

The Dana Concert Series  
presents

MUSIC AT NOON

DR. KIVIE CAHN-LIPMAN,  
CELLO

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

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## PROGRAM

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*In manus tuas* (2009) for solo cello

Caroline Shaw (b. 1982)

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

Du Yun (b. 1977)

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

Mario Diaz de Leon (b. 1979)

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

—Caroline Shaw

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

—Laura Mullen

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



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

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

—Mario Diaz de Leon

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## ARTIST BIO

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

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THE DANA CONCERT SERIES  
PRESENTS

MUSIC AT NOON

MISOOK YUN, SOPRANO  
MARCELLENE HAWK, PIANO

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, SEPTEMBER 6, 2017  
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## PROGRAM

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### *Siete canciones populares Españolas (1914)*

Manuel de Falla  
(1876-1946)

1. El paño moruno
2. Seguidilla Murciana
3. Asturiana
4. Jota
5. Nana
6. Canción
7. Polo

### *Four Love Songs*

Francesco Paolo Tosti  
(1846-1916)

- La mia canzone (1901)
- Le serenata (1888)
- Non t'amo più (1884)
- L'ultima canzone (1905)



## TEXT AND TRANSLATIONS

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### Seven Popular Spanish Songs

#### El Paño Moruno

Al paño fino, en la tienda,  
una mancha le cayó;  
Por menos precio se vende,  
Porque perdió su valor.  
¡Ay!

#### The Moorish Cloth

On the fine cloth in the store  
a stain has fallen;  
It sells at a lesser price,  
because it has lost its value.  
Alas!

#### Seguidilla Murciana

Cualquiera que el tejado  
Tenga de vidrio,  
No debe tirar piedras  
Al del vecino. Arrieros semos;  
¡Puede que en el camino  
Nos encontremos!

#### Seguidilla Murciana

Who has a roof  
of glass should not throw stones  
to their neighbor's (roof).  
Let us be muleteers;  
It could be that on the road we will meet!

Por tu mucha inconstancia  
Yo te comparo  
Con peseta que corre  
De mano en mano;  
Que al fin se borra,  
Y créyendola falsa  
¡Nadie la toma!

For your great inconstancy,  
I compare you  
to a [coin] that runs  
from hand to hand;  
which finally blurs,  
and, believing it false,  
no one accepts!

#### Asturiana

Por ver si me consolaba,  
Arrime a un pino verde,  
Por ver si me consolaba.

#### Asturian

To see whether it would console me,  
I drew near a green pine,  
To see whether it would console me.

Por verme llorar, lloraba.  
Y el pino como era verde,  
Por verme llorar, lloraba.

Seeing me weep, it wept;  
And the pine, being green,  
seeing me weep, wept.

### **Jota**

Dicen que no nos queremos  
Porque no nos ven hablar;  
A tu corazón y al mio  
Se lo pueden preguntar.

Ya me despido de tí,  
De tu casa y tu ventana,  
Y aunque no quiera tu madre,  
Adiós, niña, hasta mañana.  
Aunque no quiera tu madre...

### **Nana**

Duérmete, niño, duerme,  
Duerme, mi alma,  
Duérmete, lucerito  
De la mañana.  
Naninta, nana,  
Naninta, nana.  
Duérmete, lucerito  
De la mañana

### **Canción**

Por traidores, tus ojos,  
voy a enterrarlos;  
No sabes lo que cuesta,  
»Del aire«  
Niña, el mirarlos.  
»Madre a la orilla Madre«

Dicen que no me quieres,  
Y a me has querido...  
Váyase lo ganado,  
»Del aire« Por lo perdido,  
»Madre a la orilla Madre«

### **Jota**

They say we don't love each other  
because they never see us talking  
But they only have to ask  
both your heart and mine.

Now I bid you farewell  
your house and your window too  
and even ... your mother  
Farewell, my sweetheart  
until tomorrow.

### **Nana**

Go to sleep, Child, sleep,  
Sleep, my soul,  
Go to sleep, little star  
Of the morning.  
Lulla-lullaby,  
Lulla-lullaby,  
Sleep, little star  
of the morning.

### **Song**

Because your eyes are traitors  
I will hide from them  
You don't know how painful  
it is to look at them.  
"Mother I feel worthless, Mother"

They say they don't love me  
and yet once  
they did love me  
"Love has been lost  
in the air  
Mother all is lost It is lost, Mother"



**Polo**

¡Ay!  
 Guardo una, ¡Ay!  
 Guardo una, ¡Ay!  
 ¡Guardo una pena en mi pecho,  
 ¡Guardo una pena en mi pecho,  
 ¡Ay!  
 Que a nadie se la diré!

Malhaya el amor, malhaya,  
 Malhaya el amor, malhaya,

¡Ay!  
 ¡Y quien me lo dió a entender!  
 ¡Ay!

**Polo**

Ay!  
 I keep a... (Ay!)  
 I keep a... (Ay!)  
 I keep a sorrow in my breast,  
 I keep a sorrow in my breast  
 (Ay!)  
 that to no one will I tell.

Wretched be love, wretched,  
 Wretched be love, wretched,

Ay!  
 And he who gave me to understand it!  
 Ay!

**La mia canzone (poet: Francesco Cimmino)**

La mia canzone è un dolce mormorio  
 Che sino a te, nell'aria fredda, sale;  
 E, se ti parla ancor dell'amor mio,  
 Cara fanciulla, non ti vuol far male;  
 Vagando sul tuo candido guanciaie,  
 Essa vuol dirti un ultimo desio:  
 Su la tua bianca fronte verginale.  
 La mia canzone è il bacio dell'addio.

La mia canzone sospirando muore  
 Lieve nell'aria su la tua vetrata;  
 Ma, disfidando il gelo e il tenebrore,  
 Reca il desio d'un'anima agitata;  
 E vuol destar ogn'ansia a te più grata,  
 Ogni affetto sopito entro il tuo cuore:  
 Ora che tu sei sola, addormentata,  
 La mia canzone è un fremito d'amore!

