



The Dana Concert Series Presents

# **Kivie Cahn-Lipman**

Music At Noon

Butler Institute Of American Art  
August 29, 2018 | 12:15Pm

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

# Kivie Cahn-Lipman

## Music at Noon

Butler Institute of American Art

August 29, 2018 | 12:15pm

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### Program

Ricercar 1 in G Minor	Domenico Gabrielli (1651-1690)
Toccatà 10 in D Minor	F. P. Supriano (1678-1753)
Ciacona in G Major	Giuseppe Colombi (1635-1694)
Ricercar 5 in C Major	Gabrielli
Tarantella in A Minor	Giulio Ruvo (16??-17??)
Ciacona in C Major	G. B. Vitali (1632-1692)
Ricercar 7 in D Minor	Gabrielli
Suite 1 in G Major, BWV 1007	J. S. Bach (1685-1750)
Prelude	
Allemande	
Corrente	
Sarabande	
Menuetto	
Giga	

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Frequently I'll commence an unaccompanied cello recital with one of Johann Sebastian Bach's six suites (c. 1721), and then I'll jump forward two or more centuries to the next major compositions written for the instrument without piano or orchestra. This brief program instead will contextualize one of the Bach works as being the pinnacle of a rich half-century of baroque concert and dance music composed for solo cello.

Throughout the seventeenth century, bowed bass instruments (of which the cello was then only one of many types) were referred to generally as violone (big viola). Several mid-century works of dance music, such as the brief pieces here by Vitali, Ruvo, and Colombi, were written for such an instrument without specifying any further detail. The first known works to have been composed specifically for solo violoncello (little big viola) were the seven ricercari by Gabrielli in 1689. Supriano's twelve toccate followed in 1707. Most of these early works were intended to be played on an instrument tuned in what was then the most common Italian tuning for cello: G-D-G-C (which Bach used in his fifth cello suite).

Toccatas and ricercars were freeform pieces that often served as introductions to a larger work. The ciaccona (chaconne) was one of the most popular dances of the baroque, typically establishing a repeating pattern in triple meter and then expanding on it. A tarantella was a peasant dance in 6/8 time, popularized in southern Italy and named for the tarantula.

By the late seventeenth century, dances were frequently organized into suites, which by definition consisted of an allemande, a brisk Italian corrente (or its slow French cousin, the courante), and a sarabande, in that order, with preludes and additional dance movements being optional. No one was dancing to Bach's suites; these were stylized dances intended only for concert performance. Bach's original manuscript is lost, and the music is extant in four hand-written copies, two of which were made some time after Bach's death. Subtle differences of bowings and even notes and rhythms are scattered throughout these various copies, making a definitive version impossible.

For this performance of early music, I am foregoing two significant inventions of later eras, conveniences that are commonly in use among cellists today. The "modern bow" is weighted for the long arcs of Romantic music, but it renders the nimble string crossings and forceful downbeats of the baroque far more difficult. Similarly, the endpin (a metal spike extending from the bottom of the instrument to the floor) helps with balance and increases volume for projection in a large concert hall, but it isn't necessary in smaller and more resonant performance spaces like this one. Without those accoutrements, the only significant difference between my cello and one of the seventeenth century is the steel and synthetic strings on my instrument, a change from the wound sheep- and cow-gut strings of earlier eras (which produce a beautifully grainy, subtle sound, at the expense of both volume and consistency).

-Kivie Cahn-Lipman, August 2018

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Dr. Kivie Cahn-Lipman, praised in the NY Times for his versatility, is the founding cellist of the International Contemporary Ensemble (ICE), a founding gambist of LeStrange Viols, and the founder and lironist of ACRONYM. He has more than forty CD credits, having recorded for labels including Nonesuch, Naxos, Kairos, Mode, New Focus, New Amsterdam, New World, Tzadik, ArsPublica, Tundra, Starkland, Olde Focus, Canteloupe, Stradivarius, and ECM, and his release of J.S. Bach's Cello Suites was praised for its "eloquent performances," "fresh thinking," and "energy and zeal" (The Strad). Kivie holds degrees from Oberlin, Juilliard, and CCM, and he has served on the faculties of Smith and Mount Holyoke Colleges and The College of New Jersey. He is an Assistant Professor of Music at Youngstown State University's Dana School of Music.

ACRONYM has a concert at the DeYor Performing Arts Center on October 5, playing music commemorating the 1683 Battle of Vienna.

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The Dana Concert Series  
presents

MUSIC AT NOON

DR. KIVIE CAHN-LIPMAN,  
CELLO

Butler Institute of American Art  
Wednesday, August 30, 2017  
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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*In manus tuas* (2009) for solo cello

Caroline Shaw (b. 1982)

*Run in a Graveyard* (2008, arr. 2012)  
for cello and tape

Du Yun (b. 1977)

*The Soul is the Arena* (2011)  
for electric cello and tape

Mario Diaz de Leon (b. 1979)

**In manus tuas** is based on a 16th century motet by Thomas Tallis. While there are only a few slices of the piece that reflect exact harmonic changes in Tallis' setting, the motion (or lack of) is intended to capture the sensation of a single moment of hearing the motet in the particular and remarkable space of Christ Church in New Haven, Connecticut. *In manus tuas* was written in 2009 for a secular solo cello compline service held in the dark, candlelit nave.

—Caroline Shaw

Layered caress, improvised ritual measurement of life against death, **Run in a Graveyard** [originally for bass flute] is eerie and seductive, stark and immensely generous. It keeps reminding us of the electric, fantastic charge of existence itself, and the apparent contrast of the final setting becomes an assertion of connection. "After awhile," Du Yun writes, "the motion and stillness are inseparable." After awhile, to be lost is to be home, and to be home is to be lost.

—Laura Mullen

**The Soul is the Arena** was written for Kivie Cahn-Lipman and his electric cello in summer 2011. Inspired in part by accounts of deities in Tibetan Buddhism whose spirits take wrathful forms to vanquish forces that hinder one's path to spiritual liberation, TSITA is also conceived as a journey inward. The title of the piece comes from the prelude to Kazantzakis' "Last Temptation of Christ," discovered by way of Sepultura's "Under Siege" when I was 12 years old. Sepultura's version of the text:

*From my youth onward has been the incessant, merciless battle between the spirit and the flesh, and my soul is the arena where these two armies have clashed and met.*

The piece's musical influences include technical death metal, Sun Ra's distorted electric organ, and the solo instrument music of Stockhausen. Like many of my pieces, electronic feedback sounds are featured here, for a special atmosphere—like if Vajrapani (pictured below) made an appearance in a bardo version of Mortal Kombat.

—Mario Diaz de Leon

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## ARTIST BIO

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Kivie Cahn-Lipman holds degrees from Oberlin and Juilliard, and he recently received his doctorate from the University of Cincinnati. He is the founding cellist of the International Contemporary Ensemble—with which he performs regularly to international critical acclaim—as well as founder, lironist, and director of the baroque string band ACRONYM and gambist with the viol consort LeStrange. Kivie appears on more than forty recordings, on labels including Nonesuch, Naxos, New Focus, New Amsterdam, New World, Tzadik, ArsPublica, Kairos, Mode, Tundra, Starkland, Olde Focus, Canteloupe, Stradivarius, and ECM, and his recording of the complete Cello Suites of J.S. Bach was praised for its "eloquent performances," "fresh thinking," and "energy and zeal" (*The Strad*). As a chamber musician, he has performed frequently in Carnegie Hall, Lincoln Center, and other major venues on four continents, as well as live on WNYC 93.9 in New York and WFMT 98.7 in Chicago. Kivie taught cello at Smith and Mount Holyoke Colleges from 2005-2012 and at The College of New Jersey from 2015-2017, and he has been on the faculty of the Cortona Sessions for New Music each summer since 2012. He is thrilled to be joining YSU's Dana School of Music this fall.

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**The Dana Concert Series Presents**

# **YSU Wind Ensemble Evening at the Pops Concert**

**Wednesday, September 5  
Harrison Common | 7:00 p.m.**

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# YSU Wind Ensemble

## Evening at the Pops Concert

Wednesday, September 5  
Harrison Common | 7:00 p.m.

Stephen L. Gage and  
Graduate Assistant Ryan Dutton, Conductors

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Fanfare on Star Spangled Banner Ryan Nowlin

Star Spangled Banner arr. Stamp

Porgy and Bess Medley George Gershwin  
arr. James Barnes

Variations on Scarborough Fair arr. Custer  
Ryan Dutton, Conductor

Shenandoah Setting arr. Frank Ticheli

The Incredibles arr. Hoshide

Danzas Cubanas Robert Sheldon

# YSU WIND ENSEMBLE | FALL 2018

# - graduate student  
^ principal \* section leader

## FLUTE/PICCOLO

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

## OBOE/ENGLISH HORN

Brynn Anstedt  
John Anzevino  
Camryn Doctor ^\*

## BASSOON/CONTRABASSOON

Aerin Bettenhausen  
Rebecca Dangerfield ^\*  
Mason Taylor

## CLARINET/BASS CLARINET

Taylor Aslanis  
Kailey Coughlin  
Alex Dautel  
Zachary Fromme  
Elliot Kwolek #  
Jamar Lee  
Marissa Lyerly # ^\*

## SAXOPHONE

Santino Almasy  
Noah Landry  
Jimmy O'Donnell  
Daniel Slenscak, ^\*  
Thomas Turnbull

## HORN

Noah Cline  
Brendan Gage ^\*  
Max McMullen  
Sarah Schwenke

## TRUMPET

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

## TENOR TROMBONE

Dominic Gentile ^\*  
Daniel Sager # ^  
Benjamin Walsh

## BASS TROMBONE

Daniel Patrick ^

## EUPHONIUM

Christopher King ^\*  
David Ottney  
Juan Rodriguez

## TUBA

Bruce Deal  
Alyssa Kordecki \*  
Troy Rowlands ^

## PERCUSSION

Michael Daniels  
Brandon Maffitt  
Evan McCreary ^\*  
Anthony Tresky  
Tracy J. Rusk

## PIANO

Cody Tonkinson ^

## ASSISTANT CONDUCTOR

Ryan Dutton #

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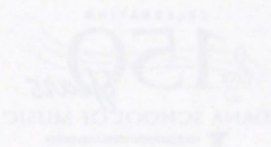
# Guest Artist Recital John Mortensen, piano

September 14, 2018  
Bliss Recital Hall | 7:30 p.m.

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**Improvisations in 18th Century Styles**

**Intermission**

**Improvisations in Contemporary Styles**

September 14, 2018  
Rice Recital Hall | 7:30 p.m.

**John Mortensen** is a leader in the international revival of classical improvisation. Appearing frequently as concert artist and masterclass teacher at colleges and universities in America and Europe, he is noted for his ability to improvise entire concerts in historical styles, including complex compositions such as Baroque fugues.

His students learn a natural and coordinated approach to piano technique which prevents injury and allows for unprecedented freedom and facility at the keyboard. Mortensen is committed to educating young musicians for the 21st century and places special emphasis on developing courses that bring improvisation back to the standard college music curriculum. His book on classical improvisation, to be published soon with Oxford University Press, will be a comprehensive method for training advanced pianists to improvise in historical styles.

He is a Steinway Artist and an Ohio Artist on Tour. In 2017 he was selected as a Fulbright Specialist by the US Department of State to serve as an international artistic ambassador on behalf of the American people. In 2018 he toured Europe for three months, performing and teaching improvised music at conservatories across the continent.

After his concert in Eisk, Russian Federation, the Russian press wrote that “... for John Mortensen Russia has always been close musically. He plays with especial passion the works of Sergei Rachmaninoff. ‘I don’t speak Russian, I speak Rachmaninoff,’ was heard from the mouth of the pianist during the concert. And truly, during the performance of the work of the great Russian composer, in the hall peoples of different nationalities disappeared – it seemed from the stage sang and wept the Russian soul. The chords of the next Rachmaninoff prelude had not even been played, and the hall was already conquered.”

His articles appear in International Piano, Clavier, College Music Symposium, Piano Pedagogy Forum, American Music Teacher, and Piano Journal of the European Piano Teachers’ Association.

Mortensen studied with Lynne Bartholomew at the University of Michigan and Anne Koscielny and Raymond Hanson at the University of Maryland, receiving his doctorate in piano performance from the latter. He holds National Certification in Piano through the Music Teacher’s National Association and was recently recognized as an Excellence in Education honoree by the Ohio Senate.

He now serves as professor of piano at Cedarville University. In 2016 he was named Faculty Scholar of the Year, that institution’s highest award. Visit his website at [www.johnmortensen.com](http://www.johnmortensen.com)

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**The Dana Concert Series Presents**

## **Guest Artist Clinic**

*Mark Kellogg, trombone and euphonium*  
*Priscilla Yuen, piano*

**Saturday, September 22, 2018**  
**1:00-3:00 p.m. | Bliss Recital Hall**

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## Guest Artist Clinic

Mark Kellogg, trombone and euphonium  
Priscilla Yuen, piano

Assisted by Andrew Mitchell, trombone  
**Saturday, September 22, 2018**

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### To be selected from the following:

Three Movements for Unaccompanied Trombone.....Mark Kellogg (1964-)

Prelude  
Tango  
Appalachian Ballad

Sonatina for Trombone and Piano.....Halsey Stevens (1908-1989)

Moderato con moto  
Andante affetuoso  
Allegro

Songs of a Wayfarer.....Gustav Mahler (1860-1911), arr. Kellogg

When My Sweetheart is Married  
I Went this Morning Over the Field  
I Have a Gleaming Knife  
The Two Blue Eyes of My Beloved

Moravian Duets.....Antonin Dvorak ( 1841-1904), arr. Kellogg

The Slighted Heart  
The Wild Rose  
Forsaken  
The Modest Maid  
The Maid Imprisoned  
Fly, Sweet Songster  
The Pledge of Love

Histoires.....Jacques Ibert (1890-1962), arr. Kellogg

The Leader of the Golden Turtles

Under the Mesa

The Abandoned Palace

The Little White Donkey

Sonata for Alto Horn and Piano.....Paul Hindemith (1895-1963)

Ruhig bewegt

Lebhaft

Sehr langsam

Lebhaft

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**The Dana Concert Series Presents**

## **Dana Piano Trio**

*Joseph Kromholz, violin*

*Kivie Cahn-Lipman, cello*

*Cicilia Yudha, piano*

**Sunday, September 23, 2018 | 4:30 p.m.**

**Ford Family Recital Hall**

**at the Eleanor Beecher Flad Pavilion**

**DeYor Performing Arts Center**

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# Faculty Recital

## Dana Piano Trio

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

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### Program

#### Sonata No. 4 in C minor, BWV 1017

J. S. Bach (1685-1750)

Largo  
Allegro  
Adagio  
Allegro

#### Sonata for Cello and Piano

Claude Debussy (1862-1918)

Prologue: Lent, sostenuto e molto risoluto  
Sérénade: Modérément animé  
Finale: Animé, léger et nerveux

### Intermission

#### Piano Trio in B-flat Major, Op. 97, "Archduke"

Ludwig van Beethoven (1770-1827)

Allegro moderato  
Scherzo. Allegro  
Andante cantabile  
Allegro moderato

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# Dana Piano Trio

Founded in 2017, the Dana Piano Trio is quickly emerging as one of the most exciting and engaging chamber groups today. Founded by three professors at Youngstown State University's Dana School of Music, the trio performs and teaches around the United States, including a Carnegie Hall debut in March 2019 in conjunction with the 150th anniversary of the Dana School of Music.

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

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**The Dana Concert Series Presents**

**Music at Noon**  
*Voice Department*

**September 26, 2018**

YOUNGSTOWN STATE UNIVERSITY



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"O Had I Jubal's Lyre"  
*from Joshua*

George Frideric Handel (1685-1759)

Sydney DiCenso, soprano (2601)  
Jerry Rezanka, piano

"Se vuol ballare"  
*from Le Nozze di Figaro*

Wolfgang Amadeus Mozart  
(1756-1791)

Alexander Kluchar, bass baritone (2601)  
Nancy Cline, piano

Loveliest of Trees

John Duke (1899-1984)

Geena Badalamenti, mezzo-soprano (2601)  
Jamie Sheill, piano

"Lord God of Abraham"  
*from Elijah*

Felix Mendelssohn (1809-1847)

Elliott Roose, baritone (2601)  
Jerry Rezanka, piano

"Ye People Rend Your Hearts;  
If with All Your Hearts  
*from Elijah*

Felix Mendelssohn

Emilio Santiago, Tenor (3702)  
Anthony Ruggiero, Piano

"O Rest in the Lord"  
from *Elijah*

Felix Mendelssohn

Elspeth Orr, mezzo-soprano (6901)  
Jerry Rezanka, piano

"Ein Mädchen oder Weibchen"  
from *Die Zauberflöte*

Wolfgang Amadeus Mozart  
(1756-1791)

David Mouse, baritone (4801)  
Jerry Rezanka, piano

Das Leben ist ein Traum

Joseph Haydn (1732- 1809)

Sara Eckenrode, soprano (4801)  
Nancy Cline, piano

Im Herbst

Robert Franz (1815-1892)

Brianna Crawford, mezzo-soprano (4801)  
Nancy Cline, piano

Rastlose Liebe

Franz Schubert (1797-1828)

Lindsay Heavner, mezzo-soprano (6905)  
Mary Ann Bush, piano

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**The Department of Theatre & Dance  
Presents**

## **MisCast Cabaret**

**Friday, September 28, 2018 | 7:00 p.m.  
Eleanor Beecher Flad Pavilion  
DeYor Performing Arts Center**

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## Act 1

Hello! from *Book of Mormon*, 2011

Ensemble

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I Believe! from *Book of Mormon*

Aislinn Lowry

Trey Parker, Robert Lopez, Matt Stone

---

Three Little Maids from *School from The Mikado*, 1885

Mac Callahan, Adam Dominick, Elijah DuPonty

Gilbert and Sullivan

---

Being Alive from *Company*, 1970

Rosie Bresson

Stephen Sondheim

---

Nothing from *A Chorus Line*, 1975

Jessica Hirsh

Marvin Hamlisch

---

Fugue for Tinhorn from *Guys and Dolls*, 1950

Savannah Bell, Lexi Cerny, Logan Gregg

Frank Loesser

---

Don't Rain on My Parade from *Funny Girl*, 1964

Elijah DuPonty

Robert Merrill

---

Giants in the Sky from *Into the Woods*, 1986

Makenzie Moorman

Stephen Sondheim

---

It's a Hard-Knock Life from *Annie*, 1977

Ensemble

Charles Strouse

---

We Can Do It! from *The Producers*, 2001

Hannah Rosser and Destinee Thompson

Mel Brooks

---

I Can Do That! from *A Chorus Line*, 1975

AnnMarie Lowerre

Marvin Hamlisch

---

One Song Glory from *Rent*, 1996

Lexi Denney

Jonathon Larson

---

One Last Time from *Hamilton*, 2015

Ben Mowrer and DJ Davis

Manuel Miranda

---

Preview: Just Around the Corner  
from *The Addams Family, The Musical* (2011)

Company

Andrew Lippa

## Act 2

New York, New York from *On the Town*, 1944

Leonard Bernstein

Ciara Rosario, Halla Henry, Maria Cicco

---

Santa Fe from *Newsies, The Musical*, 2011

Alan Menken

Rosie Bresson

---

## The Disney Princess Collection

Colors of the Wind from *Pocahontas*, 1995

Stephen Schwartz

Daniel Navabi

---

Part of Your World from *The Little Mermaid*, 1989

Alan Menken

Mac Callahan

---

Home from *Beauty and the Beast*, 1991

Alan Menken

DJ Davis

---

Poor Unfortunate Souls from *The Little Mermaid*, 1989

Alan Menken

Aislinn Lowry

---

Let It Go from *Frozen*, 2013

Robert Lopez & Kristen Anderson Lopez

Adam Dominick

---

Me from *Beauty and the Beast*, 1991

Alan Menken

Nathan Wagner

---

If You Were Gay from *Avenue Q*, 2003

Robert Lopez and Jeff Marx

Savannah Bell and Morgan LaCamera

---

You Matter to Me from *Waitress*, 2016

Sara Bareilles

AnnMarie Lowerre and Makenzie Moorman

---

Preview: When You're an Addams from  
*The Addams Family, The Musical* (2011)

Andrew Lippa

Company

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Nic Wix, Master of Ceremonies

Matthew Mazuroski, Chair, Department  
of Theatre and Dance, Associate Professor  
of Acting & Directing;  
Anthony Ruggiero, coach & pianist  
Instructor, YSU Theatre and Music Programs

Maria Fenty Denison, DMA  
Program Director, Musical Theatre;  
Amy Wright, choreographer  
Dance Program Coordinator

DEPARTMENT OF THEATRE & DANCE PRESENTS

# THE ADDAMS FAMILY

BOOK BY  
MARSHALL BRICKMAN  
ERIC ELICE

MUSIC AND LYRICS  
BY ANDREW  
LIPPA

DIRECTED BY  
MATTHEW MAZUROSKI

OCTOBER 19, 20, 26, & 27

Sundays OCTOBER 21 & 28

Bliss Hall | Ford Theater

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and  
The University of Akron  
present**

# **THE FOURTH ANNUAL NORTHEAST OHIO KEYBOARD FESTIVAL**

**A Tribute to Claude Debussy (1862-1918)  
Guest Artist: Mark Nixon, London UK**

**Sunday, September 30, 2018  
through  
Wednesday, October 3, 2018**

**The  
University  
of Akron**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of  
Creative Arts  
& Communication*

# A Greeting From Our Directors

Dear Friends,

It gives us great pleasure to welcome you to the Fourth Annual Northeast Ohio Keyboard Festival. We are delighted to present this festival, which is dedicated to the performance of keyboard music, and hosted by Youngstown State University and The University of Akron. We are excited to share with you the results of months of dreaming and planning. This year we are celebrating the anniversary year of French composer Claude Debussy.

Since its inauguration in 2015, the Northeast Ohio Keyboard Festival has presented a variety of events each year and hosted notable guests. In keeping with that tradition, this year's festival includes two master classes and four concerts. Additionally, we will host the residency of award-winning pianist Mark Nixon which is graciously supported by the Dana Piano Guild.

We hope you enjoy our celebration of keyboard music in 2018!

**Caroline Oltmanns and James Wilding**  
**Co-Directors**

**Sean Baran**  
**Assistant Director**

# Events Overview

## **SUNDAY - SEPTEMBER 30**

Kulas Concert Series THE UNIVERSITY OF AKRON

Guzzetta Recital Hall

3:00 pm

## **MONDAY - OCTOBER 1**

Dana School of Music Concert Series

YOUNGSTOWN STATE UNIVERSITY

Bliss Recital Hall

7:30 pm

## **TUESDAY - OCTOBER 2**

Piano Pedagogy Day

THE UNIVERSITY OF AKRON | Master Class with Guest Artist

Mark Nixon | Guzzetta Recital Hall | 1:00-2:00pm

YOUNGSTOWN STATE UNIVERSITY | Master Class with

Guest Artist Mark Nixon

St. John's Episcopal Church | 5:00-6:30pm

YOUNGSTOWN STATE UNIVERSITY | Student Concert

St. John's Episcopal Church | 7:00-8:00pm

## **WEDNESDAY - OCTOBER 3**

Music at Noon Series Concert

YOUNGSTOWN STATE UNIVERSITY DANA SCHOOL OF MUSIC

Butler Institute of American Art

12:15 pm

# Kulas Concert Series

SUNDAY, SEPTEMBER 30, 3:00 pm | THE UNIVERSITY OF AKRON  
Guzzetta Recital Hall | \$12 - general admission | \$6 - student admission  
free for The University of Akron students



## **A Tribute to Claude Debussy (1862-1918)**

Arabesque no. 1 (1891)

Dans Cahier d'Esquisses (from a Sketch Book) (1903)

L'Isle Joyeuse (The Isle of Joy) (1904)

**Mark Nixon, piano**

Rapsodie pour Orchestre et Saxophone (1905)

Arr. James Wilding

**Todd Gaffke, saxophone**

**James Wilding, piano**

From: Children's Corner (1908)

Doctor Gradus Ad Parnassum

Golliwog's Cakewalk

**Mayumi Kikuchi**

Prélude à l'Après-Midi d'un Faune (Prelude to the Afternoon of a  
Faun) (1894) Arr. Maurice Ravel

From: Preludes Book I (1910)

Le Vent dans la Plaine (The Wind on the Plain)

Ce qu'a vue le Vent de L'Ouest (What the West Wind has seen)

**Caroline Oltmanns, piano**

Romance - Paul Bourget (1880)

Beau Soir (Beautiful Evening) - Paul Bourget (1888)

C'Est L'Extase Langoureuse (It is the Languor of all Rapture -  
Paul Verlaine (1889)

**Frank Ward, bass baritone**

**Mark Nixon, piano**

From: Preludes Book I (1910)

La Cathédrale Engloutie (The Sunken Cathedral)

**Philip Thomson, piano**

Petite Suite (1889)

En Bateau (Sailing): Andantino Cortège (Retinue): Moderato

Menuet: Moderato

Ballet: Allegro giusto

**Mark Nixon and Caroline Oltmanns, piano duet**

The Cleveland-based Kulas Foundation was established in 1937 and provides grants to various aspects of music (such as musical education, institutions and performances) in the Greater Cleveland Area. The Kulas Foundation supports activities and institutions they feel Mr. Elroy J. Kulas and Mrs. Fynette Hill Kulas would have found pleasure in supporting if they were still alive. We are grateful that the Kulas Foundation supports The University of Akron School of Music's Kulas Concert Series.

# Dana School of Music Concert Series

MONDAY, OCTOBER 1, 7:30 pm  
YOUNGSTOWN STATE UNIVERSITY DANA SCHOOL OF MUSIC  
Bliss Recital Hall | admission free

## **A Tribute to Claude Debussy (1862-1918)**

Arabesque no. 1 (1891)  
Dans Cahier d'Esquisses (from a Sketch Book) (1903)  
L'Isle Joyeuse (The Isle of Joy) (1904)

**Mark Nixon, piano**

From: L'enfant prodigue: Lia's Aria (1884, rev.1908)

**Misook Yun, soprano**  
**Marcellene Hawk Mayhall, piano**

Prélude à l'Après-Midi d'un Faune (Prelude to the Afternoon  
of a Faun) (1894) Arr. Maurice Ravel

**James Wilding and Mark Nixon, piano duet**

From: Preludes Book I (1910)  
Le Vent dans la Plaine (The Wind on the Plain)  
Ce qu'a vue le Vent de L'Ouest (What the West Wind has seen)

**Caroline Oltmanns, piano**

Petite Suite (1889)

En Bateau (Sailing): Andantino Cortège (Retinue): Moderato

Menuet: Moderato

Ballet: Allegro giusto

**Mark Nixon and Caroline Oltmanns, piano duet**

Première Rhapsodie (First Rhapsody) (1910)

**Alice Wang, clarinet**

**Mark Nixon, piano**

Petite Suite (1889)

En Bateau (Sailing): Andantino

Cortège (Retinue): Moderato

Menuet: Moderato

Ballet: Allegro giusto

**Mark Nixon and Caroline Oltmanns, piano duet**

# Piano Pedagogy Day

TUESDAY, OCTOBER 2

THE UNIVERSITY OF AKRON | Guzzetta Recital Hall

1:00-2:00pm

**MASTER CLASS WITH GUEST ARTIST MARK NIXON**

YOUNGSTOWN STATE UNIVERSITY

DANA SCHOOL OF MUSIC

St. John's Episcopal Church 5:00-6:30pm

**MASTER CLASS WITH GUEST ARTIST MARK NIXON**

In collaboration with the Youngstown Music Teachers'  
Association

YOUNGSTOWN STATE UNIVERSITY

DANA SCHOOL OF MUSIC

St. John's Episcopal Church 7:00-8:00pm

**STUDENT CONCERT**

In collaboration with the Youngstown Music Teachers'  
Association



# Music at Noon

WEDNESDAY, OCTOBER 3  
YOUNGSTOWN STATE UNIVERSITY  
BUTLER INSTITUTE OF AMERICAN ART | admission free  
A Tribute to Claude Debussy (1862-1918)

## **A Tribute to Claude Debussy (1862-1918)**

From Six épigraphes antiques:

Pour invoquer Pan, dieu du vent d'été (To invoke Pan, god of the summer wind)

**Kate and Noah Landry, piano duet**

From Suite Bergamasque:

Clair de Lune (Light of the Moon)

**Rachel Jones, piano solo**

From Suite Bergamasque:

Prelude

**Marleen Ocheltree, piano solo**

Petite Suite (1889)

En Bateau (Sailing): Andantino

Cortège (Retinue): Moderato

Menuet: Moderato

Ballet: Allegro giusto

**Mark Nixon and Caroline Oltmanns, piano duet**

## Meet the Artists

### Sean Baran

Sean Baran is a pianist and organist based in Youngstown, Ohio. He graduated summa cum laude from Youngstown State University's Dana School of Music with a bachelor's and a master's degree in music performance. At YSU, he studied piano with Dr. Caroline Oltmanns and organ with Dr. Daniel Laginya. In 2014, he attended the Zodiac Festival in Nice, France where he studied for two weeks with Francine Kay. In addition to maintaining a private piano studio in Youngstown, Baran is also currently a resident artist at Lincoln Park Performing Arts Center in Midland, PA where he runs the piano program for the Lincoln Park Performing Arts Charter School. In addition, he is the organist at Boardman United Methodist Church where he runs the Boardman United Methodist Church Community Concert Series. He is also a member of the American Guild of Organists, serving as a member of the Executive Committee for the Youngstown Chapter.

Baran's students have earned first place and honorable mentions at competitions such as the OMTA Buckeye Auditions and the Allegheny College's Unusual Combinations Piano Competition. His students have been heard participating in the Northeast Ohio Keyboard Festival and Cleveland Institute of Music's Summer Sonata as well as various honors recitals hosted by YMTA, OFMC, and OMTA. Baran currently serves as the President of Youngstown Music Teachers' Association, Vice President of Student Activities of OMTA Middle East District, and District 1 Junior Counselor for the Ohio Federation of Music Clubs. Some recent community projects spearheaded by him include the Youngstown Music Teachers' Association Ribbon Festival and Pedals, Pipes, and Pizza at Trinity United Methodist Church in Youngstown which invited local music students to have their first encounter with a pipe organ.

Recently, Baran presented a solo organ recital, "A Lenten Meditation," at Trinity United Methodist Church and a collaborative program, "Sean and Friends," on which he performed piano, organ, and vocal selections at Boardman United Methodist Church. Baran will also be heard as the Youngstown Symphony Orchestra's ensemble keyboardist for their 2018/2019 Stained-Glass and Classics series. In

addition to his musical endeavors, he is an advocate for Youngstown and Mill Creek Park as well as an amateur photographer. He currently is a member of the Mill Creek Metroparks' Environmental Advisory Committee and finds joy in sharing his passion and vision for the Youngstown area with anyone who is interested.

### **Todd Gaffke**

Todd Gaffke enjoys a diverse musical career as a performer and educator. He has appeared as a soloist and chamber musician throughout the United States and in Europe performing a variety of modern saxophone works as well as classics and transcriptions. His playing has garnered numerous awards including: Downbeat Magazine's Outstanding Classical Soloist, the Liberace Foundation Scholarship Competition winner, and 1st prize in the Plowman Chamber Music Competition. He has appeared as a member of the wind sections in the Flint, Saginaw, Midland, Jackson, and West Michigan Symphony Orchestras.

Gaffke is also adept in jazz repertoire. He performs frequently with The University of Akron Jazz Faculty Ensemble. He has performed at the Detroit Jazz Festival and Lansing Jazz Festival, and with the Harry James Orchestra and Lansing Symphony Big Band.

Gaffke is Assistant Professor of Saxophone at The University of Akron. Before coming to UA, he was Adjunct Instructor of Saxophone at Grand Valley State University and held Graduate Teaching Assistantships at Michigan State University and Central Michigan University. Gaffke earned a Bachelor of Music degree in saxophone performance from Central Michigan University, and a Master of Music in performance and Doctor of Musical Arts in saxophone performance with jazz cognate from Michigan State University. His primary teachers include Joseph Lulloff, John Nichol, and Rob Smith.

### **Marcellene Hawk Mayhall**

Marcellene Hawk Mayhall is noted as a musician of great versatility and sensitivity. She performs regularly as pianist, harpsichordist, as well as fortepianist in solo recitals, as soloist with orchestra, as duo-pianist, as chamber music performer, and vocal accompanist. She has recorded songs of Obradors and Klaus Roy with soprano, Penelope Jensen, and the

sextets for piano and winds by Karal Husa and Albert Roussel with the Dana Woodwind Quintet. She has appeared in many recitals in Ohio, Pennsylvania, Michigan, Illinois, Florida, and California, a three-day residency at Bradley University with her husband, flutist Walter Mayhall, and performed several Mozart and Bach concertos with The Orchestra of the Academy on the Oval.

She is a graduate of Baldwin-Wallace College and received a Master's Degree in piano performance from the University of Texas. Her teachers have included Dalies Franz, Theodore Lettvin, Robert Casadesus, and Clifford Curzon.

She is now Director of Music Emerita of the First Unitarian Church of Cleveland where she founded its annual Bach Festival. She was principal keyboardist with the Youngstown Symphony for more than thirty years. For many years she was a member of the piano faculty of Youngstown State University.

For the past thirty years she and her husband, Walter Mayhall have been collecting an extensive library of monographs, facsimiles, periodicals, congress reports, program books, first and early editions of books and music exceeding 16,000 items, and an associated bibliography of some 31,500 citations devoted to the life, works, and performance practice of Johann Sebastian Bach, his family, students and his time.

Her most recent solo appearance was the complete performance of the manuscript version of Bach's Kunst der Fuge on fortepiano in Beloit Wisconsin. She was a featured performer there for the annual meeting of Midwestern Historical Keyboard Society.

### **Mark Nixon, Guest Artist of the 2018 Northeast Ohio Keyboard Festival**

Mark Nixon is a graduate of the University of Cape Town, University of South Africa (UNISA), the Amsterdam Conservatory and the Guildhall School of Music and Drama in London. His teachers have included Laura Searle, Lamar Crowson, Håkon Austbø and Graham Johnson. From 2000 - 2002 he was the Anthony Saltmarsh Junior Fellow at the Royal College of Music.

Nixon has received many prestigious awards, including first prizes in the Adolph Hallis Piano Competition in 1994 and the Nederburg-

UNISA National Piano Competition in 1998. In 1997 he was awarded the two most sought-after scholarships in the country: the SAMRO Scholarship for Pianists and the UNISA PJ Lemmer Scholarship for Performers. In 2000 he was selected a 'Young Concert Artist' (solo piano) of the National Federation of Music Societies in the United Kingdom (now known as 'Making Music'). In 2008 he was again selected, this time as a duo with the soprano Erica Eloff.

Nixon has performed as concerto soloist with all the South African orchestras, the Rotterdam Philharmonic Orchestra and with several orchestras in England. As solo recitalist and pianist-accompanist he has appeared extensively in South Africa as well as at the Wigmore Hall, Purcell Room and Linbury Theatre Covent Garden in London as well as at numerous music societies across the UK.

In 1999 he won the Guildhall School's Schubert and Ireland Prizes and the accompanist's prize in the English Singers and Speakers Union Song Competition in London. In 2006 he won the accompanist's prize at the Great Elm Vocal Awards held at Wigmore Hall, London.

Engagements have included concerts in Holland, France, Britain and recital tours of South Africa with various singers and instrumentalists in 2002, 2003, 2004, 2005, 2007, 2010 and 2012. He is a busy chamber musician, often collaborates with singers in art song repertoire, is part of the King's Piano Trio and is a founding member of London Song Circle. Also a dedicated and busy teacher, he lives in London and is Head of Keyboard at King's College School, Wimbledon.

In 2010 he released a CD of songs by Grieg, Wolf, Rachmaninov, Wilding and de Villiers in collaboration with the soprano Erica Eloff. In 2012 he launched a CD of works for solo piano by Liszt, Brahms and Debussy on Stringwise Records. Both recordings were extremely well received in the press and are often to be heard on Classic FM and Fine Music Radio.

Recent performances have included solo recitals in South Africa, collaborative work with singers and the King's Piano Trio in the UK, as well as a performance of Beethoven's 4th Piano Concerto in St Alban's Cathedral.

### **Mayumi Kikuchi**

Mayumi Kikuchi has been active as a soloist and collaborative pianist

Chamber setting, including Akron Symphony musicians and Cleveland Orchestra members. Kikuchi has been a faculty member since 2000 in the School of Music at The University of Akron. During the years 2001-2003, she served as chair of Keyboard Studies. She has helped many students who are now active musicians and teachers, and some have continued their studies in graduate programs.

Prior to arriving in Akron, Kikuchi taught piano at the University of Illinois, the University of Massachusetts at Boston, Winchester Community Music School, and Assumption College. She holds both Masters and Doctor of Musical Arts in piano performance from the University of Illinois at Urbana-Champaign where she studied under Ian Hobson. Other teachers include Fr. John Palmer c.s.v., William Browning, and Noriko Hikita. She hails originally from Hamamatsu, Japan, and attended Chuo University in Tokyo.

### **Caroline Oltmanns**

“Caroline Oltmanns is fast becoming a star in the piano world, which is heavily evident in her refined, crystalline playing and charismatic persona,” (Donald Hunt, *Pianist Magazine*). She reveals in her playing a deep connectivity between music and culture. Her impeccable musical phrasing combined with an engaging stage presence have attracted audiences both in the US and abroad.

This season features concert tours to Switzerland, California and China. Past seasons have included concerto appearances with Youngstown Symphony Orchestra, Johnson City Symphony Orchestra, Harburger Orchester Akademie, and Cleveland Philharmonic Orchestra in addition to the commission, premiere and recording of five new concerti for piano and large ensemble.

Oltmanns has recorded six solo CDs on the Filia Mundi label. Her latest concept album *Ghosts* features Robert Schumanns last work ‘Ghost Variations’. Oltmanns’ playing has been broadcast globally on radio and television stations, and she was featured on the documentary series *Living the Classical Life*. She serves as a jury member of national and international competitions including the Cleveland International Piano Competition. As an International Steinway Artist, Steinway Spirio Recording Artist, Fulbright Scholar, and recipient of the Stipendium der deutschen Wirtschaft, she is Professor of Piano at Youngstown State University and holds degrees

from the Staatliche Musikhochschule Freiburg and the University of Southern California in Los Angeles. Her musical mentors were Robert Levin, John Perry, Vitaly Margulis, and Malcolm Frager.

### **Philip Thomson**

Philip Thomson was born in Saint John, New Brunswick, Canada. He began piano studies in his home town at the age of five with Carol O'Neil, who remained his teacher until he entered the University of Toronto as a student of Swiss pianist Pierre Souvairan. His graduate studies were at The Juilliard School with the renowned pianist Abbey Simon; there, he won the Juilliard School's Liszt concerto competition, and performed Liszt's Concerto #1 in Alice Tully Hall. While still a student, he was already concertizing widely in Canada, and has played with all of Canada's major orchestras and in every important concert centre in the country. He has also performed in Hungary, Austria, England, Ireland, France, the U.S., the Netherlands, Belgium, and France. Since 2010, he has appeared as a soloist numerous times in China and in Korea, including performances in the prestigious Seoul Spring Festival concert series.

Thomson came to world-wide attention when he recorded the world premiere of Liszt's "De Profundis" with the Hungarian State Orchestra, which was released on the Hungaroton label in 1990. Its universal critical praise secured for him the opportunity to perform in the subsequent year the Hungarian, Italian, American, and Canadian premieres of the work.

Thomson was subsequently invited by Naxos Records to record many of Liszt's solo works. He released three CDs of Liszt, all of which received excellent reviews from the major musical journals throughout the world.

In the late 1990s, Thomson became interested in the music of the Russian composer Felix Blumenfeld. In his time (1863-1931), Blumenfeld was renowned as a pianist, composer, teacher, and conductor. Thomson was able to obtain most of his music from archives around the world, and he recorded the world premiere of Blumenfeld's complete preludes and impromptus. Released in 2000 on the Ivory Classics label, it has garnered, as have Mr. Thomson's other recordings, wide critical acclaim.

Thomson has been on the faculty of The University of Akron since 1994, and since 2003 has been the Head of Piano Studies.

### **Frank Ward**

Frank Ward (Bass-baritone) is a versatile performer in recitals, opera and oratorios. He is a sought-after performer who has appeared in productions as diverse as *La Boheme*, *The Marriage of Figaro*, *Showboat* and *Mikado*. Wrote one critic, "Bass-baritone Frank Ward was superb in the comic role of the drunken servant Gelone. His incisive phrasing, full tone and pointed diction made his scenes amusing." Ward made his European debut singing the role of Don Bartolo in Rossini's *The Barber of Seville* in Rome, Italy with Opera Estate. Recently, Ward has been singing multiple performances of the role Ned in Scott Joplin's opera *Treemonisha* with the Paragon Ragtime Orchestra.

Ward has performed Handel's *Messiah*, Faure's *Requiem*, Haydn's *Lord Nelson Mass*, Menotti's *Amahl and the Night Visitors* and Gershwin's *Porgy and Bess Suite* with orchestras from North Carolina, South Carolina, Virginia, Connecticut and Massachusetts. Ward is equally as comfortable in a variety of musical styles in his recital performances. In addition to standard repertoire such as Purcell, Handel, Schubert, Copland and Barber, Ward enjoys singing art songs by African-American composers. He has had much success singing the works of Howard Swanson, Margaret Bonds, Leslie Adams, H.T. Burleigh, Hall Johnson and Wendell Whalum. Ward has been working closely with composer Adolphus Hailstork in preparation for the world premiere of a cantata, written especially for him, *Crispus Attucks*. Ward's 2004-2005 engagements included recitals in Virginia, North Carolina and Rhode Island, featuring art songs and show tunes by black composers from the late 1800s to 1920, such as J. Rosamond Johnson, James Weldon Johnson, Bob Cole and Eubie Blake.

A native of Richmond, Virginia, Ward holds degrees from Morehouse College and the University of Michigan. Critics have praised Ward's "careful attention to diction," and his "great vocal agility and treatment of ornamentation." Critics have also reveled in how his stage presence "... married showmanship with vocal technique to a



great advantage." Of one performance, Pulitzer Prize winning poet W.D. Snodgrass wrote, "Frank Ward truly knows how to present a song." Ward is on a new CD entitled "Amazing Grace - Organ Music of Adolphus Hailstork" with organist Dr. James Kosnik (Old Dominion University) released on Albany records.

### **Alice Wang**

Alice Wang is the Associate Professor of Clarinet at Youngstown State University in Ohio. In addition to being an active clinician and performer in the United States and Asia, Wang is the Principal Clarinetist of the Warren Philharmonic Orchestra, Opera Western Reserve Orchestra, and section clarinet of the Youngstown Symphony Orchestra. Wang frequently collaborates with the Pittsburgh-based chamber ensemble Renaissance City Winds.

Wang completed her Doctorate of Musical Arts at the University of Texas at Austin with Richard MacDowell. She completed her undergraduate degree at the University of Southern California under Yehuda Gilad and Mitchell Lurie. She later joined the studio of Walter Boeykens of the Royal Conservatoire of Antwerp where she received her masters. Wang also attended the Royal College of Music in Stockholm where she studied with Hermann Stefansson of Royal Stockholm Philharmonic Orchestra.

Wang currently lives in Pittsburgh with her husband Kurt, and their occasionally ill-mannered dog Wally, a flock of hens, and she has recently failed miserably as a bee keeper.

### **James Wilding**

Praised as 'highly original' (Beverly Brommert, Cape Times), South African James Wilding's mastery of structure and lyricism, and his use of ethnic instruments and folk tunes capture audiences in the US and abroad. Recently, his music was described as 'tumultuous, immersing itself in detail' (Werner Rossmannith, Fürther Nachrichten).

Critics have been impressed by his 'gripping' compositions (Thys Odendaal, Beeld) and his ability to weave a 'conclusive musical web' (Jan-Barra Hentschel, Harburger Nachrichten). As a pianist, Wilding is known for his 'sensitive and engaging manner' (Gudrun Szczepanek, Landsberger Tagblatt). He thrills audiences with heartfelt

performances of his own work and of the standard repertoire, with a tone that has been described as 'by turns crisp and robust, and gentle and soothing' (David Kruger, Argus).

Projects for this season include music for the Escher String Quartet performed at the opening concert of Tuesday Musical's main stage, and a piece for the TEMPO ensemble at California State University Northridge. Recently he toured South Africa with his concept show Crumb Kaleidoscope, which was commissioned by the Bayerischer Rundfunk. His work has been championed in Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, South Africa, and the USA. His music is published by the Foundation for the Creative Arts, the University of South Africa, and Wilding Publications. Performances of his works have been broadcast all over the world, including Bavaria Radio (Fürth), Fine Music Radio (Cape Town), SAFM (Johannesburg), WUOL (Louisville), and KKGQ (Los Angeles).

Wilding's works have achieved considerable acclaim. His Etude for solo piano was prescribed for the UNISA-Transnet International Piano Competition. The piano piece, Poem, was prescribed for the Hennie Joubert National Competition in South Africa. He won the Oude Meester Prize for South African composers and Potchefstroom University's Chancellor's Trust Prize.

A dedicated teacher, committed to sharing his knowledge, Wilding is Professor of Instruction and Co-Chair in Composition and Theory at The University of Akron, where he also directs the New Music Series. He studied at the University of Cape Town, Youngstown State University, and Kent State University. His musical mentors were Neil Solomon, Stewart Young, Peter Klatzow, and Thomas Janson.

### **Misook Yun**

Praised as a singer of "exquisite clarity" and "virtuosity," lyric soprano Misook Yun has performed in Italy, Austria, Hungary, South Korea, and the United States.

An accomplished operatic performer, Yun has appeared in the roles of Mimi, Cio Cio San, Nedda, Tosca, Santuzza, Micaela, Adina High Priestess in Aida, and Violetta. As a concert soloist, Yun's major performances include Chants d'Auvergne, Elijah, Faure's Requiem,

High Priestess in Aida, and Violetta. Bachianas Brasileiras No. 5, Schubert Mass in G, Mozart's Requiem, Magnificat, Haydn's The Creation, Four Last Songs (Strauss), Mahler's Symphony No. 2, Carmina Burana, Beethoven's 9th Symphony, and Messiah. She performed with companies including Youngstown Symphony Orchestra, Tucson Symphony Orchestra, Louisiana Philharmonic Orchestra, Fort Collins Symphony Orchestra, Warren Philharmonic Orchestra, Cleveland Philharmonic Orchestra, Opera Fort Collins, Rogue Opera, Opera Western Reserve, Bayshore Lyric Opera, Valley Lyric Opera, Opera Circle, Eugene Opera, and Youngstown Opera Guild.

Yun won the audience choice award at the Classical Singer Convention in May 2010 in New York City. Her other competition winnings include the Northwest Regional finalist of the Metropolitan Opera National Council Audition, the concerto competition at the University of Oregon, and first prize of the Paul & Lillian Petri Scholarship Competition which enabled her to study in Italy and Austria during the summer of 1997. She has also been a semi-finalist in the Vera Scammon International Vocal Competition, and the audience choice award at the Classical Singer Convention in May 2010 in New York City.

An accomplished pedagogue, in the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen through out North America. Recently she participated in OperaWorks's Artist Teacher Training program. Yun has been invited to be part of the summer faculty at the Summer Music Study in Hungary program in Szeged, and adjudicator at the 7th Singapore Performers' Festival & Chamber Music Competition.

Yun is a professor at the Dana School of Music, Youngstown State University.

**The Donald P. Pipino Performing Arts Series**  
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The Donald P.  
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THE  
DONALD P. **Pipino**  
PERFORMING ARTS SERIES

**Presents**

## **ACRONYM**

**Adriane Post, Edwin Huizinga, Johanna Novom; violins**  
**Karina Schmitz; violin and viola**  
**Kyle Miller; viola**  
**Loren Ludwig; viola da gamba**  
**Kivie Cahn-Lipman; violoncello and viola da gamba**  
**Nate Chase; violone**  
**Simon Martyn-Ellis; theorbo and guitar**  
**Elliot Figg; harpsichord and organ**

**Presenting The Battle of Vienna**  
**Friday, October 5, 2018**

**Ford Family Recital Hall**  
**Eleanor Beecher Flad Pavilion**  
**DeYor Performing Arts Center**  
**7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



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# YOUNGSTOWN STATE UNIVERSITY

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

## 2018-19 SEASON

# VOICESCAPES AUDIO THEATER

November 4, 2018, 2:00 PM

*Granny's Cookies*

Ford Family Recital Hall  
DeYor Performing  
Arts Center

Brace yourself for the sonic experience of your life. VoiceScapes Audio Theater presents LIVE original audio dramas with an award-winning cast of master voice artists, including audio actors, directors, sound engineers, writers and producers. *Granny's Cookies* are the best cookies you will ever eat, and it is all because of the "secret ingredient."

