	The heavens shine in fiery glory, And I dream by day and night only of my sweet love.

Celebrations

Vincent Persichetti was known as a great teacher as well as composer, having taught at the Juillard School of Music for over forty years until his death in 1987. His *Celebrations*, originally written for chorus and wind ensemble, was premiered November 18, 1966 at the University of Wisconsin-River Falls with the composer conducting. The texts are selected from Walt Whitman's *Leaves of Grass*. In this musical setting there is a great sense of naturalness and joy expressed in the Whitman's poems.

7. I Sing the Body Electric

I sing the body electric,
The armies of those I love engirth me and I engirth them,
They will not let me off till I go with them, respond to them,
And discorrupt them, and charge them full with the charge of the soul,
Was it doubted that those who corrupt their own bodies conceal themselves?
And if those who defile the living are as bad as they who defile the dead?
And if the body does not do fully as much as the soul?
And if the body were not the soul what is the soul?
I sing the body electric.

A Red, Red, Rose

The composer, James Mulholland, is a professor of Music at Butler University, Indianapolis, Indiana. His music is among the most performed throughout the world. *A Red, Red Rose* is the first set for mixed voices and piano of the Four Robert Burns Ballads. In most part of the composition the piano accompaniment doubles the voices creating a thick texture of harmony which is a core element of the composition to express the deep affection of 'love'.

O, my luv'e's like a red, red rose,
That's newly sprung in June.
O, my luv'e is like a melodie,
That's sweetly play'd in tune.

As fair art thou, my bonie lass,
So deep in luv'e am I ,
I will luv'e thee still, my dear,
Till a' the seas gang dry.

I will luv'e thee still, my dear,
While the sands of life shall run,
Till the seas gang dry, my dear,
And rocks melt with the sun!

As fair art thou, my bonie lass,
So deep in luv'e am I ,
I will come again, my luv'e,
Tho' it were ten thousand mile!

I will come again.

Nahm-Chon (Southern Country)

Kyu-Whan Kim was a high school music teacher and resident choral and orchestral arranger of the Korean Broadcasting System. He composed many short choral works with piano accompaniment. Many of his choral compositions reveal some influence of Western Hymn tradition which was popularly adapted into Korean art song of the early- and mid-20th century in Korea. Many of his songs became popular among Koreans. *Nahm-Chon* is one of his best-known songs.

1. Ah! Who is living in the southern country beyond the mountain?
Ah! Why every year does the spring wind come from the south?
Ah! In April, blooming flowers there is the fragrance of an azalea.
There is, in May, ripening wheat and the scent of barley.
If anyone of these fragrances is brought from the southern country,
When the southern wind comes, I would be delighted.

2. Ah! Who is living in the southern country beyond the mountain?
Ah! How beautiful the color of the sky is!
Ah! There is, in the wide field of grass, a swarm of butterflies.
There is, in the streamlet, a new song, new song.
If anyone of these fragrances is brought from the southern country,
When the southern wind comes, I would be delighted.

Neighbor's Chorus

Jacques Offenbach, French composer of German origin, is best known by his popular opera *Les contes d'Hoffmann*. However, his most significant achievements lie in the field of operetta. In fact, it was through the success of his works abroad that operetta became an established international genre. The amusing *Neighbors' Chorus* is from his successful comic opera *La jolie Parfumeuse*, which he even brought to the USA for the World Exhibition of 1876.

Please excuse us, mister, we don't want to bother, we only want to know.
All of us are neighbors, so we're very curious. Why do you look so low?
Give us all the lowdown, did you reach a showdown with your last lady love?
Give us all the lowdown, do you deal a letdown 'cos you've lost your love? Oh!
Did she keep you waiting? Did she break your date?
Please elucidate, please elaborate!
Did she treat you badly, was she very bad?
Did she make you mad? Are you very sad?
Did she keep you waiting? Did she treat you very badly?
Are you really sad, are you so very sad?
Was she a very rich man's daughter who showed that she was not all you though her?
When with your songs of love you sought her, were you dowsed with water
poured down from above?
Did you beat her, try to choke her till you made her pout?
Did her father take a poker, did he throw you out?
Did you bear her and choke her and knock her all about? Ah!

Past Life Melodies

Past Life Melodies was composed in 1991 by Sarah Hopkins for St. Peters Lutheran College, a high school in Brisbane, Australia. It was commissioned specifically for the St. Peters Chorale compact disc *Until I Saw: Contemporary Australian Choral Music*. Sarah Hopkins is a renowned and respected Australian composer who has created a very distinguished place for her unique music on the world stage. The materials for *Past Life Melodies* evolved over a period of years, the process commencing well before St. Peters Chorale requested a piece. The melodic ideas of the work, like those

in all of Sarah Hopkin's music, are simple in structure and reach deep into the soul. The first melody was one which haunted the composer for many years—a melody which came to her at moments of deep emotion. The second melody reflects her considerable interest in the music of various world cultures, and in this particular case her eight years of residence in Darwin in the north of Australia, where she had much contact with Australian Aboriginal art and music. The third section of the work utilizes a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like "golden threads" above the earthy drone sustained by the main body of the choir. The richness and subtlety of colors and the earthy quality of the voices, along with an inner rhythm of very simple ideas and materials, offers the listener a communication with the very heart and soul of music itself.

Program Note by Stephen Leek © Morton Music

Laudate Dominum

Wolfgang Amadeus Mozart wrote his first piece of church music (a *Kyrie*-K.33) in 1766 when he was ten years old. When he left Salzburg for good to settle in Vienna in 1781 he had composed over fifty sacred vocal works. From this period up unto his death ten years later, Mozart wrote only three pieces of liturgical music: the motet *Ave Verum Corpus*, the *Mass in C minor*, and the *Requiem*, the latter two of which he never finished. *Vesperae solennes de confessore* (K. 339) was composed, most likely, for performance in the Salzburg Cathedral in 1780. *Laudate Dominum* is its fifth movement. This short movement exemplifies Mozart at his best showing an ultimate beauty of simplicity. The airy melodious soprano aria is concluded by the angelic, almost ethereal, entrance by the chorus.

*Laudate Dominum omnes gentes:
Laudate eum omnes populi:
Quoniam confirmata est super nos
Misericordia eius: et veritas Domini
Manet in aeternum.
Gloria Patri, et Filio, et Spiritui
Sancto: sicut erat in principio,
Et nunc et semper,
et in saecula saeculorum. Amen*

O praise the Lord all ye nations:
praise him, all ye people.
For his merciful kindness is great
toward us: and the truth of the Lord
endureth forever.
Glory be to the Father, and to the Son, and to the Holy
Spirit: as it was in the beginning,
As it was in the beginning, is now, and ever shall be
World without end, Amen. (Psalms 117)

Gloria

Alan Bass, born in Midland, TX, is an active composer and arranger. His music has been performed by major orchestras including the Dallas Symphony Orchestra, the Cleveland Orchestra and the Boston Pops Orchestra. The orchestral accompaniment version of the *Gloria* was premiered at Carnegie Hall in 1990 by the New York Pops Orchestra and has been recorded by the Boston Pops Orchestra. The *Gloria* is the ancient Latin movement of the Roman Catholic Mass Ordinary. In his setting, Bass limits to the original, unaltered text. He, however, chose to emphasize and repeat various sections without suffering any natural flow of the text.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

*Gratias agimus tibi propter magnam gloriam
. tuam.*

Domine Deus, Rex caelestis,

Deus Pater omnipotens

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

Miserere nobis.

Qui tollis peccata mundi,

Suscipe deprecationem nostram.

Qui sedes ad dexteram Patris

Miserere nobis.

Quoniam tu solus sanctus,

Tu solus Dominus,

Tu solus Altissimus. Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris.

Glory to God in the highest.

And on earth peace to men of good will.

We praise you. We bless you.

We worship you. We glorify you.

We give you thanks for your great
glory.

Lord God, Heavenly King,

God the Father almighty.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God, Son of the Father.

You, who take away the sins of the world,

Have mercy on us.

You, who take away the sins of the world,

Receive our prayer.

You, who sit at the right hand of the Father

Have mercy on us.

For you alone are holy,

You alone are Lord,

You, Jesus Christ, alone are most high.

With the Holy Spirit in the glory of

God the Father.

Amen

Amen

Wade in de Water

"Wade in de Water" was used in the underground railroad to remind enslaved Africans who were escaping to be sure to wade in the water in order to keep approaching bloodhounds off their scent. On another level it calls on us to explore the waters of our souls as we try to transcend difficulties of life. Song such as 'Steal Away' and 'Wade in de Water' are familiar code songs or signal songs. The arranger, Allen Koepke has been a music educator in Iowa since 1960. Koepke is Professor Emeritus of Choral Music at Kirkwood College in Cedar Rapids, Iowa where he was awarded the "1996 Iowa Professor of the Year" by the Carnegie Institute. He has over fifty published compositions. His arrangement *Wade in de Water* is among the most energetic spirituals utilizing consecutive syncopations.

Wade in de water, children.

Oh Wade in de water, children.

God is gonna trouble de water, my Lord, trouble in de water.

Wade in de water, children, children wade.

Oo chills de body, and not de soul.

River Jordan, well, de River Jordan is so chilly an' cold, body but not de soul.

God's gonna trouble de water.

Wading in de water, my children.

Trouble, trouble, God's gonna trouble.

River Jordan Jordan is chilly.

Children, children, wade in de water.

Trouble, trouble, God's gonna trouble.

River Jordan's chilly, so chilly.

Wade in de water, children, children wade.

Trouble, there's gonna be trouble in de water,

Wade in de water, children, children wade.

My Lord, my Lord.