My Song is a sweet murmur.  
 Rising to you, in a cold air;  
 And if still tells you of my love  
 Dear maiden, it means you no harm;  
 Drifting towards your white pillow  
 it wishes to tell you a last desire:  
 My song is the kiss of farewell  
 on your white virginal brow

My song dies in the air  
 at your window with a sign;  
 but, spurning the cold and the darkness  
 it brings the desire of a disquieted soul.  
 It means to kindle a welcome longing  
 in you,  
 and soothe every desire in your heart:  
 Now in your solitude, asleep  
 My song dies is a shiver of love!

## La serenata (poet: Giovanni Alfredo Cesareo)

Vola, o serenata:  
La mia diletta è sola,  
e, con la bella testa abbandonata,  
posa tra le lenzuola:  
O serenata, vola.

Splende Pura la luna,  
l'ale il silenzio stende,  
e dietro i veni dell'alcova  
bruna la lampada s'accende.  
Pure la luna splende.

Vola, o serenata,  
Vola, o serenata, vola.  
Ah! là. Ah! là.

Vola, o serenata:  
La mia diletta è sola,  
ma sorridendo ancor mezzo assonnata,  
torna fra le lenzuola:  
O serenata, vola.

L'onda sogna su 'l lido,  
e 'l vento su la fronda;  
e a' baci miei ricusa ancora un nido  
la mia signora bionda.  
Sogna su' l lido l'onda.

Vola, o serenata,  
Vola, o serenata, vola.  
Ah! là. Ah! là.

Fly, o serenade:  
My beloved is alone,  
and with her lovely head lying back,  
is resting between her sheets:  
O serenade, fly.

Shining white is the moon,  
silence spreads its wings,  
and behind the veils in the dark alcove  
A lamp is lit;  
The moon is shining white.

Fly, o serenade,  
Fly, o serenade, fly.  
Ah

Fly, o serenade,  
my beloved is along;  
but, smiling, still half asleep,  
has returned between her sheets:  
O serenade, fly.

The waves dream on the shore,  
the wind is amid the branches;  
my fair lady still refuses to  
shelter my kisses  
On the shore the waves dream.

Fly, o serenade,  
Fly, o serenade, fly.  
Ah



## Non t'amo più (poet: Carmelo Errico)

Ricordi ancora il dì che c'incontrammo?  
Le tue promesse le ricordi ancor?

Folle d'amore io ti seguì, ci amammo

E accanto a te sognai, folle d'amor

Sognai felice di carezze a baci

Una catena dileguante in ciel;  
Ma le parole tue furon mendaci  
Perché l'anima tua fatta è di gel.

Te ne ricordi ancor?  
Te ne ricordi ancor?

Or la mia fede, il desiderio immense

Il mio sogno d'amor non sei più tu

I tuoi baci non cerco, a te non penso

Sogno un altro ideal:  
Non t'amo più, non t'amo più!

Nei cari giorni che passamo insieme,  
io cosparsi di fiori il tuo sentier.  
Tu fosti del mio cor l'unica speme,  
tu della mente l'unica pensier.

Tu m'hai visto pregare, impallidire,  
piangere tu m'hai visto inanzi a te.  
Io, sol per appagare un tuo desire  
avrei dato il mio sangue e la mia fè.

Do you remember the day we met;  
Do you still remember the promises  
you made?

Madly in love, I followed you, we fell  
in love,  
and by your side I dreamed, madly  
in love.

Happily I dreamed of endless  
caresses and kisses  
dissolving into heaven;  
but your words were false,  
For your heart is made of ice.

Do you still remember?  
Do you still remember?

I no longer place my faith in you, no  
longer  
are you my great desire, or my dream  
of love:

I do not seek your kisses, nor think  
of you;  
I dream of another perfection:  
I love you no longer.

In those dear days we spent together,  
I strewed your path with flowers:  
you were the single hope of my  
heart;  
The only thought in my mind.

You saw me beg, grow pale,  
You saw me weeping before you:  
to fulfill a wish of yours  
I would have given my blood and my  
faith.

## L'ultima canzone (poet: Francesco Cimmino)

M'han detto che domani  
Nina vi fate sposa,  
Ed io vi canto ancor la serenata.  
Là nei deserti piani  
Là,ne la valle ombrosa,  
Oh quante volte a voi l'ho ricantata!

Foglia di rosa  
O fiore d'amaranto  
Se ti fai sposa  
Io ti sto sempre accanto.  
Foglia di rosa

Domani avrete intorno  
Feste sorrisi e fiori  
Nè penserete ai nostri vecchi amori.  
Ma sempre notte e giorno  
Piena di passione  
Verrà gemendo a voi la mia canzone.

Foglia di menta  
O fiore di granato, Nina, rammenta  
I baci che t'ho dato! Ah! ... Ah! ...  
Foglia di menta

They've told me that tomorrow  
Nina, you are to be wed,  
And yet I still sing my serenade to you!  
There, on the empty plains,  
there, in the shady valley,  
How often I've sung it to you!

"Rose-petal,  
o amaranth flower,  
even though you marry,  
I'll be with you still,  
rose-petal."

Tomorrow you'll be surrounded  
by celebration, smiles and flowers;  
You won't give a thought to our old love.  
But night and day, forever  
filled with passion,  
lamenting, my song will come to you:

"Leaf of mint,  
flower of pomegranate, Nina, remember  
the kisses I gave you!  
Leaf of mint!"

## ARTIST BIO

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

An accomplished operatic performer, Yun has appeared in the roles of Mimi & Musetta (*La Bohème*), Cio Cio San (*Madama Butterfly*), Tosca (*Tosca*), Nedda (*I Pagliacci*), Santuzza (*Cavalleria Rusticana*), Micaela (*Carmen*), Adina (*L’Elisir d’Amore*), High Priestess (*Aida*), Violetta (*La Traviata*), Suzel (*L’Amico Fritz*), and Genevieve (*Suor Angelica*). Her engagements were with Eugene Opera, Opera Fort Collins, Opera Western Reserve, Bayshore Lyric Opera, Opera Circle, Valley Lyric Opera, and Warren Philharmonic Orchestra.