[www.voicescapesaudiotheater.com](http://www.voicescapesaudiotheater.com)



### UPCOMING EVENTS



**HARLEM  
QUARTET**  
January 17, 2019  
7:30 pm



**KATE REID**  
April 5, 2019  
7:30 pm

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



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



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



Cliffe College of  
Creative Arts  
& Communication

## Program

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Sonatina in D Minor ?Biber, Heinrich Ignaz Franz (1644-1704)

*The 1683 Turkish Battle of Vienna in G Minor* Biber  
arr. Schmelzer, Andreas Anton (1653-1701)

Sonata *Jucunda* a5 in D Minor ?Schmelzer, Johann Heinrich (d.1680)

Sonata a8 in A Minor Poglietti, Alessandro (d.1683)

Sonata a8 in C Major Bertali, Antonio (1605-1669)

Ciacona a6 in B-flat Major Pezel, Johann Christoph (1639-1694)

### INTERMISSION

Sonata a8 in A Minor Capricornus, Samuel Friedrich (1628-1665)

Sonata a5 in G Minor Valentini, Giovanni (c.1582-1649)

Sonata a6 in C Major Drese, Adam (c.1620-1701)

Battalia a9 in D Major Biber

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Programmatic battle music has long been popular, from Renaissance polyphony in which singers imitate gunfire and cries, to Romantic-era orchestral works which feature actual cannon in the percussion section. Many seventeenth-century pieces of German battle music referred to military conflicts between the Holy Roman Empire and the Ottoman Empire, which by then had been taking place periodically for more than three hundred years.

Perhaps the most famous work of baroque battle music is the concluding piece on our program, composed by **H. I. F. von Biber**, an Austrian composer who worked in Graz and *Kroměňž* before settling in Salzburg. Biber's *Battalia* (1673) is in eight continuous movements and dedicated to the god Bacchus. A brief untitled introduction is followed by *Die liederliche gesellschaft von allerley Humor* (the dissolute company of all sorts of humor), in which eight contemporaneous folk songs are heard simultaneously in different keys, and a note in the manuscript reads: "*hic dissonat ubique nam ebrii sic diversis Cantilenis clamare solent*" (here is dissonant everywhere as drunks shout out various songs). This cacophony is followed by two untitled presto movements, with *Der Mars* (the god of war) between them. A gentle *aria* is a respite but segues directly into *Die Schlacht* (the battle). *Der Mars* and *Die Schlacht* each explicitly call for extended string techniques rarely heard until the twentieth century: striking the strings with the wood of the bow, threading paper between the strings to produce a rattle, and snap *pizzicato*. *Battalia* ends with an *Adagio: Lamento der verwundten Musquetir* (lament of the wounded musketeer).

Not all battle music was labeled as such. *Sonata Jucunda* (delightful sonata), written by an unknown



composer, prominently features a Turkish-sounding melody and battle motifs. Like *Battalia*, Sonata Jucunda survives in manuscript at the library of the Czech castle at Kroměňž, the source for most of Biber's extant output. Although it is often attributed to Biber, some scholars have suggested that the likelier composer was **Johann Heinrich Schmelzer**, Biber's fellow Austrian who rose through the musical ranks of Vienna before succumbing to the plague. This program opens with another anonymous Kroměňž work which we have speculatively ascribed to Biber: a Sonatina which begins a suite for viola da gamba and continuo, previously attributed to Augustinus Kertzing.

A major turning point in the lengthy conflict between the Ottoman and Holy Roman Empires took place at the Battle of Vienna on September 12, 1683, and it was a decisive victory for the Habsburg dynasty. Turkish forces had besieged the city for several months before being routed with tremendous losses, thanks to Polish imperial reinforcements. Court organist **Alessandro Poglietti**, renowned for his counterpoint and programmatic keyboard music, was killed during the siege. The battle was commemorated by Schmelzer's son, **Andreas Anton Schmelzer**, who arranged a violin sonata by Biber (the tenth *Rosenkranz* Sonata, known as *The Crucifixion*) and retitled it as *Die Türkenschlacht bei Wien 1683*. ACRONYM has further adapted the variation movement of the sonata for today's performance. Its six sections are titled: *The Turkish Siege—March of the Imperial Reinforcements—The Turkish Advance—The Prayers of the Viennese—The Turkish Assault—The Imperial Victory*.

We include on this program some favorite works from seventeenth-century Vienna, and in keeping with our Battle theme, several of these are written for "dueling choirs" of instruments. **Giovanni Valentini** was serving in a minor post as an organist at Graz when his employer was elected Holy Roman Emperor Ferdinand II. Only a few years after arriving in Vienna, Valentini was

appointed imperial *Hofkapellmeister*, the highest musical rank in German-speaking lands. He was one of a series of Italians who would hold this position over the next several centuries, and he was succeeded by violinist **Antonio Bertali**. Both Valentini and Bertali were teachers as well as composers, and one of their most prominent pupils was **Samuel Friedrich Capricornus**, a Czech composer who studied in Vienna before winning a post in Stuttgart. **Adam Drese** held positions in a large number of cities; through his extensive travels, he is credited with spreading the Italian style of composition throughout German-speaking lands. **Johann Christoph Pezel** was a municipal trumpeter in Leipzig and the only composer on this program unconnected to Vienna. His *Ciacona* (a type of dance which repeats the same bass line with variations) is the piece which first brought ACRONYM together.

-Kivie Cahn-Lipman

**ACRONYM** (*Altmusik* Collective Resurrecting Obscure Nuanced Yesteryear's Masterpieces), an "outstanding young early-music string ensemble" (*The New Yorker*), is dedicated to giving modern premieres of the wild instrumental music of the seventeenth century. Since 2014 the band has released seven critically acclaimed recordings, and tonight's concert celebrates our upcoming Biber disc *The Battle, the Bethel, & the Ball*, now available for pre-release sale. ACRONYM's performances have been praised for their "consummate style, grace, and unity of spirit" (*The New York Times*).

DEPARTMENT OF THEATRE & DANCE PRESENTS

# THE ADDAMS FAMILY

BOOK BY  
MARSHALL BRICKMAN  
ERIC ELICE

MUSIC AND LYRICS  
BY ANDREW  
LIPPA

DIRECTED BY  
MATTHEW MAZUROSKI



OCTOBER 19, 20, 26, & 27

7:30 pm

Sundays OCTOBER 21 & 28

2:00 pm

Bliss Hall | Ford Theater

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**The Dana Concert Series Presents**

## **Jazz Ensembles**

**Dave Kana & Kent Engelhardt**  
directors

**Monday, October 8, 2018**  
**Chestnut Room, Kilcawley Center**  
**7:30pm**

YOUNGSTOWN STATE UNIVERSITY



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## Program

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### Jazz Ensemble - Dave Kana

This Bass Was Made For Walkin'	Thad Jones
And What If I Don't	Herbie Hancock Arr. Mike Kamuf
A Pair of Aces	Sammy Nestico
Blue Bossa	Kenny Dorham Arr. Mike Kamuf

### SAXOPHONES:

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

### TRUMPETS:

Nicholas Brophey  
Darren Thompson  
Jordan King  
Maria Mangine  
Zach Jordan

### RHYTHM SECTION:

Guitar	Andy Pickard
Piano	Nadya Stratton
Bass	Brendon Burke
Drums	Owen Davis

### TROMBONES:

David Klasovsky  
Breanna Johnson  
Jake Provino  
Troy Rowlands

---

## Jazz Ensemble – Kent Engelhardt

Second Race	Thad Jones
After Dark	David Lalama
Samba Con Getchu	Bob Brookmeyer
My Foolish Heart	Victor Young & Ned Washington Arr. Jerry Ascione
Wind Machine	Sammy Nestico

### SAXOPHONES:

Alto	Max Klauscher/Sam Gregory
Tenor	Colt Hutchinson/Joe Stanford
Baritone	Jimmy O'Donnell

### TROMBONES:

Dominic Gentile
Brandon Hackimer
Dan Sager

### TRUMPETS:

Herbert Hunkele
Ethan Barnard
Jared Peters
Max Franko
John Ford

### RHYTHM SECTION:

Guitar	Dan Mihelarakis
Piano	Brendan Gage
Bass	Ian Kinnaman
Drums	Anthony Tresky

### ACKNOWLEDGMENTS

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

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

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

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

## Jazz Concert Calendar

**Monday, October 8**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

**Thursday, October 25**, Jazz Combos  
Spotlight Theater, Bliss Hall, 7:30 p.m.

**Monday, November 19**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

**Monday, November 26**, Jazz Combos  
Spotlight Theater, Bliss Hall, 7:30 p.m.

**Friday, December 7**

Jazz Ensemble 1 & Ballet Western Reserve  
The Nutcracker, Stambaugh, 10:00 a.m.  
The Nutcracker, Stambaugh, 7:00 p.m.

**Sunday, December 9**

Jazz Ensemble 1 & Ballet Western Reserve  
The Nutcracker, Stambaugh, 2:00 p.m.

**Monday, February 25**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

**Monday, April 15**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

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**The Dana Concert Series Presents**

# **Open House Faculty Chamber Music Recital**

**Wednesday, October 10, 2018, 12:15 pm  
Butler Institute of American Art**

YOUNGSTOWN STATE UNIVERSITY



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**Misook Yun**, soprano  
**Alice Wang**, clarinet  
**Cicilia Yudha**, piano  
**Kathryn Umble**, flute  
**Diane Yazvac**, piano

### **Program**

Six Pieces for Flute and Piano Fikret Amirov (1922-1984)

- I. Song of the Asgug
- IV. In the Azerbaijan Mountains
- III. Dance

Kathryn Umble, flute  
Diane Yazvac, piano

L'isle joyeuse Claude Debussy (1862 - 1918)

Cicilia Yudha, piano

Der Hirt auf dem Felsen D. 965 Franz Schubert (1797-1828)

Misook Yun, soprano  
Alice Wang, clarinet  
Cecilia Yudha, piano

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**The Dana Concert Series  
Presents**

# **Tchaikovsky's Fifth!**

**Featuring the  
YSU Dana Symphony Orchestra  
Stephen L. Gage, conductor  
Joseph Kromholz, string coach**

**Wednesday, October 10, 2018 | 7:30 p.m.  
Powers Auditorium  
DeYor Performing Arts Center**

YOUNGSTOWN STATE UNIVERSITY



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## Program

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Overture, *Candide* (1956)

Leonard Bernstein (1918-1990)

*Symphony No 5 in E Minor, Op. 64* (1888)

Pyotr Ilyich Tchaikovsky  
(1844-1908)

I. Andante-Allegro-Molto più tranquillo

II. Andante cantabile, con alcuna licenza

III. Valse: Allegro moderato

IV. Finale: Andante maestoso-Allegro Vivace-

Molto Vivace- Moderato assai e molto maestoso-Presto

### PROGRAM NOTES

The Dana School of Music will be celebrating its 150th anniversary of granting music degrees to students during the course of this academic year. In honor of this celebration, the YSU Dana Symphony Orchestra opens its 2018-2019 season with Bernstein's *Candide* Overture. 2018 is also the 100th birthday of Leonard Bernstein, one of the most prolific composers, conductors, educators, and music philosophers of the 20th century. Tchaikovsky's *Symphony No. 5*, also known as his *Fateful Symphony*, was completed and performed in 1888 which was the 20th year after the Dana School began its historic service to aspiring professional musicians.

#### ***Candide* Overture**

Lillian Hellman conceived a theater piece based on Voltaire's *Candide* as early as 1950, but it was not until 1956 that the project materialized. She originally intended the work to be a play with incidental music, which she asked Leonard Bernstein to compose, but his enthusiasm for the subject was so great after re-reading Voltaire's novel that the venture swelled into a full-blown comic operetta; Tyrone Guthrie was enlisted as director and Richard Wilbur wrote most of the song lyrics.

*Candide* was first seen in a pre-Broadway tryout at Boston's Colonial Theatre on October 29, 1956 (just days after Bernstein's appointment as co-music director of the New York Philharmonic had been announced for the following season), and the show opened at the Martin Beck Theatre in New York on December 1.

The Overture to *Candide* was taken almost immediately into the concert hall— Bernstein conducted it with the New York Philharmonic only six weeks after the musical opened on Broadway — and it has remained one of the most popular curtain-raisers in the orchestral repertory. Its music, largely drawn from the show, captures perfectly the

wit, brilliance and slapstick tumult of Voltaire's novel. The group of first themes (the work is disposed, like many of Rossini's overtures, in sonatina form) comprises a boisterous fanfare, a quicksilver galop and a brass proclamation, used later in the show to accompany the destruction of Westphalia, the hero's home. Lyrical contrast is provided by a broad melody from the duet of Candide and his beloved Cunegonde, Oh, Happy We. These musical events are recounted, and the Overture ends with a whirling strain from Cunegonde's spectacular coloratura aria, Glitter and Be Gay.

Note by Dr. Richard E. Rodra

### **Symphony No. 5**

During 1877 to 1890, under the patronage of the wealthy widow Nadezhda von Meck, Tchaikovsky was free to devote himself entirely to composition. Financially secure, he nevertheless found himself on the horns of an artistic dilemma. Fatalistic and highly-strung, Tchaikovsky naturally inclined to the Romantic ideology of expressing the artist's inner turmoil. Consequently, his music stressed the "emotional" at the expense of the "formal". Yet he held the common view of the Symphony as the ultimate vehicle for a composer's loftiest statements. His problem was that he found conventional symphonic structure incompatible with his expressive intents, fretting about "having to end [his] days without having written anything perfect in form". How could he cage his beast without also drawing its teeth?

Tchaikovsky, in common with most Russians, had a problem regarding symphonic argument, namely that his musical culture was inherently short-winded - based on the repetitive use of short cells. The art of binding these into cohesive arguments, even over short spans, did not come naturally. In the Fourth Symphony (1878), he resolved the difficulty of large-scale structure through the use of an explicit programme, which lent a philosophical "scaffolding" on which to build the argument. This had provided a neat idea for "closing" the structure, by requiring the first movement's "fate" motif to be dramatically recalled just before the finale's coda.

He took a major step forward in the Fifth Symphony (1888), in which he elaborated this device into a fully-fledged "motto" subject, incorporated into all four movements. But it was no panacea - there was still the problem of ensuring that each succeeding paragraph grew naturally out of its predecessor. This he resolved brilliantly by simply stirring in more themes, increasing the potential for development. There are still some characteristic "seams", but these occur far less frequently, and now purely for dramatic effect. Significantly, although this music is as intensely dramatic as anything Tchaikovsky ever wrote, there is not

the slightest trace of a declared programme.

**1. Andante - Allegro con Anima** begins with a lengthy slow introduction, entering darkly on clarinet. The first subject proper, deriving from the start of the introduction, skips in gently with the repetitive brevity of a Russian dance, building in intensity. The strings usher in the second subject, which contains at least four distinct themes (go on, count them!), culminating in a typically soaring lyric for violins. The development section, in keeping with the composer's intention to maintain formal integrity, is quite short and concentrated with the recapitulation rather creeping in, on bassoons. The coda recedes into the deeps, presaging the mood of the next movement.

**2. Andante cantabile, con alcuna licenza - Moderato con Anima - Andante mosso - Allegro non troppo - Tempo I** A subdued sequence of string chords paves the way for the famous horn theme, based on five-note phrases probing tenderly upwards. This is countered by a similarly structured theme in four-note phrases. These two evolve rhapsodically, before a third subject, on solo clarinet, joins in to enrich the discourse. Soon after, the symphony's introductory theme rudely interrupts, vandalising, making a shocking claim to "motto-dom". A sudden hiatus, a tentative feeling of recapitulation, then the motto slams in again, even more rudely, reducing the music to gloomy clarinet from which it recovers only as far as wistful dreaming.

**3. Valse: Allegro moderato** is almost a divertimento after the Andante, a simple ternary form whose two statements of a flowing and lilting valse are separated by a contrasting central chatterbox. But wait! What comes creeping into the coda but that known criminal, the Motto, sneakily emulating the *Idée Fixe* in the Ball movement of the *Symphonie Fantastique*. The movement ends hurriedly, before it can do any damage.

**4. Finale: Andante maestoso - Allegro vivace - Molto Vivace - Moderato assai e molto maestoso - Presto** The motto launches the finale with stately solemnity (I'll bet that this influenced Sibelius in his First Symphony). Utterly rehabilitated, it now becomes the dominant force. The first subject (containing at least three themes) seethes with frenetic activity, spilling over into the bustling march of the second subject, rushing headlong into a climax at which the exultant motto hurls the music into a tumultuous development. There is one pause for breath before the music swirls dizzily into a recapitulation out of which the motto thrusts up a mighty crag, from behind which it emerges in what I can only describe as a clown's costume, all fallopping woodwind and soppy strings! Having got this



joke out of its system, the motto leads a rowdy procession into the coda, where waits a wonderful surprise: is that a new theme tossed between trumpets and horns? No, it's none other than the first movement's first subject, popping up for a final cheery wave! Breathtaking? I'm breathless just writing about it.

Paul Serotsky, MusicWeb contributor

## ABOUT THE CONDUCTOR:

**Stephen L. Gage** has served as Professor of Conducting and Director of Bands & Orchestra at the Dana School of Music since 1993. In 2014, Dr. Gage was appointed as the conductor of the YSU Dana Symphony Orchestra. He conducts the annual opera production orchestra in addition to his work with the YSU Wind Ensemble and the Dana Chamber Winds & Strings. Gage leads the MM in Instrumental Conducting program, and he has been the recruitment coordinator for his entire residency on the faculty.

Gage holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music (University of Rochester), and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. He studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, Isaiah Jackson, H. Robert Reynolds, Randall Craig Fleischer, and Paul Vermel. In 2012, Gage was appointed as the Conductor/Music Director of the W. D. Packard Concert Band in Warren. He is in his 26th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY) from 1980-1989.

Gage has published articles on conducting, rehearsal techniques and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. He has been a guest conductor and guest clinician at high school regional and all state honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States.

Gage's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, Sigma Alpha Iota, and Phi Kappa Phi. He has been inducted into the prestigious American Bandmasters and was named as both Distinguished Professor and Faculty Mentor of the Year at YSU; he has served on the NBA Foundation Board of Directors and is currently on the Board of Directors for the Ohio Chapter of Phi Beta Mu. In 2012,

Gage was awarded the Marty Manning Faculty Mentor Award at the YSU, and in 2014 he gave a Last Lecture at YSU. Under Gage's direction, the YSU Wind Ensemble made their historic NYC Carnegie Hall debut in 2005, where the band gave an encore performance there in November 2015. In January 2018, Gage was a recipient of the first Auburn High School (NY) Music Hall of Fame.

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**YSU DANA SYMPHONY & CHAMBER ORCHESTRA  
PERFORMANCES: 2018-2019**

**Friday, November 30, 2018 | 7:30 PM**

*Dvorak, Mendelssohn, Herbert & Bartok*

Dana Chamber Orchestra

Ford Family Recital Hall -- DeYor Performing Arts Center

Joseph Kromholz & Stephen L. Gage, Conductors

**Wednesday, March 6, 2019 | 7:30 PM**

*Dana Young Artist's Concert*

YSU Dana Symphony Orchestra

Stephen L. Gage, Conductor

Featuring 2 DYAC Concerto Winners & Symphony No. 8 -- Antonin Dvorak

**Friday and Saturday, April 12, 13 at 7:30 p.m. and Sunday, April 14 at 2:30**

**PM Thursday, April 18, Friday, April 19 and Saturday, April 20 at 7:30 PM**

*Into the Woods* James Lapine and Stephen Sondheim

Kivie Cahn-Lipman, Conductor

Ford Theater

**Thursday, April 24, 2019**

*Dana School of Music 150th Anniversary Gala Concert*

Stambaugh Auditorium

YSU Dana Symphony Orchestra and several other YSU DSOM Ensembles

Featuring Pulitzer prize-winning composer, Jennifer Higdon's Blue Ca-

thedral and a premiere of a composition coordinated by David Morgan,

Professor of Double Bass & Composition, by the YSU DSOM Composition

Studio and based on the history of the Dana School of Music.

**VIOLIN I**

Thérèse DeGenova, Concert Master \*#  
 Jordan Grantonic, Assistant Principal  
 David Timlin  
 Brendan McEvoy  
 Kathryn Sewall  
 Alexandra Santarcangelo  
 Richard Smrek

**VIOLIN II**

Juliana Dodson, Principal  
 Claire Lyons, Assistant Principal  
 Jon Charlton  
 Brynn McCullough  
 Fiona Flannery  
 Rachel Haney-Myers  
 Marleen Ocheltree #  
 Ronald Smrek  
 Edward Smrek

**VIOLA**

Bowei Yang, Principal \*  
 Elizabeth George, Assistant Principal  
 Emilee Rogers  
 Jasmine Santiago  
 Cassandra Stanaford  
 Olivia Wall  
 Sally Santarcangelo  
 Gia De Ascentis

**CELLO**

Stephanie Zitkovich, Principal \*#  
 Wyatt Miller, Assistant Principal  
 Thomas Drabison  
 Hannah Shively  
 Billy Blaze  
 Maura Gabauer

**STRING BASS**

Ian Kinnaman, Principal \*  
 Matt Jackson  
 Brendan Burke  
 Sean Williams  
 C.J. Shroads

**FLUTE/PICCOLO**

Olivia Benna, Principal \*  
 Mckenzie Cooper  
 Alexa Drecnik

**OBOE/ENGLISH HORN**

Camryn Doctor, Principal \*  
 Kristen Thompson

**CLARINET/BASS CLARINET**

Marissa Lyerly, Principal \*#  
 Elliot Kwolek #  
 Alex Dautel  
 Kailey Coughlin

**BASSOON/CONTRABASSOON**

Rebecca Dangerfield, Principal \*  
 Aerin Bettenhausen  
 Sydney Di Censo

**HORN**

Brendan Gage, Principal  
 Sarah Schwenke \*  
 Cheyenne Halderman  
 Noah Cline  
 Ben Cross

**TRUMPET**

Brandon Perkins, Principal \*#  
 Daniel Mihelarakis

**TENOR TROMBONE**

Daniel Sager, Principal \*#  
 David Kaslovsky

**BASS TROMBONE**

Brandon Hackimer, Principal

**TUBA**

Alyssa Kordecki, Principal

**PIANO/KEYBOARD**

Marleen Ocheltree, Principal #

**TIMPANI/PERCUSSION**

Joel Gillespie, Principal \*  
 Owen Davis  
 Brandon Maffitt  
 Stephen Dorbish

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**The Dana Concert Series  
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# **Misook Yun's Voice Studio Recital**

**Sunday, October 14, 2018  
3:00 p.m.  
Bliss Recital Hall**

YOUNGSTOWN STATE UNIVERSITY



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Anabella Hibler, mezzo-soprano (1501)  
Mary Ann Bush, piano

**Anabella Hibler**, mezzo-soprano, is a freshman music education major. She is an Alto two in the Dana Chorale. She is looking forward to studying for her future career as a music educator.

Star vicino

Anonymous

Lianette Cruz, soprano (1501)  
Mary Ann Bush, piano

To be near to the beautiful idol that one loves  
is the most attractive joy of love.  
To be far away from the beloved who one desires  
is of love the most vital sorrow.

**Lianette Cruz**, soprano, is a freshman in vocal performance major. She is in the University Choir also known as Voices of YSU where she is in the soprano 1 section.

Se tu m'ami

Alessandro Parisotti  
(1853-1913)

Samantha Gurd, mezzo-soprano (1501)  
Nancy Cline, piano

If you love me,  
If you sigh only for me,  
Kind shepherd,  
I feel sorrow for your suffering;  
I feel pleased that you love me.  
But if you think that I must love only you,  
Little shepherd, you are easily subject to self-deception.  
Today Silvio chooses a beautiful red rose,

But with the excuse that the thorns prick,  
He will despise it tomorrow.  
The advice of men,  
I myself won't follow.  
Just because the lily pleases me,  
I won't despise the other flowers.

**Samantha Gurd**, a mezzo-soprano, is a freshman music education major. She is also a member of the Dana Chorale where she sings second soprano. Samantha is very excited to begin her journey to becoming a music teacher.

Per pietà, bell'idol mio

Vincenzo Bellini  
(1801-1835)

Yejin Lee, soprano (1501)  
Nancy Cline, piano

For pity's sake, my beautiful idol  
do not tell me that I am ungrateful;  
unhappy and unfortunate enough  
has heaven made me.

That I am faithful to you,  
that I languish under your bright gaze,  
Love knows, the gods know,  
my heart [knows], and yours knows.

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

The Bird

John Duke  
(1899-1984)

Emily Gerak, soprano (1501)  
MaryAnn Bush, piano

**Emily Gerak**, soprano, is a freshman music education major. She is a member of the Dana Chorale where she sings first

soprano. Emily is thrilled to be taking her first steps in accomplishing her dream of being a music teacher.

“Un certo non so che”

from *Arsilda*

Antonio Vivaldi

(1678-1741)

Rachel Jones, mezzo-soprano (2601)

Nancy Cline, piano

There's one, I know him not,  
Into my heart did rove,  
And yet no pain he brought.  
Can this Unknown be Love?  
Who, fain his power to prove  
A foot unwary caught!

**Rachel Jones** is a sophomore at the Dana School of Music. She is a Music Theory major, and a member of Dana Chorale. She participated in the opera *Cendrillon* in April 2018, as Spirit #3, and performed in the voice department's Combined Seminar last spring.

“Se Vuol Ballare”

from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart

(1756-1791)

Alexander Kluchar, bass-baritone (2601)

Nancy Cline, piano

Bravo, lord master!  
Now I began to understand the mystery,  
and to see clearly  
your whole plan;  
to London, really?  
You as minster, I was courier  
and Susanna ...  
secret ambadressress

If you want to dance, little lord count,  
I'll play the guitar for you--yes.  
If you want to come to my school,



I'll teach you the caper -- yes.  
I'll learn, but slowly;  
I'll be able to discover each secret  
better while playing the part.  
Defending my cunning, using my cunning,  
stinging here, joking there,  
I'll turn all your plots upside down

**Alexander Kluchar**, bass/baritone, is a second year vocal performance major. He is an assistant speech and debate coach at Poland High School; he is a bass, and the treasurer, in YSU's barbershop chorus, One Achord; he is a student composer for YSU's a cappella group, Pella Penguins; he is a bass in the Dana Chorale; he is in the Dana Opera Ensemble; he is a bass in St John's Episcopal church choir, and is a young artist in Opera Western Reserve's Young Artist Program. He was last seen in Dana School of Music's production of *Cendrillon*, as the Prime Minister, and performed in the ensemble. In November, he will be participating in Opera Western Reserve's Production of *Madame Butterfly*. After he obtains his Bachelor of Music degree, he plans to enter higher education and obtain his Masters and Doctorate.

"Lullaby"

from *The Consul*

Gian Carlo Menotti

(1911-2007)

Sarah Hunter, mezzo-soprano (2601)

Nancy Cline, piano

**Sarah Hunter** is a sophomore at the Dana School of Music. She participates in University Chorus, Opera Ensemble, and Dana Vocal Society. Her most recent performance was as a Spirit in Dana's production of *Cendrillon*.

Seligkeit

Franz Schubert

(1797-1828)

Kate Landry, soprano (2602)

Mary Ann Bush, piano

Joy and peace and love reign in Heav'n above:

Angels praise God's glory such as the ancient story.  
Would that I were there such sweet bliss to share!

Each one at his side has a heav'nly bride;  
Harps in strains entrancing, play to song and dancing.  
Would that I were there such sweet bliss to share!

I would rather stay here, with thee! says May,  
Sit here at thy side, love, as thy bonnie bride, love!  
And with one sweet kiss seal our heav'nly bliss!

**Kate Landry** is a junior pursuing a Bachelor of Arts in Music Performance, with a minor in Nonprofit Leadership. She is a member of University Chorus and the Holy Family Parish choir. In addition to her studies in voice, Kate studies piano with Dr. Yudha.

Villanelle

Eva Dell'acqua  
(1856-1930)

Olivia Kochunas, soprano (3701)  
Nancy Cline, piano

I have seen the swallow fly over  
In the clear morning sky:  
She was flying by wing  
To the land to which she is called  
By the sun and the jasmine.  
I have seen the swallow fly over!  
I have followed for a long time with my eyes  
The flight of the traveller.  
Since then, my dreaming soul accompanies her through the  
skies.  
Ah! ah! to the mysterious land!  
And I would have wished like her to follow the same path.

**Olivia Kochunas**, soprano, is a third year music education student. She is a member of Dana Chorale, as well as the St. Columba cathedral choir. She is the musical theater instructor for Natalie's Dance Company in Niles, Ohio, and she teaches a

few private lessons. She is also the Director of Liturgical Music/Choir Director at St. Lucy Catholic Church in Middlefield, Ohio.

Parla!

Luigi Arditi  
(1822- 1903)

Sara Eckenrode, soprano (4801)  
Nancy Cline, piano

More in doubt, I do not suffer  
My accordance sweet word  
I implore for all  
Your promises of the past!  
I repeat to my loved ones  
That even if I am your first thought  
Say with a sincere expression  
To my breathless heart  
Speak, speak!  
You smile to me, I speak, I am good  
With holy joy I shed myself  
Another heart be more faithful than me  
You will not find them!  
Every amount of jealousy is torment  
You will make my soul vanish, yes!

**Sara Eckenrode** is a senior vocal performance major. She has been in several performances at YSU, such as *Così fan tutte*, the *Medium*, and *Cendrillon*. She is a Young Artist for Opera Western Reserve, and has been in some of their productions such as *Carmen*, and *Lucia di Lammermoor*. She will also be in their upcoming production of *Madame Butterfly*.

Widmung

Robert Schumann  
(1810-1856)

Brianna Crawford, mezzo-soprano  
Nancy Cline, piano

You my soul, you my heart,

You my rapture, O you my pain,  
You my world in which I live,  
My heaven you, to which I aspire,  
O you my grave, into which  
My grief forever I've consigned!  
You are repose, you are peace,  
You are bestowed on me from heaven.  
Your love for me gives me my worth,

Your eyes transfigure me in mine,  
You raise me lovingly above myself,  
My guardian angel, my better self!

**Brianna Crawford**, mezzo-soprano, is pursuing a degree in vocal music education. Brianna is involved with the *Voices of YSU*, *Illuminare* vocal ensemble, and the Saint Columba Choir. She has performed a few roles with the Dana Opera Ensemble including Dorothee in *Cendrillon*, Mrs. Nolan in *The Medium*, and studied the role of Dorabella in *Così fan tutte*.

I Send My Heart up to Thee  
from *Three Browning Songs*

Amy Beach  
(1867-1944)

Katy Howells, soprano (3700 A)  
Nancy Cline, piano

**Katy Howells** is a senior vocal performance major. She was a member of the Dana Chorale for three and a half years and went on the tour to South Korea with them. She has been seen in rolls such as Despina in Mozart's *Così fan tutte*, Monica in Menotti's *The Medium* and Prince Charming in Massenet's *Cendrillon*. She looks forward to graduating this coming spring.

Attributs  
from *Poèmes de Ronsard*

Francis Poulenc  
(1899-1963)

Lindsay Heavner, mezzo-soprano (6903)

Ears of corn are sacred to Ceres,  
forests to the Fauns,  
new grass to Chloris,  
green laurels to Phoebus,  
olive-trees to Minerva,  
handsome pines to Cybele,  
gentle rustlings to the Zephyrs,  
sweet fruit to Pomona,  
waters to the Nymphs,  
and beautiful flowers to Flora;  
but heart-ache and tears  
are sacred to Aphrodite.

Mezzo-soprano, **Lindsay Heavner**, is a second year graduate student pursuing her masters in Vocal Performance. She previously attended Alderson Broaddus University where she received her Bachelor of Arts and Bachelor of Music Education degrees. She has received such honors as being a winner of the 2017 Dana Young Artist Competition and had the pleasure in the Dana School of Music's 2018 production of *Cendrillon* to perform the roles of *Cendrillon* and *Madame de la Haltière*.

"Non piu mesta"  
from *La Cenerentola*

Gioachino Rossini  
(1792-1868)

Anna Murcko, mezzo-soprano (4801)  
Marcellene Hawk, piano

My painful childhood was filled with sorrow  
I suffered silently in my heart  
But for a sweet enchantment  
My lonely days brightened  
Like a rapid lightening strike  
My fate changed

No, No, do not cry

Why do you tremble so?

I fly to your side

Daughter, sister friend,

You shall have in me

No more dark, sad days

weeping by the fire alone

It is now like a dream

My full heart forgets it fears!

**Anna Murcko** is a senior music education major and has performed the roles of Dorabella in Mozart's, *Così fan tutte*, Cendrillon in Massenet's *Cendrillon* and Mrs. Gobineau in Menotti's *The Medium* along with various opera scenes with the Dana Opera Ensemble. She is a former Young Artist with Opera Western Reserve and has performed as a chorus member in their productions of *Carmen*, and *Lucia di Lammermoor*. She is an Ohio NATS Competition 1st place winner in the Junior Women's category, and is also a member of University Chorus and St. John's Episcopal Choir in Youngstown, Ohio. She was also a participant in a voice summer intensive this past July at the University of Szeged in Szeged, Hungary.

DEPARTMENT OF THEATRE & DANCE PRESENTS

# THE ADDAMS FAMILY

BOOK BY  
MARSHALL BRICKMAN  
ERIC ELICE

MUSIC AND LYRICS  
BY ANDREW  
LIPPA

DIRECTED BY  
MATTHEW MAZUROSKI

OCTOBER 19, 20, 26, & 27

SUNDAYS OCTOBER 21 & 28

Bliss Hall | Ford Theater

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**The Dana Concert Series  
Presents**

# **Anthony Tresky**

**Jack Ciarniello, accompanist**

**Junior Percussion Recital**

**Bliss Hall - Room 2326  
Tuesday, October 16, 2018  
6:00pm**

**The Junior Recital is in partial fulfillment of the  
B.M. in Music Education**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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### **Raga No. 1 (1968)**

William Cahn (b. 1946)

Raga No. 1 was composed in 1968, and was performed by the composer, William Cahn, at the Eastman School of Music in Rochester, N.Y. The idea for the piece was inspired by hearings of the music of North India, and especially by the rhythm and techniques used on the tabla, the traditional drums of North Indian classical music.

### **Virginia Tate (1999)**

Paul Smadbeck (b. 1955)

The composition was named after Mr. Smadbeck's mother-in-law who passed away tragically in 1986. Musically, I wanted to initially create for the listener a mood of quiet reflection. The form is a fairly simple AABC Coda, prefaced by an introduction in c#. The primary melodic theme, also in c#, is stated twice and leads to a rather forceful section in f# which develops fragments of earlier material. This is followed by an expectation of a return to the primary melodic theme when, instead, the material from the introduction is used in a downward cascade of chords, ending in a quiet echo of the opening theme. Notes by composer.

### **#9 from 12 Etudes (1964)**

Jacques Delecluse (1933-2015)

This is an etude that is meant to test the performer's sensitivity to low dynamic control and technical mastery.

### **2040's Sortie (1947)**

Alan Abel (1924-2018)

Born in Zanesville, Ohio, Abel graduated from The Ohio State University in 1950 and his teachers included M. Whitcomb, J. Evans, and D. McGiness. 2040's Sortie for solo snare drum was composed in 1947 and received its premiere the same year at Ohio State University. The piece is dedicated to V.F.W. Post 2040 in Coshocton, Ohio.

### **Homage to Max (2000)**

Rande Sanderbeck (b. 1953)

- I.
- II.
- IV.

Inspired by Max Roach's jazz drumming, Rande Sanderbeck has written an interesting and original five-movement suite which displays a drummer's finesse and control in a variety of styles.

### **Concertino for Marimba (1940)**

Paul Creston (1906-1985)

- I. **Vigorous**
- II. **Calm**
- III. **Lively**

Jack Ciarniello, piano

Concertino for Marimba by Paul Creston is perhaps the most famous of all marimba concertos, having been performed by several of the most famous percussionists in the world such as Evelyn Glennie, Vida Chenowith, Christopher Norton. This work, which was commissioned by Frederique Petrides, conductor of the Orchestrette Classique, and dedicated to her, was completed in March, 1940. It is in three movements and is designed to demonstrate the capabilities of the marimba as a solo instrument with orchestral accompaniment.

---

**Anthony Tresky** is a music education major at Youngstown State University. He was born in Pittsburgh, Pennsylvania and graduated from Bishop Canevin High School in 2015. While in high school, he performed with the River City Youth Brass Band and the Pennsylvania Music Educators Association All-State Orchestra.

While at the Dana School of Music, Anthony has performed with the YSU Wind Ensemble, Marching Pride, Concert Band, Symphony Orchestra, Chamber Orchestra, Jazz Ensemble, Jazz Combos, and Percussion Ensemble. He is a member of the Percussive Arts Society, Youngstown Percussion Collective, and Ohio Collegiate Music Education Association.

Outside the University, Anthony instructs marching percussion at North Hills High School, Bishop Canevin High School, and is a freelance musician in the Pittsburgh area.

Anthony would like to thank his family and friends for their continued love and support.

#### **Upcoming Percussion Studio Events**

##### **October 24**

Music at Noon | Percussion Ensemble Concert,  
Butler Institute of American Art, 12:15pm

##### **November 11-13**

Ron Coulter Guest Artist Residency: Performance, Improvisation, and  
Composition

##### **Monday November 12, 7-9pm**

Ron Coulter Composition Seminar  
Free Admission. Open to the public.

##### **Tuesday November 13, 7:30pm**

Percussion Ensemble Concert | Ford Theater, Bliss Hall  
Featuring Ron Coulter and the Youngstown Percussion Collective  
Free Admission. Open to the public.

##### **November 14-17**

Percussive Arts Society International Convention, Indianapolis, Indiana

##### **Thursday November 15, 9am**

Focus Day Concert  
Featuring Ron Coulter, Glenn Schaft, and the Youngstown Percussion  
Collective

##### **November 29, 5:30pm**

Evan McCreary, Junior Recital,  
Bliss Hall, Room 2326,

##### **November 30, 11am-12:50pm**

Joel Gillespie, Senior Percussion Clinic-Recording Techniques for Drumset &  
Percussion  
Bliss Hall, Room 2326

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**The Dana Concert Series  
Presents**

# **YSU WIND ENSEMBLE & FRIENDS**

**Stephen L. Gage, Andrew Mitchell & Kathryn Umble  
Faculty Coaches/Conductors**

**Wednesday, October 17, 2018  
Butler Institute of American Art  
12:15 PM**

YOUNGSTOWN STATE UNIVERSITY



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## Program

*Fanfare from La Péri* (1912)

Paul Dukas (1865-1935)

### **YSU Brass Quintet**

Maxwell Franko & Daniel Miihelarakis, trumpet

Brendan Gage, horn

Dominic Gentile, trombone

Alyssa Kordecki, tuba

Andrew Mitchell, coach

*An American Elegy* (2000)

Frank Ticheli (b. 1958)

### **YSU Wind Ensemble**

Stephen L. Gage, conductor

*Escape*. (2007)

Kevin McKee (b. 1980)

### **YSU Brass Quintet**

*Concerto Grosso for Alto Saxophone and Woodwind Quartet*

Alan Hawkins (1938-2012)

I. Allegro vivo

Max Klauscher, alto saxophone

### **YSU Woodwind Quartet**

Morgan Frederick, flute

Kristen Thompson, oboe

Marissa Lyerly, clarinet

Rebecca Dangerfield, bassoon

Kathryn Umble, coach

## YOUNGSTOWN STATE UNIVERSITY

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2018-19 SEASON

# VOICESCAPES AUDIO THEATER

November 4, 2018, 2:00 PM

*Granny's Cookies*

Ford Family Recital Hall  
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### UPCOMING EVENTS



**HARLEM  
QUARTET**  
January 17, 2019  
7:30 pm



**KATE REID**  
April 5, 2019  
7:30 pm

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



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



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



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**Youngstown State University &  
The Dana Concert Series  
Present**

# **Second Annual 2018 YSU Side-By-Side Concert**

**Featuring the  
YSU Concert Band  
Brandt Payne, Conductor**

**YSU Wind Ensemble  
Stephen L. Gage, Conductor  
Ryan Dutton, Graduate Conductor**

**YSU 2018 HS Side-By-Side  
Wind Ensemble**

**Stambaugh Auditorium  
Thursday, October 18, 2018, 7:30 P.M.**

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## 2018-19 SEASON

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### UPCOMING EVENTS



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January 17, 2019  
7:30 pm



**KATE REID**  
April 5, 2019  
7:30 pm

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



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



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



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## YSU Concert Band Repertoire

*Joy Revisited* (2005) Frank Ticheli (b. 1958)

*Candide Suite* (1993) Leonard Bernstein (1918-1990)  
Arr. Clare Grundman (1913-1996)

1. The Best of All Possible Worlds
2. Westphalia Chorale and Battle Scene
3. Auto-de-fé
4. Glitter and Be Gay

*March "Grandioso"* (1901) Roland Seitz (1867-1946)  
Arr. Alfred Reed (1921-2005)

## YSU Wind Ensemble Repertoire

*Carnival Overture, Op. 92* (1891) Antonin Dvorak (1841-1904)  
transcribed by Dr. Mark Walker for the YSU Wind Ensemble

*March, The Rolling Thunder* (1918) Henry Fillmore (1881-1956)  
Ryan Dutton, Graduate Conductor

*Mavericks* (2016) Paul Dooley (b. 1983)

*The Incredibles* (2004) Michael Giacchino (b. 1967)  
arranged by Takashi Hoshide for the  
Tokyo Kosei Wind Orchestra

-----INTERMISSION (15 minutes)-----

Joint High School Side-By-Side Wind Ensemble  
& YSU Wind Ensemble Repertoire

An American Elegy (2000)

Frank Ticheli (b. 1959)

Incantation and Dance (1960)

John Barnes Chance  
(1932-1972)

### Concert Band Program Notes

Joy, and its companion piece, **Joy Revisited**, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin - but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players.

Thus, *Joy* is more straightforward than its companion piece. Where *Joy* sounds a dominant chord (as in the upbeat to measure 10), *Joy Revisited* elaborates upon that chord with a flourish of 16th-notes. While *Joy Revisited* moves faster, develops ideas further, and makes use of a wider register, *Joy* is more concise.

Despite these and many more differences between the two works, both come from the same essential cut of cloth, both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day. -Frank Ticheli

Leonard Bernstein was one of the foremost American composers and conductors of the twentieth century. Renowned on the podium as director of the New York Philharmonic, he came into living rooms across the nation through his televised series of Young People's Concerts on CBS. Some of his most familiar compositions include the film scores to *On the Waterfront*, *West Side Story*, and *Candide*.

Composed in the 1950s, *Candide* is an operetta modeled on Voltaire's famous French satire. The cast of characters features hero Candide, whose idealistic nature matches his name's meaning "naïve," along with his true love Cunegonde and their tutor Doctor Pangloss. This **Candide Suite**, adapted for band by American composer and arranger Clare Grundman, follows the plotline of the operetta, beginning with youthful optimism in "The Best of All Possible Worlds." The following movements portray the characters facing gruesome life challenges, including an invading army, persecution during the Inquisition, and life as a Parisian courtesan.

By the fifth and final movement, the heroes' idealism has faded, yet they sing of hope and the spiritual rewards of simple tasks: "we're neither pure, nor wise, nor good; we'll do the best we know; we'll build our house and chop our wood, and make our garden grow."

-----

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

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

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

In January 1891 Dvořák began teaching in the capacity of professor of composition and instrumentation at Prague Conservatory, and that June he was approached by Jeannette Thurber, a Paris-trained American musician who was now a New York philanthropist bent on raising American musical pedagogy to European standards. To that end she had founded the National Conservatory of Music in New York, incorporated by special act of Congress in 1891. She was successful in persuading Dvořák to serve as its director, and in September 1892 he and his family moved to New York. He would remain until 1895 (though spending summer vacations elsewhere), building the school's curriculum and faculty, appearing as a guest conductor, and composing.

Dvořák's popular **Carnival Overture** dates from this period when honors began falling on his shoulders, just as he was weighing Mrs. Thurber's flattering offer. The piece was the second of a triptych of concert overtures intended to portray impressions of what a human soul might experience, in both positive and negative aspects. *Nature, Life, and Love* was his original name for the set, which was to be published under the single opus number 91, and it is in that form that the pieces were presented at their joint premiere. But the composer soon decided to publish them with more distinct identities, and when they appeared in print it was as three separate pieces: *In Nature's Realm* (with the opus number 91 all to itself, composed from March 31 to July 8, 1891), *Carnival* (Opus 92, written from July 28 to September 12), and *Othello* (Opus 93, begun that November and completed on January 18, 1892).

As part of the tribute to the 150th Anniversary of the Dana School of Music, we present Dr. Mark Walker's arrangement of this Dvorak classic. Dr. Walker served as a Professor of Music Theory & Composition in the Dana School of Music from 1968-1985. Mark and his wife, Katie, violin and viola teacher, were integral parts of the Mahoning and Shenango Valley's music education community for many years.

As the composer of at least 256 works and the arranger of 774 others, Henry Fillmore was one of the most prolific composers in the history of band music. The size of his oeuvre prompted him to take the unusual step of publishing his compositions under seven

different pseudonyms in addition to his given name to avoid saturating the sheet music market. Fillmore also had a reputation for flamboyant showmanship as conductor of his own bands. In the words of a friend, "No one enjoyed his performances more than Henry himself."

The fast-paced march **Rolling Thunder** draws upon two important influences in Fillmore's life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a conservative partner in a religious music publishing firm, declared the instrument uncouth, sinful, and off-limits to his son. Fillmore's mother snuck her son a secondhand instrument to practice in an attempt to keep him out of bigger trouble. The deception was serendipitous since Fillmore became an innovative composer for the instrument, writing signature trombone rags and often featuring the trombone section as he does in "Rolling Thunder." Fillmore's conservative father also likely disagreed with his decision to join the circus, but this choice also resulted in innovative music. Fillmore's role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten the excitement. A fast and exciting show-stopper like "Rolling Thunder" makes hearts race and feet tap, whether in the circus ring or the concert hall.

---

**Mavericks**, a concerto for wind ensemble, was commissioned by the Baylor Wind Ensemble, conducted by Eric Wilson. The title refers to both the musical mavericks in this fantastic ensemble, as well as the legendary Mavericks surf break off the shore of Half Moon Bay in Northern California. Every winter, the infamous Mavericks waves build to reach towering heights as much as sixty feet, smashing into rocks below the ocean's surface, with an impact that can be measured on the Richter scale. Here, the ocean becomes a perilous playground to the most fearless and talented big wave surfing mavericks in the world. In my composition, the percussion mavericks, playing drumset, bongos and timbales, provide a groovy yet ominous forward momentum. Churning saxophone melodies crash amongst the looming dark force of low brass pedal notes, while woodwind riffs spray fearlessly in the face of danger.

---

From the movie mavens at Pixar comes an animated adventure destined for greatness. An all-American family attempt to live a normal life while hiding the fact that Mom and Dad were once crime-fighting superheroes. But when a dastardly villain forces them out of retirement, can they save their family and the world?

To go along with the retro feel of the world of ***The Incredibles***, Michael Giacchino wrote an incredible score. As a superhero movie score, it is reminiscent of such music as James Bond movie scores, as well as the old Batman television series. The music easily sets the mood for the film, allowing viewers to ease into the world they are seeing on the screen. But besides that, the score is just downright fun to listen to on its own. Giacchino kept the symphonic scale of previous orchestra scores, but wrote the action score with jazz and big band influences. The jazz elements include brass stabs, screeching trumpets, swing rhythms, fluttering flutes and punctuating percussion. There is a main theme (and some subsidiary themes) but it is not omnipresent as it might be on other soundtracks catering for heroic action. Rather it lurks in the background, is woven into many of the tracks and seemingly changes with the mood of the film as the characters grow and evolve. There are a number of scenes where danger threatens and the music heightens the tension. However, the music is not wall-to-wall action. There are moments where music plays to the family's dysfunctional behavior and Simpson's style comedy, then contrasting moments of bonding and emotion.

---

***An American Elegy*** is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity.



The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

---

***Incantation and Dance***, which was the first published piece of John Barnes Chance, has become one of his most popular works. He wrote it while serving in the North Carolina public schools under a grant from the Ford Foundation's Young Composers Project. It consists of two contrasting sections. The *Incantation* is a short, mournful melody, full of mystery, which gradually builds to a ferocious conclusion. The *Dance* also begins quietly, moving to a complex rhythmic pattern in the percussion, and culminating in a frenzied dance. A native of Texas, Chance played timpani with the Austin Symphony and taught at the University of Kentucky before his untimely accidental death in 1972.