Requiem

In his book *Gabriel Fauré* Robert Orledge states "Hearing Fauré's *Requiem* as he intended it to be performed would be a revelation to most people." Behind this commentary there is an interesting story. Fauré began work on the *Requiem* in 1887 purely, his own words, "for the pleasure of it", though the death of his father in 1885 and of his mother two years later may well have lent impetus to the composition. He completed the work early in 1888 and directed the premiere on January 16th of that year; the occasion was a funeral service at the fashionable church of the Madeleine in Paris, where he was choirmaster. This 'first version' consisted of five movements: the *Introit et Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei* and *In Paradisum*—a personal selection of texts laying emphasis on rest and peace with no reference to the Day of Judgement. The instrumentation is modest, in accordance with his intention of the music for service use. The ensemble of lower strings, harp, and timpani centers around the organ part and omits violin, except for a solo violin in the *Sanctus*. Fauré then prepared an expanded version, first given in January 1893. This included two extra movements, the *Offertory* (written in 1889) and the *Libera me*, both calling for baritone solo; the *Libera me*, dating from 1877, was originally an independent composition for baritone and organ. The instrumentation was also expanded for the 1893 performance: Fauré added bassoons, horns and trumpets, and violins were incorporated in the *In Paradisum*. The third version of the *Requiem*—the familiar published one with full orchestra—received its premiere in July 1900 at the Trocadéro Palace during the Paris World Exhibition. Hamelle published vocal and orchestral scores shortly afterwards. How and why the third version came about is not entirely clear. Orledge surmises that Fauré's publisher Hamelle urged him to prepare a 'version symphonique' in order to secure more performances—to turn the *Requiem* into a concert work. Now scholars believe that this version was devised by someone else, perhaps Jean Roger-Ducasse. The published score of 1900 (for which the source manuscript is lost) is extraordinarily inaccurate and full of misprints, which suggests that the meticulous Fauré never saw printer's proofs. (from Rutter's note to the 1984 edition of Fauré's *Requiem*)

In 1984 English composer John Rutter published a new edition of Fauré's *Requiem*. He pared back the orchestration to what he believes Fauré actually used in 1893 (organ, two bassoons, four horns, two trumpets, timpani, harp and strings: solo violin, divided violas, divided cellos, basses). Rutter's intention in this edition was "to present the *Requiem* in a form as close as possible to Fauré's known intentions... The accompaniment is essentially for organ, colored and amplified by the other instruments." For this performance the Rutter's edition of Fauré's *Requiem* will be used.

Requiem et Kyrie

Requiem aeternam dona eis Domine;

Et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion:

Et tibi reddetur votum in Jerusalem.

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

Exaudi orationem meam, ad te omnis caro veniet.

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

Kyrie eleison, Christe eleison, Kyrie eleison.

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

Offertory

*O Domine Jesu Chrite, Rex gloriae,
Libera animas defunctorum de poenis inferni,*

Lord Jesus Christ, King of glory,
Liberate the souls of the departed
from the pains of hell
and from the deep pit;

Et de profundo lacu:

*O Domine Jesu Christe, Rex gloriae,
Libera animas defunctorum de ore leonis,*

Lord Jesus Christ, King of glory,
Liberate the souls of the departed
from the lion's mouth;

Ne absorbeat tartarus:

*O domine Jesu Christe, Rex gloriae,
Ne cadant in obscurum.*

let not hell swallow them up.
Lord Jesus Christ, King of glory,
Let them not fall into darkness.

Hostias et preces tibi Domine laudis offerimus:

Sacrifices and prayers of praise, Lord,
we offer to thee.

Tu suscipe pro animabus illis,

Receive them, Lord, on behalf of
those souls

Quarum hodie memoriam facimus.

We commemorate this day.

Fac eas, Domine, de morte transire ad vitam.

Grant them, O Lord, to pass from
death unto life.

Quam olim Abrahae promisiste et semini eius.

Which once thou promised to
Abraham and to his seed.

O Domine Jesu Christe, Rex gloriae,

Lord Jesus Christ, King of glory,

Libera animas defunctorum de poenis inferni,

Liberate the souls of the departed
from the pains of hell

Et de profundo lacu:

and from the deep pit;

Ne cadant in obscurum. Amen.

Let them not fall into darkness.

Sanctus

*Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth.*

Pleni sunt coeli et terra Gloria tua.

Hosanna in excelsis. Sanctus.

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are full of thy glory,
O Lord.

Hosanna in the highest. Holy.

Pie Jesu

*Pie Jesu Domine, dona eis requiem
Sempiternam requiem.*

Merciful Jesus, Lord, grant them rest.
Everlasting rest.

Agnus Dei

Agnus dei, qui tollis peccata mundi,

Dona eis requiem.

Agnus Dei, qui tollis peccata mundi,

dona eis sempiternam requiem.

Lux aeterna luceat eis, Domine:

Cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis Domine:

Et lux perpetua luceat eis.

Lamb of God, who takest away the
sins of the world,

Grant them rest.

Lamb of God, who takest away the
sins of the world,

Grant them everlasting rest.

May light eternal shine upon them,
for thy mercy's sake.

With thy saints forever, for thou art
merciful.

Rest eternal grant to them, O Lord,
And let perpetual light shine upon
them.

Libera me

Libera me, Domine, de morte aeterna,

In die illa tremenda

Quando coeli movendi sunt et terra,

Dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo,

Dum discussion venerit,

atque ventura ira.

Dies illa, dies irae, calamitatis et miseriae,

dies magna et amara valde.

Requiem aeternam dona eis, Domine,

Et lux perpetua luceat eis.

Deliver me, Lord, from eternal death,
on that dreadful day,

when heavens and earth shall move,
when you come to judge the world

through fire.

I am seized by trembling, and I fear,
until the judgement should come,
and I also dread the coming wrath.

That day, day of wrath, calamity and
misery,

Great and exceedingly bitter day.

Rest eternal grant them, Lord,
And let perpetual light shine upon them.

In Paradisum

*In paradisum deducant te Angeli;
In tuo adventu suscipiant te martyres,*

*Et perducant te in civitatem sanctam
Jerusalem*

*Chorus Angelorum te suscipiat,
Et cum Lazaro quondam paupere
Aeternam habeas requiem.*

May the angels lead you into paradise;
at your coming may the martyrs
receive you,
and lead you into the holy city of
Jerusalem.

May the chorus of Angels receive you,
and with poor Lazarus of old,
May you have eternal rest.

*Dr. Lee, the students in the choral
ensembles and the Dana School of
Music wish to thank:*

- ♪ The Cathedral Parish of St. Columba (Dr. Dan Laginya, Music Director) for allowing us to use this magnificent sanctuary.
- ♪ Pellegrino Music Center (Robert DeMass, representative)—Northern Ohio representative of the Allen Organ Co. for their generous offering their newest Allen organ (Quantum 325) for this performance.
- ♪ All volunteer orchestra members for their talent and precious time.

Biographies

Dr. Hae-Jong Lee, a native of South Korea, has directed, for more than twenty years, church choirs, high school choirs, honors choirs, college choirs, community choirs and professional choirs in Korea and United States. He earned his Bachelor of Music degree from Seoul National University and his Master of Music degree from Westminster Choir College, Princeton, NJ. Lee received the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois. He joined the Dana School of Music as Director of Choral Activities in 2002. At the Dana School of Music he directs the Dana Chorale, University Chorus and Symphonic Choir; teaches undergraduate choral/instrumental conducting class, advanced choral conducting and voice class. He also supervises graduate choral conducting students. He remains active as a guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. One of his recent activities include his appearance with the Pusan City Choir (professional choir) in Pusan, Korea as guest conductor. He now lives with his wife, Emiko Kobori and his 6 year-old son, Noah in Poland, OH.

Kathryn D. Miller holds a Bachelor of Music degree in organ performance from The Ohio State University and a Master of Music degree in organ performance from the University of Cincinnati, College-Conservatory of Music. She is currently on faculty at Youngstown State University and Westminster College in New Wilmington, Pennsylvania. She fulfills the duties of accompanist, vocal coach and piano instructor at these two institutions. She is also Director of Music at the First Presbyterian Church of Warren and Organist at Temple Rodef Shalom in Youngstown. She accompanies extensively throughout the area and currently resides in North Lima with her husband, Doug and children, Jason, Brad, Krista, Levi and Anna.

John Wilcox teaches Violin and Viola at YSU and is Director of the Dana Chamber Orchestra. In addition to his teaching duties, he performs as violinist with the Amici Trio and as Concertmaster of the Warren Chamber Orchestra. For seven years, he was Concertmaster of the Youngstown Symphony Orchestra. He remains active as an adjudicator, recitalist and private violin instructor. Joining the YSU faculty in 1979, Mr. Wilcox brought with him a wealth of knowledge and experience. He had studied with Richard Burgin, former Concertmaster of the Boston Symphony, and Ruth Possett, internationally known violinist. After earning his bachelor's degree in music from Florida State University, he secured a position as first

violinist with the National Symphony Orchestra under the direction of both Antal Dorati and Mstislav Rostropovich. Later, he earned his Master of Music degree from Kent State University.

Soprano **Jennifer Davis Jones** studied at the University of Cincinnati's College- Conservatory of Music and at The Curtis Institute of Music, with further Italian studies at l'Universita per Stranieri in Perugia, Italy. She has performed with many opera companies in the US, particularly in Mozart and Puccini roles. Her Carnegie Hall debut was as soprano soloist in Boccherini's VILLANCICOS. She has taught voice at Ashland University and at the Dana School of Music. Last year, she was one of twelve young voice teachers from around the country chosen as summer interns with the National Association of Teachers of Singing.

Brianne Kochunas, soprano, is a junior BM Music Education major. Her past performances include *The Miracle Worker* at Kent State University Trumbull campus, *The Fantasticks* at Trumbull New Theater, and *Oklahoma* at Champion High School. Recently she appeared at YSU Ford Theatre as "Mabel" of *The Pirates of Penzance*.

Vince Basile, baritone, is a sophomore in Music Composition (voice emphasis) at the Dana School of Music. He appeared in the opera *The Pirates of Penzance* as Major General Stanley.

2004-05 DANA SCHOOL OF MUSIC VOICE FACULTY

Dr. Michael R. Crist, Director, Dana School of Music

Dr. Stephen Ausmann, swausmann@ysu.edu

Dr. Hae-Jong Lee, hlee.01@ysu.edu

Dr. Allan Mosher, armosher@cc.ysu.edu

Ms. Corinne Morini, corinnemorini@yahoo.com

Mr. David Stiver, revits@juno.com

Dr. Misook Yun, myun@ysu.edu

FAURÉ REQUIEM CHAMBER ORCHESTRA

Violin Solo

John Wilcox

Viola I

John Wilcox

Betsy Jones

Jim Dunlap

Viola II

Wendy Portis

Samantha Duffy

David Yee

Cello I

Ivy Chen

Jamie Carney

Cello II

Darla Wilson

Chrissy Lucivjansky

String Bass

Daniel Kalosky

Bassoon

Ken Brown

Amy Sabol

Horn

Jeff Bickel

Taylor Dicken

Eric Shields

Dan Welch

Trumpet

Joseph Badaczewski

Chad May

Timpani

Joshua Haggerty

Harp

Nancy Paterson

Organ

Kathy Miller



The Quantum Series Organ used in this evening's performance is manufactured by the world's largest manufacturer of Classical Organs, The Allen Organ Company of Macungie Pennsylvania.

