

*The Dana Concert Series
presents*

Music At Noon

DANA BRASS

Wednesday, August 31

12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

Dana Concert Series
Music at Noon Concerts Fall 2016

All concerts at the Butler Institute of American Art at 12:15 PM

Wednesday, September 7

Dave Morgan, bass and Friends

Wednesday, September 14

Faculty Artists' Recital: Dr. Misook Yun and Dr. Cilia Yudha

Wednesday, September 21

Flute Studio Recital

Wednesday, September 28

Voice Department Recital

Wednesday, October 5

Northeast Ohio Keyboard Festival
Student Participants' Recital

Wednesday, October 12

Dana Faculty Recital

Wednesday, October 19

Octubafest

Wednesday, October 26

YSU Percussion Ensemble

Wednesday, November 2

Clarinet Studio Recital

Wednesday, November 9

Saxophone Studio Recital

Wednesday, November 16

Brass Chamber Ensembles

Wednesday, November 30

A Barbershop Christmas

Wednesday, December 7

Chamber Winds

PROGRAM

Musical selections to be announced.

PERSONNEL

Dr. Christopher Krummel, trumpet

Mr. Nicholas Samson, trumpet

Dr. Stacie Mickens, horn

Mr. Sebastian Vera, trombone

Mr. Hakeem Bilal, bass trombone

Dr. Brian Kiser, tuba

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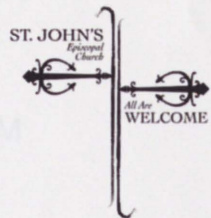
The Donald P.
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BOARDMAN



SUBARU



ARMSTRONG



THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

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*The Dana Concert Series
presents*

Guest Artist Recital

**WILSON POFFENBERGER, SAXOPHONE
NANCY DESALVO, PIANO**

Thursday, September 1
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

PROGRAM

Sonata in a minor for solo flute (1747) C.P.E. Bach (1714-1788)

- I. Poco Adagio
- II. Allegro
- III. Allegro

Concerto for alto saxophone and string orchestra Op. 14 (1934) Lars-Erik Larsson (1908-1986)

- I. Allegro molto moderato
- II. Adagio
- III. Allegro scherzando

-INTERMISSION-

Tadj for solo soprano saxophone Christian Lauba (b. 1952)
from "Neuf Etudes pour Saxophones Book 2" (1992-1994)

Sonate for alto saxophone and piano (1971) Edison Denisov (1929-1996)

- I. Allegro
- II. Lento
- III. Allegro moderato

GUEST ARTIST BIO

Wilson Poffenberger is a saxophonist and educator based out of Paris, France, where he is currently living, studying under a Hale Woolley Scholarship through the Fondation des États-Unis.

After completion of his Masters in Saxophone Performance (2015) from the Dana School of Music, Poffenberger pursued further study with French saxophonist Jean-Michel Goury. With the help of his teacher James Umble and faculty at the Dana School of Music, he was able to realize this goal. While holding a position as a graduate assistant in classical saxophone at the Dana School of Music, Poffenberger taught private saxophone lessons to both major and non-majors, as well as coaching various undergraduate saxophone quartets. He also held a private studio in the Youngstown area providing lessons to students of all levels.

He has performed with the Dana Symphony Orchestra, YSU Percussion Ensemble, YSU Jazz Ensemble 1, IUP Jazz Ensemble, and Hagerstown Municipal Band. As a chamber musician, he has presented recitals with both the IUP and MOPP Saxophone Quartets at the Navy Band Saxophone Symposium (2011, 2012, 2013, and 2015), North American Saxophone Alliance Biannual Conference (2014), and Duquesne Saxophone Day (2014). Poffenberger has performed as a freelance musician with the Youngstown Symphony Orchestra, Packard Big Band, Youngstown Jazz Collective, Redline Band, and Star Spangled Big Band. He was a semi-finalist in the 2013 Delta Omicron Solo Competition, a finalist in the 2013 Butler Symphony Orchestra Young Artist Competition, semi-finalist in the 2014 North American saxophone Alliance Collegiate Solo Competition, and a chosen competitor in the 2014 International Saxophone Symposium and Competition. He was selected as a winner of the 2014 Dana Young Artist Competition performing Florent Schmitt's *Légende*, which led to a solo performance with the Dana Symphony Orchestra at Stambaugh Auditorium in Youngstown, OH.

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THE DANA CONCERT SERIES
PRESENTS
MUSIC AT NOON

JAZZ AT NOON

DAVE MORGAN
AND FRIENDS

DAVE KANA, TENOR SAXOPHONE

DAVE MORGAN, DOUBLE BASS

GLENN SCHAFT, DRUMS

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, SEPTEMBER 7, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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DANA CONCERT SERIES
MUSIC AT NOON CONCERTS FALL 2016

*All concerts at the Butler Institute of American Art at 12:15 PM

Wednesday, September 14

Faculty Artists' Recital: Dr. Misook Yun and Dr. Cilia Yudha

Wednesday, September 21

Flute Studio Recital

Wednesday, September 28

Voice Department Recital

OCTOBER

Wednesday, October 5

Northeast Ohio Keyboard Festival - Student Participants' Recital

Wednesday, October 12

Dana Faculty Recital

Wednesday, October 19

Octubafest

Wednesday, October 26

YSU Percussion Ensemble

NOVEMBER

Wednesday, November 2

Clarinet Studio Recital

Wednesday, November 9

Saxophone Studio Recital

Wednesday, November 16

Brass Chamber Ensembles

Wednesday, November 30

A Barbershop Christmas
12:15 pm | Butler North *

DECEMBER

Wednesday, December 7

Chamber Winds

PROGRAM

Nothing Personal

Don Grolnick

How Insensitive

Antonio Carlos Jobim

Donna Lee

Miles Davis

Emily

Johnny Mandel
Johnny Mercer

God Bless the Child

Billie Holiday
Arthur Herzog

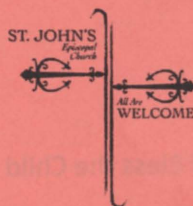
Dave Kana, tenor saxophone

Dave Morgan, double bass

Glenn Schaft, drums

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*The Dana Concert Series
presents*

SING, SING, SING!

YSU WIND ENSEMBLE

STEPHEN L. GAGE, CONDUCTOR

VICTOR S. CARDAMONE, TENOR

BRANDT PAYNE, EMCEE

Harrison Common

Wednesday, September 7, 2016

7:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



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REPERTOIRE:

- Let Freedom Ring* Ryan Nowlin
- National Anthem: A Love Song for our Country* arr. Jack Stamp
Victor Cardamone, Tenor
- Summon the Heroes* John Williams/arr. Lavender
Michael Barkett, Trumpet
- America the Beautiful* set by Carmen Dragon
Victor Cardamone, Tenor
- Bugler's Holiday* Leroy Anderson
Michael Barkett, Herbert Hunkele, Gabriella Sandy, Trumpet
- Sinatra!* arr. Paul Murtha
- Sing, Sing, Sing!* Louis Prima/arr. Naohiro Iwai
Nathan Negro, Drum Set; Joseph Mansfield, Clarinet;
Herbie Hunkele, Trumpet
- God Bless the U.S.A.* Lee Greenwood/arr. Ken McCoy
Victor Cardamone, Tenor
- Armed Forces Salute* arr. Robert Lowden
- Stars and Stripes Forever* John Philip Sousa

YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

FALL SEMESTER 2016 -- STEPHEN L. GAGE, CONDUCTOR

KEY: # -- GRADUATE STUDENT * -- SECTION LEADER

^ -- PRINCIPAL PLAYER

FLUTE/PICCOLO

Madeline Grimes, Vienna *^
Lindsey Kiselica, North Lima
Brenna Price, Salem
Anna Reitsma, Pittsburgh, PA
Nadya Stratton, Boardman
Jewellean Wyne, Pittsburgh, PA

OBOE/ENGLISH HORN

Francesca Clause, Boardman
Victoria Donadio, Champion
Kristen Thompson, Poland ^|^*

BASSOON/CONTRABASSOON

Frances Clause, Boardman
Rebecca Dangerfield, Poland
Elliot Kwolek, Beaver, PA ^*^

CLARINET/BASS CLARINET

Taylor Aslanis, Bay Village
Alex Bark, Cranberry Twp., PA
Arran Collins, Pittsburgh
Cayla Conrad, Geneva
Rachel Cline, Milton
Joseph Mansfield, Pittsburgh, PA *^
Jenna Provino, Youngstown
John Stumpff, Greenville, PA #

SAXOPHONE

Jeremy Leishman, New Philadelphia (B)
Alex Miller, Cortland (A) ^
Daniel Slenscak, Howland (A) ^
Hannah Wilhelm, Columbus (T) *

HORN

Brendan Gage, Poland
Laura Makara, Boardman ^ *#
Alisha Moore, Leavittsburg
Sarah Schwenke, New Wilmington, PA

PIANO/KEYBOARD

Alyssa Titi, Canfield ^

TRUMPET

Michael Barkett, Canfield *^
Ross Hill, Poland
Herbert Hunkele, New Castle, PA
Sarah Pigza, Beloit
Gabrielle Sandy, Niles
Effie Starheim, Youngstown

TENOR TROMBONE

Kevin Casey, Pilesgrove, NJ *^
Emily Donovan, Columbus
Dominic Gentile, Canonsburg, PA

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #

EUPHONIUM

Rebecca Shelton, Bristolville *^

TUBA

Jacob Umbrazun, Cortland *^
Lauren Zetts, Lowellville

STRING BASS

TBA

HARP

Rebecca Pfungstl, Pittsburgh, PA *^

PERCUSSION

Noah Au, Canfield
Evan McCreary, Poland
Nathan Negro, Wooster ^*
T.J. Rusk, Brookfield
Thomas Starr, Pittsburgh, PA
Anthony Tresky, Pittsburgh, PA

THIS ENSEMBLE IS LISTED ALPHABETICALLY TO EMPHASIZE
THE IMPORTANCE OF EACH MEMBER TO THE GROUP.

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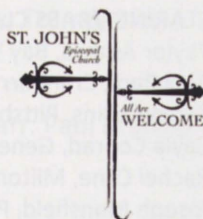
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Dana Brass Faculty Recital

CHRISTOPHER KRUMMEL, TRUMPET
NICHOLAS SAMSON, TRUMPET
STACIE MICKENS, HORN
JOHN SEBASTIAN VERA, TENOR TROMBONE
HAKEEM BILAL, BASS TROMBONE
BRIAN KISER, TUBA

Monday September 12, 2016
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



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DANA SCHOOL OF MUSIC

Upcoming Concerts

FOR THE COMPLETE DANA SCHEDULE VISIT
OUR WEBSITE AT WWW.YSU.EDU
FOR INFORMATION PLEASE CALL 330-941-3636



Tuesday, September 13

Guest Artists' Recital:

Dr. Svetlana Kotova, piano (University of Chile)
and Dr. Rika Uchida, piano (Drake University)

7:30 pm | Bliss Recital Hall

Wednesday, September 14

Music at Noon

Faculty Artists' Recital: Dr. Misook Yun and Dr. Cilia Yudha

12:15 pm | Butler Institute of American Art

Thursday, September 15

Sigma Alpha Iota Alumnae Musicale

7:30 pm | Bliss Recital Hall

Sunday, September 18

Dana Chamber Orchestra

4:00 pm | St. John's Episcopal Church

323 Wick Ave, Youngstown, OH 44503

Monday, September 19

Brian Kiser, tuba, and Friends

7:30 pm | Bliss Recital Hall

Wednesday, September 21

Music at Noon: Flute Studio Recital

12:15 pm | Butler Institute of American Art

PROGRAM

Two Pieces William Brade (1560-1630)

Almand

Gaillard

Ruminations Brian Balmages (b. 1975)

Blue Danube Waltz Johann Strauss, Jr. (1824-1899)
arr. Parente/Samson

Centone No. II Johann Joseph Fux (1660-1741)
arr. Reynolds

I. Overture

III. Menuet

V. Gigue

Frost Fire Eric Ewazen (b. 1954)

I. Bright and fast

II. Gentle and mysterious

Brisk Game Dmitri Kabalevsky (1904-1987)
arr. Charpie

Dana Brass

Christopher Krummel, trumpet

Nicholas Samson, trumpet

Stacie Mickens, horn

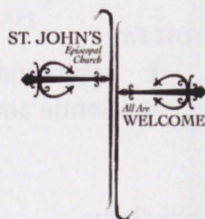
John Sebastian Vera, tenor trombone

Hakeem Bilal, bass trombone

Brian Kiser, tuba

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The Dana Concert Series
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Guest Artist Recital

SVETLANA KOTOVA, PIANO
RIKA UCHIDA, PIANO

Tuesday September 13, 2016
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



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Creative Arts
& Communication

PROGRAM

Dos Tonadas Chilenas para piano

Enrique Soro
(1884-1954)

Sonata for two pianos

Francis Poulenc
(1899-1963)

- I. Prologue
- II. Allegro Molto
- III. Andante Lyrico
- IV. Epilogue

~~ Intermission ~~

Caprice for two pianos

William Dougherty
(b. 1956)

Suite No. 2 Op. 17 for two pianos

Sergei Rachmaninoff
(1873-1943)

- I. Introduction
- II. Valse
- III. Romance
- IV. Tarantelle

PROGRAM NOTES

Dos Tonadas Chilenas para piano by Enrique Soro

Composed in 1922, this work was published the following year by G. Ricordi of Milan. It is dedicated to Isidoro Vásquez G., a distinguished musician of the time, and links to the nineteenth-century Chilean custom of arranging folk tunes in academic, classical style. Composers of the time used mainly the uplifting typical dance Zamacueca in order to produce such arrangements. Instead of following this tradition, Soro turns his attention to the "Tonada", a song rather than a dance, much more lyrical and intimate. After the premiere of the work in 1922, critic Lohengrin wrote in a markedly paternalistic tone that "[Chilean tonadas] have been treated in an uplifting way, developing and dressing them in garments that transform tonadas into real concert pieces."

Everything indicates that the folk-sounding melodies of these two tonadas were originally composed by Soro.

Sonata for two Pianos by Francis Poulenc

Poulenc met American duo of Arthur Gold and Robert Fizdale during their first European tour in 1948. When they returned to Paris in 1949 to perform Poulenc's Concerto for Two Pianos, composer was so compelled by their performance that promised to write a work specially dedicated to them. Sonata was completed in 1953.

The first piece is conceived not as a first classic sonata movement, but as a real Prologue. Its second theme, animé, is nothing else that a rhythmic progression designed to add value to the lyricism of the extrême-ment lente c major melody that forms the central episode. Allegro Molto is a scherzo where the principal interest resides in the middle episode, extraordinairement paisible. Epilogue is not a proper final, but rather a recapitulation of the other 3 movements, preceded by a new theme. While the Concerto is joyfully colorful, this Sonata has the gravity of a string.

PROGRAM NOTES

Caprice for two pianos by William P. Dougherty

Caprice for two pianos, completed in 1997, was commissioned by and is dedicated to Harry V. Davidson. Premiered in Chicago by the Davidson Duo, the work is cast in a broad two-part form in which a slow section leads to toccata-like passages that embed lyric thematic material, ostinati, and multiple asymmetrical metrical changes. The motive in the first two measures governs the composition, recurring in various guises throughout the work. E-flat is the "tonic" note that underlies the relationships among various modulations, but octatonic collections are regularly exploited. William P. Dougherty (b. 1956) is Ellis and Nelle Levitt Professor of Music at Drake University where he teaches courses in music theory and composition.

Suite no. 2 op. 17 for two pianos by Sergei Rachmaninoff

Rachmaninoff wrote Suite no. 2 op. 17 alongside with his Second Piano Concerto in 1900-01, after three years of depression suffered from the devastating premiere of his First Symphony. The Suite was first performed by the composer and his cousin, Alexander Siloti. The four movements feature characteristic titles: Introduction, Valse, Romance, and Tarantella. The powerful intensity, various tone color and colorful texture in this Suite create the quasi-orchestral sonorities. The bold and robust opening of Introduction precedes a sparkling Valse, the first of the work's two dances. Throughout this work, Rachmaninoff integrates the parts for the two pianos so that they can hardly be distinguished. The Romance overflows with intimate, lyrical expressions with passionate climax. Rachmaninoff closes the Suite with Tarantella, an Italian dance whose crazed flailing was thought to cure the bite of a tarantula. The music spins and accelerates to the powerful finale.

ABOUT THE ARTISTS

Svetlana Kotova is Associate Professor of Piano and Chamber Music at the University of Chile. Native of Russia, she received degrees from Moscow Academic Music College in Theory of Music, University of Chile in Piano Performance, and D.M.A. from University of Oregon in Piano Performance and Collaborative Piano. She regularly performs concertos with the major Chilean orchestras, including Santiago Philharmonic, Chilean Chamber Orchestra, Chilean Symphony, Camerata Andres Bello, Santiago Classic Orchestra, Talca University Symphony, National Youth Symphony and other ensembles. She has been invited twice to perform in Uruguay with SODRE Symphony, and played with University of Oregon Symphony as the winner of the 2011 UO Concerto Competition.

Dr. Kotova has presented solo and chamber recitals in Russia, Ukraine, Belarus, United States, Thailand, Uruguay, Costa Rica, and across Chile, including milestone first performances on Antarctic continent and Tierra del Fuego. She shared stage with artists like Tony Arnold, Lindsay Deutsch, Eric Aubier, Phillip Smith, Micha Haran, Dame Malvina Major, Andrea Griminelli, and Philippe Bernold, among others. Dr. Kotova appeared in Oregon Bach Festival, UO Trotter Visiting Professor Series, Oregon Coast Music Festival, UO Faculty Artist Series, UO Guest Artist Series, official concert seasons of the University of Chile, Teatro Municipal de Santiago, Providencia Foundation, Beethoven Foundation, summer festivals in Frutillar, Villarrica, Santo Domingo; she played and conducted Opera Galas with world-class singers, including concerts for the President of Chile and the Ambassador of United States in Chile.

ABOUT THE ARTISTS

Rika Uchida is Associate Professor of Piano and Theory at Drake University. She received M.A. in Music Theory and D.M.A. in Piano Performance from the University of Oregon, where she studied piano with Dean Kramer and Victor Steinhardt. She has also studied solo piano with John Browning, Daniel Pollack and Karl Ulrich Schnabel in master classes. Prior to her appointment to Drake University in 2005, Uchida taught at the College of Wooster in Ohio in 2000-2001 and at the University of Oregon, where she taught as a teaching assistant for seven years.

As a pianist, Uchida has a special love for the works composed in the early twentieth century by Debussy, Rachmaninoff, Ravel and Scriabin. She performed Rachmaninoff's Third Concerto as a winner of the Concerto Competition at the University of Oregon, for which she received the Outstanding Performance Award from the University. Her master's thesis, *Tonal Ambiguity in Debussy's Piano Music*, traced the evolution of Debussy's new compositional techniques; her D.M.A. lecture-document, *The New Language of Debussy's Douze Etudes*, presented the structural analysis of selected Douze Etudes and performance interpretation.

Uchida has presented series of lecture-recital: *Music of Claude Debussy – from "Romantic to Modern Sound"* and master classes across the United States. International performances and master classes have been given in China, Malaysia and Chile.

DANA SCHOOL OF MUSIC

Upcoming Concerts

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Wednesday, September 21

Music at Noon: Flute Studio Recital

12:15 pm | Butler Institute of American Art

Wednesday, September 28

Music at Noon: Voice Department Recital

12:15 pm | Butler Institute of American Art

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Music At Noon Faculty Recital

**MISOOK YUN, SOPRANO
CICILIA YUDHA, PIANO
JOSEPH KROMHOLZ, VIOLA**

Wednesday September 14, 2016
12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Four Folk Songs for Soprano, Viola, and Piano arr. by Alan Smith

1. *I Know Where I'm Going*
2. *Early One Morning*
3. *I Once Loved a Boy*
4. *Oh, Johnny!*

Two Indonesian Songs

Setitik Embun

Mochtar Embut
(1934-1973)

Doa

Binsar Sitompul
(1923-1991)

Two Korean Songs

고풍의상

Isang Yun

달무리

(1917-1995)

Cuatro Madrigales Amatorios

Joaquin Rodrigo

1. *¿Con qué la lavaré?*
2. *Vos me matásteis*
3. *¿De dónde venís, amore?*
4. *De los álamos vengo, madre*

(1901-1999)

PROGRAM NOTES / TRANSLATIONS

Setitik Embun [A Droplet of Dew]

Kutilik di daun setitik embun,
Indah berseri menawan nubari
Hendak ku pegang hatiku sayang

Takut kan jatuh kalau tersentuh.

Aku bimbang tinggal terlena
Terkenang selalu 'kan air mata
Ia jatuh karena sengsara
tak tahan lama 'nderita jiwa
Tidak aku kan mengusik
Karena aku dah tahu
Air mata pun titik
Kalau hatiku telah terganggu

A droplet of dew captures my sight
Its charm captivates my soul
I have the desire to touch it but my
heart fears

That the dew will fall when it is
touched.

I am in dilemma, am left carried away
It portrays / recalls my flowing tears.
It drops because it suffers
My soul can't bear the pain.
I will not try to touch it
Because I know
My tears will flow
When my heart is disturbed.

Doa [Prayer]

Di malam sunyi seperti ini aku sendiri
Alam membisu hening menyepi bagai
Bersemedi
Tuhan Mahakasih, lihatlah hambaMu
Berilah sen[an]tiasa terangMu
Kurnia rahmatMu nikmat hidup untuk
ummatMu
PerlindunganMu kau berikan selalu
Segala puji dan syukur bagiMu Yang
Mahaagung
Di malam sunyi seperti ini aku berdiri
[me]Panjatkan syukur berbareng puji
pada illahi
S'[e]moga verk'[e]nan ya Tuhan.
Amin

In the quiet night like this I am alone
Nature is silent serene and tranquil
like meditating
Merciful God, look at Your servant
Give [us] always Your light
Your gift and grace enjoyable life for
Your people
You always give protection
All praise and gratitude to You the
Almighty
In a quiet night like this I stood
Giving thanks as well as Praise to
[the] Lord
Hope you accept it God.
Amen

(trans. by Dewan Kesenian Jakarta)

PROGRAM NOTES / TRANSLATIONS

Traditional Attire

하늘로 날을듯이
길게뿔은 부연 끝 풍경이 운다
처마끝 곱게 느리운 주렴에

반월이 숨어
아른 아른 봄 밤이
두견이 소리처럼 깊어가는 밤
곱아라 고와라 진정 아름다운지고
호장 저고리 하얀동정이
화안히 밝도소이다
열두폭 긴치마가
사르르르 물결을친다
그대는 어느나라의
고전을 말하는 한마리 호접인양
사뿐히 춤추라
아미를 숙이고
나는 이 밤에 옛날에 살아 눈 감고

거문곶 줄 골라보리니
가는 버들인 양 가락에 맞춰
흰 손을 흔들어 지이다.

Misty Moon

달무리 뜨는
외출기 길을 나 홀로 가노라
옛날에도 이런 밤엔 홀로 갔노라

마음레 솟는 빈 달무리
두둥둥 띄우며 나홀로 가노라
울며 가노라
옛날에도 이런 밤엔 홀로 갔노라

As if about to fly up to the skies
Long, stretches out wind chime tinkles
Beaded curtain hanging from the
edge of the eaves,
Hiding is the half moon.
spring night grows deeper
Like the cuckoo' s singing,
It is fine, so fine, and truly beautiful
White collar of the grand jacket
is exquisitely bright
A twelve-fold long skirt
Makes a wave smoothly
You are from a country,
as if a butterfly who speaks classic tale
Dance with light steps
Tonight, lowering my eyebrows, I
shall live in the past, while closing my
eyes
Shall pick on the GuhMoonGoh
As if a thin willow, following the rhythm
shall wave my pale hand.
(trans. by Misook Yun)

A rising misty moon,
Walking alone on a single path
even long ago, I walked alone
when the night was such as this
A rising empty misty moon
floating I walked alone
While weeping,
even long ago, I walked alone
when the night was such as this.
(trans. by Misook Yun)

Cuatro Madrigales Amatorios (1947) [anonymous]

1.

¿Con qué la lavaré?
¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré
que vivo mal penada?

With What Shall I Wash?
With what shall I wash
the skin of my face?
With what shall I wash
That I live badly punished?

Lávanse las casadas
con agua de limones.
Lavome yo, cuitada,
con penas y dolores.

They wash the married women
with water from lemons.
I wash myself, anguished,
with grief and sorrow.

2.

Vos me matásteis
Vos me matásteis,
niña en cabello,
vos me habéis muerto.
Riberas de un río,
Ví moza vírgen,
niña en cabello,
vos me habéis muerto.

You Killed Me
You killed me,
girl with your hair,
you have killed me.
At the river's edge,
I saw a virgin,
girl with the hair,
you have killed me.

3.

¿De dónde venís, amore?
¿De dónde venís, amore?
Bien sé yo de donde.
¿De dónde venís, amigo?
Fuere yo testigo.

From where do you come, love?
From where do you come, love?
I know well from where.
From where do you come, friend?
Ah! I have been a witness. Ah!

4.

De los álamos vengo, madre
De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla, From
de ver a mi linda amiga.

From the poplars I come, mother
From the poplars I come, mother,
to see how they move in the air.
the poplars of Seville,
to see my pretty girlfriend.

(trans. by Suzanne Rhodes Draayer)

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with the

DANA SCHOOL of MUSIC!

The Dana School of Music Open House is
Wednesday, October 12 in Bliss Hall on the YSU Campus

Attendees can crash classes, participate in ensemble rehearsals,
chat with Dana faculty, administrators, staff, and students,
meet with YSU financial aid and admissions counselors,
and the YSU campus. If you, or someone you know is interested
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REGISTER by October 11
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Walk-ins are also welcome.

For further information contact:
Dr. Stephen L. Gage at slgage@ysu.edu
Dana Recruitment Coordinator

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**DANA CONCERT SERIES - MUSIC AT NOON
FALL 2016**

Wednesday, September 21
Flute Studio Recital

Wednesday, September 28
Voice Department Recital

OCTOBER

Wednesday, October 5
Northeast Ohio Keyboard Festival
- Student Participants' Recital

Wednesday, October 12
Dana Faculty Recital

Wednesday, October 19
Octubafest

Wednesday, October 26
YSU Percussion Ensemble

NOVEMBER

Wednesday, November 2
Clarinet Studio Recital

Wednesday, November 9
Saxophone Studio Recital

Wednesday, November 16
Brass Chamber Ensembles

Wednesday, November 30
A Barbershop Christmas
12:15 pm | **Butler North ***

DECEMBER

Wednesday, December 7
Chamber Winds

***ALL CONCERTS AT THE BUTLER INSTITUTE OF AMERICAN ART
UNLESS OTHERWISE NOTED AND BEGIN AT 12:15 PM
FREE AND OPEN TO THE PUBLIC**

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*The Dana Concert Series
presents*

Dana Chamber Orchestra

DR. JOSEPH KROMHOLZ, DIRECTOR

St. John's Episcopal Church
Sunday, September 18, 2016
4:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

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PROGRAM

String Quartet in D minor, D. 810,
"Death and the Maiden"
Allegro

Franz Schubert (1797-1828)

Appalachian Spring

Aaron Copland (1900-1990)

Dana Chamber Orchestra Joseph Kromholz, director

Violin

Brittany Baglia
Jordan Grantonic
Caitlin Hedge
Abigail McLaughlin*
Katie O'Neill*
Alexandra Santon*

Viola

Jenna Barvitski
Natalie Sahyoun*

Cello

Scott Burns*
Stephanie Zitkovich*

Bass

Eric Finkelstein

Flute

Hailey Baker

Clarinet

Joseph Mansfield

Bassoon

Elliot Kwolek

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*The Dana Concert Series
presents*

Dr. Brian Kiser and Friends

FACULTY ARTIST RECITAL

Bliss Recital Hall
Monday, September 19, 2016
7:30 P.M.

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UPCOMING PERFORMANCES
FALL 2016

Wednesday, September 21

Music at Noon

Flute Studio Recital

12:15 pm | Butler Institute of American Art

Wednesday, September 28

Music at Noon

Voice Department Recital

12:15 pm | Butler Institute of American Art

Friday, September 30

Guest Artist Jazz Clinic:

Ben Monder, guitar

Guitarist on David Bowie's last CD "Blackstar"

Noon-2:30 pm | Bliss Hall, Room 2222

Friday, September 30

Guest Artist Musicology Lecture

John Covach, (Eastman School of Music)

4:00 pm | Bliss Recital Hall

FOR THE COMPLETE EVENT SCHEDULE VISIT
OUR WEBSITE AT WWW.YSU.EDU
FOR INFORMATION PLEASE CALL 330-941-3636

PROGRAM

Hammer It! Rick Peperkamp (b. 1989)

Concertino for Tuba Rolf Wilhelm (1927-2013)

Moderato deciso
Andante lirico
Allegro comodo

D. Jack Ciarniello, piano

Just Desserts, Frippery Style Lowell E. Shaw (b. 1930)

Dr. Stacie Mickens, horn

In a Quiet Way John Stevens (b. 1951)

D. Jack Ciarniello, piano

Dois Choros de Pixinguinha Pixinguinha (1897-1973)
Lamentos Arr. Fernando Deddos
1X0

Candice Clayton Kiser, clarinet
D. Jack Ciarniello, piano

Bruckner Etude Enrique Crespo (b. 1941)

Concerto Grosso: Fugue Arcady Dubensky (1890-1966)

Sebastian Vera, trombone
Gabriel Colby, trombone
Hakeem Bilal, bass trombone

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The Dana Concert Series
presents

Music At Noon Flute Studio Recital

DR. KATHRYN THOMAS UMBLE, DIRECTOR

Butler Institute Of American Art
Wednesday September 21, 2016
12:15 pm

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**DANA CONCERT SERIES — MUSIC AT NOON
FALL 2016**

SEPTEMBER

Wednesday, September 28
Voice Department Recital

OCTOBER

Wednesday, October 5
Northeast Ohio Keyboard Festival
- Student Participants' Recital

Wednesday, October 12
Dana Faculty Recital

Wednesday, October 19
Octubafest

Wednesday, October 26
YSU Percussion Ensemble

NOVEMBER

Wednesday, November 2
Clarinet Studio Recital

Wednesday, November 9
Saxophone Studio Recital

Wednesday, November 16
Brass Chamber Ensembles

Wednesday, November 30
A Barbershop Christmas
12:15 pm | **Butler North ***

DECEMBER

Wednesday, December 7
Chamber Winds

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FREE AND OPEN TO THE PUBLIC**

PROGRAM

Sonatina for Flute and Piano
Allegretto Grazioso

Eldin Burton (1913-1979)

Kristen Richter, Flute
Diane Yazvac, piano

Earth

Takatsugu Muramatsu (b. 1978)

Victoria Francioni, Flute
Diane Yazvac, piano

Duo for Flute and Piano
Lively, with bounce

Aaron Copland (1909-1990)

Hailey Baker, Flute
Diane Yazvac, piano

My Shepherd Will Supply My Need

Isaac Watts (1674-1748)
arr. Amy Rice Young

Leyenda (Asturias) from Suite Española, Op.47

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

YOUNGSTOWN STATE UNIVERSITY FLUTE CHOIR
FALL SEMESTER 2016 –KATHRYN THOMAS UMBLE, DIRECTOR

HAILEY BAKER
SIDNEY CHARLES
AMBER DECAPRIO
VICTORIA FRANCONI
JACQUELYN JUPINA
EMILY KARR
LINDSEY KISELICA
KATHERINE LANDRY
ANNA REITSMA
KRISTIN RICHTER
NADYA STRATTON
JEWELLEA WYNE

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*The Dana Concert Series
presents*

Music At Noon
VOICE DEPARTMENT RECITAL

Butler Institute Of American Art
Wednesday, September 28, 2016
12:15 P.M.