# YSU Concert Band

\*Section Leader  
^Concert master

## FLUTE

Paige Beaver  
Alisha Dean  
Larissa Gaborick  
Megan Ochs\*  
Lauren Syersak  
Kate Young

## OBOE

Richard Knoxville

## ENGLISH HORN

Camryn Doctor

## CLARINET

Jenna Provino \*,^  
Gabrielle Chapman  
Amanda Hammond  
Kelcey Norris  
AnnieRose Sheasley

## BASS CLARINET

Cayla Conrad

## ALTO SAXOPHONE

Stephanie Pavlovich\*  
Kathleen Brown  
Amanda Rumbaugh

## TENOR SAXOPHONE

Anthony Bonomase

## BARITONE SAXOPHONE

Lucas Ciesielski

## HORN

Cheyenne Halderman\*  
Joshua Bryan  
Ben Cross  
Chaste Chapman  
Devin Lewis

## TRUMPET

Mario Beaulieu\*  
Meg Bryant  
John Ford  
Ross Hill

## TROMBONE

Joseph Jadue  
Charles Lynagh  
Kayla McMillion  
Alicia Sarra  
Kyle Zimmerman\*

## EUPHONIUM

Matt Franks

## TUBA

Cyrus Adams\*  
Dominic Commisso

## PERCUSSION

Jo'El Harrison  
Nathaniel Adams

## YSU Wind Ensemble

# - graduate student  
^ principal \* section leader

### FLUTE/PICCOLO

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

### OBOE/ENGLISH HORN

Brynn Anstedt  
John Anzevino  
Camryn Doctor ^ \*

### BASSOON/CONTRABASSOON

Aerin Bettenhausen  
Rebecca Dangerfield ^ \*  
Mason Taylor

### CLARINET/BASS CLARINET

Taylor Aslanis  
Kailey Coughlin  
Alex Dautel  
Zachary Fromme  
Elliot Kwolek #  
Jamar Lee  
Marissa Lyerly # ^ \*

### SAXOPHONE

Santino Almasy  
Noah Landry  
Jimmy O'Donnell  
Daniel Slenscak, ^ \*  
Thomas Turnbull

### HORN

Noah Cline  
Brendan Gage ^ \*  
Max McMullen  
Sarah Schwenke

### TRUMPET

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

### TENOR TROMBONE

Dominic Gentile ^ \*  
Daniel Sager # ^  
Benjamin Walsh

### BASS TROMBONE

Daniel Patrick ^

### EUPHONIUM

Ryan Dutton #  
David Ottney ^ \*  
Juan Rodriguez

### TUBA

Bruce Deal  
Alyssa Kordecki \*  
Tracy Rowlands ^

### PERCUSSION

Michael Daniels  
Brandon Maffitt  
Evan McCreary ^ \*  
Anthony Tresky  
Tracy J. Rusk

### PIANO & GUITAR

Cody Tonkinson ^  
Isaac Hraga

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

**FLUTE**

Elly Euker, Howland HS

Aleana Smiley, Grove City Area HS (PA)

Laura Bowden, Laurel Area HS (PA)

Abbie Sammartino, Boardman HS

Angelica Bohjarak, Austintown Fitch HS

**OBOE**

Melody Lowe, Howland HS

Ben Johnson, North Hills HS (PA)

**BASSOON**

Jonathan Bucholz, South Range HS

Giovanni Bradshaw, Sharon HS (PA)

**CLARINET**

Colin Davis, Howland HS

Chandler Cleric, North Hills HS (PA)

Justin Brown, Mathews HS

Emily Wallace, Shenango HS (PA)

Evylyn Flickenger, Trinity Area HS (PA)

Victoria Lewis, Howland HS

Emily Gilger, Howland HS

Sophia McGee, Boardman HS

Katie Farrington, Mohawk HS (PA)

**BASS CLARINET**

Katrina Altawill, Howland HS

**SAXOPHONE**

Tommy Bachert, North Hills HS (PA)

Caroline Manjerovic, South Side Area HS (PA)

**HORN**

Maria Scotti DiUccio, Howland HS

Bridget DePascale, Champion HS

Thomas Landry, South Range HS

Declan O'Hara, Hubbard HS

Haley Hansen, Wilmington Area HS (PA)

**TRUMPET**

Miles Spearman, Boardman HS  
Ryan Bowden, Laurel Area HS (PA)  
Donny White, North Hills HS (PA )  
Andy Beichner, Boardman HS  
Jianna Harold, Leetonia HS

**TENOR TROMBONE**

Samuel Darrin, Howland HS  
Jared Medvec, Struthers HS

**BASS TROMBONE**

Kent Gordon, Kent Theodore Roosevelt HS

**EUPHONIUM**

John Fitch, Lowellville HS  
Gianna Russio, Howland HS  
Joseph Criazzo, Warren G. Harding HS

**TUBA**

Aaron Weaver, North Hills HS

**DOUBLE BASS**

Haley Lowe, Boardman HS

**PERCUSSION**

Josh Sommers, Edgewood HS  
Allison Morris, Valley Christian HS  
Phillip Naples, South Range HS

**PARTICIPATING HIGH SCHOOL BAND DIRECTORS:**

**Austintown Fitch High School**

Wesley O'Connor

**Boardman High School**

Thomas Ruggeri, Tim Tuite & Michael Shevock

**Champion High School**

Tyler Husosky

**Edgewood High School**

Connie Sommers

**Grove City Area High School (PA)**

John Habarka

**Howland High School**

Gregory Rezabek, Sarah Penney, & Shawn Reynolds

**Hubbard High School**

Daniel Nestich & Andrea Lewis

**Kent Theodore Roosevelt High School**

John Roebke

**Laurel Area High School (PA)**

Brian Croach & Nathan Daubenspeck

**Leetonia High School**

Randall Rodik

**Lowellville High School**

Robert Antonucci

**Mathews High School**

Hailey Baker

**Mohawk High School**

Jason Zeh

**Sharon High School (PA)**

Brad Volek

**Shenango High School (PA)**

Douglas Butchey

**South Range High School**

Jeffrey DeCesare & John Veneskey

**Struthers High School (OH)**

Joshua Hawkins

**Valley Christian High School**

Joseph Kane

**Warren G. Harding High School**

Reid Young & Heather Sirney

**Wilmington Area High School (PA)**

Jonathan Nickel

## ABOUT YSU BANDS & THE YSU WIND ENSEMBLE:

The wind band program at YSU includes a wide array of performance groups, from concert bands and chamber groups, to marching and pep organizations. Over 250 students perform in these ensembles each year.

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

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

Pulitzer prize winning composer, Karel Husa called the ensemble's performance of his music, "inspiring." Frank Ticheli stated that the band "performed my music beautifully" and that the group was "hot!" Schwantner complimented the ensemble for "their artistry, and for their care and consideration" of his music. Composer/Pianist Carter Pann was very complimentary of the collaborative music-making experience with Concerto Logic and said that the Wind Ensemble's performance was "among the finest he had experienced" Composer and prize winning composer and author, Michael Colgrass thanked the band for its "wonderful performance and recording" of his Urban Requiem.

The Wind Ensemble has released seven in-house and internationally released CD recordings with an eighth CD, Shadows & Reflections currently in production:

## ABOUT THE CONDUCTORS:

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

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

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

\*\*\*\*\*

**Stephen L. Gage** has served as Professor of Conducting and Director of Bands & Orchestra at the Dana School of Music since 1993. In 2014, Dr. Gage was appointed as the Conductor of the YSU Dana Symphony Orchestra. He conducts the annual opera production orchestra in addition to his work with the YSU Wind Ensemble and the Dana Chamber Winds &



Strings. Gage leads the MM in Instrumental Conducting program, and he has been the recruitment coordinator for his entire residency on the faculty.

Gage holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music (University of Rochester), and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. He studied conducting with Harry John Brown, Donald Hunsberger, David Efron, Roy Ernst, James Keene, Isaiah Jackson, H. Robert Reynolds, Randall Craig Fleischer, and Paul Vermel. In 2012, Gage was appointed as the Conductor/Music Director of the W. D. Packard Concert Band in Warren. He is in his 26th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY) from 1980-1989.

Gage has published articles on conducting, rehearsal techniques and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. He has been a guest conductor and guest clinician at high school regional and all state honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States.

Gage's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, Sigma Alpha Iota, and Phi Kappa Phi. He has been inducted into the prestigious American Bandmasters and was named as both *Distinguished Professor* and *Faculty Mentor of the Year* at YSU; he has served on the NBA Foundation Board of Directors and is currently on the Board of Directors for the Ohio Chapter of Phi Beta Mu. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the YSU, and in 2014 he gave a *Last Lecture* at YSU. Under Gage's direction, the YSU Wind Ensemble made their historic NYC Carnegie Hall debut in 2005, where the band gave an encore

performance there in November 2015. In January 2018, Gage was a recipient of the first *Auburn High School (NY) Music Hall of Fame*.

Gage and his wife Stephanie have three children and one grandchild.

DEPARTMENT OF THEATRE & DANCE PRESENTS

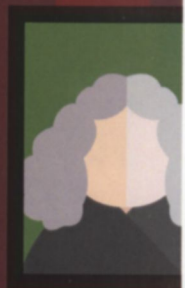


# THE ADDAMS FAMILY

BOOK BY  
MARSHALL BRICKMAN  
ERIC ELICE



MUSIC AND LYRICS  
BY ANDREW  
LIPPA



DIRECTED BY  
MATTHEW MAZUROSKI



OCTOBER 19, 20, 26, & 27

7:30 pm

Sundays OCTOBER 21 & 28

2:00 pm

Bliss Hall | Ford Theater

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Bliss Hall | Ford Theater  
October 19-28, 2018

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of  
Creative Arts  
& Communication



# The Kennedy Center

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

# THE ADDAMS FAMILY

## A NEW MUSICAL

Book by MARSHALL BRICKMAN and RICK ELICE

Music and Lyrics by ANDREW LIPPA

Based on the Characters Created by Charles Addams

Director

Matthew Mazuroski

Music Director

Dr. Maria Fenty Denison

Choreographer

Amy Wright

Conductor

Dr. Kent Engelhardt

Scenic Designer

Todd Dicken

Properties Designer

Wendy Akers

Lighting Designer

Antonio Colaruotolo

Sound Designer

Johnny Pecano

Costume, Wig, & Make-up Designer

Katherine Garlick

Rehearsal Accompanist

Anthony Ruggiero

Production Stage Manager

Sarah Dubos

Setting: Present Day, The Addams Family Mansion, Central  
Park, New York City

There will be one 15-minute intermission

Originally produced on Broadway by Stuart Oken, Roy Furman, Michael Levitt, Five Cent Productions, Stephen Schuler, Decca Theatricals, Scott M. Delman, Stuart Ditsky, Terry Allen Kramer, Stepahnie P McClelland, James L. Nederlander, Eva Price, Jam Theatricals/Mary LuRoffe, Pittsburgh CLO/Gutterman-Swinsky, Vivek Tiwary/Gary Kaplan, The Weinstein Company/Clarence, LLC, Adam Zotobich/Tribe Theatricals

By Special Arrangement with  
Elephant Eye Theatrical

## Cast

Gomez Addams.....	Ben Mowrer
Morticia Addams.....	Jessica Hirsh
Uncle Fester.....	Nathan Wagner
Grandma.....	AnnMarie Lowerre
Wednesday Addams.....	Angelique Tanner
Pugsley Addams.....	Aislinn Lowry
Lurch.....	Max Stoddard
Mal Beineke.....	DJ Davis
Alice Beineke.....	Makenzie Moorman
Lucas Beineke.....	Adam Dominick

## Ensemble

Barbara "Boogie Woogie" Addams.....	Maria Cicco
Jedidiah "Second Fastest Gun in the West" Addams .....	Michael Callahan
Brunhilda "Skull Crusher" Addams.....	Lexi Denney
UG "AARGH" Addams.....	Elijah DuPonty
Heather "Bridezilla" Addams.....	Halla Henry
Alexander "AWOL" Addams.....	Tristen Kile
Temperance "Bible-Thumper" Addams.....	Monique Lopez
George "the Dandy" Addams.....	Vi-Trinh Luu
Captain General Redondo Ventana Laguna Don Jose Cuervo Addams.....	Daniel Navabi
Millie "Madcap" Addams.....	Ciara Rosario
Desiree "the Courtesan" Addams.....	Destinee Thompson
Mildred "Albany" Addams.....	Haley Tura

## Pit Orchestra

Violin.....	Jordan Grantonic
Cello.....	Maura Gabauer
Reed 1.....	Santino Almasy/Nadya Stratton
Reed 2.....	Jake Jeges/Morgan Frederick
Trumpet.....	John Ford
Trombone.....	Brandon Hackimer
Guitar/Banjo.....	Dan Mihelarakis
Keyboard 1.....	Anthony Ruggiero
Keyboard 2.....	Jeffery Williams
Bass.....	Sean Williams
Drum Set.....	Joel Gillespie



## Musical Numbers

### Act I

- Overture.....Orchestra
- When You're an Addams.....The Addams Family, Ancestors
- Fester's Manifesto.....Fester
- Wednesday's Growing Up.....Gomez
- Trapped.....Gomez
- Pulled.....Wednesday, Pugsley
- One Normal Night.....Company
- But Love.....Fester, Ancestors
- Secrets.....Morticia, Alice, Female Ancestors
- Trapped (Reprise)/Gomez's What If.....Gomez
- What If .....Pugsley
- Full Disclosure (Part 1).....Company
- Waiting.....Alice
- Full Disclosure (Part 2) .....Company

### Act II

- Opening Act II.....Ancestors, Orchestra
- Just Around the Corner.....Morticia, Ancestors
- The Moon and Me.....Fester, Female Ensemble
- Happy/Sad.....Gomez
- Crazier Than You.....Wednesday, Lucas, Alice, Mal
- Not Today.....Gomez
- Live Before We Die.....Gomez, Morticia
- Tango de Amor.....Orchestra
- Move Toward the Darkness.....Company
- Bows.....Company

## Production Staff & Crew

**Director:** Matthew Mazuroski

**Music Director:** Dr. Maria Fenty Denison

**Conductor:** Dr. Kent Engelhardt

**Choreographer:** Amy Wright

**Scenic Designer:** Todd Dicken

**Lighting Designer:** Antonio Colaruotolo

**Costume, Wig, & Make-up Designer:** Katherine Garlick

**Properties Designer:** Wendy Akers

**Rehearsal Accompanist:** Anthony Ruggiero

**Fight Choreographer:** Matthew Mazuroski

**Sound Designer:** Johnny Pecano

**Stage Manager:** Sarah Dubos

**Assistant Stage Managers:** Morgan Lacamera & Elizabeth Sabo

**Production Manager & Technical Director:** Ryan Fitzpatrick

**Costume Shop Supervisor:** Wendy Akers

**Videographers:** Miles Garrett & Mario Ricciardi

**Sound Board Operators:** Timothy Grich, Andrew Morro

**Light Board Operator:** James Oakry

**Deck Crew:** Aakash Adhikari, Devon Cochran, Shanon Coleman

**Wardrobe Crew:** Carmella Donofrio, Clark Hergenrother, Lacey

Lowther, Camia Parks

**Costume Shop:** Maya Bass, Hannah Rosser

**Scene Shop:** Alice Davis, Jordan Hazy, Cole Kistler, Dominick Spisak,

Peri Winbush

**Props Crew:** Hannah Kirkpatrick, Clayton Petrella, Connor Petrella

**House Manager:** Leah Tekac

**Box Office Staff:** Mark Angelilli, Laura Garvin, Taylor Rafferty, Logan

Schotten, Haley Tura

**Program Graphic Designer:** Mallory Goldner

## Cast Biographies

**Michael "Mac" Callahan** is working towards his BFA in Musical Theatre. At YSU, he has performed in *A Funny Thing Happened on The Way to The Forum* as Hysterium, in *No More Peace!* as the Thin Man, in *Spring Awakening* as Ernst, and in the opera *Die Fledermaus* as Dr. Blind. He really loves his parents. Enjoy the show!

This is **Maria Cicco's** second year in the Musical Theatre program after earning her Associates Degree at Lakeland Community College. She is happy to be onstage for her first main stage show after Assistant Stage Managing *Mr. Wheeler's* last year. Previously she has been seen in *Godspell*, the ensemble of *Evita*, and the

Narrator in *Joseph and the Amazing Technicolor Dreamcoat* among other shows.

**DJ Davis** (Mal Beineke) is very excited to be back entertaining at YSU, after his summer working professionally at *Trumpet In the Land*. Over the summer he portrayed the roles of Walking Dog in *Trumpet in the Land*, Karl in *Bye Bye Birdie*, and Tin Man in *Dorothy Meets Alice!* DJ's other recent notable roles include GiGi in the original cast of *The Heroin Project*, Cory in *Fences*, and Brandin in *The Blame Game!* DJ hopes you enjoy the show and leave a little CRAZIER than when you came in.

**Lexi Denney** is a sophomore BFA Musical Theatre major at YSU. Some of her past credits include *White Christmas* as Martha Watson, *Rock of Ages* as Regina, *A Funny Thing That Happened on the Way to the Forum* as Panacea, *Independent: The Heroin Project* as Meredith, and *Little shop of Horrors* as Chrystal. She is so excited to be a part of this wonderful production and wants to thank everyone involved for all their hard work!

**Adam Dominick** (Lucas Beineke) is an incoming freshman at YSU! He is excited to be part of such an amazing and fun show. His previous roles include Danny Zuko (*Grease*), Shrek (*Shrek the Musical*) and Matt (*The Fantasticks*). Adam's dream role is Evan Hansen (*Dear Evan Hansen*).

**E. Elijah DuPonty** is a first-year student majoring in the BFA of Photography program. Elijah was most recently in *Happy Days the Musical* (Ralph Malph) at a local theatre. Some of his past show experience includes *Phantom of the Opera* (Ubaldo Piangi), *The Wizard of Oz* (Cowardly Lion), *Grease* (Teen Angel), and *Carrie The Musical* (Freddy). Elijah is currently the Vice President of F(10) photography club on campus and is currently working as a student office assistant for the Art Department. He would to thank the wonderful cast, crew, and directors for making his first show at YSU such an amazing experience.

**Halla Henry** is excited to be in this incredibly talented ensemble! She is a third year Musical Theatre major. Some of her favorite roles recently to bring to the stage have been Tracy Turnblad in *Hairspray* at Youngstown Playhouse, Samuel in *No More Peace*, and being a part of the Geminae twins in *A Funny Thing Happened on the Way to the Forum* both on YSU stages! She hopes you are ready for this ride of silly spooks!

**Jessica D. Hirsh** (Morticia Addams) is a senior BFA Musical Theatre Major, and this marks her eighth show in the Youngstown area. Favorite past roles include Ilse (*Spring Awakening*), Velma Von Tussle (*Hairspray*), Rose Stopnick Gellman (*Caroline, or Change*), Judy Turner (*A Chorus Line*), and Aunt Eller (*Oklahoma!*). In her time at YSU she has been both an Irene Ryan Scholarship Nominee as well as a Musical Theatre Initiative Semi-finalist at the Kennedy Center American College Theatre Festival. This past summer, she spent her time training with the Open Jar Institute in New York City. Upon graduation, Jessica hopes to continue booking professional work and later receive a Master of Fine Arts in Acting.

**Tristan Kile** is currently a senior in the BFA Musical Theatre program. He is happy to be involved with this production of *The Addams Family* as an Ancestor. He was last seen as a male ensemble member in *Spring Awakening*. His past work includes a Protean in *A Funny Thing Happened on the way to the Forum* here at YSU. He is just a simple full time student who loves to be a part of the Department of Theatre and Dance, and hopes you enjoy this creepy, kooky, spooky Show!

**Monique Lopez** is a senior in the BFA Musical Theatre Program. Some of her past roles have been *Hairspray* (Dynamite), *You're a Good Man Charlie Brown* (Woodstock) and *Almost Maine* (Marvlyn, Hope). She is thankful for being able to perform on the YSU stage and hopes you enjoy this great show!

**AnnMarie Lowerre** (Grandma) is currently a junior in the BFA Musical Theatre program. She was last seen as Rose Alvarez in *Bye Bye Birdie*, which she also choreographed. Some of her past credits are *Bullets Over Broadway* (Eden Brent), *Spring Awakening* (Anna), and *Hairspray* (Penny Pingleton). At YSU, she is the president of Alpha Psi Omega, treasurer of YSU Film Club, a member of YSU Dance Ensemble, and a desk attendant for the residence halls. She is "YandProud" to be in the Department of Theatre and Dance and blessed with the opportunities they provide. She hopes you're "Pulled" in and enjoy this production of *The Addams Family*.

**Aislinn Lowry** (Pugsley Addams) is a sophomore Musical Theatre BFA major. She is thrilled to have the opportunity to play the role of Pugsley in this production. Past roles include Paulette (*Legally Blonde*), Muzzy (*Thoroughly Modern Millie*), Heather (*American Idiot*), and the Bless the Lord Soloist (*Godspell*). She would like to thank Maz for the opportunity to be in this show, and her family and friends for their endless support.

**Vi-Trinn Luu** is a second year junior currently studying Biology pre-Med. *The Addams Family* will be his first show outside of high school. In his free time, he works as a peer leader to help first year students adjust and hopefully enjoy their time at YSU. He frequently rock climbs, fences, amateur boxes, dances, runs, swims, and plays musical instruments. Vi enjoys being a well-rounded person and learning about as many new things as possible.

Returning to the Youngstown State University stage is **Makenzie Moorman** (Alice Beineke). She is a senior Musical Theatre BFA major and was last seen understudying for Hermia in *Dead Man's Cell Phone*. She also played Gymnasia in *A Funny Thing Happened on the Way to the Forum*. When not onstage, you can find Makenzie at Handel's or volunteering with the YSU Honors College.

**Ben Mowrer** (Gomez Addams) is a junior Musical Theatre Major and Dance Minor. His most recent theatrical appearances include Seymour in *Little Shop of Horrors*, David Shayne in *Bullets over Broadway*, and Hanschen in *Spring Awakening*. He recently gained his first Choreography credit in YSU's inaugural Festival of New Works. He hopes that you enjoy *The Addams Family* as much as he enjoyed portraying the role of Gomez.

**Daniel Ali Navabi** is looking forward to the journey to portray the Conquistador ancestor in *The Addams Family*. You may notice that Daniel is not new to the stage at YSU as he got the chance to play Chip Tolentino in the *25th Annual Putnam County Spelling Bee* back in 2015 as well as Moritz Stiefel in *Spring Awakening* last year. Daniel would like to thank his friends and family for the support. After graduation Daniel currently plans on getting more acting and audition experience from New York City.

**Ciara Rosario** is a junior BFA Musical Theatre major and is treasurer of Alpha Psi Omega. She just finished her first summer stock job at Trumpet in the Land and her favorite roles include the female ensemble of *Spring Awakening* and Ariel Moore in *Footloose*. Ciara would like to thank her friends and family for their love and support.

**Max Stoddard** (Lurch) is a freshman in the BFA Musical Theatre program, and is very excited to be playing Lurch in his very first collegiate performance. He has most recently been in productions of *Fiddler on the Roof* (Tevye), *Crazy For You* (Lank Hawkins), and *Romeo and Juliet* (The Nurse). He is also a member of the YSU

Honors College. Max really hopes you “Move Toward the Darkness” and enjoy *The Addams Family*.

**Angelique Tanner** (Wednesday Addams) is a senior Musical Theatre major where this will be her fourth, and final musical at the YSU before she graduates in December. You may have seen her in previous productions as Thea in *Spring Awakening*, Philia, or Tintinabula, in *A Funny Thing Happened on the Way to the Forum*, or Logainne Schwartz and Grubenierre in *The 25th Annual Putnam County Spelling Bee*. After graduation she hopes to attend graduate school to get her MFA in lighting design. She hopes you enjoy this show just as much as she does!

**Destinee Thompson** is a sophomore majoring in Musical Theatre. She has been doing plays and musicals all throughout middle school and high school. She attended Firestone High School for the Arts and was in the theater arts program where she participated in a plethora of shows, on and off stage. She also worked with the Akron Civic Theater each year to be in the All City Musicals and The Weathervane Playhouse Theater. She enjoys singing and acting and one day wants to reach the Broadway Stage.

**Haley Tura** is a freshman currently undecided in her major. Previously, she’s played Kathy Selden in *Singin’ in the Rain*, Betty Haynes in *White Christmas*, and Miss Andrews in *Mary Poppins*. She’d like to thank her family, friends, and God for always supporting her!

**Nathan Wagner** (Uncle Fester) is a senior Musical Theatre major in his fifth show at YSU. He last appeared as Matty in YSU’s production of *Mr. Wheelers* and as the Adult Man in *Spring Awakening*. Nathan is also a member of APO and an aspiring dramaturg. When not doing theatre, Nathan spends most of his time playing D&D with his friends or playing video games. Nathan hopes everyone has a great time at *The Addams Family* and wishes everyone involved the best of luck.

## Faculty and Staff Biographies

**Wendy Akers** (Properties Designer, Costume Shop Coordinator) is the Costume Shop Specialist for YSU’s Theatre Department. She has her BFA in Theatre Design/Tech with a Costume Construction Emphasis from West Virginia University. Wendy worked as the Costume Shop Manager for both Shenandoah University and Shenandoah Summer Music Theatre in Virginia from 2013-2017, where she created costumes for 13-14 productions total per year.

Wendy and her husband have been married for 10 years, and have three wonderful children together (all of whom enjoy wearing their mom's sewing creations!)

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

**Maria Fenty Denison** (Music Director) Program Coordinator of Musical Theatre, she strives to create a cooperative, student-centered learning environment with her artist-faculty colleagues. Training singers in multidisciplinary techniques that prepares them for work in the diverse and dynamic field of musical theatre is her expertise. Her students experience success, not only in vocals, but also as directors, teachers, college professors, and in management. They can be found nationally, in places like L.A. under pop management contracts; in Broadway national tours; managing or directing professional vocal ensembles, and continuing their studies at places like Tisch, NYU Steinhart, and the Eastman School of Music.

Prior to arriving at the Department of Theatre and Dance at YSU, Dr. Denison taught modern singing styles for the classical voice department at the University of Miami, Frost School of Music. There, she was the coordinator of the Voice Health Collaborative—a joint effort between the Frost School of Music's Department of Vocal Performance and the University of Miami Health's Department of Otolaryngology. The Collaborative afforded her the

opportunity to expand the voice pedagogy curriculum by establishing a doctoral internship, which included designing curriculum and implementing both clinical surgical observations for doctoral voice pedagogy students. Additionally, Dr. Denison participated as an active member of the voice team in research, outreach, diagnosis, and voice rehabilitation strategies for singers.

Dr. Denison is originally from New Jersey. She holds a BM in Voice Performance and an MM in Voice Performance and Pedagogy from Westminster Choir College, Princeton, New Jersey, and a DMA in Vocal Pedagogy and Performance from the University of Miami, Frost School of Music.

**Todd Dicken** (Scenic Designer) is on the Scenic & Lighting Design Faculty, and received his undergraduate degree in Communication with an emphasis in Theater from Youngstown State University (1988) and Masters of Fine Arts degree in Scenic Design from Kent State University (1998). Dicken has been a guest faculty member at YSU, Emory and Henry College, and Kent State University, where he has taught courses in design, props, painting, puppetry, drafting, film, introduction to college teaching, and professional aspects. His professional credits include Scenic Designer, Properties Designer, Technical Director, Scenic Artist, Director, and Production Manager. In 2004, he served as Lighting Designer and site contact for various offices of the White House to assist in the planning, coordination, and production of President George W. Bush's Town Hall visit in YSU's Spotlight Theater. He served as the Production Manager for the YSU Department of Theatre and Dance for the past 15 years. He is a member of Puppeteers of America, and is an avid woodworker and golfer.

**Kent J. Engelhardt, Ph.D.** (Conductor) is the Coordinator of Jazz Studies at Youngstown State University where he holds a BM and MM. He earned the MA and PhD from the University of Pittsburgh. He is a member of Phi Kappa Phi, the Society for Ethnomusicology, and Jazz Education Network. Engelhardt is an active performer, composer, arranger, editor, scholar, author, and educator. His Charlie Parker research, including two books, is published by VDM, Oxford University Press, and the IAJE. He can be heard on recordings by Madd For Tadd, Paul Ferguson Jazz Orchestra, Cleveland Jazz Orchestra, and Blossom Festival Band.

A Conn-Selmer Artist and a Remle/Beechler Representative Artist, Engelhardt was awarded YSU Research Professorships in 2011-2012 for "The 'Head' Arrangements of the Count Basie Orchestra 1937-



1939;" in 2012-2013 for "Musical Contextualization of Charlie Parker's Solos with The Jay McShann Orchestra;" and CCAC re-assigned time in 2013-2014 for "The Music of Tadd Dameron for Harlan Leonard and his Rockets." He received a Research Professorship for 2016-2017 for "Tadd Dameron: The Magic Touch" which was completed for the centennial of Tadd Dameron's birth in Cleveland and performed at the TRI-C Jazz Fest. "Tadd Dameron: The Magic Continues" was recorded by Madd For Tadd and can be heard on most internet music services.

**Ryan Fitzpatrick** (Production Manager and Technical Director) is the Coordinator of Theatrical Productions for YSU. He has his BA in Fine and Performing Arts with concentrations in Theatre and Arts Management from the Massachusetts College of Liberal Arts. Fitzpatrick has come to YSU after eight years with the Barter Theatre in Abingdon VA, where he served as Stage II Carpenter and then Gilliam Stage Carpenter. Over his career he has worked on nearly 200 different shows in four different states. Some favorites include *Big Fish*, *The 39 Steps*, and *I'll be Back After Midnight* at Barter Theatre, *The Three Musketeers* and *Les Miserables* at the North Shore Music Theatre in MA, and *The Ghost Train* at the Barnstormers Theatre in NH. Ryan wouldn't be where he is today without the love and support of his family and his wonderful wife, Marcy.

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

**Matthew Mazuroski** (Director) is an Associate Professor of Acting & Directing and Chair in the Department of Theatre and Dance and teaches Acting, Directing, Improvisation, Stage Combat, and Mask. For YSU he has directed *The 25th Annual Putnam County Spelling Bee*, *Tartuffe*, *A Streetcar Named*

*Desire, Early One Evening at the Rainbow Bar & Grille, The Cherry Orchard, Broke-ology, and Twelfth Night*. Locally, he has directed *August: Osage County, Our Lady of 121st Street* and *Good People*, and *The Mystery of Irma Vep* for the Youngstown Playhouse and *Angels in America, Part One: Millennium Approaches* for the Oakland Center for the Arts. He has also been the fight choreographer for nearly 15 productions locally.

Over the past 30 years, Mazuroski has worked across the country as an actor, director, fight-choreographer and theatre educator. His professional acting credits include: Nick in *Whose Afraid of Virginia Woolfe* with Phoenix Theatre, Bob Cratchit in *A Christmas Carol* with Actors Theatre of Phoenix, Hysterium in *Forum* with Whitehall Theatre, Malvolio in *Twelfth Night* with The National Players, and the title role in *Hamlet* with the UK/AZ Festival. He served as the founding artistic and marketing director of The Actors Group, located in Phoenix, Arizona, from 1993 until 1997. In 2015, he directed an award winning production of *Jackie & Me* for Children's Theatre of Charlotte. During his career, he has directed award-winning productions of *Bent, The Grapes of Wrath, Buried Child, Before it Hits Home, David's Mother, The Crucible*, and *The Laramie Project*. He has collaborated with playwrights on staged readings, workshop readings, and has helped develop scripts from readings through full productions.

Mazuroski is a member of the Stage Directors and Choreographers Society, the Actors' Equity Association, the Screen Actor's Guild, the Society of American Fight Directors, the Association of Theatre Movement Educators, the Voice and Speech Teachers Association, and the Association of Performing Arts Presenters. He holds a B.A. in Theatre from Emporia State University and an M.F.A. in Directing from Northwestern University.

**Anthony Ruggiero** (Rehearsal Accompanist Keyboard 1) brings a vast and varied career to the performance stage. He is continually recognized as one of the leading music directors and collaborative artists in this region. Ruggiero holds a BA degree and an MM degree (Performance, Voice) from the Dana School of Music. He studied under Dr. Wade Raridon and Dr. Donald Vogel. For more than ten years, Ruggiero was an adjunct member of the Dana voice faculty. He has presented solo voice recitals and has sung (locally

and regionally) the title roles in *Gianni Schicchi*, *Don Pasquale* and *The Mikado* among others. On the musical theater stage, Ruggiero has been a very productive director and actor, both locally and nationally. At YSU, he has been the music director for numerous productions including *Baby, They're Playing Our Song* and *The Apple Tree*. Locally, he has directed and performed at numerous theaters and high schools, including the Oakland Center for the Arts, the Youngstown Playhouse, Cardinal Mooney and West Branch High Schools. Nationally, he has directed the music for cabaret shows at the Laurie Beechman Theater in NYC. Also, in NYC, he was the pianist for a production of Jason Robert Brown's *Songs for a New World* - with the composer in the audience! Currently, Ruggiero is coordinating the Dana School of Music Opera Ensemble program.

**Amy A. Wright** (Choreographer) is originally from West Texas and holds an MFA in Dance from Sam Houston State University in Huntsville, Texas. Prior to joining the YSU faculty as a Lecturer in Dance and Coordinator of the Dance Program, she oversaw the dance program at Rockford University in Rockford, Illinois. While there, she founded and curated the Rockford City Dance Festival. Her choreographic work has been honored in festivals in Houston and Chicago and has been selected for the gala performance in the American College Dance Association's Central Region. Previous credits include the Shoji Tabuchi Theatre in Branson, Missouri, Princess Cruise Line, Dominic Walsh Dance Theatre, and Houston's NobleMotion Dance. Wright is also the founder and Artistic Director of Bad Wolf Dance Theatre.

### **Degree Programs in Theatre & Dance**

Bachelor of Art, Theatre Studies

Bachelor of Arts, Theatre Studies-Film/Video Concentration

Bachelor of Fine Arts, Musical Theatre

Bachelor of Arts, Dance Management

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

### **YSU ETA PHI chapter of ALPHA PSI OMEGA**

President: AnnMarie Lowerre

Vice President: Ben Mowrer

Secretary: Makenzie Moorman

Treasurer: Ciara Rosario

Blackbox chair(s): Hailey Gelzheiser and Hannah Kirkpatrick

Faculty Advisor: Matthew Mazuroski

**Please Join Us For an Upcoming  
Department of Theatre and Dance Production**

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***How I Learned to Drive***

By Paula Vogel

November 9, 10, 16 and 17– 7:30 p.m.

Sundays, November 11 and 18– 2:00 p.m.

Spotlight Theater | Call 330-941-3105 or go to [ysu.tix.com](http://ysu.tix.com)

**Contains Strong Language and Adult Themes**

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***Ten-Minute Plays***

Coordinated by Matthew Mazuroski

December 9 - 7:00 p.m.

Spotlight Theater

The seventh annual evening of Ten-Minute plays showcases the student directors and actors in these workshop productions. *Free Admission. No reservations taken.*

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***YSU's Dance Ensemble in Concert***

Coordinated by Amy Wright

Thursday, February 28, Friday, March 1 and Saturday, March 2– 7:30 p.m.

No Sunday Performance

Ford Theater | Call 330-941-3105 or go to [ysu.tix.com](http://ysu.tix.com)

***Into the Woods***

Book by James Lapine

Music and Lyrics by Stephen Sondheim

April 12, 13 at 7:30 p.m. and Sunday, April 14 at 2:00 p.m.

Thursday, April 18, Friday, April 19 and Saturday, April 20 at 7:30 p.m.

No Sunday show on Easter Sunday, April 21

Ford Theater | Call 330-941-3105 or go to [ysu.tix.com](http://ysu.tix.com)

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***Festival of New Work***

Coordinated by Matthew Mazuroski

May 3 and 4 at 7:00 p.m.

Spotlight Theater

The second annual Festival of New Works highlights and honors student creativity in playwriting, choreography, designing, filmmaking, directing, and acting. *Free Admission. No reservations taken.*

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***Cabaret Unrequited***

Coordinated by Dr. Maria Fenty Denison

February 15 – 7:00 p.m.

Eleanor Beech Flad Pavilion

DeYor Performing Arts Center

Tickets are \$25 each and are available by calling: 330-744-4269



**The Dana Concert Series Presents**

**Music at Noon**  
**Youngstown State University**  
**Percussion Ensemble**

**Glenn Shaft, Director**

**October 24, 2018**  
**Butler Institute of American Art**  
**12:15PM**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of  
Creative Arts  
& Communication*

## Program

PERCUSSION I-V (1935)                      Johanna Magdalena Beyer (1888-1944)

Another Norther (1976)                      Charles Amirkhanian (b. 1945)

Looking into a faded life burning out. (2007-2017)                      Ron Coulter (b. 1978)  
World Premiere

PERCUSSION I-V. Johanna Magdalena Beyer (1888-1944) was a German-born composer and pianist considered one of the Ultra-Modernists of early 20th Century American music. Beyer was an integral composer and networker in the development of percussion music in Western canon, alongside Henry Cowell, John Cage, Lou Harrison, William Russell, and others.

For decades the fourth movement of PERCUSSION has been considered a complete, free-standing composition titled IV, when in fact it is a single movement from this larger five-movement work. IV was Beyer's only published work during her lifetime appearing in Henry Cowell's 1936 New Music Orchestra Series, Collection No. 18. PERCUSSION is the first known percussion composition to use unspecified instrumentation, thus allowing endless reinvention of the work. – Ron Coulter and Glenn Schaft

**Charles Amirkhanian** was born in Fresno in 1945 and resides in El Cerrito, CA. He is a composer, percussionist, and poet known for his text-sound compositions that employ speech sounds in rhythmic patterns that resemble percussion music, and for his electroacoustic essays incorporating acoustic ambient sounds alongside more traditional musical tones that create disjunct, trance-like dreamscapes.

In addition to programming and directing the Other Minds Festival since 1993, Amirkhanian has led the organization in producing many additional concerts devoted to the work of the American experimental tradition (Cage, Cowell, Rudhyar, Nancarrow, Hovhaness, Antheil and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world. – Glenn Schaft and [www.foundationforcontemporaryarts.org](http://www.foundationforcontemporaryarts.org)

**“Looking into a faded life burning out”** took eleven years to complete; it was started in 2007 (Carbondale, IL) and completed in 2017 (Casper, WY), sometimes going untouched for a year or more. It is a quartet for crotales, vibraphone, marimba, and bass marimba, with options for doubling certain parts up to a total of nine performers. The work juxtaposes the two disparate ideas of rigid constraint (meter, rhythm, pitch, repetition, etc.) and pliable freedom (obscuring meter/rhythm/pitch, stream-of-consciousness-like phrasing, etc.). Techniques of note include: use of the vibraphone's variable motor speed (amplitude modulation), bowing of crotales, and muted notes in the bass marimba. – Ron Coulter

**Ron Coulter** is Instructor of Percussion, Improvisation, and World Musics at Casper College in Casper Wyoming and has presented at more than 100 universities internationally.

As a performer, he has toured internationally appearing in 49 U.S. states, Europe, Australia, Canada, and Japan. He has performed with such artists as the Glenn Miller Orchestra, Four Aces, Al Martino, New Arts Jazztet, Tatsuya Nakatani, Michael Zerang, Chris Corsano, James Falzone, Bolokada Condé, Linux Laptop Orchestra, Robert Van Sice, Lucy Shelton, Sandy Duncan, Youngstown Percussion Collective, and Tone Road Ramblers, among others.

Ron has presented at numerous conferences including: ISIM, PASIC, NIME, LiWoLi, BMC-3, JEN, Futurisms, Blurred Edges, Soundlines, RadiaLx, Athena Festival, a.pe.ri.od.ic, New Music Circle, Montreal Jazz Festival, and more. Other performance credits include the Youngstown Symphony, Paducah Symphony, Altgeld Chamber Players, Warren Philharmonic, Music from China, and Chicago Chamber Orchestra.

Interests in noise, intermedia, interdisciplinary collaboration, and non-idiomatic improvisation have led to organizing Fluxconcerts and collaborative projects with artists specializing in performance art, video, and spoken word. Ron is co-founder of the Percussion Art Ensemble, duende entendre, Marble Hammer, and founder of the Southern Illinois Improvisation Series and Wyoming Experimental Sound Series. As a composer, Ron has created more than 340 works for various media.

Originally from Hermitage, Pennsylvania, Ron Coulter (b. 1978) was raised on a dairy farm and earned M.M. and B.M. degrees in Percussion Performance from Youngstown State University. His principle teachers include Glenn Schaft, Tony Leonardi, Feza Zweifel, Fred Morris, Erica Azim, Caution Shonhai, Bolokada Condé, and Nina DeCiancio.

#### **YSU Percussion Ensemble Personnel**

Nathaniel Adams	Petersburg, OH		
Terence Boggs	Warren, OH	Joel Gillespie	East Liverpool, OH
Michael Daniels	Fostoria, OH	Jo'El Harrison	Farrell, PA,
Owen Davis	Vienna, OH	Brandon Maffitt	Warren, OH,
Stephen Dorbish	Canfield, OH	Evan McCreary	Poland, OH,
		Anthony Tresky	Pittsburgh, PA

Thanks! Dr. Glenn Schaft and the YSU Percussion Studio would like to thank Avedis Zildjian cymbal company, Remo Inc. drumheads and world percussion, Innovative Percussion Inc., sticks and mallets, and Black Swamp Percussion for their product and artist support.

## Upcoming Percussion Studio Events

**Monday, November 12** – Composition Seminar Class, Featuring Guest Artist Composer/Percussionist/Improviser – Ron Coulter. 7-9PM, Ford Theatre-Bliss Hall. Includes a performance of Mr. Coulter's music featuring the YSU Percussion Ensemble

**Tuesday, November 13** – YSU Percussion Ensemble Concert Featuring Guest Artist Ron Coulter– Composer/Percussionist/Improviser, Ford Theatre–Bliss Hall, 7:30PM, Free Admission.

**Thursday, November 15** – PASIC Focus Day Concert "Historical Treasures" featuring Ron Coulter, Glenn Schaff, and the Youngstown Percussion Collective, Percussive Arts Society International Convention, Repertoire: Changing Tensions by Franziska Boas and Oriental by Lou Harrison, 9:00 a.m. Wabash Room, Indiana Convention Center, Indianapolis, IN

**Thursday, November 29** – Evan McCreary–Junior Recital, Bliss Hall 2326, 5:30PM

**Friday, November 30** – Joel Gillespie, Senior Percussion Clinic–Recording Techniques for Drumset & Percussion, Bliss Hall 2326, 11AM-12:50PM

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**The Dana Concert Series  
Presents**

# **Noah Cline, horn**

**Diane Yazvac, piano  
Brandon Maffitt, timpani**

**Junior non-degree Recital  
Bachelor of Music, Music Education**

**Bliss Recital Hall  
Thursday, October 25, 2018  
6:00pm**

YOUNGSTOWN STATE UNIVERSITY



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Sonata for Horn and Piano, op. 7 (1948)

Jane Vignery (1913-74)

- I. Allegro
- II. Lento ma non troppo
- III. Allegro ben moderato

Cantilene (1963)

Jeanine Rueff (1922-99)

Ages (2008)

Susan Mutter (b. 1962)

- I. Six
- II. Fifteen
- III. Thirty-four
- IV. Sixty-six
- V. Ninety-two

The Final Battle Cry (2015)

Alexis Carrier (b. 1997)

Fanfare for Horn and Timpani (1985)

Susan Salminen (b. 1962)

Jane Vignery, a Belgian composer, was born in 1913 into a musical family. She began her studies with her parents, both of whom were composers. At the Royal Music Conservatory of Ghent, Vignery received degrees in music theory, harmony, and counterpoint and fugue. She later studied violin at the Ecole Normale de Musique de Paris, continuing her studies in harmony with Nadia Boulanger and Jaques de la Presle and musical analysis with Paul Dukas. Diagnosed with an incurable muscular weakness, she stopped playing violin and devoted herself completely to composition. Her oeuvre includes works for orchestra, chamber ensembles, and piano solos. She was a lecturer at the Royal Music Conservatory of Ghent from 1945 until her untimely death in a train crash in 1974.

The Sonata for Horn and Piano was dedicated to M. Maurice van Bocxstaele, who taught horn at the Ghent Conservatory. Although not published until 1948, the piece won the the Emile Mathieu prize for composition in 1942. It is the only piece that Vignery wrote for horn. The first movement opens with brilliant fanfares, followed by passages of stopped horn that seem to taunt the seriousness of the fanfares. The lyrical sections provide moments of relief, with the movement ending in a flashy finale. The second movement is a very melancholic in nature, with a repeated theme that comes back, each time with increased intensity. The third movement is very playful, featuring extended passages of stopped horn, and a polka-esque piano accompaniment provides direct contrast to the serious nature of the first and second movements, bringing the piece to a lighthearted close.

An accomplished pianist, Jeanine Rueff studied at the Paris Conservatory with Noel and Jean Gallon and Henri Busser. Her many accomplishments include awards such as the Favareille-Chailley-Richez prize in 1945 and the Grand Prix de Rome in 1948. She worked as an accompanist and lecturer of solfege at the Paris Conservatory starting in 1959. Along with several works for saxophone, Rueff also wrote many chamber pieces, an opera, and a ballet.

Cantilene is full of interesting harmonic colors and quartal harmonies. Functioning in ternary form, the horn melody is fairly repetitive with subtle differences each time it returns. The ostinato pattern in the piano builds to a heroic middle section before coming to a very solemn close.

An Illinois native, Susan Mutter is a private horn teacher in the Detroit, Michigan area. Receiving a degree in horn performance from Indiana University, Mutter has studied with Dale Clevenger, Philip Farkas, Michael Hatfield, Karl Pituch, and Robert Elworthy. She frequently performs with the Detroit Symphony, and has also performed in the Detroit Chamber Winds, Columbus Symphony, and the Michigan Opera Theatre Orchestra.

Originally composed for trombone, Ages is dedicated to the father of the composer and Kenneth Thompkins, principal trombone of the Detroit Symphony. It tells the story of a man's life throughout different stages, from the playground to his deathbed. "All six year old boys have something in common, as do all 92 year old men!" Starting with playful motives, Six features short melodic lines with rapidly changing time signatures, representing the short attention span children have at that age. Fifteen is filled with angst and rage, something everyone would expect from a teenager. The repetitive line in Thirty-four is like working in a factory, constantly moving and adapting with no time to rest. The key change sets a different tone, as the man gets to spend some time with his daughter, but back to work he must go. Celebrating the most satisfying time in a man's life, Sixty-six tells the story of the man sitting at home, enjoying his retirement and spending time with his grandchildren. At Ninety-two, we see him on his deathbed at a hospital. The single notes in the piano represent the morphine drip, keeping his pain at bay. For a moment, his childhood comes back to him, almost completely restoring his youth, but life soon fades from him.

Alexis Carrier currently studies piano and composition at the University of Montana with Steven Hesla and Bryan Curt Kostors. Starting piano lessons at age six, Carrier grew more interested in writing music, completing her first successful composition at age twelve. Carrier enjoys writing new music dedicated to the faculty members at her school, as is the case with The Final Battle Cry. This piece was written for Dr. Zachary Copper and received an honorable mention in the featured division of the 2016 International Horn Society Composition Contest. The piece was performed at the 49th International Horn Symposium in Natal, Brazil in 2017.

Originally titled "The Lobby-Dwellers' Graduation Fanfare," Fanfare for Horn and Timpani was composed for the graduation ceremony at the University of Vermont in 1985. Susan Salminen wrote, "It was originally titled The Lobby-Dwellers' Graduation Fanfare, dedicated to all of us students who used to hang out in the lobby of the music building to do homework and shoot the breeze, and that's what we called ourselves. That year we had a special music department only graduation and everyone performed something. This was the opener. It was much nicer than sitting in with thousands of arts and sciences grads!" After receiving her DMA in horn performance from the University of Northern Colorado, Salminen went back to school to pursue degrees in foreign language, and is currently a professor of German and Music at Arizona Western College. The piece opens with a horn call which is repeatedly at the beginning of every phrase. A middle section gives the listeners ears a chance to rest, before the opening material returns to bring the piece to a rousing close.