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Dana Chorale

Hae-Jong Lee, Conductor

Kathy Miller, Accompanist

Jaime Lewis, Graduate Assistant

Soprano

Kristen Blackwood, Salem, OH
Devon M. Cleland, Salem, OH
Melissa Hippley, Salem, OH
Brienne Kochunas, Warren, OH
Jaime Lewis, Leetonia, OH

Tenor

Randy Huffmann, New Castle, PA
David Keen, Warren, OH
Trevor Lenhart, Sharpsville, PA
Joshua Lewis, Leetonia, OH
Alexander Taipale, Orwell, OH

Alto

Lorene Birden, Dijon, France
Maureen Connell, Cranberry Township, PA
Laura Fedina, Boardman, OH
Amy Liggett, Bessemer, PA
Melanie Williams, Greenfold, OH

Bass

Jason Madeline, Boardman, OH
John McCormick, New Castle, PA
Jay McMurdy, Beaver Falls, PA
Adam Zagotti, Salem, OH

University Chorus

Hae-Jong Lee, Conductor

Kathy Miller, Accompanist

Jaime Lewis, Graduate Assistant

Soprano

Meliah Backhaus, Annapolis, MD
Samantha Bellon, New Brighton, PA
Lindsay Clifton, Toronto, OH
Alyssa Connelly, Warren, OH
Allison Crawford, Warren, OH
Heidi Davis, Girard, OH
Vanessa Ferranto, Poland, OH
Katie Kirby, Franklin, PA
Amanda Lane, Austintown, OH
Jaime Lewis, Leetonia, OH
Bernadette Lim, Boardman, OH
Tiffany McMillan, Boardman, OH
Tammy Meade, Niles, OH
Therese Scharf, Austinburg, OH
Charissa Sohayda, Vienna, OH

Tenor

Andrew Buchwach, Pittsburgh, PA
Dave Buker, Poland, OH
Clinton Davies, Niles, OH
Drew DeBoard, Lawton, OK
Michael Edwards, Boardman, OH
Lance George, Youngstown, OH
Brian Goddard, Boardman, OH
Nathan Gower, Derry, PA
Nathan Miller, North Jackson, OH
Nathan Plaskett, Canfield, OH
Dan Rosko, McKees Rocks, PA
Jared Yount, Clarion, PA

Alto

Chrystalyn Bradley, East Liverpool, OH
Amanda Cappitte, Youngstown, OH
Catherine Carroll, Diamond, OH
Lillian Chambers, Glenshaw, PA
Amanda Crago, Canfield, OH
Cassandra Flora, Lowellville, OH
Christa Flora, Lowellville, OH
Renee Hightower, Youngstown, OH
Andriel Johnson, Warren, OH
Jen Keeder, Toronto, OH
Noel King, Sharon, PA
Jaclyn Lucas, Cortland, OH
Laura McIntyre, Pittsburgh, PA
Nicole Mick, East Liverpool, OH
Christina Pong, Seoul, Korea
Amanda Snellink, Sebring, OH
Erin Stubbs, Youngstown, OH
Evelyn Triantafillou, Lowellville, OH
Melissa Walton, Boardman, OH

Bass

Jonathon Arnette, Wellsville, OH
Vincent Basile, Labelle, PA
Danny Bogue, Ashtabula, OH
Brad Bonam, Wellsville, OH
Aaron Bunfill, Wellsville, OH
Terry Caruthers, Geneva, OH
Ryan Coffey, Grove City, OH
Bill Frichtel, Youngstown, OH
Derrick Hiserman, Front Royal, VA
Andrew Leah, Verona, PA
Rob Maine, Greenford, OH
Max Pivik, Pittsburgh, PA
Ryan Stewart, Pittsburgh, PA
Adam Zagotti, Salem, OH

*Sectional Assistant: Adam Zagotti

**DANA SCHOOL OF MUSIC
ANNOUNCES
DANA VOCAL PERFORMANCE CLINIC**

July 29 – August 5, 2005

The **Dana Vocal Performance Clinic** is an intensive workshop that explores the world of singing, acting, and performing. This program promotes a friendly atmosphere in which students can begin to learn the basics of becoming an effective signing-actor. The clinic is open to all students who will be in high school, or college freshman during the 2005-2006 school year.

At the **Dana Vocal Performance Clinic**, students learn to take command of their performance abilities through daily master classes, concerts, seminars, and recitals. In addition to extensive performing opportunities, students will learn the skills necessary to become effective musicians. Students will receive personal vocal instruction, acting lessons, and dancing/movement classes.

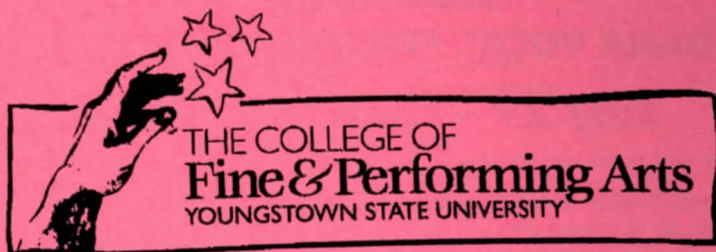
Proposed topics:

- Auditioning Technique
- How to learn a song
- Vocal health
- Music theory/history
- Vocal literature
- Song interpretation
- Stage combat/stage makeup
- Listening guide

The Dana Vocal Performance Clinic was designed to be affordable for all students. Tuition for the 2005 clinic is \$180 (\$160 if applied and paid by June 30). Scholarships are available.

For more information Contact:

Youngstown State University
DVPC at Dana School of Music
1 University Plaza
Youngstown, OH 44555
Phone: (330) 941-3636
Fax: (330) 941-1490
danavocalclinic@hotmail.com



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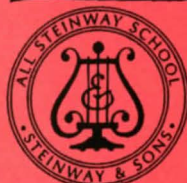
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Dana Concert Series



THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

*NEW MUSIC SOCIETY

presents

DANA NEW MUSIC
FESTIVAL XXI

CONCERT 1

**“Music of the
Americas”**

Principal Guest Composer, Samuel Adler
Guest Composer, Kathy Henkel

Bliss Hall, Room 3026
Tuesday, May 3, 2005
1:00 pm

Program

Line Drawings after Mark Tobey

Samuel Adler

Shawn Teichmer, soprano saxophone
Kim d'Angelo, tenor saxophone
Erika Durham, alto saxophone
Brandon Masterman, baritone saxophone

Lyric Caprices for String Bass and Electronics

Robert Rollin

1. Falling Water
2. Mt. Davis
3. Laurel Hollow

Micah Howard, string bass

Sweet Spice

Kathy Henkel

Lori Flowers, clarinet
Amy Sabol, bassoon
Diane Yazvac, piano

Sonata "1963"

Frank Proto

3. Molto Adagio
4. Allegro energico

Jason Clark, string bass

Ohio Arts Council

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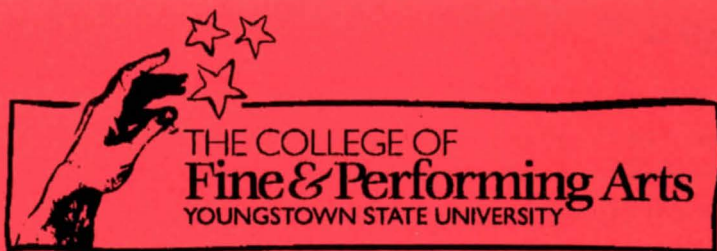
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PROGRAMS IN THE ARTS

*Supported by Ohio Arts Council,
Dana School of Music, New Music
Guild, Inc., College of Fine and
Performing Arts, and individual donors.

Program Notes

Lyric Caprices for String Bass and Electronic Tape was inspired by three locales in western Pennsylvania which are not depicted in any literal sense. Rather the imagery of these places triggered musical correspondences and ideas in the composer's mind.

1. "Falling Water" – In designing this house in the mountain forests of Western Pennsylvania, Frank Lloyd Wright set his structure atop a waterfall and integrated his design with the natural beauty of the locale.
2. Mt. Davis" – The summit of Mt. Davis, the highest point in Pennsylvania, overlooks serene mountain forests.
3. "Laurel Hollow" – Adjoining the entrance to Laurel Caverns and sloping downwards from the top of Summit Mountain, the hollow teems with wildlife in its stagnant pools and dense thickets.



Presenter



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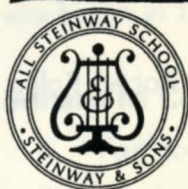
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YSU

Dana Concert Series

THE COLLEGE OF
Fine & Performing Arts
YOUNGSTOWN STATE UNIVERSITY



DANA SCHOOL OF MUSIC
All-Steinway School

Presents

Dana Symphony Orchestra

Founded in 1870

William B. Stocum, Music Director

Symphonic Wind Ensemble

Stephen L. Gage and Jennifer Mollenkopf, conductors

Dana Alumni Tuba / Euphonium Ensemble

John R. Turk, conductor

Soloists: Christopher Krummel, trumpet; Kathryn Thomas Umble, flute; Tedrow Perkins, oboe; Robert Fitzer, clarinet; & Shawn Teichmer, alto saxophone

Featuring the music of Haydn, Beethoven, Rollin, Rimsky-Korsakov, Adler, Berlioz, Ravel, & Huffine

Tuesday, May 3, 2005

Stambaugh Auditorium

8:00 pm

Program

DANA SYMPHONY ORCHESTRA

William B. Slocum, Music Director

Leonore Overture No. 3, Op. 72a Ludwig van Beethoven
(1770-1827)

Renaissance Suite

Robert Rollin

1. March
2. Lullaby
3. Dances
4. Carol
5. Postlude

Concerto for Trumpet and Orchestra in E-flat Major 1

1. Allegro
 2. Andante
 3. Allegro
- Franz Joseph Haydn
(1732-1809)

~Intermission~

SYMPHONIC WIND ENSEMBLE

Stephen Gage, Conductor

Jennifer Mollenkopf, Guest Conductor

Procession of the Nobles from Mlada

Nicolai Rimsky-Korsakov
arr. Eric Leidzen
(1844-1908)

Jennifer Mollenkopf, conductor

During the season of 1869-70, the director of the Imperial Theater of St. Petersburg conceived the idea of staging an elaborate opera ballet based on a subject from the Slavic mythology. For the work, to be

known as *Mlada*, he commissioned music from the Russian school of composition. The project was never realized, however, and most of the music which composers had written found its way into other of their works. Not until twenty years later did the Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889, and produced at the Marinsky Theater in 1892.

Serenata Concertante (1997)

Samuel Adler
(b.1928)

- II. Fast and agitated
- III. Slowly and lyrically
- IV. Fast and with abandon

Kathryn Thomas Umble, flute; Tedrow Perkins, oboe;
Robert Fitzer, clarinet; D. William Byo, bassoon;
Shawn Teichmer, alto saxophone

Samuel Adler was commissioned in 1997 by Bowling Green University Bands along with 13 other university wind ensembles to write this piece. It is unique in the literature in that it features a woodwind quintet minus horn and inclusive of alto saxophone. Among its many features are serialistic approaches and a unique interplay of the soli quintet with the accompanying woodwind, brass, and percussion elements. We are honored by the composer's presence at tonight's concert and are appreciative of the Dana New Music Festival and Dr. Robert and Dr. Gwen Rollin's bringing of Samuel Adler to our campus.