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PROGRAM

La vezzosa pastorella

Domenico Bruni
(1758-1821)

Olivia Kuchunas, soprano
Nancy Cline, piano

"Oh! How I Hate to Get Up In the Morning"
from *This is the Army*

Irving Berlin
(1888-1989)

Nicholas Saraya, baritone
Jerry Rezanka, piano

When I Have Sung My Songs

Ernest Charles
(1895-1984)

Amanda Bertilacci, soprano
Jerry Rezanka, piano

"Be Thou Faithful Unto Death"
from *St. Paul*

Felix Mendelssohn
(1809-1847)

Emilio Santiago, tenor
Jerry Rezanka, piano

I Miss The Mountains

Tom Kitt & Brian Yorkey
b.1974 / b.1970

Makenzie Moorman, mezzo-soprano
Diane Yazvac, piano

"For Behold, Darkness Shall Cover the Earth"
from *Messiah*

G.F. Handel
(1685-1759)

David Mouse, baritone
Jerry Rezanka, piano

That Would Be Enough
from *Hamilton*

Lin-Manuel Miranda
b. 1980

Mia Colón
Diane Yazvac, piano

"O del mio dolce ardor"
from *Paride ed Elena*

Christoph Willibald von Gluck
(1714-1787)

Diane L. Pack, mezzo-soprano
Jerry Rezanka, piano

Corner Of The Sky
from *Pippin*

Stephen Schwartz
b.1948

Stefon Funderburke, tenor
Diane Yazvac, piano

Il rimprovero

Gioachino Rossini
(1792-1868)

Rebecca Enlow, soprano
Nancy Cline, piano

UPCOMING VOICE EVENTS

SUNDAY, OCTOBER 30

Misook Yun's Voice Studio Recital
Bliss Recital Hall 7:30pm

Monday, November 7

Choral Concert: *Heaven Meets Earth in Songs*
7:30 pm | St. Columba Cathedral
159 W. Rayen Ave, Youngstown, OH 44503

THURSDAY, NOVEMBER 17 & 18

Opera Workshop: Scenes from *Gianni Schicchi*,
Le Nozze di Figaro, *Tales of Hoffman*, *Student Prince*,
The Merry Wives of Windsor, *Cendrillon*, *Lakmé*, and
The Old Maid and the Thief
Bliss Hall, Spotlight Theater 7:30pm

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*The Dana Concert Series
presents*

Jazz Clinic/Masterclass Guest Artist:

BEN MONDER, GUITAR

GUITARIST ON DAVID BOWIE'S LAST CD
"BLACKSTAR"

Bliss Hall - Room 2222
Friday, September 30, 2016
12:00pm - 2:30pm

YOUNGSTOWN STATE UNIVERSITY



College of
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PROGRAM

Featuring performances by **Ben Monder**
(with YSU faculty **David Morgan**-bass and **Glenn Schaft**--drums)

...AND PERFORMANCES BY YSU MUSIC STUDENTS:

Aplysia by **Ben Monder**

Quintet:

Elliot Kwoleck-voice, Matt Jackson-voice,
Nicholas Jones-guitar, Jeff Smith-bass and Jon Klein-drum

O.K. Chorale by **Ben Monder**

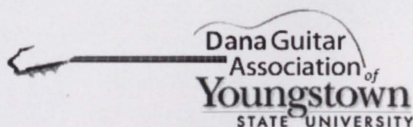
Quartet:

Hobie Butcher-drum, Anthony Kunovic-guitar,
Eric Finkelstein-bass, Justin Randall-trumpet

Free and Open to the public

For more information about
guitar studies at the Dana School
of Music, please visit:

www.danaguitarassociation.org
or contact Dr. Francois Fowler
fpfowler@ysu.edu



ARTIST BIOGRAPHY

A musician in the New York area for 30 years, **Ben Monder** has performed with a wide variety of artists, including Jack McDuff, Marc Johnson, Lee Konitz, George Garzone, Paul Motian, and The Maria Schneider Jazz Orchestra. He has conducted clinics and workshops around the world, and served on the faculty of the New England Conservatory from 2002-2005. He was also the recipient of a Doris Duke Artist Award in 2014.

Ben continues to perform original music internationally with his own quartet, trio, and in a duo project with vocalist Theo Bleckmann. He has appeared on over 130 CDs as a sideman, and has released 5 as a leader: Hydra (Sunnyside, 2013), Oceana (Sunnyside, 2005), Excavation (Arabesque, 2000), Dust (Arabesque, 1997), and Flux (Songlines, 1995).

2016-2017 DANA SCHOOL OF MUSIC GUITAR EVENTS:

Friday - September 30

Jazz Guitar Clinic: Guest artist Ben Monder
(Guitarist on David Bowie's last CD *Blackstar*) .
12noon-2:30pm, Room 2222

Tuesday - November 1

Dana Guitar Studio Recital
7:30pm , Bliss Recital Hall

Friday - November 4

Guest Artist Recital: Classical guitarist Thibaut Garcia - France
(*Winner of the 2015 GFA International
Classical Guitar Competition*)
7:30pm, Bliss Recital Hall

Saturday - November 5

Guest Artist Masterclass: Thibaut Garcia
9am-11am, Bliss Recital Hall

Friday - March 24

**Guest Artist Recital: Classical guitarist and composer,
Patrick Kearney (Canada)**
7:30pm, Bliss Recital Hall

Saturday - March 25

Guest Artist Masterclass: Patrick Kearney
9am-11am, Bliss Recital Hall

Tuesday - April 18

Dana Guitar Studio Recital
7:30pm, Bliss Recital Hall

Wednesday - April 19

Dana Guitar Studio Recital
Noon (12:10pm), Butler Museum of American Art

The following people and organizations have generously supported the Dana Guitar Association's 2016-2017 concert season. We sincerely thank these fine sponsors for their support.

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FINANCIAL SERVICES (POLAND)

STUDENT GOVERNMENT ASSOCIATION OF YSU

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DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.ysu.edu
For information please call 330-941-3636



Friday, September 30

Guest Artist Musicology Lecture:
John Covach, (Eastman School of Music)
4:00 pm | Bliss Recital Hall

OCTOBER

Monday, October 3

Northeast Ohio Keyboard Festival
Opening Concert
Dr. Cicilia Yudha, piano
7:30 pm | Bliss Recital Hall

Tuesday, October 4

Northeast Ohio Keyboard Festival
Master Class in Collaboration with the
Youngstown Music Teachers' Association
4:00 pm | Bliss Recital Hall

Tuesday, October 4

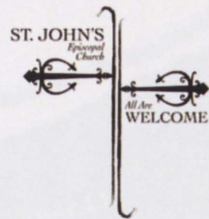
Northeast Ohio Keyboard Festival
Guest Artist Recital: Dr. Johan Botes, piano,
(Marshall University, West Virginia)
7:30 pm | Bliss Recital Hall

Wednesday, October 5

Northeast Ohio Keyboard Festival
Music at Noon: Student Participants' Recital
12:15 pm | Butler Institute of American Art

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THE UNIVERSITY OF AKRON,
YOUNGSTOWN STATE UNIVERSITY
AND MALONE UNIVERSITY
PRESENT

THE
NORTHEAST OHIO
KEYBOARD FESTIVAL

SUNDAY, OCTOBER 2, 2016
THROUGH
WEDNESDAY, OCTOBER 5, 2016

YOUNGSTOWN STATE UNIVERSITY



College of
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**YOUNGSTOWN
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EVENTS OVERVIEW

SUNDAY, OCTOBER 2, 3PM

OPENING CONCERT

GUEST ARTIST Dr. Johan Botes, Marshall University, West Virginia
with Caroline Oltmanns and James Wilding
Guzzetta Recital Hall, University of Akron

MONDAY, OCTOBER 3, 12:05-12:55PM

Johan Botes GUEST ARTIST Master Class
Guzzetta Recital Hall, University of Akron

MONDAY, OCTOBER 3, 7:30PM

YSU faculty member Dr. Cicilia Yudha in Recital
Bliss Recital Hall, Youngstown State University

TUESDAY, OCTOBER 4, 4-6PM

GUEST ARTIST Master Class in collaboration with the
Youngstown Music Teachers Association
Bliss Recital Hall, Youngstown State University

TUESDAY, OCTOBER 4, 7:30PM

GUEST ARTIST Recital
Bliss Recital Hall, Youngstown State University

WEDNESDAY, OCTOBER 5, 12PM

Student Participants Concert
Butler Institute of American Art, Youngstown, Ohio

WEDNESDAY, OCTOBER 5, 7:30PM

FINAL CONCERT
Johnson Center Malone University, Canton Ohio

OPENING CONCERT UNIVERSITY OF AKRON

SUNDAY, OCTOBER 2, 3PM

**GUEST ARTIST Dr. Johan Botes,
Marshall University, West Virginia
with Caroline Oltmanns and James Wilding
Guzzetta Recital Hall, University of Akron**

Schatz-Waltzer von Johann Strauss Ernö Dohnányi
1877-1960

Johan Botes

From 30 Russian Songs Mily Balakirev
1837-1910

Kostruque

Nicetas Romanovitsch

Der königliche Prinz von Krakow

Caroline Oltmanns and James Wilding

Extracts from 'The Plagues' James Wilding
*1973

James Wilding

La Valse Maurice Ravel
1875-1937

Johan Botes and Caroline Oltmanns

Sheep may Safely Graze J.S. Bach
1685-1750

Arr. for two Pianos: Mary Howe

Johan Botes and James Wilding

Bruyères (Heathers) Claude Debussy
1862-1918

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

Feux D'artifices (Fireworks)

Caroline Oltmanns

Concerto for Three Pianos in F-Major K. 242 W. A. Mozart
1756-1791

Allegro

Adagio

Rondo: Tempo di Minuetto

Johan Botes, Caroline Oltmanns, and James Wilding

GUEST ARTIST MASTER CLASS
MONDAY, OCTOBER 3, 12:05-12:55PM
Johan Botes
Guzzetta Recital Hall, University of Akron

FACULTY PERFORMANCE
MONDAY, OCTOBER 3, 7:30PM
YSU faculty member Dr. Cicilia Yudha in Recital
Bliss Recital Hall, Youngstown State University

Sonata in E Major, Op. 109
Vivace, ma non troppo
Prestissimo
Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo

Ludwig van Beethoven
1770-1827

Mephisto Waltz No. 1, S. 514

Franz Liszt
1811-1886

INTERMISSION

Variations d'après Hommage à Debussy
de Manuel de Falla

Robert Casadesus
1899-1972

Bergerie from Jardin d'enfants
Blackbird

Henri Dutilleul
1916-2013

"GAME-Land No. 5" for Piano,
Playing Hand, Voice,

Slamet Abdul Sjukur
1925-2015

Kemanak, and Javanese Gong-Ageng
L'Ecoute Réduite, Listening Without Prejudice,
Biarkan Bunyi Berbicara Sendiri
La Riviere, The River, Sungai
Et Si...?, And If...? Seandainya

MASTER CLASS

TUESDAY, OCTOBER 4, 4-6PM

GUEST ARTIST Master Class in collaboration with the
Youngstown Music Teachers Association
Bliss Recital Hall, Youngstown State University

4:00PM

JUNIOR PARTICIPANTS:

Madison Carl (Sean Baran):

The Firefly - Anton Bilotti

Andrew Crans (Melva Huebert):

Sonatina in G Major - Ludwig van Beethoven

COLLEGE LEVEL PARTICIPANTS:

Katie Fernstrom:

Farrapos, Op. 47 - Heitor Villa-Lobos

Jason Volovar:

Graceful Ghost Rag - William Bolcom

5:00PM

JUNIOR PARTICIPANTS:

Meredith Lea (Diane Yazvac):

Clair de Lune - Claude Debussy

Lydia Noble (Alison Morris):

Invention No. 8 - J. S. Bach

COLLEGE LEVEL PARTICIPANTS:

Michael Nichols:

Sonatine – Maurice Ravel

CONCERT AT YOUNGSTOWN STATE UNIVERSITY

TUESDAY, OCTOBER 4, 7:30PM

**GUEST ARTIST Dr. Johan Botes, Marshall University,
West Virginia**

**with Caroline Oltmanns and James Wilding
Bliss Recital Hall, Youngstown State University**

Litanies James Wilding
*1973

Daniel Laginya organ, Caroline Oltmanns and James Wilding piano

Schatz-Waltzer von Johann Strauss Ernö Dohnányi
1877-1960

Johan Botes

La Valse Maurice Ravel
1875-1937

Johan Botes and Caroline Oltmanns

Sheep may Safely Graze J.S. Bach
1685-1750
Arr. for two Pianos: Mary Howe

Johan Botes and James Wilding

Bruyères (Heathers) Claude Debussy
1862-1918
Le Vent dans la Plaine (The Wind in the Plain)

Feux D'artifices (Fireworks)

Caroline Oltmanns

Concerto for Three Pianos in F-Major K. 242 W. A. Mozart
1756-1791
Allegro

Adagio

Rondo: Tempo di Minuetto

Johan Botes, Caroline Oltmanns, and James Wilding

STUDENT CONCERT
WEDNESDAY, OCTOBER 5, 12PM

Student Participants Concert
Butler Institute of American Art, Youngstown, Ohio

Danças características Africanas

Heitor Villa-Lobos

I. Farrapos, Op. 47

1887-1959

III. Kankikis, Op. 65

Katie Fernstrom

Sonatine

Maurice Ravel

I. Modéré

1875-1937

II. Mouvement de menuet

III. Animé

Michael Nichols

Liebstraum

Franz Liszt

1811-1886

Marleen Ocheltree

Graceful Ghost Rag

William Bolcom

*1938

Jason Volovar

FINAL CONCERT AT MALONE UNIVERSITY
Wednesday, October 5, 7:30PM
Johnson Center Malone University, Canton Ohio

Schatz-Waltzer von Johann Strauss Ernő Dohnányi
1877-1960

Johan Botes

From 30 Russian Songs Mily Balakirev
Kostruque 1837-1910

Nicetas Romanovitsch

Der königliche Prinz von Krakow

Caroline Oltmanns and James Wilding

Extracts from 'The Plagues' James Wilding
*1973

James Wilding

La Valse Maurice Ravel
1875-1937

Johan Botes and Caroline Oltmanns

Sheep may Safely Graze J.S. Bach
Arr. for two Pianos: Mary Howe 1685-1750

Johan Botes and James Wilding

Bruyères (Heathers) Claude Debussy
Le Vent dans la Plaine (The Wind in the Plain) 1862-1918

Feux D'artifices (Fireworks)

Caroline Oltmanns

Concerto for Three Pianos in F-Major K. 242 W. A. Mozart
Allegro 1756-1791

Adagio

Rondo: Tempo di Minuetto

Johan Botes, Caroline Oltmanns, and James Wilding

ABOUT THE ARTISTS

Johan Botes is known for his extraordinary versatility as a soloist, collaborative musician, and teacher; a career which has brought him recognition in concerts around the world.

A native of South Africa, Botes was the 2007 First Prize Winner of the Third UNISA/Vodacom National Piano Competition. He has appeared as soloist with the Chamber Orchestra of South Africa, the KwaZulu-Natal Philharmonic Orchestra in Durban, Juneau Symphony (AK), Bainbridge Symphony (WA) as well as the Texas Chamber Orchestra. He also performed in Prague with the Hadrec Kralove Orchestra and toured to Bulgaria in 2005 where he played with the Varna Philharmonic Orchestra.

Dr. Botes holds a D.M.A in Piano Performance from the University of Texas at Austin and a M.M from the Guildhall School of Music and Drama in London. He received another M.M. as well as his B.M. from the University of Pretoria in South Africa. He is currently Assistant Professor of Piano at Marshall University in Huntington, WV.

ABOUT THE ARTISTS

Daniel W. Laginya is a native and life-long resident of northeastern Ohio. He attended Youngstown State University where he received the Bachelor of Science, Bachelor of Music, and Master of Music degrees. As a performance major he studied organ with Ronald Gould, and piano, harpsichord and organ with Robert Hopkins. He received the Doctor of Musical Arts degree from the University of Illinois at Urbana-Champaign; there he studied organ with Michael Farris, and as staff choral accompanist worked under the direction of Robert Shaw, Don V Moses and Ann Howard Jones.

Dr. Laginya is the Director of Music and organist at the Cathedral of St. Columba in Youngstown, Ohio, a post he has held since 1981. He serves on the Diocesan Liturgical Commission for the Diocese of Youngstown and offers courses and workshops throughout the year in music and liturgy. He holds the Associate and Choir Master certificates from the American Guild of Organists. He is also an active member of the National Association of Pastoral Musicians and the Conference of Roman Catholic Cathedral Musicians. He serves on the faculty of Youngstown State University's Dana School of Music where he teaches courses in the Music Theory and Organ departments. Dr. Laginya enjoys composing and arranging choral music and has several compositions published with GIA Publications in Chicago.

ABOUT THE ARTISTS

'Filled with fantasy in the greatest sense of the word' (Dr. Ursula Adamski-Stoermer, Bayerischer Rundfunk Review) pianist **Caroline Oltmanns** reveals in her playing a deep connectivity between music and culture. Her structural mastery and exciting conceptual ideas equip her to explore the most diverse repertoire. Her impeccable musical phrasing combined with an engaging stage presence have attracted audiences both in the US and abroad. This season, Caroline Oltmanns releases her new concept album *Ghosts*. Past seasons have included concerto appearances with Youngstown Symphony, Johnson City Symphony Orchestra, Harburger Orchester Akademie, and Cleveland Philharmonic Orchestra in addition to the commission, premiere and recording of several new concerti. Caroline Oltmanns has recorded six solo CDs on the Filia Mundi label. Her playing has been broadcast globally on radio and TV stations. As an International Steinway 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.

Praised by the Cape Times as 'highly original,' South African composer **James Wilding** creates a unique bond between music and society. He recently toured South Africa with his concept show *Crumb Kaleidoscope*, which was commissioned by the *Bayerischer Rundfunk*. His work has been enthusiastically championed in Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, South Africa, and

ABOUT THE ARTISTS

the USA, published and broadcast internationally, and achieving considerable acclaim. Senior Lecturer in Composition and Theory at the University of Akron, Wilding is a dedicated teacher, committed to sharing his knowledge. 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.

A versatile solo pianist and avid chamber musician, **Cicilia Yudha** has given performances in the US, Austria, Cambodia, Canada, France, Germany, and Indonesia. She has performed with the Cleveland Orchestra in Severance Hall and is a frequent soloist with the Duke University Symphony Orchestra under the baton of Maestro Harry Davidson. She has given master classes across the United States and Southeast Asia. She has also presented lecture recitals at TEDx Talks, OH Music Teachers Association, College Music Society National, and Regional conferences. Navona Records releases her debut solo CD of works for solo piano by composers Henri Dutilleux and Robert Casadesus in September 2016. As Passionate in music education and community service, Dr. Yudha taught at the Cleveland Institute of Music Piano Preparatory Department and New England Conservatory Preparatory School, and successfully established a class piano program at a Youngstown inner city school. Dr. Yudha holds degrees from UNC Greensboro, New England Conservatory, and the Cleveland Institute of Music. She is a Nationally Certified Teacher of Music (NCTM) and joined the Dana School of Music Faculty at Youngstown State University in 2012.

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

Presents

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

*Join us for a celebration
of the Holiday Season!*



Monday, December 5, 2015
Christmas Extravaganza Concert

7:30pm * Bliss Recital Hall



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*The Dana Concert Series
presents*

Guest Artist Recital

OTIS MURPHY

ALTO SAXOPHONE

HARUKO MURPHY

PIANO

With additional support from
The Office of Student Diversity Programs
and Yamaha Corporation

Sunday, October 9, 2016
4:00 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

- | | |
|--|---------------------------------|
| <i>Tadenize!</i> (2013) | Ryota Ishikawa
(born 1983) |
| <i>Moto perpetuo, Op. 11, No. 6</i> (1835)
(arr. Bunte/Murphy) | Niccolò Paganini
(1782-1840) |
| <i>Scaramouche</i> (1937)
Vif
Modéré
Brazileira | Darius Milhaud
(1892-1974) |
| From <i>Sonata for Alto Saxophone and Piano</i> (1975)
Andante moderato, "with intensity"
Adagio, dolce espressivo, "with contemplation" | John C. Worley
(1919-1999) |
| <i>Rhapsody for Alto Saxophone and Piano</i> (2010)
Moderato
Calmato
Allegro Presto | André Waignein
(1942-2015) |
| <i>Comme au premier jour</i> (1983)
(arr. Murphy) | André Gagnon
(born 1936) |

Otis Murphy is a Yamaha Performing Artist

ABOUT THE ARTISTS

OTIS MURPHY SAXOPHONE

Otis Murphy holds the position of Professor of Saxophone in the Indiana University Jacobs School of Music, joining the faculty at the age of 28 in 2001 and becoming one of the youngest faculty members in its history. He is in great demand as an international soloist and clinician, having performed more than 20 countries worldwide across four continents.

Dr. Murphy has garnered a number of awards as a performer including international prizes in Belgium's *Adolphe Sax International Saxophone Competition*, France's *Jean-Marie Londeix International Saxophone Competition*, and the *Heida Hermanns International Woodwind Competition* in the United States, and he has appeared in renowned concert halls throughout the world including the New York City's Stern Auditorium/Perelman Stage at Carnegie Hall and Merkin Concert Hall, Casals Hall (Tokyo); Palau de la Musica (Valencia, Spain); Muziekgebouw aan het IJ (Amsterdam); the Kimmel Center (Philadelphia), and he has taught saxophone classes at prestigious international music schools and festivals including Amsterdam Conservatory, Cologne Academy of Music, Hamamatsu International Wind Instrument Academy and Festival, Japan Band Clinic, Institut Franz Schubert, Kunitachi College of Music, Liceu de Barcelona, Madrid Royal Conservatory, Clinic, Musashino Academy of Music, Nagoya College of Music, Osaka College of Music, Ravenna Music Festival, London Royal College of Music, Royal Northern College of Music, Royal Welsh College of Music and Drama, Sydney Conservatorium, the World Saxophone Congress, and many more.

ABOUT THE ARTISTS

Dr. Murphy holds Doctor of Music and Master of Music degrees from the Indiana University Jacobs School of Music, graduating with the Performer's Certificate, the highest honor given to a performer at this institution; and the Bachelor of Music Education degree, graduating Magna Cum Laude, from the University of Georgia. In addition, he pursued advanced studies in France under a Fulbright Fellowship for foreign study at the Conservatoire National Régional de Musique in Cergy-Pontoise, earning the *Prix de Perfectionnement* by a unanimous decision of the jury. His saxophone teachers include Kenneth Fischer, Eugene Rousseau, and Jean-Yves Fourmeau, respectively. Otis Murphy leads a very fulfilling life with his wife, pianist Haruko Murphy, and together are dedicated homeschooling parents of their six children.

HARUKO MURPHY, PIANO

Born in Japan, **Haruko Murphy** moved to San Jose, California with her family as a teenager. She received the Bachelor of Music and Master of Music degrees in Piano Performance, both with Highest Distinction, from the Indiana University Jacobs School of Music, studying with Distinguished Professor Menahem Pressler. In addition, she studied at the Sweelinck Conservatorium in Amsterdam, Netherlands as a pupil of Jan Huizing.

Ms. Murphy received many prizes as a solo pianist and now enjoys performing actively as a collaborative pianist. Specializing in the repertoire of the classical saxophone, she has appeared in concerts with a number of internationally renowned artists including saxophonists Jean-Yves Fourmeau, Arno Bornkamp, and the Masato Kumoi Saxophone Quartet, and she enjoys accompanying her husband, Otis, in his active performance career. Haruko and Otis lead a very fulfilling life together as a couple and as dedicated homeschooling parents of their six children.

DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.ysu.edu
For information please call 330-941-3636

Monday, October 10

Faculty Recital: Dr. Stacie Mickens, horn
7:30 pm | Bliss Recital Hall

Wednesday, October 12

Guest Artist Recital:
Kirill Gliadkovsky, piano, (*Saddleback College, CA*)
7:30 pm | Bliss Recital Hall

Monday, October 17

Jazz Ensembles
7:30 pm | Chestnut Room, Kilcawley Center

Wednesday, October 19

Music at Noon: Octubafest
12:15 pm | Butler Institute of American Art

Thursday, October 20

Chamber Winds and Wind Ensemble Concert
Musical Goblins
7:30 pm | Stambaugh Auditorium \$

Monday, October 24

Flute Studio Recital
7:30 pm | Bliss Recital Hall

Spend a Day
with the
**DANA
SCHOOL
of MUSIC!**

The Dana School of Music Open House is
Wednesday, October 12 in Bliss Hall on the YSU Campus

Attendees can crash classes, participate in ensemble rehearsals,
chat with Dana faculty, administrators, staff, and students,
meet with YSU financial aid and admissions counselors,
and the YSU campus. If you, or someone you know is interested
in pursuing an education in music then this is the event to attend.

REGISTER by October 11
for a chance to win a prize;
Walk-ins are also welcome.

For further information contact:
Dr. Stephen L. Gage at slgage@ysu.edu
Dana Recruitment Coordinator



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*The Dana Concert Series
presents*

Faculty Recital

DR. STACIE MICKENS, HORN

Monday, October 10, 2016

7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Tre poemi

Volker David Kirchner (b. 1942)

- I. Lamento
- II. Danza
- III. La Gondola funebre

Diane Yazvac, piano

Cinq Pièces Poétiques pour cor en fa

Georges Barboteu (1924-2006)

- Andante cantabile
- Mouvement très libre
- Mouvement très large
- Allegro vivo
- Mouvement très libre

INTERMISSION

Distill (World Premiere)

James Wilding (b. 1973)

James Wilding, piano

Aesop's Fables

Anthony Plog (b. 1947)

- The Tortoise and the Hare
- The Mouse and the Lion
- The Wind and the Sun
- The Dove and the Ant
- The Mule

Allan Mosher, narrator
Diane Yazvac, piano

PROGRAM NOTES

Tres poemi was written between the years of 1986-1987 and 1989 in Germany and was commissioned for the first-prize winner of the International "New York Concert Artist Guild" competition in 1986, Marie Luise Neunecker. It derives from a cycle for voice, horn, and piano after texts from Rainer Maria Rilke's poem cycle *Sonette an Orpheus*. The first movement is sometimes performed alone and titled "Lamento d'Orfeo."

The composer explores many special echo effects and sound resonances in the horn and piano parts and in the interaction between the two instruments. The first movement begins with instructions for the pianist to depress and hold the sustain pedal while the horn directs the bell into the strings of the piano. As the horn plays a bold call, followed immediately with an echo effect created through the use of stopped horn technique, the piano strings vibrate sympathetically and a rich wash of sound and overtones is created. Additional special timbre sounds in the piece include the plucking of strings from within the piano, echo horn technique, multiple articulations, extreme and contrasting registers, *sforzattissimos*, and drastic tempos.

The second movement repeats the important tri-tone interval introduced in the first movement, and the third movement again employs the use of the sustain pedal while the horn plays into the piano strings. All three movements have elements of pulsing pedal notes in the piano.

Volker David Kirchner was born in Mainz in 1942 to a musical family. He studied violin and composition at the Peter Cornelius Conservatory of Mainz and at the Cologne Musikhochschule from 1959-1963. He was solo violist of the Cologne Rheinisches Kammerorchester from 1962-1964 and was later a violist in the Frankfurt Radio Symphony Orchestra. As violist of the Kehr Trio, he toured South America, North Africa and the Near East, studying thoroughly non-European music.

Kirchner's compositions cover many genres, with numerous works for music theater, chamber music, and orchestral works. His opera *Gilgamesh* was premiered in May 2000, and his latest opera *Ahasver* was first performed in May 2001. He won the Award of the Land of Rhineland-Palatinate for Young Composers for his first opera *Die Trauung* (1974).

PROGRAM NOTES

Georges Barboteu says about his *Cinq Pièces Poétiques*: "Inspired by some French poems, I thought it was a good thing, in order to translate them musically, to choose the horn which is a pastoral and romantic instrument." While he does not give the performer the names of the poems which inspired these five pieces or what the poems were about, he does give the performer a great deal of musical license.

Georges Barboteu was the leading horn player in France and wrote etudes and other compositions for the horn that are staples of the repertoire and have been used as examination pieces at the Paris Conservatoire. He was "loved and appreciated for his charisma, his steadfast good humor, and his immense cordiality."

Barboteu was born in Algiers in 1924. His family was originally from Catalan but had lived in Algeria for generations. His father, Joseph Barboteu, was a professional horn player and professor at the Conservatoire d'Algiers. Georges started horn with his father at age nine and at age twelve was awarded a premier prix at the conservatory. At age 14 he played next to his father at the Grand Casino in Biarritz, France.

In 1939, Georges auditioned for the Paris Conservatoire, but World War II broke out and both Barboteus returned to Algeria. Georges played next to his father in the orchestra of Radio Algiers, then after three years his father turned the solo position over to his son. During this time, Georges also studied harmony and counterpoint, learned to play double bass, and wrote his first compositions.

After the war, in 1948, Barboteu returned to France and joined the Orchestre National (Radio France) under Charles Munch. In 1950 he was admitted to the Paris Conservatoire, and in 1951 he won the premier prix, soon thereafter winning first prize at the Geneva International Competition. He later became the horn professor at the Paris Conservatoire and served there from 1969-1989. He held positions playing for opera companies and he was the founder of the Quintette Ars Nova.

Barboteu was a consummate musician. He was involved in all styles of music, from baroque to contemporary, including jazz (recording with Duke Ellington). He was a master at inspiring jazz and theatrical arrangers and composers to include horns in their orchestrations, from Franck Pourcel to Claude Bolling.

James Wilding's *Distill* is a large-canvas version of his small sketch, "The Distillery," which is one of the short scenes in his "Moving Pictures" for piano and film. That short piece seemed to him to contain more possibilities than could be realized on piano alone, and so, with the addition of a horn, and some re-composing, we have this larger work. The calm, lyrical opening, with its gentle watery accompaniment, is gradually transformed into more and more tumultuous ideas, opening up extended vistas before unimagined. When the lyrical melody returns, it is more serene than before, with the formerly flowing accompaniment distilled to the occasional spacious chord. The piece was written for Stacie Mickens in 2015, and tonight is the premier. See Wilding's biography for more information.

"Before Aristotle and Plato, before Buddha and Confucius, in an age when the calendar had ten months, the year had 354 days, and people told time with a sun dial, Aesop told his fables. He was born into slavery in the ancient country of Phrygia (now Turkey) and earned freedom by exposing the foibles and failings of human character through the telling of "beast tales". In the year 560 B.C., when Aesop was 60 years old, the telling also earned him his death while on a mission to the Oracle at Delphi. The Delphinians, deeply offended by the critical sarcasm directed at them in one of his fables, hurled him to his death from a cliff outside the city.

Anthony Plog was born in 1947. He has received commissions in the United States and Europe, and his works have been performed in over thirty countries. Also a renowned trumpet player with numerous solo albums to his credit, he is a member of the all-star ensemble Summit Brass, and has held Principal positions with the San Antonio Symphony, the Los Angeles Chamber Orchestra, the Utah Symphony and the Malmo Symphony Orchestra."

Aesop's Fables was commissioned by The Complete Hornist, Thomas Bacon, General Editor.

May, 1992
Tempe, Arizona

Thomas Bacon

ARTIST BIOS

Stacie Mickens is Assistant Professor of Horn at the Dana School of Music, Youngstown State University where she teaches horn, coaches brass chamber ensembles, and performs with the Dana Brass and Dana Woodwind Quintets. She completed her Doctorate of Musical Arts (DMA) at the University of Michigan, where she was a recipient of the Rackham Fellowship Award. There she studied with former Philadelphia Orchestra member and jazz hornist Adam Unsworth and with Detroit Symphony member Bryan Kennedy. She holds a Master of Music (MM) degree from the University of Wisconsin-Madison, where she studied with renowned horn pedagogue Douglas Hill. She received a Bachelor of Arts (BA) degree in music and English from Luther College (Decorah, IA), where she studied horn with Patricia Brown and piano with John Strauss. Mickens proudly calls Iowa her home state, and served on the faculties of Luther College and Winona State University (Winona, MN) for five years, teaching horn, brass methods, aural skills, and chamber music.

An active orchestral musician, Mickens serves as principal horn of both the Wheeling Symphony and Youngstown Symphony and as fourth horn of the Akron Symphony. She has performed with the Detroit Symphony Orchestra, Detroit Chamber Winds, Blossom Music Festival, Madison Symphony Orchestra, and Wisconsin Chamber Orchestra, and was previously a member of symphonies in Lansing, MI, Dearborn, MI, Southwest Michigan, La Crosse, WI, Cedar Falls, IA, and Dubuque, IA. Representing the University of Michigan, she has performed in recital at the Kennedy Center in Washington, D.C. as part of the Millennium Stage's Conservatory Project. Mickens was a Regional Guest Artist at the 2006 Midwest Horn Workshop, 2013 Southeast Horn Workshop, and 2015 and 2016 Northeast Horn Workshops. In 2011 and 2012, Mickens performed at the Thy Chamber Music Festival in Denmark. She has twice been the featured soloist with the Dana Wind Ensemble, including a performance at the 2015 Ohio Music Education Association conference in Cleveland. In 2014, she performed Schumann's *Konzertstück* as one of four horn soloists with the Akron Symphony.