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**The Dana Concert Series  
Presents**

# **YSU Jazz Combos**

**Dave Kana & Chris Capizzi, instructors**

**Thursday, October 25, 2018  
Spotlight Theater, Bliss Hall  
7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of  
Creative Arts  
& Communication

## Program

### Jazz Quintet

Herbie Hunkele, trumpet; Nadya Stratton, flute;

Brendan Gage, piano; Ian Kinnaman, bass; Anthony Tresky, drums

All The Things You Are

Jerome Kern & Oscar Hammerstein II

Nardis

Miles Davis

Donna Lee

Charlie Parker

### Jazz Quintet

Aaran Collins, saxophone; Colt Hutchinson, saxophone;

Andy Pickard, guitar; Brendan Burke, bass; Evan McCreary, drums

There Is No Greater Love

Isham Jones & Marty Symes

Stella By Starlight

Victor Young & Ned Washington

Totem Pole

Lee Morgan

### Jazz Quintet

Ethan Barnard, trumpet; Jake Jeges, saxophone;

Isaac Hraga, guitar; Sean Williams, bass; Owen Davis, drums

Straight No Chaser

Thelonious Monk

Blue Bossa

Kenny Dorham

There Will Never Be Another You

Harry Warren & Mack Gordon

### Jazz Quartet

Lucas Ciesielski, saxophone; Dan Mihelarakis, guitar;

Matt Jackson, bass; Anthony Taddeo, drums

Up Close And Personal

Matt Jackson

Stratus

Dan Mihelarakis

Rotundo

Anthony Taddeo

## Jazz Concert Calendar

**Thursday, October 25**, Jazz Combos  
Spotlight Theater, Bliss Hall, 7:30 p.m.

**Monday, November 19**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

**Monday, November 26**, Jazz Combos  
Spotlight Theater, Bliss Hall, 7:30 p.m.

### **Friday, December 7**

Jazz Ensemble 1 & Ballet Western Reserve  
The Nutcracker, Stambaugh, 10:00 a.m.  
The Nutcracker, Stambaugh, 7:00 p.m.

### **Sunday, December 9**

Jazz Ensemble 1 & Ballet Western Reserve  
The Nutcracker, Stambaugh, 2:00 p.m.

**Monday, February 25**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

**Monday, April 15**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

## **ACKNOWLEDGMENTS**

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

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

### **•The Tony Leonardi Jazz Scholarship Fund**

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

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

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

**The Donald P. Pipino Performing Arts Series**  
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PERFORMING ARTS SERIES



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**The Dana Concert Series Presents**

# **Fall Choral Concert**

**“A Tapestry of Choral Color”**

**Monday, October 29, 2018 | 7:30 PM**  
**St. Columba Cathedral, Youngstown, OH**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of  
Creative Arts  
& Communication

DANA CHORALE

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**"Color of Classic Harmony"**

*Coronation Mass (Krönung-Messe), K. 317* W. A. Mozart (1756-1791)

Sydney DiCenso, soprano; Elspeth Orr, alto;  
Emilio Santiago, tenor; David Mouse, bass

Sanctus

Benedictus

**"Color of Heaven"**

*Stars*

Ēriks Ešenvalds (b. 1977)

*A Child's Prayer*

James MacMillan (b. 1959)

Sydney DiCenso & Kristina Clemons, sopranos

*Spotless Rose*

Ola Gjeilo (b. 1978)

VOICES OF YSU

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**"Color of Unity"**

*Ke Nali Monna*

South African Zulu Song, edited by Mollie Stone

*Requiem*

Eliza Gilkyson (b. 1950), arr. Craig Hella Johnson (b. 1962)

*Jisas, yu holem han blong mi*

Melanesian chant from Solomon Islands  
captured by Claude Letessier (b. 1956)

*Freedom Train*

Rollo Dilworth (b. 1970)

Ian Kinnaman, bass; Owen Davis, percussion

*I Need You to Survive*

David Frazier

YSU BARBERSHOP CHORUS—"ONE ACHORD"

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**"Color of Barbershop Harmony"**

*Hello Mary Lou*

Gene Pitney, arr. David Wright (b. 1949)

*I've Been Working on the Railroad*

Traditional, arr. Roger Payne (1954-2006)

DANA CHORALE

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**"Color of Love"**

*Zigeunerlieder, Op. 103*

Johannes Brahms (1833-1897)

2. *Hochgetürmte Rimaflut, wie bist du so trüb*
3. *Wisst ihr, wann mein Kindchen am allerschönsten ist?*
4. *Lieber Gott, du weisst wie oft bereut ich hab*
5. *Brauner Bursche führt zum Tanze*

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## DANA CHORALE

### "Color of Divine Mystery"

*A Hymn to the Virgin*

Benjamin Britten (1913-1976)

*Exultate Deo*

Alessandro Scarlatti (1659-1725)

*See Dat Babe*

Christmas Spiritual, arr. Stacey V. Gibbs (b. 1964)

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## SYMPHONIC CHOIR

### "Color of Sharing and Eternal Confidence"

*Wishes and Candles*

Stephen Paulus (1949-2014)

*Gloria*

Karl Jenkins (b. 1944)

V. The Exaltation: Domine Deus

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## Program Notes, Texts, and Translations

### ***Coronation Mass (Krönung-Messe)***

Mozart wrote 17 Ordinary Masses, and 12 of them in Salzburg. The *Mass in C, K. 317 (Coronation Mass)*, composed in March 1779, is one of the finest Salzburg masses. Mozart finished the Mass right after renewing his contract as organist to the Prince-Archbishop of Salzburg, Hieronymus Colloredo. The contract required Mozart to play in church, at court, and in the chapel and compose sacred and secular works. The nickname, "Coronation," grew out of the misguided belief that it was written for the anniversary of the coronation of the miracle-working image of the Virgin in the pilgrimage church "Maria Plain" near Salzburg. The more likely explanation of the name is that Salieri directed a performance in Prague at the coronation of Leopold II as King of Bohemia in August 1791.

### **Sanctus**

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.*

Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of Thy glory  
Hosanna in the highest.

### **Benedictus**

*Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.*

Blessed is He that cometh  
in the name of the Lord.  
Hosanna in the highest.

## **Stars**

Ēriks Ešēvalds (b. 1977) is a contemporary composer from Latvia, whose work is much in demand from chamber choirs across the world. *Stars* was commissioned in 2011 by the Salt Lake Vocal Artists, and Brady Allred. It sets words by Sara Teasdale that describe the wonder of a sky full of stars on a clear night. The expansive majesty of the universe is depicted in rich harmonies, carefully crafted dissonances, and voices at the extremes of their range. Added to this is the ethereal sound of tuned wine glasses, providing a shimmering backdrop to the voices.

## **A Child's Prayer**

Dedicated to the dead of the Dunblane tragedy of March 1996, *A Child's Prayer* was first performed in Westminster Abbey the following July. The setting is the more poignant for the scoring of two solo treble parts, which are accompanied by slow-moving chords sung by the remainder of the choir. Despite the tragic circumstances of the time, much is made of the word 'joy,' which builds to such an intense climax that there is inevitably a lingering feeling of optimism and peace. (notes by James Whitbourn ©2001)

## **Spotless Rose**

Ola Gjeilo (b. 1978) is a Norwegian composer whose work, like that of Ešēvalds, is highly sought after by choirs. The text of this carol is thought to date back to Germany in the late 15th or early 16th century, and has been set to music by numerous composers since then. It uses the analogy of Christ as the "Spotless Rose," coming to bloom in the cold winter. Gjeilo sets the text to a simple melody, which is folk-like in style. He adds an "Alleluia" refrain, which builds in intensity each time it is sung, finishing with a soaring soprano line in its final statement.

## **Ke Nale Monna**

From the early 1800s, black South Africans fused Christian hymns brought over by missionaries with traditional dance movements, harmonies, complex rhythms and meters, and call-and-response song structures. During the early 1900s, black South Africans came in contact with American minstrelsy and ragtime, and a few decades later, with jazz. They incorporated elements of these styles into their own performance, and by the 1950s began to transform these songs into anti-apartheid music. South Africa has been considered the "Singing Nation," using songs to protest, comfort, educate, mobilize, and celebrate. The Zulu song *Ke Nale Monna* is a song of celebration often sung at weddings, celebrations, and events honoring a person.

## Requiem

Eliza Gilkyson composed *Requiem* in dedication to the victims of the devastating tsunami that hit Indonesia on December 26, 2004. On this day, over 230,000 people lost their lives. Gilkyson has stated that she wanted to write a piece that was based on the “invocation of the mother archetype,” and she focused on the Blessed Mother Mary as an icon of compassion. Craig Hella Johnson's choral arrangement, which you will hear this evening, invites everyone in a communal experience to comfort those who have been impacted by natural disasters all over the world.

## Jisas Yu Holem Han Blong Mi

Sound designer Claude Letessier went to Guadalcanal to record birds and other ambient sounds for the 1997 motion picture *The Thin Red Line*. While recording, Letessier observed many aspects of the islanders' culture and way of life – including their music. Recordings were made from the two different local choirs – Melanesian Brotherhood, directed by Robert Nani, and The Choir of All Saints, directed by Brother Zephaniah. *Jisas Yu Holem Han Blong Mi* is among the songs collected. The simplistic melodies and harmonies carry a peaceful message, and this chant can be heard in *The Thin Red Line* when the viewer sees the children playing around as Private Witt observes the peaceful demeanor of the people.

*Jisas yu holem han blong mi* Jesus you hold my hand.  
*Yu takem han blong mi an mi kre aot fo yu* You take my hand – and I will cry out to you  
*An bae mi krae aot fo yu* And I will cry out to you.

*Jisas yuk am long mi nao* Jesus you have come to me.  
*Yu te ke mi distaem* You take me now.

*Papa mi tok tageo long yu fo sedem san blong yu* Father I say thanks to you for sending  
your son this day.  
*hemi kam hemi gud team ol* It's a good time always.

## Freedom Train

Rollo Dilworth states “in the African-American vocal tradition, the image or metaphor of a train has often been employed as a symbol to represent freedom.” These metaphors are abundant in many African-American spirituals such as “De Gospel Train” and “Get on Board Little Children.” Using this metaphor as a basis, *Freedom Train* incorporates quotes from civ-

il rights songs "Ain't Gonna Let Nobody Turn Me Around," "We Shall Overcome," and "Oh, Freedom." This composition is a celebration of hope and overcoming so many years oppression. Notice the physical movement that accompanies this work. Fragments of traditional South African and classic Motown dance movements from The Supremes and The Jackson 5 can be seen as we take a ride on the Freedom Train!

### ***I Need You to Survive***

David Frazier composed this piece in response to the tragedy of September 11th, 2001. The composition begins in unison, which represents the color of unity. This color eventually transitions into a three-part harmonic split, signifying that even though we may be different, we can unite and work together to build world peace and understanding.

### ***Hello Mary Lou***

"Hello Mary Lou" is one of the top hits of American songwriter Gene Pitney (1940-2006). Arranger David Wright is well-known in the barbershop world as a composer, director, coach, singer, judge and historian. David has long been a key member of the St. Charles (MO.) Ambassadors of Harmony, a three-time winner of the Barbershop Harmony Society (BHS) international contest. *Hello Mary Lou*, included in the Barberpole Cat II, has become a barbershop standard.

### ***I've Been Working on the Railroad***

*I've Been Working on the Railroad* is a 19th-century American folk song. Its origins are unknown, but it may have been adapted by Irish railroad workers in the West from an old hymn. The late Roger Payne created this arrangement to sing in contest with brand-new barbershoppers, and it proved to be such a huge success that it was quickly picked up by many quartets from novices to champs.

### ***Zigeunerlieder, Op. 103***

Johannes Brahms (1833-97) composed his *Zigeunerlieder* or "Gypsy Songs" in 1887. He had first-hand experience of Hungarian gypsy music as he had learned to play violin in the folk style from his friend Eduard Hoffmann. The songs express different aspects of love – the heartache of loss; adoration; innocent kisses and a celebratory dance. Brahms added expressive piano accompaniment to his songs to support the voices.

## 2. Hochgetürmte Rimaflut, wie bist du so trüb

Hochgetürmte Rimaflut, wie bist du so trüb    Raging waters of the Rima, how turbid you are  
an dem Ufer klag ich laut nach dir, mein Lieb!    on the bank I loudly cry for you, my love!  
Wellen fliehen, Wellen strömen,    The waves come and go  
rauschen an den Strand heran zu mir    flooding towards me on the shore  
an dem Rimaufer    on the Rima's banks  
lasst mich ewig weinen nach ihr!    let me ever weep for her!

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

Wisst ihr, wann mein Kindchen am allerschönsten ist?    Do you know, when my darling is  
most beautiful?  
Wenn ihr süßes Mündchen scherzt und lacht und küsst.    When her sweet mouth jokes and  
laughs and kisses.  
Schätzlelein, du bist mein, inniglich küss ich dich,    Sweetheart, you are mine, whole  
heartedly I kiss you.  
dich erschuf der liebe Himmel einzig nur für mich!    Kind heaven created you simply  
for me alone.

## 4. Lieber Gott, du weißt wie oft bereut ich hab

Lieber Gott, du weißt wie oft bereut ich hab    Dear God, you know how often I have  
repented  
dass ich meinen Liebsten einst ein Küssen gab.    having once given my love a little kiss.  
Herz gebot, dass ich ihn küssen muss,    My heart insisted that I must kiss him.  
denk so lang ich leb an diesen ersten Kuss.    As long as I live, I think of that first kiss.

Lieber Gott, du weißt wie oft in stiller Nacht,    Dear God, you know how often in the  
still of night,  
ich in Lust und Leid an meinem Schatz gedacht.    I have thought of my darling in delight  
and pain.  
Herz gebot, dass ich ihn küssen muss,    My heart insisted that I must kiss him.  
denk so lang ich leb an diesen ersten Kuss.    As long as I live, I think of that first kiss.

## 5. Brauner Bursche führt zum Tanze

Brauner Bursche führt zum Tanze    The brown-eyed lad leads to the dance  
sein blauäugig schönes Kind    his blue-eyed pretty lass.  
schlägt die Sporen keck zusammen,    The spurs click together,  
Czardas Melodie beginntö    The Czardas tune begins;  
Küsst und herzt sein süßes Täubchen,    He kisses and hugs his sweet dove,  
dreht sie, führt sie, jauchzt und springt!    twirls her, pulls her, shouts and springs;  
Wirft drei blanke Silbergulden    he throws three shining silver coins  
auf das Cimbal, dass es klingt.    upon the cymbal, to make it clang.

## **A Hymn to the Virgin**

Benjamin Britten (1913-1976) composed this piece in 1930 when he was just 17 years old. In fact, he wrote it in his school's infirmary while he was recovering from illness. Its beauty lies in the simplicity of its melody and in the exquisite harmonies that Britten employs. The singers are divided into two choirs, which complement each other. In the prayerful text, Choir 2 seems to finish Choir 1's sentences. The use of ancient church Latin in Choir 2 connects our present-day devotions to the generations who have gone before, stretching back to medieval times.

Of one that is so fair and bright  
Brighter than the day is light  
I cry to thee, thou see to me,  
Lady, pray thy Son for me,  
That I may come to thee

*Velut maris stella* (Just like a star of the sea)  
*Parens et puella*: (Mother and maiden)

*Tampia* (So merciful)  
*Maria* (Mary)

All this world was forlorn  
Till our Lord was y-born  
With ave it went away  
Darkest night, and comes the day  
The well springeth out of thee

*Eva peccatrice* (Because of Eve, the sinner)  
*De te genetrix*. (From you, the Mother)

*Salutis*; (Of salvation)  
*Virtutis* (Of virtue).

Lady, flow'r of everything  
Thou bare Jesu, Heaven's King  
Of all thou bearest the prize,  
Lady, queen of paradise  
Made mild, mother

*Rosa sine spina* (Rose without a thorn)  
*Gratia divina*; (by divine grace)

*Electa*: (Chosen one)  
*es effecta*. (In effect)

## **Exultate Deo**

Alessandro Scarlatti (1659-1725) composed many sacred songs for the Feast of Corpus Christi in 1708. At that time, he was Chapel Master of the Basilica Santa Maria Maggiore in Rome. This setting of the psalm *Exultate Deo* is an energetic piece, which features much imitation between the four voice parts. The opening section finishes quietly, but it is followed by a joyful *Alleluia*. Scarlatti moves to a minor tonality and triple meter for the words *Jubilate Deo Jacob* before closing the piece with a reprise of the exuberant *Alleluia*.

*Exultate Deo adjutori nostro*.  
*Alleluia*.  
*Jubilate Deo Jacob*

Rejoice greatly to God our helper.  
Hallelujah.  
Shout for joy to the God of Jacob.



## See Dat Babe

This arrangement of a Christmas Spiritual focuses on the infant Jesus in the manger but also looks forward to His reign in heaven. The piece features heavy, syncopated rhythms and harmonies borrowed from jazz and blues, recognizing the influence that Spirituals had on those styles. In places, the voices imitate muted trumpets or saxophones in a Jazz Band. The piece almost dies away to nothing at the end, before finishing in a blaze of glory!

## Wishes and Candles

This piece was written in 1998 for the Lincoln Center Tree Lighting – a highly anticipated event in New York City’s holiday season. The words, authored by Alan and Marilyn Bergman, remind us of the importance of friends and family at this time of year. Stephen Paulus keeps his arrangement simple by setting the words clearly, and allowing the beautiful harmonies created by voices and piano to create an atmosphere of warmth and comfort.

## V. The Exaltation: Domine Deus

Karl Jenkins is a Welsh composer, born in 1944, best known for large-scale choral works such as *Adiemus* and *The Armed Man: a Mass for Peace*. The *Domine Deus* performed this evening is part of the final movement of Jenkins’s *Gloria*, written in 2010. The movement features a persistent, rhythmic pulse throughout, and the changing meters give the piece a sense of drive and urgency. Momentum builds in the final *Amen* as the music speeds up, but then slows again before the final jubilant shout!

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Amen.

O Lord God, Heavenly King,  
God the Father Almighty.  
Amen.

--Ordinary Mass Text

# Personnel List

## DANA CHORALE

Hae-Jong Lee, Director  
Jack Ciarniello, Piano  
Elspeth Orr, Graduate Assistant

## SOPRANO

Kristina Clemons  
Sydney DiCenso  
Emily Gerak  
Samantha Gurd  
Rachel Jones  
Olivia Kochunas  
Yejin Lee  
Elaxis Moore

## TENOR

Tim Gregory  
Troy Gregory  
Stephen Hall  
Malik Montgomery  
Adam Reis  
Emilio Santiago

## ALTO

Geena Badalamenti  
Kathleen Brown  
Anabella N. Hibler  
Lindsay Heavner  
Elspeth Orr  
Anne Sopher  
Mary Rodack

## BASS

Levi DeMarco  
Andrew Gurdak  
Alexander Kluchar  
Truman Littler  
David Mouse  
Alex Plance  
Elliott Roose

## YSU BARBERSHOP CHORUS—"ONE ACHORD"

Hae-Jong Lee, Director

\* President; +Vice President; #Secretary; \$Treasurer

## TENOR

Tyler Leibengood \*  
Noah Barilaro  
Tim Gregory

## BARITONE

Richard Blough  
Matthew Hetzel  
Jared Liscinsky #  
Tim McCall

## LEAD

Joe Vilas  
Daniel Navabi +  
Miles Garrett

## BASS

Alexander Kluchar \$  
Truman Littler  
David Mouse  
Levi DeMarco

## VOICES OF YSU

Daniel Keown, Director

Jack Ciarniello, Piano

Elsbeth Orr, Graduate Assistant

### SOPRANO

Sydney Shawgo

Katy Howells

Sara Eckenrode

Amanda Bertilacci

Cherokee (Skye) Ingram

Sarah Hunter

Lizzi Terrell

Jennifer Layfield

Kate Landry

Anna Murcko

Gina Maloney

Reanna Torres

Lianette Cruz

### ALTO

Gabrielle DiCesare

Olivia Hall

Amelia Richards

Hanna Edwards

Amber Lissimore

Chaste Chapman

Gabrielle Chapman

Elsbeth Orr

Cassandra Bacon

Geena Badalmenti

Brianna Crawford

Megan Levan

Christa Bupp

Deja Farrar

### TENOR

Austin Cline

Theodore Bucci

Jeremy Balmenti

Liam McQuiston

Edward Benson

Robert Pickard

### BASS

David Ottney

Lamonte Robinson

Aaron Graneto

Ian McBride

Jared Liscinsky

Chase Moretti

Shane Locke

## UPCOMING CHORAL CONCERTS

**Music at Noon presents YSU Barbershop**

Wednesday, November 14, 2018, 12:15 PM, Butler Museum of American Art, Youngstown, OH

**Messiah Concert by Warren Civic Chorus and Chamber Orchestra**

Sunday, December 2, 2018, 4 PM & 7 PM, Church of Blessed Sacrament, Warren, OH

**Carols and Cocoa/Dana Holiday Concert**

Wednesday, December 5, 2018, 7 PM, Stambaugh Auditorium, Youngstown, OH

**Holiday Concert for the Benefit of the Second Harvest Food Bank by Stambaugh Chorus**

Sunday, December 16, 2018, 4 pm, Stambaugh Auditorium, Youngstown, OH

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**Good Humor!**  
**Radio Hour**

P R E S E N T S

**THE**  
**ICESCREAM**  
**SHOW**

**A Selection of Ghostly  
Tales for the Ear!**

October 30 & 31, 2018  
7:00 p.m. | Tyler History Center

Halloween costumes are encouraged!  
Doors open at 6:20 p.m. | Curtain at 7:00 p.m.

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of  
Creative Arts  
& Communication

**THE GHOST BEHIND THE BLACK DOOR**

by Roger Gregg

Mahony (The Innkeeper)

Todd Dicken

Colleen (The wife)

Tracy McQuillan

Herbert (The husband)

David Leach

The male ghost

Mason Edmunds

The female ghost

Leah Tekac

**Roger Gregg** is an Ireland-based playwright, composer, audio-producer, musician and actor. Over the past 34 years he has written plays for many theatre companies including: Crazy Dog Theatre, Dublin Youth Theatre, The American National Audio Theatre Festival, and The Gaiety School of Acting. Crazy Dog, by the way, is the nom de plume for his audio drama production company - under whose auspices he wrote, produced, and performed in the internationally acclaimed "Bill Lizard" series. As voice actor in commercials and animation series, one of his most noted roles is 'Eddie the Computer' in the Sony Award winning *Hitch-Hiker's Guide to the Galaxy* sequels on BBC Radio 4. He is currently recording his role 'Glarg' for Disney's animation series *Space Chickens*.

**THE LEGEND OF SLEEPY HOLLOW**

by Washington Irving

Storyteller / Voice

Fred Owens

Ichabod Crane

Matthew Mazuroski

Children / Townspeople

The ensemble

Visitor / Man

Nicolas Wix

Van Ripper

Mason Edwards

Bella Van Tassel

Tracy McQuillan

Katrina Van Tassel

Leah Tekac

Brom Bones / Ghost

David Leach

**Washington Irving** (1783 - 1859) was an American short story writer, essayist, biographer, historian, and diplomat. He is best known for his short stories "Rip Van Winkle" (1819) and

"The Legend of Sleepy Hollow" (1820). His historical works include biographies of Oliver Goldsmith, Muhammad, and George Washington, as well as several histories of 15th-century Spain. Irving served as the U.S. ambassador to Spain from 1842 to 1846. He is largely credited as the first American Man of Letters, and the first to earn his living solely by his pen. Irving perfected the American short story, and he was the first American writer to place his stories firmly in the United States, even as he poached from German or Dutch folklore.

### Production Staff

Director, <b>The Ghost Behind the Black Door</b>	Matthew Mazuroski
Director, <b>The Legend of Sleepy Hollow</b>	Todd Dicken
Show Producer	Jim Naples
Audio Engineer / Digital Effects	Jancarlos Lebron
	Lee Walker
Foley Sound Effects	Brooke Jonas
	Emily Karr
	Nicolas Wix
Musical Stylings	Devlin DePierro
	Nadya Stratton
	Daniel Paterson
Videographer/Editor	Jim Naples
Media Engineer	Michael Orto
Production Photographer	Devin DePierro
Audience Cue Cards	Advanced Marking, Austintown
Coordinating Producer	Fred Owens

The Good Humor Radio Hour is a co-production of YSU's program in Telecommunication Studies, the Department of Theatre and Dance, and the Tyler History Center.

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

Audience members are expected to see the story only in their imaginations. Like the theater convention of stage hands being "invisible" during blackouts, audio drama actors and their equipment are supposed to be "invisible" during performance.

Of course, because normal room lighting is always on, the audience can watch the performance if they want to.

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

Modern audio drama audiences create the dramatic scene, populate it with people (who display certain appearances and mannerisms), move characters around the "stage," and see events take place. So audio drama is an audience's medium: audiences create the mise-en-scène. Often an imagined reality is more real than one seen on stage or screen. Audio theater is referred to as "Theater for your mind."

As a nod to the 21st century, this production is being broadcast live by I-Heart-Radio (WKBN-570) and delay broadcast by WYSU-FM.

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

Free-will contributions and underwriting opportunities are available to allow us to keep these productions free and open to the public.

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**The Dana Concert Series  
Presents**

**Kathleen Howells, soprano  
Nancy Cline, piano**

**Senior Voice Recital**

**St. John's Episcopal Church  
October 30, 2018  
7:00 pm**

**This Senior Recital is in fulfillment  
of the Bachelor of Arts degree**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of  
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& Communication*

I.  
Nun beut die Flur das frische Grün    Joseph Haydn (1732-1809)  
    From *Die Schöpfung*

Liebst du um Schönheit                    Clara Schumann (1819-1896)

Lorelei                                         Clara Schumann(1819-1896)

II.  
Sound the Trumpet, Beat the Drum    Henry Purcell (1659-1695)  
    Nick Samson, piccolo trumpet

“L’amerò sarò costante”                    W. A. Mozart (1756-1791)  
    From *Il Re Pastore*  
    Brynn McCullough, violin

III.  
Notre amour                                    Gabriel Fauré (1845-1924)

Je te veux                                      Erik Satie (1866-1925)

IV.  
Three Browning Songs                      Amy Beach (1867-1944)

1.     The year’s at the Spring
2.     Ah, Love, but a day!
3.     I send my heart up to thee

### **Nun beut die Flur das frische Grün** from *Die Schöpfung*

Und Gott sprach:	And God said:
Es bringe die Erde Gras hervor,	Let the earth bring forth grass,
Kräuter, die Samen geben,	The herb yielding seed,
Und Obstbäume,	And the fruit tree
Die Früchte bringen ihrer Art gemäss,	Yielding fruit after its kind
Die ihren Samen in sich selbst haben auf der Erde;	Whose seed is in itself, upon the earth
Und es ward so.	And it was so.
Nun beut die Flur das frische	Now verdure fills the meadows
Grün dem auge zur Ergötzung dar,	To delight the eye,
Den anmustvollen Blick erhöht	And the flowers enhance the vista
Der Blumen sanfter Schmuck.	With their gentle, jeweled claim.
Heir duften Kräuter Balsam aus;	Herbs waft their balm upon the air;

Heir sprosst den wunden Heil.  
Die Zweige krümmt  
der goldnen Früchte Last;  
Heir wölbt der Hain  
Zum kühlen Shirme sich;  
Den steilen  
Berg bekrönt ein dichter Wald.

Here lies the power to heal,  
Branches bend,  
Bowed down with golden fruit;  
The arching grove  
A shelter cool provides,  
Thick forests  
Crown the mountain's steep incline.

Joseph Haydn was an Austrian composer during the Classical era. His career was made in being the court musician for the powerful Esterházy family. While he was alive, his music was widely circulated and quite popular. He occasionally visited Vienna and visited with his friends such as W. A. Mozart. He would also be a teacher to up-and-coming composers like Beethoven. He died of old age in 1809. He was 77 years old.

## Liebst du um Schönheit

Liebst du um Schönheit, O nicht mich liebe!  
Liebe die Sonne, sie trägt ein goldnes Haar!  
Liebst du um Jugend, o nicht mich liebe!  
Liebe der Fröling, Der jung ist jedes Jahr!  
Liebst du um Schätze, o nicht mich liebe,  
Liebe die Meerfrau, sie hat viel Perlen klar.  
Liebst du um Liebe, o ja, mich liebe!  
Liebe mich immer, dich lieb' ich immerdar.

If you love for beauty, oh, do not love me!  
Love the sun, she has wearing golden hair!  
If you love for youth, oh, do not love me!  
Love the spring, it is young every year!  
If you love for riches, oh, do not love me!  
Love the mermaid, she has many shining pearls.  
If you love for love, oh yes, love me!  
Love me forever, I will love you for always.

## Lorelei

Ich weiss nicht was soll es bedeuten,  
Daß ich so traurig, bin.  
Ein Märchen aus alten Zeiten,  
Das kommt mir nicht aus dem Sinn.  
Die luft ist kühl und es dunkelt  
Und ruhig fließt der Rhein  
Der Gipfel der Berge funkelt  
Im Abendsonnenschein.  
Die schönste Jungfrau sitzet  
Dort oben wunderbar  
Ihr goldnes Geschmeide blitzet,  
Sie kämmt ihr goldnes haar  
Sie kämmt es mit goldnem Kamme,  
Und singt ein Lied dabei  
Das hat eine wundersame  
Gewaltige Melodei.  
Den Schiffer im kleinen Schiffe

I know not what spell is o'er me,  
This haunting trouble that fills my breast.  
A vision arises before me,  
And will not leave me at rest.  
The evening breeze comes freshly blowing  
And calmly flows the Rhine  
And on the heights in splendor glowing,  
The setting sun doth shine.  
Above where the sunlight streameth,  
There sits a maiden fair  
The gold in her raiment gleameth,  
She combeth her golden hair  
A golden comb she plieth,  
She singeth a wondrous song  
And strangely the music sightheth  
With rapture sweet and strong.  
If ever the hapless boatman

Ergreift es mit wildem Weh,  
Er schaut nicht die Felsenriffe,  
Er schaut nur hinauf in die Höh.  
Ich glaube die Wellen verschlingen,  
Am Ende Schiffer und Kahn,  
Und das hat mit ihrem Singen  
Die Lorelei getan!

Should listen and feel its might  
He heeds not the nearing rapids,  
He gazes above to the height  
In anger the waters engulf him,  
And boat and boatman are gone.  
While smiling in triumph o'er him  
The Lorelei sings on!

Clara Schumann was born on September 13th, 1819 in Leipzig. From a young age, Clara's father had her study music. She became a talented pianist, and even toured at the young age of eleven. She continued to tour throughout her teenage years. She married Robert Schumann in 1840, right before she turned twenty-one years old and he was thirty years old. After Robert died in 1856, she continued to tour as a pianist as well as compose. She died of a stroke on May 20th, 1896 at the age of seventy-six.

### Sound the Trumpet

Sound the trumpet and beat the warlike drum;  
The Prince will be with laurels crowned before his manhood comes.  
Ah! How pleased he is and gay, when the trumpet strikes his ear!  
His hands like shaking lilies play and catch at every spear.

Henry Purcell was born in London, England in September of 1659. He is known as one of the greatest English composers. He started at a young age, and he was a chorister throughout his childhood. He wrote mostly sacred music since his career was working for the church. He was only thirty-five or thirty-six when he died in 1695. He is buried beside the organ at Westminster Abbey.

### L'amerò sarò costante from Il Re Pastore

L'amerò, sarò costante:  
Fido sposo, e fido amante  
Sol per lei sospirero!  
In sì caro, e dolce oggetto.  
La mia gioia, il mio diletto,  
La mia pace io troverò.

I will love you, I will be constant,  
Faithful spouse and faithful lover,  
I will sigh for you alone!  
In one so dear, so tender,  
My joy and my delight,  
My pace I will find.

Wolfgang Amadeus Mozart was born on January 27th, 1756 in Salzburg. He defines the word prodigy. By the age of five, he could competently play piano and violin. He started composing around the same time and performed for royalty in Europe. When he was 17, he had a musician's job, but wanted to travel and look for a better position. He visited Vienna and stayed there after being dismissed from Salzburg. He composed over six hundred works of different varieties. He is one of the most popular classical composers. He passed away on December 5th, 1791.

## Notre Amour

Notre amour est chose légère  
Comme les parfums que le vent  
Prend aux cimes de la fougère,  
Pour qu'on les respire en rêvant.  
Notre amour est chose charmante,  
Comme les chansons du matin,  
Où nul regret ne se lamente,  
Où vibre un espoir incertain  
Notre amour est chose sacrée,  
Comme les mystères des bois  
Où tressaille une âme ignorée,  
Où les silences ont des voix.  
Notre amour est chose infinie,  
Comme les chemins des couchants,  
Où la mer, aux cieux réunie,  
S'endort sous les soleils penchants.  
Notre amour est chose éternelle,  
Comme tout ce qu'un dieu vainqueur  
A touché du feu de son aile,  
Comme tout ce qui vient du coeur.

Our love is a light thing,  
Like the perfumes that the wind  
Brings from the tips of the ferns,  
And lets us breathe them and dream.  
Our love is a charming thing,  
Like the songs of the morning,  
Where no sorrow is voiced,  
Where an uncertain hope vibrates  
Our love is a sacred thing,  
Like the mysteries of the woods  
Where an unknown soul is throbbing,  
Where silences have voices.  
Our love is an infinite thing,  
Like the paths of the sunsets,  
Where the sea reunited with the sky,  
Falls asleep beneath the setting suns  
Our love is an eternal thing,  
Like everything that a conquering god  
Touches with the fire of his wing,  
Like all that comes from the heart.

Fauré was from France. He was a composer, organist, pianist, and teacher. His musical style influenced many of the 20th century composers. His compositions became more harmonically and melodically complex in his later years, even though his most well-known pieces are his earlier ones. Also, in his late years of his life he was recognized in France as the leading French composer of the day.

## Je te veux

J'ai compris ta détresse, Cher amoureux,	I've understood your distress Dear Lover,
Et je cède à tes vœux:	And I yield to your desires:
Fais de moi ta maîtresse.	Make me your mistress.
Loin de nous la sagesse,	Let's throw discretion away
Plus de tristesse,	No more sadness.
J'aspire à l'instant précieux	I long for the precious momento
Où Nous serons heureux: Je te veux.	When we Will be happy: I want you.
Je n'ai pas de regrets, Et je n'ai qu'une envie:	I have no regrets, And only one desire:
Près de toi, là, tout près,	Close to you, there, very close,
Vivre toute ma vie.	To live my whole life.
Que mon coeur soit le tien Et ta lèvre la mienne,	Let my heart be yours and your lips mine
Que ton corps soit le mien,	Let your body be mine,
Et que toute ma chair soit tienne.	And all my flesh yours.
Oui, je vois dans tes yeux	Yes, I see in your eyes
La divine promesse	The divine promise
Que ton coeur amoureux	That your loving heart
Vient chercher ma caresse	Is seeking my caress
Enlacés pour toujours,	Forever entwined together
Brûlés des mêmes flammes,	Seared by the same desire
Dans des rêves d'amours,	In dreams of love
Nous échangerons nos des âmes.	We'll exchange our two souls.

**Erik Satie was a French composer and pianist during the early 20th century. He composed in the avant-garde style, which was a precursor for later 20th century artistic movements like minimalism and surrealism. He went to school for piano, but was told he wasn't good enough. After a brief time in the military, he moved to Montmartre and spent a long time there. When he ran out of funds, he had to move and would make money by playing in cabarets. He was a heavy drinker and passed away from cirrhosis of the liver in 1925.**

## Three Browning Songs

### 1. "The year's at the spring"

The year's at the spring, And day's at the morn;  
Morning's at seven; The hillside's dew-pearled;  
The year's at the spring, And day's at the morn;  
The lark's on the wing; The snail's on the thorn;  
God's in His heaven, All's right with the world!

## 2. Ah, Love, but a day!

Ah, Love, but a day! And the world has changed!  
The sun's away, And the bird estranged,  
The wind has dropped, and the sky's deranged;  
Summer has stopped.

Look in my eyes! Wilt thou change too?  
Should I fear surprise? Shall I find aught new  
In the old and dear, in the good and true,  
With the changing year?  
Look in my eyes! Wilt thou change too?

## 3. I send my heart up to thee

I send my heart up to thee, all my heart  
In this my singing.  
For the stars help me, and the sea bears part.  
The very night is clinging  
Closer to Venice' streets to leave one space  
Above me, whence thy face  
May light my joyous heart to thee its dwelling place.  
I send my heart up to thee, all my heart  
In this my singing.

Amy Cheney Beach was born on September 5th, 1867 in New Hampshire. She was a child prodigy in voice and piano. She was composing by the age of four, and was playing piano concerts by the age of six. Other than a few piano and theory instructors in her childhood, Amy learned most of what she knew from reading books on composition, orchestration, etc. When she was eighteen, she married a surgeon who was twenty-four years older than her. He didn't want her to study with a tutor or teach any lessons, so she continued to study on her own. She wrote many compositions, her most famous ones including Mass in E-flat major and Gaelic Symphony. After her husband died, she moved to Europe and would eventually give concerts again. She would move around between America and Europe throughout her later years until her retirement in 1940 due to heart disease. This would also be the cause of her death in December 1944.

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**The Dana Concert Series  
Presents**

# **Guest Artist Recital Kirill Gliadkovsky, Piano**

**October 30, 2018  
Bliss Recital Hall  
7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of  
Creative Arts  
& Communication

## Program

Fantasy in D Minor KV 397 (1782) W.A. Mozart (1756-1791)

Sonata No.17, Op. 31 No. 2 in D Minor  
("Tempest") (1801-02) L. v. Beethoven (1770-1827)

Largo-Allegro

Adagio

Allegretto

Intermezzo in E Flat Minor J. Brahms (1840-1897)

Ballade in G Minor from Op. 118 (1893) J. Brahms

Intermission

### Master Class with Prof. Gliadkovsky

Fantasy in D Minor KV 397 W.A. Mozart (1756-1791)  
Noah Landry, piano

Transcendental Etude no.7 "Heroica" Franz Liszt (1811-1886)  
Joel Kreuzweiser, piano

From *Suite Bergamasque*: Prélude. Claude Debussy (1862-1918)  
Moderato (Tempo rubato)  
Marleen Ocheltree, piano

### Kirill Gliadkovsky Biography

Kirill Gliadkovsky's performances have been met with great enthusiasm by both audiences and music critics in Europe, Russia and North America. Josef Woodard, a critic at the Los Angeles Times, wrote: "...the intensity and a nicely honed musicality left the audience stunned...enthraling...all in all, a gripping and masterful performance". "Fine dramatic sense...appealing range of emotional effects and pianistic devices...wonderful" writes Fort Worth Star-Telegram; "The most impressive...memorable... deep musician... fine interpretation"

- Izvestia (Moscow, Russia).

Since making his first public appearance in Moscow at the age of six,

Gliadkovsky has toured extensively on three continents performing piano and organ recitals and as a soloist with orchestras in various cities in Russia, including Moscow's prestigious Bolshoi, Maliy and Rachmaninoff Halls, St. Petersburg Philharmonic's Glinka Hall, as well as in Italy, U.K., Poland, Mongolia, Canada, Japan and throughout the United States. The venues included Purcell Hall in London, Merkin Hall in New York, Jack Singer Hall in Calgary, Royce Hall in Los Angeles, Orange County Performing Arts Center in Costa Mesa, CA, Centers for the Arts in Scottsdale and Chandler AZ, National Gallery of Art and Catholic University in Washington, DC, First Congregational Church in Los Angeles, Philharmonic Hall in Poznan, Poland, and many others. He has performed at various music festivals, such as Aspen, Ventura, Music in the Mountains, Redlands Bowl festivals in the USA, Credomatic Festival in Costa Rica, and worked with well-known conductors Pierre Boulez, Mehli Mehta, Gordon Johnson, John Farrer, Mischa Semanitzky, Patrick Flynn, among others. His CDs include two CDs for Alexei Records, five CDs for CMK Classics labels, as well as multiple broadcasts of his concerts on nationwide TV and radio networks in the US, Russia and other countries.

Gliadkovsky combines his busy concert schedule with teaching at Saddleback College as a Professor of Piano and Director of Keyboard Studies. Prior to coming to Saddleback, he had been on the piano faculty at USC and Santa Monica College and served as the head of piano area at SUU (Southern Utah University) in Cedar City, UT. He has been in demand as a masterclass artist-teacher and piano adjudicator in piano competitions in Los Angeles, Las Vegas, Phoenix, San Francisco, Salt Lake City, Dallas, Columbus, Washington, D.C. and many other cities. His students have won prizes at various piano contests and have been accepted to schools such as USC, UCLA, Manhattan School of Music, Northwestern University, Peabody and San Francisco Conservatories, UCSB, UNT, SMU, BYU and USU, often with fellowship and scholarship awards. He has given lectures and demonstrations at many music conferences, including the MTNA. He has recently published an article on artistic pedaling in California Music Teacher Magazine (March 2018). This season alone, while on sabbatical, he performed and traveled in over 20 countries in Europe, Russia and the Middle East, as well as gave recitals/masterclasses in NYC, NM, CA, with many more upcoming ones in TN, OH, IN, NH, NYC, and in both Southern and Northern California.

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**The Dana Concert Series  
Presents**

**Youngstown State University  
Tuba Euphonium  
Ensemble Concert  
Music at Noon**

**October 31, 2018  
Butler Institute of American Art**

YOUNGSTOWN STATE UNIVERSITY



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## Program

Agnus Dei from Mass for Four Voices      William Byrd, arr. William Hammer

Brazil      Ari Barroso, arr. Hans Weichselbaumer

Bydlo from Pictures at an Exhibition      Modest Mussorgsky, arr. E.G.G.

Feiertagsmusik      Bernhard Krol

This is Halloween      Danny Elfman, arr. John Caughman

### Youngstown State University Tuba Euphonium Ensemble:

Euphonium:      Ryan Dutton  
                         Matt Franks  
                         David Ottney  
                         Juan Rodriguez

Tuba:      Cyrus Adams  
                 Bruce Deal  
                 Alyssa Kordecki  
                 Jacob Provino  
                 Troy Rowlands

Conductor:      John Caughman

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2018-19 SEASON

# VOICESCAPES AUDIO THEATER

November 4, 2018, 2:00 PM

*Granny's Cookies*

Ford Family Recital Hall  
DeYor Performing  
Arts Center

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[www.voicescapesaudiotheater.com](http://www.voicescapesaudiotheater.com)



### UPCOMING EVENTS



**HARLEM  
QUARTET**  
January 17, 2019  
7:30 pm



**KATE REID**  
April 5, 2019  
7:30 pm

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



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



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



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**The Dana Concert Series  
Presents**

# **A PATH**

**Carrie Koffman, Saxophone  
Tim Deighton, Viola  
Jim Umble, Saxophone**

**Sunday, November 4, 2018  
St. John's Episcopal Church | 4:00 p.m.**

YOUNGSTOWN STATE UNIVERSITY



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## Program

Montana Music:

Fantasy on a Chorale Tune (1993/2018) David Maslanka (1943-2017)

A Path (2015/2016) David Macbride (1952-2018)

Relevant Dialogues (2005) Paul Seitz (b. 1951)

I

II

III

what you want (substance free)/hush (1996/2018) Gilda Lyons (b. 1975)

Lachrymae (1999) Tigran Mansurian (b. 1939)

Miniature Set No. 5 (2016) Erberk Erylimaz (b. 1989)

I: Hopa Barı (Dance of Hopa)

II: Kaşık Havası (Spoon Air)

III: Aksak Horo (Irregular Metered Dance)

IV: Ağır Aksak Şarkı (Slow Irregular Metered Song)

V: Göbek Havası (Belly Air)

Bios:

Carrie Koffman is Associate Professor of Saxophone at The Hartt School and Lecturer of Saxophone at the Yale School of Music. Prior to this, she held positions as Assistant Professor of Saxophone at Penn State University, Assistant Professor of Saxophone at the University of New Mexico, and Lecturer at Boston University. She has performed as a soloist and chamber musician in 26 states, 13 countries and on 5 continents. One review in Fanfare Magazine calls her playing "suave, subtly nuanced, and technically secure in its every gesture," while another refers to her "melting tone and touching sensitivity." Her students have placed in over 100 competitions including winning 20 university concerto competitions at all five

of the universities where she has taught. Koffman holds a bachelors degree from the University of Michigan and a masters degree from the University of North Texas. Koffman is a certified Kripalu Yoga Teacher and teaches Yoga for Performers. She is also a Conn-Selmer artist/clinician, and performs exclusively on Selmer Paris saxophones.

Tim Deighton is Professor of Viola at Penn State University. He has performed as a soloist and chamber musician throughout the Americas, Europe and Australasia, and performs regularly with the Orpheus Chamber Orchestra. He presented the 2014 William Primrose Memorial Recital at Brigham Young University and in 2016 received the American Viola Society's Maurice W. Riley Award "in recognition of outstanding contributions to studio teaching and enduring commitment to expanding the viola repertoire through commissions, performance, and recording." Recent chamber music collaborations include those with the American String Quartet and the New Zealand String Quartet, and with musicians outside the traditional classical field, such as the Māori (Taongo Puoro) instrumentalist Richard Nunns. He has commissioned and performed the premieres of more than fifty works for viola, with two new concertos and several other smaller pieces nearing completion.