As a concert soloist, Yun appeared with Louisiana Philharmonic Orchestra, Tucson Symphony Orchestra, Youngstown Symphony Orchestra, Warren Philharmonic Orchestra, Cleveland Philharmonic Orchestra, Dana Symphony Orchestra, Ashtabula Area Orchestra, and Umpqua Symphony Orchestra. Her orchestral performances include Mahler Symphony No. 2, Beethoven 9 Symphony, Vivaldi’s Gloria, J. S. Bach’s Magnificat, Chants d’Auvergne, *Elijah*, *A Midsummer Night’s Dream*, Faure’s Requiem, Carmina Burana, Bachianas Brasileiras No. 5, Schubert Mass in G, Mozart’s Requiem, and Handel’s *Messiah*.

She has given solo, gala, and chamber recitals in South Korea, Italy, Austria, Hungary, Oregon, Virginia, Mississippi, Arkansas, Pennsylvania and Ohio. As a chamber musician, she won the Pittsburgh Concert Society audition in 2012.

Yun was audience choice winner at the Classical Singer Convention in May 2010 in New York City, and was selected by Classical Singer as a “Certified Classical Singer,” having advanced to the final round in the professional category at the 2007 Classical Singer Convention competition. She was featured in the September 2010 and January 2008 edition of the Classical Singer magazine. Her other competition winnings include first prize of the Metropolitan Opera Competition in the Oregon District, the concerto competition at the University of Oregon, and first prize in the Paul & Lillian Petri Scholarship Competition which enabled her to study abroad in Austria and Italy.



## ARTIST BIO

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

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

Her students have been winners of many competitions, and accepted to Cleveland Institute of Music, University of Illinois (Champaign -Urbana), University of Akron, University of Oregon, Temple University, Indiana University, and Colorado State University for their graduate studies.

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

## ARTIST BIO

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**Marcellene Hawk Mayhall** is noted as a musician of great versatility and sensitivity. She performs regularly as pianist, harpsichordist, as well as fortepianist in solo recitals, as soloist with orchestra, as duo-pianist, as chamber music performer, and vocal accompanist. She has recorded songs of Obradors and Klaus Roy with soprano, Penelope Jensen, and the sextets for piano and winds by Karal Husa and Albert Roussel with the Dana Woodwind Quintet. She has appeared in many recitals in Ohio, Pennsylvania, Michigan, Illinois, Florida, and California, a three-day residency at Bradley University with her husband, flutist Walter Mayhall, and performed several Mozart and Bach concertos with The Orchestra of the Academy on the Oval. She is a graduate of Baldwin-Wallace College and received a Master's Degree in piano performance from the University of Texas. Her teachers have included Dalies Franz, Theodore Lettvin, Robert Casadesus, and Clifford Curzon.

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

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

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

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*The Dana Concert Series  
presents*

# *Movie Magic*

Featuring

**YSU Wind Ensemble**

**DR. STEPHEN L. GAGE, CONDUCTOR**

HARRISON COMMON

WEDNESDAY, SEPTEMBER 6, 2017

7:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## REPERTOIRE:

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Strike Up The Band

George Gershwin  
arr. Warren Barker

Robin Hood Prince of Thieves

Michael Kamen  
arr. Paul Lavender

The Sheltering Sky

John Mackey

Porgy and Bess Medley

George Gershwin  
arr. James Barnes

Mambo from *West Side Story*

Leonard Bernstein  
arr. Michael Sweeney

Stars and Stripes Forever

John Philip Sousa



YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE  
SPRING SEMESTER 2017 STEPHEN L. GAGE, CONDUCTOR  
KEY: # - GRADUATE STUDENT \* -- SECTION LEADER ^ --PRINCIPAL PLAYER

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**FLUTE/PICCOLO**

Olivia Benna, Pittsburgh, PA  
Mackenzie Cooper, Butler, PA  
Morgan Frederick, Kingston #  
Lindsey Kiselica, North Lima  
Brandi Perkins, Youngstown #  
Anna Reitsma, Pittsburgh, PA #\*^

**OBOE/ENGLISH HORN**

Camryn Doctor, Poland  
Sarah Swogger, Poland  
Kristen Thompson, Poland ^\*

**BASSOON/CONTRABASSOON**

Frances Clause, Boardman  
Rebecca Dangerfield, Poland ^\*  
Jessica John, Transfer, PA

**CLARINET/BASS CLARINET**

Taylor Aslanis, Bay Village  
Kailey Coughlin, Cortland  
Alexander Dautel, Brunswick  
Elliot Kwolek, Beaver, PA  
Marissa Lyerly, North Carolina #^\*  
Arran Collins, Pittsburgh  
Cayla Conrad, Geneva  
Jenna Provino, Youngstown

**SAXOPHONE**

Max Klauscher, Moon, PA # (A)  
Alex Miller, Cortland (T)  
James O'Donnell, Altoona, PA (B)  
Daniel Slencsak, Howland \* (A)  
Thomas Turnbull, Pittsburgh, PA (A)

**HORN**

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

**PIANO/KEYBOARD**

Alyssa Titi, Canfield ^

**TRUMPET**

Ross Hill, Poland  
Herbert Hunkele, New Castle, PA ^  
Brandon Perkins, Youngstown #\*  
Daniel Mihelarakas, Coraopolis, PA  
Gabriella Sandy, Niles  
Effie Starheim, Hubbard

**TENOR TROMBONE**

Dominic Gentile, Canonsburg, PA ^  
Brandon Hackimer, Pittsburgh, PA

**BASS TROMBONE**

Aaron Podorson, Pittsburgh, PA #^\*

**EUPHONIUM**

Christopher King, North Jackson  
David Ottney, Howland  
Rebecca Shelton, Bristolville \*^

**TUBA**

Alyssa Kordecki, Crestview  
Jacob Umbrazun, Cortland \*^  
Lauren Zetts, Lowellville

**STRING BASS**

Ian Kinnaman, Damascus, MD ^

**PERCUSSION**

Joel Gillespie, East Liverpool  
Evan McCreary, Poland ^\*  
T.J. Rusk, Brookfield  
Thomas Starr, Pittsburgh, PA  
Anthony Tresky, Pittsburgh, PA  
Nathan Weingart, North Lima

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THE IMPORTANCE OF EACH MEMBER TO THE GROUP.