In addition to her classical training, Mickens spent six summers involved in drum and bugle corps activities as a member of Star of Indiana's Brass Theater, the Cadets of Bergen County, and the Colts. Her marching background led to her work with the marching and concert bands of the Plymouth-Canton Educational Park (Michigan). She has worked with many high school students as an instructor at the Dorian Summer Music Camps at Luther College and the MPulse Summer Performing Arts Institute at the University of Michigan. She truly loves teaching and performing, and is interested in new music, reading, and nature.

Dr. Allan R. Mosher joined the faculty of Youngstown State University in 1992 and serves as a Professor of Voice and the director of opera at the Dana School of Music. Among the operas Dr. Mosher has directed at Dana are *Die Fledermaus*, *The Tender Land*, *The Bartered Bride*, *Hansel and Gretel*, *The Legend of Ellis Island*, *L'Amico Fritz*, *Signor Deluso*, *The Magic Flute* and *Albert Herring*.

Dr. Mosher holds four earned degrees: the first in Theatre Arts from San Francisco State University, as well as three degrees in music, the first, a B.A. from the University of California at Berkeley, the second, an M.M. from the Eastman School of Music, and third a D.M.A. from the College Conservatory of Music, at the University of Cincinnati.

As a baritone, Dr. Mosher has performed widely. His performance at New York's Carnegie Hall of J.S. Bach's *Magnificat* was termed "exemplary" by the *New York Daily News*. He has performed in Lincoln Center's Avery Fisher Hall with the Manhattan Philharmonic in Haydn's *Creation*. Among the many opera roles he has performed are Giorgio Germont in *La Traviata*, Tonio in *I Pagliacci*, Count di Luna in *Il Trovatore*, Scarpia in *Tosca*, Marcello in *La Boheme*, Alfio in *Cavalleria Rusticana*, The Count in *The Marriage of Figaro*, and Valentin in *Faust*. He has also directed over twenty-five opera productions and is an active recitalist.

Allan Mosher's oratorio performances have included Bach's *St. John's Passion*, Cantatas 21, 32, 50, 56, 63, 79 and 82, Handel's *Messiah*, *Saul*, and *Judas Maccabaeus*, Mozart's *Requiem*, *Coronation Mass* and *Solemn Vespers*, Haydn's *Creation*, *Lord Nelson Mass*, and *St. Nicholas Mass*, Beethoven's *Ninth Symphony*, Mendelssohn's *Elijah*, and *St. Paul*, the Brahms and the Verdi *Requiem*, Dvorak's *Mass in D*, Bruckner's *Te Deum*, Stravinsky's *Mass*, Saint-Saens' *Christmas Oratorio*, and Puccini's *Messa di Gloria*.

Among Dr. Mosher's teachers and accompanists have been Lorenzo Malfatti, Andrew White, Thomas Paul, Robert Shewan, Janet Parlova, Mary Groom Jones, Robert K. Evans, Robert Spillman, and Monroe Kanouse. Conductors under whom he has performed are Jerzy Semkow, David Zinman, Jorge Mester, Gerhardt Samuel, John Rutter, David Effron, Peter Tiboris, Peter Perret, Theodore Hollenbach, David Fetler, Teri Murai, Donald Neuen, Raymond Harvey, Arie Lipsky, Eiji Oue, Jon Simsic, Michael Gelfand and John Wilcox.

Stage directors with whom Dr. Mosher has worked are Italo Tajo, Wesley Balk, Richard Pearlman, Edward Berkeley, Roger Brunyate and David Vosburgh. His dramatic performances include roles in plays by Shakespeare, Shaw, Moliere, Aristophanes, Brecht, Gogol and Frisch.

Dr. Mosher has been a Metropolitan Opera District finalist, an American Opera competition finalist, and is a recipient of numerous scholarships and awards, including the Corbett Opera Scholarship from the College-Conservatory of Music, University of Cincinnati, The Alfred Hertz Memorial Fellowship from the University of California at Berkeley and for Faculty Professional Development at Roberts Wesleyan College. He is a member of the National Association for the Teachers of Singing.

During the summer of 2008, Dr. Mosher was a member of the Voice faculty of the Opera Theatre and Music Festival of Lucca, Italy, sponsored by the University of Cincinnati.

ARTIST BIOS

Praised as 'highly original' (Beverly Brommert, Cape Times), South African composer **James Wilding** creates a unique bond between music and society. His 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 Rossmanith, 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).

This past year Wilding continued to produce exciting new chamber works, and toured South Africa with his concept show *Crumb Kaleidoscope*, which was commissioned by the *Bayerischer Rundfunk*. His work has been enthusiastically 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.

Senior Lecturer in Composition and Theory at the University of Akron, Wilding is a dedicated teacher, committed to sharing his knowledge. 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.

Diane Yazvac has been an adjunct faculty member of Youngstown State University since 1999, teaching introductory theory classes, keyboard musicianship classes, piano pedagogy, accompanying classes and piano lessons. Known especially for her accompanying skills, Diane toured Europe with the Dana Chorale playing in such countries as Italy, Switzerland and Austria. She has accompanied guest artists from all over the United States, China and South Africa, as well as countless area student and faculty musicians. She served as accompanist for Franco Iglesias in his vocal studio in New York City and now serves as the staff accompanist for the Dana Theater Department. She is a well-respected area piano teacher and Music Director at Niles Presbyterian Church. Diane received her BM and MM in piano performance from YSU studying with Delores Fitzer and Dr. Robert Hopkins.



PLEASE JOIN US FOR OUR
ANNUAL HOLIDAY FAVORITE

The Donald P. Pipino Performing Arts Series

Presents

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

Spend a Day
with the
**DANA
SCHOOL
of MUSIC!**

The Dana School of Music Open House is
Wednesday, October 12 in Bliss Hall on the YSU Campus

Attendees can crash classes, participate in ensemble rehearsals,
chat with Dana faculty, administrators, staff, and students,
meet with YSU financial aid and admissions counselors,
and the YSU campus. If you, or someone you know is interested
in pursuing an education in music then this is the event to attend.

REGISTER by October 11
for a chance to win a prize;
Walk-ins are also welcome.

For further information contact:
Dr. Stephen L. Gage at slgage@ysu.edu
Dana Recruitment Coordinator

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**YOUNGSTOWN
STATE
UNIVERSITY**

DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.ysu.edu
For information please call 330-941-3636

Wednesday, October 12

Guest Artist Recital:

Kirill Gliadkovsky, piano, (Saddleback College, CA)

7:30 pm | Bliss Recital Hall

Monday, October 17

Jazz Ensembles

7:30 pm | Chestnut Room, Kilcawley Center

Wednesday, October 19

Music at Noon: Octubafest

12:15 pm | Butler Institute of American Art

Thursday, October 20

Chamber Winds and Wind Ensemble Concert

Musical Goblins

7:30 pm | Stambaugh Auditorium \$

Monday, October 24

Flute Studio Recital

7:30 pm | Bliss Recital Hall

Thursday, October 27

Guest Artist Masterclass

Michael Pegher, tenor

4:00 - 6:00 pm | Bliss Recital Hall

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*The Dana Concert Series
presents*

Music At Noon
FACULTY CHAMBER MUSIC RECITAL

Butler Institute Of American Art
Wednesday, October 12, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

**DANA CONCERT SERIES — MUSIC AT NOON
FALL 2016**

OCTOBER

Wednesday, October 19
Octubafest

Wednesday, October 26
YSU Percussion Ensemble

NOVEMBER

Wednesday, November 2
Clarinet Studio Recital

Wednesday, November 9
Saxophone Studio Recital

Wednesday, November 16
Brass Chamber Ensembles

Wednesday, November 30
A Barbershop Christmas
12:15 pm | **Butler North ***

DECEMBER

Wednesday, December 7
Chamber Winds

***ALL CONCERTS AT THE BUTLER INSTITUTE OF AMERICAN ART
UNLESS OTHERWISE NOTED AND BEGIN AT 12:15 PM
FREE AND OPEN TO THE PUBLIC**

PROGRAM

Four Folk Songs for Soprano, Viola, and Piano

arr. By Alan Smith

1. I Know Where I'm Going
2. Early One Morning
3. I Once Loved a Boy
4. Oh, Johnny!

Misook Yun, soprano
Joseph Kromholz, viola
Cicilia Yudha, piano

Cinq Pièces Poétiques pour cor en fa

Georges Barbotou (1924-2006)

Andante cantabile

Mouvement très libre

Mouvement très large

Allegro vivo

Mouvement très libre

Stacie Mickens, horn

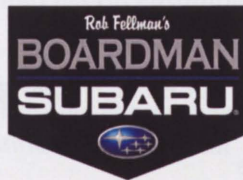
Balkanica

Daniela Candillari (b.1979)

Hakeem Bilal & Sebastian Vera, trombones

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*The Dana Concert Series
presents*

Guest Artist Recital

KIRILL GLIADKOVSKY, PIANO

Wednesday, October 12, 2016

7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Chaconne in D Minor J.S. Bach (1685-1750)
concert transcription by F. Busoni (1866-1924)

Symphonic Etudes in the Form of Variations, R. Schumann (1810-1856)
Op. 13 and Op. Posthumous (Complete)

- 1 Theme
- 2 Etude I
- 3 Etude II
- 4 Posthumous Variation I
- 5 Etude III
- 6 Etude IV
- 7 Etude V
- 8 Etude VI
- 9 Etude VII
- 10 Etude VIII
- 11 Posthumous Variation IV
- 12 Posthumous Variation II
- 13 Posthumous Variation III
- 14 Posthumous Variation V
- 15 Etude IX
- 16 Etude X
- 17 Etude XI
- 18 Etude XII Finale

INTERMISSION

MASTER CLASS WITH PROF. GLIADKOVSKY

Performers:

Fantasy in D minor, K397 W. A. Mozart (1756-1791)
Luke Martinucci

Danças características Africanas Heitor Villa-Lobos (1887-1959)
I. Farrapos, Op. 47
III. Kankikis, Op. 65
Katie Fernstrom

Graceful Ghost Rag William Bolcom (*1938)
Jason Volovar

ABOUT THE ARTIST

KIRILL GLIADKOVSKY

Mr. 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". Dany Margolies at The Malibu Times describes his playing: "wondrous range...impassioned depth...enormous physical and emotional power...a complete artist". "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 at the age of 6, Mr. 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, 1st 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 and 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.

Mr. Gliadkovsky's popularity is also fast growing being a featured artist in numerous live TV and radio broadcasts and programs on such networks as NPR, CBS, PBS, CBC, WQXR, KBYU, KPAC, Russian State TV and Radio and others. He has recorded six CDs for Alexei Records and for CMK Classics labels.

ABOUT THE ARTIST

Kirill Gliadkovsky was born in Moscow and has studied music since the age of 5. Mr. Gliadkovsky attended the Tchaikovsky Conservatory in Moscow where his teachers included renowned musicians Lev Vlasenko, Mikhail Pletniev (piano) and Leonid Royzman (organ). Mr. Gliadkovsky also earned both his Master's and Doctor of Musical Arts degrees at the University of Southern California with Professors Daniel Pollack (piano), Cherry Rhodes (organ), and William Schaefer (conducting). He also coached with Ann Schein, Herbert Stessin, Stephen Kovacevich and Lev Naumov. Kirill Gliadkovsky took numerous prizes at international piano competitions in Europe and the United States.

Mr. Gliadkovsky is an orchestra and choral conductor. He performs on harpsichord, as well. He is a part of 4Gs family piano team with his wife - a concert pianist Anna Gliadkovskaya - and their daughters Anastasia and Sophia. He also served as the music director and organist at Westwood Hills Christian Church in Los Angeles for 10 years.

Mr. Gliadkovsky combines his busy concert schedule with teaching at Saddleback College as the Director of Keyboard Studies. This season alone will take him on tour to No. California, OR, UT, CO, NY, TN, NC, DE, NH, OH, OK, TX and IN. Prior to coming to Saddleback, he was 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. Mr. Gliadkovsky 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 at schools such as USC, UCLA, Manhattan School of Music, Northwestern University, Peabody and San Francisco Conservatories, UC Berkeley, UCSB, UNT, BYU, USU and others, often with fellowship and scholarship awards.

DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.ysu.edu
For information please call 330-941-3636

Monday, October 17

Jazz Ensembles

7:30 pm | Chestnut Room, Kilcawley Center

Wednesday, October 19

Music at Noon: Octubafest

12:15 pm | Butler Institute of American Art

Thursday, October 20

Chamber Winds and Wind Ensemble Concert

Musical Goblins

7:30 pm | Stambaugh Auditorium \$

Monday, October 24

Flute Studio Recital

7:30 pm | Bliss Recital Hall

Wednesday, October 26

Music at Noon: YSU Percussion Ensemble

12:15 pm | Butler Institute of American Art

Thursday, October 27

Guest Artist Masterclass

Michael Pegher, tenor

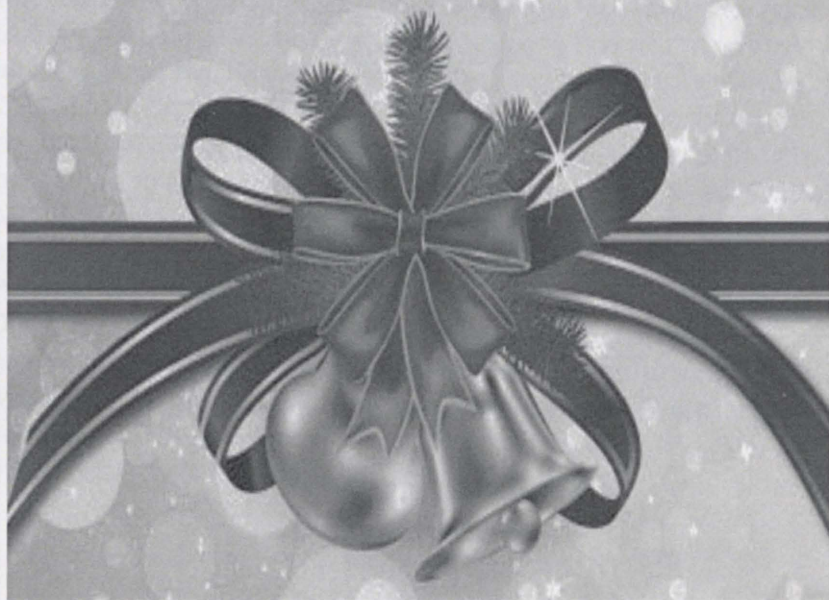
4:00 - 6:00 pm | Bliss Recital Hall

*Join us for a celebration
of the Holiday Season!*



Monday, December 5, 2015
Christmas Extravaganza Concert

7:30pm * Bliss Recital Hall



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ANNUAL HOLIDAY FAVORITE

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

Presents

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

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*The Dana Concert Series
presents*

YSU
Jazz Ensembles

**DAVE KANA & KENT ENGELHARDT,
DIRECTORS**

Chestnut Room, Kilcawley Center
Monday, October 17, 2016
7:30pm

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

JAZZ ENSEMBLE – DAVE KANA

Switch In Time Sammy Nestico

Sassy* Ernie Wilkins
Ed. Kent Engelhardt

Doin' Basie's Thing Sammy Nestico

The Brownsville Express* Ernie Wilkins
Ed. Kent Engelhardt

*The Restoration and Preservation of Historically Significant Jazz
Masterworks funded by The School of Graduate Studies and Research

SAXOPHONES:

Kathleen Brown
Ellwood Jones IV
Arran Collins
Bill McKinney
Jon Markovich
Matt Eustace

TRUMPETS:

Jared Peters
Bri Rzucidlo
Erica Jones

TROMBONES:

Jacob Provino
Andrew Morro

EUPHONIUM:

Kyler Feeland

TUBA:

BeJahn Duren

RHYTHM SECTION:

Guitar	Mike Rich
Piano	Nadya Stratton
	Emma Donkin
Bass	Matt Jackson
Drums	Evan McCreary

JAZZ ENSEMBLE – KENT ENGELHARDT

The Blues Machine	Sammy Nestico
Ambiance	Marian McPartland Arr. Jerry Dodgion
Haitian Fight Song**	Charles Mingus Arr. Sy Johnson
Georgia	Hoagy Carmichael & Stuart Gorrell Arr. Mike Kamuf
We Be Jammin'	Frank Foster

**A Gift of Senator Harry Meshel

SAXOPHONE, FLUTE, & CLARINET:

Alto	Hannah Wilhelm Alex Miller
Tenor	Sam Gregory Daniel Slencsak
Baritone	Thomas Turnbull

TRUMPETS:

Brandon Ritchie
Herbert Hunkele
Justin Randall
Leicester Stovell

TROMBONES:

Stephen Spencer
Kevin Casey
Brandon Rodriguez
Aaron Podorson

RHYTHM SECTION:

Guitar Nicholas Jones
Piano Alex Ayers
Bass Frank Toncar
Drums Jesse DeLorenzo

VOCAL/FLUTE

Tori Francioni

YSU JAZZ CONCERT CALENDAR

FALL SEMESTER

Monday, October 17, Jazz Ensembles
Chestnut Room, Kilcawley Center, 7:30 p.m.

Thursday, October 27, Jazz Combos
Spotlight Theater, Bliss Hall, 7:30 p.m.

Monday, November 21, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Monday, November 28, Jazz Combos
The Hub, Kilcawley Center, 7:00 p.m.

Wednesday, December 7
Carols and Cocoa, Dana Holiday Concert
Stambaugh Auditorium, 7:00 p.m.

SPRING SEMESTER

Monday, February 20, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Thursday, March 16, Jazz Combos
The Hub, Kilcawley Center, 7:00 p.m.

Monday, April 10, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Thursday, April 20, Jazz Combos
Spotlight Theater, Bliss Hall, 7:30 p.m.

ACKNOWLEDGEMENTS

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. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series 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 making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, 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 in making a donation to JVF, checks can be made payable to 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 making a donation to JVF, checks can be made payable to 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.

DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.ysu.edu
For information please call 330-941-3636

Wednesday, October 19

Music at Noon: Octubafest

12:15 pm | Butler Institute of American Art

Thursday, October 20

Chamber Winds and Wind Ensemble Concert

Musical Goblins

7:30 pm | Stambaugh Auditorium \$

Monday, October 24

Flute Studio Recital

7:30 pm | Bliss Recital Hall

Thursday, October 27

Guest Artist Masterclass:

Michael Pegher, tenor

4:00-6:00 pm | Bliss Recital Hall

Thursday, October 27

Jazz Combos

7:30 pm | Bliss Hall, Spotlight Theater

Sunday, October 30

Misook Yun's Voice Studio Recital

3:00 pm | Bliss Recital Hall

PLEASE JOIN US FOR OUR
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**The Donald P. Pipino
Performing Arts Series**

Presents

Carols and Cocoa • 7:00 p.m.

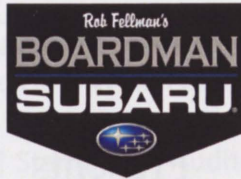
Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

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*The Dana Concert Series
presents*

Music at Noon

Octubafest

**TUBA — EUPHONIUM
ENSEMBLE CONCERT**

Butler Institute Of American Art
Wednesday, October 19, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication



**DANA CONCERT SERIES — MUSIC AT NOON
FALL 2016**

OCTOBER

Wednesday, October 26
YSU Percussion Ensemble

NOVEMBER

Wednesday, November 2
Clarinet Studio Recital

Wednesday, November 9
Saxophone Studio Recital

Wednesday, November 16
Brass Chamber Ensembles

Wednesday, November 30
A Barbershop Christmas
12:15 pm | **Butler North ***

DECEMBER

Wednesday, December 7
Music at Noon: Chamber Winds
12:15 pm | Butler Institute of American Art

***ALL CONCERTS AT THE BUTLER INSTITUTE OF AMERICAN ART
UNLESS OTHERWISE NOTED AND BEGIN AT 12:15 PM
FREE AND OPEN TO THE PUBLIC**

UPCOMING TUBA/EUPHONIUM CONCERT

SUNDAY, OCTOBER 30
OCTUBAWEEEN RECITAL
6:00 PM | BLISS RECITAL HALL

PROGRAM

Homage James Grant (b. 1954)

Conducted by Rebecca Shelton

Sonata from "Die Bankelsangerlieder" Anonymous
Arr. Barton Cummings

Conducted by Jacob Umbrazun

Contre Qui Rose Morten Lauridsen (b. 1943)

Conducted by David Ottney

Battle Hymn William Steffe (1830-1890)
Arr. Thomas Isbell

Conducted by David DePanicis

O Mangum Mysterium Tomas Luis de Victoria (1548-1611)
Arr. Adler-McKean

Conducted by Travis Beatty

Slavonic Dances, Op. 46, No. 1 Antonin Dvorak (1841-1904)
Arr. D. Butler

Conducted by Christian Dennis

EUPHONIUMS

Brent Drysdale, Matthew Franks, Kyler Freeland, Andrew Morro,
David Ottney, Carmen Pellegrino, Rebecca Shelton

TUBAS

Travis Beatty, Dominick Commisso, Christian Dennis, David DePanicis,
BeJahn Duren, Alyssa Kordecki, Colin Offenburg, Jacob Provino,
Jacob Umbrazun, Lauren Zetts

DIRECTOR - DR. BRIAN KISER

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*The Dana Concert Series
presents*

MUSICAL GOBLINS

Featuring the:

YSU DANA CHAMBER WINDS

BRANDT PAYNE, CONDUCTOR

YSU WIND ENSEMBLE

STEPHEN L. GAGE, CONDUCTOR

Stambaugh Auditorium
Thursday, October 20, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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PROGRAM

DANA CHAMBER WINDS

Overture to *Dancer in the Dark*

Björk Guðmundsdóttir (1965)

Arr. Mendoza

Brass Ensemble:

Trumpet: Nick Samson, Michael Barkett, Sarah Pigza,

Bri Rzuicdlo, Megan Bryant

Horn: Noah Cline, Hannah Jones,

Samantha Nicholson, and Sarah Schwenke

Trombone: Aaron Poderson, Emily Donovan, and Robert Violette

Euphonium: David Ottney, Kyler Freeland, and Matt Franks

Tuba: Travis Beatty, Jacob Umbrazun, Alyssa Kordecki,

Jacob Provino, Colin Offenburg

Timpani: Tommy Starr

Glass Tapestries

Thomas Osborne (1978)

Flute: Hailey Baker and Sidney Charles

Clarinet: John Stumpff and Cayla Conrad

Vibraphones: Nathan Negro and Tommy Starr

The Bach Buch

Johann Sebastian Bach (1685-1750)

Trans. Pann

Three selections:

I. Menuet II from *keyboard Partita No. 1 (BWV 825)*

II. Two-Part Invention No. 6 (*BWV 777*)

III. Badinerie from *Orchestral Suite No. 2 (BWV 1067)*

Woodwind Choir:

Flute: Jackie Jupina and Kate Landry

Oboe: Francesca Clause

Clarinet: Taylor Aslanis, Jenna Provina, Alexandria Moreschi,
and Elizabeth Sabo

Bassoon: Mason Taylor and Jessica John

Soprano Saxophone: Thomas Turnbull and Kathleen Brown

Alto Saxophone: Stephanie Pavlovich and Santino Almasy

Fanfare from *La Peri*

Paul Dukas (1865-1935)

Arr. Marlatt

Brass Ensemble

INTERMISSION (15 MINUTES)

WIND ENSEMBLE

***Transcendent Journey* (2010)**

Rossano Galante (b. 1967)

***Blue Shades* (1992)**

Frank Ticheli (b. 1958)

***Ghost Train Triptych* (1995)**

Eric Whitacre (b. 1970)

- I. Ghost Train
- II. At the Station
- III. Motive Revolution

***Sheltering Sky* (2012)**

John Mackey (b. 1973)

***Bayou Breakdown* (2003)**

Brant Karrick (b. 1960)

DANA CHAMBER WINDS PROGRAM NOTES

Dancer in the Dark tells the story of Selma Jezkova (played by Björk Guðmundsdóttir), a Czech immigrant to the United States in 1964. She has a congenital disease that is making her go blind, so she is working as hard as she can (at the local factory) with the limited sight she has left to provide for her 12-year-old son, who will eventually develop the same condition unless she can raise the money for an expensive medical procedure for him. Her only diversion is her love for musicals: she lapses into daydreams involving musical numbers at several points throughout the film, often to her detriment.

Björk Guðmundsdóttir, known as Björk is an Icelandic singer, songwriter and actress. Over her four-decade career, she has developed an eclectic musical style that draws on a wide range of influences and genres spanning electronic, pop, experimental, trip hop, IDM, classical, and avant-garde styles.

DANA CHAMBER WINDS PROGRAM NOTES

Thomas Osborne's music draws inspiration from a wide variety of sources, places and eras. As a composer fascinated by both Western and non-Western music, he has written works that call on a wide variety of sounds including African polyphony, Indonesian gamelan, Japanese court music, ancient Persian music and Kentucky country fiddle playing. Active as a conductor of contemporary music, he has led the premieres of dozens of works.

He is the director of the University of Hawai'i Contemporary Music Ensemble, a group that regularly presents music by living composers from the West and from the Asia/Pacific region. He has lived in Honolulu since 2006, and is professor of composition and theory at the University of Hawai'i.

Glass Tapestries was written and premiered in Los Angeles, California in 2005. The composer states:

I wrote this piece after seeing the Los Angeles skyline illuminated at night from a nearby hilltop. The clouds hung low over the buildings so that it seemed as if they were hanging from the sky rather than reaching up from the earth. The piece is a meditation on that sight.

Compiled and transcribed in 2010, composer Carter Pann states the following:

The transcriptions found within *The Bach Buch* add to the thousands of versions of Bach's music already re-worked for different groups and media. The music here does not, however, embellish Bach's own scores (save but for a couple of instances in which it was felt necessary to add an inner voice to serve the expansive range of the ten woodwinds.)

As a keyboard player I grew up learning and falling in love with much of Bach's music at the piano. For this very reason, much of the volume consists of the composer's keyboard works. One cannot, however, deny many of the most cherished works from Bach's oeuvre when compiling a set of transcriptions, and many of those "hits" are included here as well.

Besides *The Sorcerer's Apprentice*, his two other works that have lasted in the international repertoire to some extent are his opera *Ariane et Barbe-bleue* and his ballet *La Péri*. Premiered in Paris in 1912, *La Péri* was created for the Russian ballerina Natalia Trouhanova. A lovely work in impressionist style, it sadly became the last work that Dukas permitted to be published, and it was only saved by the intervention of his friends. At the last minute before its premiere production, Dukas added the brilliant fanfare prelude for brass instruments that we'll hear tonight. And today, this two-minute prelude is far more often heard than the ballet score as a whole.

In Persian mythology, a péri is a fairy creature descended from fallen angels who cannot re-enter paradise until he or she has done penance. Many 19th-century Romantic composers were fascinated by these legends, and Robert Schumann wrote a large-scaled oratorio *Das Paradies und die Peri*. In Dukas' scenario, the youth Iskender encounters a péri while searching for the lotus flower that will grant immortality. After many journeys, he discovers the flower in the hand of a female péri sleeping in a bejeweled bower. She is very beautiful, and Iskender falls in love with her. He seizes the lotus from the sleeping fairy, but when she awakens, she wins the flower back from him in exchange for a kiss. She then melts into the golden light of sunset, and Iskender realizes that he has lost her forever and given up his own life in the bargain.

WIND ENSEMBLE PROGRAM NOTES

***Transcendent Journey* - Rossano Galante**

Born and raised in Buffalo, New York, Mr. Galante received his Bachelor of Arts Degree in trumpet performance from SUNY at Buffalo in 1992. That same year he was one of nineteen people across the country to be accepted to the University of Southern California's Film Scoring Program. He studied with the late Jerry Goldsmith, who won an Academy Award for *The Omen*. In 1999 he moved to California to pursue a career in film composition and orchestration.

Mr. Galante has composed music for the films, *Channels*, *The Prince of Venice*, *The Great Gabble* and additional music for *Scary Movie 2*. He served as orchestrator for the films *Amusement*, *Loft*, *L'ennemi public no. 1*, *Max Payne*, *Instinct de Mort*, *The Little Mermaid: Ariel's Beginning*, *The Eye*, *Alvin and the Chipmunks*, *The Perfect Holiday*, *Live Free or Die Hard*, *3:10 to Yuma*, *The Invisible*, *The Tuxedo*, and many others.

In 2005 and 2008, Mr. Galante's recent compositions, *Resplendent Glory* and *Transcendent Journey* were both commissioned by and dedicated to Dr. Peter Loel Boonshaft and the Hofstra University Symphonic Band. Rossano has also been commissioned by the Nebraska Wind Symphony, the Amherst Chamber Orchestra, Trenton State College, SUNY at Buffalo, Grand Island Middle School, Syracuse Youth Symphony, Point Pleasant Borough High School, North Tonawanda High School, Lockport City School District, Edward Town Middle School and the Erie County Wind Ensemble.

WIND ENSEMBLE PROGRAM NOTES

***Blue Shades* - Frank Ticheli**

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans.

I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent -- however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily *influenced* by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

A consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund commissioned Blue Shades.

***Ghost Train Triptych* - Eric Whitacre**

Ghost Train was a total fluke.

In the fall of 1993, while an undergrad at the University of Nevada: Las Vegas I happened to hear the wind symphony rehearsing through closed doors. I snuck into the band room and sat entranced for 50 minutes, transported by what was, hands down, the single loudest music I had ever heard. 6 percussionists! 8 trumpets! I was in love.

After the rehearsal I approached Thomas Leslie, the conductor, and asked if I could write a piece for their group. He said (without hesitation), "sure, and if it turns out well we'll play it at the CBDNA convention in the spring." Now, up to this point I had never written for instruments before, only singers, so I got all of my friends who were instrumentalists and took them through their paces: "What pieces do you love to play? Which register is most comfortable? Which instrument sounds best when doubled with your instrument? etc." I struggled with the work all through Christmas break (I wrote it in Las Vegas, Lake Tahoe, and Waco, Texas) and presented Tom with the first movement when school resumed. He played it beautifully at the convention, and BOOM... the thing took off like a shot. Band directors began calling me at home, trying to buy it from me, and my formal career as 'composer' had begun.

I wrote the second and third movement a year later, and Tom premiered the whole thing in the spring of 1995. I graduated two months later and headed for Juilliard. **Ghost Train** is dedicated to the man who brought it to life, Mr. Thomas G. Leslie.

Ghost Train Triptych is a three-movement tone poem that when performed in its entirety runs about twenty minutes. The movements each depict separate scenes that surround the lore.

I. Ghost Train:

Movement one, subtitled The legend of the Ghost Train, depicts a supernatural machine that roars out of the night through forgotten towns and empty canyons, a tale deeply rooted in American folklore. The music's eerie sounds and driving rhythms beautifully capture the supernatural spirit combined with the essence of a steaming locomotive.

II. At the Station:

This movement depicts the train coming to a roaring halt and the passengers departing. Countless images can be seen in this movement: friends and family being reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After some musical reflection, the locomotive builds up steam and slowly departs again, grand and graceful.

III. Motive Revolution:

This title refers to the period between 1850 -1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the countryside, moonlight glistening off it's dark steel, and ends with a final heroic tribute to these machines and the people who worked them.

Sheltering Sky - John Mackey

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest.

Bayou Breakdown - Brant Karrick

Bayou Breakdown combines a fugue in the style of JS Bach with the melodies and rhythms of the mountain lands of Kentucky. While “breakdown” has special musical meaning in several genres, in bluegrass music it refers to a series of breaks (short instrumental solos playing variations on the song’s main melody) passed among a variety of instruments.

The term and form were used by Bill Monroe in *Bluegrass Breakdown* and Earl Scruggs in *Foggy Mountain Breakdown*. In *Bayou Breakdown*, the main melody is introduced in a four-part fugue scored for woodwinds. A brief transition gives way to a second statement of the fugue by the brass.

The next transition introduces a folk song-like lyrical theme based on a pentatonic scale. A brief transition takes the piece to its most dissonant section, evoking a poorly played waltz. The main melody attempts to reappear but is swept away by a progression of descending chromatic chords.

After a complete stop, the initial fugue returns featuring solos by the clarinet, bassoon, alto saxophone, oboe, trumpet, and tuba. After a few short trio statements of the main tune, the piece ends with a polyphonic flurry from the full band.

Brant Karrick is director of bands at Northern Kentucky University.