The contemporary chamber ensemble The Irrelevants are saxophonist Carrie Koffman and violist Tim Deighton. Their collaboration began in 2002 as the result of their curiosity about the sonic possibilities created by their instrumental combination. They believe they have discovered a unique vehicle with which to contribute to the development of innovative repertoire, and have performed throughout the United States, New Zealand and in Italy, including appearances at the World Saxophone Congress and the International Viola Congress. Their venues range from academic institutions and new music festivals to community chamber music series. They have commissioned and premiered 19 new works and have recorded a CD entitled Dialogues. "The sounds complemented each other far better than I had expected, flowing seamlessly and effortlessly across many genres. So much so, intense concentration was sometimes needed to figure out which instrument was making which sound."-Naomi Mitchell, The Nelson Mail, New Zealand

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**The Dana Concert Series  
Presents**

# **Flute Studio Recital**

**Monday, November 5, 2018 | 7:30 pm**  
**Bliss Recital Hall**  
**Youngstown State University**

**Kathryn Thomas Umble**  
**Professor of Flute**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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Syrinx

Claude Debussy (1862-1918)

Alexa Drecnik, flute

*Hamburger Sonate*

Carl Philipp Emanuel Bach (1714-1788)

in G Major, Wq. 133

I. Allegretto

II. Rondo

Olivia Benna, flute Diane Yazvac, piano

Canzone for Flute and Piano

Samuel Barber (1910-1981)

Mckenzie Cooper, flute Diane Yazvac, piano

*Morceau de Concours*

Gabriel Faure (1845-1924)

Kate Young, flute Diane Yazvac, piano

Concerto in G Major

Giovanni Battista Pergolesi (1710-1736)

III. Allegro Spiritoso

Larissa Gaborick, flute Diane Yazvac, piano

*Trois Pieces*

Pierre-Octave Ferroud (1900-1936)

I. *Bergère Captive*

II. *Jade*

Nadya Stratton, flute

Suite de trois morceaux

Benjamin Godard (1849 -1895)

I. Allegretto

Lauren Syersak, flute Diane Yazvac, piano

Image pour flûte seule

Eugene Bozza (1905-1991)

Morgan Frederick, flute

Sonatina in G Major

Antonin Dvorak (1841-1904)

for flute and piano, Op. 100

IV. Allegro

Megan Ochs, flute Diane Yazvac, piano

Sechs Stücke für Flöte und Klavier

Fikret Amirov (1922-1984)

I. Lied des Aschugen / Song of Ashug

IV. In den Bergen Aserbaidshans / In the Azerbaijan Mountains

V. An der Quelle / At the Spring

Brandi Perkins, flute Diane Yazvac, piano

Nocturne et Allegro Scherzando

Philippe Gaubert (1879-1941)

Kayla Gilmore, flute Diane Yazvac, piano

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**The Dana Concert Series  
Presents**

# **Saxophone Studio Recital**

**James Umble, Director**

**Tuesday, November 6, 2018  
St John's Episcopal Church**

YOUNGSTOWN STATE UNIVERSITY



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**Program**

Sonata Lawson Lunde (b.1935)

I. Allegro

**Garrett Kuchmaner**

Diane Yazvac, piano

Partita Erwin Dressel (1909-1972)

I. Prelude

III. Canzone

V. Gigue

**Kathryn Kimes**

Diane Yazvac, piano

Croquembouches Claude Delvincourt (1888-1954)

IV. Grenadine

II. Linzer Tart

**Anthony Bonamase**

Diane Yazvac, piano

Three Romances Robert Schumann (1810-1856)

I. Not Fast

II. Simple, Heartfelt

**Kathleen Brown**

Diane Yazvac, piano

Chanson et Passepied Jeanine Rueff (1922-1999)

**Lucas Ciesielski**

Diane Yazvac, piano

Mara's Lullaby Mark Mellits (b. 1966)

**Christie Hrdlicka**

Diane Yazvac, piano

Escapades John Williams (b.1932)

I. Closing In

II. Reflections

**Colt Hutchinson**

Diane Yazvac, piano

Sonata Robert Muczynski (1929-2010)

I. Andante maestoso

II. Allegro energico

**Jake Jeges**

Diane Yazvac, piano

Fantasia Claude T. Smith (1932-1987)

**Jimmy O'Donnell**

Diane Yazvac, piano

Sonata Bernard Heiden (1910-2000)

I. Allegro

II. Vivace

**Noah Landry**

Mary Ann Bush, piano

Concerto

Ingolf Dahl (1912-1970)

I. Recitativo

**Santino Almasy**

Mary Ann Bush, piano

Deep Flowers

Evan Chambers (b. 1963)

**Max Klauscher**

15 Etudes, Op. 188

Charles Koechlin (1867-1950)

II. On legato sound and the charm of sonority

**Andrew Kovaleski**

Diane Yazvac, piano

Diversion

Bernard Heiden (1910-2000)

**Billy McKinney**

Diane Yazvac, piano

Sicilienne

Pierre Lantier (1910-1998)

**Makenzie Poe**

Diane Yazvac, piano

Fantasia

Bernard Heiden (1910-2000)

**Stephanie Pavlovich**

Diane Yazvac, piano

Fusion Suite

Catherine McMichael

I. Fusion

**Mark Reinke**

Diane Yazvac, piano

Concerto, Op. 14

Lars Erik Larsson (1908-1986)

I. Allegro molto, moderato

**Daniel Slencsak**

Diane Yazvac, piano

Sonata

Paul Hindemith (1895-1963)

I. Ruhig bewegt

II. Lebhaft

III. Sehr langsam

IV. Lebhaft

**Joe Stanford**

Diane Yazvac, piano

Gavambodi II

Jacques Charpentier (1933-2017)

**Thomas Turnbull**

Diane Yazvac, piano

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**The Dana Concert Series  
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# **The Dana Clarinet Studio**

**Music at Noon**

**Wednesday, November 7, 2018  
12:15 pm  
The Butler Institute of American Art**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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Dance Preludes

Witold Lutoslawski (1913-1994)

Jenna Provino, clarinet

Diane Yazvac, piano

Three Etudes on Themes of Gershwin

Paul Harvey (b. 1935)

I. I Got Rhythm

Zachary Fromme, Clarinet

*Solo de Concours* (1899)

Andre Messager (1853-1929)

Kailey Coughlin, clarinet

Diane Yazvac, piano

Three Pieces for Clarinet Solo

Igor Stravinsky (1882-1971)

Elliot Kwolek, clarinet

*Première Rhapsodie*

Claude Debussy (1862-1918)

Marissa Lyerly, clarinet

Diane Yazvac, piano

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2018-19 SEASON

## HARLEM QUARTET

January 17, 2019, 7:30 PM • *The Battle of Vienna*  
Ford Family Recital Hall • DeYor Performing Arts Center  
Co-sponsored by WYSU

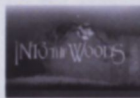


Harlem Quartet is a New York-based string quartet that advances diversity in classical music with varied repertoire including works by minority composers. Since its public debut at Carnegie Hall in 2006, it has appeared throughout the U.S. as well as in Belgium, Brazil, Canada, Ethiopia, France, Panama,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

### UPCOMING EVENTS



**KATE REID**  
April 5, 2019  
7:30 pm



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



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

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



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**The Dana Concert Series  
Presents**

# **Dana Guitar Studio Recital**

**Directed by François Fowler**

**Thursday, November 8 | 7:30 pm  
Bliss Recital Hall**

YOUNGSTOWN STATE UNIVERSITY



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## Program

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- Spain Chick Corea (b. 1941)  
*Jazz Guitar Duo*  
(Dan Mihelarakis and Nicholas Frank)
- Invention 13 in A minor, BWV 784 Johann Sebastian Bach (1685-1750)  
*Shaunsemble*  
(Angela N. Buzzacco and Shaun McCune)
- All of Me Gerald Marks and Seymour Simons (1931)  
*Jazz Guitar Duo*  
(Andy Pickard and Dan Paterson)
- Concierto Elegíaco Leo Brouwer (b. 1939)  
III. Finale. Toccata  
Angela N. Buzzacco, *classical guitar*  
Diane Yazvac, *piano*
- 'Round Midnight (arr. Joe Pass) Thelonious Monk (1917-1982)  
Nicholas Frank, *jazz guitar*
- Guitar Concerto Elmer Bernstein (1922-2004)  
("For Two Christophers")  
I. Guitar  
Shaun McCune, *classical guitar*  
Diane Yazvac, *piano*
- If I Fell The Beatles (1964)  
*Marcus Aurelius and the Stoics*  
(Nicholas Frank, Dan Mihelarakis, Marco Morgione, Nico Morgione)
- Intergalactic Express Andrew York (b. 1958)  
*Dana Classical Guitar Quartet*  
(Angela N. Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)
- Sunny Bobby Hebb (1938-2010)  
*Jazz Guitar Duo*  
(Isaac Hraga and Ethan Lyons)

## 2018-2019 Guitar Events

Friday, November 9

### **Jazz Guitar Masterclass:**

#### **Guest Artist Zvonimir Tot**

(University of Illinois at Chicago and Jamey Aebersold Summer Workshops),  
2:00 pm-4:30 pm, Bliss Hall,  
Room 2222

Friday, March 22

### **Guest Artist Recital: Classical guitarist Stephen Mattingly**

(University of Louisville, KY)  
7:30 pm, Bliss Recital Hall

Saturday, March 23

### **Guest Artist Masterclass:**

#### **Stephen Mattingly**

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

Thursday, April 11

### **Dana Guitar Studio Recital**

7:30 pm, Bliss Recital Hall

Wednesday, April 17

### **Dana Guitar Studio Recital Music at Noon**

12:15pm, Butler Institute of  
American Art

Friday, March 1

### **Guest Artist Recital: Classical guitarist Tengyue Zhang (China)**

7:30 pm, Bliss Recital Hall.

Friday, March 1

### **Guest Artist Masterclass**

#### **Tengyue Zhang**

3 pm-5 pm, Room TBA

### **The Donald P. Pipino Performing Arts Series Presents**

#### **David Krakauer and Ancestral Groove**

feat. Sheryl Bailey on  
guitar Saturday, April 27

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

Date TBA

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

For more information about  
guitar studies at the Dana  
School of Music, please visit:  
[www.danaguitarassociation.org](http://www.danaguitarassociation.org)

## **Sponsors**

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

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

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**The Dana Concert Series  
Presents**

## **Jazz Master Class**

**Guest Artist: Zvonimir Tot, guitar  
(University of Illinois at Chicago and  
Jamey Aebersold Summer Workshops)**

**Friday, November 9, 2018  
2:00 pm - 4:30 pm  
Bliss Hall | Room 2222**

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## Guest Artist Master Class Program

Featuring performances by Zvonimir Tot, Dave Morgan (bass), Glenn Schaft (drums) and YSU music students

**Guitar Duo:** Dan Mihelarakis and Nicholas Frank perform Spain by Chick Corea

**Guitar Duo:** Andy Pickard and Dan Paterson perform All of Me by Marks/Simons

**Trio:** Dan Mihelarakis (guitar), Lucas Cielieleski (saxophone), Matt Jackson (bass), and Ed Davis (drums) perform Green Dolphin Street by Bronislaw Kaper

**Duo:** Isaac Hraga and Ethan Lyons perform Sunny by Bobby Hebb

### Biography

Zvonimir Tot (z-VON-e-mere TOTE) is a Chicago-based jazz guitarist, composer and arranger with a style deeply rooted in the jazz tradition but flavored by his European origin. He holds too many university degrees. Tot has performed in the United States, the Netherlands, Germany, Belgium, Hungary, Serbia, the Czech Republic, Romania, and Croatia. He has performed and/or recorded with many world-renowned musicians, including:

- Saxophonists Scott Hamilton, Billy Harper, Jamey Aebersold and Peter King
- Violinists Johnny Frigo and Stefan Milenkovich
- Drummers Ernie Adams, Paul Wertico and Byron Landham
- Bassists Niels-Henning Ørsted Pedersen, John Clayton and Hein Van de Geyn
- Pianists Larry Novak and Larry Vuckovich
- Harmonica virtuoso Howard Levy
- Guitarists Philip Catherine, Henry Johnson and Paulinho Garcia
- Organist Joey DeFrancesco
- Vocalists Patricia Barber, Jackie Allen and Carmen Lundy

Tot is a Visiting Assistant Professor of Music at University of Illinois at Chicago and currently teaches jazz guitar, harmony, ear training, counterpoint and ensembles. He is the founder and owner of Groove Art Records, as well as a full member of ASCAP, GRAMMY, Jazz Education Network (JEN), and the American Composers Forum. Tot has recorded four CDs as a leader: Eloquent Silence (Chicago Sessions, 2009), Unspoken Desire (Groove Art Records, 2007), Blue Quest (Groove Art Records, 2007), and Travels and Dreams (Groove Art Records, 2004), as well as numerous CDs as a sideman for various labels. Tot has composed over 50 jazz compositions for ensembles ranging from duo to sextet. Since 2005, his biography has been included in Who's Who In America, published by Marquis Publishing. He is an endorsing artist for Godin electric/MIDI guitars, Taylor acoustic guitars, D'Addario strings, Acoustic Image amplifiers and Raezer's Edge speakers.

### **What others have said about Zvonimir Tot:**

When he improvises, Zvonimir evidences many things, from the intensity of a conservatory virtuoso to the serene patience of a Zen guru, and always, the love of lore that characterizes griots and troubadours the world over.

Neil Tesser, jazz critic; author, Playboy Guide to Jazz

His "Lady Agatha," (...) has a deliberate delicacy, a ballad that unfolds at a measured pace, with Tot's playing glowing with a beautifully ethereal quality.

Dan McClenaghan, All About Jazz

...Tot throws out some greasy guitar licks that are simply fantastic.

Dan Bilawsky, Jazz Improv Magazine

(Z.T.) ...is an extrovert soloist who plays from the heart. He improvises with a typical Balkan singing quality, an intense feeling for the blues, rich imagination, and unbelievably fast fingers.

Jeroen de Valk, Dutch jazz critic, Het Parool, Amsterdam

### **The Donald P. Pipino Performing Arts Series Presents**

#### **David Krakauer and Ancestral Groove**

feat. Sheryl Bailey on guitar

Saturday, April 27

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

Date TBA

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

For more information about guitar studies at the Dana School of Music, please visit [www.danaguitarassociation.org](http://www.danaguitarassociation.org)

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- Student Government Association of YSU

## 2018-2019 Guitar Events

Wednesday, April 17

**Dana Guitar Studio Recital**

**Music at Noon**

12:15pm, Butler Institute of American

Art

Friday, March 22

**Guest Artist Recital: Classical**

**guitarist Stephen Mattingly**

(University of Louisville, KY) 7:30 pm,

Bliss Recital Hall

Friday, March 1

**Guest Artist Recital: Classical**

**guitarist Tengyue Zhang (China)**

7:30 pm, Bliss Recital Hall.

Saturday, March 23

**Guest Artist Masterclass: Stephen**

**Mattingly**

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

Friday, March 1

**Guest Artist Masterclass Tengyue**

**Zhang**

3 pm-5pm, Room TBA

Thursday, April 11

**Dana Guitar Studio Recital**

7:30 pm, Bliss Recital Hall

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**The Dana Concert Series  
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# **Guest Artists The Pen Trio**

Nora Lewis, oboe  
Phillip O. Paglialonga, clarinet  
Eric Van der Veer Varner, bassoon

**Friday, November 9, 2018  
7:30 p.m.  
Bliss Recital Hall**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

### Three Places in Vienna (2018)

Jaren Hinckley

- I. Augarten im Winter
- II. Die Malteserkirche
- III. Die Spittelauer Mullverbrennungsanlage

### Three American Canvases (2018)

Daniel Perttu (b. 1979)

- I. Landscape Overmantel
- II. Emigrants Crossing the Plains
- III. Tide Pool

### *Intermission*

### Pastorale, Op 147

Darius Milhaud (1892-1974)

### 5•4•3 (except after C) (2013)

William Bradbury (b. 1956)

- I. Freely, Quietly
- II. Presto
- III. Majestic
- IV. Suspended, gently
- V. Forceful, dynamic

### **Three Places in Vienna**

#### **Program notes by Jaren Hinckley**

For three and a half months in 2012, my family and I lived in Vienna, Austria. Each day we would explore a new neighborhood, church, museum, historical site, etc. Each movement of this piece is based on a particular place in Vienna that was meaningful in some way to me.

First Movement: The Augarten in Vienna is a massive park in which there are expansive gardens, delightful playgrounds, a porcelain museum, the housing for the Vienna Boys Choir, and two large looming flak towers. Hitler built the towers between 160 and 180 feet tall during World War II, equipped with anti-aircraft guns, and they are virtually indestructible. After the war, the cost of dismantling them was too great; it was decided to leave them where they were. The two in the Augarten remain empty and unused, concrete monoliths overlooking all. This movement tries to capture the beauty of the park, the fun of the playgrounds, and the reminders of a darker time in

history.

**Movement Two:** The Maltese Church is a small unassuming church located in a row of businesses on one of the busiest shipping precincts in Vienna- Kartnerstrasse. I stumbled upon it almost by accident. I entered the church in the midst of a mid-day church service. The only people present were the priest singing Mass, the organist up in the loft, and two congregants. I stood quietly in the back as the lone priest sang a peaceful recitation with organ accompaniment; instead of the usual incense, it smelled as though there were wood chips burning. The tranquility of the sanctuary, combined with the hypnotic quality of the singing, made a deep and lasting impression on me. I have tried to capture that in this movement.

**Third Movement:** Rising above Vienna is a large fantastical smokestack. Instead of the usual boring smokestacks seen most everywhere, this one (designed by Friedensreich Hundertwasser, a visionary artist and architect) features a vibrant blue color with a large gold misshapen sphere near the top. This smokestack catches the eye immediately. When I first saw it, near our apartment, I thought it must be Willy Wonka's chocolate factory. It is part of a larger building complex in which there is an environmentally friendly waster incinerator, and apartments. The apartment- all uniquely Hundertwasser, with purposely-crooked bricks and windows, checkerboard paint and decorative ceramic tiles- are powered and heated by the incinerator. Hundertwasser was very conscious of the environment; much of his architecture blends into the surrounding landscape or incorporates trees and foliage in some way. This movement tries to capture the off-kilter, yet somehow sensible, aesthetic of Hundertwasser's architecture.

### **Three American Landscapes**

#### **Program notes by Daniel Perttu**

Written for the PEN Trio. This music is inspired by three works of American art that capture the essence of three different eras in American history. Images of the pieces may be seen at the composer's website. The first piece, created by Winthrop Chandler who is regarded by many as the first American landscape painter, is entitled *Landscape Overmantel* (1767-1769). It represents landscape art during the era leading up to the Revolutionary War. To represent this work and era, I based the first movement of this composition on the folk song, "Johnny Has Gone for a Soldier", which was sung at the time.

The second movement of the composition is based on an artwork from the Romantic Era. Albert Bierstadt is regarded as one of the finest American landscape artists from this era, and his art appeals to me personally on a very deep level, so I chose his *Emigrants Crossing the Plains* (1867). This work is also reflective of this era in American history which was characterized in significant part by westward expansion.

The final era of American history whose spirit I attempted to capture in music is the recent past, which we might characterize as the post-modern era in art or the post-industrial era in history. The last piece of art was created by my aunt, Diana Cutrone, and is entitled *Tide Pool* (2011). At first, the title suggests that this work is simply conveying a natural phenomena at a beach. However, the piece itself is composed of metal

washers, nuts, and gears suspended in clear acrylic with blue paint in it. The use of these materials and methods of artistic creation are characteristic of the modern and post-modern eras. The metal washers, nuts, and gears cannot be perceived without at least some connotation of industrialization, but the way in which they are creatively arranged in two-dimensional space, along with their obvious third-dimensional depth, as if to represent sea froth and bubbles, as well as the rich, azure color palette, all contribute to the natural and organic quality of the piece. This juxtaposition of the materials of industry against the natural and organic, and even their synthesis, is a fundamental aspect of our recent history in American, and it will continue to be an issue, whether the contrast of these features will result in tension or destruction, or whether they can be amalgamated more harmoniously.

*This work was premiered by the PEN Trio in New Delhi, India on May 18th, 2018.*

### **5•4•3 (except after C)**

#### **Program Notes by Composer William Bradbury**

I was lucky enough to study gamelan for several years with Indonesian master musician Sumarsam while I was in graduate school. As a composer I was intrigued with the exciting pentatonic (five note) compositions in that tradition. A number of years ago I wrote a piece for flute, piano and bass entitled 5•4•3 (five notes for three players) that used only five pitches; I found it to be an interesting compositional challenge. In writing this new piece for the PEN Trio, I revisited the idea and began composing with a different set of five notes (the pentatonic scale is presented at the beginning and end of the piece and is used extensively throughout). As the composition unfolded, however, I felt somewhat limited by this constraint so I added a new "rule"; I would compose strictly pentatonic music with the caveat that I could insert the note C (which is not in the original scale) when it felt right. After any C the piece could go wherever it needed and use the full chromatic scale for a time. Then it returns to the pentatonic music... Hence the name 5•4•3 (except after C). The work is in several sections, with a middle section in C minor. Nearly all the rest is pentatonic music (with a few brief forays into chromatic territory). Many thanks to the wonderful musicians in the PEN Trio for commissioning and premiering this piece.

*This work was premiered by the PEN Trio in Oxford, Ohio at Miami University on October 5, 2013.*

The **PEN Trio** bridges performance and scholarship to explore and expand the repertoire for the traditional *trio d'anches*. The ensemble regularly tours throughout North America and abroad and has become known for the quality and energy of their performances. The **PEN Trio** has visited dozens of universities and has performed at numerous academic conferences, chamber music series, and private functions. Recent highlights include performances in Costa Rica, China, Cuba, Guatemala, Hong Kong, India, Panama, Trinidad and the United Kingdom, as well as appearances at the annual conferences of the International Double Reed Society, ClarinetFest, College Music Society, with flutist Francesca Arnone at the 44th Annual National Flute Association Convention, and National Association of College

Wind and Percussion Instructors, as well as radio broadcasts on Michigan and Alabama Public Radio, as well as national radio stations in Cuba (CBMF) and Guatemala (TGW).

The **PEN Trio** recently recorded their debut album, *Found Objects* in New York City with Boston-based Soundmirror. The album will include new works, written expressly for the ensemble, by William Bradbury, Jenni Brandon, M. Shawn Hundley and Aleks Sternfeld-Dunn.

The members of the **PEN Trio** are passionate about performance, education and scholarship, and the group is dedicated to expanding the scope of the traditional *trio d'anches* as well as to bring the intimate yet intense sound of this unique instrumentation to a wider audience. The term *trio d'anches* was coined by bassoonist Fernand Oubradous in 1927 to describe the now legendary Trio d'Anches de Paris. This celebrated group featured the three reed instruments commonly found in the orchestra: oboe, clarinet and bassoon. Popular mythology asserts that the group came together to explore a more perfect blend of timbres known as “une parfaite homogénéité,” that is not available to the standard woodwind quintet instrumentation, which includes the distinct and varied timbres of flute and horn.

Louise Dyer-Hanson, founder of the publishing company Éditions de l'Oiseau-Lyre, heard the group in its early days and quickly became enamored with the sound of the ensemble. Consequently, she helped the group commission several new works from leading composers that were eventually published by Éditions de l'Oiseau-Lyre. Ultimately, this group of pieces was published together as a collection that remained in print for over fifty years. The Trio d'Anches de Paris had nearly a dozen works written for and dedicated to the ensemble, including compositions by Bozza, Franck, Ibert, Milhaud, and Tomasi, which now forms the core of the standard repertoire.

The **PEN Trio** was formed, in many ways, to continue the work that the Trio d'Anches de Paris began nearly one hundred years ago. Since 2010 the **PEN Trio** has premiered works by William Bradbury, Jenni Brandon, Allen Cohen, Jon Grier, M. Shawn Hundley, Peter James Learn, Daniel Perttu, Wendy Wan-Ki Lee, and Aleks Sternfeld-Dunn, and has promoted these works in concert around the world. In 2013, the **PEN Trio** partnered with Trevor Cramer and TrevCo-Publishing to create the **PEN Trio Collection**. This collection includes new works as well as new editions of existing works to make the *trio d'anches* more accessible to musicians around the globe.

**Nora Lewis** was recently appointed Associate Professor of Oboe at Lawrence University - Conservatory of Music in Appleton, Wisconsin. Previously she served on the faculties of Western Michigan University and Kansas State University where she taught undergraduate and graduate oboe students, coached woodwind chamber music, taught courses in music theory and music history, performed with the Western Wind Quintet and

Konza Winds faculty quintet, and coordinated the Bullock Performance Institute. Lewis also served as Associate Director of the School of Music, Theatre, and Dance at Kansas State University.

Lewis has performed with the Chicago Symphony Orchestra, Boston Lyric Opera, Boston Classical Orchestra, Wichita Symphony Orchestra, New Hampshire Symphony, Camerata Chicago, and International Contemporary Ensemble (ICE). She was a founding member of Chicago-based Ensemble Dal Niente and held orchestral positions with the Elmhurst Symphony Orchestra and the Plymouth Philharmonic. She has performed in recital at St. Paul's Church in Covent Garden, London, on the Cranbrook Music Guild artist series, Hale Library concert series, and in live recital broadcasts on Blue Lake Public Radio, WMUK Kalamazoo's "In Concert," and "Live from Studio B" at WFMT in Chicago.

Lewis has presented clinics, performances, and papers at national and international conferences including the Midwest Clinic, International Double Reed Society, College Music Society, CBDNA (southwest region), ClarinetFest, National Flute Association, in locations such as the United Kingdom, Japan, South Korea, Sweden, Finland, and throughout the United States. Honors include a Big-12 Faculty Fellowship, honorary membership in Sigma Alpha Iota as a National Arts Associate, and a Yale Alumni Ventures Grant to support her work with music programs in Haiti.

For ten summers Lewis taught at Blue Lake Fine Arts Camp in Michigan. She has served on the CMS National Advisory Board for performance, editor for the Midwest Double Reed Society, and is consulting editor for *The Instrumentalist* magazine. She received a doctor of music degree from Northwestern University's Bienen School of Music, a master of music degree from Yale University, and a bachelor of music degree in performance and a Bachelor of Arts degree in philosophy from Lawrence University. Her principal oboe teachers include Michael Hensch, Richard Killmer, Ronald Roseman, Howard Niblock, and Grover Schiltz (English horn).

Clarinetist **Phillip O. Paglialonga** has quickly emerged as one of the leading performers and pedagogues of his generation. His book, *Squeak Big: Practical Fundamentals for the Successful Clarinetist* was released in August 2015 by Imagine Music Publishing and has garnered significant praise from leading clarinetists including prominent members of the orchestras in Chicago, Detroit, Philadelphia, San Francisco and Seattle, as well as stellar reviews in several major publications.

As a performer he has appeared on four continents and regularly appears throughout North America and abroad. His performances have been heard on National Public Radio, the CBC in Canada, TGW in Guatemala, CBMF in Cuba, as well as several other regional radio and television stations. He has visited dozens of universities to present recitals and classes, and is regularly invited to perform at venues around the world. Recent highlights include performances at Bellas Artes Guatapé, ClarinetFest, College Music Society,

ClariBogotá, ClariMania, Cranbrook Concert Series, Fiesta de los Clarinetes, International Double Reed Society, Society for Electro-Acoustic Music, Tutti New Music Festival as well as concerts in China, Colombia, Hong Kong, Spain, Thailand, and Trinidad.

As an orchestral musician he has been a member of the Haddonfield Symphony, Sarasota Opera Orchestra and the Walt Disney World Orchestra. He has also appeared with numerous other orchestras including the: Charleston Symphony (SC), Chicago Civic Orchestra, Concertante di Chicago, Florida Orchestra, Fort Wayne Philharmonic, Kalamazoo Symphony, New World Symphony, Orlando Philharmonic, Richmond Symphony, Sarasota Orchestra, and Windsor Symphony (Ontario). He has also participated in numerous summer festivals including the National Repertory Orchestra, the Music Academy of the West in Santa Barbara, and Lake George Opera in Saratoga, New York.

In the fall of 2018 he joined the faculty at the University of North Texas as Associate Professor of Clarinet. Dr. Paglialonga is an artist for both Buffet Crampon and Gonzalez Reeds. More information about Dr. Paglialonga is available at [www.SqueakBig.com](http://www.SqueakBig.com).

Bassoonist **Eric Van der Veer Varner** has enjoyed a particularly rich and varied musical career. He was the principal bassoonist with the Windsor Symphony Orchestra from 2004 through 2015. He appeared as a soloist with the orchestra on numerous occasions, where his playing was critically hailed as that “of ineffable liquid beauty”. Previously, he held positions with the Ann Arbor Symphony, Michigan Opera Theater, and Sarasota Opera Orchestra. He performs in numerous summer festivals, including the Bellingham Festival of Music, the Michigan City Chamber Music Festival, and the Glickman-Popkin Bassoon Camp.

Currently professor of bassoon and woodwind department chair at the Lynn Conservatory, Dr. Varner has previously held faculty appointments at Miami University (Ohio), Heidelberg University, and the University of Windsor. He also spent fourteen summers working at the Interlochen Arts Camp, where he was the Assistant Director of the High Schools Boys Division.

Dr. Varner is the owner of TrevCo-Varner Music, “the world’s foremost purveyor of fine sheet music for double reeds”. TrevCo-Varner Music is the largest company in the world dedicated solely to double reed music, with over 12,000 titles in stock from publishers all over the world.

Dr. Varner holds the Doctor of Musical Arts (2004) from the University of Michigan, where he also earned a Master of Music (2002) and a Bachelor of Music (1996) degree. He also holds a degree in Artistic Education (1998) from the Mannheim-Heidelberg Conservatory in Mannheim, Germany. His primary teachers were Richard Beene, Alfred Rinderspacher, Hugh Cooper and Michael Dicker.

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# **Follow the Lieder**

## **Dana Vocal Society Recital**

**November 10, 2018  
Bliss Recital Hall, 7:30 p.m.  
Amy Tan, accompaniment**

YOUNGSTOWN STATE UNIVERSITY



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Creative Arts  
& Communication

## Program

- Liebst du um Schönheit  
Clara Schumann  
(1819 - 1896)  
Kathleen Howells, soprano
- Lied der Mignon  
Franz Schubert  
(1797 - 1828)  
Kristina Clemons, soprano
- Verborgenheit  
Hugo Wolf  
(1860 - 1903)  
Brianna Crawford, mezzo-soprano
- Bist du bei mir  
J. S. Bach  
(1685 - 1750)  
Sarah Hunter, mezzo-soprano
- Wenn ich in deine Augen seh  
Robert Schumann  
(1810 - 1856)  
Emilio Santiago, tenor
- Auf dem Kirchhofe  
Johannes Brahms  
(1833-1897)  
From *Fünf Lieder, op. 105*  
David Mouse, baritone

# Upcoming Events:

Members of our student organization will  
be a part of the following events!

## Friday, November 16:

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Madama Butterfly

7:30 pm - Stambaugh Auditorium

## Saturday, November 17:

David Mouse's Senior Recital

3:30 pm - St. John's Episcopal Church

Dana Opera Ensemble Performance

7:30 pm - Ford Theater

## Wednesday, December 5:

Dana Holiday Concert and Carols & Cocoa

7:00 pm - Stambaugh Auditorium

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**The Dana Concert Series  
Presents**

# **The Dana Clarinet Studio Recital**

**Sunday, November 11, 2018  
Bliss Recital Hall | 2:00 pm**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of  
Creative Arts  
& Communication*

## PROGRAM

Concerto for Clarinet and Orchestra in A Major, K. 622 (1791)      Wolfgang Amadeus Mozart  
(1756-1791)

Alex Dautel, clarinet  
Diane Yazvac, piano

Three Etudes on Themes of Gershwin      Paul Harvey (b. 1935)

- I. I Got Rhythm
- II. Summertime
- III. It Ain't Necessarily So

Zachary Fromme, clarinet

Sonata No. 2 for Clarinet and Piano (1894)      Johannes Brahms (1833 – 1897)

- I. Allegro amabile
- II. Allegro appassionato

Taylor Aslanis, clarinet  
Diane Yazvac, piano

Sonata for Clarinet and Piano in Eb Major, Op. 167 (1921)      Camille Saint-Saëns (1835-1921)

- I. Allegretto

AnnieRose Sheasley, clarinet  
Diane Yazvac, piano

Dance Preludes      Witold Lutoslawski (1913-1994)

Jenna Provino, clarinet  
Diane Yazvac, piano

## INTERMISSION

Three Pieces for Clarinet Solo (1919)      Igor Stravinsky (1882-1971)

Elliot Kwolek, clarinet

Clarinet Concerto No.3 in B-flat major      Carl Philipp Stamitz (1745-1801)

- I. Allegro Moderato

Amanda Hammond, clarinet  
Diane Yazvac, piano

Kailey Coughlin, clarinet  
Diane Yazvac, piano

Three Romances, Op. 94 for Clarinet in A (1849)

Robert Schumann (1810-1856)

- I. Nicht Schnell (Not fast) in C minor
- III. Nicht Schnell (Not fast) in C minor

Jamar Lee, clarinet  
Diane Yazvac, piano

Première Rhapsodie (1910)

Claude Debussy (1862-1918)

Marissa Lyerly, clarinet  
Diane Yazvac, piano

## PROGRAM NOTES

Written by the Performers

Concerto for Clarinet and Orchestra in A Major, K. 622 (1791) by Wolfgang Amadeus Mozart

Mozart's First Clarinet Concerto (K.622) was one of his final works before he passed away. He completed this masterpiece a short two months before he contracted the illness that would lead him to the end of his life in 1791. It is known however that this work wasn't meant to be played on the Bb nor the A clarinet but the less known Basset Clarinet, or the "Little Bass". Mozart had written this piece, along with his well-known Quintet in A major for Clarinet and String Quartet (K. 581) for two clarinet players, Anton and Johann Stadler who were brothers. Both pieces were originally meant to be played on the basset Clarinet. The clarinet, in this time was still not universally used though Mozart was very infatuated with the instrument's beautiful sound, timbre, and warmth.

Three Etudes on Themes of Gershwin by Paul Harvey

Paul Harvey was born in Sheffield, England in 1935. He started to play the clarinet at the age of eleven. Once he began his professional work he was playing both saxophone and clarinet. He was awarded a scholarship and began studying clarinet at the Royal College of Music with Fredrick Thurston, who Harvey considered one of his greatest inspirations. In the 1960s, Harvey was a freelance performer in London and worked for the BBC Symphony Orchestra and several musical productions on both saxophone and clarinet. Harvey also spent much of his time in recording sessions for films and TV programs playing the bass and contrabass clarinets in the National Philharmonic Orchestra. Harvey was presented a lifetime achievement award for outstanding performance, composition, teaching, and service to clarinet fields by the International Clarinet Association.

Much of Harvey's music was influenced by American Jazz, especially *Three Etudes on Themes of Gershwin*. In this piece Harvey took inspiration from well-known American composer George Gershwin (1898-1937) who is best known for composing works such as *Rhapsody in Blue* and the opera *Porgy and Bess*. Gershwin was famous for taking elements of both classical music and jazz and combining them in his works. Harvey, inspired by Gershwin, wrote these three etudes based on some of Gershwin's most famous pieces; *I Got Rhythm*, *Summertime*, and *It Ain't Necessarily So*.

The first movement, *I Got Rhythm*, is dedicated to Dr. James Gillespie, who is the professor of clarinet at the University of North Texas. This movement, while not



written in swing, uses interesting groupings of rhythms to create a swing feel similar to that of Gershwin's original.

The second movement, *Summertime*, is dedicated to Dr. Jerome Bunke, the director of the Concert Artists' Guild of North America. Dr. Bunke was also a photographer and this movement is based on a picture taken in Twickenham when he stayed by the ferry. Harvey wrote this movement to capture the atmosphere of this picture.

The third and final movement, *It Ain't Necessarily So*, was actually written before the other two. The piece was commissioned by Anton Weinberg to be an encore for a recital he was putting on. After this performance, the publishers of the piece commissioned the other two movements.

### Sonata No. 2 for Clarinet and Piano (1894) by Johannes Brahms (1833 – 1897)

Johannes Brahms was born in Hamburg on May 7th, 1833. His father was a bass player and his mother was a seamstress. Brahms eventually became friends with Robert Schumann and after Schumann's death, became even closer with his widow, Clara Schumann. Brahms' "blend of Classicism in form with a Romantic harmonic idiom made him the champion of those opposed to the musical innovations of Wagner and Liszt." Brahms wrote four symphonies, all of which he carefully worked and revised over a long period of time. He also wrote two piano concertos, a violin concerto, and a double concerto for violin and cello. As for chamber music, he wrote 3 sonatas for violin and piano, 5 for cello and piano, and 2 sonatas for either clarinet or violin and piano. Clarinet Trio Op. 114 for clarinet, cello, and piano, a Clarinet Quintet Op. 115 for clarinet and string quartet. Brahms also contributed to the piano literature as well as choral music. Brahms died on April 3, 1897.

*Sonata No. 2* for Clarinet and Piano was originally written for a Richard Mulfeld in 1894, who played the violin in the Meinigen Court Orchestra. Both clarinet sonatas he wrote were the result of a time in Brahms's life "where he discovered the beauty of the sound and tonal color of the clarinet." This sonata begins with a theme and as the first movement continues, its name, *Allegro amabile*, sets the sweet and tender mood of the piece. Then the development section has the clarinet and piano alternating arpeggios in a duet. After, the recapitulation returns to the main theme from the opening. There is a small coda to end the movement where the clarinet and piano play together in a gentle conclusion. The second movement, *Allegro appassionato*, is a "form of scherzo typical of Brahms, with its richly textured piano writing." Then there is a section marked *Sostenuto* in B major before returning to the theme of the opening section again.

## Sonata for Clarinet and Piano in Eb Major, Op. 167 (1921) by Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns entered the world in his hometown of Paris, France in 1835. Saint-Saëns studied organ and composition at the Paris Conservatory. He is mostly remembered for his symphonic poems and his opera *Samson et Dalila*. He lost his two sons in 1878, and three years later he separated from his wife. In the following years he toured throughout the world, performing and conducting his compositions.

Sonata for Clarinet and Piano in Eb Major, Op. 167 is one of the three sonatas in Camille Saint-Saëns' Woodwind Sonatas. This group of sonatas was used to showcase instruments that were, until then, rarely featured. All three were completed in the last years of his life, which at the time were not his most successful years of his life. In the Romantic era, Brahms was the only one who had written for clarinet, so the clarinet did not have very much attention until Camille Saint-Saëns wrote the sonata.

The first movement seems simple enough with flowing, lyrical melodies, but the piece can be deceptively hard, with sudden fast runs and long slurs that will leave the player dying to breathe. Other than that, the first movement floats by calmly and leads into the second movement. The second movement, in contrast to the first, is much more vigorous and playful. What would be challenging to master in the second movement would be attaining clean, short notes to accentuate the lightness of the piece. These two movements show characteristics of the Romantic Period because they both are lyrical and have huge dynamic contrasts.

## Dance Preludes by Witold Lutoslawski

Witold Lutoslawski was a Polish composer who both was born in and passed away in Warsaw. He was a talented pianist and violinist and a very influential composer in Poland's history. He debuted as a composer with a work called "Symphonic Variations" in 1938. He won numerous awards for his composing ability and musicianship, including some of the highest honors able to be given to an artist in Poland. During WWII, Lutoslawski found himself playing piano at various cafes around Warsaw. In the time of the communist government in Poland, the government banned some of Lutoslawski's works due to them being too "avant-garde" to present to the people. Some may regard him as a "neo-romantic" composer, but Lutoslawski did not consider himself to be such. Lutoslawski was well known for his distinct style of composing, which includes little peppers of atonality combined with traditional folk songs. His distinct composing style and sound makes him a truly astounding composer.

"Dance Preludes" includes five different and heavily contrasting movements, and each correlate to five different dances and themes. The first dance, Allegro Molto, is very lively, and spreads an air of excitement and anticipation. The second dance,

Andantino, is an extreme contrast to the first, being slow and mysterious, creating an ominous aura. The third dance, Allegro Giocoso, is back to the liveliness of the first, but filled with a shower of grace notes and quick rhythms. The fourth movement, Andante, is again contrasting with the previous, being slow but still just as melodious as the aforementioned movements. The fifth movement, Allegro Molto, is smooth yet assertive, and presses towards the end of the piece vivaciously, keeping the listeners on their toes.

I envision several different atmospheres and settings when playing this piece. The heavily contrasting dances speak to many different emotions and feelings, allowing both the performers and the listeners to have an enriching experience every time they hear the piece. Considering that this piece is a series of dances, it provides plenty of room for visualizing settings and situations. Everyone will be able to visualize something with the vividness of the music as an inspirational catalyst. The amount of expressiveness in the piece, especially in the slower dances, is very powerful and moving. The various melodies and tonalities truly making this piece unforgettable and undeniably breathtaking.

### Three Pieces for Clarinet Solo (1919) by Igor Stravinsky

Igor Stravinsky was born June 17th 1882 in Lomonosov, Russia. His mother, Anna Kholodovskaya was raised in Kiev as a proper 19th century girl, learning how to sing and play the piano fluently. Her husband, Fyodor Ignat'yevich Stravinsky came from a long genealogy of Polish noblemen. During Fyodor's youth, he was not surrounded by much music. Only until the mid-1860's he discovered that he had a talent for singing. Once Igor Stravinsky was born, his father had taken the Russian operatic world by storm, making music a part of Stravinsky's youth. In the summer of 1903, Stravinsky was accepted as a composition student by Rimsky-Korsakov. Stravinsky was tasked with writing various pieces, such as "Sonata in F sharp minor" and "Symphony in E flat major" in the style of different Russian composers such as Tchaikovsky and Glazunov. While studying music, which was Stravinsky's dream, he had continued to study law and living at home, where tensions were high. His mother, Anna, was devastated by the death of her husband in late 1902 and she resented Rimsky-Korsakov's influence on her son. She did not want Igor to have a music career. Despite the opposition, Stravinsky continued to study music improving his work each time he wrote a piece.

From 1914-1920, Stravinsky and his wife exiled to Switzerland due to World War I. Although Stravinsky was anti-German, he kept politics out of his music. He hid his Russian spirit, keeping it private from his surroundings. Here, Stravinsky became friendly with a group of Swiss-French composers dedicated to the art of Vaudois. This art was described as, in Louis Lavanchys' words, 'audaciously original and candidly unrefined.' This art was perfect for Stravinsky since he was not in his home land. This gave him a chance to write unique music such as "Three Pieces for Clarinet Solo."

Although the movement titles and instructions are in French, Stravinsky was working on a new way of writing music. He began experimenting with the moveable accents in Russian folk verse. These folk verses played off against the natural accents of speech and Stravinsky translated this into his music. Each movement of "Three Pieces for Clarinet Solo" displays this technique but each in their own special way. The first movement is a slow song that naturally flows with each meter. However, each meter change is slightly ambiguous to the listener, offsetting the melody with each meter change. The second movement is completely unmetered boasting no time signature or measures. This gives the performer a chance to "play" with the rhythm and create their own moveable accents making the rhythm ambiguous! The third movement of "Three Pieces for Clarinet Solo" highlights this feature, with accents displacing the beat. This rhythmic element goes against what the listener expects to hear.

This piece is just a taste of Stravinsky's wide pallet of genres. Stravinsky was one of the most versatile composers writing neo-nationalism (1902-1914), experimental nationalism (1914-1920), neo-classicism (1920-1951), and finally his interpretation of the serial method (1951-). Stravinsky was constantly working towards upgrading his music and never settling. As you listen to this piece, enjoy the different melodies and scales as they fill the hall. Recognizing the distinct sounds and appreciating them for their display of thoughtfulness in composition!

### Clarinet Concerto No.3 in B-flat major by Carl Philipp Stamitz

Carl Phillip Stamitz was born on May 8th, 1745 at Mannheim. His father died early on during his childhood so his father's successor, Christian Cannabich, taught Stamitz lessons in violin and composition. Stamitz had a position in the court-orchestra as a violinist but soon resigned. He never kept a position in any performance groups and traveled until he settled in a small town called Jena. There, lived the rest of his life as an ordinary music teacher and slowly sank to poverty. He died on November 9th, 1801 in the small German town.

He wrote more than 60 concertos for a variety of instruments including the clarinet for his Clarinet Concerto No.3 in B-flat major. His style was similar to Mozart when he was younger. Even though he was born into the century where music composition was very popular and hard to stand out in, he still made himself a name and today is a very respected composer.

For me, this piece was very upbeat and gave off a joyful vibe. When played with the piano, it sounds and feels more like a duet than it does an accompaniment. Midway through the piece the tone changes slightly as if there's some sort of conflict. But, it eventually resolves and the original melody heard in the beginning of the piece returns.

Andre Messager (1853-1929) was a French composer who attended Ecole Niedermeyer for music and took lessons with Camille Saint-Saens. He became *organiste de chœur* at St. Sulpice, then went on to be a stage composer at the Folies-Bergère. Messager composed many pieces, including his ballet, *Les deux pigeons*, *Le bourgeois de Calais*, *Le Petit Poucet*, *Mignons et vilains*, and *Don Juan et Haydée* (Byron). In 1926, he was elected president of Société des Auteurs et Compositeurs Dramatiques. Messager wrote *Solo de Concours* for the Paris Conservatory as a competition piece.

Messager's style is most recognizable by its light orchestration and often dance-like feel. He leaned towards waltz rhythms and flowing melodies. This style is evident in *Solo de Concours*, as its beginning melody lilts above the piano. Messager was influenced by Saint-Saens and Faure, who also sparked his interest in Wagner. He not only contributed to the world of French music through his own works, but through his support of the opera and his work as a conductor.

*Solo de Concours* begins with a light, dancing melody. The light-heartedness of the piece masks the difficult technical passages in its easy-going feel. The fast runs become more evident as the piece moves, only to give way to a slow, lyrical section. Here, it becomes more of a duet with the piano, as the clarinet fades into the background with running sixtupelets. As it accelerates, the clarinet breaks back through the veil and into the limelight, ready to continue. This leads into a cadenza, where the clarinet melodically pushes through technical passages. After the cadenza concludes, the audience hears the familiar melody again, this time a bit different. Finally, it comes to a speedy, technical, exciting conclusion. Messager takes the audience on quite the lovely journey throughout the piece.

### Three Romances, Op. 94 for Clarinet in A by Robert Schumann

Robert Schumann was born in Saxony, Germany in 1810. He grew up in a household where both literacy and music was very prominent. Schumann's father (being a writer himself), had an active role in his exposure to literature and Schumann's caretaker had an active role in his exposure to music. Robert began to have piano lessons when he was seven. Both his literacy and musical skills remained prominent with him throughout his teenage years. He would end up initially going to school for studies in law but opted out and decided to pursue studies in music in 1830. Schumann also began composing after his decision to pursue music. He continued his studies of piano in Leipzig, Germany where he met his future wife( Clara Schumann), who happened to be his teacher's daughter and nine years younger than him. This happened to be one of the most prominent struggles in his lifetime that heavily influenced his music. Schumann is a Romantic Era composer who isn't well known because of the giants of the era such as Tchaikovsky, Dvořák, and Brahms. Nonetheless, His music is still worthy of recognition.

Robert Schumann's *Drei Romanzen* was written in 1849 in the later years of his life. This has importance to his life because this piece was dedicated to his wife. Influences could have sprung from the struggle between Clara, her father and Schumann. The couple by then already had many years of marriage and the piece could be a way of expressing his love for her.

This piece is challenging to perform because this requires so much emotion that has to be conveyed in order for it to be effective to the audience. The two voices in this piece act as conversation at many points. There are many repeated ideas that I see as a reflective thought in the mind of the composer. There are also a few unison parts that really emphasize certain ideas.

In the first movement, I see the first theme to be a call of love. A short celebratory theme occurs within the theme before going back to the main theme. In the second movement, a joyous theme of victory rings throughout, but the struggle to get to that point is not forgotten. This is tucked back in with the joyous theme. In the third movement, a reflective theme immediately appears but is also comforted by a celebration. To end the reflective them returns but ends with by saying the struggle was worth it.

### *Première Rhapsodie* (1910) by Claude Debussy

Claude Debussy, a French impressionist composer, wrote this piece from 1909-1910 and orchestrated it in 1911. Debussy lived a fairly short life, and unlike many great composers through the ages, he was not a child prodigy. He did not show an automatic proclivity for music until a family friend convinced his parents to send him to study music. Claude Debussy was an intelligent, well-rounded, sensitive person who faced emotional and mental distress throughout his life like most people, and this helped shape his music. He studied many different forms of art, nature, and culture, but his music definitely speaks mostly of the "French idea" during his time. *Première Rhapsodie* was composed for the 1910 clarinet juries held at the Paris Conservatory, the most important musical conservatory in France during the time. At these juries, the Prix de Rome, a very prestigious scholarship, was given to the best musician. Debussy, himself, had won this competition in 1884.

This piece was originally written as a "solo de concours", but Debussy called it a rhapsody. Although he called this piece a rhapsody, he followed the traditional binary form of a "solo de concours" piece. The piece begins introverted and mysterious, keeping the audience glued to the performer with wonder. In the introduction, the listener will hear a three-note pattern that is the foundation for the majority of the piece. As the piece develops over time, the opening motif is expanded and elaborated, creating more extroverted musical material.

Debussy admired composers such as Wagner, Borodin, and Mussorgsky, poets such as Edgar Allen Poe, and artists such as Claude Monet, who were all reaching

outside of the musical and artistic traditions, using their creativity and visions to create masterpieces. His compositions famously capture the abstract, impressionist styles similar these other types of artists. Debussy wanted to break away from traditional 19th century music and expand the harmonic vocabulary, which gave his music such unique color and depth. *Première Rhapsodie* was written in Debussy's later years, but it is one of the best examples of his impressionistic style. What begins as a transparent type of melody that seems to float through on a cold, foggy morning, becomes more energized as the piece develops. There are playful moments, serious moments, and wild moments! Let your imagination wander as you absorb this piece as if you are observing every brush stroke of a painting or reading the words of one of the greatest poets.

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**The Dana Concert Series  
Presents**

# **YSU Flute Ensemble Concert**

**Kathryn Thomas Umble, Director**

**Tuesday, November 13, 2018 | 6:00 pm**

**Bliss Recital Hall**

**Youngstown State University**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of  
Creative Arts  
& Communication*

## PROGRAM

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My Shepherd Will Supply My Need      Isaac Watts (1674-1748)

Nymphs for Flute Quartet      Gary Schocker (b. 1959)

I. Gathering

II. In The Wood

III. In The Air

Brandi Marino, Kate Young, Lauren Syersak, Larissa Gaborick

*Petite Symphonie*      Charles Gounod (1818-1893)  
Arr. K. Stoner

II. Andante Cantabile

IV. Finale

*Jour d'été à la montagne pour 4 flûtes*      Eugene Bozza (1905-1991)

I. Pastorale

II. Aux bords du torrent

III. Le chant des forêts

IV. Ronde

Kayla Gilmore, Morgan Frederick, Alexa Drecnik, Kathryn Umble

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Fictions: Suite for Four Flutes

Mike Mower (b. 1958)

III. Home Side

Flute Ensemble Personnel:

Olivia Benna

Alexa Drecnik

Morgan Frederick

Larissa Gaborick

Kayla Gilmore

Brandi Marino

Lauren Syersak

Kate Young

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**The Dana Concert Series  
Presents**

# **Youngstown State University Percussion Ensemble**

**Glenn Schaft, Director  
and  
Youngstown Percussion Collective**

**Featuring  
Guest Artist Ron Coulter  
Percussionist/Composer/Improvisor**

**November 13, 2018  
Ford Theater, Bliss Hall  
7:30PM**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of  
Creative Arts  
& Communication*

## PROGRAM

- Another Norther (1976) Charles Amirkhanian (b. 1945)
- Oriental (c. 1940) Lou Harrison (1917-2003)  
Youngstown Percussion Collective
- System No. 2 (2018) Ron Coulter (b. 1978)
- Changing Tensions (c. 1939) Franziska Boas (1902-1988)  
Youngstown Percussion Collective
- For Johanna Beyer (2015) Ron Coulter (b. 1978)
- PERCUSSION I-V (1935) Johanna Magdalena Beyer (1888-1944)

### 10 Minute Intermission

- "...tiny rooms of starvation and madness." (2018) Ron Coulter (b. 1978)  
--World Premiere--
- Dark, True Center (2016) Ron Coulter (b. 1978)
- Looking into a faded life burning out. (2007-2017) Ron Coulter (b. 1978)

### YSU Percussion Ensemble:

Nathaniel Adams	Petersburg, OH
Terence Boggs	Warren, OH
Michael Daniels	Fostoria, OH
Owen Davis	Vienna, OH
Stephen Dorbish	Canfield, OH
Joel Gillespie	East Liverpool, OH
Jo'El Harrison	Farrell, PA,
Brandon Maffitt	Warren, OH,
Evan McCreary	Poland, OH,
Anthony Tresky	Pittsburgh, PA

### Youngstown Percussion Collective:

Evan McCreary, Anthony Tresky, Ron Coulter, and Glenn Schaft

## PROGRAM NOTES

Tonight's concert represents a mix of historically important works from the formative period of the percussion ensemble repertoire, 1934 to 1942, and recent compositions by Ron Coulter. In addition to his composition and performance credits, one of Coulter's major contributions to contemporary percussion has been his research, analysis, and recording of forgotten percussion works from this formative period. His 2011 recording *Origins: forgotten percussion works, vol. 1* features two other founding members of the Youngstown Percussion Collective; Nathan Douds and Craig Hill, along with the Southern Illinois University Percussion Group where he was teaching at the time.