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## GUEST ARTIST RECITAL

**FAN ZHANG, PIANO**

Bliss Recital Hall  
Friday, September 8, 2017  
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



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& Communication

## RECITAL PROGRAM

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Partita No. 2 in C Minor, BWV 826 (1725-1730)      Johann Sebastian Bach  
Sinfonia      (1685-1750)  
Allemande  
Courante  
Sarabande  
Rondeaux  
Capriccio

Andante spianato et Grande Polonaise      Frédéric Chopin  
brillante, Op. 22 (1830-31)      (1810-1849)

### **INTERMISSION**

Sonata in A-flat Major, Hob. XVI: 46 (1767-1770)      Franz Joseph Haydn  
Allegro moderato      (1732-1809)  
Adagio  
Finale: Presto

Piano Sonata No. 9, Op. 68 (1912-1913)      Alexander Scriabin  
(1872-1915)

Allegro de Concierto, Op. 64 (1903)      Enrique Granados  
(1867-1916)



## ARTIST BIO

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Praised by world-renowned pianists and pedagogues as an illustriously insightful pianist who plays vividly with great spirit and brilliant touch, Chinese-born pianist Fan Zhang is an active performer of solo and collaborative piano works, and embraces a wide range of repertoire and styles from Bach and Haydn to Albeniz, and Scriabin. She has concertized internationally in many stages including ones in Ohio, Michigan, Indiana, California, Liaoning, and Ningxia, China.

Fan's piano journey in the United States started in 2005. As the first recipient of the Global Ambassador Award with a full scholarship, she received her Bachelor of Music degree from Capital University. In 2010, Fan started her Master of Music degree at Indiana University, with the Associate Instructor Fellowship. Fan earned a Doctor of Musical Arts degree from the University of Michigan in May 2016, fully supported by Rackham Graduate Fellowship. Dr. Zhang's principal teachers include Dr. Arthur Greene, Dr. Karen Shaw, and Dr. Tianshu Wang.

A winner of many competitions, including OMTA/Graves Young Artist, Ohio MTNA Collegiate Young Artist Competition, Akron Tuesday Musical Association Piano Competition, and the Capital University Conservatory of Music Concerto Competition. Additionally Fan has been the honored recipient of The Presser Foundation Award, Nancy B. and Nicholas J. Perrini Award, Karen Jeanne Foster Keyboard Performance Award and the Women in Music Columbus Award, among other distinctions.

In addition to performing, Fan is passionate about teaching. She has enjoyed ten years of teaching experience working with piano students in a variety of settings in the United States and China. She has taught class piano and piano lessons for five years during her graduate studies at both the University of Michigan, and Indiana University. Dr. Zhang also had a successful piano studio in Ann Arbor, Michigan, teaching piano students of all ages and abilities with various aspects of technique and musicality. Her studio has been ranked No. 1 piano studio in Ann Arbor in 2016 on the well-known Thumbtack. Her students have participated in the Michigan Students Achievement Test, and received excellent grades.

In fall of 2016, Dr. Fan Zhang joined the piano faculty at Capital University, where she teaches Keyboard Pedagogy, Keyboard Ensemble and Applied Piano, and is the supervisor of the Keyboard Pedagogy Internship Program. She is currently serving as the faculty advisor of Capital University Collegiate Chapter. As a member of MTNA, OhioMTA, Fan is active participating in conferences, seminars, local music programs and competitions. Recordings and concert schedules can be found at [fanzhangpiano.com](http://fanzhangpiano.com).

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THE DANA CONCERT SERIES  
PRESENTS

MUSIC AT NOON

**DANA CHAMBER ORCHESTRA**  
Joseph Kromholz, director

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, SEPTEMBER 13, 2017  
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication



## PROGRAM

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### **Serenade for Strings, Op. 20**

Edward Elgar

Allegro piacevole

### **Holberg Suite, Op. 40**

Edvard Grieg

Prelude

Sarabande

Gavotte

Air

Rigaudon

# DANA CHAMBER ORCHESTRA PERSONNEL

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## **VIOLIN 1**

Joseph Kromholz

Brittany Baglia

Jordan Grantonic

Juliana Dodson

## **VIOLIN 2**

David Timlin, principal

Kathryn Sewall

Brynn McCullough

Claire Lyons

## **VIOLA**

Bowei Yang, principal

Faith Roberts

Elizabeth George

## **CELLO**

Stephanie Zitkovich

## **BASS**

Eric Finkelstein

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*The Dana Concert Series  
presents*

## DANA FACULTY TRIO

DR. STACIE MICKENS, HORN

DR. BRIAN KISER, TUBA

DR. CAROLINE OLTMANN, PIANO

St. John's Episcopal Church  
Monday, September 18, 2017  
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## RECITAL PROGRAM

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Sonoro

Roger Kellaway (b.1939)

Konsertant svit

Christer Danielsson (1942-1989)

Largo – Allegro vivo

Moderato misterioso

Andante

Alla marcia

Alisha Moore, Laura Makara, and Brendan Gage, horns

### INTERMISSION

Melencolia for Horn, Tuba, and Piano

James Wilding (b.1973)

## PROGRAM NOTES

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### **Sonoro**

Roger Kellaway's career has included bass, piano, and composition. In his early twenties, he was already one of the most respected jazz pianists in New York City. While he is more known in the jazz world, he also maintained an interest in classical music as well as pop. He wrote for classical orchestras and ballet and also for films and TV series, including the closing song, "Remembering You," from the TV sitcom *All In the Family*. In the 1960s he began writing music that was described as "crossover," "chamber jazz," and "New Age." He helped introduced the famous cellist Yo-Yo Ma to jazz. He is a Grammy award winner and an Academy Award nominee.