Daphnis et Chloe, Suite II

Maurice Ravel
arr. Lawrence Odoms
(1875-1937)

- I. Lever du Jour (Lent)
- II. Pantomime
- III. Danse generale

Emily Voye, flute

After the successful 1908 of the Ballets Russes in Paris, Diaghilev was quick to approach French composers with commissions for the following seasons. He realized that the alien impact of Russian scores was bound to wear off and sensed that a mixture of French music and Russian choreography was the answer. As early as 1909 Ravel agreed to start work on a score with the choreographer Folkine. While the two had differences of opinion throughout the process, they did agree on creating a new form, a work with uninterrupted movement and the unity of the performance as a whole.

While the ballet had its problems, the music conquered all but a few intransigent critics. It destroyed once and for all the notion that Ravel was only a miniaturist, by its powerful contrasts of orchestral color and no less by the feeling it gives of being a musical entity. Lawrence Odoms completed the setting of this masterwork for winds for the United States Air Force Band. This arrangement was recorded by the US Air Force Band on their *French Impressions* CD, Lowell Graham, conductor.

DANA ALUMNI TUBA/EUPHONIUM ENSEMBLE

John R. Turk, conductor

Symphonie Fantastique, Op.14

Hector Berlioz

IV. March to the Scaffold

arr. William L. Granger

(1803 -1869)

Berlioz wrote his *Fantastic Symphony* during one of the most emotional periods of his life. He was deeply in love with Harriet Smithson, an Irish Shakespearean actress who did not realize Berlioz' state of mind at the time, and he allowed his imagination to run wild during the composition of the work. The symphony was first performed in 1830 and three years later Berlioz married the actress. Their marriage was anything but "fantastic" and after ten stormy years they separated.

This ensemble consists of past and current tuba'euphonium students of John Turk. Professor Turk has spent the last 33 years as a mentor, visionary, and artistic icon at YSU and in the region. YSU bands have benefited in a significant way from Professor Turk's presence at Dana and directors Gage and Veneskey are hosting this event to help pay tribute to Mr. Turk's musical leadership, friendship, support, and encouragement over his tenure at YSU. THANK YOU, & BEST WISHES, JOHN!!!

Them Basses March

G. Huffine

We close this evening's concert with an invigorating 6/8 march by Huffine that will include our guest euphonium and tuba friends along with the SWE. Dr. Gage and the band are appreciative of all of the support and encouragement given by Professor Turk and by his former and current students. *Them Basses* is a tribute to John and his 33 years of service to YSU and to the Dana School of Music.

Program Notes

Leonore Overture No. 3, Op. 72a Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was born in Bonn, 17 December 1770 and died in Vienna, 26 March 1827. In *Leonore Overture No. 3*, the score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

Although Beethoven admired the opera composer Luigi Cherubini perhaps above all his other contemporaries, he was not himself a man of the theater. That is not to say he did not have strong instincts for drama, but for him such instincts usually made themselves felt in instrumental works. Although he began more than one opera, he completed only one, and, in contradistinction to Gioachino Rossini, who characteristically composed as many as four operas in a single year, Beethoven spent more than ten years on this single work for the lyric stage, during which time he made two substantial revisions before he was satisfied with it. Of all his "children," he remarked, *Fidelio* was the one that cost him the most severe and extended birth pains.

While Rossini, in his constant flow of operatic production, sometimes used a single overture for two or three unrelated works, Beethoven composed no fewer than four different overtures for his *Fidelio*. Three of these bear the name of the opera's heroine, which was the title originally assigned to the work; it was actually produced, however, only under the title by which we know it today, a decision made simply in order to avoid confusion with Ferdinando Paer's opera on the same dramatic source, which preceded Beethoven's by only a year or so. That source was the French writer Jean Nicolas Bouilly's drama *Léonore, ou L'Amour conjugal*, which had been dealt with operatically by the playwright's compatriot Pierre Gaveaux before Paer got to it. Beethoven's title still points to the heroine, of course, since *Fidelio* is the name she takes for her disguise as a man in her search for, and eventual rescue of, her unjustly imprisoned husband, Florestan.

The original three-act version of *Fidelio* was produced at the Theater an der Wien on November 20, 1805, introduced by the grandly proportioned piece known now as the *Leonore Overture No. 2*. That piece was substantially revised, along with the opera itself, and the trimmed and tightened version known

as *Leonore No. 3* was performed with the new two-act version of the opera just four months after the original premiere. The *Leonore Overture No. 1* was actually composed still later, in 1807, for a projected performance in Prague which never took place. For the final version of *Fidelio*, produced at the Kärntnertor-Theater in Vienna on May 23, 1814, Beethoven was not ready with a new overture, and made do with either the brief one for his ballet *The Creatures of Prometheus* or the similarly brief one for his more recent festival play *The Ruins of Athens*; three days later, however, the opera was given again with the new overture in E major known ever since as the *Overture to Fidelio*. The three *Leonore* overtures, all in C major, have taken their places in the concert repertory, though a tradition arose in or about the 1880s of performing No. 3 during the change of scene in the opera's second act. While there is no conclusive evidence as to who may have originated that custom, there is general agreement that the proper venue for this piece is not the theater but the concert hall.

For an opera overture, in fact, the very perfection of the *Leonore No. 3* might be regarded as a flaw. It is so comprehensive and self-sufficient that it seems to constitute a complete drama in its own right, rather than prepare the listener for one to be enacted on the stage. As a symphonic poem-its true category-it does not attempt to encapsulate the various episodes of the drama, or even to represent all the key characters. The heroine whose name the piece bears does not make even a brief appearance, the only material from the opera itself being the theme of Florestan's aria from the opening of Act II and the offstage fanfares that signal the arrival of the Minister of Justice. In terms of mood, atmosphere and spirit, though, this music sums up splendidly the dramatic sequence conveying oppression, resolve, hope, and joyous deliverance. It is the very essence, not only of the opera but of the heroic gesture in music we associate with Beethoven's name.

Renaissance Suite

Robert Rollin

RENAISSANCE SUITE was commissioned by the Cleveland Philharmonic Orchestra in celebration of its 50th anniversary season. The idea of a work based on renaissance music was suggested by the Philharmonic director, William Slocum. In comparison to the wealth of baroque music for the

contemporary orchestra, surprisingly little renaissance music has been employed as source material for modern orchestral music. Given the universal appeal of this music, the composer was delighted at the prospect of such a project. Source material for the piece included original ideas, anonymous French, German, and British pieces, as well as material by William Byrd, Hermann Schein, and Praetorius. The approach has been to be faithful to the timbral and stylistic character of late renaissance instrumental music, while expanding the coloristic palate to that of the modern orchestra.

Concerto for Trumpet and Orchestra in E-flat Major 1

Franz Joseph Haydn
(1732-1809)

In 1795, at the age of sixty-three, Haydn returned to Vienna from London where he had composed his last and greatest symphony. He had not composed a concerto for some ten years, but was interested in a prospect from his friend, Anton Weidinger. He was a trumpet player in the Vienna Court Orchestra and had been working on a new keyed trumpet, with keys somewhat similar to today's saxophone. The modern valve trumpet had not yet been invented, and the very high trumpet playing of the baroque period had died out. This new invention made the trumpet a fully chromatic instrument. It was for this new trumpet that Haydn wrote his finest concerto, and incidentally, his last purely orchestral work.

Composed in 1796, the first performance of the concerto did not take place until 1800 in Vienna's Burgtheatre. The reason for this delay is not known; perhaps Weidinger was trying to perfect his new trumpet or his technique. The concerto was not received well, possibly because of the strange sound of the new trumpet (the keys somewhat dulled the tone of the instrument). The work was apparently not performed again until over a century later, but today it is considered one of the finest works for trumpet and orchestra.

The form of the first movement is in the standard sonata form and contains a dazzling cadenza which was undoubtedly written to showcase the new instrument. The second movement is a slow, three-part ABA song that shows the expressive and

lyrical side of this new trumpet. In Baroque period trumpet concertos, the solo instrument usually did not appear during the slow movement because it was usually in a different key and peaceful in nature. Here the trumpet soloist plays in C-Major, a key that would have been impossible to navigate before Weidinger's invention. The final movement is inventive in that it combines the rondo and sonata form, a technique that Haydn enjoyed. It features brilliant fanfares as well as chromatic passages that highlight the capabilities of this new trumpet. This work most definitely ushered in a new era of trumpet music and is considered one of the premiere concertos in the trumpet repertoire.

LADIES FROM THE DANA CHORALE

Hae Jong Lee, conductor

Sopranos

Kristen Blackwood	Salem, OH
Devon M. Cleland	Salem, OH
Melissa Hippley	Salem, OH
Brianne Kochunas	Warren, OH
Jaime Lewis	Leetonia, OH

Alto

Lorene Birden	Dijon, France
Maureen Connell	Cranberry Township, PA
Laura Fedina	Boardman, OH
Amy Liggett	Bessemer, PA
Melanie Williams	Greenfold, OH

Dana Symphony Orchestra Personnel
Spring Semester 2005
William B. Slocum Conductor

VIOLIN I

Jenna Barvitski, Concert Master, Boardman
Mariana Szalaj, Boardman
Brendan Considine, Sharon, PA
Jeff Johns, Youngstown

VIOLIN II

Gloria Slocum, Principal, Youngstown
Jessica Rek, Warren
Heidi Nemeth, Boardman
Amanda Crago, Youngstown
George Bodnar, Austintown

VIOLA

Wendy Portis, Principal, Wheeling, WV
David Yee, Mentor

CELLO

Chrissy Lucivjansky, Principal, Boardman
James Carney, Wheeling, WV

STRING BASS

Jason Clark, Principal, Poland
Dan Kalosky, Youngstown
Jared Craig, Hempfield, PA

FLUTE

Eduardo Mandujano, Principal, Queretaro, Mexico
Heather Young, Cortland

PICCOLO

Andrea Bok, Principal, Hicksville

OBOE

Sarah Bates, Principal, Brookfield
Sarah Hennessey, Canfield

ENGLISH HORN

Sarah Hennessey, Principal, Oxford

CLARINET

Jessie Berne, Principal, Oxford
Courtney Polenick, Poland

BASSOON

Amy Sabol, Principal, Brookfield
Melissa Hippley, Salem

FRENCH HORN

Micah Johnson, Co-Principal, Beloit
Shannon McFadden, Co-Principal, Boardman
Jeffrey Bickel, Cortland
Miranda Walker, Bristolville
Eric Shields, Zanesville
Adam Zagotti, Salem

TRUMPET

Eric Litschel, Co-Principal, Mentor
Dennis Hawkins, Co-Principal, Boardman
Wayne Magee, Liberty