**Charles Amirkhanian** was born in Fresno in 1945 and resides in El Cerrito, CA. He is a composer, percussionist, and poet. He is known for his text-sound compositions that employ speech sounds in rhythmic patterns that resemble percussion music, and for his electroacoustic essays incorporating acoustic ambient sounds alongside more traditional musical tones that create disjunct, trance-like dreamscapes.

In addition to programming and directing the Other Minds Festival since 1993, Amirkhanian has led the organization in producing many additional concerts devoted to the work of the American experimental tradition (Cage, Cowell, Rudhyar, Nancarrow, Hovhaness, Antheil and others), establishing a record label, a weekly radio program, and commissioning new work annually from composers around the world. –Glenn Schaft and [www.foundationforcontemporaryarts.org](http://www.foundationforcontemporaryarts.org)

***Oriental*** is a percussion trio believed to have been composed in 1940 by Lou Silver Harrison (b. 14 May 1917; d. 2 Feb. 2003) to accompany a movement of a dance suite by the noted dancer and choreographer, Lester Horton.

It was at Mills College in 1939 that Harrison and John Cage altered the course of Western music by presenting their first concert of percussion music. Henry Cowell was responsible for introducing Cage to Harrison in 1938 and for encouraging them to explore world music, non-western instruments, and non-traditional (found) instruments. Cage and Harrison's early percussion writing was also spurred by their involvement with dance.

Both Harrison and Horton were on the faculty of the 1940 Mills College summer dance program, during which Horton created the dance work, *Something to Please Everybody* – a suite of dances that varied widely in style. Harrison composed the music for *Something to Please Everybody* which included the movements: *Inebria*, *Aesthetic Ecstasy*, *Occult*, *Dithyrambos*, and *Oriental*. As the manuscripts exist in the Library of Congress, *Lester Horton Collection*, all of the movements were initially scored for piano. Harrison appears to have rewritten the *Oriental* movement for percussion trio and altered the title to *Oriental*.

The manuscript in the LC, *Lester Horton Collection* includes a complete score and set of parts. The score is in Harrison's distinctive handwriting and interestingly shows a list of what appears to be "dance counts" on the final page. Additionally, the score is heavily edited with many measures marked out and some repeats added, presumably to accommodate an evolving/edited choreography.

While this is Harrison's shortest work for percussion, with a duration of approximately 00:01:50, it is arguably one of his most sublime in terms of orchestration and economy of material. —Ron Coulter and Glenn Schaft

***Changing Tensions*** was composed, or at least committed to paper in a fixed form, in 1939 by Franziska Marie Boas (b. 8 Jan. 1902; d. 22 Dec. 1988). *Changing Tensions* is scored for four percussionists in two movements with a total duration of approximately 00:03:23. Both movements, *I. Moderately Fast* and *II. Slow*, have relatively simple tripartite forms comprised primarily of layered ostinati.

Boas was an American dancer, educator, and an improviser, composer, and performer of percussion music. She is credited as a pioneer of dance therapy and with founding the first interracial school of dance. She was the daughter of renowned anthropologist Franz Boas and was a highly regarded disciple of the German dancers, Mary Wigman and Hanya Holm.

Boas developed a unique improvisation-based dance style and pedagogy influenced by non-European cultures. Percussion playing was integrated in Boas' dance practice, primarily through improvisation based on predetermined musical motives related to the particular movement being explored, including an exercise titled *Changing Tensions*. She improvised, performed, and composed percussion music for her own choreography and for others such as Holm, including teaching and performing at the Bennington School of Dance in Vermont during the summers of 1937 and 1938. In 1939 the Bennington School of Dance was in residence at Mills College in Oakland, CA for the summer alongside members of the Cage Percussion Players: John and Xenia Cage, Margaret Jansen, and Doris Dennison.

On July 27, 1939 the Cage Percussion Players presented a concert at Mills College entitled, *Modern American Percussion Music*, which included Franziska Boas' *Changing Tensions*, alongside works by Cage, William Russell, Lou Harrison, and Johanna M. Beyer. It is surmised that *Changing Tensions* was first notated as a fixed composition by Boas for this concert with the Cage Percussion Players. Boas' daughter, Gertrud Michelson, wrote in an email to the author: "Franziska's music was really meant to be improvised with and could go on and on, it wasn't completely written out." This is supported by the fact that Boas' other eight titled percussion works all exist as incomplete sketches, suggesting that each is a set of motives to launch an improvisation in a certain direction with certain instruments.



The only complete score for *Changing Tensions* resides in the Northwestern University Music Library, *John Cage Collection, Series II. Notations Project, 1884–1978*. The score is in Boas' handwriting on blue graph paper and additionally includes various individual parts in Boa's hand. Also included is a complete set of parts in Cage's exquisite handwriting. The Franziska Boas Collection at the Library of Congress contains an incomplete score and various parts in Boas' hand. –Ron Coulter

**For Johanna Beyer** is scored for speaking voice, large woodblock, giant tam tam, three lion's roars, and four to sixteen-or-more triangles. Johanna Magdalena Beyer (1888-1944) was a German-born composer and pianist considered one of the Ultra-Modernists of early 20th Century American music. Beyer was an integral composer and networker in the development of percussion music in Western canon, alongside Henry Cowell, John Cage, Lou Harrison, William Russell, and others. The poem, "TOTAL ECLIPSE," used in this composition was penned by Beyer and the instrumentation is a nod to Beyer's preferences in several of her percussion works. Anyone familiar with Beyer's percussion works will recognize the woodblock part and lion's roars as iconic. The composition is notated using traditional music notation, however the relationships of the performers are not precisely fixed, rather they are coordinated within timeframes allowing individual performers a degree of choice during the realization of the work. – Ron Coulter

**PERCUSSION I-V.** For decades the fourth movement of *PERCUSSION* has been considered a complete, free-standing composition titled *IV*, when in fact it is a single movement from this larger five-movement work. *IV* was Beyer's only published work during her lifetime appearing in Henry Cowell's 1936 *New Music Orchestra Series, Collection No. 18*. *PERCUSSION* is the first known percussion composition to use unspecified instrumentation, thus allowing endless reinvention of the work. –Ron Coulter and Glenn Schaft

**"...the tiny rooms of starvation and madness."** This beautiful phrase comes from the poem, "You Tell Me What It Means" by Charles Bukowski and his book, "The flash of lightning behind the mountain." The theme of, and actual phrase, *tiny rooms*, appears throughout the writing of Bukowski over his lifetime – a literal memory as well as a metaphor of Bukowski's personal experience and his views of society, economic systems, cultural norms, human limitations, et cetera. I had been wrestling for months with how to structure and subsequently notate the various ideas, or sound worlds, within this composition, and when I came across this phrase I immediately knew that it would be the composition's title.

In addition to being greatly impacted by Bukowski's writing, I am also fascinated by the solo percussion work "Fragments II" by Jean-Charles François. I had not fully absorbed François' approach to structure and organization in "Fragments II" until I came across the phrase by Bukowski. The collision of these two ideas (fragments, rooms) or turns of phrase (sound, words) finally made sense in terms of structure

and organization. So, this work is a series of tiny rooms (RE: BUKOWSKI) or fragments (RE: François) – in more classical terms, vignettes, movements, or scenes – unrelated at the micro level yet inextricably bound on the macro level of composition; each fragment or room is stark and discrete.

The work was composed in 2018 for the Youngstown State University Percussion Ensemble and its director, Dr. Glenn Schaft.

**“Looking into a faded life burning out”** took eleven years to complete; it was started in 2007 (Carbondale, IL) and completed in 2017 (Casper, WY), sometimes going untouched for a year or more. It is a quartet for crotales, vibraphone, marimba, and bass marimba, with options for doubling certain parts up to a total of nine performers. The work juxtaposes the two disparate ideas of rigid constraint (meter, rhythm, pitch, repetition, etc.) and pliable freedom (obscuring meter/rhythm/pitch, stream-of-consciousness-like phrasing, etc.). Techniques of note include: use of the vibraphone’s variable motor speed (amplitude modulation), bowing of crotales, and muted notes in the bass marimba. –Ron Coulter

Ron Coulter is currently Instructor of Percussion, Improvisation, Jazz, American Popular and World Musics at Casper College. He previously served as Senior Lecturer of Percussion, Improvisation, and Jazz Studies at Southern Illinois University Carbondale for a decade and as a Visiting Instructor of Percussion at Clarion University of Pennsylvania. He has also served as an Adjunct Instructor of Percussion at John A. Logan College and Youngstown State University, and as an independent contractor at Westminster College and Chadron State College. He has presented clinics, master classes, lectures, and/or performances at more than 100 colleges and universities internationally as a visiting artist, and has been a faculty member of the Casper Mountain Jazz Camp, Southern Illinois Music Camp, and SIUC Jazz Camp. In 2006 Coulter was invited to become an Educational Endorser with the Promark Corporation and Black Swamp Percussion, and in 2016 he became an Educational Endorser with Pearl Drums and Adams Percussion.

Coulter has been a freelance percussionist since 1997, performing in a wide gamut of musical situations from burlesque cabaret to live electronica. As a performer, he has toured internationally appearing in 49 U.S. states, Norway, Croatia, Australia, and most major cities in the European Union, Japan, and Canada. He has performed with the Glenn Miller Orchestra, Harry James Orchestra, Four Aces, The Gaylords, Al Martino, Linux Laptop Orchestra, Tone Road Ramblers, New Arts Jazztet, Sean Jones, Keith Javors, Donadi, Galen Abdur-Razzaq, Marvin Stamm, Dominick Farinacci, Ben Markley, Eric Richards, Donald Smith, Joanne Brackeen, Maria Schneider, Bruce Johnstone, Rip Lee Pryor, Martin “Big Larry” Allbritton, Casey D. James, Ivas John, Billy Contreras, Ashley Campbell, Lucy Shelton, Susan Botti, Julia Rich, Sony Holland, Abby Burke, Cristina Fontanelli, Beat Kaestli, Nick Hilscher, Bryan Anthony, Steve Lippia, Dick Johnson, Eric P. Mandat, Bill Smith, William O. Smith, James Falzone, François Houle, Vinny Golia,

Viv Corringham, Tatsuya Nakatani, Gino Robair, Michael Zerang, Chris Corsano, RICKSPLUND, Kelan Phil Cohran, Charles "Bobo" Shaw, Jim Staley, John Fonville, Morgan Powell, Ray Sasaki, Howie Smith, Tomeka Reid, Durán Vásquez, Paulo Raposo, Alexander Markov, Carol Wincenc, Eric Ruske, Francesca Dego, Elena Ulyanova, Ryan Anthony, Eliot Fisk, Bolokada Condé, Weedie Braimah, Erica Azim, Caution Shonhai, Renold Shonhai, Marvin Hamlisch, Sandy Duncan, Robert Van Sice, Robert Schietroma, Sylvia Smith, Music from China, Red Desert, Neoteric, Altgeld Chamber Players, One-Off Radiophonic Orchestra, HaZMaT Percussion Group, Maraca2, The Chance Operations Collective of Kalamazoo, Sam West Trio, Woodbox Gang, Rapture 7, Well Well Wells, and Rum Runners, among many, many others.

He is a co-founder of the Percussion Art Ensemble and Youngstown Percussion Collective, and he founded the Perkusiv Arts Elektronik, which was a collective exploring the performance of existing, and the creation of new, electro-acoustic music, including 69 commissions/world premieres from 2005 to 2006. Coulter has performed with symphony orchestras across the U.S.A. including the Wyoming Symphony, Youngstown Symphony, Paducah Symphony, Powder River Symphony, Chicago Chamber Orchestra, Southern Illinois Symphony, Southern Illinois Music Festival Orchestra, Warren Philharmonic Orchestra, Warren Packard Band, Ballet Ariel Orchestra, Dana Symphony Orchestra, and the Shenango Valley Lyric Opera. He has also appeared as a soloist with the Wyoming Chamber Orchestra, Southern Illinois Symphony, Linux Laptop Orchestra, Dana Symphony Orchestra, and the YSU Wind and Percussion Ensembles.

He has presented at the Percussive Arts Society International Convention (2018, 2013, 2003, 2002), International Society for Improvised Music Symposium (2009 & 2008), Montreal Jazz Festival (2009 & 2004), JVC Jazz Festival, International Clarinetfest, ReVIEWING Black Mountain College 3—John Cage, a.pe.ri.od.ic Music Series—John Cage Festival, nief-norf's John Cage Research Summit, NIME, HICAH, VU2, tilde~, LiWoLi—Art Meets Radical Openness, Blurred Edges Festival, Open Spaces Festival, Interference Series, Vu Symposium, SPLICE Festival II, Athena Festival VI, Futurisms Centennial Conference, Sound Lines, RadiaLx, St. Louis New Music Circle (2012 & 2010), TUTTI Festival, Kinser Jazz Festival, Glenn Miller Festival, Jazz Education Network International Conference, BYU Barlow Lecture Series, Big Muddy Film Festival (2011 & 2010), UNCG New Music Festival, The Noble Snare—25 Years Festival, redStone Recital & Gallery Series (2017–2014), Outside the Box New Music Festival (2014–2007), Casper Chamber Music Society Series, U.S. Army Band Tuba/Euphonium International Conference, College Music Society National Conference (2012 & 2008), Illinois PAS Day of Percussion (2012, 2010, 2009), Wyoming PAS Day of Percussion (2017–2015), American College Dance Festival Association Conference, Music Educators National Conference, and numerous state and regional PAS and Music Education Association conferences, among many others.

Coulter was selected as a finalist in the 2002 Percussive Arts Society International Multiple Percussion Competition and can be heard on more than 50 issued audio recordings with various artists, including: the debut recording of Dm&Gtr featuring his original compositions for percussion, guitar, and electronics released in March 2017; his fourth album with duende entendre released in December 2017; his fifth album of electro-acoustic music, *300 Savage* released in July 2018; and his second solo recording featuring his compositions for percussion and electronics, *small axe*, was released in September 2018.

Interests in noise, intermedia, performance art, acoustic ecology, radio art, interdisciplinary collaboration, and non-idiomatic improvisation have led to organizing Fluxconcerts, founding the Improvisation Unit, co-founding duende entendre, REDVIXA, Marble Hammer, and Dm&Gtr, in addition to collaborative projects with artists specializing in performance art, sculpture, video, spoken word, and sound art. Coulter is the founder, artistic director, and curator of the Southern Illinois Improvisation Series (SiiS) and Wyoming Experimental Sound Series (WyExSs). The SiiS was a twice-monthly series (2014-2007) that presented 135 free sound events exploring interdisciplinary collaboration, technology integration, site-specific work, sound installations, sound empowerment, education, and documentation in the rural southern Illinois region. The WyExSs (2018-2014) presents composed and improvised music in the American Experimentalist tradition and is the first of its kind in the state of Wyoming. Dm&Gtr is free-jazz duo with Canadian guitarist, Jay Reed. Duende entendre is an ongoing collaboration with poet and bassist, Sam West, and Marble Hammer was a blue-noiz trio with guitarist, Casey James, and bassist, Mike Alderfer. Additional interdisciplinary collaborators include Mary Beth Edelson (performance art), Dr. Craig Gingrich-Phillbrook (performance art), Dr. Susannah "Bunny" LeBaron (performance art), Terry Adkins (sound & visual art), Kerry Laitala (video), Wago Krieder (video), Jay Needham (sound & visual art), David Romtvedt (poetry), Erin Taylor (sculpture), Chris Scamehorn (ceramics), and Boris Chesakov (metal sculpture).

As a composer, Coulter has created more than 340 original compositions for various media encompassing numerous genres. His compositions have been performed throughout the United States, Canada, South America, Australia, Europe, and have been recorded on the Kreating Sound, Upper Hand Press, Vox Novus, Not Art Records, and A Caldera record labels; selected scores and editions are published by HoneyRock Publishing, Frog Peak Music, Media Press, Smith Publications, and Kreating Sound.

Coulter's musicological research has unearthed more than twenty unknown percussion works from the 1930s and 1940s, of which he is facilitating premiere live performances, recordings, and publication as audio CDs and/or scores, in addition to analytical papers.

As a curator, he has organized over 500 free public presentations of music and intermedia art involving over 100 artists across a multitude of disciplines. During his tenure at SIUC he organized 73 visiting percussion artists presenting 124 free percussion events, in addition to the 135 free sound events of the SiiS, for the university and regional communities. At present, he is the instrumental director of the Kinser Jazz Festival, and coordinator of visiting percussion artists at Casper College, as well as the founder and artistic director of the Wyoming Experimental Sound Series (WyExSs) and Casper College New Music Days.

Coulter's longtime interest in contemporary music has led to the commission of more than 30 compositions and the premieres of more than 400 individual works as a performer or conductor.

Originally from Hermitage, Pennsylvania, Ron Coulter (b. 1978) was raised on a dairy farm and eventually earned M.M. and B.M. degrees in Percussion Performance from Youngstown State University in Youngstown, Ohio. His principle teachers include Dr. Glenn Schaft, Tony Leonardi, Dr. Stephen Gage, Feza Zweifel, John Riley, Fred Morris, Moussa Bolokada Condé, Caution Shonhai, Renold Shonhai, Erica Azim, and Nina DeCiancio.

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**The Youngstown Percussion Collective** is a non-profit student organization in-residence at Youngstown State University. YPC's mission integrates composer commission projects, premiere performances, recordings, and educational outreach events. The Collective developed in the late 1990's amongst students Ron Coulter, Nathan Douds, and Craig Hill in collaboration with Dr. Glenn Schaft, Director of Percussion Studies and eventual YPC Faculty Advisor, and various graduate students and adjunct faculty.

YPC performed at the 2003 Percussive Arts Society International Convention New Music Day in Louisville, Kentucky where they collaborated with Tim Strelau, George Kiteley, other Cleveland area percussionists, and the Dance Theater Collective of Cleveland to present the music of Lou Harrison.

YPC hosted the 2006 Percussive Arts Society Ohio Chapter Day of Percussion at YSU that attracted hundreds of attendees. This event included a percussion retail expo, performances by university and high school percussion ensembles, and renowned guest artist clinicians including Michael Burritt, John Riley, Michael Rosen, Ruben Alvarez, Tom Freer, and Mike McIntosh.

In 2007 YPC commissioned a piece for five percussion and four saxophones by percussionist/composer John Hollenbeck, entitled *Ziggurat (exterior)*. YPC performed the world premiere at the Whitney Museum of American Art in New York City in 2007, the Youngstown premiere at the DeYor Center for the Performing Arts in 2007, and their recording of the work was released on the 2008 John Hollenbeck

disc, *Rainbow Jimmies* which has received critical acclaim.

In 2007 YPC released their first compact disc *Dark Wood* which contains six premiere recordings including four commissions by Glenn Schaft and YPC. *Dark Wood* is available at [percussion.ysu.edu](http://percussion.ysu.edu) and has received critical acclaim from the Percussive Arts Society and others.

YPC's recording *Forms Of Things Unknown* represents a two-year commission project with YSU faculty colleague Dr. Dave Morgan. Premiered in 2011, YPC recorded *Forms* at the Dana School of Music and performed it at the Ohio Music Education Association Professional Conference in Columbus and the Butler Institute of American Art in Youngstown. Available at I-Tunes and CD Baby.com

YPC recently recorded two student-composed concerti with percussion ensemble; *Tub Thumper* (drumset) by Nick Sainato and *Concerto for Doumbek and Percussion Ensemble* by Evan Gottschalk. Upcoming plans include premiere recordings of Ron Coulter's works on tonight's program "...tiny rooms of starvation and madness..." (2018) and *Looking Into a faded life burning out* (2007-2018).

### **Upcoming Percussion Studio Events | [percussion.ysu.edu](http://percussion.ysu.edu)**

Nov. 14-17 – Percussive Arts Society International Convention, Indianapolis, Indiana

Thurs, Nov. 15, 9AM, Wabash Room, Focus Day Concert featuring Ron Coulter, Glenn Schaft, and the Youngstown Percussion Collective

Thursday, Nov. 29 – Evan McCreary–Junior Recital, Bliss Hall room 2326, 5:30PM

Friday, Nov. 30 – Joel Gillespie, Senior Percussion Clinic–Recording Techniques for Drumset & Percussion, Bliss Hall 2326, 11AM-12:50PM

Monday, Dec. 3 – Joel Gillespie–Senior Recital, 6PM, Bliss Hall, room 2222

Tuesday, Dec. 4 – International Touring Artist & Dana Alum – Chris Steele, Cajon Clinic. 3:30-5pm, Room 2326. Presently touring with Trevor Hall and Ottmar Liebert & Luna Negra.

**Thanks!** Dr. Glenn Schaft and the YSU Percussion Studio would like to thank Avedis Zildjian cymbal company, Remo Inc. drumheads and world percussion, Innovative Percussion Inc., sticks and mallets, and Black Swamp Percussion for their product and artist support.

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THE DONALD P. **Pipino**  
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2018-19 SEASON

## HARLEM QUARTET

January 17, 2019, 7:30 PM

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

### UPCOMING EVENTS



**KATE REID**  
April 5, 2019  
7:30 pm



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



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

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



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**The Dana Concert Series  
Presents**

# **Music at Noon “Barbershop Harmony”**

**Featuring Ensembles:  
“One Achord”-YSU Barbershop Chorus  
Guest Ensemble: Dana Chorale  
Hae-Jong Lee, Director**

**Wednesday, November 14, 2018, 12:15 PM  
Butler Institute of American Art  
Youngstown, OH**

YOUNGSTOWN STATE UNIVERSITY



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& Communication*

**MUSIC AT NOON PROGRAM**  
**"BARBERSHOP HARMONY"**

**YSU BARBERSHOP CHORUS—"ONE ACHORD"**

- Sweet And Lovely* Norman Starks, arr. Mac Huff  
*Wait Till the Sun Shines, Nellie* A. Sterling & H.V. Tilzer, arr. Warren "Buzz" Haeger  
*It's Beginning to Look a Lot Like Christmas* Meredith Wilson, arr. Willis Diekema  
*Lo, How a Rose E'er Blooming* Traditional, arr. Joe Johnson  
*Jingle Bells* James Pierpont

**DANA CHORALE—Guest Ensemble**

- Spotless Rose* Ola Gjeilo (b. 1978)  
*See Dat Babe* Christmas Spiritual, arr. Stacey V. Gibbs (b. 1964)

**YSU BARBERSHOP CHORUS—"ONE ACHORD"**

- Hello Mary Lou* G. Pitney & C. Mangiaracina, arr. David Wright  
*I've Been Working on the Railroad* Traditional, arr. Roger Payne

# PERSONNEL LIST

## YSU BARBERSHOP CHORUS—"ONE ACHORD"

Hae-Jong Lee, Director

\* President; +Vice President; #Secretary; \$Treasurer

TENOR	LEAD	BARITONE	BASS
Tyler Leibengood *	Joe Vilasi	Richard Blough	Alexander Kluchar \$
Noah Barilaro	Daniel Navabi +	Matthew Hetzel	Truman Littler
Tim Gregory	Miles Garrett	Jared Liscinsky # Tim McCall	David Mouse Levi DeMarco

## DANA CHORALE

Hae-Jong Lee, Director

Jack Ciarniello, Piano

Elsbeth Orr, Graudate Assistant

### SOPRANO

Kristina Clemons	Youngstown, OH
Sydney DiCenso	Howland, OH
Emily Gerak	Poland, OH
Samantha Gurd	Poland, OH
Rachel Jones	Cecil, PA
Olivia Kochunas	Warren, OH
Yejin Lee	Seoul, Korea
Elexis Moore	Warren, OH

### TENOR

Tim Gregory	Cortland, OH
Troy Gregory	Cortland, OH
Stephen Hall	Newton Falls, OH
Malik Montgomery	Painesville, OH
Adam Reis	Pittsburgh, PA
Emilio Santiago	Hermitage, PA

### ALTO

Geena Badalamenti	Rock Creek, OH
Kathleen Brown	Pittsburgh, PA
Anabella N. Hibler	Jefferson, OH
Lindsay Heavner	Cumberland, MA
Elsbeth Orr	Edinburgh, Scotland, UK
Anne Sopher	Hermitage PA
Mary Rodack	Pittsburgh, PA

### BASS

Levi DeMarco	Struthers, OH
Andrew Gurdak	Cortland, OH
Alexander Kluchar	Canfield, OH
Truman Littler	Oil City, PA
David Mouse	East Liverpool, OH
Alex Plance	Dalton, OH
Elliott Roose	Hubbard, OH

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## UPCOMING CHORAL CONCERT:

Carols and Cocoa/Dana Holiday Concert

Wednesday, December 5, 2018, 7 pm

Stambaugh Auditorium

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**The Dana Concert Series  
Presents**

# **David Ottney**

**Jack Ciarniello, piano accompanist**

**Senior Euphonium Recital**

**Senior Music Education Recital  
November 16, 2018 | 5:00 pm  
Bliss Recital Hall**

This senior recital is in fulfillment of the  
Bachelor of Music in Music Education degree

YOUNGSTOWN STATE UNIVERSITY



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**PROGRAM** \_\_\_\_\_

Ordner seg (It'll be alright)

Øystein Baadsvik (b. 1966)

Sonata No. 10 in F Major

Arcangelo Corelli (1653-1713)

arr. Mike Forbes

- I. Preludio
- II. Allemanda
- III. Sarabanda
- IV. Gavotta
- V. Giga

Yellow Rose of Texas Variations

Lewis Buckley (b. 1948)

----- Intermission -----

Pequena Suite

Heitor Villa-Lobos (1887-1959)

arr. Ralph Sauer

- III. Harmonias Soltas
- IV. Fugato (all'antica)
- V. Melodias

Polar Vortex

Mike Forbes (b. 1973)

The Journey Home

Martin Mikles (b. 1979)

The Holidays  
Begin with

# Carols & Cocoa


and The Dana Holiday Concert


Wednesday, December 5, 2018

Stambaugh Auditorium

1000 Fifth Avenue, Youngstown OH

7:00 p.m.

 Seasonal music performed by  
Dana School of Music Ensembles

Plus the featured choral piece  
Gloria by Karl Jenkins  
and other Holiday favorites 

*Cookies and cocoa will be served at intermission*

Tickets are only available at Stambaugh Auditorium by calling  
the Box Office at 330-259-0555, in person or  
online at [www.stambaughauditorium.com](http://www.stambaughauditorium.com)



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**The Dana Concert Series  
Presents**

## **Nadya Stratton's**

**Senior Flute Recital**

**November 17, 2:00p.m.**

**Bliss Recital Hall**

The Senior Recital is in partial fulfillment of the  
B.M. in Music Education

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Carmen Fantasy

Georges Bizet (1838-1875)

Piccolo Concerto in C Major RV 443 Movement 2

Antonio Vivaldi (1678-1741)

Bergere Captive

Pierre-Octave Ferroud (1900-1936)

Jade

Pierre-Octave Ferroud (1900-1936)

### Intermission

Sonata Latino

Mike Mower (1958)

Swingin Shepherd's Blues

Moe Koffman (1928-2001)

Cute!

Neal Hefti (1922-2008)

Miami Beach Rhumba

Irving Fields (1915-2016)

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A special  
**thank you**

to everyone who helped with this performance:

Kathryn Umble  
Diane Yazvac  
Kent Engelhardt  
Nestor Torres  
Jack Ciarniello  
Tom Ruggieri  
Emma Donkin  
Brendan Burke

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**The Dana Concert Series  
Presents**

# **David Mouse, baritone**

**Jerry Rezanka, piano**

Eric Finkelstein, continuo

## **Senior Voice Recital**

November 17, 2018 | 3:30 p.m.

St. John's Episcopal Church

The Senior Recital is in fulfillment of a  
Bachelor of Arts in Music Performance.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

- “Quia fecit mihi magna”  
From *Magnificat*, BWV 243  
**Eric Finkelstein, continuo**  
J.S. Bach  
(1685–1750)
- “For behold, darkness shall cover the earth ...  
The people that walked in darkness”  
From *Messiah*  
G.F. Handel  
(1685–1759)
- “Ein Mädchen oder Weibchen”  
From *Die Zauberflöte*  
W.A. Mozart  
(1756–1791)
- 
- “Auf dem Kirchhofe”  
From *Fünf Lieder*, op. 105  
Johannes Brahms  
(1833–1897)
- “Sonntag”  
From *Fünf Lieder*, op. 47
- “Sapphische Ode”  
From *Fünf Lieder*, op. 94
- “Von ewiger Liebe”  
From *Vier Gesänge*, op. 43
- 
- “Les Berceaux”  
From *Trois mélodies*, op. 23  
Gabriel Fauré  
(1845–1924)
- “Amelia cara, gioia adorata”  
From *Amelia al ballo*  
Gian Carlo Menotti  
(1911–2007)
- “Sure on this shining night”  
From *Four Songs*, op. 13  
Samuel Barber  
(1910–1981)
- “My time of day ... I’ve never been in love before”  
From *Guys and Dolls*  
Frank Loesser  
(1910–1969)

**“Quia fecit mihi magna...”**                      **“For he that is mighty...”**

**From *Magnificat*, BWV 243**

As Bach’s first major composition of liturgical text in Latin, Magnificat in D Major (which was transposed from E-flat major ten years after it was originally composed) recounts the Song of Mary. This movement has been translated differently over time, sometimes substituting “hath magnified me” as “has done great things for me.” Regardless, the message is clear that Mary is describing the power which she has seen.

Quia fecit mihi magna qui potens est,                      For he that is mighty hath  
et sanctum nomen eius.                      magnified me, and holy is his name.

– Book of Common Prayer – Luke 1:48

**“For behold, darkness shall cover the earth ...**

**The people that walked in darkness”**

**From *Messiah***

**Text from Isaiah 60:2-3, Isaiah 9:2 – King James Version**

**(Libretto compiled by Charles Jennens)**

Handel’s setting of these passages from Isaiah recount that the people who had not heard the word of the Lord (in context, the people of Galilee in the times of Christ) were under the power of sin and “walked in darkness,” but they were said to “have seen a great light” when Christ came and preached to them. The recitative preceding gives a more general statement that people of the earth will be in this “darkness” until the Lord’s message raises them to the light; this is pronounced in the music through the change in tonality to major from minor in both movements.

For, behold, the darkness shall cover the earth,  
and gross darkness the people:  
but the Lord shall arise upon thee,  
and his glory shall be seen upon thee.

And the Gentiles shall come to thy light,  
and kings to the brightness of thy rising.

The people that walked in darkness have seen a great light:  
they that dwell in the land of the shadow of death,

upon them hath the light shined.

– Isaiah 60:2-3, Isaiah 9:2 – King James Version

**“Ein Mädchen oder Weibchen”**      “A maiden or a little wife”  
**From *Die Zauberflöte***

**Libretto by Emanuel Schikaneder (1751 – 1812)**

On his quest with Tamino to rescue the Queen of the Night’s daughter Pamina, Papageno tells the elderly woman in the Temple of Ordeal of his wishes to have a wife even though he was sworn to silence for the trials of wisdom for Tamino to be seen as worthy for Pamina. The elderly woman later transforms into Papagena, his love interest.

Ein Mädchen oder Weibchen Wünscht Papageno sich. O, so ein sanftes Täubchen Wär Seligkeit für mich!	A maiden or a little wife Papageno wishes. O, such a gentle little dove Would be bliss for me!
--------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------

Dann schmeckte mir Trinken und Essen, Dann könnt ich mit Fürsten mich messen, Des Lebens als Weiser mich freun, Und wie im Elysium sein.	Then drink and food would taste good to me; Then I could compete with princes, Enjoy life as a wiseman, And feel like I’m in Elysium.
---------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------

Ach, kann ich denn keiner von allen Den reizenden Mädchen gefallen? Helf eine mir nur aus der Not. Sonst gräm ich mich wahrlich zu Tod.	Ah, can I not please any of all Those charming girls? If only someone would help me out in this need, Otherwise I will worry myself to death.
-----------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------

Wird keine mir Liebe gewähren, So muss mich die Flamme verzehren! Doch küsst mich ein weiblicher Mund, So bin ich schon wieder gesund!	If no one will grant me love, Then the flame must consume me; Still, if a womanly mouth kisses me, Then I’ll be healthy again immediately!
-------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------

Johannes Brahms set these next four texts to Lieder. These texts serve two purposes: to describe and to tell a story. “Auf dem Kirchhofe” and “Sapphische Ode” both seek to describe; the former painting a stormy and hauntingly unclear picture of a churchyard which changes to clarity as the storm passes and the latter describing the narrator’s passionate reaction to a kiss from their beloved (and some insight can be gathered by the titular reference to the works and lifestyle of the poet Sappho, who wrote on such personal subjects as desire, jealousy,



and love).

“Sonntag” and “Von ewiger Liebe” are told as stories. “Sonntag” is a story told by a boy who sees a girl he likes on Sundays at church and describes how he longs to be with her now. “Von ewiger Liebe” tells a story of a couple where the young man questions whether she is ashamed to be seen with him and threatens to end the relationship over it. The young woman reaffirms her love for him, calling their love stronger than iron and steel, lasting forever.

**“Auf dem Kirchhofe”**

**“In the Churchyard”**

**Poem by Detlev von Liliencron (1844 – 1909)**

Der Tag ging regenschwer  
und sturmbewegt,

The day was rainy and blustery;

Ich war an manch  
vergessenem Grab gewesen,

I visited many forgotten graves.

Verwittert Stein und Kreuz,  
die Kränze alt,

Stones and crosses crumbling,  
wreaths withered;

Die Namen überwachsen,  
kaum zu lesen.

the names so overgrown  
they could hardly be read!

Der Tag ging sturmbewegt  
und regenschwer,

The day was blustery and rainy;

Auf allen Gräbern frod das Wort:  
Gewesen.

on all graves froze the word:  
Departed.

Wie sturместot  
die Särge schlummerten,

As though dead in the storm,  
the coffins slept;

Auf allen Gräbern taute still:  
Genesen.

on all graves silently it thawed:  
Recovered.

**“Sonntag”**

**“Sunday”**

**Folk Text Edited by Johann Ludwig Uhland (1787 – 1862)**

So hab' ich doch die ganze Woche

All week long

Mein feines Liebchen nicht gesehn,

I haven't seen my sweetheart,

Ich sah es an einem Sonntag

I saw her on Sunday

Wohl vor der Türe stehn:

Standing in front of the door:

Das tausendschöne Jungfräulein,

That thousand-times beautiful girl,

Das tausendschöne Herzelein,

That thousand-times beautiful sweetheart,

Wollte Gott, wollte Gott,

would to God

ich wär' heute bei ihr.

I were with her now.

So will mir doch die ganze Woche

All week long

Das Lachen nicht vergehn,

laughter will not fail me,

Ich sah es an einem Sonntag

I saw her on Sunday

Wohl in die Kirche geh'n:

Going to church:

Das tausendschöne Jungfräulein,  
Das tausendschöne Herzelein,  
Wollte Gott, wollte Gott,  
ich wär' heute bei ihr.

That thousand-times beautiful girl,  
That thousand-times beautiful sweetheart,  
would to God  
I were with her now.

**“(Gereimte) Sapphische Ode”**

**“Sapphic Ode (in Rhyme)”**

**Poem by Hans Schmidt (1854 – 1923)**

Rosen brach ich nachts  
mir am dunklen Hage;  
Süßer hauchten Duft sie  
als je am Tage,  
Doch verstreuten reich die  
bewegten Äste  
Tau, der mich nässte.

Roses I gathered at night  
from the dark hedge  
exhaled a sweeter fragrance  
than ever by day;  
yet the stirring branches  
showered heavily  
moist dew upon me.

Auch der Küsse Duft  
mich wie nie berückte,  
Die ich nachts vom Strauch  
deiner Lippen pflückte;  
Doch auch dir,  
bewegt im Gemüt gleich jenen,  
Tauten die Tränen.

Nor has the fragrance of kisses  
ever so moved me  
as when I gathered them from  
your lips at night;  
yet on you too,  
your soul stirred like the  
branches,  
dropped the dew of tears.

**“Von ewiger Liebe”**

**“Of Eternal Love”**

**Poem by Josef Wenzig (1807 – 1876)**

Dunkel, wie dunkel  
in Wald und in Feld!  
Abend schon ist es,  
nun schweiget die Welt.  
Nirgend noch Licht  
und nirgend noch Rauch,  
Ja, und die Lerche sie schweiget nun auch.  
Kommt aus dem Dorfe  
der Bursche heraus,  
Giebt das Geleit der Geliebten nach Haus,  
Führt sie am  
Weidengebüsche vorbei,  
Redet so viel  
und so mancherlei.  
“Leidest du Schmach und betrübest du dich,  
Leidest du Schmach von Andern um mich,  
Werde die Liebe getrennt so geschwind,  
Schnell wie wir früher  
vereinigt sind.  
Scheide mit Regen  
und scheide mit Wind,

Dark, how dark  
in the woods and the fields!  
It is evening already;  
now the world is quiet.  
Nowhere a light  
and nowhere smoke,  
Yes, even the lark is silent now.  
Out of the village  
comes the youth,  
bringing his sweetheart home.  
He leads her by  
the willow thickets,  
talking a great deal  
and about so many things.  
“If you are ashamed and troubled,  
ashamed of me before the others,  
let love be broken off as suddenly,  
as quickly as we first  
came together.  
Let us part in the rain,  
let us part in the wind,

Schnell wie wir früher  
vereinigt sind.

as quickly as we first  
came together.

Spricht das Mägdelein, Mägdelein spricht:

The girl speaks:

“Unsere Liebe, sie trennet sich nicht!

“Our love shall not be parted!

Fest ist der Stahl

Iron is strong

und das Eisen gar sehr,

and steel very much so,

Unsere Liebe ist fester noch mehr.

our love is even stronger.

Eisen und Stahl,

Iron and steel

man schmiedet sie um,

are shaped in the forge,

Unsere Liebe, wer wandelt sie um?

but who shall change our love?

Eisen und Stahl, sie können zergehn,

Iron and steel may be melted,

Unsere Liebe muss ewig bestehn!”

but our love shall endure forever!”

### “Les Berceaux”

### “The Cradles”

Poem by René François Armand (Sully) Prudhomme (1839 – 1907)

“Les Berceaux” tells of the sadness of husbands leaving their wives and young children to go outward on the sea. The picture is painted by comparing the sea rocking their ships to the cradles the mothers are rocking their children in. It states that while the ships bear no mind to the families back home, the sailors feel the hesitation of leaving their families behind.

Le long du quai les grands vaisseaux,  
Que la houle incline en silence,  
Ne prennent pas garde aux berceaux  
Que la main des femmes balance.

Along the quay the great ships,  
bending silently with the surge,  
take no thought of the cradles,  
rocked by the hands of the women.

Mais viendra le jour des adieux,  
Car il faut que  
les femmes pleurent,  
Et que les hommes curieux  
Tentent les horizons qui leurrent.

But the day of parting will come,  
for it is ordained that  
women shall weep,  
and that inquisitive men  
shall try the shining horizons.

Et ce jour-là les grands vaisseaux,  
Fuyant le port qui diminue,  
Sentent leur masse retenue  
Par l'âme des lointains berceaux.

And on that day the great ships,  
leaving the receding harbor,  
feel their hulks restrained  
by the soul of the distant cradles.

### “Amelia cara, gioia adorata”

### “Dearest Amelia, let me behold you”

From *Amelia al ballo*

Libretto by Gian Carlo Menotti (1911 – 2007)

In *Amelia al ballo* (*Amelia Goes to the Ball*), Amelia is preparing to go to the ball when her husband enters with a letter he found which describes in great detail their secret meeting as lovers. This starts a chain of events involving Amelia, her husband, and her lover including an escape by rope, a rush to get to the ball with her husband, and a vase to the head!

Ah, no!?! Ebbene, ascolta:

Ah, no!?! Then I'll begin it:

“Amelia cara, gioia adorata,  
occhi di luna,  
seno di fata,  
ti aspetto all'una presso l'entrata.

“Dearest Amelia, let me behold you  
radiant with moonlight,  
let me enfold you,  
meet me at midnight, just as I told  
you.

“Sotto la luna ritroveremo  
l'ombre gentili che Amor supremo  
per noi, febbrili amanti, aduna.

Where darkness hovers let us recapture  
deep in the shadows love's silent  
rapture.  
Night will conceal us unhappy lovers.

“Affretti il tempo  
l'ora segreta  
dei giochi audaci e languidetti.  
Sali alla meta,  
complice luna,  
rendimi i baci  
che il sol mi vieta.”

Hasten, O moonlight,  
where love confesses.  
Languid caresses sunlight defies me.  
Oh night have pity,  
as love's accomplice,  
give me those kisses  
that day denies me.”

**Note:** English libretto by George Mead for the Philadelphia, PA premiere.

**“Sure on this shining night”**

**Poem by James Agee (1909 – 1955)**

Samuel Barber's setting of “Sure on this shining night” extends the sense of resoluteness and calm set in James Agee's poem. It uses mixed meter to emphasize the text and place strong beats in important places within the meaning of the text.

Sure on this shining night  
Of starmade shadows round,

Kindness must watch for me  
This side the ground.  
The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.  
Sure on this shining night I weep for wonder wandering far alone  
Of shadows on the stars.

**“My time of day ... I’ve never been in love before”**

**From *Guys and Dolls***

**Lyrics by Frank Loesser (1910 – 1969)**

In this scene from *Guys and Dolls*, it is 4:00am in New York and Sky Masterson tells Sarah Brown that he wants to share that night (his favorite time of day) with her after an eventful trip to Havana in which Sarah becomes intoxicated and Sky realizes that he is concerned for her and cares about her deeply. The two then proclaim their love for each other on the streets of New York.

### **Biography**

David Mouse is a senior B.A. Music Performance major with a Computer Networking minor at Youngstown State University from East Liverpool, Ohio and studies with Dr. Allan Mosher. Throughout his time at YSU, he has performed in multiple Dana School of Music and Opera Western Reserve operas. David’s roles include Don Alfonso in *Così fan tutte*, Mr. Gobineau in *The Medium*, the baritone role in a revised version of *The Impresario*, and Pandolfe in an English performance of Massenet’s *Cendrillon*. Yesterday (16 November 2018), David made his mainstage debut as Prince Yamadori in Opera Western Reserve’s production of *Madama Butterfly*.

David is a part of multiple vocal ensembles both on and off-campus. As a part of the Dana School of Music, he has participated in the Dana Chorale and the YSU Barbershop Chorus since his first semester under the direction of Dr. Hae-Jong Lee. David also participated in the Dana Opera Ensemble Fall class, where he performed with fellow students in various opera ensemble scenes. Off-campus, he participates in the Opera Western Reserve chorus and the Illuminare vocal ensemble, both under the direction of Jon Simsic.



The Holidays  
Begin with  
**Carols  
& Cocoa**

and The Dana Holiday Concert  
Wednesday, December 5, 2018  
Stambaugh Auditorium  
1000 Fifth Avenue, Youngstown OH  
7:00 p.m.

Seasonal music performed by  
Dana School of Music Ensembles

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The Board of Public Performance Arts Series  
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The National Endowment for the Arts

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**The Dana Concert Series  
Presents**

# **Opera Ensemble**

**Anthony Ruggiero, Instructor**

**Ford Theater, Bliss Hall  
November 17, 2018  
7:30 pm**

YOUNGSTOWN STATE UNIVERSITY



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## ENSEMBLE

Geena Badalamenti, mezzo-soprano  
Amanda Bertilacci, soprano  
Sara Eckenrode, soprano  
Lindsay Heavner, mezzo-soprano  
Sarah Hunter, mezzo-soprano  
Alexander Kluchar, bass/baritone  
Emilio Santiago, tenor

## AMERICAN OPERATIC GEMS

*Show Boat* (1927)

Jerome Kern  
1885 - 1945

Act I, Scene 2

In the kitchen aboard the *Cotton Blossom*, a show boat, docked in Natchez, Mississippi in 1890.

Queenie	Amanda
Julie	Geena
Magnolia	Sara
Joe	Alexander
Servants	Sarah, Emilio, Lindsay

*Naughty Marietta* (1910)

Victor Herbert  
1859 - 1924

New Orleans in the eighteenth century. Captain Dick meets the runaway, Marietta, and assures her that he will help hide her, but their attraction to each other can only be platonic.

*It Never, Never Can Be Love*

Marietta D'Altena	Amanda
Capt. Richard Warrington	Emilio
Student director	- Alexander

*Amahl and the Night Visitors* (1951)

Gian Carlo Menotti  
1911 - 2007

Amahl and his mother open their home to three Magi who are following a star to bring gifts to the newborn Child.

*All that gold*

Mother Lindsay  
Student director - Geena

*I was looking at the ceiling and then I saw the sky* (1995)

John Adams  
b. 1947

Set in the aftermath of the 1994 earthquake in Los Angeles and based on June Jordan's incredible poetry, this opera weaves together the lives of seven very different characters.

*One Last Look at the Angel in Your Eyes*

Consuelo Sarah  
Dewain Alexander

*Finale*

In order of appearance:

David	Lindsay
Leila	Amanda
Consuelo	Sarah
Tiffany	Sara
Rick	Emilio
Mike	Geena
Dewain	Alexander

*The Consul* (1950)

Gian Carlo Menotti  
1911 - 2007

As her grandchild lies sick in the cradle, the Mother sings a melancholy lullaby, singing that the baby should sleep for her because sleep for the old is too close to death.

*Lullaby*

Mother Sarah

*The Light in the Piazza* (2005)

Adam Guettel  
b. 1964

Clara Johnson is treated to a vacation in Italy by her overprotective mother, Margaret. While looking at the statues in a piazza, Clara sees Fabrizio Naccarelli and is instantly smitten.

Thus begins this beautiful love story.

## Statues and Stories

Margaret  
Clara  
Amanda  
Sara  
Student director - Lindsay

Costaso (1949)

William Grant Still  
1895 - 1978

Ramon Costaso has been banished to the desert by the Governor who is in love with Costaso's wife. This duet, which reflects the Catholic religion's influence in the US Southwest, is sung when Costaso and Manuel Parron, his companion, find their way out of the desert and realize that they have survived their journey.

### Ave Maria

Manuel Parron  
Ramon Costaso  
Alexander  
Emilio  
Student director - Sara

A Little Night Music (1973)

Stephen Sondheim  
b. 1930

Desirée Armfeldt is the object of desire in this tangled web of affairs. The men (who love Desirée) and their jealous wives are invited to spend a weekend at the estate of Desirée's mother.

### A Weekend in the Country

In order of appearance:

Petra  
Anne  
Fredrik  
Charlotte  
Carl-Magnus  
Henrik  
Mrs. Nordstrom  
Mrs. Segstrom  
Sarah  
Geena  
Alexander  
Lindsay  
Ben Mowrer\*\*  
Emilio  
Amanda  
Sara

\*\* Guest student artist

Anthony Ruggiero, coach/accompanist

## THE ARTISTS

**Geena Badalamenti**, mezzo-soprano, is a second-year Vocal Music Education major from Cambridge, Ohio. She has participated in Dana Chorale, Dana Guitar Association, Dana Opera Ensemble, Dana Vocal Society, Illuminare choral ensemble, OWR Chorus, Voices of YSU, Warren Episcopal Church Choir, YSU Broad Sounds, YSU OCMEA, and YSU Marching Pride. Geena was a sprite in *Cendrillon*. She looks forward to more performances to come!

**Amanda Bertilacci** is currently a Vocal performance major, with a biology minor, in her senior year. She has performed at multiple Music at Noon recitals, and many YSU Opera Productions; including, the role of Monica in Menotti's *The Medium* and the stepsister Noémie in Massenet's *Cendrillon*.

**Sara Eckenrode** is a senior vocal performance major. She has been in several performances at YSU, such as *Così fan tutte*, the *Medium*, and *Cendrillon*. Sara is a Young Artist for Opera Western Reserve, and has been in some of their productions such as *Carmen*, and *Lucia di Lammermoor*. She will also be in their upcoming production of *Madame Butterfly*.

Mezzo-soprano, **Lindsay Heavner**, is a second year graduate student pursuing her masters in Vocal Performance. She previously attended Alderson Broaddus University where she received her Bachelor of Arts and Bachelor of Music Education degrees. She has received such honors as being a winner of the 2017 Dana Young Artist Competition, and had the pleasure to perform the roles of *Cendrillon* and *Madame de la Haltière* in the Dana School of Music's 2018 production of *Cendrillon*.