The title, *Sonoro*, translates from Italian to English as "sonorous" and from Spanish to English as "resonant." Kellaway gives performance indications that take the music in three similar cycles of "tranquillo: in a warm, relaxed manner" to "building energy poco a poco" to "let it flow." Linking the sections of movement cycles are harmonic cadences, transitions, and interludes. Rhythmic chords wash over the listener consistently throughout the piece while the tuba and horn call and respond to each other before joining in unison. The meditative repetitions plus agreeable conversations between the three instruments take the listener on an easy journey from start to end.

### **Kosertant svit**

Swedish composer Christer Danielsson had a career as a trombonist before he began composing and arranging. He was a member of the Band of the Swedish Navy in Karlskrona, and later entered the State Academy of Music in Stockholm in 1967. His compositions often feature brass ensembles.

The *Konsertant Svit* is composed of four movements. The horn quartet plays an accompanimental role to the solo tuba. The horn parts are written with a dense chordal texture, with little rhythmic variation within the section while the tuba easily sings out above the quartet. The conical nature of the two instruments is complementary and warm.



## PROGRAM NOTES

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### Melencolia

"I saw a reproduction of Dürer's etching Melencolia I (1514) in the Scottish National Gallery, and was fascinated by the magic square, adding up to thirty-four in any direction. The more I thought about this allegorical work, the more aspects of it I felt would suit a musical composition. At that time my wife, the pianist Caroline Oltmanns, together with colleagues Stacie Mickens (horn) and Brian Kiser (tuba), were requesting a piece, and I felt that my piano style would combine well with the mid to low brass instruments to bring out the depth and mystery of the art-work. So I wrote the trio Melencolia (2013), scored for horn, tuba, piano, and cowbell (played by the tubist). My composition opens with a long, brooding melody that depicts our modern-day understanding of the title as "depression." But for Dürer, the word had a much broader meaning, perhaps more like "creativity" and so the mood changes into something more restless at (1:45), and grows in triumph (2:23), before returning to the opening atmosphere (2:48). The ringing of a bell (3:16) draws our attention to the etching itself, as if an invisible hand had pulled the rope of Dürer's bell. A musical realization of the magic square begins (3:20) with groups of chords in the piano, where the number of chords in each group corresponds to the numbers in the square, read left to right, top to bottom. The chord groups are separated by short interjections, and longer duets take place at the end of each row of Dürer's numbers, satisfying the rule that each row should add up to thirty-four. The opening returns (6:42) and our thoughts return to the complexity of the concept of melancholy. A change of pace (8:14) depicts another detail in the etching: the winged child dreams of flying and using his useless wheel. Once this ecstatic dream has died away, the opening brooding melody returns (10:37). It leads again to the restless section (12:14), and then the most triumph of outbursts (13:28), Dürer's comet perhaps, in full glory. A mood of resignation takes over (13:48), and we are left to contemplate the play of light on the polyhedron (14:31), with the bell tolling from time to time, and the hourglass gradually running out."

*– James Wilding*

## FACULTY BIOS

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**Dr. Brian Kiser** has carved out a unique performing career with a wide range of ensembles. In addition to his role as Principal tuba of the Roanoke Symphony Orchestra, he performs with the River City Brass (Pittsburgh, Pa.), as solo tuba with the Mr. Jack Daniel's Original Silver Cornet Band, and for a steady stream of studio recording projects.

Dr. Kiser joined the faculty of Youngstown State University in 2005. He currently serves as an Associate Professor of Music and Brass Area Coordinator in the Dana School of Music, and previously served on the faculties of Indiana State University and Millikin University. He received his Doctorate of Music from the prestigious Jacobs School of Music at Indiana University in 2007, a Masters in Music from the University of Illinois at Urbana-Champaign in 2000, and an undergraduate degree in Music Education from the University of Northern Iowa in 1998. His principal teachers include Dan Perantoni, Mickey Moore, and Jeff Funderburk.

Brian Kiser's orchestral experience includes performances with Pittsburgh Symphony Orchestra, Indianapolis Symphony Orchestra, Malaysian Philharmonic Orchestra (Kuala Lumpur), Indianapolis Chamber Orchestra, New Mexico Philharmonic, Akron Symphony Orchestra, Youngstown Symphony Orchestra, Canton Symphony Orchestra, Warren Philharmonic Orchestra, Terre Haute Symphony Orchestra, Indiana Summer Festival Orchestra, Millikin-Decatur Symphony Orchestra, Sinfonia da Camera, Cedar Rapids Symphony Orchestra, and Waterloo-Cedar Falls Symphony Orchestra.

As an active studio musician, Kiser regularly records diverse musical projects in Indianapolis and Cleveland area studios. This includes projects for the Hal Leonard Corporation, De Haske Music Publications, FJH Music Company, and Ludwig Music Publishers. He can be heard performing on more than a thousand Hal Leonard demo recordings since 2002.

Kiser is featured with the Bach 'N Blues 'n Brass on their CD - "Dominic Spera presents: American Popular Songbook for Brass Quintet." Brian Kiser has performed over 300 times in thirty-eight states with the Mr. Jack Daniel's Original Silver Cornet Band - a twelve-piece historical recreation of the 1894 band from Lynchburg, Tennessee.

Kiser has also performed with the Canton Symphony Brass Quintet live on the NPR program, "Whaddya'Know?" and on multiple occasions for the NFL Hall of Fame Banquet. More unique performances include a tuba quartet version of The Star-Spangled Banner at the Speedo International Swimming and Diving Championships - performed while standing on the seven meter platform.