His prior teaching experience includes nine years at the University of Toledo and seven years of public school teaching in Kentucky. Karrick began his service as a public school teacher in 1984 at Beechwood School in Fort Mitchell, Kentucky. In 1985 he returned to his alma mater, Bowling Green High School in Kentucky, as the Director of Instrumental Music. He joined the Northern Kentucky faculty in 2003

ABOUT THE CONDUCTORS

Stephen L. Gage has served as Professor of Conducting and Director of Bands & Orchestra at Youngstown State University's Dana School of Music since 1993. In fall 2014, Dr. Gage was appointed as the conductor of the YSU Dana Symphony Orchestra in addition to his work with the YSU Wind Ensemble, the Dana Chamber Winds & Strings and he is the head of the MM in Instrumental Conducting program. Stephen holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music, and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. Stephen studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. In September 2012, Dr. Gage was appointed as the Conductor of the W. D. Packard Concert Band in Warren. Stephen begins his 24th 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). Professor Gage has written numerous 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. Stephen has guest conducted and cliniced high school honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States.

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. Dr. Payne has held similar academic appointments at the University of Hawai'i and University of Wyoming. Dr. Payne began his teaching career as a high school band director in the Red Oak Public Schools in Red Oak, Iowa.

Dr. Payne is active as an author, guest conductor, and clinician throughout the United States. Brandt 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*. Brandt has given presentations at the national conferences of the College Band Directors National Association and the CBDNA National Athletic Band Symposium. Dr. 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, Dr. 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.

YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

Fall Semester 2016 Stephen L. Gage, Conductor

Key: # - Graduate Student * -- Section Leader ^ --Principal Player

FLUTE/PICCOLO

Madeline Grimes, Vienna *^
Lindsey Kiselica, North Lima
Brenna Price, Salem
Anna Reitsma, Pittsburgh, PA
Nadya Stratton, Boardman
Jewellea Wyne, Pittsburgh, PA

OBOE/ENGLISH HORN

Francesca Clause, Boardman
Victoria Donadio, Champion
Kristen Thompson, Poland ^|^*

BASSOON/CONTRABASSOON

Frances Clause, Boardman
Rebecca Dangerfield, Poland
Elliot Kwolek, Beaver, PA ^*

CONTRABASSOON

Rebecca Dangerfield, Poland

CLARINET/BASS CLARINET

Taylor Aslanis, Bay Village
Alex Bark, Cranberry Twp, PA
Arran Collins, Pittsburgh
Cayla Conrad, Geneva
Rachel Cline, Milton
Joseph Mansfield, Pittsburgh, PA *^
Jenna Provino, Youngstown
John Stumpff, Greenville, PA #

SAXOPHONE

Jeremy Leishman, New Philadelphia (B)
Alex Miller, Cortland (A) ^
Daniel Slenscak, Howland (A) ^
Hannah Wilhelm, Columbus (T) *

HORN

Brendan Gage, Poland
Laura Makara, Boardman ^ *#
Alisha Moore, Leavittsburg
Sarah Schwenke, New Wilmington, PA

PIANO/KEYBOARD

Alyssa Titi, Canfield ^

TRUMPET

Michael Barkett, Canfield *^
Ross Hill, Poland
Herbert Hunkele, New Castle, PA
Sarah Pigza, Beloit
Gabrielle Sandy, Niles
Effie Starheim, Hubbard

TENOR TROMBONE

Kevin Casey, Pilesgrove, NJ *^
Emily Donovan, Columbus
Dominic Gentile, Canonsburg, PA

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #

EUPHONIUM

Rebecca Shelton, Bristolville *^

TUBA

Jacob Umbrazun, Cortland *^
Lauren Zetts, Lowellville

STRING BASS

TBA

HARP

Rebecca Pflugstl, Pittsburgh, PA *^

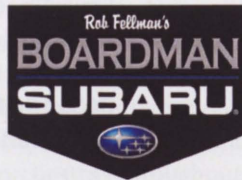
PERCUSSION

Noah Au, Canfield
Brandon Maffit, Warren
Evan McCreary, Poland
Nathan Negro, Wooster *^
T.J. Rusk, Brookfield
Thomas Starr, Pittsburgh, PA
Anthony Tresky, Pittsburgh, PA

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

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*The Dana Concert Series
presents*

Flute Studio Recital

**KATHRYN THOMAS UMBLE,
ASSOCIATE PROFESSOR OF FLUTE**

DIANE YAZVAC, PIANO

Monday, October 24, 2016
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

- Sonatina for Flute and Piano
III. Allegro Giocoso
Eldin Burton (1913-1979)
Jewellea Wyne
- Concerto for Flute and Orchestra, Op.8
Otar Gordeli (1928-1994)
Madeline Grimes
- Fantasie Pastorale Hongroise, Op.26
Albert Franz Doppler (1821-1883)
Anna Reitsma
- Syrinx
Claude Debussy (1862-1918)
Jacquelyn Jupina
- Morceau de Concours
Gabriel Faurè (1845-1924)
Kate Landry
- Prelude et Scherzo
Henri Busser (1872-1973)
Lindsey Kiselica
- Poem
Charles T. Griffes (1884-1920)
Nadya Stratton

The Swiss Shepherd

Pietro Morlacchi (1828-1868)

Emily Karr

Reverie

Andre Caplet (1878-1925)

Amber DeCaprio

Trio-Sonate in C moll

Johann Joachim Quantz (1697-1773)

I. Andante Moderato

II. Allegro

Kristen Richter, flute

Hailey Baker, flute

Ave Maria (Meditation)

Charles Gounod (1818-1893)

Sidney Charles

Lumière de Soleil

Claire Durand-Racamoto (b. 1978)

Ephemeropterae

Marin Amlin (b. 1953)

I. Ephemeroptera I

Brenna Price, Piccolo

Concerto for Flute and Orchestra, Op.39

Lowell Liebermann (b. 1961)

III. Presto

Victoria Francioni

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*The Dana Concert Series
presents*

Dana Vocal Society Recital

Tuesday, October 25, 2016
8:00 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Kate Kramer

Evening Shadows Traditional Words by Raymond Buckland

Sara Eckenrode

Les Cloches by Claude Debussy 1862-1918

Nancy Cline, Piano

The leaves blossomed on edges of branches
Delicately, the bells tinkled, light and free.
In the calm sky, rhythmic and fervent as an antiphon.
This distant call,
I remembered the white saint, the flowers of the altar
These bells speak of happy times,
And in the tree, appear the green leaves fading
Of the old days

Emelio, Rebecca Enlow "What You Mean to Me" from Finding Neverland

Gary Barlow, born 1971- present

Nancy Cline, Piano

Victoria Remley

Charmant Paillon

Andre Campra (1660- 1744)

Nancy Cline, Piano

Brilliant butterfly whose wings gaily glisten fairest flowers
Dost though outvie
Brilliant butterfly whose wings gaily glisten fairest flowers
Dost thou outvie would that I might be thy comrade
Ah how gladly I'd follow thee for aye
I would gladly so gladly follow thee for aye
without rest thou art ever flitting
From the budding blush roses sipping dost thou seek in their hearts
repose

Ah! Too soon thy life must close
Brilliant butterfly whose wings gaily glisten fairest flowers
Thou dost outvie I would gladly so gladly follow thee for aye

Brianna Crawford
"An Die Music"
Franz Schubert 1797-1819
Nancy Cline, Piano

You lovely art, in how many grey hours
When me the life's wild circle ensnares
Have you my heart with more ardent love ignited
Have me to a better world carried away
to a better world carried away
Often has a sigh, from your harp flowed
A sweet holy chord from you
The heaven of better times to me has opened
Your lovely art I thank you for that
Your lovely art I thank you for that

Rebecca Enlow
All That Matters from Finding Neverland
Gary Barlow (1971- present)
Nancy Cline, Piano

Nightmare Before Christmas Medly
Allen Billinsley (1922- present)

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*The Dana Concert Series
presents*

YSU
Jazz Combos

DAVE KANA & THERON BROWN, INSTRUCTORS

Bliss Hall, Spotlight Theater
Thursday, October 27, 2016
7:30pm

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

JAZZ SEPTET

Bri Rzuclidlo, trumpet; Ellwood Jones, saxophone;
Hailey Baker, flute; Joel Gillespie, vibraphone;
Donald McQueen, guitar; Alberto Cheverez, bass;
Anthony Gill, drums

Untitled

Bri Rzuclidlo

Soulful Strut

Young-Holt Unlimited

JAZZ QUINTET

Brandon Ritchie, Jared Peters, trumpets; Tyler Guerrieri, guitar;
Ian Kinnaman, bass; Tommy Starr, drums

Moanin'

Bobby Timmons

Someday My Prince Will Come

Larry Morey & Frank Churchill

Byrdlike

Freddie Hubbard

JAZZ SEXTET

Herbie Hunkele, Leicester Stovell, trumpets;
Sam Gregory, saxophone; Nick Frank, guitar;
Thomas Jackson, bass; Jesse DeLorenzo, drums

Feel the Rest

Tiger Okoshi

At Peace

Herbie Hunkele

How High the Moon/Ornithology

Nancy Hamilton &
Morgan Lewis/Charlie Parker

JAZZ QUARTET

Justin Randall, trumpet; Anthony Kunovic, guitar;
Eric Finkelstein, bass; Hobie Butcher, drums

Urge/Come Together Medley

Justin Randall
John Lennon & Paul McCartney

Come on Over

Justin Randall

YSU JAZZ CONCERT CALENDAR

FALL SEMESTER

Monday, October 17, Jazz Ensembles
Chestnut Room, Kilcawley Center, 7:30 p.m.

Thursday, October 27, Jazz Combos
Spotlight Theater, Bliss Hall, 7:30 p.m.

Monday, November 21, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Monday, November 28, Jazz Combos
The Hub, Kilcawley Center, 7:00 p.m.

Wednesday, December 7
Carols and Cocoa, Dana Holiday Concert
Stambaugh Auditorium, 7:00 p.m.

SPRING SEMESTER

Monday, February 20, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Thursday, March 16, Jazz Combos
The Hub, Kilcawley Center, 7:00 p.m.

Monday, April 10, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Thursday, April 20, Jazz Combos
Spotlight Theater, Bliss Hall, 7:30 p.m.

ACKNOWLEDGEMENTS

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. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series 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 making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, 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 in making a donation to JVF, checks can be made payable to 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 making a donation, checks can be made payable to 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.

DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.ysu.edu

For information please call 330-941-3636

OCTOBER

Sunday, October 30

Misook Yun's Voice Studio Recital

3:00 pm | Bliss Recital Hall

NOVEMBER

Tuesday, November 1

Dana Guitar Studio Recital

7:30 pm | Bliss Recital Hall

Thursday, November 3

Dana Symphony Orchestra Concert

From Russia With Love...

7:30 pm | Stambaugh Auditorium \$

Friday, November 4

Guest Artist Recital: Thibaut Garcia, guitar, (*France*)

Winner of the 2015 GFA International Guitar Competition

7:30 pm | Bliss Recital Hall

Saturday, November 5

Guest Artist Masterclass: Thibaut Garcia, guitar

9-11 am | Bliss Recital Hall

Monday, November 7

Choral Concert

Heaven Meets Earth in Songs

7:30 pm | St. Columba Cathedral

159 W. Rayen Ave, Youngstown, OH 44503



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

Presents

Carols and Cocoa • 7:00 p.m.

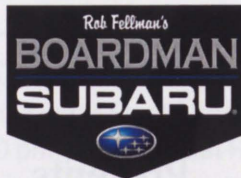
Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

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*The Dana Concert Series
presents*

Misook Yun's Voice Studio Recital

Bliss Recital Hall
Sunday, October 30, 2016
3:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

La vezzosa pastorella

Domenico Bruni
(1758-1821)

Olivia Kochunas, soprano
Mary Ann Bilas Bush, piano

Whiter must I wander?
from *Songs of Travel*

Ralph Vaughan Williams
(1872-1958)

Jared Liscinsky, baritone
Mary Ann Bilas Bush, piano

The Sky Above the Roof

Ralph Vaughan Williams

AnnaMaria Jadue, mezzo-soprano
Nancy Cline, piano

Les Cloches

Claude Debussy
(1862- 1918)

Sara Eckenrode, soprano
Nancy Cline, piano

Im Herbst

Robert Franz
(1815-1892)

Brianna Crawford, mezzo-soprano
Nancy Cline, piano

Wind

Theodore Chanler
(1902-1961)

Victoria Remley, soprano
Nancy Cline, piano

Der Musensohn

Franz Schubert
(1797-1828)

Nicholas Hazelton, baritone
Nancy Cline, piano

"Quel tuo ciglio languidetto"
from *Il Farnace*

Antonio Vivaldi
(1678-1741)

Anna Murcko, mezzo-soprano
Marcellene Hawk, piano

L'Absence

Manuel Garcia
(1775-1832)

Katy Howells, soprano
Nancy Cline, piano

Smanie implacabili
from *Così fan tutte*

Wolfgang Amadeus Mozart
(1756-1791)

Erika Walker, mezzo-soprano
Nancy Cline, piano

"Bester Jüngling"
from *Die Schauspieldirektor*

Wolfgang Amadeus Mozart

Rebecca Enlow, soprano
Nancy Cline, piano

"Je suis Titania"
from *Mignon*

Ambroise Thomas
(1811-1896)

Francesca Molinaro, soprano
Mary Ann Bilas Bush, piano

La vezzosa pastorella

In the cool and dewy morning,
Fares the lovely shepherd maiden,
With bright roses and jasmine laden,
For her dearest one designed;

Fares the lovely shepherd maiden,
With bright roses and jasmine laden,
For her dearest, for her dearest,
for her dearest one designed.

Oh, the cruel disillusion,
which no words could suffice to measure!

She can nowhere behold her treasure,
All in vain her love she tried to find!

All in vain her love she tried to find!

Alas, her shepherd she nowhere can find!

In the cool and dewy morning,

Fares the lovely shepherd maiden,
With bright roses and jasmine laden,
For her dearest one designed;

Fares the lovely shepherd maiden,

With bright roses and jasmine laden,

For her dearest, for her dearest, for her dearest one designed.

For her dearest one designed, for her dearest one designed.

Olivia Kochunas, soprano, is a freshman music education major. She is a member of both University Chorus and Dana Chorale. This spring, Olivia will be seen in Mozart's opera, *The Impresario*. She has been very involved in community theater, and was last seen on stage in downtown Sharon as Anna Maria in the *Godspell* Revival. This summer, Olivia will be traveling to South Korea with the Dana Chorale.

Jared Liscinsky, baritone, is a freshman vocal education major. He is a member of both Dana Chorale and Barbershop. Jared has been involved with musicals since sophomore year, and he was last seen in Sondheim's "Into the Woods" as Cinderella's Prince. Jared will be going to South Korea this spring with the Dana Chorale.

AnnaMaria Jadue is a second year music student majoring in Vocal Music Education and Integrated Language Arts Education from Austintown, Ohio. She is the President and founder of the PellaPenguins, which is an a cappella group. She is also the Event Lead of YSU's Relay for Life and coaches the Canfield Speech and Debate Team.

Les Cloches

The leaves blossomed on edges of branches delicately,
the bells tinkled, light and free in the calm sky.
Rhythmically and fervently as an antiphon
This distant call,
I remembered the white saint, the flowers of the altar
These bells speak of happy times,
And in the tree, appear the green leaves fading
Of the old days

Sara Eckenrode is a Vocal Performance major at Youngstown State University. As a sophomore, Sara is a member of the Dana Vocal Society and of Sigma Alpha Iota. She has spent her summer studying abroad in Hungary, and plans to continue her research in voice. She was last seen in YSU's production of *Così fan tutte*. In the spring, she will appear in *The Medium*.

Im Herbst

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!
Alas Alas!
Ah! Weary is the autumn and woeful the time!
The roses were blooming, how wither'd are they;
The flowers, once fragrant, all scentless are grown:
Two gathered them then, I am now alone.
Dead are the flowers I'm gathering today!
Alas, alas!
Dead are the flowers I'm gathering today!
The world is so dreary, before 'twas so fair,
I once was so rich, so rich, now are joys are fled!
One heart was my own, I now am alone!
My love is false! Oh would I were dead!
My love is false! Oh would I were dead!

Brianna Crawford, mezzo-soprano, is a sophomore vocal education major. She is from Wampum Pennsylvania. Brianna will be playing Mrs. Page in a scene from the *Merry Wives of Windsor* and Madame de la Haltière from *Cendrillon* in YSU's opera scenes in November. She is a member of the Illuminaire formerly known as The Salem Youth Chorus.

Victoria Remley, soprano, is a junior Journalism major and a vocal performance minor. She is from Poland, Ohio. She is the secretary of Dana Vocal Society and the treasurer of Sigma Alpha Iota. She participated in *Summer Music Studies in Hungry* at the University of Szeged past summer.

Der Musensohn

Straying through fields and forest,
Piping away at my little song,
Thus I go from place to place!
And everything continually
keeps step with my time
and moves to my measure.
I can scarcely wait for them,
The first flowers in the garden,
The first blossoms on the tree.
My songs bid them welcome,
And when winter returns
I still sing of that dreams
I sing it far and wide,
Up and down the frozen land,
Then winter blossoms fair!
This blossom, too, vanishes,
And a new joy arises
On the tilled uplands.
The, when by the linden tree
I find the young folk,
I rouse them straight away;
The dull boy grows lively,
The stiff maiden twirls around
To my melody.
You give wings to the feet,
And drive over hill and dale
Your darling far from his home.
Fair, gracious Muses!
When shall I rest in your bosom
Again, at last

Nicholas Hazelton is a junior vocal performance major at YSU. He is the baritone section leader in the Dana Chorale. In March 2015, Nicholas performed in Strauss's *Die Fledermaus* as Dr. Falke in YSU's theater. This April, he will be performing in Mozart's *Der Schauspieldirektor* (The Impresario) as The Impresario himself, Mr. Scruples. Nicholas will also play Mr. Gobineau in Menotti's *The Medium*.

Quel tuo ciglio languidetto

By your languid eyes,
My heart full of love
Has been enchained
And that placid smile,
Affects my whole heart
And always makes me more enamored

Anna Murcko is a sophomore music education student. She is a member of the Dana Chorale and St. John's Episcopal Choir. She has previously played the role of Dorabella in YSU's production of *Così fan tutte*; she will be appearing in the chorus of *Carmen* with Opera Western Reserve this fall as well as Mrs. Gobineau in Menotti's *The Medium* next spring at YSU.

L'Absence

Dear object of my love,
can I hope for a moment of happiness
when I am away from you whom I adore?
A day goes by and night returns
without giving ease to my regrets and my sadness.
I wait for tomorrow, sighing:
will it go the same as today?
Burning with hope,
my heart beats with desire.
Happy tomorrow, it is always escaping me.
God of pleasure, I implore you:
will there be an end to my troubles?
Please let me say to the morrow:
I shall again see smiles and love!

Katy Howells is a junior voice performance student. She has been in the Dana Chorale for five semesters and looks forward to our concert near the end of the semester. Katy has been a part of the opera workshop as well. She has performed in *Die Fledermaus* in the ensemble, *Così fan tutte* as Despina, and she will be performing in *The Medium* as Monica next semester. She looks forward to her junior recital next semester as well.

Smanie implacabili

Ah! Stand aside!

Shun the dismal consequences of a desperate love!

Close the windows!

I hate the light, I hate the air I breathe,

I hate me, myself.

Who is mocking my grief?

Who can console me?

Ah, flee, for pity's sake; leave me alone.

Implacable frenzies which agitates me

Within this soul cease no more

Until anguish makes me die

A funeral example of mournful love

I will give to the Furies if I remain alive

With the horrible sound of my sighs.

Erika Walker is a senior B.A. in Vocal Performance major. She is a young artist with Opera Western Reserve and will be covering the role of Mercedes in the mini-main stage of *Carmen*. Erika has recently been seen on the stage as Despina in YSU's production of *Così fan tutte*. This spring she hopes to play the role of Madame Flora in Menotti's *The Medium*. She will be seen in various scenes as Zita from *Gianna Schicci*, Miss Todd from *The Old Maid and the Thief*, and Mallika from *Lakmé* this fall with YSU's Opera Workshop.

Bester Jüngling

Good young man, with enchantment
I accept your love!
For in your leasing glances
I can discover my happiness!
But, ah, if sad suffering
Should ensue from our love,
Is that worth the joys of love?
Young man, consider that carefully!
Nothing is as worthy and precious to me
As your heart and your hand!
Full of the purest ardor of love
I give you my heart in pledge!

Rebecca Enlow is a first year graduate student in vocal performance. She graduated from YSU this past spring with a bachelors degree in vocal music education. Rebecca has been a young artist through Opera Western Reserve for three years, and will covering the role of Frasquita for their production of *Carmen* in November. In years past, she has played the roles of Adele in *Die Fledermaus*, Angelina in *Trial by Jury*, and the Sandman in *Hansel and Gretel*.

Je suis Titania

Yes, for this evening I am queen of the fairies!
Here is my scepter of gold, and here are my trophies!
I am Titania the blond,
I am Titania, daughter of the air,
While laughing I travel the world,
More lively than a bird,
Quicker than a lightening bolt!
The troop of goblins follow
My chariot that flies and flees into the night!
Around me my court runs,
They sing of pleasure and love!
The troop of goblins follow
My chariot that flies and flees into the night

In the light of Phoebe that shines!
Amid the flowers the dawn makes bloom,
Through the woods and through the meadows of changing colors!
Over the waves covered with foam, in the mist,
They see me with a light foot flitter!
On a light foot flitting through the woods and through the meadows,
And in the mist one sees me flitting!
Ah! Here I am! Titania!

Francesca Molinaro, soprano, is pursuing her master's degree in vocal performance. She received her undergraduate degree in music education at Alderson Broaddus University, WV. At Alderson Broaddus University, she has performed in opera scenes such as *The Barber of Seville*, where she played Rosina, and *Sadie* from *Slow Dusk*. Her honors include placing second at the 2014 Eastern Division MTNA (Music Teacher's National Association) Young Artists Competition in Voice held at Pennsylvania State University. She is also a young artist with Opera Western Reserve, and will be performing in *Carmen* this fall. Francesca plans to audition for more young artist programs this summer.

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*The Dana Concert Series
presents*

OCTUBAWEEN RECITAL

Bliss Recital Hall
Sunday, October 30, 2016
6:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

RECITAL PROGRAM

The Green Hill – Celtic Fantasy for Euphonium Bert Appermont (b. 1973)

Rebecca Shelton, euphonium
D. Jack Ciarniello, piano

Clouds Dave Ihlenfeld (b. 1965)

Travis Beatty, tuba
D. Jack Ciarniello, piano

Concerto in One Movement Alexi Lebedev (1924-1993)

Alyssa Kordecki, tuba
D. Jack Ciarniello, piano

Concert Polka – Jenny Wren Ron Davis (b. 1941)
Arr. David Werden

Kyler Freeland, euphonium
Mary Ann Bush, piano

Polar Vortex for solo euphonium Michael Forbes (b.1973)

David Ottney, euphonium

Introduction and Dance J.E. Barat (1882-1963)

Lauren Zetts, tuba
Mary Ann Bush, piano

INTERMISSION

Concerto in d minor Tomaso Albinoni (1674-1745)

Allegro e non presto

Adagio

Allegro

David DePanicis, tuba
D. Jack Ciarniello, piano

Beautiful Colorado Joseph De Luca (1890-1935)

Brent Drysdale, euphonium

Mary Ann Bush, piano

Dialogues John Stevens (b. 1951)

Jacob Umbrazun, tuba

Alisha Moore, horn

Not Your Normal Set of Etudes: James Grant (b. 1954)

10 Blind Dates for Solo Tuba

1. Nervous Anxiety – Eager Anticipation – Relaxed – Travis Beatty
2. Small Talk – Jacob Umbrazun
3. So Much in Common – Colin Offenburg
4. Fanfare for Nothing in Common – Alyssa Kordecki
5. Love at First Sight – Lauren Zetts
6. Chatty – Annoying – Taylor Natolie
7. Reflecting, Revolving Spoon – BeJahn Duren
8. Opposites Attract – Jacob Provino
9. Tons of Fun – Travis Beatty
10. Emergency Number Speed-Dial Rescue Phone Call – David DePanicis

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The Dana Concert Series
presents

Dana Guitar Studio Recital

DIRECTED BY DR. FRANÇOIS FOWLER

Bliss Recital Hall
Tuesday, November 1, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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PROGRAM

Moose the Mooche Charlie Parker (1920-1955)
Jazz guitar duo
(Nicholas Jones and Nicholas Frank)

¡Fuego! Rex Willis
Classical Guitar Quartet
(Angela N Buzzacco, Isaac Hraga , Gina Love, Shaun McCune)

Anthropology Charlie Parker (1920-1955)
Jazz Guitar Duo
(Joe Campana and Don McQueen)

Barcarolle Op.60, No.2 Francis Kleynjans (b. 1951)
Shaun McCune, *classical guitar*

Tenor Madness Sonny Rollins (b.1930)
Jazz Guitar Duo
(Andrew Farley and David Natoli)

Cello Suite No. 1, BWV 1007 Johann Sebastian Bach (1685-1750)
-Prelude
Angela N Buzzacco, *classical guitar*

Watermelon Man Herbie Hancock (b.1940)
Jazz Guitar Duo
(Andrew Farley and Ian Hall)

Vals Venezolano No.2 (Andreina) Antonio Lauro (1917-1986)
Isaac Hraga, *classical guitar*

Oleo

Sonny Rollins (b.1930)

Jazz Guitar Duo
(Mike Rich and Tyler Guerrieri)

Bolero

Bartolomé Calatuyud (1882-1973)

Gina Love, *classical guitar*

There Will Never Be Another You

Harry Warren (b.1893-1981)

Jazz duo
(Anthony Kunovic-guitar and Justin Randall-trumpet)

Milonga Sentimental

Sebastiàn Piana (1903-1994)

Classical Guitar Quartet
(Angela N Buzzacco, Isaac Hraga , Gina Love, Shaun McCune)

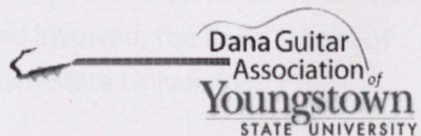
Aplysia

Ben Monder (b.1962)

Jazz Quintet
(Matt Jackson-voice, Nicholas Jones-guitar, Jon Klein-drums, Elliot Kwoleck-voice, Jeff Smith-bass)

Free and Open to the public

For more information about guitar studies at the Dana School of Music, please visit:
www.danaguitarassociation.org
or contact Dr. Francois Fowler
fpfowler@ysu.edu



2016-2017 DANA SCHOOL OF MUSIC GUITAR EVENTS:

Friday - November 4

Guest Artist Recital: Classical guitarist Thibaut Garcia - France

*(Winner of the 2015 GFA International
Classical Guitar Competition)*

7:30pm, Bliss Recital Hall

Saturday - November 5

Guest Artist Masterclass: Thibaut Garcia

9am-11am, Bliss Recital Hall

Friday - March 24

Guest Artist Recital:

Classical guitarist and composer, Patrick Kearney (Canada)

7:30pm, Bliss Recital Hall

Saturday - March 25

Guest Artist Masterclass: Patrick Kearney

9am-11am, Bliss Recital Hall

Tuesday - April 18

Dana Guitar Studio Recital

7:30pm, Bliss Recital Hall

Wednesday - April 19

Dana Guitar Studio Recital

Noon (12:10pm), Butler Museum of American Art

The following people and organizations have generously supported the Dana Guitar Association's 2016-2017 concert season. We sincerely thank these fine sponsors for their support.

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DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.yzu.edu
For information please call 330-941-3636

Thursday, November 3

Dana Symphony Orchestra Concert

From Russia With Love...

7:30 pm | Stambaugh Auditorium \$

Monday, November 7

Choral Concert

Heaven Meets Earth in Songs

7:30 pm | St. Columba Cathedral

159 W. Rayen Ave, Youngstown, OH 44503

Wednesday, November 9

Composers' Ensemble

7:30 pm | Bliss Hall, Room 2222

Tuesday, November 15

YSU Flute Ensemble Concert

7:30 pm | Bliss Recital Hall

Wednesday, November 16

Percussion Ensemble

7:30 pm | Bliss Hall, Spotlight Theater

Thursday, November 17

Saxophone Studio Recital

7:30 pm | Bliss Recital Hall



PLEASE JOIN US FOR OUR
ANNUAL HOLIDAY FAVORITE

The Donald P. Pipino
Performing Arts Series

Presents

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

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The Dana Concert Series
presents

From Russia with Love...

**FEATURING THE
YSU DANA SYMPHONY ORCHESTRA**

**STEPHEN L. GAGE, CONDUCTOR
JOSEPH KROMHOLZ, STRING COACH**

Stambaugh Auditorium
Thursday, November 3, 2016
7:30pm

YOUNGSTOWN STATE UNIVERSITY



College of
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PROGRAM

YSU DANA SYMPHONY ORCHESTRA

Overture, Ruslan and Ludmila (1842) Mikhail Glinka (1804–1857)

In The Steppes of Central Asia (1880) Alexander Borodin (1833-1887)

Scheherezade, Op. 35 (1888) Nikolai Rimsky-Korsakov (1844-1908)

- I. The Sea in Sinbad's Ship
- II. The Kalendar Prince
- III. The Young Prince and the Young Princess
- IV. Festival at Baghdad

Ms. Caitlin Hedge, Violin

PROGRAM NOTES

“God grant that they may forever preserve the memory of how much poetry, feeling, talent, and intelligence are possessed by the small but already mighty handful of Russian musicians”

-Vladimir Stasov, music critic, 1867

The Five, or the “mighty handful” as Stasov first deemed them, were a small group of Russian composers in the mid-19th century concerned with creating a specifically Russian classical music: Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin. These composers, inspired by the father of Russian classical music, Mikhail Glinka, used a musical language they devised, comprised of lyrical Russian folk songs, whole tone and pentatonic scales, tone poem form, and exoticism, to separate themselves from the Austro-German musical tradition. As the Russian empire expanded under Tsar Alexander II, the Five incorporated their nationalistic pride into their compositions.

Overture to *Ruslan and Lyudmila*, Mikhail Glinka 1804-1857

Glinka was born to a wealthy family, and was sent as a young boy to the capital for his education. After being trained by composers from western Germany and touring Italy and Austria, Glinka set out to make a name for himself as a great composer in Russia—something that had never been done before. *Ruslan and Lyudmila*, the second and final opera of his short life, is based on a poem by Pushkin, the father of Russian literature.

The plot is fantastical and convoluted, featuring the kidnapping of Lyudmila, multiple suitors, sorcerers and witches, enchanted gardens, and the ultimate return of Lyudmila to her true love Ruslan and their wedding day in Kiev. The opera features other European touches that were popular at the time, including Italian coloratura and French ballet. However, woven into the score are brief moments resembling Russian folksongs and the notable invention of a whole tone scale, appearing in the overture for the first time.

After a lukewarm premier, Glinka's second opera achieved a steady improvement in reputation as the 19th Century progressed, but today its festive, vibrant overture is the only selection that is a mainstay of concert hall repertoire.

***In the Steppes of Central Asia*, Alexander Borodin 1833-1887**

A respected and accomplished chemist by trade, Borodin began taking composition lessons at age 29 from Balakirev and continued as an amateur musician for the remainder of his life. Throughout all his compositions, Borodin's lyricism and ability to write beautiful, singing lines shines through. He composed the tone poem *In the Steppes of Central Asia* in 1880 and had this to say about the piece:

“In the silence of the monotonous steppes of Central Asia is heard the unfamiliar sound of a peaceful Russian song. From the distance we hear the approach of horses and camels and the bizarre and melancholy notes of an oriental melody. A caravan approaches, escorted by Russian soldiers, and continues safely on its way through the immense desert. It disappears slowly. The notes of the Russian and Asiatic melodies join in a common harmony, which dies away as the caravan disappears in the distance”.

The opening theme is long and lyrical to evoke Russian folk songs, while the constant rhythmic movement that soon appears is the steps of camels and horses on the wide, open landscape. The second theme, full of embellishment and ornaments, represents the exotic to Borodin's Russian audience, contrasting the first theme's simplicity and Borodin displays his nationalistic bias with his descriptors "peaceful" versus "bizarre" but ultimately the two themes complement each other as they overlap briefly before fading out to the stillness of the steppes once again.