**Sarah Hunter** is a sophomore Voice Performance Major. She participates in University Chorus, Opera Ensemble and the Dana Vocal Society. Her most recent performance was as a Spirit in Dana's production of *Cendrillon*.

**Alexander Kluchar**, bass/baritone, is a second year vocal performance major, and has the privilege to study with Dr. Misook Yun. Music is truly his passion. Whether it's performing on stage or writing songs in the comfort of his own room, he is

always doing something musical. After he obtains his Bachelor of Music, Alexander plans to enter higher education and obtain a Master of Music degree, develop his performance career, and then continue further study toward a doctorate degree.

**Ben Mowrer** is a junior Musical Theatre Major and Dance Minor. His most recent theatrical appearances include Gomez Addams (*The Addams Family*), Seymour (*Little Shop of Horrors*), David Shayne (*Bullets Over Broadway*) and Hanschen (*Spring Awakening*). He recently gained his first Choreography credit in YSU's inaugural Festival of New Works.

**Emilio Santiago** is a senior Vocal Performance Major. He has performed numerous operas and scenes for YSU, most notably an appearance as Prince Charming in the Spring 2018 production of *Cendrillon*. He is a member of Dana Chorale, Illuminare, and is the Young Artist Program at Opera Western Reserve. He will appear as a servant in OWR's production of *Madama Butterfly*, and is studying the role of Goro for that performance.

The Holidays  
Begin with

# Carols & Cocoa

and The Dana Holiday Concert

Wednesday, December 5, 2018

Stambaugh Auditorium

1000 Fifth Avenue, Youngstown OH

7:00 p.m.

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**The Dana Concert Series  
Presents**

# **Dana Young Artist Competition**

**Sunday, November 18, 2018, 1:00 pm  
The Edward W. Powers Auditorium  
at the DeYor Performing Arts Center**

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Each performer is allotted up to ten minutes; longer pieces will be cut off at that time without penalty. Following the final performance, the judges will deliberate and then announce the results. First-place and second-place winners will perform with the Dana Symphony Orchestra or the Dana Chamber Orchestra in 2019. A third-place winner will join them at the DYAC Winners' Convocation (with piano accompaniment) on Dec. 7, 2018.

**Rosie Bresson, soprano**

Knoxville: Summer of 1915

Samuel Barber (1910–1981)

**Anthony Tresky, marimba**

Concertino for Marimba

I. Vigorous

II. Calm

III. Lively

Paul Creston (1906–1985)

**David Ottney, euphonium**

*Ordner Seg*

Øystein Baadsvik (b. 1966)

**Brendan Gage, horn**

Concerto for Horn in E-flat Major, K. 417

I. Allegro maestoso

II. Andante

III. Rondo

Wolfgang Amadeus Mozart (1756–1791)

**Jordan Grantonic, violin**

Concerto for Violin and Orchestra No. 5 in A Major, K. 219

I. Allegro aperto

Mozart

**Sara Eckenrode, soprano**

"Parla!"

Luigi Arditi (1822–1903)

**Angela Buzzacco, guitar**

*Concerto Elegiaco*

III. Finale: Toccata

Leo Brouwer (b. 1939)

**Stephanie Zitkovich, cello**

Meditation, from *Thais*

Jules Massenet (1842–1912)

**Shaun A. McCune, guitar**

Concerto for Guitar, *For Two Christophers*

I. Guitar

Elmer Bernstein (1922–2004)

**Daniel Slencsak, saxophone**

Concerto for Saxophone and String Orchestra, op. 14

I. Allegro molto moderato

Lars-Erik Larsson (1908–1986)

**Marisa Lyerly, clarinet**

Première Rhapsodie, for clarinet and orchestra

Claude Debussy (1862–1918)

**Sarah Schwenke, horn**

Concertino for Horn and String Orchestra

I. Allegro moderato

II. Lento cantabile

III. Finale: Allegro vivace

Larsson

**Anna Murcko, mezzo-soprano**

"Nacqui all'affanno ... Non piu mesta," from *La Cenerentola*

Giachino Rossini (1792–1868)

**Andrew Gurdak, piano**

Concerto for Piano and Orchestra in D Major, Hob. XVIII:11

I. Vivace

Franz Joseph Haydn (1732–1809)

## Pianists

Jack Ciarniello (Barber, Creston, Ottney)

Anthony Ruggiero (Mozart)

Nancy Cline (Arditi)

Marcellene Hawk Mayhall (Rossini)

Diane Yazvac (Brouwer, Massenet, Bernstein, Larsson, Hummel, Debussy, Haydn)

## Judges

Nuiko Wadden, harpist (Pittsburgh Opera/Ballet, International Contemporary Ensemble)

Andrew Focks, pianist (Cleveland Institute of Music)

Laurie Lashbrook, vocalist (University of Akron)

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**The Dana Concert Series  
Presents**

# **YSU Jazz Ensembles**

**Dave Kana & Kent Engelhardt, directors**

**Monday, November 19, 2018  
Chestnut Room, Kilcawley Center, 7:30 p.m.**

YOUNGSTOWN STATE UNIVERSITY



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# PROGRAM

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## Jazz Ensemble – Dave Kana

Class Act

Nadya Stratton

A String of Pearls

Jerry Gray & Eddie DeLange

Arr. John Ford

After the Rain

Sammy Nestico and Michel Legrand

Arr. Sammy Nestico

Smada

Billy Strayhorn

Arr. Mike Kamuf

Song for My Father

Horace Silver

Arr. Mike Kamuf

### SAXOPHONES:

Alto Garret Kuchmaner/Kathryn Kimes

Tenor Dan Slencsak/Kathleen Brown

Baritone Matt Eustace

### TRUMPETS:

Nicholas Brophey

Darren Thompson

Jordan King

Maria Mangine

Zach Jordan

### RHYTHM SECTION:

Guitar Andy Pickard

Piano Nadya Stratton

Bass Brendon Burke

Drums Owen Davis

### TROMBONES:

David Klasovsky

Breanna Johnson

Jake Provino

Troy Rowlands

---

## Jazz Ensemble – Kent Engelhardt

### Selected from the following:

Daydream

Lotus Sutra of the Wonderful Law

Part 3: Daimoku

The Nutcracker Suite

Overture

The Volga Vouty

Punch Bowl Espanol

Satin Doll

Snowflake Joys

Take The A Train

Topsy

Billy Strayhorn

Nestor Torres & Carlos Pennisi

Arr. Yoshi Hayata

Duke Ellington & Billy Strayhorn

David Berger

Billy Strayhorn

David Berger

Billy Strayhorn

Eddie Durham & Edgar Battle

### FLUTE:

Morgan Frederick

Nadya Stratton

### CLARINET:

Jake Jeges

Santino Almasy

### TROMBONES:

Dominic Gentile

Brandon Hackimer

Dan Sager

David Klasovsky

### SAXOPHONES:

Alto Max Klauscher/Lucas Ciesielski

Tenor Colt Hutchinson/Joe Stanford

Baritone Jimmy O'Donnell

### TRUMPETS:

Herbert Hunkele

Ethan Barnard

Jared Peters

Max Franko

John Ford

### RHYTHM SECTION:

Guitar Dan Mihelarakis

Piano Brendan Gage

Bass Ian Kinnaman

Drums Anthony Tresky

## Jazz Concert Calendar

**Monday, November 26**

Jazz Combos

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

**Friday, December 7**

Jazz Ensemble 1 & Ballet Western Reserve

The Nutcracker, Stambaugh, 10:00 a.m.

The Nutcracker, Stambaugh, 7:00 p.m.

**Sunday, December 9**

Jazz Ensemble 1 & Ballet Western Reserve

The Nutcracker, Stambaugh, 2:00 p.m.

**Monday, February 25**, Jazz Ensembles

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

**Thursday, March 7**, Jazz Combos

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

**Monday, April 15**, Jazz Ensembles

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

**Monday, April 22**, Jazz Combos

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

## ACKNOWLEDGMENTS

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

We wish to express our gratitude to those who have generously donated to **The Tony Leonardi Jazz Scholarship Fund**. If you are interested in donating to the **Leonardi Scholarship**, 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, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Senator Harry Meshel for his gift of the **Senator Harry Meshel Scholarship in Jazz** and his establishment of **The Jazz Visitors Fund**. His generosity will continue to assist new generations of jazz students at YSU. If you are interested donating to the **JVF**, checks can be made payable to the the Jazz Visitors Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Mr. David Bulkley & Family for his gift of the **Robert E. Bulkley Memorial Scholarship for Jazz Drummers**. If you are interested in donating to **Bulkley Memorial Scholarship**, checks can be made payable to the the Robert E. Bulkley Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

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**The Dana Concert Series  
Presents**

# **“Thankstabling”**

**Recital by the Tuba and  
Euphonium Studio of John Caughman**

**Tuesday, November 20, 2018  
Bliss Recital Hall**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

- Loch Lomond Traditional Scottish  
Juan Rodriguez and Ryan Dutton, Euphoniums  
Bruce Deal and Lauren Zetts, Tuba
- Vocalise-étude en forme de Habanera Maurice Ravel  
Alyssa Kordecki, Tuba  
Emma Donkin, Piano
- Tapestry III James DeMars  
Jacob Provino, Tuba
- Suite in Miniature Philip Catelinet  
1. Minuet  
2. Invocato  
3. Ecosaise  
David Ottney, Euphonium  
Troy Rowlands, Tuba
- Song for Ina Philip Sparke  
Brent Drysdale, Euphonium  
Emma Donkin, Piano
- Suite for Unaccompanied Tuba Walter Hartley  
1. Intrada: Alla marcia  
2. Valse: Allegro non troppo  
3. Air: Andante  
4. Galop: Presto  
Cyrus Adams, Tuba
- Fury II James Grant  
Troy Rowlands, Tuba
- Brass Tacks Lennie Niehaus  
Juan Rodriguez and Ryan Dutton, Euphoniums  
Bruce Deal and Lauren Zetts, Tuba

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**The Dana Concert Series  
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# **Effie Starheim**

**Mary Ann Bush, accompanist**

**Senior Trumpet Recital**

**Bliss Hall - Recital Hall  
Saturday, November 24, 2018  
5:30 pm**

**The Senior Recital is in fulfillment of the  
B.M. in Music Education**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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The Haydn Trumpet Concerto: Joseph Haydn  
(1732 - 1809)

- I. Allegro
- II. Andante
- III. Finale

Solus: Stanley Friedman  
(b. 1951)

- I. Introduction
- II. Furtively
- III. Scherzando and Waltz
- IV. Fanfare

Caprice: Joseph Turrin  
(b. 1947)

## PROGRAM NOTES

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### Joseph Haydn:

Haydn was discovered to be musically gifted at the age of six while living in Austria, Hungary. Soon after, he was noticed by Georg von Reutter, the director of music in St. Stephen's Cathedral in Vienna, and was asked to become a member of his choir. Haydn accepted the offer and moved to Vienna in 1740. Once he reached his teenage years, Haydn could no longer sing high choral parts and was dismissed from the choir. He then became a freelancing musician and found work wherever he could. While freelancing in Vienna during the 1750s, he caught the attention of Count Morzin, who became his first full time employer.

After a few years, Count Morzin suffered financial reverses, which resulted in his establishment shutting down in 1760. Luckily, Haydn quickly earned the position as Vice-Kapellmeister for the Esterhazy Family in 1761 and was promoted to Head-Kapellmeister by 1766. It wasn't until 1790 that Haydn completely left Esterhazy in order to travel to London to compose and perform concerts, where he gained extreme popularity. In his later life, Haydn traveled back to Vienna where he passed away in 1809.

### Stanley Friedman:

Friedman (b. 1951) is a world class brass musician. He earned a doctorate in composition at the Eastman School of Music and has since become a faculty member at outstanding universities around the world. He is most well-known for his piece *Solus* for unaccompanied trumpet. His music has been premiered by the elite ensembles such as the New Zealand Symphony Orchestra, the Los Angeles Philharmonic Chamber Music Society, L'Ensemble Intercontemporain, and many others. He has also performed with world class ensembles such as the Hong Kong Philharmonic and the Israel Philharmonic. He is currently a professor of composition at the University of Mississippi.

### Joseph Turrin:

Turrin (b. 1947) is a contemporary American music composer. He had the opportunity to study composition at both the Eastman School of Music and the Manhattan School of Music. He's also had the opportunity to work with and conduct world class ensembles such as the Baltimore Symphony Orchestra, the Pittsburgh Symphony Orchestra, the New Jersey Symphony Orchestra, and many more. As a composer, he's written for an array of genres, such as film, theater, and opera. He is currently a professor of music at the University of Hartford and Montclair State University.

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The Dana Concert Series  
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*JORDAN GRANTONIC*

Junior violin recital

This recital is presented in partial fulfillment of the  
B.M. in Instrumental Music Performance

Bliss Recital Hall  
Monday, November 26th  
7:00pm

YOUNGSTOWN STATE UNIVERSITY



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## Recital Program

Violin Concerto No. 5 in A major, K.219      Wolfgang Amadeus Mozart  
(1756-1791)

- I. Allegro aperto
- II. Adagio
- III. Rondeau: Tempo di Menuetto

Anthony Ruggiero, Piano

Caprice No. 20      Nicolo Paganini (1782-1840)

String Quartet No. 1 in E-minor      Bedrich Smetana (1824-1884)

- I. Allegro vivo appassionato

Jordan Grantonic, violin  
David Timlin, violin  
Bowei Yang, viola,  
Stephanie Zitkovich, cello

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**The Dana Concert Series  
Presents**

# **YSU Jazz Combos**

**Dave Kana & Chris Capizzi, instructors**

**Monday, November 26, 2018  
Spotlight Theater, Bliss Hall, 7:30 p.m.**

**YOUNGSTOWN STATE UNIVERSITY**



*Cliffe College of  
Creative Arts  
& Communication*

### **Jazz Quintet**

Herbie Hunkele, trumpet; Nadya Stratton, flute;  
Brendan Gage, piano; Ian Kinnaman, bass; Anthony Tresky, drums

Sack O' Woe  
Recorda-Me  
Slip 'n Slide

Cannonball Adderley  
Joe Henderson  
Ian Kinnaman

### **Jazz Quintet**

Aaran Collins, saxophone; Colt Hutchinson, saxophone;  
Andy Pickard, guitar; Brendan Burke, bass; Evan McCreary, drums

### *A Tribute to Roy Hargrove (b.1969-d.2018)*

Mental Phrasing  
The Mountaings  
Strasbourg-St. Denis

Roy Hargrove  
Roy Hargrove  
Roy Hargrove

### **Jazz Quintet**

Ethan Barnard, trumpet; Jake Jeges, saxophone;  
Isaac Hraga, guitar; Sean Williams, bass; Owen Davis, drums

Four  
Equinox  
Red Clay

Miles Davis  
John Coltrane  
Freddie Hubbard

### **Jazz Quartet**

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

On Green Dolphin Street  
E.S.P.

Bronislau Kaper  
Wayne Shorter  
arr. Anthony Taddeo  
Dan Mihelarakis

Give 'Em the Slip

## **Jazz Concert Calendar**

### **Friday, December 7**

Jazz Ensemble 1 & Ballet Western Reserve

The Nutcracker, Stambaugh, 10:00 a.m.

The Nutcracker, Stambaugh, 7:00 p.m.

### **Sunday, December 9**

Jazz Ensemble 1 & Ballet Western Reserve

The Nutcracker, Stambaugh, 2:00 p.m.

### **Monday, February 25, Jazz Ensembles**

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

### **Thursday, March 7, Jazz Combos**

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

### **Monday, April 15, Jazz Ensembles**

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

### **Monday, April 22, Jazz Combos**

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

## **ACKNOWLEDGMENTS**

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

We wish to express our gratitude to those who have generously donated to **The Tony Leonardi Jazz Scholarship Fund**. If you are interested in donating to the **Leonardi Scholarship**, 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, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Senator Harry Meshel for his gift of the **Senator Harry Meshel Scholarship in Jazz** and his establishment of **The Jazz Visitors Fund**. His generosity will continue to assist new generations of jazz students at YSU. If you are interested donating to the **JVF**, checks can be made payable to the the Jazz Visitors Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Mr. David Bulkley & Family for his gift of the **Robert E. Bulkley Memorial Scholarship for Jazz Drummers**. If you are interested in donating to **Bulkley Memorial Scholarship**, checks can be made payable to the the Robert E. Bulkley Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

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**The Dana Concert Series  
Presents**

# **Musical Colloquy**

**FEATURING THE:**  
*YSU Concert Band*  
Brandt Payne, conductor

*YSU Wind Ensemble*  
Stephen L. Gage, conductor  
Andrew Mitchell, trombone  
Michael R. Crist, guest conductor  
David J. Colella, graduate conductor

*YSU Dana School of Music  
Alumni Trombone Ensemble*  
Michael R. Crist, conductor

**Wednesday, November 28, 2018 7:30 P.M.  
Stambaugh Auditorium**

YOUNGSTOWN STATE UNIVERSITY



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& Communication*

## YSU Concert Band Repertoire

*Greensleeves*

Traditional  
Arranged by Alfred Reed

*West Side Story Selection* (1956)

Leonard Bernstein (1918-1990)  
Arranged by William J. Duthoit

## YSU Wind Ensemble Repertoire

*Sleigh Ride* (1948)

Leroy Anderson (1908-1975)

Overture to the Opera: *Zampa* (1831)

Louis F. Hérold (1791-1833)  
Arranged by Victor Safrenek

David J. Colella, graduate conductor

*Colloquy* (1967)

William Goldstein (b. 1946)

Andrew Mitchell, trombone

*Locus iste* (1869)

Anton Bruckner (1824-1896)  
Arranged by Ralph Sauer

*Passacaglia and Fugue in C Minor* (1706-1713)

Johann Sebastian Bach (1685-1750)  
Arranged by Donald Hunsberger

*Lassus Trombones (jazz version)* (1915)

Henry Fillmore (1881-1956)

Michael R. Crist, Honoree and Guest Conductor

**Combined Dana Alumni and YSU Dana Trombone Ensembles**

## Concert Band Program Notes

**Greensleeves** is a traditional English folk song and tune dating from the 16th century. The song, "What Child Is This?" heard frequently throughout the Christmas season borrows the melody from *Greensleeves*. The original text that accompanies that famous lilting melody evokes the heartbreak of a lost love, for example:

Your vows you've broken, like my heart, Oh, why did you so enrapture me?  
Now I remain in a world apart, But my heart remains in captivity.

While we are not certain that this was the original title, it is known that in the late fourteenth century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us speak of a lover's lament over his lady's cruel treatment of him by a lady clad in a dress with green sleeves. By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in *The Merry Wives of Windsor*. Over 300 years later, the English composer Ralph Vaughan Williams used this melody as an intermezzo between two acts of his opera *Sir John in Love*, which was based on the same play. Since then the tune has been adapted as the basis for the Christmas carol *What Child is This?* This arrangement is a symphonic development of this 600-year-old classic melody adapted for the full resources of the modern concert band.

Leonard Bernstein was a passionate musician whose exceptional talents and expressive gifts earned him a special place in the hearts of New Yorkers. Bernstein rose to instant national fame in 1943, at age 25, when he filled in for the suddenly ill Bruno Walter as conductor of a nationally televised New York Philharmonic performance. He went on to become the Philharmonic's music director until 1969, and remained a frequent guest conductor there until his death. With the Philharmonic, he presented a series of 53 educational Young People's Concerts which were broadcast on CBS, making him a familiar face around the nation. He also composed music, crossing from academic classical music into Broadway musicals, including *West Side Story*, *On the Town*, and *Candide*.

The Broadway musical ***West Side Story*** first came into being in 1957 as a collaboration between Bernstein (as composer), choreographer Jerome Robbins, writer Arthur Laurents, and lyricist Stephen Sondheim. Its story is based on William Shakespeare's *Romeo and Juliet*. Set in the 1950s on Manhattan's West Side, it tells the tragic tale of Tony and Maria, whose rival gangs doom their young love. The musical became a film in 1961, winning 10 Academy Awards including Best Picture. Bernstein's music was often a character itself, giving the film psychological direction in many long dance sequences. Originally written in English, *West Side Story* was recently revived on Broadway in a bilingual version, with the Puerto Rican Sharks speaking and singing mostly in Spanish while the white Jets retain their English.

This set of *West Side Story Selections* comprises sort of a greatest hits collection from the musical. It is a single movement that transitions smoothly from one tune to the next, focusing on the most popular melodies from the musical.

## Wind & Trombone Ensemble Program Notes

Leroy Anderson displayed the most distinctive voice of mid-century "semi-classical" composers. He acquired a thorough foundation in music theory and composition at Harvard (Walter Piston and Georges Enescu were among his composition teachers) and went on to become a gifted melodist, naturally adept at composition of orchestral miniatures. He wrote "**Sleigh Ride**" in 1948 for conductor Arthur Fiedler and the Boston Pops, where he was then principal arranger.

Born in America of Swedish parents, Anderson has a star on the Hollywood Walk of Fame for his contribution to light orchestral music composition. He had the original idea for Sleigh Ride during a heat wave in July 1946 and finished the work two years later. The lyrics, about riding in a sleigh on a winter's day, were written by Mitchell Parish two years afterwards. The song was a hit record and has probably been performed and recorded by a wider array of musical artists than any other piece in the history of Western music. Anderson studied music composition then languages at Harvard University, becoming fluent in seven foreign tongues, whilst also conducting and arranging for dance bands around Boston. He served active duty in the Korean War and in 1945 became Chief of the Scandinavian Desk of Military Intelligence at the Pentagon. He later chose music as his sole career. Anderson's style was influenced by the music of George Gershwin and folk music of various countries. The horse whinny at the end of Sleigh Ride is made by a trumpet half-valve glissando and the whip cracks are made by a percussionist with a slapstick.

Louis Joseph Ferdinand Hérold came from a musical family. His father, a piano teacher by profession, had been a student of Carl Philipp Emanuel Bach and did not intend for his son to follow a musical career. After his father's death in 1802, Louis could finally pursue this avenue and enrolled in the Paris Conservatoire, where he became a virtuoso on piano and violin.

While a student, he won the coveted Prix de Rome in spite of the fact that one of the judges remarked, "This piece is full of flaws, but I see great things ahead for him." Following extended visits to Naples and Vienna, he returned to Paris, where he held a variety of positions of increasing importance in the leading musical institutions of that city. Though relatively short-lived (he died of tuberculosis less than two weeks before his forty-second birthday), he had spent more than twenty years writing a prodigious number of compositions that included symphonies, piano concertos, operas, ballets, chamber music, and some fifty-five opus numbers worth of piano sonatas and miscellaneous piano pieces. "I am going too soon," he lamented on his deathbed. "I am just beginning to understand the stage!"

**Zampa**, an opera-comique in three acts was first performed on May 3, 1831 at the Opera-Comique in Paris. Since Zampa contained spoken dialogue, it had to be performed at that theater rather than the Paris Opera, which would accept only grand operas. Zampa has a colorful, if somewhat grisly plot: Zampa, a pirate of exceptionally bad principles, abducts Camilla from her betrothed and forces her to agree to marry

him instead. While celebrating his forthcoming wedding, he becomes inebriated and impudently places a ring on the finger of the marble statue of Alice, who died of a broken heart after Zampa had jilted her. The statue comes to life and drags the pirate to his death beneath the sea. Hérold maintained an especially high level of inspiration and originality throughout the score for Zampa.

The overture, one of Hérold's most enduring works, is nowhere near as grim as the plot would suggest, yet it reflects the dramatic impact and musical variety of the composer and his music.

Commissioned by the United States Army Band and premiered before 12,000 people at an outdoor concert in Washington, D.C. at the Watergate the summer of 1967. The New York premiere took place that winter at Carnegie Hall. **Colloquy** is a favorite of the trombone soloists of the Boston Symphony and New York Philharmonic. The piece has been performed worldwide in both orchestral and symphonic band versions. Joe Alessi, principal trombone, New York Philharmonic and Ron Barron, Boston Symphony, have recorded this work. Former YSU and University of North Texas, professor of trombone, said that 'Colloquy possibly represents the best example of contemporary writing with jazz implications in the entire trombone repertoire. Tonight's performance marks the premiere public performance of YSU Dana School trombone professor, Dr. Andrew Mitchell!

Although mostly known for his nine symphonies, Anton Bruckner's compositional output includes sacred masterworks as well. Bruckner assiduously studied the music of Renaissance Italian polyphonic masters such as Palestrina and German Baroque composers, especially Bach. **Locus iste** was written in 1869, to celebrate the dedication of the votive chapel of the cathedral at Linz, where Bruckner had been the cathedral organist. The chorus's opening phrase is a solidly spaced C major chord, but then the harmony becomes transparently chromatic. The texture thins in the middle of the piece at *irreprehensibilis est* ("it is without reproach") until the symmetry of C major returns.

Program note by Ryan Turner

**Passacaglia and Fugue in C Minor** is one of Johann Sebastian Bach's most important and well-known works and an important influence on many 19th and 20th century composers. Robert Schumann described the variations of the passacaglia as "intertwined so ingeniously that one can never cease to be amazed". The term passacaglia derives from the Spanish words 'pasar' meaning 'to walk' and 'calle' meaning 'street' and originated in 17th century Spain as an interlude between instrumentally accompanied dances. The form was then redefined by Italian composer Girolamo Frescobaldi, who transformed it into a series of continuous variations over a bass theme, which is exactly how Bach conceived the work for organ at some unknown point between 1706 and 1713.

Since then transcriptions have been made by many famous names: Leopold Stokowski, Ottorino Respighi, Eugene Ormandy, Sir Andrew Davis, and this masterful one for wind ensemble by Donald Hunsberger.

As the composer of at least 256 works and the arranger of 774 others, Henry Fillmore was one of the most prolific composers in the history of band music. The size of his oeuvre prompted him to take the unusual step of publishing his compositions under seven different pseudonyms in addition to his given name to avoid saturating the sheet music market. Fillmore also had a reputation for flamboyant showmanship as conductor of his own bands. In the words of a friend, "No one enjoyed his performances more than Henry himself."

This march carried the subtitle "De Cullud Valet to Miss Trombone" and was Henry's favorite of this "trombone smears." It was also recognized by John Philip Sousa, who included it on every concert of his last tour with his band. The sheet music to "**Lassus Trombone**" sold over two million copies.

"Lassus Trombone," composed in 1915, is a musical depiction of the happy, shiftless, Jim Crow. However, many have never assumed, or suspected, that the title had any racial or ethnic overtones. Others have always assumed that the implication of the title was quite different. In the southern United States, there is a food substance which may be largely unknown in other regions, called molasses. This is a thick, pungent, sugary syrup, usually a by-product of the process of extracting sugar from sugar cane. The syrup is thick under any circumstances, and much more so when it is cold. A favorite saying in this part of the world is "slow as molasses in January." In the southern dialects, the first syllable is sometimes elided, producing "lasses."

## **About YSU Bands & The YSU Wind Ensemble**

The wind band program at YSU includes a wide array of performance groups, from concert bands and chamber groups, to marching and pep organizations. Over 250 students perform in these ensembles each year.

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

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

Pulitzer prize winning composer, Karel Husa called the ensemble's performance of his music, "inspiring." Frank Ticheli stated that the band "performed my music beautifully" and that the group was "hot!" Schwantner complimented the ensemble for "their artistry, and for their care and consideration" of his music. Composer/Pianist Carter Pann was

very complimentary of the collaborative music-making experience with *Concerto Logic* and said that the Wind Ensemble's performance was "among the finest he had experienced" Composer and prize winning composer and author, Michael Colgrass thanked the band for its "wonderful performance and recording" of his *Urban Requiem*.

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

### **About The Soloist**

**Andrew Mitchell** has appeared as a soloist and clinician throughout the United States and Europe. He joined the faculty of Youngstown State University in 2018. Mitchell is a member of Spectrum Brass, and is Principal Trombone of the Saginaw Bay Symphony Orchestra and the Midland Symphony Orchestra. He was also recently appointed Second Trombone of the Canton Symphony Orchestra. Summers, he is an Artist-in-Residence at the Bay View Music Festival. He frequently performs with the Detroit Symphony Orchestra and many other ensembles in his native Metro Detroit, including the Detroit Chamber Winds and Strings, the Michigan Opera Theatre Orchestra, and the Motor City Brass Quintet. He has previously held positions in the Sinfonia Gulf Coast and the Civic Orchestra of Chicago, and has also performed with the Brass Band of Battle Creek, and the orchestras of Kalamazoo, Toledo, Tallahassee, Flint, Lansing, and Ann Arbor. Mitchell earned the Doctor of Musical Arts degree from the University of Michigan. He was previously Assistant Professor of Trombone at Ball State University. Mitchell is an artist for the Edwards Instrument Company.

### **About the Conductors**

**Michael Crist** was a member of Youngstown State University's Dana School of Music faculty for more than 30 years. Crist has served YSU as Interim Associate Vice President for Student Success, Interim Dean of the College of Creative Arts and Communication, and he served as Director of the Dana School of Music at YSU for thirteen years. His teaching responsibilities have included; applied trombone, assistant band director, director of Jazz Ensemble II and III, conductor of the Dana Trombone Ensemble, and numerous classes in music education and music technology.

Prior to coming to Youngstown State University, Crist taught music in public schools in upstate New York. Crist's degrees include a B.M. and B.M.E. from Ithaca College, New York, an M.M. in trombone performance from Youngstown State University, and a Ph.D. in music education from Kent State University. He has studied conducting with Edward Gobrecht, Edward Lisk, Robert Fleming, and Wayne Gorder. His trombone teachers include Frank Brown, William Harris, Bruce Burritt, Charles Dalkert, Allen Ostrander, Vern Kagarice, and James Desano.

Crist recently retired as principal trombone with the Youngstown Symphony. He has also

performed with the Warren Philharmonic Orchestra, the Tri-Cities Opera, Binghamton Symphony, Broome County (NY) Pops Orchestra, the Cleveland Opera Orchestra, and the Cleveland Jazz Orchestra. He is a member of the International Trombone Association, where he served as a member of the Scholarship Committee and as Membership Chair for the state of Ohio. Crist has been published in the *International Trombone Association Journal*, the *O.M.E.A. Triad*, *Dialogues In Instrumental Music Education*, *Dissertations Abstracts*, *Contributions To Music Education*, and has served as *Editor of Contributions To Music Education*.

Crist has served as Chairperson for Region 5 of the National Association of Schools of Music and has served as chair of the O.M.E.A. Research Committee and as Editor and Associate Editor of *Contributions to Music Education*. Crist has served as president of the Ohio Association of Music Schools, and as a Visiting Evaluator for the National Association of Schools of Music. He is currently Immediate Past President of the Ohio Music Education Association. He is retired and lives in Poland, Ohio with his wife Wendy.

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

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

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

**Stephen L. Gage** has served as Professor of Conducting and Director of Bands & Orchestra at the Dana School of Music since 1993. In 2014, Dr. Gage was appointed as the Conductor of the YSU Dana Symphony Orchestra. He conducts the annual opera production orchestra in addition to his work with the YSU Wind Ensemble and the Dana Chamber Winds & Strings. Gage leads the MM in Instrumental Conducting program,



and he has been the recruitment coordinator for his entire residency on the faculty. Gage holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music (University of Rochester), and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. He studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, Isaiah Jackson, H. Robert Reynolds, Randall Craig Fleischer, and Paul Vermel. In 2012, Gage was appointed as the Conductor/Music Director of the W. D. Packard Concert Band in Warren. He is in his 26th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY) from 1980-1989.

Gage has published articles on conducting, rehearsal techniques and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. He has been a guest conductor and guest clinician at high school regional and all state honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States.

Gage's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, Sigma Alpha Iota, and Phi Kappa Phi. He has been inducted into the prestigious American Bandmasters and was named as both *Distinguished Professor* and *Faculty Mentor of the Year* at YSU; he has served on the NBA Foundation Board of Directors and is currently on the Board of Directors for the Ohio Chapter of Phi Beta Mu. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the YSU, and in 2014 he gave a *Last Lecture* at YSU. Under Gage's direction, the YSU Wind Ensemble made their historic NYC Carnegie Hall debut in 2005, where the band gave an encore performance there in November 2015. In January 2018, Gage was a recipient of the first *Auburn High School (NY) Music Hall of Fame*.

Gage and his wife Stephanie have three children and one grandchild.

# YSU Concert Band Personnel

\*Section Leader    ^ Concert Master

## FLUTE

Paige Beaver  
Alisha Dean  
Larissa Gaborick  
Megan Ochs\*  
Lauren Syersak  
Kate Young

## OBOE

Richard Knoxville

## CLARINET

Jenna Provino \*,^  
Gabrielle Chapman  
Amanda Hammond  
AnnieRose Sheasley

## BASS CLARINET

Kelcey Norris

## ALTO SAXOPHONE

Stephanie Pavlovich\*  
Kathleen Brown  
Amanda Rumbaugh

## TENOR SAXOPHONE

Anthony Bonomase

## BARITONE SAXOPHONE

Lucas Ciesielski

## HORN

Cheyenne Halderman\*  
Joshua Bryan  
Chaste Chapman  
Devin Lewis

## TRUMPET

Mario Beaulieu\*  
Meg Bryant  
Cayla Conrad  
John Ford  
Ross Hill

## TROMBONE

Joseph Jadue  
Charles Lynagh  
Kayla McMillion  
Alicia Sarra  
Kyle Zimmerman\*

## EUPHONIUM

Matt Franks

## TUBA

Cyrus Adams\*  
Dominic Commisso

## PERCUSSION

Jo'El Harrison  
Nathaniel Adams

## YSU Wind Ensemble

# graduate student | ^ principal | \* section leader

### FLUTE/PICCOLO

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

### OBOE/ENGLISH HORN

Brynn Anstedt  
John Anzevino  
Camryn Doctor ^ \*

### BASSOON/CONTRABASSOON

Aerin Bettenhausen  
Rebecca Dangerfield ^ \*  
Mason Taylor

### CLARINET/BASS CLARINET

Taylor Aslanis  
Kailey Coughlin  
Alex Dautel  
Zachary Fromme  
Elliot Kwolek #  
Jamar Lee  
Marissa Lyerly # ^ \*

### SAXOPHONE

Santino Almasy  
Noah Landry  
Jimmy O'Donnell  
Daniel Slenscak, ^ \*  
Thomas Turnbull

### HORN

Noah Cline  
Brendan Gage ^ \*  
Max McMullen  
Sarah Schwenke

### TRUMPET

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

### TENOR TROMBONE

Dominic Gentile ^ \*  
Daniel Sager # ^  
Benjamin Walsh

### BASS TROMBONE

Daniel Patrick ^

### EUPHONIUM

Ryan Dutton #  
David Ottney ^ \*  
Juan Rodriguez

### TUBA

Bruce Deal  
Alyssa Kordecki \*  
Troy Rowlands ^

### PERCUSSION

Michael Daniels  
Brandon Maffitt  
Evan McCreary ^ \*  
Anthony Tresky  
Tracy J. Rusk

### PIANO & GUITAR

Cody Tonkinson ^  
Isaac Hraga

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**Butler Institute of American Art  
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November 28, 2018**

YOUNGSTOWN STATE UNIVERSITY



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Premier Quatuor Op. 53

- I. Andante
- IV. Allegretto

Jean Baptiste Singelee (1812-1875)  
Arr. Jean Marie Londeix (b. 1932)

Garret Kuchmaner, soprano sax  
Makenzie Poe, tenor sax

Kathryn Kimes, alto sax  
Joe Stanford, baritone sax

*July*

Michael Torke (b. 1961)

Christie Hrdlicka, soprano sax  
Stephanie Pavlovich, tenor sax

Kathleen Brown, alto sax  
Mark Reinke, baritone sax

*Andante et Scherzetto*

Pierre Lantier (1910-1998)

- I. Andante
- II. Scherzetto

Andrew Kovalski, soprano sax  
Noah Landry, tenor sax

Jake Jeges, alto sax  
Jimmy O'Donnell, baritone sax

*Elysian Bridges*

John Anthony Lennon (b. 1950)

Max Klauscher, soprano sax  
Daniel Slenscak, tenor sax

Santino Almasy, alto sax  
Thomas Turnbull, baritone sax

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Begin with  
**Carols  
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and other Holiday favorites 

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online at [www.stambaughauditorium.com](http://www.stambaughauditorium.com)



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**The Dana Concert Series  
Presents**

# **Evan McCreary**

## **Junior Recital**

**November 29th 5:30pm  
Bliss Hall 2326**

**This recital is presented in partial  
fulfilment of a BM in Music Performance**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

### I. **Saeta from Eight Pieces for Four Timpani (1950)** Elliott Carter (1908-2012)

Elliott Carter was born in New York City in 1928 and went on to study music at Harvard University under the guidance of Gustav Holst and Walter Piston. Carter went on to teach at several universities, including: Yale University, Cornell University and The Juilliard School. "Eight Pieces for Four Timpani" was the introduction of new timpani techniques to the repertoire, including: playing in the center of the drum head to create a sound without a clear tone, playing with the back of the mallets, and pushing the mallets into the head, creating a muted tone. This piece also features a lot of metric modulations, which is a technique that is often associated with this specific composer.

### **2040's Sortie (1947)**

Alan Abel (1928-2018)

"2040's Sortie" is a rudimental snare drum solo that is considered a "Class A" difficulty solo by most High School Solo and Ensemble state standards. Composer Alan Abel is a Zanesville, Ohio native who studied at Ohio State University in 1950. This solo is dedicated to the V.F.W. Post 2040 in Coshocton, Ohio.

### **#1 from Douze Etudes (1964)**

Jacques Delecluse (1933-2015)

"When Jacques started to write his etudes in 1964, there was almost nothing in the repertoire for snare drum in France: no methods, no books, no etudes, no solo pieces. Percussionists had to study from orchestral excerpts, military drum books and a couple of low-level standard pieces. Delecluse did not merely revolutionize the pedagogical writing for percussion, he invented it! From nothing, he built a real school for percussion and created a pedagogical repertoire for snare drum, xylophone, timpani and vibraphone. There is a good reason that most of these books are still in use today all around the world." - Notes by Frederic Macarez

### **Tambourin Chinois, Op.3 (1910)**

Fritz Kreisler (1875-1962)

Arr. George Hamilton Green (1893-1970)

Originally composed for violin and piano in 1910, "Tambourin Chinois" has become a very popular showpiece in the violin repertoire. This arrangement was written by virtuoso xylophonist, George Hamilton Green, in 1936.

Accompanist: Diane Yazvac

### **All The Things You Are (1939)**

Jerome Kern (1885-1945)

Oscar Hammerstien II (1895-1960)

Originally written for the musical, *Very Warm For May*, "All The Things You Are" has become a standard that has been recorded by many jazz icons, including: Dizzy Gillespie, Frank Sinatra, Miles Davis and Pat Metheny. This tune would later appear in the films, *Broadway Rhythm* (1944) and *A Letter for Evie* (1945).

**My Favorite Things (1959)**

**Richard Rodgers (1902-1979)  
Oscar Hammerstien II (1895-1960)**

"My Favorite Things" first appeared in the 1959 musical, *The Sound of Music*. This waltz became famous in the jazz scene when it was recorded by John Coltrane one year later.

**The Girl From Ipanema (1963)**

**Antonio Carlos Jobim (1927-1994)**

"The Girl From Ipanema" is a bossa nova jazz standard that won a Grammy award in 1965. This tune has become the second most recorded popular song in history, behind only Yesterday, by The Beatles.

**Take Five (1959)**

**Paul Desmond (1924-1977)**

This tune was featured on the Dave Brubeck Quartet's 1959 album, "Time Out," and has since become one of the most iconic jazz standards of all time. What makes, "Take Five" so unique is that it is played in a 5/4 time signature, which is different from the usual 4/4 time that jazz is often played in.

**Passion Dance (1967)**

**McCoy Tyner (b.1938)**

This medium-up tempo tune was the first track on McCoy Tyner's 1967 album, "The Real McCoy." This album came out two years after Tyner split with John Coltrane's quartet and features the drummer that McCoy Tyner played with in Coltrane's quartet, Elvin Jones.

**Golden Lady (1973)**

**Stevie Wonder (b. 1950)**

American Stevie Wonder continues to be the child star that never burnt out. He was born six weeks premature, which ultimately caused him to be blind for life. Despite this handicap, Wonder defied the odds and continues to have a successful music career 56 years after he was first discovered at age 12. "Golden Lady" was on Stevie's 1973 album "Innervisions," and features him on vocals, piano, bass and drums.

**Combo Personnel:** Colt Hutchinson-tenor sax, Arran Collins-alto sax, Andy Pickard-guitar, Brendan Burke-bass.

## **BIOGRAPHY**

Evan McCreary is a senior music performance major at Youngstown State University. He is a 2015 graduate of Poland Seminary High School, where he participated in the Concert Band, Symphonic Band, Wind Ensemble, Marching Band, and Jazz Ensemble.

At YSU, Evan has studied under Dr. Glenn Schaft and Ed Davis. He has served as principal player and section leader of the Wind Ensemble, Dana Symphony Orchestra and the Concert Band. Evan has also performed with Jazz Ensemble 2, Jazz Combo, The Marching Pride and the Percussion Ensemble. He has also served as the Vice President of the Youngstown Percussion Collective for two years and is currently the President of the organization. Evan is also a member of the Percussive Arts Society.

While studying at Dana, Evan has performed at Carnegie Hall, The Ohio Music Education Association Conference, The International Horn Symposium, and the Percussive Arts Society International Convention.

Outside of school, Evan is the Assistant Marching Band Director/Drumline Instructor at Crestview High School, he teaches private lessons at Hubbard Music, and he has worked as a drum circle facilitator with the Southside Fine Arts Academy.

Evan would like to extend a sincere thank you to his family, colleagues, teachers, and friends.

## **UPCOMING PERCUSSION STUDIO EVENTS:**

-Friday November, 30th Joel Gillespie, Senior Percussion Clinic-Recording Techniques for Drumset & Percussion, Bliss Hall 2326, 11am-12:50pm.

-Monday December, 3rd Joel Gillespie Senior Recital, 6pm Bliss Hall room 2222

-Tuesday December, 4th International Artist & Dana alum Chris Steele, Cajon Clinic. 3:30-5pm, Room 2326. Free and open to the public.

Dr. Glenn Schaft and the YSU Percussion Studio would like to thank Avedis Zildjian cymbal company, Remo Inc. drumheads and world percussion, Vic Firth sticks and mallets, and Black Swamp Percussion for their product and artist support.

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**The Dana Concert Series  
Presents**

# 'Spoonbeams'

**Faces - A Musical Image**  
**Andrew Morro, Ian Kinnaman, Dominic Gentile**

**November 29, 7:30 PM**  
**McDonough Museum of Art**

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

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4'33"

John Cage (1912)

i. 33"

ii. 2'40"

iii. 1'20"

Rosie Bresson

Groove

Spoonbeams (2018)

Ian Kinnaman

Spaces

James Wilding (1973)

Spoonbeams

Chant

Spoonbeams (2018)

Spoonbeams

Faces - A Musical Image

Spoonbeams (2018)

Spoonbeams

4'33"

John Cage

arr. Spoonbeams

i. 46" - *Spicy*

ii. 1'08" - *Crowded*

iii. 2'37" - *Silent*

Rosie Bresson

The Holidays  
Begin with

# Carols & Cocoa

and The Dana Holiday Concert

Wednesday, December 5, 2018

Stambaugh Auditorium

1000 Fifth Avenue, Youngstown OH

7:00 p.m.

*Seasonal music performed by  
Dana School of Music Ensembles*

*Plus the featured choral piece  
Gloria by Karl Jenkins  
and other Holiday favorites*

*Cookies and cocoa will be served at intermission*

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**Youngstown State University  
and the Dana Concert Series  
present**

# **DVORAK, MENDELSSOHN, HERBERT & BARTOK**

**Joseph Kromholz & Stephen L. Gage, Conductors**

**Friday, November 30, 2018 | 7:30 pm  
Ford Family Recital Hall  
Eleanor Beecher Flad Pavilion  
Deyor Performing Arts Center**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

Antonin Dvorak (1841-1904)

### **Serenade for Winds, Cello, and Bass in D minor, Op. 44**

Moderato quasi Marcia

Tempo di Minuetto — Trio

Andante con moto

Finale. Allegro molto

### *Intermission*

Felix Mendelssohn-Bartholdy (1809-1847)

### **Sinfonia No. 10 in B minor**

Victor Herbert (1859-1924)

### **Serenade for Strings, Op. 12**

Liebes-Scene

Bela Bartok (1881-1945)

### **Romanian Folk Dances, Sz. 56**

### **Dvorak Serenade Performers**

Kristen Thompson & Camryn Doctor, oboe

Marissa Lyerly & Kailey Coughlin, clarinet

Rebecca Dangerfield & Aerin Bettenhausen, bassoon

Sydney DiCenso, contrabassoon

Brendan Gage, Sarah Schwenke, & Cheyenne Halderman, horn

Kivie Cahn-Lipman, cello

Brendan Burke, double bass

Ryan Dutton & Stephen L. Gage, conductors

### **YSU Dana Chamber Orchestra**

#### **Violin 1**

Joseph Kromholz

Thérèse De Genova

Juliana Dodson

David Timlin

#### **Violin 2**

Jordan Grantonic

Claire Lyons

Kathryn Sewall

Brynn McCullough

#### **Cello**

Stephanie Zitkovich

Wyatt Miller

Kivie Cahn-Lipman

#### **Viola**

Elizabeth George

Bowei Yang

#### **Bass**

Ian Kinnaman

## PROGRAM NOTE

### Dvorak Serenade, Op. 44

The heyday of the serenade as an orchestral genre was in the 18th century, culminating in the works of Mozart and, to a smaller degree, Beethoven. The early Romantics (Schubert, Schumann, Mendelssohn) showed little interest in the orchestral serenade, but the generation following them — Brahms, Dvorak, Tchaikovsky — revived it; in their hands, the genre came to embody these composers' desire to revisit the past and to make it meaningful to the present.

Dvorak's two serenades (one for strings and one for winds) are products of the composer's early maturity. His music had come to the notice of Johannes Brahms, who introduced him to his own publisher, Fritz Simrock in Berlin, as well as his closest friend, the great violinist Joseph Joachim, one of the most influential musicians in the German-speaking world.

"Take a look at Dvorak's Serenade for Wind Instruments" — Brahms wrote to Joachim in May 1879. "I hope you will enjoy it as much as I do ... It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!"

The work is an homage to Mozart; at the same time, it is imbued with the spirit of Czech folk music. Like Mozart, who wrote one of his greatest serenades in C minor, Dvorak managed to use a minor key without any connotations of darkness or tragedy. 18th-century wind music often included a double bass for harmonic support; Dvorak continued that tradition but added a cello as well.

Opening the work with a march is a further classical touch, although Mozart probably wouldn't have used a tritone (augmented fourth, a somewhat unsettling interval) so prominently at the very beginning. The traditionalism of the second-movement minuet is equally deceptive; Dvorak wrote "Tempo di Minuetto" but — as several commentators have pointed out — what he really meant was the Czech sousedská ("neighbor's dance"). And the movement's faster-moving trio section evokes the furiant, the folk dance emphasizing the hemiola rhythm (one-two-three one-two-three one-two one-two one-two) that both Smetana and Dvorak frequently used in their works.

In the third movement, the first clarinet and the first oboe take the lead and spin out a lyrical melody to the palpitating accompaniment of the horns. The finale subjects a simple dance tune to a fairly sophisticated development, culminating in a recall of the first-movement march just before the lively conclusion.

Program note by Peter Laki

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**The Dana Concert Series  
Presents**

# **Christie Hrdlicka**

**Accompanied by Diane Yazvac**

**Senior Saxophone Recital**

**Saturday December 1, 2018 | 1:00 PM  
St. John's Episcopal Church**

This recital is presented in partial fulfillment of the  
Bachelor of Music degree in Music Education.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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- Concerto Robert Muczynski (1929-2010)  
I. Allegro energico  
II. Andante maestoso
- Escapades John Williams (b. 1932)  
I. Closing In  
II. Reflections
- Intermission*
- Fantaisie Denis Bedard (b. 1950)
- Mara's Lullaby Marc Mellits (b. 1966)
- July for Saxophone Quartet Michael Torke (b. 1961)

*Kathleen Brown, alto saxophone*  
*Stephanie Pavlovich, tenor saxophone*  
*Mark Reinke, baritone saxophone*

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& Cocoa**

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Wednesday, December 5, 2018

Stambaugh Auditorium

1000 Fifth Avenue, Youngstown OH

7:00 p.m.