## FACULTY BIOS

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**Stacie Mickens** is Associate 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 her teacher was renowned horn pedagogue Douglas Hill. She received a Bachelor of Arts (BA) degree in music and English from Luther College (Decorah, IA), and 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.



## FACULTY BIOS

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'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. Best described in a recent review, Caroline Oltmanns' playing is 'always enlightened by clarity' (Martin Frei, Alläuer Zeitung). Critics have rave about her 'clear, light and scintillating tone' (Guy Engels, Pizzicato) and her 'seeming abandon' (Bettina Schaerlinger, Hoefner Volksblatt). Caroline Oltmanns is able to present new aspects in the standard repertoire works of Brahms, Haydn, Mozart, Beethoven, Schumann, Chopin and Debussy. Integrity towards the score and insightful creativity enable her to instill fresh relevance to works of the past. Her creative programming of new works builds bridges to unfamiliar repertoire.

Caroline Oltmanns has recorded six solo CDs on the Filia Mundi label. This season, Caroline Oltmanns releases her new concept album Ghosts featuring Schumann's Ghost Variations and Carnaval Op. 9, the Paganini Variations by Brahms and Chopin's Fantasie Impromptu. Event highlights of the 2016-17 season include two concert tours to Switzerland, appearances in Germany and a solo debut in London. Previous concert seasons have included concerto appearances with Youngstown Symphony Orchestra (Randall Fleisher), Johnson City Symphony Orchestra (Robert Seebacher), Harburger Orchester Academie (Rainer Schmitz), and Cleveland Philharmonic Orchestra (William Slocum) featuring Beethoven Concertos in B-flat and E-flat, Saint-Saens Concerto in C-minor, and Brahms Concerto No. 2 in B-flat. Solo recital venues have included Steinway Hall and Weill Recital Hall in New York City; Preston Bradley Hall in Chicago; Redlands Bowl and Leo Bing Theater in Los Angeles. Regular recital tours abroad have included Stadttheater Fürth, Germany; Festival International de Piano Franz Liszt, France; Baxter Hall and Ender Hall, South Africa. Caroline Oltmanns has commissioned, premiered and recorded new works including concertos for piano and large ensemble by James Wilding, Till McIvor Meyn, Edward Largent, Rainer Schmitz, Dave Morgan, and Tom Janson.

Her playing has been heard on radio stations in Chicago, Cleveland, Los Angeles, and Cape Town. Radio interviews in Germany have been broadcast on Bayern IV, Norddeutscher Rundfunk, Süddeutscher, Rundfunk, Radio Bremen, Hessischer Rundfunk and Westdeutscher Rundfunk. Televised interviews and performances include Bayerisches Fernsehen, Channel 25 Chicago, and KVCR-TV San Bernadino.

## FACULTY BIOS

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A Professor of Piano at Youngstown State University, Caroline Oltmanns has presented master classes and workshops in the United States, Switzerland, Germany, South Africa, Canada, and China. Her students have been accepted into prestigious programs in the US and abroad, and have pursued outstanding careers in music. Caroline Oltmanns has initiated and supported several philanthropic causes through regular benefit appearances for organizations of different interests. She recently established the endowment 88 Hearts for Youngstown, a fund to support scholarships for piano students.

Caroline Oltmanns received her early pianistic and artistic conservatory training in her native Germany based on the Walter Giesecking and Karl Leimer traditions. She is a Fulbright Scholar, International Steinway Artist, and recipient of substantial awards through the Annette-Kade-Stiftung and the Stipendium der deutschen Wirtschaft. She earned her Diploma at the Staatliche Musikhochschule Freiburg and her Master's and Doctoral degrees at the University of Southern California in Los Angeles. Her musical mentors were Robert Levin, John Perry, Vitaly Margulis and Malcolm Frager.

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 Rossmann, 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). Listeners enjoy the connections to art, photography, literature, and stories in his 'successful programmatic' style (Darrell Rosenbluth, New York Concert Review). Equally at home in writing for the piano as for chamber ensembles, singers, and full orchestra, Wilding has created inspired pieces for a wide variety of genres.

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).



## FACULTY BIOS

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This past year Wilding has continued to produce exciting new chamber works, particularly compositions for woodwind and brass instruments, whose performances are taking place across the United States. Earlier this year, he was touring in South Africa with his concept show Crumb Kaleidoscope, a work exploring the connections between Crumb's music and a wide spectrum of other music, from Bach and Chopin, to jazz and Chinese music. The show features authentic Chinese folk instruments and an antique gramophone player, and was commissioned by the Bayerischer Rundfunk.

James Wilding's work has been enthusiastically championed in Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, South Africa, and the USA, by such groups as the Stow Symphony Orchestra, the New York Middletown Wind Ensemble, and the Harburger Orchester Akademie, and by artists such as German pianist Caroline Oltmanns, Swedish violinist Semmy Stahlhammer, American percussionists Andrea Moore and Yuri Inoo, South African singer Erica Eloff, and Israeli pianist Dror Biran. 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 with a commission for a String Trio, and Potchefstroom University's Chancellor's Trust Prize, resulting in slaap klein beminde for soprano and piano trio.

Senior Lecturer in Composition and Theory at the University of Akron, Wilding is a dedicated teacher, committed to sharing his knowledge. He earned the Bachelor and Master of Music from the University of Cape Town, another Master of Music from Youngstown State University, and a Doctorate from Kent State University. His musical mentors were Neil Solomon, Stewart Young, Peter Klatzow, Thomas Janson, Lamar Crowson, George Crumb, Brandt Fredriksen, Wilfrid Hiller, Vladimir Viardo, and Frank Wiley.