Scheherazade, Nikolai Rimsky-Korsakov 1844-1908

The youngest of the mighty handful, Rimsky-Korsakov was born to a military family and began taking piano lessons while training to be in the navy. In between his tours of duty, he became acquainted with the Russian musical community and idolized both Glinka and Borodin. Rimsky-Korsakov combined the nationalism and unique Russian style of the Five with an intensive, self-directed study of western music theory, composition, and orchestration. Because of this, orchestration is what Rimsky-Korsakov is best known for today, as his works are large-scale testaments to his ability to transfer one or two themes from one instrument to the next while layering more and more underneath. *Scheherazade* is a perfect example of this skill.

Based on *The Arabian Nights*, Rimsky-Korsakov wrote this brief introduction for the program of the premier:

"The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely".

Like Borodin in *In the Steppes of Central Asia*, Rimsky-Korsakov contrasts a Russian-sounding theme—the opening figure representing the Sultan, militaristic and stern—and an exotic theme, representing Scheherazade on the solo violin. While the two characters appear in each movement, the work is also bookended by the orchestra representing the sea and Sinbad's ship, beginning in the first movement and reappearing in the last with the climax of the shipwreck. After her long, winding tale is resolved and her fate is secured, Scheherazade is finally able to have a restful night's sleep, and Rimsky-Korsakov's symphonic work comes to a peaceful close.

ABOUT THE CONDUCTOR

Stephen L. Gage has served as Professor of Conducting and Director of Bands & Orchestra at Youngstown State University's Dana School of Music since 1993. In fall 2014, Dr. Gage was appointed as the conductor of the YSU Dana Symphony Orchestra in addition to his work with the YSU Wind Ensemble, the Dana Chamber Winds & Strings and he is the head of the MM in Instrumental Conducting program. Stephen holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music, and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. Stephen studied conducting with Harry John Brown, Donald Hunsberger, David Efron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. In September 2012, Dr. Gage was appointed as the Conductor of the W. D. Packard Concert Band in Warren. Stephen begins his 24th 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). Professor Gage has written numerous 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. Stephen has guest conducted and cliniced high school honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States.

YSU DANA SYMPHONY & CHAMBER ORCHESTRA
PERFORMANCES: 2016-2017

Sunday, September 11, 2016

4:00 PM

Dana Chamber Orchestra
St. John's Episcopal Church
Joseph Kromholz, Conductor

Thursday, November 3, 2016

7:30 PM

From Russia With Love - YSU Dana Symphony Orchestra
Stambaugh Auditorium
Stephen L. Gage, Conductor
Featuring: Scheherazade, Op. 35 Nikolai Rimsky-Korsakov
Caitlin Hedge, Violin

Wednesday, December 7, 2016

Carols and Cocoa

7:00 PM

Holiday Concert

8:00 PM

Massed Choirs, Dana Symphony Orchestra,
YSU Jazz Ensemble I, Stambaugh Chorus, and numerous
chamber groups from the Dana School of Music
Stambaugh Auditorium
Hae-Jong Lee & Stephen L. Gage, Conductors

Sunday, February 12, 2017

4:00 PM

Dana Chamber Orchestra
St. John's Episcopal Church
Joseph Kromholz, Conductor

Thursday, March 2, 2017

7:30 PM

Dana Young Artist's Concert
Dana Symphony Orchestra
Stephen L. Gage, Conductor
Featuring 3 Concerto Winners & Symphony No. 9 Antonin Dvorak

Friday-Sunday, April 21-23, 2017

The Medium Giancarlo Menotti
The Impresario Wolfgang Amadeus Mozart
Ford Theater – Bliss Hall – YSU Campus

Friday & Saturday

7:30 PM

Sunday

2:00 PM

Dana Opera Workshop
David Vosburgh, Director; Misook Yun, Music Director
Stephen L. Gage, Conductor

YOUNGSTOWN STATE UNIVERSITY DANA SYMPHONY ORCHESTRA

Fall Semester 2016 Dr. Stephen L. Gage, Conductor

Key: # - Graduate Student * -- Section Leader ^ -- Principal

VIOLIN

Brittney Baglia, Chautauqua, NY #
Jenna Barvitski, Boardman
Chelsea Caggiano, Youngstown
Jordan Grantonic, Boardman
Rachel Haney-Myers, Hermitage, PA
Caitlin Hedge, Wooster, # * ^
Brynn McCullough, Pittsburgh, PA
Marleen Ocheltree, Kinsman
Henriette Ovaska, Poland
Alexandra Santon, Meadville, PA
Edward Smrek, Boardman
Richard Smrek, Boardman
Ronald Smrek, Boardman

VIOLA

Gia DeAscentis, Boardman
Hannah Jones, Pittsburgh, PA
Tela Myers, Boardman
Faith Roberts, Cleveland #*^
Emilee Rogers, Hudson

CELLO

Billy Blaze, Hermitage, PA
Sarah Demetruk, Boardman
Edward Madej, Boardman
Julia Madej, Boardman
Veronica Marcella, Boardman
Tyler Matthews, Bay Village
Stephanie Zitkovich, Boardman

STRING BASS

Eric Finkelstein, Pittsburgh, PA *^
Matthew Jackson, New Castle, PA
Frank Toncar, Cortland

FLUTE/PICCOLO

Brenna Price, Salem *^
Nadya Stratton, Boardman
Anna Reitsma, Pittsburgh, PA
Kristin Richter, Niles

OBOE/ENGLISH HORN

Francesca Clause, Boardman
Victoria Donadio, Champion
Kristen Thompson, Poland *^

CLARINET/BASS CLARINET

Arran Collins, Pittsburgh, PA
Cayla Conrad, Geneva
Joseph Mansfield, Pittsburgh, PA *^
John Stumpff, Greenville, PA #

BASSOON

Frances Clause, Boardman
Rebecca Dangerfield, Poland
Jessica John, Transfer, PA
Elliot Kwolek, Beaver, PA *^

HORN

Noah Cline, Warren
Cheyenne Halderman, Independence
David Ottney, Howland
Laura Makara, Boardman *#^
Alisha Moore, Leavittsburg

TRUMPET

Jared Peters, Erie, PA
Brandon Ritchie, Des Moines, IA*#^
Brienne Ruczidlo, Beloit

TENOR TROMBONE

Dominic Gentile, Canonsburg, PA
Robert Violette, Niles * ^

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #

TUBA

Jacob Umbrazun, Cortland *^

HARP

Rebecca Pfungstl, Pittsburgh, PA *^

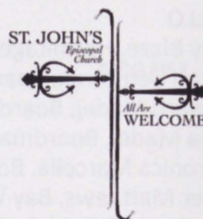
TIMPANI/PERCUSSION

Edward Butcher, Salem
Brandon Maffitt, Warren
Thomas Starr, Pittsburgh, PA *^
Anthony Tresky, Pittsburgh, PA
Nathan Weingart, North Lima

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

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The Dana Concert Series
presents

Guest Artist Recital

THIBAUT GARCIA (FRANCE)

**WINNER OF THE 2015 GUITAR FOUNDATION
OF AMERICA INTERNATIONAL CLASSICAL
GUITAR COMPETITION**

Bliss Recital Hall
Friday, November 4, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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PROGRAM

- Sonata No. 29 in A minor "L'infidele" Sylvius Leopold Weiss
I. Entree (1687–1750)
II. Courante
III. Sarabande
IV. Menuet
V. Musette
VI Paysanne

- Aire Vasco Antonio Jiménez Manjón
(1866–1919)

- Dos Canciones Populares Catalanas Miguel Llobet
I. El testament d'Amèlia (Amèlia's Will) (1878–1938)
II. El Noi de la Mare (The Mother's Child)

– INTERMISSION –

- Invocación y danza Joaquín Rodrigo
(1901–1999)

- Fanfare Studies Donald Crockett
(Commissioned by the Augustine Foundation) (b. 1951)

- Moment Musical, Op. 26, n°4 Vincent Jockin
(b. 1976)

- Las quartos estaciones porteñas (The Four Seasons) Ástor Piazzolla
I. Primavera porteña (Spring) (1921–1992)
II. Verano porteño (Summer)
III. Otoño porteño (Autumn)
IV. Invierno porteño (Winter)

ARTIST BIOGRAPHY

Born in Toulouse, France, **Thibaut Garcia** began to play the guitar at the age of seven. Garcia credits his Spanish origins as a primary influence on his way of thinking. He studied in Toulouse where he received his chamber music diploma under the tutelage of Renaud Gruss, and his guitar diploma, with academic honors, under Paul Ferret. At sixteen, Garcia entered the Conservatoire National Supérieur de Musique et de Danse de Paris, where he would complete his Bachelor's, with academic superlatives, with Olivier Chassain. He currently studies privately with Judicaël Perroy.

At twenty-two, Garcia has already won several international competition prizes including first prize at the Guitar Foundation of America in Oklahoma City in 2015, the "Jose Thomas" international competition in Spain in 2014, the IV Sevilla International Guitar Competition in Spain in 2013, the "Terra Siculorum" in Romania in 2013, the "Ana Amalia" in Weimar, Germany in 2011, and the "Valle de Egues" in Spain in 2008.

In part of his competition accolades, Garcia has already begun an international concert career, having performed in France, Spain, England, Germany, Romania, Hungary, Canada, United States, Brazil, Greece, Argentina, Mexico, Russia, and China. In the fall of 2016, Garcia will begin a tour of over fifty concert dates in the United States and Canada as part of his prize for winning the 2015 Guitar Foundation of America International Concert Artist Competition.

His first recording, "Demain dès l'aube" (Tomorrow At Dawn) was produced by the Contrastes label in 2014 and features a unique program of Bach, Berio, and Regondi. In 2016, Garcia will release his major-label debut with a recording for Warner Classics entitled *Leyendas* (Legends).

In his native France, Garcia was recently featured on *La Boîte à Musique* (The Music Box) where he was invited to perform on national television by Jean-François Zygel. In December 2015, he also performed on France Musique for Gaëlle Le Gallic's program. Garcia was also recently awarded the distinction of "filleul" (Godson) by the Académie Charles Cross, a cultural organization that acts as an intermediary between government policy makers and professional musicians in France.

2016-2017 DANA SCHOOL OF MUSIC GUITAR EVENTS:

Saturday - November 5

Guest Artist Masterclass: Thibaut Garcia

9am-11am, Bliss Recital Hall

Friday - March 24

Guest Artist Recital:

Classical guitarist and composer, Patrick Kearney (Canada)

7:30pm, Bliss Recital Hall

Saturday - March 25

Guest Artist Masterclass: Patrick Kearney

9am-11am, Bliss Recital Hall

Tuesday - April 18

Dana Guitar Studio Recital

7:30pm, Bliss Recital Hall

Wednesday - April 19

Dana Guitar Studio Recital

Noon (12:10pm), Butler Museum of American Art

Free and Open to the public

For more information about guitar studies at the Dana School of Music, please visit:

www.danaguitarassociation.org

or contact Dr. Francois Fowler

fpfowler@ysu.edu



The following people and organizations have generously supported the Dana Guitar Association's 2016-2017 concert season. We sincerely thank these fine sponsors for their support.

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DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.ysu.edu

For information please call 330-941-3636

Monday, November 7

Choral Concert

Heaven Meets Earth in Songs

7:30 pm | St. Columba Cathedral

159 W. Rayen Ave, Youngstown, OH 44503

Wednesday, November 9

Composers' Ensemble

7:30 pm | Bliss Hall, Room 2222

Tuesday, November 15

YSU Flute Ensemble Concert

7:30 pm | Bliss Recital Hall

Wednesday, November 16

Percussion Ensemble

7:30 pm | Bliss Hall, Spotlight Theater

Thursday, November 17

Saxophone Studio Recital

7:30 pm | Bliss Recital Hall

Thursday, November 17

Opera Workshop

7:30 pm | Bliss Hall, Spotlight Theater



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Presents

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

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*The Dana Concert Series
presents*

DANA FALL CHORAL CONCERT

"Heaven Meets Earth in Song"

FEATURING ENSEMBLES:

DANA CHORALE
UNIVERSITY CHORUS

HAE-JONG LEE, DIRECTOR
KATHY MILLER, ACCOMPANIST

St. Columba Cathedral, Youngstown, OH
Monday, November 7, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

DANA FALL CHORAL CONCERT PROGRAM

"Heaven Meets Earth in Song"

DANA CHORALE

Jubilate Deo
Only In Sleep

Peter Anglea (b. 1988)
Ēriks Ešenvalds (b.1977)

Olivia Kochunas, soprano

WOMEN'S CHORUS (DC & UC)

The Snow

Edward Elgar (1857-1934)

Brittany Baglia & Jordan Grantonic, violins

MEN'S CHORUS (DC & UC)

The Civil War: An American Musical
Tell My Father

Frank Wildhorn (b. 1959)
arr. Andrea Ramsey

Olivia Kochunas, flute

UNIVERSITY CHORUS

Il est bel et bon
Betelehemu (Nigerian Carol)

Pierre Passereau (1509-1547)
Via Olatunji and Wendell Whalum
Arr. Barrington Brooks

Flight Song
He'll Make a Way

Kim André Arnesen (b. 1980)
Byron J. Smith (b.1960)

DANA CHORALE

Go-hyang-eh Bom (Spring in My Hometown)
Rebecca Enlow, soprano
Ne-ma-me Gang-mul (The River of My Heart)

Nan-pa Hong (1926)
arr. Young-jo Lee
Su-in Lee (b. 1939)
Arr. Suk-tae Choi

Three Nocturnes
1. Ballade to the Moon
3. Lullaby

Daniel Elder (b.1986)

SYMPHONIC CHOIR

Magnificat BWV 243
XI. Sicut locutus est
XII. Gloria Patri

J. S. Bach (1685-1750)

Messiah
Hallelujah

G. F. Handel (1685-1756)

PROGRAM NOTES AND TEXT TRANSLATIONS

Jubilate Deo

An emerging American composer, Peter Anglea's (pronounced "angel") works have been featured at Piccolo Spoleto, ACDA Southern Division, as well as numerous collegiate concerts. He has published works with Hinshaw Music, Beckenhorst Press, and the Lorenz Corporation. Although he received a B.Mus. degree in Church Music and a M. Mus. Degree in Church Music from Bob Jones University in Greenville, SC, his primary profession is a full-stack web developer with 12 plus years of experience.

Jubilate Deo, dedicated to Rivertree Singers of Greenville, SC, Warren Cook, Director, draws the uplifting spirit from the famous Psalm 100, using only verses 1, 2, and 5. The un-even meter (10/8) and parallel triads in a jolting motion attracts listener's ears right at the onset. As the repetition of the opening passage and text "Jubilate Deo" in an almost-ostinato style builds the drama, the middle section introduce a lyrical passage capturing the emotion of God's grace. The recurrence of the opening theme balances the work in a powerful way.

Jubilate Deo, omnis terra;

Make a joyful noise unto the Lord,
all ye lands

servite Domino in laetitia.

serve the Lord with gladness;

*Introite in consepectu ejus
in exultatione.*

come before his presence
with jubilation.

*Quoniam suavis est Dominus;
in aeternum misericordia ejus,
et usque in generationem
et generationem veritas ejus.*

For the Lord is good,
his mercy is everlasting;
and his truth endureth
to all generations.

Only In Sleep

Ēriks Ešvalds, born in Priekule, Latvia in 1977, is one of the most sought-after choral composers working today, with a busy commission schedule and performances of his music heard on every continent. The poet, Sara Teasdale (1884-1933), has won a Pulitzer Prize for her 1917 poetry collection *Love Songs*. *Only In Sleep* appears in her collection *Flame And Shadow*. Ešvalds' music outstands in musical mysticism. "His rich, sonorous choral writing is in almost permanent ecstasy, with sopranos sailing over great waves of cluster chords, a coloristic vision" as seen in *Only In Sleep*.

Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep time is forgotten —
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.
The years had not sharpened their smooth round faces,
I met their eyes and found them mild —
Do they, too, dream of me, I wonder,
And for them am I too a child?

The Snow

Like many great composers, Elgar's reputation rests on a relatively small number of large scale, predominantly orchestral works that represent a numerically small proportion of his total output. But among the lesser-known smaller works are some part songs of great delicacy, beauty and inventiveness. *The Snow*, one of the most sensitive works, is the first song of Two Part Songs, Op 26 written in 1894. This song is set for three-part women's voices with accompaniments for two violins and piano. This work was probably written during the happiest period of Elgar's married life. Alice Elgar (his wife) wrote the poem for Edward. It is an exceptional work, capturing in the space of a few minutes a full range of emotions from a haunting bleakness to an emphatic joy of life.

O snow, which sinks so light,
Brown earth is hid from sight
O soul, be thou as white as snow,
O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow
Beneath the snow.

O snow, in thy soft grave
Sad flow'rs the winter brave;
O heart, so sooth and save, as does the snow.
The snow must melt, must go,
Fast, fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.

O snow, thou'rt white no more,
Thy sparkling too, is o'er;
O soul, be as before,
Was bright the snow.
Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.

The Civil War: An American Musical

"Tell My Father" is a song from *The Civil War*, a musical written by Gregory Boyd and Frank Wildhorn in 1998. The musical numbers portray the Civil War through Union, Confederate, and slave viewpoints. The world premiere of the musical was done at the Alley Theater, Houston, Texas in 1998 and premiered on Broadway at the St. James Theater 1999. "Tell My Father" recounts the message a Union soldier dying on the field of battle wanted carried to his father.

Tell my father that his son
Didn't run, or surrender
That I bore his name with pride
As I tried to remember
You are judged by what you do
While passing through
As I rest 'neath fields of green
Let him lean on your shoulder
Tell him how I spent my youth
So the truth could grow older
Tell my father when you can
I was a man
Tell him we will meet again
Where the angels learn to fly
Tell him we will meet as men
For with honor did I die
Tell him how I wore the blue
Proud and true through the fire
Tell my father so he'll know
I love him so
Tell him how I wore the blue
Proud and true like he taught me
Tell my father not to cry
Then say goodbye

***Betelehemu* (Nigerian Carol)**

Babatunde Olatunji moved to the United States from Nigeria in 1950 after being awarded a scholarship to attend Atlanta, Georgia's Morehouse College. Olatunji continued his studies in New York City, and to help fund his education he used his skills as a percussionist to start an African-style percussion and dance group. His group became so successful that it eventually recorded with Columbia Records. During his time at Morehouse, Olatunji offered his composition *Betelehemu* to the college choral director, Wendell Whalum, who collaborated with him to develop the original arrangement. The piece is now a standard African carol of choral repertoire. This arrangement of the popular carol is by Barrington Brooks. The piece translates as follows,

<i>Awa yiori Baba gbojule</i>	We are glad that we have a Father to trust.
<i>Awa yiori Baba fehenti,</i>	We are glad that we have a Father to rely upon
<i>Nibo labi Jesu,</i>	Where was Jesus born?
<i>Nibo lagbe bii</i>	
<i>Betelehemu ilu ara,</i>	Bethlehem, the city of wonder.
<i>Nibe labi Baba o daju</i>	That it where the Father was born for sure.
<i>Iyin, nifuno, Adupe fun o</i>	Praise, praise, praise be to Him.
<i>Adupe fun o jooni</i>	We thank Thee for this day.
<i>Baba oloreo</i>	Gracious Father.
<i>Iyin fun o Baba, Iyin fun o</i>	Praise be to thee, Merciful Father.
<i>Baba anu</i>	
<i>Baba toda wasi,</i>	

Il est bel et bon

Pierre Passereau was a popular composer in the French polyphonic chanson of the early 16th century. Although the places and dates of his birth and death are unknown, he is documented as a singer in 1509 in the chapel of the Duke of Angoulême, and also again as a singer at the Cambrai Cathedral between 1525 and 1530. His works include about two dozen French chansons and a Latin motet, published during the 1530s and 1540s, mostly through the publishing company of Pierre Attaingnant. Passereau's chansons are in line with the form, being set for four voices with lively rhythms and light texts including puns and word-painting. *Il est bel et bon* presents a woman's description of her "handsome and fine" husband who doesn't beat her, washes dishes, and feeds the chickens (which you can hear clucking during the song).

<i>Il est bel et bon, commère, mon mari.</i>	He is handsome and fine, my husband is,
<i>Il était deux femmes toutes d'un pays,</i>	There were two gossiping women in the village,

Disant l'une à l'autre avez bon mari?

Saying one to the other, do you
have a good husband?

Il ne me courrouce ne me bat aussi.

He doesn't scold me, or beat me
either.

Il fait le ménage,

He does the chores,

Il donne aux poulaillies,

He feeds the chickens

Et je prends mes plaisirs.

And I take my pleasure.

Commère c'est pour rire

Really you have to laugh

Quand les poulaillies crient:

to hear the cries of the chicks
and hens:

*Co, co, co, co, de, petite coquette,
qu'est ceci?*

Co, co, co, co, dae, little flirt,
what's this?

Flight Song

Flight Song was written by Kim André Anderson, a young Norwegian composer on the cutting-edge of choral music. It was composed as a gift to Dr. Anton Armstrong and the St. Olaf Choir following Anderson's work with Armstrong when the choir performed one of his pieces. He was moved by Armstrong's work with young singers and as a result collaborated with Welsh-Scottish poet Euan Tait to paint an aural picture with words and music using flight as a metaphor for both the beginning of a young life and a tribute to a great conductor.

All we are we have found in song:

you have drawn this song from us.

Songs of lives unfolding flying overhead, cry overhead;

longing, rising from the song within.

Moving like the rise and fall of wings,

hands that shape our calling voice on the edge of answers

you've heard our cry, you've known our cry:

music's fierce compassion flows from you.

The night is restless with the sounds we hear,

is broken, shaken by the cries of pain:

for this is music's inner voice, saying yes,

we hear you, all you who cry aloud, and we will fly,

answering you: so our lives sing, sing,

wild we will fly, wild in spirit we will fly.

Like a feather falling from the wing,

fragile as a human voice, afraid, uncertain,

alive to love, we sing as love, afraid,

uncertain, yet our flight begins as song.

He'll Make a Way

Byron J. Smith is the founder and director of the internationally renowned Spirit Chorale of Los Angeles. He is known for his outstanding collection of gospel and a cappella selections. His "Worthy to be Praised," "He'll Make a Way," and "Shout Glory" have sold thousands of copies throughout the U. S.

I know the Lord will make a way.
I know the Lord will make a way, Oh yes!
If you trust and never doubt, He will bring you out!
I know the Lord will make, I know the Lord will make,
I know the Lord will make a way!

Amazing grace, how sweet the sound.
That saved a soul like me.
His mercy's everlasting, His truth endures.
And he sent His son to set me free!

He's there, and He cares for me.
He cares, and He'll set you free!
Trust and never doubt,
He will bring you out!
I know the Lord will make,
I know the Lord will make,
I know the Lord will make a way!

Make a way! Make a way! Lord.
Make a way! Make a way! I know He'll

Swing down chariot God will make a way!
My Lord what a mornin', He'll make a way!

Trust in Him He'll show you the way!
I know my Lord will make a way for you!

Make a way. Make a way. Lord.
Make a way. Make a way! Have mercy.

I know the Lord will make,
I know the Lord will make,
I know the Lord will make a way!

Go-hyang-eh Bom (Spring in My Hometown)

Nan-pa Hong is one of the earliest Korean composers trained in western tradition. The poem, written by Won-su Lee in 1925, portrays longing for hometown from a distant land. Nan-pa Hong's setting became one of the most popular songs sung by Korean. As the song was written during the time under the Japanese colonization, it is significant to notice that the song represented the sentiments of leaders of independent movements from distant lands.

나의 살던 고향은 꽃피는 산골	My hometown I lived in is flower blooming mountains
복숭아꽃 살구꽃 아기진달래	With peach blossom, apricot flowers, and baby azalea.
울긋불긋 꽃대궐 차리인 동리	Colorful arcadia with various palaces of flowers,
그 속에서 놀던 때가 그립습니다.	I long for the time in my hometown.
꽃 동리 새동리 나의 옛고향	Village of flowers, of birds! My old hometown!
파란들 남쪽에서 바람이 불면	When the wind blows from the southern greenfield,
넷가에 수양버들 춤추는 동리	The weeping willow of the creek dancing in the town,
그 속에서 놀던 때가 그립습니다.	I long for the time in my hometown.

Ne-ma-me Gang-mul (The River of My Heart) is one of the most popular Korean art songs written in the early 1980s. Su-in Lee is a legendary figure in Korea who devoted his almost entire compositional life to write songs for children. His compositional outputs count more than 500 children's songs, art songs, and choral arrangements. This particular song has become one of the top 10 songs Korean want to sing and listen to. The lyrical melody, fluid accompaniment and the timeless text on flowing river portray the Korean sentiment affectionately.

수많은 날은 떠나갔어도	So many days have gone down flowing
내맘의 강물 끝없이 흐르네	Yet, the river of my heart keeps on flowing out.
그날 그땐 지금 없어도	The day and the time, no more here now,
내맘의 강물 끝없이 흐르네	Yet, the river of my heart keeps on flowing out.

새파란 하늘 저멀리
구름은 두둥실 떠나고
비바람 모진 뉘서리
지나간 자욱마다 맘 아파도
알알이 맺힌 고운 진주알
아롱아롱 더욱 빛나네
그날 그댄 지금 없어도
내맘의 강물 끝없이 흐르네

Yonder blue sky far, far away
clouds float drifting away.
Rain, winds, and even severe frost
have left scars of ache in my heart.
Yet, pearly gems formed during those aches
shine brighter still sparkling
The day and the time, no more here now,
Yet, the river of my heart keeps on
flowing out.

Three Nocturnes

Daniel Elder b. 1986) is a rising star in the US choral world. *Three Nocturnes* is a choral cycle which explores both observational and psychological experiences associated with love, nature, darkness, and light. Each text is original and covers these topics in different ways.

Ballade to the Moon is the first in the cycle for mixed chorus and piano, exploring all the elements intended in the cycle. This piece depicts a moonlit walk through woods and fields, while exploring the love felt for the narrator's surroundings. The beauty of the text is in its obscurity—the narrator could be referring to nature or to a romantic attraction.

On moonlit night I wander free,
my mind to roam on thoughts of thee.
With midnight darkness beckoning
my heart toward mystic fantasy:

Come and dream in me!

How beautiful, this night in June!
And here, upon the velvet dune,
I weep with joy beneath the moon.

The path lies dark before my sight,
and yet, my feet with pure delight
trod onward through the blackened vale,
beneath the starry sky so bright.

O share thy light!

These woods, their weary wanderer soon
in awe and fearful wonder swoon;
I weep with joy beneath the moon.

And as the darkened hours flee,
my heart beats ever rapidly.
Though heavy hang my eyes with sleep,
my singing soul, it cries to thee:

Come and dream in me!

The twinkling sky casts forth its tune:
O must I leave thy charms so soon?
I weep with joy beneath the moon.

Lullaby is the final installment of the cycle, which is a simple song of reassurance, as a mother may sing to her child to stave off a fear of the darkness and solitude of night. The beauty of this text lies in its dual nature, as it also serves to comfort those who grieve over loss. The power of this piece lies in its simplicity.

Lullaby, sing lullaby,
the day is far behind you.
The moon sits high atop the sky,
now let sweet slumber find you.

Away,

The day is done, and gone the sun
that lit the world so brightly.
The earth's aglow with speckled show
of twinkling stars so sprightly.

Away,

where the sunlight is beaming
through a deep, cloudless blue,
and the treetops are gleaming
with a fresh morning dew;
where the mountains are shining
at the meadows below,
in a brilliant white lining
of a new-fallen snow.

Close your eyes, breathe in the night;
a softer bed I'll make you.
The trial is done, all danger gone;
now let far dreaming take you.

Away,

where the ocean is lapping at a soft, pearly shore,
and the swaying palms napping as their swinging fronds soar.
Now the dark night approaches,
yet so soft and so mild.
Lullaby, sing lullaby;
sleep now, my child.

Magnificat

Bach's *Magnificat* is one of the greatest choral works ever written. It is extremely concise, the whole performance taking only from 25-30 minutes for its completion. It consists of twelve distinct movements, every one of which is a true gem of musical composition. *Magnificat* is one of the three evangelical canticles found in the first two chapters of the Gospel of Luke. It is to be interpreted as a personal expression of joy and thanksgiving and, symbolically, as the thanksgiving prayer and praise of all Israel for the Incarnation's fulfillment of God's promise of redemption. Today's performance will include the final two movements:

XI. *Sicut locutus est ad patres nostros
Abraham et semini ejus in saecula.*

As it was spoken to our fathers,
to Abraham and his seed for ever.

XII. *Gloria Patri, et Filio,
et Spiritui Sancto
Sicut erat in principio, et nunc, et semper
et in saecula saeculorum, Amen.*

Glory be to the Father, and to the Son
and to the Holy Spirit.
As it was in the beginning, is now
and ever shall be, world without end,
Amen.

UNIVERSITY CHORUS
HAE-JONG LEE, DIRECTOR
KATHY MILLER, ACCOMPANIST
STEPHEN WEST, GRADUATE ASSISTANT
FRANCESCA MOLINARO, GRADUATE ASSISTANT

SOPRANO

Christina Aviles Dunkirk, NY
Kathleen Brown Pittsburgh, PA
Elizabeth Cordell Pickerington, OH
BeJahn Duren Euclid, OH
Sierra Ellis New Castle, PA
Jordan Hazy Zelenople, PA
Olivia Kochunas Warren, OH
Denise Machamer Wooster, OH
Corey Miles Boardman, OH
Elexis Moore Warren, OH
Paige Rebber Antwerp, OH

TENOR

Edward Benson Youngstown, OH
Christian Chappell New Castle, PA
Matthew Franks Cortland, OH
Jeremy Leishman New Philadelphia, OH
Spencer Pratt Kinsman OH
Nick Saraya Medina, OH
Mason Taylor Jefferson, OH
Raymon Walker Canton, OH
Stephen West Brunswick, GA

ALTO

Jazmyne Barnes Youngstown, OH
Rachel Cline Lake Milton, OH
Ashley Dillon Newton Falls, OH
Christie Hrdlicka Ravenna, OH
Melina Kline Youngstown, OH
Hayley Meronen Los Angeles, CA
Amanda Paynter Austintown, OH
Sarah Pigza Goshen, OH
Annie Sopher Heritage PA
Effie Starheim Hubbard, OH
Jessica Williams Hubbard, OH

BASS

Alex Bark Zelenople, PA
Sam Dipre Niles, OH
Kylar Freeland Hubbard, OH
Andrew Gurdak Cortland, OH
Paul Hill Youngstown, OH
Ian Kinnaman Damascus, MD
Bill McKinney Niles, OH
David Natoli McDonald, OH
Kyle O'Donnell Boardman, OH
Keelan Summers Beaver, PA

DANA CHORALE
HAE-JONG LEE, DIRECTOR
KATHY MILLER, ACCOMPANIST
STEPHEN WEST, GRADUATE ASSISTANT
FRANCESCA MOLINARO, GRADUATE ASSISTANT

SOPRANO

Amanda Bertilacci	Niles, OH
Kristina Clemons	Youngstown, OH
Alyssa Kordecki	Rogers, OH
Sara Eckenrode	Youngstown, OH
Rebecca Enlow	Salem, OH
Katy Howells	Baden, PA
Olivia Kochunas	Warren, OH
Francesca Molinaro	Connellsville, PA

ALTO

Kathleen Brown	Pittsburgh, PA
Brianna Crawford	Wampum PA
AnnaMaria Jadue	Austintown, OH
Katie Fernstrom	Canfield, OH
Anna Murcko	Napoleon, OH
Christina Russo	Hermitage, PA
Erika Walker	Canfield, OH
Abigail Wilson	Parkersburg, WV

TENOR

Dante Colella	Wellsville, OH
Sam Gregory	Pittsburgh, PA
Patrick Niess	Warren, OH
Emilio Santiago	Hermitage, PA
Stephen West	Brunswick, GA

BASS

Nicholas Hazelton	Grove City, PA
Joel Gillespie	East Liverpool, OH
Andrew Gurdak	Cortland, OH
Paul Hill	Youngstown, OH
Jared Liscinsky	Damascus, MD
David Mouse	East Liverpool, OH
Jason Volovar	Poland, OH



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

Presents

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

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The Dana Concert Series
presents
Music at Noon

Brass Chamber Ensembles

DR. STACIE MICKENS, DIRECTOR

Butler Institute Of American Art
Wednesday, November 16, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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**DANA CONCERT SERIES — MUSIC AT NOON
FALL 2016**

Wednesday, November 30
A Barbershop Christmas
12:15 pm | **Butler North ***

DECEMBER

Wednesday, December 7
Music at Noon: Chamber Winds
12:15 pm | Butler Institute of American Art

***ALL CONCERTS AT THE BUTLER INSTITUTE OF AMERICAN ART
UNLESS OTHERWISE NOTED AND BEGIN AT 12:15 PM
FREE AND OPEN TO THE PUBLIC**

**PLEASE JOIN US
FOR OUR ANNUAL HOLIDAY FAVORITE**

Carols and Cocoa • 7:00 p.m.
Dana Holiday Concert • 8:00 p.m.
Stambaugh Auditorium

Wednesday • December 7, 2016

Presented by

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

PROGRAM

First Suite in E Flat, op. 28a

Intermezzo

March

Gustav Holst (1874-1934)

arr. Geoffrey Bergler

Tuba Tiger Rag

Harry Decosta (1885-1964)

Original Dixieland Band

arr. Luther Henderson

Effie Starheim and Erica Jones, trumpets

Samantha Nicholson, horn

Brent Drysdale, euphonium

Alyssa Kordecki, tuba

Quartet Nr. 5, op. 38

Allegro moderato

Andante quasi Allegretto

Finale – Allegretto vivace

Wilhelm Ramsöe (1837-1895)

Michael Barkett and Herbert Hunkele, trumpets

Alisha Moore, horn

Jacob Umbrazun, tuba

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*The Dana Concert Series
presents*

Youngstown State
University
Percussion Ensemble

DR. GLENN SCHAFT AND ED DAVIS, DIRECTORS

Bliss Hall, Spotlight Theater
Wednesday, November 16, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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& Communication

RECITAL PROGRAM

Invention 7 for percussion duo (2008) Daniel Levitan (b. 1953)

The four inventions on this program are part of Levitan's collection of Eight Two-Part Inventions scores for two percussionists, each playing a battery of four unspecified instruments. One of the instruments in each battery has a relatively long sustain while the others are arranged in relative order of pitch.