TROMBONE

John Shanks, Principal, Boardman
Scott Guthrie, East Palestine

BASS TROMBONE

Paul Kish, Principal, Poland

TUBA

Doug Olenik, Principal, Creston

TIMPANI

Justin Watt, Principal, Kent

PERCUSSION

Liza Bartley, Principal, Willoughby
Sarah Sexton, North Jackson
Joanna Fuchs, Franklin, PA
Michael Anderson, Willoughby
Adam Bokesch, Austintown

YSU Symphonic Wind Ensemble

Spring 2005 Personnel

Flute/Piccolo

Gina Cuccitrono, Boardman#
Adrienne Lehotsky, Canfield
Lisa Sipes, Altoona, PA
Emily Voyer, Pittsburgh, PA#*
Heather Young, Courtland

Oboe/English Horn

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

Bassoon/Contrabassoon

Brittany Eddy, Boardman
Evan Hertrick, Pittsburgh, PA
Amy Sabol, Brookfield*

Clarinet

Jessie Berne, Hamilton#
Christopher Bowmaster, Austintown
Becky Delorenzo, Mercer, PA
Kristen Mather, Liberty, Concert Master*
Sherry Nold, Transfer, PA (Alto Clarinet)
Courtney Polenick, New Wilmington, PA
Brandie Suhevich, Vandergrift, PA
Cassandra Taylor, Wooster

Bass Clarinet

Heather Dennis, Columbia, SC*
Jane Larson, Mentor

Contra Alto/Bass Clarinet

Emily Barlow, East Liverpool
Dominic Petote, Pittsburgh, PA

Alto Saxophone

Erica Durham, Berea
Shawn Teichmer, Detroit, MI#*

Tenor Saxophone

Kimberly D'Angelo, PA

Baritone Saxophone

Brandon Masterman, Wexford, PA

- Graduate Student

* - Section Leader

Horn

Micah Johnson, Beloit
Shannon McFadden, Boardman
Jennifer Mollenkopf, Beloit#*
Eric Shields, Zanesville
Miranda Walker, Bristolville
Adam Zagotti, Salem

Trumpet/Cornet

Joseph Badaczewski, Pittsburgh, PA
Dennis Hawkins, Newton Falls
Eric Litschel, Mentor
Chad May, Brockway, PA*
Nick Samson, Greenville, PA
Angie Shelton, Brookfield

Tenor Trombone

Randy Bibri, Cranberry Twp, PA
John Shanks, Boardman*
Robert Traugh, Apollo, PA

Bass Trombone

Paul Kish, Poland

Euphonium

Timothy Shade, Grove City*
Matthew Ward, Brewerton, NY

Tuba

Noah Bixler, Niles
Doug Olenik, Creston*

String Bass

Daniel Kalosky, Youngstown
Jared Craig, Pittsburgh

Percussion

Liza Bartley, Willoughby
Jason Detec, Struthers
Robert Flamino, New Castle, PA*
Joshua Haggerty, Warren
Timothy Hampton, Lakewood
Sarah Sexton, North Jackson
Tetsayo Takeno, Tokyo, Japan

Piano/Synthesizer

Erin Best, Cortland

Cello

Ivy Chen

Harp

Julia Scott

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

Youngstown State University Symphonic Wind Ensemble

The band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep and jazz organizations. Over 250 students perform annually in one or more of these bands. 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. Stephen Gage has been the conductor of the YSU SWE since fall 1993.

The group has commissioned compositions by Marilyn Shrude, Thomas Sleeper, Till Meyn, Edward Largent, and David Morgan. Recent guest composers, conductors, and performers include Michael Colgrass, Joseph Schwantner, Karel Husa, Samuel Adler, 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" of his work.

The SWE has performed at the MENC Biennial Convention, OMEA State Conventions, CBDNA Regional and National Conventions, and the ABSDA National Convention. On March 29, 2005 the SWE made its debut in Carnegie Hall on the Showcase Concert of the New York Wind Band Festival. In January 2005 the ensemble released its fourth in a series of produced CD recordings, *Spin Cycle*. The *Spin Cycle* CD was recently honored with Downbeat Magazine's university wind ensemble recording of the year for 2004! This recording was preceded by *Carnival*, *Star Wars and Other Scores* and *Lions and Jesters and Dragons, Oh My!*

About the conductors

William B. Slocum received the bachelor of fine arts and master of music degrees from the University of New Mexico and earned an artist's diploma at the Julliard School of Music where he studied French horn with James Chambers.

William Slocum is a member of the faculty of the Dana School of Music of Youngstown State University. At the Dana School he is music director of the Dana Symphony Orchestra, professor of French horn, and a member of the Dana Faculty Brass Quintet. He is also a lecturer in conducting, symphonic literature and history of art and music.

Previously, Mr. Slocum was conductor of the Cheyenne Symphony Orchestra in Wyoming. He played principal horn in the Buffalo Philharmonic under Josef Krips, toured Japan under Leonard Bernstein, Europe and South America under Zubin Mehta with the New York Philharmonic Orchestra and toured under George Szell while he was a member of the Cleveland Orchestra.

Slocum has conducted numerous district, region and state orchestras. During the summer of 1994 he appeared as guest conductor with the Aguascalientes Symphony Orchestra in Mexico performing a program devoted entirely to the music of Manuel de Falla.

In May, 2000 Slocum was the guest artist at the Horn Swoggle in New Mexico, where he played a solo horn recital, conducted master classes and conducted the professional ensemble. He was guest professor of horn at the Harid Conservatory in Boca Raton, Florida and most recently played extra horn with the New York Philharmonic Orchestra.

Slocum has appeared on two compact disc recordings issued through the Dana Recording Project. One compact disc "The Expressive Horn" consists of music for horn and piano and the other, "Apocalypse", is a recording of the Dana Brass Quintet.

Currently Slocum is serving his twenty fourth season as music director of the Cleveland Philharmonic Orchestra.

Stephen Gage is Instrumental Music Coordinator, Professor of Music, and Director of Bands at Youngstown State University (YSU). He earned a doctorate at the University of Illinois: Urbana-Champaign, a masters degree at the Eastman School of Music, and a bachelors degree and the Performer's Certificate in Percussion at the State University of New York at Fredonia. Prior to his current position, Dr. Gage was the Director of Bands at Emporia State University (KS) and was the Director of Bands at Auburn High School in

upstate New York. At YSU he conducts the Symphonic Wind Ensemble and teaches undergraduate and graduate conducting.

Dr. Gage is in his twelfth season as the music director and conductor of the Youngstown Symphony Youth Orchestra (YSYO). He has numerous publications including articles in the *Kansas Music Review Journal*, in the *Ohio Music Educators Journal*, *TRIAD*, and in the *National Band Association (NBA) Journal* and *NBA Newsletter*. He has been a member of the NBA School Reform Committee, the ABA Ostwald Selection Committee and served a four-year term as the NBA North Central Division Chair. His many professional credits include serving as a guest conductor, clinician, and adjudicator for all state, sectional, regional, and district high school concert bands and orchestras across the United States and Canada. Gage also recently guest conducted the U.S. Army Band: *Pershing's Own* and the U.S. Army Field Band.

Under his direction the YSU Symphonic Wind Ensemble (SWE) and the YSYO were guest performers at the 1998, 2000, and 2004 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 will perform on the final concert of the New York City Wind Band Festival in Carnegie Hall. The SWE also was a guest performer at the 1996 CBDNA Convention in Green Bay, Wisconsin. The SWE has recorded and released four compact discs: *Lions, Jesters and Dragons, Oh My* (1998), *Star Wars and Other Scores* (2000), *Carnival* (2002), and *Spin Cycle* (2004). The *Spin Cycle* CD was recognized by *Downbeat Magazine* as the university wind ensemble recording of the year! Gage's groups have also performed at state music conventions in Kansas and New York. During recent year's Stephen and the SWE have drawn praise from composers, Karel Husa, Joseph Schwantner, Michael Colgrass, Frank Ticheli, David Gillingham, Eric Ewazen, 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 three occasions in *the Who's Who Among America's Teachers Journal*.

Dr. Gage's professional affiliations include a March 1999 induction into the prestigious American Bandmasters Association (ABA). He is also a member of the CBDNA, Conductors Guild, NBA, OMEA/MENC, Kappa Kappa Psi, Kappa Delta Pi, Phi Beta Mu, Phi Mu Alpha Sinfonia, and Phi Kappa Phi. Stephen lives in Poland, Ohio with his wife, Stephanie, son, Brendan, and daughter, Claudia.

Jennifer Mollenkopf, a northeast Ohio native and an alumnus of West Branch High School, graduated *Cum Laude* from Otterbein College in Westerville, Ohio in 1994 with a Bachelor's Degree in Music Education. After three years teaching vocal and general music at the Danville and East Knox Local Schools, Jennifer became the Director of Music at Centerburg Local Schools in Centerburg, Ohio. At Centerburg, Jennifer was in charge of all bands grades 5-12, choir grades 8-12 and middle level general music. She directed the Centerburg Community Band for three years. In 2002, Jennifer joined the staff of the All-Ohio State Fair Band as an assistant director in charge of the upper brass section. As a horn player, Jennifer has performed with the Central Ohio Brass Band, Columbus Horn Group, the W.D. Packard Band, and most recently, with the YSU Symphonic Wind Ensemble in Carnegie Hall. Jennifer's current work at YSU is toward a Masters Degree in Music Performance with a conducting emphasis. She resides in East Palestine, OH with her husband David and daughter Victoria.

About the guest composer

Samuel Adler was born in Mannheim, Germany, in 1928 and came to the United States in 1939. He holds a B.M. from Boston University, an M.A. from Harvard University, a Doctor of Music (honorary) from Southern Methodist University, a Doctor of Fine Arts (honorary) from Wake Forest University, a Doctor of Music (honorary) from St. Mary's College (Indiana), and a Doctor of Music (honorary) from Saint Louis Conservatory. During his tenure in the U.S. Army, he founded and conducted the Seventh Army Symphony Orchestra and because of the orchestra's great psychological and musical impact on the European cultural scene, he was awarded the Army's Medal of Honor.

Adler's catalog includes over 400 published works in all media including five operas, six symphonies, eight string quartets, eight concerti (organ, piano, violin, cello, flute, guitar, saxophone quartet, woodwind quintet), many shorter orchestral works, works for wind ensemble and band, chamber music, a great deal of choral music and songs. He has published three

books: *Choral Conducting*, an anthology (Holt, Rinehart and Winston, 1971), second edition (Schirmer Books, 1985); *Sight-Singing* (W. W. Norton, 1979, 1997); and *The Study of Orchestration* (W. W. Norton, 1982, 1989), and numerous articles in major magazines and reference books here and abroad.