THE DANA SCHOOL OF MUSIC CELEBRATES

# Octubafest 2017

HONORING THE RICH HERITAGE OF THE TUBA AND EUPHONIUM, "OCTUBAFEST" WAS ESTABLISHED IN OCTUBA (OCTOBER) 1973 BY HARVEY PHILIPS, PROFESSOR EMERITUS OF INDIANA UNIVERSITY SCHOOL OF MUSIC AND IS GENERALLY A SERIES OF CONCERTS AND PUBLIC RECITALS SHOWCASING THE SOLO AND ENSEMBLE REPERTOIRE FOR TUBA AND EUPHONIUM.

ENJOY YSU'S OCTUBAFEST CELEBRATION!

**MONDAY, OCTOBER 9**

Guest Artist Recital: Dr. Michael Forbes  
Bliss Recital Hall | 7:30 p.m.

**SUNDAY, OCTOBER 15**

Senior Music Education Recital: Jacob Umbrazun, tuba  
Bliss Recital Hall | 1:00 p.m.

**TUESDAY, OCTOBER 17**

Faculty Recital: Dr. Brian Kiser, tuba; Jack Ciarniello, piano  
Bliss Recital Hall | 7:30 p.m.

**WEDNESDAY, OCTOBER 18**

Music at Noon: Tuba/Euphonium Recital  
Butler Institute of American Art | 12:15 p.m.

**SUNDAY, OCTOBER 22**

Senior Music Education Recital: Rebecca Shelton, euphonium  
St. John's Episcopal Church | 2:30 p.m.  
323 Wick Avenue, Youngstown, OH 44503

**SUNDAY, OCTOBER 22**

Tuba/Euphonium Studio Recital  
Bliss Recital Hall | 6:00 p.m.

*All performances are free and open to the public.*

*Spice up Your Fall  
With Some Hot Jazz!*

PRESENTED BY THE DANA SCHOOL OF MUSIC

**MONDAY, OCTOBER 16**

Jazz Ensembles

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

Free and open to the public

**THURSDAY, OCTOBER 26**

Jazz Combos

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

Free and open to the public

**FRIDAY, NOVEMBER 17**

Jazz Guitar Clinic

Guest Artist:

Dave Stryker, *Indiana University-Bloomington* and  
*The Aegersold Summer Jazz Workshop*

Bliss Hall, Room 2222 | 7:30 p.m.

Free and open to the public

**MONDAY, NOVEMBER 20**

Jazz Ensembles

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

Free and open to the public

**MONDAY, NOVEMBER 27**

Jazz Combos

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

Free and open to the public

**WEDNESDAY, DECEMBER 6**

Carols and Cocoa, Dana Holiday Concert

Stambaugh Auditorium | 7:00 p.m.

*Tickets are available at the door, or call 330-259-0555*

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THE DANA CONCERT SERIES  
PRESENTS

*“Romantic Masterpieces”*

featuring

THE DANA CHAMBER ORCHESTRA  
&  
THE DANA PIANO QUARTET

Ford Family Recital Hall  
at the Eleanor Beecher Flad Pavilion  
Sunday, September 24, 2017  
7:00 p.m.

YOUNGSTOWN STATE UNIVERSITY



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# RECITAL PROGRAM

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## **Holberg Suite, Op. 40**

Edvard Grieg (1843-1907)

Prelude  
Sarabande  
Gavotte  
Air  
Rigaudon

## **Serenade for Strings, Op. 20**

Edward Elgar (1857-1934)

Allegro piacevole  
Larghetto  
Allegretto — come prima

Dana Chamber Orchestra  
Joseph Kromholz, director

## ***Intermission***

## **Piano Quartet No. 1 in G minor, Op. 25** Johannes Brahms (1833-1897)

Allegro  
Intermezzo  
Andante con moto  
Rondo alla Zingarese

**Dana Piano Quartet**  
Joseph Kromholz, violin  
Michael Strauss, viola  
Kivie Cahn-Lipman, cello  
Cicilia Yudha, piano

**DANA CHAMBER ORCHESTRA**

**Violin 1**

Joseph Kromholz

Brittany Baglia

Jordan Grantonic

Juliana Dodson

**Violin 2**

David Timlin, principal

Kathryn Sewall

Brynn McCullough

Claire Lyons

**Viola**

Bowei Yang, principal

Faith Roberts

Elizabeth George

**Cello**

Stephanie Zitkovich, principal

Kivie Cahn-Lipman, guest artist

**Bass**

Eric Finkelstein



## DANA PIANO QUARTET

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**Joseph Kromholz** is coordinator of strings at Youngstown State University's Dana School of Music, where he teaches violin, viola, and chamber music. He previously taught violin at Luther College and taught music theory at New England Conservatory. His students have attended the Juilliard School, Curtis Institute of Music, Cleveland Institute of Music, New England Conservatory, Berklee College of Music, and Harvard University. Mr. Kromholz has taught at the Chamber Music Connection in Columbus, SUNY Stony Brook's Summer Chamber Institute, ENCORE Chamber Music Institute, Renova Music Festival, and at Kneisel Hall's Maine Student Program. In addition to teaching violin and chamber music, Mr. Kromholz is in demand as a clinician at music festivals, workshops, and training orchestras. He regularly works with college and youth orchestras across the Midwest, and frequently serves as a conductor.

Mr. Kromholz maintains an active performing career as a solo, chamber, and orchestral musician, with more than 100 concerts per year. A founding member of the Linden String Quartet and a current member of the Dana String Quartet, he also serves as concertmaster of Opera Western Reserve, the Warren Philharmonic, and as co-concertmaster of the Youngstown Symphony and CityMusic Cleveland Chamber Orchestra. Hailing from New York and Reston, Virginia, Kromholz studied violin at the Cleveland Institute of Music and economics at Case Western Reserve University, followed by doctoral studies at New England Conservatory. His mentors include Paul Kantor, Miriam Fried, Violaine Melançon, Donald Weilerstein, Peter Salaff, and Itzhak Perlman, as well as members of the Cavani, Cleveland, and Juilliard Quartets.