Notes by the composer

La Llorona Mexican Traditional
arr. Ruth Jeanne

La Llorona (The Weeping Woman), *Gavota*, and *Comitan* are beautiful tunes from the rich folkloric marimba tradition of southern Mexico.

Invention 5 for percussion duo (2008) Daniel Levitan (b. 1953)

Gavota Manuel Ponce (1882-1948)
arr. Laurence Kaptain

Invention 3 for percussion duo (2008) Daniel Levitan (b. 1953)

Comitan Roberto Cordero (1910-78)
arr. Steve Chavez

Invention 8 for percussion duo (2008) Daniel Levitan (b. 1953)

INTERMISSION

Quick Blood (2001)

Adam Silverman (b. 1973)

Premiere performances were presented by Battery Four percussion, January 2003 at Delaware Symphony Chamber Music. "Quick Blood" is mostly for mallet instruments (marimbas, vibraphones, xylophone) often in the "four hands" method of having two people simultaneously share an instrument. Melodies are passed note-by-note back and forth from one marimba to the other. The music is "tonal," meaning that it uses the sorts of diatonic harmonies that are common to much older classical music. It is rhythmically very vigorous, with a feeling of perpetual motion. There is also a very dramatic use of the large orchestral bass drum. The title "Quick Blood" comes from Silverman's orchestra piece *Her Quick Blood Runs Dancing*, of which this percussion quartet is a slightly expanded and embellished re-orchestration of the middle movement. The original, longer title is itself taken from a poem written in 1640 by Thomas Carew, a contemporary of Shakespeare. It's a love-poem sung by chorus in the orchestral work, that Silverman chose to continue a series of works that address historical conflicts between religion and science.

Notes by Ted Wilks

Transmigration (2009)

Phil Richardson (b. 1986)

This piece was conceived after reading the following quote: *Schopenhauer believed that art, in particular music, had - has - the power to cause the will, the irrational, striving will, to somehow turn back onto and into itself and cease to strive. He considered this a religious experience, although temporary. Somehow art, somehow music especially, has the power to transform man from an irrational thing into some rational entity that is not driven by biological impulses, impulses that cannot by definition ever be satisfied.* - Philip K. Dick, "The Transmigration of Timothy Archer" Transmigration is meant to exemplify the reflective nature of music, and its ability to (at least temporarily) transform us into rational beings.

Notes by the composer

Marimba Trio No.1
(amadinda meditation) (2008)

Ron Coulter (b. 1979)

Amadinda is an African xylophone, found in Uganda and surrounding areas, consisting of wooden logs and gourd resonators that sit on the ground. Distinct musical parts are played by two players who sit across the instrument from each other and play fast interlocking parts where one player's notes occur exactly between the other player's notes.

Ron Coulter is a Hermitage, PA native and alum of the Dana School of Music; 2002 Bachelor of Music and 2004 Master of Music. He presently serves as assistant professor of percussion at Casper College in Casper, Wyoming and previously served for ten years at Southern Illinois University. Ron holds artist endorsements with Black Swamp Percussion, ProMark Inc., and Pearl/Adams Inc. Ron is an active performer/composer/lecturer who has returned to Youngstown State University as a recitalist, clinician, and to coach the Youngstown Percussion Collective in their recording of his 2008 cajon trio, *Jam Box*.

Notes by Glenn Schaft

Overkill (2014)

Andy Harnsberger (b. 1967)

Overkill was premiered in 2015 by the Lee University Percussion Ensemble, in Cleveland, Tennessee. The piece is based upon a single "cell," heard as the opening statement, which is manipulated and varied throughout the piece. Classic rock fans will recognize the main rhythmic theme, which is played over and over, hence the title of the work.

Notes by the composer

PERSONNEL:

Noah Au, Canfield, OH,

Edward Butcher, Salem, OH

Jesse DeLorenzo, Wampum, PA

Joel Gillespie, East Liverpool, OH

Brandon Maffitt, Warren, OH

Evan McCreary, Poland, OH

Elexis Moore, Warren, OH

Nathan Negro, Wooster, OH

Marino November, McDonald, OH

Tracy Rusk, Brookfield, OH

Tommy Starr, Pittsburgh, PA

Anthony Tresky, Pittsburgh, PA

Nathan Weingart, Canfield, OH

Thanks to Avedis Zildjian Cymbal Co., Remo Inc.,
Innovative Percussion Inc., and Black Swamp Percussion
for their product and artist support.

UPCOMING PERCUSSION STUDIO EVENTS

November 29, 2016

Guest Artist:

George Kiteley, Professor Emeritus

Baldwin Wallace University

3PM - 5 PM

Bliss Hall 2326

Free Admission

December 6, 2016

Guest Artist and 2009 YSU Alum:

Cory Doran

Keyboard Percussion Clinic

3PM - 5 PM

Bliss Hall 2326

Free Admission

Cory is a 2009 YSU alum, Interim Percussion Instructor at Kent State University, and Front Ensemble Instructor with the Phantom Regiment Drum Corps and Matrix Indoor Drumline.

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**DANA CONCERT SERIES — UPCOMING CONCERTS
FALL 2016**

Thursday, November 17

Saxophone Studio Recital

7:30 pm | Bliss Recital Hall

Thursday, November 17

Opera Workshop

7:30 pm | Bliss Hall, Spotlight Theater

Friday, November 18

Opera Workshop

7:30 pm | Bliss Hall, Spotlight Theater

Sunday, November 20

Dana Young Artist Competition

1:00-5:00 pm | Stambaugh Auditorium

Sunday, November 20

Clarinet Studio Recital

7:30 pm | Bliss Recital Hall

Monday, November 21

Jazz Ensembles

7:30 pm | Chestnut Room, Kilcawley Center

Monday, November 28

Jazz Combos

7:00 pm | The Hub, Kilcawley Center

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The Dana Concert Series
presents

Saxophone Studio Recital

DR. JAMES UMBLE, PROFESSOR OF SAXOPHONE

KEVIN M. SMITH, GRADUATE ASSISTANT

Bliss Recital Hall
Thursday, November 17, 2016
7:30 P.M.

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PROGRAM

- Neuf Etudes
I. Balafon
Christian Lauba (b. 1953)
Kevin M. Smith, alto saxophone
- Divertimento
I. Allegro ma non troppo
Roger Boutry (b. 1932)
Hannah Wilhelm, alto saxophone
Diane Yazvac, piano
- Concerto in Eb
for Saxophone and Orchestra
Alexander Glazounov (1865-1936)
Thomas Turnbull, alto saxophone
Diane Yazvac, piano
- Sonata in Bb
I. Adagio
II. Allegro
Antonio Vivaldi (1678-1741)
trans. Leonard
Jon Markovich, tenor saxophone
Diane Yazvac, piano
- Sonate No. 3
I. Adagio
II. Allegro
G.F. Handel (1685-1759)
Christie Hrdlicka, alto saxophone
Diane Yazvac, piano
- Sonata for Alto Saxophone and Piano
I. Allegro ma non troppo
Wolfgang Jacobi (1894-1972)
Mark Reinke, alto saxophone
Diane Yazvac, piano
- Sicilienne
Pierre Lantier (1910-1998)
Kathleen Brown, alto saxophone
Diane Yazvac, piano

Adagio and Allegro G.F. Handel (1685-1759), trans Rousseau
Santino Almasy, alto saxophone
Mary Ann Bush, piano

Sonata Henri Eccles, trans. Rascher (1670-1742)
I. Largo
III. Adagio
IV. Presto
William McKinney, alto saxophone
Diane Yazvac, piano

Romantic Piece Antonin Dvorak (1841-1904), trans. Teal
TJ Graham, alto saxophone
Diane Yazvac, piano

Fantaisie sur Une Thème Original Jules Demersseman (1833-1866)
Sam Gregory, alto saxophone
Diane Yazvac, piano

Andante et Scherzetto Pierre Lantier (1910-1998)
Christie Hrdlicka, soprano saxophone
Mark Reinke, alto saxophone
Jon Markovich, tenor saxophone
Santino Almasy, baritone saxophone

Brilliance Ida Gotkovsky (b. 1933)
I. Déclamé
II. Désinvolte
IV. Final
Jeremy Leishman, alto saxophone
Diane Yazvac, piano

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THE DANA CONCERT SERIES

PRESENTS

OPERA WORKSHOP SCENES
PROGRAM

DR. MISOOK YUN, DIRECTOR OF THE OPERA WORKSHOP

JAN CREWS, PIANO

FRANCESCA MOLINARO, GRADUATE ASSISTANT

BLISS RECITAL HALL
NOVEMBER 17 AND 18, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



*College of
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PROGRAM

Octet

from *Gianni Schicchi*

Giacomo Puccini

(1858-1924)

Zita: Kathryn Kramer (17), Erika Walker (18)

Gianni Schicchi: Nicholas Hazelton (17), David Mouse (18)

Simone: Emilio Santiago (17), Patrick Niess (18)

Betto: David Mouse (17), Nicholas Hazelton (18)

Nella: Amanda Bertilacci (17), Kristina Clemons (18)

Ciesca: Anna Murcko (17), Sierra Ellis (18)

Gherardo: Patrick Niess (17), Stephen West (18)

Marco: Emilio Santiago (17), Patrick Niess (18)

"The Doll's Song"

from *The Tales of Hoffmann*

Jacques Offenbach

(1819-1880)

Olympia: Rebecca Enlow (17), Francesca Molinaro (18)

"Via Resti"

from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart

(1756-1791)

Marcellina: Kathryn Kramer (17&18), Diane Pack (study cover)

Susanna: Sara Eckenrode (17), Amanda Bertilacci (18)

"Good Day, Miss Pinkerton"

from *The Old Maid and the Thief*

Gian Carlo Menotti

(1911-2007)

Miss Pinkerton: Rebecca Enlow (17), Kathleen Howells (18)

Laetitia: Sara Eckenrode (17), Francesca Molinaro (18)

Miss Todd: Anna Murcko (17), Erika Walker (18)

Bob: David Mouse (17), Nicholas Hazelton (18)

"The Flower Duet"

from *Lakmé*

Léo Delibes
(1836-1891)

Lakmé: Rebecca Enlow (17), Francesca Molinaro (18)

Mallika: Erika Walker (17), Anna Murcko (18)

Act I: Faites-vous très belles, ce soir

from *Cendrillon*

Jules Massenet
(1842-1912)

Noémie: Kristina Clemons (17), Sara Eckenrode (18)

Dorothée: Abigail Wilson (17), Anna Murcko (18)

Mme. De la Haltiere: Kathryn Kramer (17)

Brianna Crawford (18)

Costumes by Rebel Mickelson

Finale Trio

from *The Merry Wives of Windsor*

Otto Nicolai
(1810-1849)

Mrs. Ford: Rebecca Enlow (17), Kathleen Howells (18)

Anne: Abigail Wilson (17), Sierra Ellis (18)

Mrs. Page: Diane Pack (17), Brianna Crawford (18)

Falstaff: Nicholas Hazelton (17), David Mouse (18)

"The Drinking Song"

from *The Student Prince*

Sigmund Romberg
(1887-1951)

Detlef: Patrick Niess (17), Stephen West (18)

Von Asterberg: Emilio Santiago (17), Patrick Niess (18)

Lucas: David Mouse (17), Nicholas Hazelton (18)

Kathie: Kathleen Howells (17), Rebecca Enlow (18)

Chorus: Members of Phi Mu Alpha; Stephen Spencer, Michael Barkett,
Herbie Hunkele, Travis Beatty, John Guido Vitullo, Eric Finkelstein

Octet

Zita, Nella and la Ciesca take Buoso's kerchief, night-hat, and nightgown from a chest and pass them to Gianni Schicchi for him to put on.

ZITA (*Coming close to Schicchi*)

Here is Donati's nightcap! (*In a whisper aside*) (If you leave me the mansion and the mule and the sawmills at Signa, I'll give you thirty florins!)

GIANNI SCHICCHI

Don't worry!

(Zita moves away, rubbing her hands)

SIMONE (*in a whisper aside*)

If I should get the mansion, the sawmills and the mule, you would get a hundred florins!

GIANNI SCHICCHI

Don't worry!

BETTO (*approaching Schicchi in a whisper aside*)

Gianni, if you would leave me this mansion, the mule and all the sawmills at Signa, I'd make you as rich as Croesus!

GIANNI SCHICCHI

Don't worry!

(Ciesca, after taking the nightgown, speaks softly to Marco)

NELLA (*aloud*)

Here is the linen kerchief! (*in whisper aside*) (If we should get the mule and the sawmills at Signa and his old mansion we'd see that you had florins by the hundreds!)

(All are satisfied and rub their hands. Meanwhile Gianni Schicchi puts on the nightgown, then with a mirror in one hand, arranges the kerchief and nightcap, making faces)

(The three women gather round Gianni Schicchi and admire him comically; Simone is at the window to watch for the arrival of the notary. Gherardo clears the table for the notary to sit at; Marco and Betto draw the bed curtains and tidy up the bedchamber)

ZITA

Wonderful situation! Who would not be deluded?

CIESCA

Hurry, hurry my little darling, soon it will be your bedtime!

NELLA

Hurry, hurry my little darling, soon it will be your bedtime!

ZITA

Is Gianni playing Buoso?

CIESCA

If this prank is successful

NELLA

Please do not mind, no indeed, don't mind it at all

ZITA

Is Buoso playing Gianni?

CIESCA

If this prank is successful

NELLA

Please do not mind, no indeed, don't mind it at all

ZITA

Is Buoso playing Gianni?

CIESCA

I promise to reward you!

ZITA

Is there a will that's odious?

CIESCA

Acorns become great oak trees

NELLA

If I should change your nightshirt!

ZITA

Given a roomy nightshirt,

CIESCA

With flowers the bud becomes a blossom,

NELLA

Birds often change their plumage,

ZITA

A visage, a visage tired and sleepy,

CIESCA

The friars drink and eat,

NELLA

Chameleons change their colors,

ZITA

A nose of great proportion,

CIESCA

But the friars will soon go hungry,

NELLA

The breezes change direction,

ZITA

Also a voice that's whiny, ah!

CIESCA

Ciesca will have their money, ah!

NELLA

Canaries lose their feathers,
even the worm is turning.

And our Gianni,

ZITA

changes clothing

NELLA

That our "will" might prevail!

CIESCA

Changes faces,

ZITA
Changes noses,

CIESCA
So our "will" might prevail!

NELLA
Changes voices,

ZITA
Legal papers

ZITA, CIESCA, NELLA
And our "will" small prevail!

GIANNI SCHICCHI
Leave everything to me!

ZITA, CIESCA, NELLA
Bravo, we will!

GIANNI SCHICCHI
You'll get what you deserve!

ZITA, CIESCA, NELLA
Anything you say! O Gianni Schicchi, Gianni our only hope!

CIESCA, NELLA
O Gianni Schicchi, our noble savior!

ZITA
O Schicchi,

CIESCA, NELLA
O Schicchi,

ZITA
O Gianni Schicchi, our noble savior!

(The men also gather round Schicchi)

NELLA, GHERARDO
He's perfection!

CIESCA, MARCO, SIMONE, BETTO
Fantastic!

ZITA, CIESCA, NELLA
It's bedtime!

GHERARDO, MARCO, SIMONE, BETTO
It's bedtime!

ZITA, CIESCA, NELLA
It's bedtime!

MARCO, SIMONE, BETTO
It's bedtime!

(They push Gianni towards the bed, but he stops them with a solemn gesture)

GIANNI SCHICCHI
First, just a word of warning!

(pointing to Arnolfo's Tower, visible beyond the balcony)

Farewell, dear Florence, farewell, enchanting city!
I must salute you with amputated fingers!
Then into exile, never more to see you!

ZITA, CIESCA, NELLA, GHERARDO, MARCO, SIMONE, BETTO *(looking out the window nervously)*

Farewell, dear Florence, farewell enchanting city!
I must salute you with amputated fingers,
then into exile never to see you!

"The Doll's Song"

The birds in the hedges,
The star of daylight in the sky,
Everything speaks to a young girl of love!
Ah! This is the sweet song,
The song of Olympia! Ah!

Everything that sings and sounds
And sighs, in it's turn,
Moves her heart, which trembles with love!
Ah! This is the darling song,
The song of Olympia! Ah!

No.5 Duettino

MARCELLINA (*making a curtsy*)

Go on, I'm your servant,
magnificent lady.

SUSANNA (*making a curtsy*)

I would not presume so much,
sharp-witted dame.

MARCELLINA (*making a curtsy*)

No, you go first.

SUSANNA (*making a curtsy*)

No, no, after you.

MARCELLINA (*making a curtsy*)

No, you go first.

SUSANNA (*making a curtsy*)

No, no, after you.

MARCELLINA, SUSANNA (*making a curtsy*)

I know my position,
and do not breach good manners, etc.

MARCELLINA (*making a curtsy*)

The bride-to-be!...

SUSANNA (*making a curtsy*)

The lady of honour...

MARCELLINA (*making a curtsy*)

The Count's favourite...

SUSANNA

All Spain's beloved...

MARCELLINA

Your merit...

SUSANNA

Your fine dress...

MARCELLINA

Your position...

"The Flower Duet"

Come, Malika, the blooming lianas
Are already throwing their shadow
Over the sacred stream which runs, calm and somber,
Awakened by the song of the birds!

Oh, mistress, it is the hour when I see you smiling,
The blessed hour when I can read
Into the ever closed heart of Lakmé!

Under the thick dome where the white jasmine
With the roses entwined together
On the river bank covered with flowers laughing in the morning,
Let us descend together!

Gently floating on its charming risings,
On the river's current
On the shining waves,
One hand reaches,
Reaches for the bank,
Where the spring sleeps,
And the bird, the bird sings.
Under the thick dome where the white jasmine
Ah! calling us
Together!
But I do not know what supped fear
Takes hold of me,
As my father goes alone to the accursed city,
I tremble, I tremble with fear!

So that the Ganesha protects him,
To the pond where frolic joyously
The swans with wings of snow,
Let us go gather the blue lotus.
Yes, near the swans with wings of snow,
Let us go gather the blue lotus.

Under the thick dome where white jasmine
With the roses entwined together
On the river bank covered with flowers laughing in the morning
Let us descend together!
Gently floating on its charming risings,
On the river's current
On the shining waves,
One hand reaches,
Reaches for the bank,
Where the spring sleeps,
And the bird, the bird sings.
Under the thick dome where the white jasmine
Ah! calling us
Together!

Act I: Faites-vous très belles, ce soir

Madame de la Haltière (*to her daughters with comical importance*)
Now, look your best tonight, My hopes are very bright.
Noémie and Dorothée
Why so, Mamma?

Madame de la Haltière
How can one ever know?

Noémie and Dorothée
We should both like to know
Why this should be so.
Madame de la Haltière
Be sure and look your best tonight. (*aside*)
There's nothing that can take me unaware now ;
For it is no new thing
For one to see a king —

Noémie and Dorothée
What's that, Mamma?
What's no new thing? —
What is it that you've seen — a king —

Madame de la Haltière
For anything we three ought to prepare now.

Noémie and Dorothée
Prepare for anything? What thing?

Madame de la Haltière
Tonight — you'll be presented to the king!

Noémie and Dorothée
Oh, joy! We're going to see the king!

Madame de la Haltière
I only hope he'll notice you.

Noémie and Dorothée
Then tell us what we ought to do.

Madame de la Haltière
Just copy me in everything!
The ball-room is a field of battle —

Noémie and Dorothée
What's that, Mamma? The ball-room is a field of battle?

Madame de la Haltière
Now stand upright, Increase your height,
lie on your mettle,
And do not have a nervous air —

Noémie and Dorothée
No, Mamma!

Madame de la Haltière
And tell me, have they curled your hair?

Noémie and Dorothée
Yes, Mamma!

Madame de la Haltière (aside, rapidly, as if speaking to herself)
I can't believe, now all my hopes are bright- ning,
That it only exists in a play Or a fairy-tale —
Why, to be sure, I mean to say
Excepting in a fairy tale
YOUR stroke of lightning!

Noémie and Dorothée
A stroke of lightning!

Madame de la Haltière (to her daughters)
Wear a gracious, sweet and pleasant air,
Your lips very slightly contracting.
Good! Don't be prudish or exacting —

Noémie et Dorothée
Watch us, Mamma!

Madame de la Haltière
That's very fair!
Too commonplace you need not be,
Yet shun originality.

Madame de la Haltière
Try to look your best tonight!
Success you surely will invite,
But still, you do not know, not quite,
Why my hopes are bright!
We will look our best tonight!
Success we surely shall invite,
And we think we've guessed aright
Why your hopes are bright!

Noémie and Dorothée
We will look our best tonight!
Success we surely shall invite,
And we think we've guessed aright.

BIographies OF THE PERFORMERS

Amanda Bertilacci (soprano: Nella, Susanna) is making her debut and performing her first opera scenes in Opera Workshop. She is a current member of the Dana Chorale, and pledging in the campus sorority of SAI. In addition, she aspires to be an insightful choir teacher, and guide her students to become musically astute.

Kristina Clemons (soprano: Nella, Noémie) is a sophomore from Youngstown, OH. She is majoring in Vocal Music Education with a hope of minoring in Choreography at Youngstown State University. She is currently studying under Susan Foster.

Brianna Crawford (mezzo-soprano: Mrs. Page) is a sophomore vocal education major from Wampum Pennsylvania. Brianna will be playing Mrs. Page in a scene from *The Merry Wives of Windsor* and Madame de la Haltière from *Cendrillon* in YSU's opera scenes in November. She is a member of the Illuminare formerly known as The Salem Youth Chorus.

Sara Eckenrode (soprano: Susanna, Noémie, Laetitia) is a vocal performance major at Youngstown State University. As a sophomore, Sara is a member of the Dana Vocal Society and of Sigma Alpha Iota. She has spent her summer studying abroad in Hungary, and plans to continue her research in voice. She was last seen in YSU's production of *Così fan Tutte*. In the spring she will appear in *The Medium*.

Sierra Ellis (mezzo-soprano: Ciesca, Anne) is a sophomore music education major at Youngstown State University. She is so proud to be in the music program at the Dana School of Music. After she graduates with her bachelor's degree, she would like to go to a graduate school to get her master's degree in Vocal Performance. Sierra loves music and the people who are helping her to reach her career goals. In the spring at YSU, she will be cast as Madame Flora, which is the main lead in *The Medium*. This will be her first opera performance.

Rebecca Enlow (soprano: Olympia, Kathie, Mrs. Ford, Lakmé, Miss Pinkerton) is a first year graduate student in vocal performance. She got her undergraduate degree from YSU this past spring in music education, and she was last seen on the YSU stage as Adele in *Die Fledermaus*. She has been a young artist with the Opera Western Reserve since 2014 and will be covering the role of Frasquita in *Carmen* this November. This past summer, she travelled to Szeged, Hungary to participate in the Summer Music Study in Hungary vocal program.

Nicholas Hazelton (baritone: Gianni Schicchi, Betto, Lucas, Falstaff, Bob) is a junior vocal performance major at YSU. He is the baritone section leader in the Dana Chorale. In March 2015, Nicholas performed in Strauss's *Die Fledermaus* as Dr. Falke in YSU's theater. This April, he will be performing in Mozart's *Der Schauspieldirektor* (The Impresario) as *The Impresario* himself, Mr. Scruples. Nicholas will also play Mr. Gobineau in Menotti's *The Medium*.

Kathleen Howells (soprano: Kathie, Mrs. Ford, Miss Pinkerton) is a junior vocal performance student. She was part of the ensemble in YSU's production of *Die Fledermaus* in the Spring of 2015. In Spring 2016, she was Despina in the YSU production of *Così fan Tutte*. She is a member of the Dana Chorale, Dana Vocal Society, and Sigma Alpha Iota.

Kathryn Kramer (mezzo-soprano: Zita, Marcellina, Mme. De la Haltiere) is a senior music education major with an emphasis in voice. She most recently appeared on the YSU stage in *Così fan Tutte* (Dorabella) this past spring. Past credits include Opera workshop scenes from *Carmen* (Carmen) and *Così* (Dorabella). She will be a featured soloist in the annual Christmas Concert in December, and will be student teaching next semester.

Francesca Maria Molinaro (soprano: Olympia, Lakmé, Laetitia) is a first year graduate student in vocal performance. Francesca's operatic roles include scenes from Paisiello's *The Barber of Seville*, where she played Rosina, and Sadie from *Slow Dusk* by Carlisle Floyd. She will be performing the role of Madame Goldentrill in YSU's spring opera, *The Impresario* by Mozart. She is also a Young Artist for the Opera Western Reserve.

David Mouse (bass, baritone: Gianni Schicchi, Betto, Lucas, Falstaff, Bob) is a sophomore at YSU and is working towards a major in Vocal Music Performance and a minor in Computer Networking. David graduated from East Liverpool High School in East Liverpool, Ohio. He currently participates in Dana Chorale, the YSU Barbershop performance group, Opera Workshop, and Dana Vocal Society. In the Opera Workshop course, he performed the role of Don Alfonso in *Così fan Tutte* for the Spring 2016 semester.

Anna Murcko (mezzo-soprano: Ciesca, Dorothée, Mallika, Miss Todd) is a sophomore music education student. She has previously played the role of Dorabella, in YSU's production of *Così fan Tutte*. She will be seen in the chorus of Opera Western Reserve's production of *Carmen* this fall, and Mrs. Gobineau in Menotti's *The Medium* at YSU next spring.

Patrick Niess (tenor: Simone, Gherardo, Marco, Detlef, Von Asterberg) is currently studying under Dr. Francisco Cano. He has been seen in many opera productions at Valley Lyric Opera, Opera Western Reserve, and DANA School of Music. Mr. Niess sang the role of Ferrando in YSU's production of Mozart's *Così fan Tutte* last spring. Patrick has also sung roles including Matteo Borsa (*Rigoletto*), Nemorino (*L'Elisir D'Amore*), and Spoletto (*Tosca*).

Diane Pack (mezzo-soprano: Marcellina, Mrs. Page) is a junior at Dana School of Music, earning a BA in vocal performance. She is a member of Illuminare Chorus. She has performed in Gilbert and Sullivan's *Trial by Jury* and *Cox and Box* and also in Opera Western Reserve's production of *Don Giovanni* and *Elixir of Love*.

Emilio Santiago (tenor: Simone, Marco, Von Asterberg) is a freshman Vocal Music Education Major. He is a member of Dana Chorale, Illuminare (formerly Salem Youth Chorus), and the Saint John's Episcopal Church Choir. Last spring, he was seen in the ensemble of Dana's production of Mozart's *Così fan Tutte*. He also loves opera very much.

Erika Walker (mezzo-soprano: Zita, Mallika, Miss Todd) Erika is a senior BA in Vocal Performance. She is working on her senior recital for next semester. Erika has been seen on the stage as Despina in YSU's production of *Così fan Tutte* and will be seen in Menotti's *The Medium* as Madame Flora in the spring. She is an Opera Western Reserve Young Artist and hopes to continue her vocal opportunities after graduation.

Stephen West (tenor: Gherardo, Detlef) is currently the graduate assistant to the choral department at the Dana School of Music. Prior to assisting Dr. Lee, Stephen taught middle and high school chorus for eleven years in Georgia and Virginia after completing his Bachelor of Arts in Music with a Vocal Performance Seal at Armstrong State University in Savannah, Georgia.

Abigail Wilson (mezzo-soprano: Anne, Dorothée) is a freshman Vocal Performance major. These are her first performances in opera related work. In musical theater she has performed many roles including Louisa May Alcott in *Little Women* and Ruth Taylor in the musical *Kilroy Was Here*. Currently, she is involved in Dana Chorale, the Piano Guild, and the Coalition for Christian Outreach.

Jan Crews began playing piano by ear at age 3½. Growing up in Orlando, she studied with Florida Symphony Orchestra principal keyboardist Katherine Carlo. Jan began accompanying choruses and singers at age 10. She holds an Associate of Arts degree in piano performance, and studied with Nadia Boulanger at Ecoles d'Art Américaines in Fontainebleau, France. Jan has worked as a collaborative pianist in the Theatre Division at Interlochen Arts Camp and sang for five years with the Cleveland Orchestra Chorus. She's thrilled to be accompanying YSU's talented opera students.

We would like to give a **special thanks** to the following for their support and help.

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Mr. Todd Dicken

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Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

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The Dana School of Music and
The Donald P. Pipino Performing Art Series
Present:

Mozart From To Menotti

Two One-Act Operas

The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



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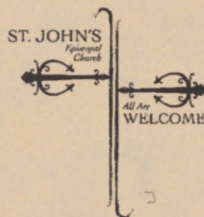
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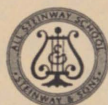
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The Dana Concert Series
presents

Clarinet Studio Recital

Bliss Recital Hall
Sunday, November 20, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

RECITAL PROGRAM

Sonata for Clarinet and Piano Op. 167
I. Allegretto

Camille Saint-Saens
(1835-1921)

Ally Moreschi – clarinet
Diane Yazvac – piano

Concerto for Clarinet

Aaron Copland
(1900-1990)

Rachel Cline – clarinet
Diane Yazvac – piano

Concertino for Clarinet Op. 26

Carl Maria von Weber
(1786-1826)

Jenna Provino – clarinet
Diane Yazvac – piano

Sonata for Clarinet No. 1 in F minor Op. 120

Johannes Brahms
(1833-1897)

I. Allegro appassionato
II. Andante un poco adagio

Cayla Conrad – clarinet
Diane Yazvac – piano

INTERMISSION

Clarinet Concerto No. 3 in B-flat major

Carl Stamitz
(1745-1801)

I. Allegro moderato

Elizabeth Sabo – clarinet
Diane Yazvac – piano

Clarinet Concerto No. 1 in F minor Op. 73

C. M. von Weber

I. Adagio ma non troppo

Arran Collins – clarinet
Diane Yazvac – piano

Arabesques for Clarinet and Piano

Paul Jeanjean
(1874-1928)

Taylor Aslanis – clarinet
Diane Yazvac – piano

Dance Preludes for Clarinet and Piano

Witold Lutoslawski
(1913-1994)

- I. Allegro Molto
- II. Andantino
- III. Allegro giocoso
- IV. Andante
- V. Allegro molto

Alex Bark – clarinet
Diane Yazvac – piano

PROGRAM NOTES

Camille Saint-Saëns was born in Paris, France in 1835. He displayed a precocious ability for music, learning to play piano at age 2, studying composition at age 7, and performing works of Mozart, Bach, and Handel in his first concert when he was only 10. At 13, he began studying organ and composition at the Paris Conservatory. He went on to compose several symphonies, become good friends with pianist and composer Franz Liszt who later inspired some of his work, was the organist for the Church of Madeleine in Paris, became the professor of piano at the Niedermeyer School, and helped found the National Society of Music in France. In 1878, Saint-Saëns lost both of his sons, and three years later divorced from his wife. During this time, he began traveling the world playing his pieces for audiences and composing what would become some of his most famous works, including Symphony No. 3, *Le Carnaval des animaux* (The Carnival of Animals), and Piano Concerto No. 5.