Since 1966, Adler has been professor of composition at the Eastman School of Music and chairman of the composition department since 1974. In 1984, he was made a Mentor of the University of Rochester. Previous to this, he was professor of composition at North Texas State University (1957-1966) and Music Director at Temple Emanu-El, Dallas, Texas (1953-1966). From 1954 to 1958 he was music director of the Dallas Lyric Theater. He has been a guest composer or conductor at over 300 universities and colleges worldwide. Adler retired from Eastman in 1994 to become Professor Emeritus of that institution. Since then he has taught at Ithaca College, University of Cincinnati, Bowling Green State University, University of Missouri (KC), University of Utah, and others. He is currently on the faculty of The Juilliard School of Music in New York City.

He has received commissions and grants from the National Endowment for the Arts (1975, 1978, 1980, and 1982), the Ford Foundation, the Rockefeller Foundation, the Barlow Foundation, the Koussevitzky Foundation, the Dallas Symphony Orchestra, the Rochester Philharmonic, the Fine Arts Quartet, the Pro Arte Quartet, the Kentucky Arts Commission, the Sinfonia Foundation, the City of Jerusalem, the Cleveland Quartet, the Welsh Arts Council, Oklahoma City Symphony, Cincinnati Symphony, and many others.

He has been awarded many prizes including a 1990 award from the American Academy and Institute of Arts and Letters, the Charles Ives Award, the Lillian Fairchild Award, etc. In 1983, he won the Deems Taylor Award for his book on orchestration; in 1984, he was appointed Honorary Professorial Fellow of the University College in Cardiff, Wales, and was awarded a Guggenheim Fellowship for 1984-85. He has been a MacDowell Fellow for five years between 1954 and 1963. In 1986 he received the "Distinguished Alumni Award" from Boston University. The Music Teachers' National Association selected Adler as its "Composer of the Year 1986-87" for *Quintalogues*, which won the national competition. In the 1988-89 year, he has been designated "Phi Beta Kappa Visiting Scholar." In 1989, he was awarded The Eastman School's Eisenhart Award for distinguished teaching, and he has been given the honor of Composer of the Year (1991) for the American Guild of Organists. During his second visit to Chile, Adler was elected to the Chilean Academy of Fine Arts (1993) "for his outstanding contributions to the world of music as composer, conductor, and author."

His works have been performed by major symphonic, choral and chamber organizations in the U.S., South America, Europe, Asia, and Israel including the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, the Dallas Symphony, the Boston Pops, the Houston Symphony, the Detroit Symphony as well as the orchestras of Kansas City, San Antonio, Ft. Worth, New Orleans, Cincinnati, St. Louis, Los Angeles, and others.

Adler has also appeared as conductor with major orchestras both here and abroad and his compositions have been recorded on RCA, Vanguard, Crystal, CRI, Lyricord, Mark, Turnabout, Gasparo, and Golden Crest Records.

About the soloists

Christopher Krummel, trumpet, holds a Bachelor of Music cum laude from Miami University and a Master of Music and Doctor of Musical Arts from the University of Illinois at Urbana-Champaign. His major teachers include University of Illinois professors Ray Sasaki and Michael Ewald, and James Olcott of Miami University. Dr. Krummel has also studied with Arnold Jacobs (Chicago Symphony), Charles Schlueter (Boston Symphony), Marie Speziale (Cincinnati Symphony) and Dr. Daniel D'Addio (1st Place, Geneva International Solo Competition).

Dr. Krummel has held positions with numerous orchestras including the Canton Symphony, the Champaign-Urbana Symphony, the Danville Symphony, Orquesta Sinfonica del Estado de Mexico, the Orquesta del Palacio de Minería and the Middletown Symphony. Additionally, he has performed with Wheeling Symphony, Sinfonia da Camera, the Springfield Symphony, the Kankakee Symphony, the Orquesta Filarmonica de la Ciudad de Mexico, the Orquesta Filarmonica de la UNAM, the Orquesta Sinfonica del ISSTE, the Hamilton Symphony, the Cincinnati Chamber Orchestra and the Richmond Symphony. Dr. Krummel has also served as first trumpet of the U.S. Air Force Band of the Midwest.

As an active soloist, Dr. Krummel has been finalist and award winner in solo competitions on the national and international level including Ellsworth Smith International Solo Competitions in Bad Säckingen, Germany and Tallahassee, Florida. As a commercial musician, he has performed in numerous big bands, shows and musicals, having worked with entertainers

such as Maureen McGovern, the Temptations, Carol Channing, Joel Gray, Shari Lewis and Lambchop, Julius La Rosa, Frankie Valli and Glass Harp (Rock & Roll Hall of Fame members). With the Contemporary Chamber Players, Dr. Krummel gave premiere performances of electroacoustic compositions on a tour that included concerts in Seoul and Taejon, South Korea. During the summer of 2001, Krummel visited Peru where he performed as principal trumpet of the Orquesta Sinfonica de Trujillo and presented recitals and master classes. Dr. Krummel currently performs as principal trumpet of the Youngstown Symphony Orchestra and the Warren Philharmonic Orchestra.

Kathryn Thomas Umble, flute, was awarded a Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music, France. Dr. Umble is Instructor of Flute at the Dana School of Music, Youngstown State University. She is Principal Flute with the Warren Philharmonic Orchestra and Piccolo with the Youngstown Symphony Orchestra and is an active recitalist. Recent recitals include Milhaud Society with Cleveland Orchestra members at the Cleveland Institute of Music, Bowling Green State University's Concert Series, and performances at the Cleveland Museum of Art and the Cleveland Center for Contemporary Art. Dr. Umble performed in recital at the 2003 National Flute Association Convention in Las Vegas. She has taught at Grove City College and Bowling Green State University. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University.

Tedrow Perkins, oboe, received performance degrees from California State University, Fullerton and from North Texas State University. His principal teachers are Donald Muggeridge, 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

Robert D. Fitzer, Director of Clarinet Studies at the Dana School of Music, has enjoyed a distinguished 25-year career as a clarinetist and music educator. After making his Carnegie Hall debut at the age of 19, he played for two years with the Chicago Symphony Orchestra, with whom he toured and recorded the Grammy Award-winning *Four Symphonies* by Johannes Brahms. He has also been a member of the Orquesta Filarmonica de la Ciudad de Mexico (Mexico City Philharmonic), the San Antonio Symphony Orchestra and the Civic Orchestra of Chicago, and has performed with the Pittsburgh Symphony Orchestra. He will travel to Russia later this year to perform and record as soloist with the Moscow Philharmonic Orchestra in a world-premiere clarinet concerto by Los Angeles composer Johnterryl Plumeri.

He has performed in 43 American states, four provinces in Canada and throughout Europe. He has worked under many of the world's great conductors, including Sir Georg Solti, Claudio Abbado, Carlo Maria Giulini, Carlos Kleiber, Erich Leinsdorf, Robert Page and Lawrence Leighton Smith. Fitzer has appeared as clarinet soloist in Italy with the Rome Festival Orchestra, in Austria with Das AIMS Orchester of Graz, and in Pittsburgh with the American Wind Symphony Orchestra, with whom he performed as principal clarinetist on a 12-state tour and on three recordings.

Fitzer has served on the faculty of Youngstown State University's Dana School of Music since 1996. He performs with the Dana Wind Quintet, which was a featured ensemble at the 2005 Ohio Music Educators Association convention in Cincinnati. He oversees and teaches a studio of 25 clarinet majors. He has formed two clarinet choirs and several clarinet trios and quartets in recent years, which he conducts and coaches. Fitzer is currently principal clarinetist of the Cleveland Lyric Opera Orchestra, Playhouse Square Orchestra of Cleveland, the Warren Philharmonic Orchestra and the Greenville (PA) Symphony Orchestra, where he recently appeared as soloist on a subscription concert entitled "Robert Fitzer, the Pied Piper of the Clarinet".

D. William Byo, bassoon Donald W. Byo, bassoon, studied with William Polisi and holds degrees from Youngstown State University (B.M.) and Kent State University (M.M.). He has held the position of dean or director of the Dana School of Music from 1968 to 1990. A charter member of the Dana Wind Quintet, Mr. Byo performs with the quintet and he also serves as principal bassoonist of the Youngstown Symphony Orchestra. He teaches bassoon at the Dana School of Music and is the co-director of the W.D. Packard Concert Band.

John Turk has appeared across the country as a recital artist and clinician. He made his New York debut in 1975 with a solo recital in Carnegie Hall. Recognized as one of the nation's leading proponents of new music for the tuba, he has commissioned a large number of new works for the instrument. Pieces by Adolphus Hailstork, Glenn Smith, David Bernstein, Robert Rollin, Gene Nichols, José Serebier, and others have received their premiere performances on his recitals. He was a member of the quartet which premiered Gunther Schuller's landmark *Five Moods for Tuba Quartet* at the First International Tuba/Euphonium Symposium in 1973. His most recent commission, a work for solo tuba and bell choir by Gene Nichols, was premiered in the fall of 1998. Mr. Turk has appeared as soloist at the Midwest Bandmasters Convention, the American Society of University Composers National Conventions, the Ohio Music Educators State Conventions and has performed as a featured soloist at State and National Conventions of the Tubists Universal Brotherhood Association.