Seasonal music performed by  
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Plus the featured choral piece  
Gloria by Karl Jenkins  
and other Holiday favorites

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**The Dana Concert Series  
Presents**

# **Bowei Yang**

**Junior Viola Recital  
Diane Yazvac, Accompanist**

**Saturday, Dec 1, 2018, 5:30pm  
Bliss Recital Hall**

**This recital is in fulfillment of the Bachelor's degree**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

---

Marchenbilder Robert Schumann (1810-1856)

I. Nicht schnell

II. Lebhaft

III. Rasch

IV. Langsam, mit melancholischem Ausdruck

Capriccio Henri Vieuxtemps (1820-1881)

Solo Viola Sonata, Op.25 No.1

I. Breit

Paul Hindemith (1895-1963)

II. Sehr frisch und straff

III. Sehr langsam

IV. Rasendes Zeitmass

V. Langsam, mit viel Ausdruck

Fantasie for Viola and Orchestra Johann N. Hummel (1778-1837)

Bowei Yang, Viola

Diane Yazvac, Piano

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**The Dana Concert Series  
Presents**

# **Mark Reinke**

**Senior Saxophone Recital  
Accompanied by Diane Yazvac**

Saturday, December 1st, 2018 | 7:30 PM  
St. John's Episcopal Church

This recital is presented in partial fulfillment of the  
Bachelor of Music with an Emphasis in Music Recording

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

Partita for Alto Saxophone  
and Piano

Erwin Dressel (1909-1972)

- I. Prélude-Allemande
- III. Courante
- IV. Pavane

Trio for Piano, Violin, and  
Alto Saxophone

David Morgan (b.1957)

- I. Tango
- II. Consolation
- V. The Secret of the Golden Flower

*Jordan Grantonic, violin*

Intermission

Fusion Suite for Baritone  
Saxophone and Piano

Catherine McMichael (b.1954)

- I. Fusion
- II. August Beguine
- III. Cygnus and Aquila

July for Saxophone Quartet

Michael Torke (b. 1961)

*Christie Hrdlicka, soprano saxophone*

*Kathleen Brown, alto saxophone*

*Stephanie Pavlovich, tenor saxophone*

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**The Dana Concert Series  
Presents**

# **Thomas Turnbull**

## **Senior Saxophone Recital**

**Diane Yazvac – Piano**

**Sunday, December 2nd, 2018 @ 1pm**

**This recital is in partial fulfillment of  
The Music Education: Instrumental Degree.**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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15 Etudes for alto saxophone and piano Charles Koechlin (1867-1950)

2 - On Legato Sound and the Charm of Sonority

9 - On Breathing and Evenness of Sound

12 - On Evenness of Sound and Nuances

Gavambodi 2 Jaques Charpentier (1933-2017)

Sonatine Claude Pascal (1921-2017)

Quatuor pour Saxophones Alfred Desenclos (1912-1971)

I - Allegro non Troppo

Onyx Saxophone Quartet

Max Klauscher - Soprano Saxophone

Santino Almasy - Alto Saxophone

Daniel Slensak - Tenor Saxophone

Thomas Turnbull - Baritone Saxophone



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**The Dana Concert Series  
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# Keyboard Holiday Extravaganza

**Monday, December 3, 2018  
Bliss Recital Hall**

YOUNGSTOWN STATE UNIVERSITY



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**Michael Ge**

Sonatina in C Major op. 55 #1

Friedrich Kuhlau (1786-1832)

2. Vivace

**Noah Landry**

Fantasy in d minor, K. 397

W.A.Mozart (1756-1791)

**William Boyd**

Waltz in a minor, Op. posth

Frederic Chopin (1810-1849)

**Victoria Buskirk**

From: Romanian Folk Dances, Sz.56

Béla Bartók (1881-1945)

1. Joc cu bâta. Allegro moderato
2. Brâul. Allegro
3. Pê-loc. Andante
4. Buciumeana. Moderato

**Mareena Lough**

From: Piano Sonata in e minor, Op. 7

Edvard Grieg (1843-1907)

2. Andante molto

**Rachel Jones**

From: Three Fantastic Dances, Op. 5     Dmitri Shostakovich (1906 – 1975)

1. Allegretto

**Andrew Gurdak**

(Diane Yazvac, orchestral accompaniment)

From: Keyboard Concerto in D major, Hob.XVIII:11     Joseph Haydn (1732-1809)

1. Vivace

**Rosemary Bresson**

Joyful Journey

Dmitry Blagoy (1930-1986)

**Cody Tonkinson**

Nocturne in b flat minor op. 9, no. 1

Frederic Chopin (1810-1849)

**Emily Nicolette-Fantin**

The Warsaw Concerto in c minor

Richard Addinsell (1904-1977)

**Marleen Ocheltree**

*Suite Bergamasque*

Claude Debussy

1. *Prélude*
2. *Menuet*
3. *Clair de lune (Moonlight)*
4. *Passepied*

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DONALD P. **Pipino**  
PERFORMING ARTS SERIES



YOUNGSTOWN STATE UNIVERSITY  
FOUNDATION



**ARMSTRONG**



THE DANA SCHOOL OF MUSIC  
AN ALL-STEINWAY SCHOOL

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Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/military status in its programs or activities. Please visit [www.ysu.edu/ada-accessibility](http://www.ysu.edu/ada-accessibility) for contact information for persons designated to handle questions about this policy.





The Dana Concert Series  
Presents

# Matt Jackson

Junior Double Bass Recital

Bliss Hall, Room 2222  
Tuesday, December 4th 2018  
7:00pm

This junior recital is in partial fulfillment  
of the B.M. in Jazz Performance

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of  
Creative Arts  
& Communication

**PROGRAM**

Romance and Rondo

Franz Keyper (1756-1815)

Anthony Ruggiero, Piano

Picturesque

George Mraz (b.1944)

Body and Soul

Johnny Green (1908-1989)

East of the Sun

Brooks Bowman (1913-1937)

Mount Rushmore

Janek Gwizdala (b. 1988)

Matt Jackson, Bass

Dan Mihelarakis, Guitar

Jesse DeLorenzo, Drums



The Holidays  
Begin with  
**Carols  
& Cocoa**


and The Dana Holiday Concert


Wednesday, December 5, 2018

Stambaugh Auditorium

1000 Fifth Avenue, Youngstown OH

7:00 p.m.

 Seasonal music performed by  
Dana School of Music Ensembles

Plus the featured choral piece  
Gloria by Karl Jenkins  
and other Holiday favorites 

*Cookies and cocoa will be served at intermission*

Tickets are only available at Stambaugh Auditorium by calling  
the Box Office at 330-259-0555, in person or  
online at [www.stambaughauditorium.com](http://www.stambaughauditorium.com)



YOUNGSTOWN STATE UNIVERSITY



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

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



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**The Dana Concert Series  
Presents**

# **Peppermint Stick!**

## **A Holiday Review of Song and Dance**

**Music at Noon**

Wednesday, December 5, 2018 | 12:15 p.m.  
MTTroupe – YSU's Department of Theatre and Dance

Dr. Maria Fenty Denison, Program Coordinator  
Amy A. Wright, Coordinator of Dance  
Jan Crews, collaborative pianist

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of  
Creative Arts  
& Communication

## PROGRAM

- It's Beginning to Look a Lot Like Christmas  
**Daniel Navabi** Meredith Willson
- The Trolley Song  
**Jessica Hirsh** Hugh Martin & Irving Blane
- Count Your Blessings  
**Rosie Bresson and DJ Davis** Irving Berlin
- Let It Snow! Let It Snow! Let It Snow!  
**AnnMarie Lowerre** Jule Stein
- A Christmas Carol  
**Ben Mowrer** Tom Lehrer
- Love, You Didn't Do Right by Me/  
How Deep Is the Ocean?  
**Mia Colón and Adam Dominick** Irving Berlin
- Johnny One Note  
**Makenzie Moorman** Richard Rodgers & Lorenz Hart
- Moonshine Lullaby  
**Halla Henry** Irving Berlin
- Blue Christmas  
**Adam Dominick** Billy Hayes & Jay Johnson

Sisters

**Jessica Hirsh and Makenzie Moorman**

Irving Berlin

Mary, Did You Know?

**Mia Colón**

Mark Lowry & Buddy Greene

Blue Skies

**Aislinn Lowry**

Irving Berlin

Have Yourself a Merry Little Christmas

**DJ Davis**

Hugh Martin & Irving Blane

Falling Out of Love Can Be Fun

**The Gals**

Irving Berlin

Silver Bells

**Rosie Bresson**

Jay Livingston & Ray Evans

The Best Things Happen When You're Dancing

**Ben Mowrer and AnnMarie Lowerre**

Irving Berlin

Skylark

**Mac Callahan**

Hoagy Carmichael & Johnny Mercer

I'm Dreaming of a White Christmas

**Company**

Irving Berlin

The Holidays Begin with  
**Carols & Cocoa**

and The Dana Holiday Concert

Wednesday, December 5, 2018

Stambaugh Auditorium

1000 Fifth Avenue, Youngstown OH

7:00 p.m.

**Carols & Cocoa**

7:00 pm in Stambaugh's Ballroom  
Featuring Seasonal Favorites performed  
by Dana School of Music ensembles

**Dana Holiday Concert**

8:10 pm in the Concert Hall  
Featuring *Gloria* by Karl Jenkins  
and other Holiday music

Special welcome to guests *Hickory High School Chamber Singers*

Cookies and cocoa will be served at intermission

Tickets are \$11 for adults, \$6 for students & senior citizens, and free for YSU faculty, staff and students with a valid YSU ID. Tickets are only available at Stambaugh Auditorium by calling the Box Office at 330-259-0555, in person or online at [www.stambaughauditorium.com](http://www.stambaughauditorium.com)

*Cocoa generously donated by  
Stambaugh Auditorium*

CELEBRATING  
**150** years  
DANA SCHOOL OF MUSIC  
YOUNGSTOWN STATE UNIVERSITY

YOUNGSTOWN STATE UNIVERSITY

College of  
Creative Arts  
& Entertainment

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Dana School of Music  
Presents

# The Dana Holiday Concert



## *Carols and Cocoa*

7:00 PM | Ballroom




## *Holiday Concert*

8:00 PM | Main Concert Hall

*Featuring*


*Gloria* by Karl Jenkins  
*and*

**Many More Holiday Favorites**



Wednesday, December 5, 2018

Stambaugh Auditorium, Youngstown OH



YOUNGSTOWN STATE UNIVERSITY

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

2018-19 SEASON

## HARLEM QUARTET

January 17, 2019, 7:30 PM

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



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

### UPCOMING EVENTS



**KATE REID**  
April 5, 2019  
7:30 pm



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



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

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



Cliffe College of  
Creative Arts  
& Communication

# CAROLS AND COCOA PROGRAM

## 7 PM, Ballroom

- Angels We Have Heard on High* (YSU Trombone Ensemble)      Traditional French Carol  
arr. Sonny Ausman
- Spotless Rose* (Dana Chorale)      Ola Gjeilo (b. 1978)
- Clarinet in Mushroom Kingdom*      Themes of Nintendo's Mario Brothers, arr. Taylor Aslanis  
*Clarinet Candy* (Clarinet Ensemble)      Leroy Anderson, arr. Alex Dautel
- Hallelujah* (Stambaugh Chorus)      Leonard Cohen (b. 1934-2016) arr. Roger Emerson
- A Very Horn Choir Christmas* (Horn Choir)      arr. Brendan Gage
- Jingle Bells* (YSU Barbershop Chorus-One Achord)      James Pierpont
- Walking in the Air* from "The Snowman"/*Let It Snow* (Flute Ensemble)  
Howard Blake/Jule Styne and Sammy Cahn, Arr. Adams/Christensen
- See Dat Babe* (Dana Chorale)      Christmas Spiritual, arr. Stacey V. Gibbs (b. 1962)
- Frosty the Snowman* (YSU Trombone Ensemble)      S. Nelson and J. Rollins  
arr. Steve Sample
- Wishes and Candles* (Festival Symphonic Choir)      Stephen Paulus (1949-2014)

### AUDIENCE SING-ALONG with Trombone Quartet

***Hark! The Herald Angels Sing* (audience stand)** F. Mendelssohn, arr. Brandon Hackimer

Hark! The herald angels sing "Glory to the newborn King;  
Peace on earth and mercy mild, God and sinners reconciled!"

Joyful, all ye nations rise, join the triumph of the skies,  
With th'angelic host proclaim, "Christ is born in Bethlehem!"  
Hark! The herald angels sing, "Glory to the newborn King."

Christ, by highest heav'n adored, Christ, the everlasting Lord,  
Late in time behold him come offspring of a virgin's womb:  
Veiled in flesh the God-head see, hail th'incarnate Deity!  
Pleased as man with man to dwell, Jesus, our Emmanuel.  
Hark! The herald angels sing, "Glory to the newborn King."

## --INTERMISSION--

Cocoa and cookies will be served at the entrance lobby of the second floor concert hall during intermission. Enjoy the treats!

### DANA HOLIDAY CONCERT PROGRAM 8:10 PM, Concert Hall

#### ORGAN PRELUDE

*Wachet auf, ruft uns die Stimme*, BWV 645

Johann Sebastian Bach (1685-1750)

Kathryn Davison Miller, organ

*A Christmas Fanfare*

James Beckel (b. 1948)

YSU Wind Ensemble  
Stephen L. Gage, director

*Stars*

Ēriks Ešenvalds (b. 1977)

Dana Chorale  
Hae-Jong Lee, director

*O magnum mysterium*  
*Carol of the Bells*

Tomas Luis de Victoria (1548-1611)  
Mykola Leontovich (1877-1921)  
arr. Peter Wilhousky (1902-1978)

Hickory High School Chamber Singers  
Brandy Rockage, director

*Cantata BWV 51, Jauchzet Gott in allen Landen*  
1. Aria: Jauchzet Gott in allen Landen  
4. Alleluja

Johann Sebastian Bach (1685-1750)

Misook Yun, soprano  
Christopher Krummel, trumpet  
Cicilia Yudha, harpsichord  
Joseph Kromholz, violin  
Dana String Ensemble

*A Hymn to the Virgin*

Benjamin Britten (1913-1976)

Dana Chorale  
Hae-Jong Lee, director

*Masters In This Hall*

Traditional French Carol  
arr. Robert Shaw (1927-1978) and Alice Parker (b.1925)  
Hickory High School Chamber Singers  
Brandy Rockage, director

YSU Wind Ensemble  
Stephen L. Gage, director

Cantata BWV 147, *Herz und Mund und Tat und Leben* Johann Sebastian Bach (1685-1750)  
Jesu, Joy of Man's Desiring

Festival Symphonic Choir  
Kathy Miller, organ; Jack Ciarniello, keyboard  
Hae-Jong Lee, conductor

*O Come, All Ye Faithful* (audience stand) J. F. Wade (1711-1786)  
arr. David Willcocks (1919-2015)  
Audience sing-along with choir, organ, keyboard, and brass quintet  
(Text in the back of the program)

*Gloria* Karl Jenkins (b. 1954)

II. The Prayer: Laudamus Te  
V. The Exaltation: Domine Deus

Festival Symphonic Choir  
YSU Wind Ensemble  
Dana String Ensemble  
Jack Ciarniello, keyboard; Kathy Miller, organ  
Hae-Jong Lee, conductor

#### ORGAN POSTLUDE

*In dulci jubilo*, BWV 729 Johann Sebastian Bach (1685-1750)  
Kathryn Davison Miller, organ

## TEXTS AND TRANSLATIONS

### ***O magnum mysterium***

*O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
iacentem in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum lesum Christum.  
Alleluia!*

O great mystery,  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
was worthy to bear  
the Lord, Jesus Christ.  
Alleluia!

### **Cantata BWV 51, *Jauchzet Gott in allen Landen***

#### **1. Aria:**

*Jauchzet Gott in allen Landen!  
Was der Himmel und die Welt  
An Geschöpfen in sich hält,*

Shout for joy to God in every land!  
All the creatures contained  
in heaven and earth

Müssen dessen Ruhm erhöhen,  
Und wir wollen unserm Gott  
Gleichfalls itzt ein Opfer bringen,  
Dass er uns in Kreuz und Not  
Allezeit hat beigestanden.

must exalt his glory,  
and to our God we would  
now likewise bring an offering  
since in affliction and distress  
at all times he has stood by us.

#### 4. Alleluja

Alleluja!

Alleluia!

#### A Hymn to the Virgin

Of one that is so fair and bright  
Brighter than the day is light  
I cry to thee, thou see to me,  
Lady, pray thy Son for me,  
That I may come to thee

*Velut maris stella* (Just like a star of the sea)  
*Parens et puella:* (Mother and maiden)

*Tampia* (So merciful)  
*Maria* (Mary)

All this world was forlorn  
Till our Lord was y-born  
With ave it went away  
Darkest night, and comes the day  
The well springeth out of thee

*Eva peccatrice* (Because of Eve, the sinner)  
*De te genetrice.* (From you, the Mother)

*Salutis;* (Of salvation)  
*Virtutis* (Of virtue).

Lady, flow'r of everything  
Thou bare Jesu, Heaven's King  
Of all thou bearest the prize,  
Lady, queen of paradise  
Made mild, mother

*Rosa sine spina* (Rose without a thorn)  
*Gratia divina;* (by divine grace)

*Electa:* (Chosen one)  
*es effecta.* (In effect)

#### Gloria

##### Laudamus Te

Laudamus te; benedicimus te;  
adoramus te; glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.

We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.  
We give thanks to Thee  
for Thy great glory.

##### Domine Deus

*Domine Deus, Rex coelestis,*  
*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 dextram Patris,*  
*miserere nobis.*

O Lord God, Heavenly King,  
God the Father Almighty.  
O Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father  
Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.

*Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.*

For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father.  
Amen.

## FESTIVAL SYMPHONIC CHOIR PERSONNEL LIST

### CLARINET ENSEMBLE

Alice Wang, Director

Taylor Aslanis	Jamar Lee
Arran Collins	Marissa Lyerly
Cayla Conrad	Jenna Provino
Kailey Coughlin	Annie Sheasley
Alex Dautel	Mitch Topf
Zac Fromme	Emily Vagi
Amanda Hammond	Austin Watson
Elliot Kwolek	

### Special Appearances:

Ben Cross, horn  
Bruce Deal, double bass  
Jordan King, trumpet  
Alyssa Kordecki, tuba  
Brandon Maffitt, percussion  
Maria Mangine, trumpet  
Max McMullen, horn

### YSU FLUTE ENSEMBLE

Kathryn Thomas Umble, Director

Olivia Benna  
Alexa Drechnik  
Morgan Frederick  
Larissa Gaborick  
Kayla Gilmore  
Lauren Syersak  
Brandi Marino  
Kate Young  
Santino Almasy, saxophone

### YSU TROMBONE ENSEMBLE

Andrew Mitchell, Director

Daniel Sager  
Brandon Hackimer  
David Klasovsky  
Breanna Johnson  
Daniel Patrick  
Alicia Sarra  
Kyle Zimmerman  
Dominic Gentile

## **TROMBONE QUARTET**

Andrew Mitchell, Director

Dominic Gentile; Brandon Hackimer; Daniel Sager; Daniel Patrick

## **HORN CHOIR**

Sean Yancer, director

Brendan Gage

Noah Cline

Sarah Schwenke

Devin Lewis

Maxwell McMullen

Cheyenne Halderman

## **BRASS QUINTET**

Andrew Mitchell, Director

Daniel Mihelarakis, trumpet

Maxwell Franko, trumpet

Dominic Gentile, trombone

Brendan Gage, horn

Alyssa Kordecki, tuba

## **DANA STRING ENSEMBLE**

Joseph Kromholz, Director

Joseph Kromholz, violin

Thérèse De Genova, violin

Bowei Yang, viola

Stephanie Zitkovich, cello

Ian Kinnaman, bass



# YSU WIND ENSEMBLE

Stephen L. Gage, Director

# - graduate student

^ principal \* section leader

## FLUTE/PICCOLO

Olivia Benna ^

Mckenzie Cooper

Alexa Drecnik

Morgan Frederick # \*

Kayla Gilmore

## OBOE/ENGLISH HORN

Brynn Anstedt

John Anzevino

Camryn Doctor ^ \*

## BASSOON/CONTRABASSOON

Aerin Bettenhausen

Rebecca Dangerfield ^ \*

Mason Taylor

## CLARINET/BASS CLARINET

Taylor Aslanis

Kailey Coughlin

Alex Dautel

Zachary Fromme

Elliot Kwolek #

Jamar Lee

Marissa Lyerly # ^ \*

## SAXOPHONE

Santino Almasy

Noah Landry

Jimmy O'Donnell

Daniel Slenscak, ^ \*

Thomas Turnbull

## HORN

Noah Cline

Brendan Gage ^ \*

Max McMullen

Sarah Schwenke

## TRUMPET

Max Franko

Ross Hill \*

Herbie Hunkele

Maria Mangine ^

Zachary Jordan

Jordan King

Darren Thompson

## TENOR TROMBONE

Dominic Gentile ^ \*

Daniel Sager # ^

Benjamin Walsh

## BASS TROMBONE

Daniel Patrick ^

## EUPHONIUM

Ryan Dutton #

David Ottney ^ \*

Juan Rodriguez

## TUBA

Bruce Deal

Alyssa Kordecki \*

Troy Rowlands ^

## PERCUSSION

Michael Daniels

Brandon Maffitt

Evan McCreary ^ \*

Anthony Tresky

Tracy J. Rusk

## PIANO & GUITAR

Cody Tonkinson ^

Isaac Hraga

# INSTRUMENTAL ENSEMBLE PERSONNEL LIST

## DANA CHORALE

Hae-Jong Lee, Director

Jack Ciarniello, Piano

Elsbeth Orr, Graduate Assistant

### SOPRANO

Kristina Clemons

Sydney DiCenso

Emily Gerak

Samantha Gurd

Rachel Jones

Olivia Kochunas

Yejin Lee

Elexis Moore

### TENOR

Tim Gregory

Troy Gregory

Stephen Hall

Malik Montgomery

Adam Reis

Emilio Santiago

### ALTO

Geena Badalamenti

Kathleen Brown

Anabella N. Hibler

Lindsay Heavner

Elsbeth Orr

Anne Sopher

Mary Rodack

### BASS

Levi DeMarco

Andrew Gurdak

Alexander Kluchar

Truman Littler

David Mouse

Alex Plance

Elliott Roose

## YSU BARBERSHOP CHORUS—"ONE ACHORD"

Hae-Jong Lee, Director

\*President; +Vice President; #Secretary; \$Treasurer

### TENOR

Tyler Leibengood \*

Noah Barilaro

Tim Gregory

### BARITONE

Richard Blough

Matthew Hetzel

Jared Liscinsky #

Tim McCall

### LEAD

Joe Vilasi

Daniel Navabi +

Miles Garrett

### BASS

Alexander Kluchar \$

Truman Littler

David Mouse

Levi DeMarco

## **VOICES OF YSU**

Daniel Keown, Director

Jack Ciarniello, Piano

Elsbeth Orr, Graduate Assistant

### **SOPRANO**

Sydney Shawgo  
Katy Howells  
Sara Eckenrode  
Amanda Bertilacci  
Cherokee (Skye) Ingram  
Sarah Hunter  
Lizzi Terrell  
Jennifer Layfield  
Kate Landry  
Anna Murcko  
Gina Maloney  
Reanna Torres  
Lianette Cruz

### **ALTO**

Gabrielle DiCesare  
Olivia Hall  
Amelia Richards  
Hanna Edwards  
Amber Lissimore  
Chaste Chapman  
Gabrielle Chapman  
Elsbeth Orr  
Cassandra Bacon  
Geena Badalmenti  
Brianna Crawford  
Megan Levan  
Christa Bupp  
Deja Farrar

### **TENOR**

Austin Cline  
Theodore Bucci  
Jeremy Balmenti  
Liam McQuiston  
Edward Benson  
Robert Pickard

### **BASS**

David Ottney  
Lamonte Robinson  
Aaron Graneto  
Ian McBride  
Jared Liscinsky  
Chase Moretti  
Shane Locke

## **HICKORY HIGH SCHOOL CHAMBER SINGERS (Guest Ensemble)**

Brandy Rockage, Director

Maxwell Baker  
Leah Benson  
Christina Boren  
Abigail Bull  
Regan Covert  
Rachel Cramer  
Madeline Cummings  
William DeMark  
Anna Farmakis  
Nickolas Joanow  
Devin Lenzi  
Austin Matthey  
Chasee McCown  
Grace McNeil  
Rhys Miller

Katherine Morelli  
Michael Morelli  
Thomas Morelli  
Alexis Myers  
Alexander Nelson  
Emily Nguyen  
Lucia Rakoci  
Cole Reynolds  
Jacob Rumelfanger  
Magdalena Rumelfanger  
Nicholas Scarvel  
Jacob Vance  
Mara Weekley  
Brianna Yeager

## STAMBAUGH CHORUS (Guest Ensemble)

Hae-Jong Lee, Director

Kathryn Davison Miller, accompanist

Elliott Roose, assistant to director (bass section leader)

### SOPRANO

Angila Boothe  
Loretta Bleggi  
Rita Busin  
Julia Catchpole  
Mary Coller  
Pamela Garver  
Genevieve Germaniuk  
Rosie Hooks  
Beverly Lawrence  
Alice Lynd  
Carol McNinch  
Sydney Miller  
Alberta Morales  
Alexa Mosca  
Candice Orr  
Brandy Rockage  
Kris Shannon  
Judy Smith  
Laurie Taylor  
Taylar Thomas  
Sarah Webster Vodrey

### ALTO

Pat Brown  
Charlotte Floyd  
Cynthia Foust  
Kathie Garcia  
Sharin Gray  
Joyce Hamilton  
Cindy Harvel  
Audrey Hogan  
Janet Kendrick  
Niki Latsko  
Gerry Long  
Shirley McMahan  
Billie Neuman  
Rosemary Rosenberg  
Lisa Stricklin  
Cindy Todd  
Rose Whitlinger  
Marie Woloszyn  
Ava Wierzy

### BASS

Scott Allen  
Ron Fasano  
Paul Harkey  
Jeff Hendrickson  
Michael Kopczyk  
Frank Mineo  
Anthony Podboy  
Bud Pulliam  
Joseph Reid  
Dave Smith  
Jerry Stephens

### TENOR

Wendy Cannon  
John Huffman  
Tim Kubli  
Staughton Lynd  
Martin Reschner  
Loris Rolfe  
Pam Stewart  
Sue Thomas  
Jeff Ward

## **ACKNOWLEDGEMENTS**

- Special thanks to Stambaugh Auditorium for providing cocoa.
- Many thanks to everyone who baked cookies and shared their personal holiday favorites with us.
- We would like to express our thanks to the community choral groups for joining us with their outstanding talents: Hickory High School Chamber Singers and Stambaugh Chorus.
- Our sincere thanks to all performers of the Dana School of Music faculty and students who made this event possible. Congratulations on your excellent music!
- Many thanks to the Dana School of Music faculty for their teaching and guidance to students! We are so proud of the world class Dana faculty in all areas. Without their superb teaching and guidance, this event is not possible. They deserve a standing ovation!
- Special thanks to President James Tressel, Provost Joseph Mosca, Dean Phyllis Paul, and Director Randall Goldberg for their support for this event.
- Thanks to the Office of Community Engagement and Events at Cliffe College, Lori Factor, Director, who helped tremendously to make this event successful behind the scenes.

## AUDIENCE SING-ALONG TEXT

### O COME ALL YE FAITHFUL

1. O come, all ye faithful, Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him Born the King of Angels;  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord.

2. God of God, Light of Light,  
Lo! He abhors not the Virgin's womb;  
Very God, Begotten, not created;  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord.

3. Sing, choirs of angels, Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God In the highest:  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord.

4. Yea, Lord, we greet thee, Born this happy morning,  
Jesu, to thee be glory giv'n;  
Word of the Father, Now in flesh appearing:  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord.



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**The Dana Concert Series  
Presents**

# **Brianna Marie Crawford**

**Nancy Cline, piano  
Camryn Doctor, oboe**

**Senior Vocal Recital**

**Friday December 7th | 7pm  
McDonough Museum of Art**

This senior recital is in fulfillment of the  
Bachelor of Music in Music Education degree.

YOUNGSTOWN STATE UNIVERSITY



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Qui Sedes ad dexteram from <i>Bach Mass in B minor</i>	J.S. Bach (1685-1750)
Se tu della mia morte from <i>La caduta de' decemvir</i>	Alessandro Scarlatti (1660-1725)
An die Musik	Franz Schubert (1797-1828)
Im Herbst	Robert Franz (1815-1892)
Widmung	Robert Schumann (1810-1856)
Les Berceaux	Gabriel Faure (1845-1924)
Pastorale	George Bizet (1838-1875)
We sing to him	Henry Purcell (1659-1695)
There will be stars	John Woods Duke (1899-1984)
Heart, we will forget him	Aaron Copland (1900-1990)
"Smanie Implacabili" from <i>Così Fan Tutti</i>	W. A. Mozart (1756-1791)

## TEXTS AND TRANSLATIONS

### Qui Sedes ad dexteram Patris

Qui sedes ad dexteram Patris,  
miserere nobis.

You who sit at the right hand  
of the Father, have mercy on us.

**Johann Sebastian Bach** was a composer in the Baroque era, he was the most celebrated member of a large family of north German musicians. Although he was admired by his peers primarily as a wonderful harpsichordist, organist, and expert on organ building, Bach is now generally regarded as one of the greatest composers of all time and is celebrated as the creator of the *Mass in B Minor*, and numerous other masterpieces of church and instrumental music.

### **Se tu della mia morte**

Se tu della mia morte  
a questa destra forte  
la gloria non vuoi dar,  
dalla a'tuoi lumi.

If you do not wish  
to give the glory of my death  
to this strong right arm,  
give it to your eyes,

E il dardo  
del tuo sguardo  
sia quello che m'uccida  
e mi consumi.

and let the arrow  
of your glance be that  
which kills  
and consumes me.

**Alessandro Scarlatti**, was born May 2, 1660, Italian composer of operas and religious works. Scarlatti was sent to Rome at about the age of 12; there he met Bernardo Pasquini, by whom he was greatly influenced. When he was in Naples during 1684 he became maestro di cappella in the royal service. He remained there until 1702, writing more than 40 operas and musical entertainments for the court and its circle. Scarlatti died Oct. 22, 1725.

### **An Die Musik**

Du holde Kunst,  
in wieviel grauen Stunden,  
Wo mich des Lebens wilder  
Kreis umstrickt,  
Hast du mein Herz  
zu warmer Lieb entzunden,  
Hast mich in eine  
beßre Welt entrückt,  
In eine beßre Welt entrückt!  
Oft hat ein Seufzer,  
deiner Harf entflossen,  
Ein süßer heiliger  
Akkord von dir  
Den Himmel beßrer  
Zeiten mir erschlossen,  
Du holde Kunst,  
ich danke dir dafür,  
Du holde Kunst, ich danke dir!

Thou holy art,  
how oft in hours of sadness,  
When life's encircling storms  
around me whirled,  
Have you kindled my heart  
to warm love,  
Have you transported me  
into a better world,  
Transported into a better world!  
Often has a sigh flowing  
out from your harp,  
A sweet, divine  
harmony from you  
Unlocked to me the heaven  
of better times,  
You noble Art,  
I thank you for it,  
You noble Art, I thank you!

**Franz Schubert** was born on January 31, 1797 in Himmelfortgrund, Austria. His educators at the Stadtkonvikt lauded Schubert as a musical genius. In 1812, however, Schubert's voice broke, forcing him to leave the

college. Schubert worked as a schoolmaster for the next four years, but he also continued to compose music. In fact, between 1813 and 1815, Schubert proved to be a prolific songwriter. He died in 1828 in Vienna, Austria.

### **Im Herbst**

Die Heide ist braun,  
einst blühte sie rot  
Die Birke ist kahl,  
grün war einst ihr Kleid;  
Einst ging ich zu zwei'n,  
jetzt geh' ich allein,  
Weh' über den Herbst  
und die gramvolle Zeit!  
O weh! O weh!  
Weh' über den Herbst  
und die gramvolle Zeit!  
Einst blühten die Rosen  
jetzt welken sie all,  
voll Duft war die Blume,  
nun zog er heraus;  
einst pflückt' ich zu zwei'n,  
jetzt pflük' ich allein;  
Das wird ein dürrer,  
ein duftloser Strauß!  
O weh! O weh!  
Das wird ein dürrer,  
ein duftloser Strauß!  
Die Welt ist so öd' sie war  
einst so schön;  
ich war einst so reich,  
So reich  
jetzt bin ich voll Not!  
Einst ging ich zu zwei'n,  
jetzt geh' ich allein!  
Mein' Lieb' ist falsch  
O wäre ich todt!  
Mein' Lieb' ist falsch!  
O wäre ich todt!

The heather is brown,  
once blooming so red;  
The birches are bare,  
so green in their prime;  
One heart was my own  
I now am alone:  
Ah! Weary is autumn  
and woeful the time!  
O woe! O woe!  
Ah! Weary is autumn  
And woeful the time!  
The roses were blooming,  
now with'd are they,  
The flowers once fragrant,  
all scentless are grown:  
two gathered them then  
now I gather alone;  
Dead are the flowers  
Im gathering today!  
O woe! O woe!  
Dead are the flowers  
I'm gathering today!  
The world is so dreary  
it once was so beautiful  
I was once so rich,  
so rich  
Now all the joys are gone!  
Once my heart was my own  
Now I am alone!  
My love is false  
O would I be death!  
My love is false!  
O would I be death!

**Robert Franz** was born in Halle, Germany on June 28, 1815. One of the most gifted of German song writers, Robert Franz suffered in early life, as many musicians have suffered, from the hostility of his parents to a musical career. Franz had begun a musical career as an organist then later suffered from a nervous disorder, and in 1841 he began to go deaf. In 1868 he had to resign from his public offices which included: city organist, conductor, royal music director and music master at the local university. He died on October

**Widmung**

Du meine Seele, du mein Herz,  
 Du meine Wonn', o du mein Schmerz,  
 Du meine Welt in der ich lebe,  
 Mein Himmel du darein ich schwebe  
 du mein Grab in das hinab  
 Ich ewig meinen Kummer gab!  
 Du bist die Ruh, du bist der Frieden,  
 Du bist vom Himmel  
 mir beschieden.  
 Dass du mich liebst,  
 macht mich mir wert,  
 Dein Blick hat mich vor mir verklärt,  
 Du hebst mich liebend über mich,  
 Mein guter Geist, mein bess'res Ich!

You my soul, you my heart,  
 You my delight, O you my pain,  
 You my world in which I live,  
 My heaven you to which I soar,  
 O you my grave into which  
 I have buried forever my sorrows  
 You are rest, you are peace,  
 You are bestowed on me  
 from heaven.  
 Your love for me  
 makes me feel worthy  
 Your glance as transfigured me in my own eyes,  
 You raise me lovingly above myself,  
 My guardian angel, my better self!

**Robert Schumann** was born on June 8, 1810. He was a German composer and influential music critic. He is widely regarded as one of the greatest composers of the Romantic era. Schumann left the study of law, intending to pursue a career as a virtuoso pianist but a hand injury ended this dream. Schumann then focused his musical energies on composing. At first his compositions were written exclusively for the piano until 1840. Schumann suffered from a mental disorder, first manifesting itself in 1833 as a severe melancholic depressive episode, which recurred several times alternating with phases of 'exaltation'. After a suicide attempt in 1854, Schumann was admitted to a mental asylum, at his own request. Schumann died two years later in 1856 without having recovered from his mental illness.

**Les Berceaux**

Le long du quai les grands vaisseaux,  
 Que la houle incline en silence,  
 Ne prennent pas garde aux berceaux,  
 Que le main des femmes balance.  
 Mais viendra le jour des adieux,  
 Car il faut que les femmes pleurent,  
 Et que les homes curieux  
 Tentent les horizons qu'illeurent!  
 Et ce jour la les grands vaisseaux.  
 Fuyant le port qui diminue,  
 Sentent leur masse retenue  
 Par l'a me des lointains berceaux,

Far down the quay the great vessels lie  
 On the tide so silently swinging  
 As yet unaware of cradles there,  
 Rocked by the hands of the women.  
 But there comes the day of goodbye,  
 For they say, women must be crying  
 And men must go, restless  
 to know, tempting horizons outward lying!  
 And as the ships all sail along,  
 Leaving the port, so quickly paling  
 Strangely, their mass seems to be trailing  
 Held back now, by the distant cradles,

**Gabriel Urbain Fauré** was born on May 12, 1845. He was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th century composers. He died on November 4, 1924.

### **Pastorale**

Un jour de printemps,  
 Tout le long d'un verger  
 Colin va chantant,  
 Pour ses maux soulager :  
 Ma bergère, ma bergère,  
 tra la la la la la la la  
 Ma bergère, laisse-moi  
 Prendre un tendre baiser?

One day in the Springtime  
 as they walked in the valley,  
 Colin sang a song  
 to express his desire:  
 Shepherdess, oh shepherdess,  
 tra la la la la la la la  
 Shepherdess, grant me this  
 may I now steal a kiss?

La belle, à l'instant  
 Répond à son berger:  
 Tu veux, en chantant  
 Un baiser dérober?  
 Non Colin, non Colin,  
 Tra la la la la la la la la  
 Tu voudrais, en chantant  
 Prendre un tendre baiser  
 Non, Colin, ne le prends pas,  
 Je vais te le donner!

She then in reply  
 answered him in this way:  
 You wish, says your song,  
 to take something of mine?  
 No, Colin. No, Colin,  
 Tra la la la la la la la la  
 Would you then, while you sing?  
 Would you dare steal a kiss?  
 No, Colin. You will not steal it.  
 I will give it to you!

**Georges Bizet** was born in Paris on October 25, 1838. During a brilliant student career at the Conservatoire de Paris, Bizet won many prizes including the prestigious Prix de Rome in 1857. His keyboard and orchestral compositions were likewise largely ignored. As a result, his career stalled, and he earned his living mainly by arranging and transcribing the music of others. Restless for success, he began many theatrical projects during the 1860s, however most of them were abandoned. He founded no school and had no obvious disciples or successors. After years of neglect, his works began to be performed more frequently in the 20th century. Later commentators have acclaimed him as a composer of brilliance and originality. His premature death was a significant loss to French musical theatre. He died of a heart attack on June 3, 1875.

### **There will be stars**

There will be stars over the place forever;  
Though the house we loved and the street we loved are lost,  
Every time the earth circles her orbit  
On the night the autumn equinox is crossed,  
Two stars we knew, poised on the peak of midnight  
Will reach their zenith; stillness will be deep;  
There will be stars over the place forever,  
There will be stars forever, while we sleep.

**John Woods Duke** was born on July 30, 1899 and died on October 26, 1984. He was an American composer and pianist born in Cumberland. John Woods Duke was the oldest child in a large musical family. After teaching him to read music at an early age and starting him on piano lessons at age 11, Duke's mother enrolled him in the Allegheny Academy in Cumberland, Maryland. By age 16 he had won a three-year scholarship to the Peabody Conservatory in Baltimore Maryland,

### **Heart, We will forget him**

Heart! We will forget him!  
You and I tonight!  
You may forget the warmth he gave  
I will forget the light!  
When you have done, pray tell me  
That I my thoughts may dim!  
Haste! lest while you're lagging  
I remember him!

**Aaron Copland** was born on November 14, 1900, he was an American composer, composition teacher, writer, and later a conductor of his own and other American music. In his growth as a composer, Copland mirrored the important trends of his time. For the better part of four decades, as composer, teacher, writer of books and articles on music, organizer of musical events, and a much sought after conductor, Copland expressed "the deepest reactions of the American consciousness to the American scene." Copland died on December 2nd in 1990 from Alzheimer's disease.

### **We sing to Him**

We sing to Him, whose wisdom formed the ear.  
Our song let Him who gave us voices, hear;  
we joy in God, who is the Spring of mirth,  
who loves the harmony of Heav'n and Earth;

our humble sonnets shall that praise rehearse,  
who is the music of the Universe.  
And whilst we sing, we consecrate our art,  
and offer up with ev'ry tongue a heart.

**Henry Purcell** was born in 1659 in London England. English composer of the middle Baroque period, he was most remembered for his more than 100 songs. Purcell, the most important English composer of his time, composed music covering a wide field: the church, the stage, the court, and private entertainment. He died of tuberculosis in the year 1695.

### **Smanie Implacabili**

Ah! scostati! Paventa il tristo effetto  
d'un disperato affetto!  
Chiudi quelle finestre; odio la luce,  
odio l'aria che spiro, odio me stessa.  
Chi schernisce il mio duol,  
chi mi consola?  
Deh, fuggi, per pietà!  
Fuggi, fuggi, per pietà!  
Lasciami sola!

Ah! Go! Beware the sad consequence  
of a desperate love!  
Close those windows; I hate the light,  
I hate the air I breathe, I hate myself.  
Who mocks my grief,  
who consoles me?  
Ah, flee, for mercy's sake!  
Flee, flee, for mercy's sake!  
Leave me alone!

Smanie implacabili,  
che m'agitare,  
entro quest'anima  
più non cessate,  
finchè l'angoscia mi fa morir.  
Esempio misero  
d'amor funesto  
darò all'Eumenidi,  
se viva resto,  
col suono orribile  
de' miei sospir.

Implacable desires,  
which agitate me,  
within this soul  
cease no more,  
until my anguish makes me die.  
A miserable example  
of mournful love  
I will give to the Furies  
if I live  
With the horrible  
sound of my sighs

**Wolfgang Amadeus Mozart** was born on January 27, 1756. He composed more than 600 works; many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence is profound on subsequent Western art music. Mozart died in his home on December 5, 1791.



## BIOGRAPHIES

**Brianna Crawford** is from New Beaver, Pennsylvania. She graduated from Mohawk Area School District in 2015. Brianna was actively involved in everything musical, from the female acapella group *Bella Voci* to playing trumpet in the marching band to every musical production. She represented her high school in the PMEA choir festivals as well. Brianna is a mezzo soprano studying under the instruction of Dr. Misook Yun and is pursuing a degree in vocal Music Education. She is involved with the *Voices of YSU*, *Illuminare vocal ensemble*, and the *Saint Columba Choir*. She has performed a few roles with the Dana Opera Ensemble including Dorothee from Cendrillon, Mrs. Nolan from The Medium, and studied the role of Dorabella from *Così fan tutte*. Brianna is looking to pursue a Master's degree in choral conducting upon graduation.

**Nancy Cline** is from Mount Clemens, Michigan. Nancy has a BA and MA in piano performance from Bob Jones University in Greenville, South Carolina. She taught private piano lessons in the Painesville area for 36 years. She was also an accompanist for brass students at Cleveland State University from 2011-2015. Nancy is presently choir accompanist and pianist at Hope Ridge United Methodist Church in Mentor, Ohio. She began accompanying at Youngstown State University for her son in Mr. Slocum's horn studio in 2006. Nancy has accompanied for Dr. Misook Yun's vocal studio from 2011 to the present.

**Camryn Doctor** is a sophomore pursuing degrees in both Music Performance and Accounting at YSU. She graduated from Poland Seminary High School in 2017. This is her second year in two major ensembles, where she is currently principal oboe in the YSU Wind Ensemble and the Dana Symphony Orchestra. She is also a member of the YSU Honors College and the Dana Double Reed Society.

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THE DONALD P. **Pipino** 2018-19 SEASON  
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## HARLEM QUARTET

January 17, 2019, 7:30 PM • *The Battle of Vienna*  
Ford Family Recital Hall • DeYor Performing Arts Center  
Co-sponsored by WYSU

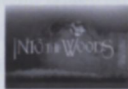


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### UPCOMING EVENTS



**KATE REID**  
April 5, 2019  
7:30 pm



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



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

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**The Dana Concert Series  
Presents**

# **Brianna Rzucidlo**

**Senior Recital in Music Education**

**December 8, 4:00 pm  
Bliss Recital Hall**

**This senior recital is in fulfillment  
of the Music Education degree**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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*Concerto for Trumpet in Eb*

Johann Nepomuk Hummel (1778-1837)

*I. Allegro con spirito*

*II. Andante*

*III. Rondo*

*Cavatina for Flugelhorn and Piano*

Theodore C. Hansen (1935-2018)

*Dedicated to Dr. Hansen*

## BIOGRAPHY

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As a Music Education Major with an emphasis in instrumental jazz, Brianna has been a member of many ensembles in the Dana School of Music including the Youngstown State University Marching Pride, Concert Band, Brass Quintet, Jazz Ensembles 1 and 2, Jazz combo, Wind Ensemble, and the Dana Symphony Orchestra. During her time as a student she has worked with surrounding schools including South Range, Boardman, Youngstown, West Branch, Girard and Warren Harding. She is currently finishing student teaching at Champion High School and Middle School and looks forward to her future as an educator.

Composed in 1803, the *Concerto for Trumpet in Eb* was written for Anton Weidinger, inventor of the keyed trumpet and a trumpet virtuoso at the time. Composed by Johann Nepomuk Hummel, the work had its debut on New Years Day in 1804. As a pupil of Haydn, Hummel was a known child prodigy as well as a student of Mozart and friend of Beethoven. The work begins with the standard sonata-allegro form in movement one and develops a more romantic character in movements two and three but still contains a majority of classical elements.

*Cavatina for Flugelhorn and Piano* was composed in 1975 by Dr. Theodore C. Hansen. He was a professor the past 21 years at Texas A&M University in Commerce. Hansen received his bachelor's degree in music in 1964 from the University of Colorado-Boulder, his masters from Arizona State University in 1967 and his doctoral degree from the University of Arizona in 1974. Hansen was an accomplished composer as well a virtuosic pianist.

"I wrote the work for Mr. Russ Capri when I was teaching at Arizona State, and he went onward to a very successful career both as a teacher and performer. *Cavatina* is intended to be a lyrical and dramatic statement that features the warm, rich, velvet tone of the instrument. It is cast in a 20th century rounded binary form utilizing several harmonic idioms of our time, including quartal, secundal, and polychordal sonorities. Tonality is not a chief organizing factor in the structure, but mutations of the opening motivic statement secure the form." -Dr. Theodore C. Hansen  
February 13, 2018

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**The Dana Concert Series  
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# **Dominic Gentile**

**Emma Donkin, Piano**

**Honors Junior Trombone Recital**

**Saturday, December 8, 2018**

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

Morceau Symphonique pour Trombone et Piano

Alexandre Guilmant (1837 – 1911)

Monologue 8 for Solo Trombone

Erland von Koch (1910 – 2009)

- I. Andante cantabile, liberamente
- II. Allegro molto vivace

Grondahl Concerto for Trombone

Launy Grondahl (1886 – 1960)

- I. Moderato assai ma molto maestoso
- II. Quasi una Leggenda (Andante Grave)
- III. Finale (Maestoso – Allegretto, Scherzando)

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**The Dana Concert Series  
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# **Brandon Perkins Recital**

**Wednesday, December 12, 2018  
5:00 pm | Bliss Recital Hall**

**Accompanied by Ross Hill, Trumpet and  
Mary Ann Bush, Piano and Organ**

**Non-degree Graduate Trumpet Recital**

YOUNGSTOWN STATE UNIVERSITY



Cliffe College of  
Creative Arts  
& Communication

## PROGRAM

Concerto in C

Antonio Vivaldi (1678 – 1741)

*For Two Trumpets and Strings*

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

Ross Hill - Trumpet

Sonata

Halsey Stevens (1908 – 1989)

*For Trumpet and Piano*

- I. Allegro moderato
- II. Adagio tenero
- III. Allegro

Rustiques

Eugène Bozza (1905 – 1991)

--INTERMISSION--

Paths

Toru Takemitsu (1930 – 1996)

*In Memoriam Witold Lutosławski*

Rhapsody for Trumpet and Winds

Alexander Arutiunian (1920 – 2012)

YOUNGSTOWN STATE UNIVERSITY

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

2018-19 SEASON

## HARLEM QUARTET

January 17, 2019, 7:30 PM • *The Battle of Vienna*  
Ford Family Recital Hall • DeYor Performing Arts Center  
Co-sponsored by WYSU



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

### UPCOMING EVENTS



**KATE REID**  
April 5, 2019  
7:00 pm



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



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

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



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PERFORMING ARTS SERIES



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**The Dana Concert Series  
Presents**

# **Kyle O'Donnell**

**Jack Ciarniello  
Accompanist**

## **Senior Trumpet Recital**

**Saturday, December 15  
4:00 PM | Bliss Recital Hall**

**Senior Trumpet Recital in fulfillment of the  
Bachelor of Music in Education, Instrumental Degree**

YOUNGSTOWN STATE UNIVERSITY



*Cliffe College of  
Creative Arts  
& Communication*

## PROGRAM

Sonata for Cornet and Piano

Thorvald Hansen (1847-1915)

I: Allegro Con Brio

II: Andante Molto Espressione

III: Allegro Con Anima

**Jack Ciarniello, piano**

Music For Trumpet Solo

Bruno Reinhardt (b. 1929)

I: Moderato

II: Recitativo

III: Alla Marcia

There Will Never Be Another You

Harry Warren (1893-1981)

**Jack Ciarniello, piano**

Sugar

Stanley Turrentine (1934-2000)

**Jack Ciarniello, piano**

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