Saint-Saëns Sonata for Clarinet and Piano was written in 1921 for the French clarinetist Auguste Périer. Written in the Classical style of four movements, the calm opening movement gives way to the lively scherzo of the second movement, before relaxing into the Lento, dark feeling in the third movement. Once the melody is able to break free, resolution is found in the final movement, which ends with a reprise of the first movement, bringing the piece full circle.

PROGRAM NOTES

There is no shortness of passion throughout. The first movement in particular is made up of many small phrases, paralleled in both the clarinet and piano, that rise and fall into bigger phrases. The calm eighth notes in the beginning transform into lively sixteenths in the middle, before relaxing again, creating a feeling of both apprehension and yearning. Nearing the end of his life at the time of composition, Saint-Saëns would never hear this piece be performed.

Aaron Copland was born in Brooklyn, New York in 1900 to parents who had emigrated into the United States from Lithuanian Russia. Aaron was the youngest of five children, and his older sister helped to introduce him to music, especially, opera and ragtime styles, early on in his life. In addition, she taught him the basics of playing the piano. His first formal piano teacher was Leopold Wolfsohn. Over his lengthy composition career, Copland established himself as a composer of American music, writing such works as *Appalachian Spring* (1943), *Fanfare for the Common Man* (1942), and *Lincoln Portrait* (1942).

In 1947, Benny Goodman, after enjoying a prosperous career as a band leader and jazz clarinetist, decided to commission works from several composers, including Copland and Béla Bartók. Copland composed a piece that would fit well into a concert hall, but still showed Goodman's strengths as a jazz musician. The result is a two movement concerto, connected by an extended cadenza, which is scored for piano, stings, harp, and solo clarinet.

The first movement of the concerto is soft, slow, and lyrical. The clarinet enters in after a short introduction by the strings, and presents the first theme. The movement continues on, floating and dream-like, almost luring the audience into a trance. The cadenza begins by taking the same theme found in the first movement and twisting it around, embellishing it and then expanding to other motives. The cadenza becomes more lively, and then transitions seamlessly into the second movement. The second movement is the jazzier of the two movements, which challenges the player with quick passages and syncopation. The concerto is brought to a close with a jazzy glissando. In all, Aaron Copland's *Concerto for Clarinet* is a beautiful and challenging addition to any performer's repertoire.

Carl Maria von Weber was born on November 18, 1786 in Eutin, Germany and composed music throughout the transition of the classical era to the romantic era. He was born into a family that was widely composed of musical and theatrical talent, his father even starting a small acting troupe. From a young age, Weber was taught by various music instructors. In 1803, Weber continued to study under Abbe Vogler, who then recommended him for a directing job at Breslau. His career at Breslau took a turn for the worse after a permanent injury to his vocal chords caused by swallowing some acid. After he resigned from Breslau, Duke Eugen set him up with a directing job at Wurttemberg, where he wrote two symphonies. Weber became a secretary of King Frederick I, but became so irresponsible that he became massively in debt and was eventually banished. His father and he went to Manneheim, and then to Darmstadt, where he was hoping to get another job. When he did not get a job, he went to Munich. In Munich he met Heinrich Baermann, which led to him

composing Concertino, Opus 26. His career was finally stabilizing and he was writing more and more music for clarinet and other instruments. He married one of his singers, Caroline Brandt. He continued writing operas and having success until, on June 5, 1826, when he was going to return to his family in Germany, he had died in his room in London, England.

Concertino Opus 26 starts with a slow piano cadenza and then goes into the clarinet solo. The clarinet solo starts soft, and gradually gets more and more dramatic with sudden and short dynamic and articulation changes. The mood changes and becomes more light and short, however there is still the dramatic factor as the dynamics continue with their changes. The mood changes slightly again and starts feeling like a little bit of a dance, but then the clarinet plays more quick paced notes leading to another change. The piece calms down a little, but not for long as the piece goes into an allegro time signature and prompts more fast paced notes. The piece ends quickly and dramatically.

I view this piece to go along the lines of a dramatic opera, with many mood changes and dynamic changes. Every mood tells a story, and every dynamic adds color and dialogue to it. The story is different from person to person, similarly to the way that every person plays the piece differently. I feel that the intention of this piece was to convey stories to the audience of the performer just like the way an opera portrays a story.

Johannes Brahms was born in Hamburg, Germany during the 19th century. Brahms started his musical journey at a young age by taking piano lessons, cello lessons, horn lessons, and performing by the age of ten. At nineteen, he began to compose his own music, which consisted of piano works, chamber music, and a violin sonata. During his lifetime, Brahms had many different musical experiences, such as going on tours throughout Europe, and working in Vienna. Brahms is a very well-known composer of this romantic time period because he expanded his compositions across all different paths of instrumentation. From four symphonies, several major choir works, chamber music, all the way to solo instrumentation works, Brahms never stopped writing music even after he retired from work.

The Clarinet Sonata No.1 was written in 1894 for Brahms' friend, Richard Muhlfeld, who was a clarinetist for the Meiningen Court Orchestra. This piece has four movements, which all are centered with the key of f minor. Today, you will be hearing the first movements, allegro appassionato, and andante un poco adagio. These movements contain very lyrical melodies passed consistently between the piano and the clarinet; almost as if Brahms and Muhlfeld were taking turns at the solo line.

Concerto No. 3 in B flat major was written by **Carl Phillip Stamitz**, the son of Johann Stamtiz the famous Bohemian composer. Carl Phillip Stamitz was a German composer during the classical period. Stamitz was baptized on May 8th, 1845 in Mannheim, Germany. Carl Stamitz received his first music lessons from his father, then a member and soon to be leader of the Mannheim Orchestra. Johann died

when Carl was just 11, leaving the boy's further education to Holzbauer, Richeter, and Cannabich. At seventeen Carl became a member of the Mannheim Orchestra, serving as a second violinist throughout his eight-year tenure. In 1770, Carl traveled to Paris, where in 1771 he accepted the dual post of court composer and conductor for the Duke Louis of Noailles.

Carl was rather prolific during his French years, including the Symphony, La promenade royale, written in Versailles in 1772; several other program symphonies; numerous quartets for various instruments; and other symphonic and chamber compositions. Stamitz became acquainted with the Bohemian clarinetist Joseph Beer and it is because of this association that he became interested in writing for the clarinet.

Carl Stamitz's eleven clarinet concertos are significant because of their high quality idiomatic writing and they constitute an important part of the solo repertoire. The first movement of Stamitz's Concerto No. 3 in B flat major is the most extensive. It typically begins with a long piano or orchestral introduction that announces the main theme. An exposition follows in which the clarinet and piano repeat much the same material. The development allows the clarinet to express new ideas in minor keys and recapitulation begins with an ornamented version of the first theme. A short cadenza which was written in the manuscript at a later date, possibly by Beer, ends the solo as the piano tutti finishes the movement.

Carl Maria von Weber, best known for his operatic works, composed his Concerto No. 1 for Clarinet and Piano in 1811 (Romantic) between the previous Concertino and later Concerto No. 2. All three of these works were composed for and performed by Heinrich Joseph Baermann, who is one of the first and most influential clarinetists of all time. Concerto No. 1 is a dramatic piece that is operatic in nature.

French composer during the end of the Romantic Period, **Paul Jeanjean**, was born in 1874 and died in 1928. He wrote for many instruments but he is mainly known for his compositions for the clarinet. A notable work of Jeanjean's is Vade-Mecum for The Clarinet Player, Six Special Studies which is a popular book of study that is used by many clarinet players still today. Most of his work is comprised of various studies for clarinet players. Jeanjean studied the clarinet with Chrysogone Cyrille Rose, the author of the popular study material for the clarinetist, 32 Etudes and 40 Etudes.

Arabesques is quite a short piece running at typically around only six minutes. There is a constant switching in rhythm between triple and duple meter during the entire piece which is a challenge for the player. This piece showcases the technical ability of the clarinet and the fast paced runs that the instrument is typically known to do. The key changes in the middle section and then changes back to the key from the beginning when the main theme returns. The main theme that is established at the beginning is repeated again in the middle and then once more right before the cadenza. The piece ends with a cadenza that starts with arpeggios and then returns to the melody from the very beginning and then finally finishing with the finale ending on the low F.

Lutoslawski was born the son of a distinguished family of Polish landed gentry that resided in and around Drozdowo, northeast of Warsaw. His father was Jozef Lutoslawski, an amateur pianist as well as a political activist. The Lutoslawski family were strong supporters of the National Democracy party, which sought to unite Poland and Imperial Russia in order to push against the expansion of Imperial Germany.

Witold's life in music began at the age of six after his family had moved to Warsaw when he started taking piano lessons with Helena Hoffman. He gained solid piano technique as well as some music theory skills, but he was forced to stop lessons after just two years because his mother was no longer able to afford them. The Lutoslawskis returned to Drozdowo and Witold resumed lessons with a local teacher. He wrote his first piano piece shortly after at the age of nine.

Lutoslawski continued to pursue music throughout his childhood and adolescence, with a turning point in his life being a night spent listening to a performance in Warsaw of Szymanowski's Third Symphony. He became so involved in music that he enrolled in the Warsaw Conservatory as a part time student while he was still in high school, eventually graduating in 1931 to go to Warsaw University to study mathematics, of all things. Two years later, he dropped out of the University to study music full time, receiving both a piano performance and composition degree in 1936 and 1937, respectively.

His symphonic variations piece is regarded as his debut as a composer, which premiered in 1938. He became a cafe pianist for a few years during WWII, but was back composing shortly after, joining the Polish Composers' Union Board of Directors. He continued to compose and give various guest lectures for the remainder of his life, though he never held a permanent university position.

His Dance Preludes for clarinet and piano represents Lutoslawski at what is arguably his finest. Composed in 1954, it was inspired by Tadeusz Ochlewski, who wanted a piece based on folk melodies for violin and piano. Witold chose to write for clarinet instead, stating:

Somehow this violin writing wasn't working out, even though I myself played the violin for an extended amount of time. In view of this, I decided to write pieces for the clarinet. They were appropriate for young clarinetists, but posed difficulties for the accompanists.

The piece is in five movements. The first, *Allegro Molto*, is very brief but captures attention immediately, rapidly alternating meters and chromatics. *Andantino* follows, providing a change of pace through a slow, lyrical song felt in triplets. The third movement, *Allegro Giocoso*, is a short, whimsical passage with a flurry of grace notes, the most comical portion of *Dance Preludes*. Next, *Andante* presents yet another graceful song that takes its time, and finally, *Allegro Molto* leaves the listener in a daze with a fast and catchy melody that jumps the octave to speed to the finish of this truly outstanding piece.

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The Dana Concert Series
presents

YSU Jazz Ensembles

DAVE KANA & KENT ENGELHARDT,
DIRECTORS

Chestnut Room, Kilcawley Center
Monday, November 21, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

JAZZ ENSEMBLE – DAVE KANA PROGRAM SELECTED FROM THE FOLLOWING:

Swinging In Time	Matt Eustace
Fun Time	Sammy Nestico
Hankey Panky	Bob Mintzer
Hay Burner	Sammy Nestico
Weef	Matt Jackson

SAXOPHONES:

Kathleen Brown
Ellwood Jones IV
Bill McKinney
Jon Markovich
Matt Eustace

TRUMPETS:

Jared Peters
Bri Rzucidlo
Erica Jones

TROMBONES:

Jacob Provino
Andrew Morro

EUPHONIUM:

Kyler Feeland

TUBA:

BeJahn Duren

RHYTHM SECTION:

Guitar	Mike Rich
Piano	Nadya Stratton Emma Donkin
Bass	Matt Jackson
Drums	Evan McCreary

JAZZ ENSEMBLE – KENT ENGELHARDT
PROGRAM SELECTED FROM THE FOLLOWING:

Next Exit Dave Rivello

Que Passa Bossa Thad Jones

Sometimes I'm Happy Vincent Youmans & Irving Caesar
Arr. Dave Rivello

Make Someone Happy Jules Stein, Betty Comden & Adolph Green
Arr. Frank Foster

A Blues Is A Terrible Thing To Waste Dave Rivello

Uptown Recollections Frank Foster

SAXOPHONE, FLUTE, & CLARINET:

Alto Hannah Wilhelm

Arran Collins

Tenor Sam Gregory

Alex Miller

Daniel Slencsak

Baritone Thomas Turnbull

TRUMPETS:

Brandon Ritchie

Herbert Hunkele

Justin Randall

Leicester Stovell

TROMBONES:

Stephen Spencer

Kevin Casey

Brandon Rodriguez

Aaron Podorson

RHYTHM SECTION:

Guitar Nicholas Jones

Piano Alex Ayers

Bass Frank Toncar

Drums Jesse DeLorenzo

VOCAL/FLUTE

Tori Francioni

YSU JAZZ CONCERT CALENDAR

FALL SEMESTER

Monday, October 17, Jazz Ensembles

Chestnut Room, Kilcawley Center, 7:30 p.m.

Thursday, October 27, Jazz Combos

Spotlight Theater, Bliss Hall, 7:30 p.m.

Monday, November 21, Jazz Ensembles

Chestnut Room, Kilcawley Center 7:30 p.m.

Monday, November 28, Jazz Combos

The Hub, Kilcawley Center, 7:00 p.m.

Wednesday, December 7

Carols and Cocoa, Dana Holiday Concert

Stambaugh Auditorium, 7:00 p.m.

SPRING SEMESTER

Monday, February 20, Jazz Ensembles

Chestnut Room, Kilcawley Center 7:30 p.m.

Thursday, March 16, Jazz Combos

The Hub, Kilcawley Center, 7:00 p.m.

Monday, April 10, Jazz Ensembles

Chestnut Room, Kilcawley Center 7:30 p.m.

Thursday, April 20, Jazz Combos

Spotlight Theater, Bliss Hall, 7:30 p.m.

ACKNOWLEDGEMENTS

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. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series for their support.

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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 in making a donation to JVF, checks can be made payable to 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 making a donation, checks can be made payable to 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.

DANA SCHOOL OF MUSIC

Upcoming Concerts

For the complete Dana schedule visit
our website at www.ysu.edu
For information please call 330-941-3636

Monday, November 28

Jazz Combos

7:00 pm | The Hub, Kilcawley Center

Wednesday, November 30

Music at Noon: A Barbershop Christmas

12:15 pm | Butler North

DECEMBER

Thursday, December 1

Chamber Winds and Wind Ensemble

Winter's Dusk

7:30 pm | Stambaugh Auditorium \$

Monday, December 5

Keyboard Christmas Extravaganza Concert

7:30 | Bliss Recital Hall

Wednesday, December 7

Music at Noon: Chamber Winds

12:15 pm | Butler Institute of American Art

Wednesday, December 7

Carols and Cocoa & Dana Holiday Concert

7:00 pm | Stambaugh Auditorium \$



PLEASE JOIN US FOR OUR
ANNUAL HOLIDAY FAVORITE

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

Presents

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

The Donald P. Pipino Performing Arts Series
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The Dana Concert Series
presents

YSU
Jazz Combos

DAVE KANA & THERON BROWN, INSTRUCTORS

The Hub, Kilcawley Center
Monday, November 28, 2016
7:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

JAZZ QUINTET

Brandon Ritchie, Jared Peters, trumpets;
Brandon Rodriguez, trombone;
Tyler Guerrieri, guitar; Ian Kinnaman, bass;
Tommy Starr, drums

Love I Hear

Stephen Sondheim

Round Midnight

Thelonious Monk

A Few Hundred Pictures

Jared Peters

JAZZ SEPTET

Bri Rzucidlo, trumpet; Ellwood Jones, saxophone;
Hailey Baker, flute; Joel Gillespie, vibraphone;
Donald McQueen, guitar;
Alberto Cheverez, bass; Anthony Gill, drums

Mr. P.C.

John Coltrane

Summertime

George Gershwin & DuBose Heyward
Arr. Alberto Cheverez

JAZZ SEXTET

Herbie Hunkele, Leicester Stovell, trumpets;
Sam Gregory, saxophone; Nick Frank, guitar;
Thomas Jackson, bass; Jesse DeLorenzo, drums

Leave Me Be, I'm Writing!

Leicester Stovell

Indifference

Pearl Jam
Arr. Jesse DeLorenzo

Rundown

Herbie Hunkele

JAZZ QUARTET

Justin Randall, trumpet; Anthony Kunovic, guitar;
Eric Finkelstein, bass; Hobie Butcher, drums

Giant Steps

John Coltrane

I Miss You

Blink 182

Cherokee

Ray Noble

YSU JAZZ CONCERT CALENDAR

FALL SEMESTER

Monday, October 17, Jazz Ensembles
Chestnut Room, Kilcawley Center, 7:30 p.m.

Thursday, October 27, Jazz Combos
Spotlight Theater, Bliss Hall, 7:30 p.m.

Monday, November 21, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Monday, November 28, Jazz Combos
The Hub, Kilcawley Center, 7:00 p.m.

Wednesday, December 7
Carols and Cocoa, Dana Holiday Concert
Stambaugh Auditorium, 7:00 p.m.

SPRING SEMESTER

Friday, February 17, Jazz Ensemble
MAD 2017, McDonough 7:00 p.m.

Monday, February 20, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Thursday, March 16, Dave Rivello Ensemble
Chestnut Room, Kilcawley Center, 7:00 p.m.

Thursday, March 23, Jazz Combos
Spotlight Theater, Bliss Hall, 7:30

Monday, April 10, Jazz Ensembles
Chestnut Room, Kilcawley Center 7:30 p.m.

Thursday, April 20, Jazz Combos
Spotlight Theater, Bliss Hall, 7:30 p.m.

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DANA SCHOOL OF MUSIC

Upcoming Concerts

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our website at www.yсу.edu

For information please call 330-941-3636

NOVEMBER

Wednesday, November 30

Music at Noon: A Barbershop Christmas

12:15 pm | Butler North

DECEMBER

Thursday, December 1

Chamber Winds and Wind Ensemble

Winter's Dusk

7:30 pm | Stambaugh Auditorium \$

Monday, December 5

Keyboard Christmas Extravaganza Concert

7:30 | Bliss Recital Hall

Wednesday, December 7

Music at Noon: Chamber Winds

12:15 pm | Butler Institute of American Art

PLEASE JOIN US FOR OUR
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The Donald P. Pipino
Performing Arts Series

Presents

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

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The Dana Concert Series
presents
Music at Noon

YSU Barbershop Quartet
"One Achord"
"Christmas Barbershop"

Butler Institute Of American Art
Wednesday, November 30, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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PROGRAM

It's Beginning to Look Like Christmas

Meredith Wilson
arr. Willis Diekema

We Need a Little Christmas

Jerry Herman
arr. Dave Briner

Let It Snow! Let It Snow! Let It Snow!

Jule Styne
arr. Joe Liles

Frosty the Snowman

Steve Nelson and Jack Rollins
arr. Rob Campbell

Winter Wonderland

Felix Bernard
arr. J. Edward Waesche

God Rest Ye Merry, Gentlemen

English Carol
arr. Barbershop Harmony

Children's Medley

arr. Barbershop Harmony

Jolly Old Saint Nicholas — Traditional U.S.A.

Upon the House Top — Words and Music by B. R. Hanby

We Wish You a Merry Christmas

English Carol
arr. Barbershop Harmony

Jingle Bells

James Pierpont

ENSEMBLE PERSONNEL

YSU BARBERSHOP: "ONE ACCORD"

HAE-JONG LEE, DIRECTOR

STEPHEN WEST, GRADUATE ASSISTANT

TENOR

Ian Kinnaman

Jeremy Leishman

BARITONE

Stephen West

Jared Liscinsky

Matthew Eustace

LEAD

Joel Gillespie

Samuel Gregory

BASS

Dylan Grinnell

Jared Jenkins

Timothy McCall

David Mouse

PLEASE JOIN US FOR OUR ANNUAL HOLIDAY FAVORITE

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Stambaugh Auditorium

Wednesday • December 7, 2016

Presented by

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

Tickets are only available at Stambaugh Auditorium by calling the Box Office at 330-259-0555, in person or online at www.stambaughauditorium.com

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*The Dana Concert Series
presents*

Winter Dusk

Featuring the:

YSU DANA CHAMBER WINDS

BRANDT PAYNE, CONDUCTOR

YSU WIND ENSEMBLE

STEPHEN L. GAGE, CONDUCTOR

Stambaugh Auditorium
Thursday, December 1, 2016
7:30pm

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

DANA CHAMBER WINDS

Little Threepenny Music (1929)

Kurt Weill (1900-1950)

- I. Overture
- II. The Moritat of Mack the Knife
- III. The Instead-of Song
- IV. The Ballad of the Easy Life
- V. Polly's Song
- Va. Tango
- VI. Cannon Song
- VII. Threepenny Finale

Piccolo: Sidney Charles, Flute: Hailey Baker

Clarinet: John Stumpff and Cayla Conrad

Alto Saxophone: Kathleen Brown, Tenor Saxophone: Kevin Smith

Bassoon: Mason Taylor and Jessica John

Trumpet: Michael Barkett, Sarah Pigza, and Meg Bryant

Trombone: Robert Violette, Tuba: Travis Beatty

Percussion: Tommy Starr, Banjo: Tyler Guerrieri, Accordion: Sarah Pigza

Piano: Alyssa Titi and Jason Volovar

* * * INTERMISSION (15 minutes) * * *

WIND ENSEMBLE

March Militaire Francaise (1880)

Camille Saint-Saëns (1835 -1921)

Harvest Concerto for Trombone & Orchestral Winds & Percussion

John Mackey (b. 1973)

John Sebastian Vera, Trombone

Russian Christmas Music (1944)

Alfred Reed (1921-2005)

DANA CHAMBER WINDS PROGRAM NOTES

Kurt Weill was a German composer whose musical theatre works have come to exemplify the Weimar Republic period in Germany. He was born in Dessau to Jewish parents. By World War I, when he was a teenager, he was a professional theatre accompanist. He studied composition in Berlin, composing standard instrumental fare like tone poems and an orchestral suite. In the 1920s, he began to make his mark on German music with theatrical pieces that played with American dance rhythms. In many of these works he collaborated with the writer and political activist Bertolt Brecht. His fortunes turned sour in the early 1930s, as the new Nazi regime ramped up a propaganda campaign against his popular, politically subversive works. He fled first to Paris in 1933, then to the United States in 1935. In America, he continued his successful career as a music theatre composer, collaborating with Ira Gershwin and Langston Hughes, among others. He was still active on the Broadway scene when he died of a heart attack at age 50.

One of Weill's most famous pieces was *Die Dreigroschenoper* (*The Threepenny Opera*). He wrote the music in 1928 to words by Bertolt Brecht, based on *The Beggar's Opera* by John Gay. It tells the story of Macheath (Mack the Knife), a murderer in Victorian London. In the spirit of the Weimar Republic, it also lampooned German society and capitalism. It was one of the most popular works of the period: within five years, it had been translated into 18 languages and performed more than 10,000 times in Europe. It had also attracted the attention of the serious music establishment in Germany. Just four months after its premiere, conductor Otto Klemperer commissioned Weill to create a concert suite from the opera in the tradition of opera suites for winds from Mozart's day. Titled *Little Threepenny Music* (*Kleine Dreigroschenmusik*), Weill's suite retains all of the unique character of the opera, with instrumentation that includes saxophones, a rudimentary drum set, and combination of guitar, banjo, and bandoneon among the more traditional wind instruments. He even added some musical material, presumably because the original opera was written for actors who happened to sing rather than trained singers.

WIND ENSEMBLE PROGRAM NOTES

***March Militaire Francaise* -- Camille Saint-Saëns/arr. Hindsley**

Paris-born Charles Camille Saint-Saëns (1835 -1921) was a child prodigy, composing his first piece for piano at the age of three. He studied with Stamaty and Boëly before entering the Paris Conservatory in 1848. He was a private student of Gounod. Saint-Saëns had total recall; any book he read or tune he heard was forever committed to his memory. He held the coveted post of organist at the Madeleine from 1857 to 1875. He was also an accomplished pianist, conductor, score reader, and astronomer. As a composer, he wrote in many genres, including opera, symphonies, concertos, sacred and secular choral music, concertos, and chamber music. His highly popular works, including *Danse macabre* (1875) and *Samson and Delilah* were written during a short and tragic marriage, that included the loss of his two young sons within a period of six weeks. *March Militaire Francaise* is the finale movement of a four-movement symphonic poem, *Suite Algérienne*, Opus 60, that was inspired by Saint-Saëns' trips to Algeria, then a French colony on the continent of Africa. Although, no authentic Algerian music exists in this piece, Saint-Saëns used melodic tendencies of the native Algerian culture. The last movement, *Marche Militaire Française*, has become famous independently of the others both as an orchestral favorite and as a French concert march for the wind ensemble and concert band. It was transcribed for band by Dr. Mark Hindsley, Emeritus Director of Bands, at the University of Illinois: Champaign-Urbana in the mid-twentieth century and was a favorite of Arthur Fiedler and all of the famous bands since it was first transcribed by Mayhew Lake in the early twentieth century.

***Harvest Concerto for Trombone & Orchestral Winds & Percussion* – John Mackey**

Harvest: Concerto for Trombone is based on the myths and mystery rituals of the Greek god Dionysus. As the Olympian god of the vine, Dionysus is famous for inspiring ecstasy and creativity. But this agricultural, earth-walking god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto's movements attempt to represent this dual nature and the cycle of suffering and return.

The concerto is set in three connected sections, totaling approximately 18 minutes. The first section begins with a slow introduction, heavy on ritualistic percussion, representing the summoning of Dionysus's worshippers to the ceremony. The rite itself builds in intensity, with Dionysus (represented, of course, by the solo trombone) engaging in call and response with his followers, some of whom are driven to an ecstatic outcry -- almost a "speaking in tongues" -- represented by insistent woodwind trills. But when Dionysus transitions to a gentler tone, his frenzied worshippers do not follow. Their fervor overcomes them, and they tear their god to shreds in an act of ritual madness.

This brutal sacrifice by the ecstatic worshippers -- the pruning of the vine -- is followed without pause by the second section, representing Dionysus in the stillness of death, or winter. The god is distant, the music like a prayer. The shoots of spring burst forth in the final section, following again without pause. The earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries.

Harvest: Concerto for Trombone is dedicated to Joseph Alessi

***Russian Christmas Music* -- Alfred Reed**

Russian Christmas Music is one of the most popular and frequently performed pieces of concert band literature. Commissioned as a tribute to the friendship between the Russian and American allies in WW II, it was composed in only sixteen days for a special NBC Radio broadcast on December 12, 1944. It was written to convey the sounds of Eastern Orthodox liturgical music, which uses the human voice exclusively. The musical impression is that of old Russia during the Christmas season. Its four distinct sections are: "Children's Carol", based upon a 16th century Russian carol; "Antiphonal Chant"; "Village Song" featuring English horn and string bass; and the majestic "Cathedral Chorus."

Alfred Reed was born in New York City. Acquainted with symphonic and operatic repertoire from an early age, he played trumpet professionally in the Catskills while still in high school. During WWII he was a member of the 529th Army Air Corps Band where he produced over 100 compositions and arrangements. He studied at Juilliard and became a staff composer and arranger with NBC, then ABC. He later conducted the Baylor Symphony Orchestra and worked as a music editor. He taught at the University of Miami for 27 years and remained active as a composer and guest conductor during a long retirement.

ABOUT THE GUEST SOLOIST

John Sebastian Vera, a native of Texas, became the Principal trombonist of the Pittsburgh Opera in 2010 and also joined the River City Brass as Principal Trombone in 2015. A dedicated chamber musician, he also was a founding member of the critically acclaimed Guidonian Hand Trombone Quartet in which he played from 2008-2014.

In addition to the Pittsburgh Opera, Mr. Vera has played with the symphonies of Dallas, Detroit, Pittsburgh, the St. Paul Chamber Orchestra, Buffalo, Kennedy Center Opera House, New York City Opera, Vermont, Charleston, Albany, Akron, Huntsville, American Ballet Theatre, and Orquesta Sinaloa de las Artes in Mexico amongst others.

He began his studies with Jon Bohls in Texas and continued his education at Southern Methodist University where he studied with John Kitman of the Dallas Symphony. He then spent a year studying with Ed Zadrozny as a graduate assistant at the University of Akron, and finished his graduate work in New York City at the Mannes College of Music studying with David Finlayson and James Markey of the New York Philharmonic.

In 2009, John was honored to be asked to play alongside the New York Philharmonic trombone section as well as members of the Metropolitan Opera to record two pieces for James Markey's solo release, "On Base".

In 2011, he spent the summer in Haiti volunteer teaching and performing in the Orchestre Philharmonique Sainte Trinite as well as the Ecole de Musique Dessais Baptiste which became one of the more profound experiences of his life. With the quartet, John performed over 100 concerts and gave master classes all over the country. Heralded by the New York Times for their "expertly played performances" they have been recipients of numerous national grants which have enabled them to commission countless composers to create new and innovative works for four trombones. In 2014 was the premiere of *River of Fundament*, a movie by film artist Matthew Barney, in which John recorded for and acted in along with the quartet.

Mr. Vera can also be heard on euphonium on the PBS documentary *Abraham and Mary Lincoln, A House Divided*.

John is an Artist for Edwards Instruments and resides in New York City and Pittsburgh. He is on the faculty at Youngstown State University and Slippery Rock University. His favorite musicians include Sigur Ros, Radiohead, the Books, and Efterklang. When he can get away from the trombone he most enjoys basketball, traveling and psychology. Follow John on twitter @SebastianVera.

ABOUT THE CONDUCTORS

Stephen L. Gage has served as Professor of Conducting and Director of Bands & Orchestra at Youngstown State University's Dana School of Music since 1993. In fall 2014, Dr. Gage was appointed as the conductor of the YSU Dana Symphony Orchestra in addition to his work with the YSU Wind Ensemble, the Dana Chamber Winds & Strings and he is the head of the MM in Instrumental Conducting program. Stephen holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music, and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. Stephen studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. In September 2012, Dr. Gage was appointed as the Conductor of the W. D. Packard Concert Band in Warren. Stephen begins his 24th 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). Professor Gage has written numerous 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. Stephen has guest conducted and cliniced high school honor bands and orchestras as well as a number of university wind bands and orchestras throughout the United States.

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, Chamber Winds and Concert Band. He teaches courses in conducting, instrumental music education, marching band drill design, and graduate wind literature. Dr. Payne has held similar academic appointments at the University of Hawai'i and University of Wyoming. Dr. Payne began his teaching career as a high school band director in the Red Oak Public Schools in Red Oak, Iowa.

Dr. Payne is active as an author, guest conductor, and clinician throughout the United States. Brandt 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*. Brandt has given presentations at the national conferences of the College Band Directors National Association and the CBDNA National Athletic Band Symposium. Dr. 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, Dr. 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.

YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

Fall Semester 2016 Stephen L. Gage, Conductor

Key: # - Graduate Student * -- Section Leader ^ --Principal Player

FLUTE/PICCOLO

Madeline Grimes, Vienna *^
Lindsey Kiselica, North Lima
Brenna Price, Salem
Anna Reitsma, Pittsburgh, PA
Nadya Stratton, Boardman
Jewellean Wyne, Pittsburgh, PA

OBOE/ENGLISH HORN

Francesca Clause, Boardman
Victoria Donadio, Champion
Kristen Thompson, Poland ^*

BASSOON/CONTRABASSOON

Frances Clause, Boardman
Rebecca Dangerfield, Poland
Elliot Kwolek, Beaver, PA ^*

CONTRABASSOON

Rebecca Dangerfield, Poland

CLARINET/BASS CLARINET

Taylor Aslanis, Bay Village
Alex Bark, Cranberry Twp, PA
Arran Collins, Pittsburgh
Cayla Conrad, Geneva
Rachel Cline, Milton
Joseph Mansfield, Pittsburgh, PA *^
Jenna Provino, Youngstown
John Stumpff, Greenville, PA #

SAXOPHONE

Jeremy Leishman, New Philadelphia (B)
Alex Miller, Cortland (A) ^
Daniel Slenscak, Howland (A) ^
Thomas Turnbull, Pittsburgh, PA
Hannah Wilhelm, Columbus (T) *

HORN

Brendan Gage, Poland
Laura Makara, Boardman ^ *#
Alisha Moore, Leavittsburg
Sarah Schwenke, New Wilmington, PA

PIANO/KEYBOARD

Alyssa Titi, Canfield ^

TRUMPET

Michael Barkett, Canfield *^
Ross Hill, Poland
Herbert Hunkele, New Castle, PA
Sarah Pigza, Beloit
Gabrielle Sandy, Niles
Effie Starheim, Hubbard

TENOR TROMBONE

Kevin Casey, Pilesgrove, NJ *^
Emily Donovan, Columbus
Dominic Gentile, Canonsburg, PA

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #

EUPHONIUM

Rebecca Shelton, Bristolville *^

TUBA

Jacob Umbrazun, Cortland *^
Lauren Zetts, Lowellville

STRING BASS

Ian Kinnaman, Damascus, MD ^

HARP

Rebecca Pfungstl, Pittsburgh, PA *^

PERCUSSION

Noah Au, Canfield
Brandon Maffit, Warren
Evan McCreary, Poland
Nathan Negro, Wooster ^*
T.J. Rusk, Brookfield
Thomas Starr, Pittsburgh, PA
Anthony Tresky, Pittsburgh, PA

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

ABOUT THE YSU WIND ENSEMBLE & YSU BANDS:

The wind band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep, and jazz organizations. More than 250 students perform in one or more of these bands over the course of the academic year. Comprised from among the top wind and percussion students in the Dana School of Music, the Wind Ensemble performs a broad spectrum of music. The YSU Band program includes the YSU Marching Pride, the YSU Basketball Band, the YSU Wind Ensemble, the YSU Concert Band, and the Dana Chamber Winds.

The Wind Ensemble has been involved in numerous commissions and has had recent in-residence experiences with Michael Colgrass, Joseph Schwantner, 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, Harry Watters, Anthony O'Toole, and Ed 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 performed at the MENC National Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and for the ABSDA National Convention. In 2005, Dr. Gage and the band made their NYC Carnegie Hall debut. In November 2015 the YSU Wind Ensemble made its second appearance in the historic Carnegie Hall in New York City. The group has released a total of seven professionally produced and critically acclaimed CDs:

<i>Lions, Jesters, and Dragons, Oh My!</i>	(1998)
<i>Star Wars and Other Scores</i>	(2000)
<i>Carnival</i>	(2002)
<i>Spin Cycle</i>	(2004)
<i>Tipping Points</i>	(2006)
<i>Urban Requiem</i> < NAXOS International>	(2008)
<i>Old Wine In New Bottles</i> < NAXOS International>	(2012)

After the June 2008 & January 2012 NAXOS releases, the following critical reviews were offered:

“Another solid entry for Naxos’s Wind Band Classics series has been made by the Youngstown State University Wind Ensemble directed by Stephen L. Gage. Everything about this disc was well done: performance, music selection, programming, the whole works.”

Sequenza21/CD Reviews, Jay Batzner

“Listening to this offering, I found myself increasingly disbelieving that the Youngstown State University’s Wind Ensemble is a student organization... I still find the fit and finish of their performances astonishing.”

Fanfare, William Zyrgowski

“...the swinging rhythms of the gospel songs from the Deep South used by Donald Grantham in *Starry Crown* belong to American musicians, the playing of the student ensemble, conducted by Stephen Gage, is as good as any professional group.”

David’s Review Corner, David Denton

YSU BAND STAFF: 2016-2017

Dr. Stephen L. Gage, Director of Bands & Orchestra

Dr. Brandt Payne, Director of Athletic Bands

John Stumpff, Graduate Assistant

Aaron Podorson, Graduate Assistant

Nicholas Samson, Graduate Assistant

Stephanie Pavlovich, Equipment/Uniform

Cayla Conrad, YSU Bands Librarian

The Donald P. Pipino Performing Arts Series

Presents


Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

PLEASE JOIN US
FOR OUR ANNUAL
HOLIDAY FAVORITE



Tickets are only available at Stambaugh
Auditorium by calling the Box Office
at 330-259-0555, in person or online at
www.stambaughauditorium.com

The Donald P. Pipino Performing Arts Series
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The Donald P.
PIPINO
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ARTS SERIES



THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

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The Dana Concert Series
presents

Keyboard
Christmas
Extravaganza
Concert

Bliss Recital Hall
Monday, December 5, 2016
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication



Animal Parade: Penguins

Iain Farrington (*1977)

**Maria Koch, organ**

Danças características africanas, W085 Heitor Villa-Lobos (1887-1959)
Kankukus, Op. 57 (Dança dos velhos)

Katie Fernstrom, piano

Piano Concerto in G Major

Robert Vandall (*1944)

1. Moderato

Sarah Pigza and Brendan Gage (orchestral reduction)

Invention No. 1 in C Major, BWV 772

J. S. Bach (1685-1750)

Elliot Kwolek, piano

Polonaise in A Major, Op. 40, No. 1

Frederic Chopin (1810-1849)

Brendan Gage, piano

My Favorite Things

Oscar Hammerstein II (1895-1960)

transcr. Stephen Hough

Michael Nichols, piano

From Makrokosmos II No. 9 "Cosmic Wind"

George Crumb (*1929)

Musica ricercata No. 2

György Ligeti (1923-2006)

Aidan J. Hyland, piano

Serpent's Kiss

William Bolcom (*1938)

Jason Volovar, piano

March Op. 27, No. 15

Dimitry Kabalevsky (1904-1987)

Andrew Gurdak, piano

La fille aux cheveux de lin

Claude Debussy (1862-1918)

Abigail Wilson, piano



Danseuses de Delphes

Claude Debussy

Ashley Dillon, piano

Canope



Claude Debussy

Grant Horvath, piano

From: *Jugendfreuden*, Op. 163:

Anton Diabelli (1781-1858)

Sonatina No. 2 in G Major

4. Rondo: Allegro Moderato

Jennifer Stellmar and Jason Volovar, piano duo

From: *Jugendfreuden*, Op. 163:



Anton Diabelli

Sonatina No. 1 in C Major

4. Rondo: Allegro Vivace

Andrew Gurdak and Jason Volovar, piano duet

Etude in C Minor Op. 10, No. 12 "Revolutionary"

Frederic Chopin

Alyssa Titi, piano



L'Alouette

Mikhail Glinka (1804-1857)

Marleen Ocheltree, piano

CS Theme and Variations Op. 6

Randall Compton (*1954)

Jason Volovar and Marleen Ocheltree, piano duet

Piano Concerto No. 2

Dmitri Shostakovich (1906-1975)

in F Major Op. 102

1. Allegro

Emma Donkin and Sean Baran (orchestral reduction)



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The Dana Concert Series
presents
Music at Noon

Jazz Quintet

NICHOLAS JONES - GUITAR

JUSTIN RANDALL - TRUMPET

ALEX AYERS - PIANO

ERIC FINKELSTEIN - BASS

HOBIE BUTCHER - DRUMS

Butler Institute Of American Art
Wednesday, December 7, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

The Donald P. Pipino
Performing Arts Series
& The Dana
School of Music

Present

Carols and Cocoa • 7:00 p.m.

Dana Holiday Concert • 8:00 p.m.

Wednesday • December 7, 2016

Stambaugh Auditorium

PLEASE JOIN US
FOR OUR ANNUAL
HOLIDAY FAVORITE



PROGRAM

Solar

Miles Davis (1926-1991)

Fee-Fi-Fo-Fum

Wayne Shorter (b. 1933)

Blue in Green

Miles Davis (1926-1991)

Tenor Madness

Sonny Rollins (b. 1930)

Giant Steps

John William Coltrane (1926-1967)

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THE DANA SCHOOL OF MUSIC AND THE
DONALD P. PIPINO PERFORMING ARTS SERIES
PRESENT

Dana Holiday Concert

CAROLS AND COCOA
7:00 pm • Ballroom

HOLIDAY CONCERT
8:00 pm • Main Concert Hall

MAGNIFICAT by J.S. Bach
&
Christmas Favorites

STAMBAUGH AUDITORIUM
WEDNESDAY, DECEMBER 7, 2016

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication



Carols & Cocoa Program

7:00 pm ~ Ballroom



Have Yourself A Merry Little Christmas arr. Vern Kagrice (1942-2014)
(Trombone Ensemble)



Jubilate Deo Peter Anglea (b. 1988)
(Dana Chorale)

Festive Irish Medley Traditional, arr. D. Bailey/K. Umble
(Flute Ensemble)

It's Beginning to Look A Lot Like Christmas Meredith Willson
arr. Willis Diekema
(YSU Barbershop Quartet)

We Need a Little Christmas Jerry Herman
arr. D. Briner
(YSU Barbershop Quartet)

So ben mi c'hà bon tempo Orazio Vecchi (1550-1605)
(Early Music Ensemble)

Gloria Antonio Vivaldi (1678-1741)
(Stambaugh Chorus)

Oh! Christmas Tree??? Traditional German Carol
arr. C. J. Nygard Jr/Hae-Jong Lee
(Dana Chorale)

Frosty the Snow Man arr. Michael P. Boscarino
(Trombone Ensemble)

Betelehemu Via Olatunji and Wendell Whalum
arr. Barrington Brooks
(University Chorus/Dana Chorale)

Nathan Weingart, Thomas Starr, and Joel Gillespie, percussion
Stephen West, tenor

Audience Sing Along with Trombone Quartet: Belly Sliders

Deck the Hall

Old Welsh Air

1. Deck the hall with boughs of holly, fa la la la la, la la la la.
 'Tis the season to be jolly, fa la la la la, la la la la.
 Don we now our gay apparel, fa la la la la la, la,
 Troll the Ancient Yultide carol, fa la la la la, la la la la.
2. See the blazing Yule before us, fa la la la la, la la la la.
 Strike the harp and join the chorus, fa la la la la, la la la la.
 Follow me in merry measure, fa la la la la, la la la la.
 While I tell of Yuletide treasure, fa la la la la, la la la la.
3. Fast away the old year passes, fa la la la, la la la la.
 Hail the new, ye lads and lasses, fa la la la la, la la la la.
 Sing we joyous all together, fa la la la la, la la la la.
 Heedless of the wind and weather, fa la la la la, la la la la.





Dana Holiday Concert Program

8:00 PM ~ Main Concert Hall

ORGAN PRELUDE

Prelude in D Major, BWV 532

Johann Sebastian Bach (1685-1750)

Kathryn Davison Miller, organ

Chorale Fanfare

Jeremy Niles Kempton

Kathryn Davison Miller, organ

Holiday Brass Quartet

Stacie Mickens, director



Sleigh Ride

Mitchell Parrish & Leroy Anderson

arr. Kent J. Engelhardt

Santa Claus Is Coming To Town

J. Fred Coots & Haven Gillespie

arr. Kent J. Engelhardt

YSU Jazz Octet

Kent J. Engelhardt, director

White Winter Hymnal

Robin Pecknold (b. 1986)

arr. Alan Billingsley

Follow That Star

Brian Lewis (b. 1970)

Conneaut High School Show Choir 'nHarmonix

Megan Mullins, director



The Nutcracker Suite, Op. 71a

Pyotr Ilyich Tchaikovsky (1840-1893)

II. c) *Danse russe. Trépak*

II. d) *Danse arabe.*

III. *Valse des fleurs*

Rebecca Pfingstl, harp

Dana Symphony Orchestra

Stephen L. Gage, director



Three Jazzy Bell Carols

arr. Jay Rouse

Carol of the Bells

Jingle Bells

Ding Dong! Merrily on High!

Poland Seminary High School Women's Chorus

Nick Olesko, director

O Come, All Ye Faithful (audience stand)

J. F. Wade (1711-1786)

Arr. David Willcocks

Audience sing-along with organ and brass quartet
(Text in the back of the program)



**PRESENTATION OF THE DANA AWARD TO LARRY HARRIS,
2016-17 RECIPIENT**

Magnificat, BWV 243

Johann Sebastian Bach (1685-1750)

Misook Yun, soprano I; Jennifer Jones Mosher, soprano II;
Kathryn Kramer, alto; Victor Cardamone, tenor; Allan Mosher, bass

1. Magnificat (chorus)
2. Et exultavit (soprano II solo)
3. Quia respexit (soprano I solo)
4. Omnes generationes (chorus)
5. Quia fecit mihi magna (bass solo)
6. Et misericordia (duet for alto and tenor)
7. Fecit potentiam (chorus)
8. Deposuit potentes (tenor solo)
9. Esurientes implevit bonis (alto solo)
10. Suscepit Israel (trio for sop I, II and alto)
11. Sicut locutus est (chorus)
12. Gloria Patri (chorus)

(Please hold your applause until the end of Hallelujah chorus.)

Messiah

G. F. Handel (1685-1759)

Hallelujah

Dana Symphonic Choir & Stambaugh Chorus

Dana Symphony Orchestra

Hae-Jong Lee, conductor



ORGAN POSTLUDE

Symphony No. 1, Final

Louis Vierne (1870-1937)

Kathryn Davison Miller, organ



TEXTS AND TRANSLATIONS

Jubilate Deo

Jubilate Deo, omnis terra;

servite Domino in laetitia.

*Introite in conspectu ejus
in exultatione.*

*Quoniam suavis est Dominus;
in aeternum misericordia ejus,
et usque in generationem
et generationem veritas ejus.*

Make a joyful noise unto the
Lord, all ye lands
serve the Lord with gladness;
come before his presence
with jubilation.

For the Lord is good,
his mercy is everlasting;
and his truth endureth
to all generations.

So ben mi c'hà bon tempo

*1. So ben mi c'hà bon tempo
Al so ma basta mo
Fa la la, etc.*

*3. O s'io potessi dire
Chi và chi stà chi vien
Fa la la, etc.*

*4. La ti darà martello
Per farti disperar
Fa la la, etc.*

*6. No gioua fare il zanni
Andando sù e giù
Fa la la, etc.*

I know who's having a good time
but I can't say who
Fa la la, etc.

Oh, if I could say
who goes, who comes, who stays
Fa la la, etc.

She will hammer you
[i.e., make you jealous]
To make you despair
Fa la la, etc.

It will be no good for you, Johnny
Going to and fro
Fa la la, etc.



Gloria

Gloria in excelsis Deo

Glory to God in the highest



Betelehemu

Awa yiori Baba gbojule

We are glad that we have a
Father to trust.

Awa yiori Baba fehenti,

We are glad that we have a
Father to rely upon.

Nibo labi Jesu,



Where was Jesus born?

Nibo lagbe bii

Bethlehem, the city of wonder.

Betelehemu ilu ara,

That it where the Father was born
for sure.

Nibe labi Baba o daju

Praise, praise, praise be to Him.

Iyin, nifuno, Adupe fun o

We thank Thee for this day.

Adupe fun o jooni

Gracious Father.

Baba oloreo

Praise be to thee, Merciful Father.

Iyin fun o Baba, Iyin fun o Baba anu

Baba toda wasi,

Magnificat

No. 1 (chorus)

Magnificat anima mea Dominum,

My soul glorifies the Lord,

No. 2 (soprano II solo)

et exsultavit spiritus meus in

My spirit rejoices in God, my Saviour.

Deo salutari meo,

No. 3 (soprano I solo)

quia respexit humilitatem ancillae

He looks on his servant in her lowliness

suae.

Ecce enim ex hoc beatam me dicent

henceforth all ages will call me blessed.

No. 4 (chorus)

omnes generationes,

All generations

No. 5 (bass solo)

quia fecit mihi magna, qui potens est,

The Almighty works marvels for me.

et sanctum nomen eius,

Holy his name!



No. 6 (duet for alto and tenor)
*et misericordia eius a progenie in
progenies
timentibus eum.*

His mercy is from age to age,
on those who fear him.



No. 7 (chorus)
*Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui;*

He puts forth his arm in strength
and scatters the proud-hearted.

No. 8 (tenor solo)
*deposuit potentes de sede

et exaltavit humiles;*

He casts the mighty from their
thrones
and raises the lowly.

No. 9 (alto solo)
*esurientes implevit bonis
et divites dimisit inanes.*

He fills the starving with good things,
sends the rich away empty.

No. 10 (trio for soprano I, II & alto)
*Suscepit Israel puerum suum,
recordatus misericordiae,*

He protects Israel, his servant,
remembering his mercy,

No. 11 (chorus)
*sicut locutus est ad patres nostros,
Abraham et semini eius in saecula*

the mercy promised to our fathers,
to Abraham and his sons forever.

No. 12 (chorus)
*Gloria Patri, et Filio, et Spiritui Sancto,

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

Glory be to the Father, and to the
Son, and to the Holy Ghost,
As it was in the beginning,
is now, and ever shall be,
World without end. Amen.



DANA SCHOOL OF MUSIC ENSEMBLE PERSONNEL



HOLIDAY BRASS QUARTET

Stacie Mickens, director

Michael Barkett, trumpet
Herbert Hunkele, trumpet
Alisha Moore, horn
Jacob Umbrazun, tuba
Stephen Spencer, trombone (sing-along only)

YSU EARLY MUSIC ENSEMBLE

Randall Goldberg, director

BeJahn Duren	Maria Koch
Randall Goldberg (soprano recorder)	Shaun McCune (guitar)
Aaron Graneto (cimbalotto)	Victoria Remley (vocal solo)
Jonathan Markovich (bass recorder)	Jena Root

YSU FLUTE ENSEMBLE

Kathryn Thomas Umble, director

Hailey Baker	Lindsey Kiselica
Sidney Charles	Kate Landry
Amber DeCaprio	Brenna Price
Tori Francioni	Anna Reitsma
Madeline Grimes	Kristen Richter
Jackie Jupina	Nadya Stratton
Emily Karr	Jewellea Wyne



DANA TROMBONE ENSEMBLE

Hakeem Bilal and Sebastian Vera, directors

Kevin Casey	Christian Chappell
Emily Donovan	Stephen Spencer
Charlie Dwyer	Aaron Poderson
Brandon Rodriguez	Robert Violette
Dominic Gentile	Jake Umbrazun

TROMBONE QUARTET - BELLY SLIDERS



Stephen Allen
Robert Violette

Kevin Casey
Aaron Poderson

YSU BARBERSHOP: "One Accord"

Hae-Jong Lee, director

Stephen West, graduate assistant

TENOR

Ian Kinnaman
Jeremy Leishman

BARITONE

Stephen West
Jared Liscinsky
Matthew Eustace

LEAD

Joel Gillespie
Samuel Gregory

BASS

Dylan Grinnell
Jared Jenkins
Timothy McCall
David Mouse



YSU JAZZ OCTET

Kent Engelhardt, director

Justin Randall, trumpet
Hannah Wilhelm, saxophone
Sam Gregory, saxophone
Stephen Spencer, trombone

Thomas Turnbull, saxophone
Alex Ayers, piano
Frank Toncar, bass
Jesse DeLorenzo, drums





YSU DANA SYMPHONY ORCHESTRA

Stephen L. Gage, conductor & Joseph Kromholz, string coach

Key: # - graduate student * - section leader ^ -- Principal

VIOLIN

Brittney Baglia, Chautauqua, NY #
Jenna Barvitski, Boardman
Chelsea Caggiano, Youngstown
Jordan Grantonic, Boardman
Rachel Haney-Myers, Hermitage, PA
Caitlin Hedge, Wooster, # * ^
Brynn McCullough, Pittsburgh, PA
Marleen Ocheltree, Kinsman
Henriette Ovaska, Poland
Alexandra Santon, Meadville, PA
Edward Smrek, Boardman
Richard Smrek, Boardman
Ronald Smrek, Boardman

VIOLA

Gia DeAscentis, Boardman
Hannah Jones, Pittsburgh, PA
Tela Myers, Boardman
Faith Roberts, Cleveland #*^
Emilee Rogers, Hudson

CELLO

Billy Blaze, Hermitage, PA
Sarah Demetruk, Boardman
Edward Madej, Boardman
Julia Madej, Boardman
Veronica Marcella, Boardman
Sherry Mills, Austintown
Stephanie Zitkovich, Boardman

STRING BASS

Eric Finkelstein, Pittsburgh, PA *^
Matthew Jackson, New Castle, PA
Frank Toncar, Cortland

FLUTE/PICCOLO

Brenna Price, Salem *^
Nadya Stratton, Boardman
Anna Reitsma, Pittsburgh, PA
Kristin Richter, Niles

OBOE/ENGLISH HORN

Francesca Clause, Boardman
Victoria Donadio, Champion
Kristen Thompson, Poland *^

CLARINET/BASS CLARINET

Arran Collins, Pittsburgh, PA
Cayla Conrad, Geneva
Joseph Mansfield, Pittsburgh, PA *^
John Stumpff, Greenville, PA #

BASSOON

Frances Clause, Boardman
Rebecca Dangerfield, Poland
Jessica John, Transfer, PA
Elliot Kwolek, Beaver, PA *^

HORN

Noah Cline, Warren
Cheyenne Halderman, Independence
David Ottney, Howland
Laura Makara, Boardman *#^
Alisha Moore, Leavittsburg

TRUMPET

Jared Peters, Erie, PA
Brandon Ritchie, Des Moines, IA*#^
Brienne Ruczidlo, Beloit

TENOR TROMBONE

Dominic Gentile, Canonsburg, PA
Robert Violette, Niles * ^

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #

TUBA

Jacob Umbrazun, Cortland *^

HARP

Rebecca Pfingstl, Pittsburgh, PA *^

TIMPANI/PERCUSSION

Edward Butcher, Salem
Anthony Gill, Hubbard
Brandon Maffitt, Warren
Thomas Starr, Pittsburgh, PA *^
Nathan Weingart, North Lima



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



UNIVERSITY CHORUS

Hae-Jong Lee, director

Kathryn Davison Miller, accompanists

Stephen West and Francesca Molinaro, graduate assistants

Key: *--Section Leader

SOPRANO

Christina Aviles	Dunkirk, NY
Kathleen Brown	Pittsburgh, PA
Elizabeth Cordell	Pickerington, OH
BeJahn Duren	Euclid, OH
Sierra Ellis	New Castle, PA
Jordan Hazy	Zelienople, PA
Olivia Kochunas	Warren, OH *
Denise Machamer	Wooster, OH
Corey Miles	Boardman, OH
Elexis Moore	Warren, OH
Paige Rebber	Antwerp, OH

ALTO

Jazmyne Barnes	Youngstown, OH
Rachel Cline	Lake Milton, OH *
Ashley Dillon	Newton Falls, OH
Christie Hrdlicka	Ravenna, OH
Melina Kline	Youngstown, OH
Hayley Meronen	Los Angeles, CA
Amanda Paynter	Austintown, OH
Sarah Pigza	Goshen, OH *
Annie Sopher	Heritage PA
Effie Starheim	Hubbard, OH
Jessica Williams	Hubbard, OH

TENOR

Edward Benson	Youngstown, OH
Christian Chappell	New Castle, PA
Matthew Franks	Cortland, OH
Jeremy Leishman	New Philadelphia, OH
Spencer Pratt	Kinsman OH
Nick Saraya	Medina, OH
Mason Taylor	Jefferson, OH
Raymon Walker	Canton, OH
Stephen West	Brunswick, GA *

BASS

Alex Bark	Zelienople, PA
Sam Dipre	Niles, OH
Kyler Freeland	Hubbard, OH
Andrew Gurdak	Cortland, OH
Ian Kinnaman	Damascus, MD
Bill McKinney	Niles, OH
David Natoli	McDonald, OH
Kyle O'Donnell	Boardman, OH
Keelan Summers	Beaver, PA



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

DANA CHORALE

Hae-Jong Lee, director



Kathryn Davison Miller, accompanists

Stephen West and Francesca Molinaro, graduate assistant

Key: *--Section Leader

SOPRANO

Amanda Bertilacci Niles, OH
Kristina Clemons Youngstown, OH
Alyssa Kordecki Rogers, OH
Sara Eckenrode Youngstown, OH
Rebecca Enlow Salem, OH *
Katy Howells Baden, PA
Olivia Kochunas Warren, OH
Francesca Molinaro Connellsville, PA *

ALTO

Kathleen Brown Pittsburgh, PA
Brianna Crawford Wampum PA
AnnaMaria Jadue Austintown, OH*
Katie Fernstrom Canfield, OH
Anna Murcko Napoleon, OH
Christina Russo Hermitage, PA
Erika Walker Canfield, OH
Abigail Wilson Parkersburg, WV

TENOR

Dante Colella Wellsville, OH
Sam Gregory Pittsburgh, PA
Patrick Niess Warren, OH
Emilio Santiago Hermitage, PA
Stephen West Brunswick, GA *

BASS

Nicholas Hazelton Grove City, PA*
Joel Gillespie East Liverpool, OH
Andrew Gurdak Cortland, OH
Jared Liscinsky Damascus, MD
David Mouse East Liverpool, OH*
Jason Volovar Poland, OH

GUEST ENSEMBLE PERSONNEL LIST

POLAND SEMINARY HIGH SCHOOL WOMEN'S CHORUS

Nick Olesko, director

Kenzie Baker
Breeona Baran
Stephanie Bass
Caroline Begala
Aubrey Bodendorfer
Sara Cakir
Gavrielia Constantine
Madison Crow
Emily Gerak
Brittany Gulling
Samantha Gurd
Nola Heuschkel
Julia Houy
Molly Houy
Aaliyah Johnson
Allie Jones
Sarina Krell
Lisa Lawrence



Mallory Malmer
Aidan McDanel
Marina Mediati
Isabella Mitchell
Hailie Morgan
Alexandria Quinones
Abbey Roberts
Alyson Santangelo
Anna Spagnola
Jill Stebelton
Cheyenne Stevens
Rabekah Thomas
Jenna Timko
Christina Tremonti
Angeliyah Webster
Jessica Weetman
Kalysta Zembower



CONNEAUT HIGH SCHOOL SHOW CHOIR 'nHarmonix

Megan Mullins, director



Jenna Ball
Laura Blood
Travis Bort
Skyla Bowers
Jenny Bradbury
Vivian Cochran
Bre Cole

Meghan Corp
Zach Durnell
Heather Fuller
Cooper Hicks
Alyssa Hudson
Jordan Jarvi
Alicia Kirk

Julia Krieg
Amber Myles
Alexz Owens
Araya Rodgers
Luis Rodriguez
Joseph Rokosky
Natalie Shank

STAMBAUGH CHORUS

Hae-Jong Lee, director

Kathryn Davison Miller, accompanist

David Pratt, assistant to director



SOPRANO

Rebecca Bickel
Pam Carpenter
Julia Catchpole
Sarah Ferguson-Burns
Pam Garver
Genevieve Germaniuk
Rosie Hooks
Beverly Lawrence
Alice Lynd
Carol McNinch
Mag Mitchell
Alberta Morales
Chrissy Napolitano
Karlene Rantamaki
Judy Smith
Laurie Taylor

ALTO

Kathryn Adams
Barbara Balash
Pat Brown
Jenny Chaney
Charlotte Floyd
Cynthia Foust
Kathie Garcia
Sharin Gray
Audrey Hogan
Janet Kendrick
Niki Latsko
Margaret Lorimer
Kellie Mather
Sarah Myers
Billie Neuman
Audrey Noble
Rosemary Rosenberg
Cindy Ryan
Lisa Stricklin
Cindy Todd
Rose Whitlinger
Marie Woloszyn
Bud Pulliam
Jeffery Rota
Dave Smith
Jerry Stephens
Raymond Wagner

TENOR

Brad Bickel
Wendy Cannon
John Dalbec
Margaret Franklin
Margaret Haushalter
John Huffman
Tim Kubli
Ann Zimomra

BASS

Donald Peterson
David A. Pratt
Dave Lowman
Letizia Lowman
Staughton Lynd
Bruce Robert Mcinerney
Bill Reader



DANA AWARD RECIPIENT 2016-2017

LARRY HARRIS

The Friends of Music would like to acknowledge the generous contribution of Mr. Richard Zacharias to the Dana School of Music Scholarship Fund.

The Dana Award was created to honor individuals who have been influential in the furtherance of The Friends of Music Association and the Dana School of Music and Youngstown State University. This honor has been bestowed since 1990-01 with the inception of the Dana Showcase Concert. The list is growing and an integral part of the more recent history of the Dana School. Past recipients are listed below.

Aurora Ragaini Martin
Mary B. Smith
Wilhelmene Greene
Fran Greenberg
Anne Kilcawley Christman
George Loser
Esotto Pellegrini
Robert Peterson
Clarence R. Smith, Jr.
Pearl and Sy Ulicny
Patricia and Harry Syak
David Starkey

Wade and Rosemary Raridon
Kay Soman
Ellen Satre
Donald W. Byo
Helen Stambaugh
Joseph Edwards
Duane and Irene Sample
Barbara H. Tinkham
Mary Alice Schaff
Richard Zacharias
Ronald Gould
Jacqueline Abrams
Roger and Gloria Jones



CONTRIBUTIONS TO THE FRIENDS OF MUSIC

*Contributions to the Friends of Music may be sent to
The Friends of Music Association; Post Office Box 1652;
Youngstown, OH 44501.*

*Suggested levels of giving are \$30.00, \$60.00, \$100.00 and of course
any amount would be gratefully accepted.*





ACKNOWLEDGEMENTS

Special thanks to Inspired Catering by Kravitz and Jimmy's Italian Specialties for providing refreshments.

Also many thanks to everyone who baked cookies and shared their personal favorites with us.

We would like to express our thanks to the community choral groups for joining us with their outstanding talents:

*Poland Seminary High School Women's Chorus
Conneaut High School Show Choir 'nHarmonix
& Stambaugh Chorus*



*Our sincere thanks to all performers of the Dana School of Music who made this event possible.
Congratulations on your excellent music!*

Many Thanks to the Dana faculty for their teaching and guidance to students.

*We are so proud of our world class Dana faculty in all areas.
Without their superb teaching and guidance, this event would not be possible.
They deserve a standing ovation!*

Special thanks to President Tressel, Provost Abraham, Dean Paul, and Director Goldberg for their enthusiastic support for this event.

*Thanks to the Donald P. Pipino Performing Arts Series staff who helped tremendously to make this event successful behind the scenes:
Lori Factor and Anna Ruscitti*



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.



DANA SCHOOL OF MUSIC SCHOLARSHIP AUDITION SCHEDULE

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017



**IF YOU ENJOYED THE CONCERT
AND WANT TO SEE OR HEAR IT AGAIN,
WE'VE GOT YOU COVERED!**



The Dana Holiday concert will be presented in high definition video on YouTube beginning Monday, December 12 by searching "Dana Holiday Concert 2016."

YSU's student internet radio station, Rookery Radio, will rebroadcast the concert on Sunday, December 11 at 11:00 a.m. and 7:00 p.m.; on Christmas Eve at 7:00 p.m.; and throughout the day on Christmas Day. To hear this concert rebroadcast, patrons should go to www.rookeryradio.com and click on the link under "Listen Now."

In addition, Armstrong Cable will rebroadcast the Holiday Concert at various times throughout the holiday season on public access channels 20 and 100.

Special thanks to
Armstrong Cable and Rookery Radio

The Department of Communication | Telecommunication Studies
The Stambaugh Auditorium Staff, Jack Ciarniello, Kenny Reyes and Greg Rhoton for their work in allowing us to enjoy the Dana Holiday Concert again throughout the Holiday Season!

Thank you to our regular choral guest, the Stambaugh Chorus. Join them as they perform a Benefit Holiday Concert for the Second Harvest Food Bank with the Youngstown Area Community Concert Band on Sunday, December 11, 2016, 4 p.m. at Stambaugh Auditorium (free admission). They will also have a "Messiah" sing-along concert collaborating with the Warren Civic Chorus (Messiah Chorus) on Friday, March 24, 2017, 7:30 p.m. at Christ Episcopal Church in Warren, OH (free admission). Their season will end with the Spring Concert on Friday, June 2, 2017, 7 p.m. at Stambaugh Auditorium featuring "All John Rutter Program" with the Stambaugh Chamber Orchestra.

The Stambaugh Chorus welcomes new members for the upcoming spring season. Their spring season will begin on Tuesday, January 10, 2017 (regular rehearsal: every Tuesday 7:00 - 9:30 p.m., Stambaugh Auditorium Ballroom). Come and join them for the "All John Rutter Program."

Tickets are available at www.stambaughauditorium.com



The Dana School of Music and
The Donald P. Pipino Performing Art Series
Present:

Mozart From To Menotti

Two One-Act Operas

The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm

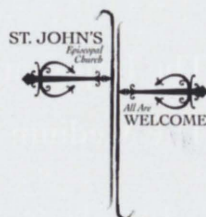
Call 330-941-3105 for Tickets or visit www.ysu.tix.com
YSU Students free with valid ID



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