Dana School of Music Faculty

Stephen Ausmann - Secondary Education
James Boyce - Guitar
Laura Buch - Musicology, Early Music Ensemble
William Byo - Bassoon
Robert Cole - Horn
Michael Crist - Director, Dana School of Music,
Trombone, Music Technology
Silvio dos Santos - Musicology
Karen Edwards - Elementary Education
Kent Engelhardt - Clarinet, Saxophone, Jazz Studies
Robert Fitzer - Clarinet
Darla Funk - Education, Graduate Coordinator
Stephen Gage - Education, Conducting, Director of Bands
Michael Gelfand - Cello, Music Appreciation
Larry Harris - Secondary Piano
Christopher Krummel - Trumpet
Edwards Largent - Theory, Composition
Hae-Jong Lee - Director of Choral Activities
Till Meyn - Theory, Composition
David Morgan - Double Bass, Jazz Studies
Allan Mosher - Voice, Opera Workshop
Caroline Oltmanns - Piano
Tedrow Perkins - Oboe, Music Theory
Gwyneth Rollin - Theory
Robert Rollin - Theory, Composition
Roman Rudnytsky - Piano
Anthony Ruggiero - Voice
Glenn Schaff - Percussion, Percussion Ensemble
William Slocum - Horn, Dana Symphony Orchestra
John Turk - Tuba/Euphonium, Rock and Roll
James Umble - Saxophone, Music Technology
Kathryn Umble - Flute
John Veneskey - Trumpet, Associate Director of Bands
James Volenik - Education
John Wilcox - Violin, Viola, Dana Chamber Orchestra
Misook Yun - Soprano
Clem Zumpella - Clarinet



Presenter



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Dana Concert Series

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DANA SCHOOL OF MUSIC
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presents

DANA NEW MUSIC
FESTIVAL XXI


CONCERT 3

**“Music of the
Americas”**

Principal Guest Composer, Samuel Adler
Guest Composer, Kathy Henkel

Butler Institute of American Art
Wednesday, May 4, 2005
12:15pm

Ohio Arts Council

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PROGRAMS IN THE ARTS

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Dana School of Music, New Music
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Program

Gotta Minute Suite

Kathy Henkel

1. Fanfare
2. Dirgette: In Memoriam Tigger the Wonder Cat
3. Altadena Rag
4. Valerie's Reflection
5. Finale: Mozart Meets Carmen

Sarah Bates, oboe
Brittany Eddy, bassoon

Pensive Soliloquy

Samuel Adler

Shawn Teichmer, saxophone
Robert Maine, piano

Intrada

Samuel Adler

DANA WIND QUINTET

Kathryn Thomas Umble, flute Donald W. Byo, bassoon
Tedrow Perkins, oboe Robert Cole, horn
Robert Fitzer, clarinet

From Diverse Elements (1996)

David Gillingham

Caccia

Jazz Walk

Fanfare – March

Tim Shade, euphonium
John Turk, tuba
Anthony Ruggiero, piano



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DANA NEW MUSIC
FESTIVAL XXI

CONCERT 4

**“Music of the
Americas”**

Guest Composer, Samuel Adler
Guest Artist, Randolph Kelly, viola
Festival Chamber Orchestra
Robert Rollin, director

Bliss Recital Hall
Wednesday, May 4, 2005
8:00 pm

Program

Seven Epigrams

Samuel Adler

- Fast
- Gently rocking
- Quickly and very lightly bouncing
- Very slowly and quietly
- Quick march
- Quite slowly
- As fast as possible

Emily Voyer, piccolo
Kathryn Thomas Umble, flute
Tedrow Perkins, oboe

Robert Fitzer, clarinet
Kristen Mather, bass clarinet
Donald W. Byo, bassoon

Four Songs on Poems by James Stephens

Samuel Adler

Corinne Morini, soprano
Anthony Ruggiero, piano

Concertino No. 3

Samuel Adler

1. Fast with verve
2. Slowly and lyrically
3. Fast and wild

Elegy for Strings

Jean Berger

Easthampton Sketches

Norman Dello Joio

1. Aria
2. Roulade

Festival Chamber Orchestra
Robert Rollin, director

~ intermission ~

Canto XVI for Solo Viola

Samuel Adler

E. Randolph Kelly, viola

Time You Old Gypsy Man

Samuel Adler

Misook Yun, soprano
Richard Konzen, piano

Four Dialogues for Euphonium and Marimba (1977)

Samuel Adler

Quite slowly

Fast and humorous

Slowly and rather lazily

Fast with a happy spirit

Tim Shade, euphonium
Sarah Sexton, marimba

FESTIVAL CHAMBER ORCHESTRA

First Violin

Ethan Howard, concertmaster; Esther Howard, Jenna Barvitski

Second Violin

Sally Maloy-Dolovy, Gwyneth Rollin, Kelsey Fischer

Viola

Jeremy Howard, Wendy Portis

Cello

Jason Howard, Jamie Carney

Bass

Christian Dillingham, Jason Clark

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DANA SCHOOL OF MUSIC
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Senior Percussion Recital

ROBERT FLAMINO

Bliss Hall, Room 2222
Wednesday, May 4, 2005
8:00 pm

Surface Tension

Dave Hollinden
b. 1958

Surface Tension is a duet for two multiple-percussionists together playing a total of twenty instruments. The piece is based on a series of rock and pop drumset grooves that contain challenging rhythmic patterns and move through a variety of meters. Hollinden also employs the use of metric modulations, a change from one tempo to another wherein a note value from the first is made equivalent to a different note value in the second. A common metric modulation used in this work is the quarter note triplet of one tempo becoming the quarter note of a new tempo.

My Lady White

David Maslanka
b. 1943

This tonally-oriented marimba solo is 3 movements long, lasts approximately 10 minutes, and is written for four mallets throughout. The composition alternates between lyric chorale-style writing and rhythmically intense lateral-movement passages. There are also some recitative-like single-line melodies. Maslanka takes Renaissance style madrigal melodies and uses them in contemporary ways, melding the old and new to form a complete work.

Nancy

Emmanuel Sejourne
b. 1961

This work employs changing tempos and varying dynamics within the context of free, fluid motion and lyrical melody. The piece opens with an introductory passage of predominantly rolled material. The central melodic material is then presented twice, the second time containing minor ornamentation. A brief restatement of the beginning of the melody sets up the end of the piece. The combination of lyricism and groove adds difficulty and interest to the work.

The senior recital of Robert Flaminio is in partial fulfillment of the Bachelor of Music Performance degree with percussion emphasis.

The Anvil Chorus

David Lang
b. 1957

This multiple percussion solo features metallic and wood sounds, intended to mimic the sounds created by blacksmiths at work. The solo opens with chime hammers playing a steady pattern of 8th notes, which are spiced with punctuated accents on the non-resonant instruments. The middle section of the solo includes groups of staccato patterns that dialogue between the different instrument groups. This dialogue is reminiscent of multiple blacksmiths at work, each creating their own unique noises that overlap and offset the noises of others. The solo closes with a group of running 16th notes that accelerate to a climax, followed by a return to the steady 8th notes and punctuated accents of the beginning.

Little Old Money Maker

The Meters

Cabbage Alley

The Meters

Robert Flamino

Robert Flamino was born on December 7, 1982 in Youngstown, OH and has resided in New Castle, PA all of his life. He began his musical instruction with piano lessons at age six, followed by percussion instruction beginning at age nine. Robert attended New Castle High School, where he graduated 10th in his class in 2001. He currently continues his education at Youngstown State University's Dana School of Music, seeking a bachelor of music performance. While at YSU, he has studied percussion with Dr. Glenn Schaft, Janet Pemberton, Ron Coulter, Justin Watt and Rob Ferguson. Throughout his collegiate career, Robert has played in Concert Band, Jazz Band, Jazz Combos, Percussion Ensemble, and the Symphonic Wind Ensemble, of which he is the percussion section leader. Noteworthy collegiate performances include the Lakeland Jazz Festival, the Leonardi Legacy concert featuring Jim McNeely, the OMEA professional conference in Columbus, OH and most recently the American Wind Band Festival at Carnegie Hall in New York City. Robert is also a member of the Youngstown Percussion Collective. He gigs regularly in Western Pennsylvania and Eastern OH, and also serves as the assistant band director at Shenango High school in New Castle, PA.



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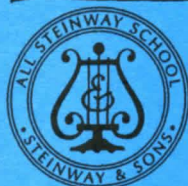
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DANA SCHOOL OF MUSIC
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presents

TROMBONE STUDIO RECITAL

Bliss Recital Hall
Thursday, May 5, 2005
8:00 pm

Program

Chanson

Allegro

Clemente Janequin
Trans. James Curnow

Selections from *West Side Story*

Maria

Tonight

Leonard Bernstein
Arr. Robert Higgins

Performers

Jessica Pegher, Katherine Reed, Jacob Telego,
Chris Lehotsky, Paul Kish
John Olsson – Director

Rock

Jonathan Steele – Bass Trombone

Allan Raph

Adagio from *Symphony No. 7*

Performers
David Catchpole, Chris Lehotsky, Katherine Reed, Scott Guthrie

Anton Bruckner

Concertino

Movement 2

Stephanie Pesanka – Trombone
Adrienne Lehotsky – Piano

Ferdinand David

The Coming of the Warriors

Allegro Moderato – Lento – Allegro Moderato

Ernest R. Miller

Crucifixus

Andante

Performers
Josh Price, Joe Kramarich, Davis Catchpole
Chris Houser – Director

Antonio Lotti

Sonatina

Kazimierz Serocki

Movement 2

Katherine Reed – Trombone
Adrienne Lehotsky – Piano

Concerto

David Spillman

Movement 2

David Catchpole – Bass Trombone
Anthony Ruggiero - Piano

Achieved is the Glorious Work

Franz Joseph Haydn
Arr. E. Miller

Performers

Mark Awad, Stephanie Pesanka, Joseph Audino, William Long

Basta

Folke Rabe

John Shanks – Trombone

Chansons

Claude Debussy
Arr. Levin

Movements 1 & 2

Performers

John Shanks, Randy Bibri, Robert Traugh, Jonathan Steele

Chorale from Finale, Symphony No. 2

Gustave Mahler
Arr. Thomas Zuger

Round Midnight

Thelonious Monk
Arr. Jack Gage

Fanfare

Andrew C. Fox

Performers

Josh Price, Katerine Reed, Jacob Telego, Chris Lehotsky, Paul Kish,
Jessica Pegher, Joe Kramarich, David Catchpole, Chris Houser
John Olsson - Director



Presenter



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DANA SCHOOL OF MUSIC
All-Steinway School

*NEW MUSIC SOCIETY

presents

DANA NEW MUSIC
FESTIVAL XXI

CONCERT 5

**“Music of the
Americas”**

Principal Guest Composer, Samuel Adler

Bliss Recital Hall
Friday, May 6, 2005
11:00 am

Program

From Three Miniatures

Jason Clark

Jennifer Johnstone, piano

Sonata on Zuni Ceremonials and Dances

Robert Rollin

Gwyneth Rollin, violin

From Five Short Piano Pieces

Fabio DeLuca

Largo

Habanera

Jennifer Johnstone, piano

Nothing Lasts

Till Maclvor Meyn
Text by Kevin Peterka

Till Maclvor Meyn, baritone
Diane Yazvac, piano

(Text reprinted with permission from Kevin Peterka)

Nothing lasts
Not the towers we build
Or the holes that we dig
Not the stories we tell
Not the songs that we sing
Nothing lasts

Nothing lasts
not forever
A lifetime or two
Is all we can ask
For our homes or our schools
Until their time has passed
Into nothing
Nothing lasts

The great wall will crumble
The pyramids too
Beneath the burden of being a
testament to
everything else that didn't last

Nothing lasts
For lack of better options
we enter this dark nothing
And its ever-lastingness...
Where others see us coming
And we start to feel blessed...
But "nothing lasts" we cry out
They heartily agree
You're right that nothing lasts at all
Including the theory
that nothing lasts

Everything was for something
Part of the mystery
Your lives all entwined with mine...
Forever they will be

--Kevin Peterka

Seven Epigrams

Samuel Adler

Fast
Gently rocking
Quickly and very lightly bouncing
Very slowly and quietly
Quick march
Quite slowly
As fast as possible

Emily Voyer, piccolo
Kathryn Thomas Umble, flute
Tedrow Perkins, oboe

Robert Fitzer, clarinet
Kristen Mather, bass clarinet
Donald W. Byo, bassoon

Program Notes

Sonata on Zuni Ceremonials and Dances has structural kinship to the four-movement pattern of slow-fast-slow-fast present in some Baroque church sonatas. Two Zuni melodies from the Corn Dance are paraphrased in the fast movements (2 and 4), and originally were transcribed by ethnomusicologist Natalie Curtis in her pioneering work, *The Indians Book*, published in the early 1900's. The composer has visited the Zuni Pueblo during one of his many trips to New Mexico. The Corn Ceremony and Dances are an important feature of the Zuni celebratory year, and function as a prayer of thanksgiving. The phrases in the piece are quite long, especially in the original contrasting material of the two slow movements. The fast movements have complex mixtures of two and three-note patterns to create an asymmetry inspired by Native American as well as Eastern European folk music.

Nothing Lasts was commissioned by Dr. Buddy James, baritone. The text, by Kevin Peterka, was also written for Dr. James. The poem speaks humbly of the unstoppable ravages of Time, and the music reflects this passive defeat, as well as Time's powerful hold upon us. At the close of the piece, however, we see that there may yet be a hopeful reason for our brief existence together.



Presenter



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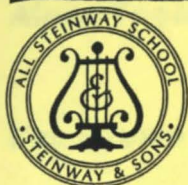
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Junior/Senior Saxophone Recital

Anthony J. Spicer

Featuring:

Dan Kalosky, bass
Seth Rogers, drum set
Costley Court, Funk Band

Bliss Hall, Room 2222
Saturday, May 7, 2005
1:00 pm

Program

Freedom Suite

Sonny Rollins
b. 1958

Alone Together

Dietz/Schwartz

I've Grown Accustom to Her Face

Lerner/Loeve

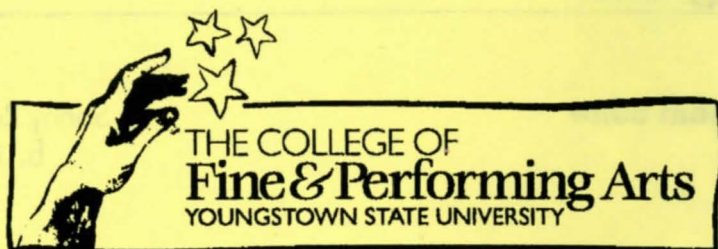
Bald is for Lovers (2004)

Tony Spicer

Anthony Spicer

Anthony Spicer is currently finishing a Bachelors degree in Jazz Performance and is a freelance musician in the Akron-Cleveland area. Mr. Spicer performs many styles of music including big band and small group jazz, salsa, Caribbean, rock, funk and classical. He has performed with the Tommy Dorsey orchestra, Sabor Latino, Phil Keggy, Linda Eder, Michael Bolton and Crystal Gayle. Tony currently is a member of the Dave Banks Big Band, Ernie Krivda Fat Tuesday Big Band, The Costley Court, Special Blend and the Tony Spicer Quartet.

The junior/senior recital of Anthony J. Spicer is in partial fulfillment of the Bachelor's Degree in Music Performance, saxophone emphasis.



Presenter



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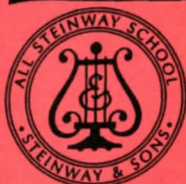
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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Senior Voice Recital

Laura Barba

Soprano

**Assisted by:
Sina Yoon, piano**

Bliss Recital Hall
Saturday, May 7, 2005
5:00 pm

Program

- I.**
- Mein Glaubiges Herze** J. S. Bach
1685-1750

My heart ever faithful, sing praises, be joyful, Jesus is near!
Away with complaining, Faith ever maintaining, My Jesus
is here. My heart ever faithful, sing praises, be joyful, Jesus
is near!

- Ach, ich fühl's** W. A. Mozart
1756-1791

Ah, I feel to grief and sadness, Ever turned in love's delight,
Ever turned is love's delight. Gone forever joy and gladness,
In my heart reigns mournful night. See, Tamino, see my
anguish, See my own tears for you. If for love you do not
languish, you do not languish, Peace I find then in death
alone. If for love you do not languish, Peace I find then
peace, I find in death alone.

- II.**
- Totenklage** Fanny Hensel Mendelssohn
1805-1847

Oh, you were taken away from me and never to return. Since
then my happiness has been swept away. In vain, I gaze at the
distant azure sky calling you. Of all the stars in the sky only one
answered, "He is here with me".

The senior recital of Laura Barba is in partial fulfillment of the
Bachelor of Arts Degree in Vocal Performance

Vergebliches Ständchen

Johannes Brahms
1833-1897

(He) Good evening, my sweet, and good evening my dear! Ah, good evening my dear! I come for love of thee, so lift thy latch for me, Pri thee, lift the latch, lift the latch, lift the latch for me!

(She) My door it is bolted, I'll not let thee in, I'll not let thee in! mother she spoke the truth, Shouldst thou come in, forsooth, All were o'er with me! O'er with me, O'er with me, All were over with me.

(He) The night is so cold, the wind is so wild. Soon will they freeze my heart, then will my love depart, Let me in dear child, Let me in, Let me in, Let me in dear child.

(She) If it must go, let thy love be gone, let thy love be gone! That it should go were best, Go home to bed, to rest, So goodnight, my lad! So goodnight, so goodnight, so goodnight, my lad!

III.

Les Cloches

Claude Debussy
1862-1918

The leaves opened on the edges of the branches, delicately, the bells pealed, light and clear, in the mild sky. Rhythmic and fervent like an anthem, that distant peal brought to mind the Christian whiteness of the altar flowers. Those bells spoke of happy years, And in the great woods, seemed to turn green again the faded leaves of days gone by.

Plaisir d'amour

Jean Paul Martini
1741-1816

The pleasures of love last but a moment. The sorrow of love last all life through. I have given up everything for the ungrateful Sylvia. She left me and took another lover. The pleasures of love last but a moment. The sorrows of love last all life through. As long as this water runs gently towards the brook that borders the meadow, I shall love you, Sylvia told me. The stream still flows, she she has changed. The pleasures of love last but a moment. The sorrow of love last all life through.

Je te veuxErik Satie
1866-1925

I've understood your distress dear lover. And I yield to your desires. Make me your mistress. Let's throw away Discretion, no more sadness, I long for the precious moment When we will be happy; I want you. I have no regrets and only one desire. Close to you, there very close, to live my whole life. Let me heart be yours and you lips mine. Let your body be mine and all my flesh yours. I've understood your distress...Yes I see in your eyes the divine primes that your loving heart is seeking my caress. Forever entwined together seared by the same desire in dreams of love We'll exchange two souls.

~ intermission ~**IV.****Del cabello mas sutil**Fernando Obradors
1897-1945

Of the hair most delicate that you have in your braids, I have to make a chain to bring you to my side. A jug in your house, darling, I would like to be to kiss you on the mouth when you went to drink.

De pena, de sustoAntonio Rodriguez de Hita
1795-1787

Of sorrow, of fear, perishes my life, close oppressed by the ultimate evil. Oh heaven that sees my cruel suffering, remedy mercifully my luck fatal.

V.

Take, O Take Those Lips Away

Amy Beach
1867-1944

Thy Dark Eye to Mine

Charles Griffes
1845-1920

VI.

Ah! Non lo dir!

Nicola de Giosa
1820-1885

Ah, do not say it, beautiful angel, that I shall never forget you. God knows it, not the men that at all times you are the one I adored. You were the first and only thought in my heart. My love will never die out. Comfort then a miserable one, do not rob me from this hope on earth I will live with you or in heaven we will be together!

La Pastorella dell Alpi

Gioacchino Rossini
1792-1868

Oh beautiful shepherd, this joyful morning, it offers fresh fruits and flowers. Whoever comes first gets the most charming roses! You can get apples if you come to my garden! Who in the nocturnal horror you get lost on the good road, in my hut you will find the cammin. So come, the Shepherd is here, but flowers is the thought you should give!

Special Thanks

I would like to thank everyone who has helped and supported me while attending the Dana School of Music. I want to thank Dr. Yun and all of my professors for everything they have done for me in the past 4 years. I also want to thank my mom, dad and all of my family and friends who have supported me in everything I have wanted to do. Nunny and Shesha... you are my world. If it weren't for the two of you, I wouldn't be half the person I am today. I owe it all to you for everything that you've ever done for me. Megan and Heather; you guys are the best friends anyone could ask for. Thanks for always being there to support me. I could've never gotten through without you being there. To my students: having all of you be a part of my life for the past four years has helped me grow not only as a musician, but also as a person. You are the light at the end of my tunnel everyday I see you.



Presenter



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DANA SCHOOL OF MUSIC
All-Steinway School

presents

Junior String Bass Recital

Dan

Kalosky

Assisted by:

Diane Yazvac, piano
with

Tim Shade, trombone
Joe Badaczewski, trumpet
Dan Wilson, guitar
Justin Watt, drums

Bliss Recital Hall
Monday, May 9, 2005
8:00 pm

Program

Sonata

Henry Eccles
1640-1742

Largo

Corrente

Adagio

Vivace

Concerto

Domenico Dragonetti
1763-1846

Allegro Moderato

Andante

Allegro Guitso

~intermission~

You'd Be So Nice To Come Home

Cole Porter

Cherokee

Ray Noble

The junior recital of Dan Kalosky is in partial fulfillment of the Bachelor's Degree in Performance with string bass emphasis.

Dan Kalosky

Dan Kalosky is a Youngstown native, residing most of his life in Ft. Lauderdale, FL. He entered the music business at age 14. He began his career performing electric bass in local bands around the Youngstown area. On the road performances began in Miami, FL, spending several years playing in the orchestra on cruise ships to include, The Norway, Stella Solaris, Emerald Seas and all Norwegian Caribbean Lines ships. Dan played with performers to include: The Fifth Dimension, Mary Wilson, Little Richard, The Coasters, jazz singer Micky Lynn, Latin singer Zieda Palma. 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 who persuaded him to study classical string bass. He now studies with Pittsburgh Symphony bassist, Micah Howard; retired Cleveland Orchestra bassist, Harry Barnoff, and bassist/composer Dave Morgan.

Presently, Dan is a member of the Cleveland Philharmonic Orchestra, The Greenville Symphony, and the Old North Church Orchestra. Locally, Dan performs with Lee Bush, Al Peterson, Ernie Kirivda, Dan Wilson, Teddy Pentelas, The Upstairs Trio, and The Cedars Host Band. Two pieces from this evening's repertoire are included in the Cedars Host Band performance on Wednesdays at Cedars in the heart of Youngstown's Entertainment District.



Presenter



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