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Violist **Michael Isaac Strauss** has performed around the world as a soloist, recitalist, and in chamber music and symphonic settings. His love for the intimate concert setting has led to performances on series, live radio broadcasts, and festivals across Europe, North America, and Asia. A founding member of the Indianapolis Quartet, in residence at the University of Indianapolis, Strauss is on the faculty at UIndy and Youngstown State University's Dana School of Music. His solo work is featured on several CDs including the debut recording of Jennifer Higdon's Viola Sonata, David Finko's Viola Concerto, and Stamitz's solo viola works with orchestra. He has also recorded chamber music works by living composers with the Philadelphia-based Orchestra 2001, and recently released *Wordless Verses*—trio works inspired by poetry for oboe, viola, and piano. Strauss was principal violist of the Indianapolis Symphony Orchestra for 20 years and is a graduate of the Curtis Institute of Music.

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



## DANA PIANO QUARTET

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A versatile solo pianist and avid chamber musician, **Cicilia Yudha** has given performances in the US, Austria, Cambodia, Canada, France, Germany, and Indonesia. She is a frequent soloist with the Duke University Symphony Orchestra under the baton of Maestro Harry Davidson. She has given master classes and presentations across the United States and Southeast Asia. Navona Records released her debut CD Selected Piano Works by Robert Casadesus and Henri Dutilleux in September 2016.

As a creative artist, she has enjoyed collaborations with musicologist Ewelina Boczkowska, tap dancer Claudia Rahardjanoto, and Polish Folk Dance specialists Christine Cobb and Staś Kmiec. She has presented lecture recitals at TEDx Talks, the Ohio Music Teachers Association Conferences, the College Music Society (CMS) National Conferences, and CMS Regional Conferences. She regularly presents Preview Concert Lectures for the Cleveland Orchestra at Severance Hall.

Passionate in music education and community service, Yudha is a Nationally Certified Teacher of Music (NCTM) and is a recipient of the Steinway Top Teacher Award. On full scholarship, Dr. Yudha earned a Doctorate in piano performance at University of North Carolina Greensboro. She also holds degrees from New England Conservatory, and the Cleveland Institute of Music. She joined the Dana School of Music Faculty at Youngstown State University in 2012.

More information can be found at [www.ciciliayudha.com](http://www.ciciliayudha.com)



UPCOMING DANA SYMPHONY ORCHESTRA, YSU WIND ENSEMBLE  
AND YSU CONCERT BAND PERFORMANCES

**THURSDAY, OCTOBER 19**

***Mexican Dances For Wind & Percussion***

YSU Concert Band, YSU Wind Ensemble  
& Mahoning/Shenango Valley HS All Star Wind Ensemble  
Dr. Brandt Payne & Dr. Stephen L. Gage, Conductors  
Stambaugh Auditorium | 7:30 p.m.  
Tickets are available at the door

**THURSDAY, NOVEMBER 2**

***Beethoven's Fateful Fifth***

Dana Symphony Orchestra  
Dr. Stephen L. Gage, Conductor  
Erika Walker, Mezzo-Soprano  
2017 Dana Young Artist Contest Winner  
Edward W. Powers Auditorium | 7:30 p.m.  
DeYor Performing Arts Center  
Tickets are available at the door

**SUNDAY, NOVEMBER 19**

**Dana Young Artist Competition**

1:00 – 5:00 pm | Edward W. Powers Auditorium  
DeYor Performing Arts Center

Dana School of Music students compete throughout the afternoon for  
the opportunity to perform a solo with the Dana Symphony Orchestra  
Drop in any time to watch a variety of performances.  
Free and open to the public

**WEDNESDAY, NOVEMBER 29**

***Reactions!***

YSU Concert Band & YSU Wind Ensemble  
Dr. Brandt Payne & Dr. Stephen L. Gage, Conductors  
Dr. Glenn Schaft, Drum Set  
Stambaugh Auditorium | 7:30 p.m.  
Tickets are available at the door

**WEDNESDAY, DECEMBER 6**

**Carols and Cocoa & The Dana Holiday Concert**

7:00 pm | Stambaugh Auditorium  
Tickets are available at the door

**The Donald P. Pipino Performing Arts Series**  
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THE DANA CONCERT SERIES  
PRESENTS

MUSIC AT NOON

VOICE DEPARTMENT  
RECITAL

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, SEPTEMBER 27, 2017  
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication



## PROGRAM

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Le Secret

Gabriel Faure  
(1845-1924)

Alexander Kluchar (1501), bass-baritone  
Jan Crews, piano

Ridente la calma

Wolfgang Amadeus Mozart  
(1756-1791)

Kristina Clemons (3701), soprano  
Jerry Rezanka, piano

"There is Her House"  
from *Signor Deluso*

Thomas Pasatieri  
b. 1945

Emilio Santiago (2602), tenor  
Jerry Rezanka, piano

Mother-love

Johann H. Voigt  
(1769-1811)

Sara Eckenrode (3701), soprano  
Jan Crews, piano

Les Berceaux

Gabriel Fauré

Brianna Crawford (3701), mezzo-soprano  
Jan Crews, piano

"O mio babbino caro"  
from *Gianni Schicchi*

Giacomo Puccini  
(1858-1924)

Amanda Bertilacci (3701), soprano  
Michael Nichols, piano

Stornello

Giuseppe Verdi  
(1813-1901)

Anna Murcko (3701), mezzo-soprano  
Marcellene Hawk, piano

Blow, Blow Thou Winter Wind

Roger Quilter  
(1877-1953)

David Mouse (3701), baritone  
Jerry Rezanka, piano

*The Browning Songs*  
The Year's at the Spring

Amy Beach  
(1867-1944)

Katy Howells (4805), soprano  
Jan Crews, piano

La promessa

Gioachino Rossini  
(1792-1868)

Sierra McCorvey (5800A), soprano  
Mary Ann Bush, piano

"Non so più cosa son"  
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart

Lindsay Heavner (6901), mezzo-soprano  
Mary Ann Bush, piano

Als Luise die Briefe

Wolfgang Amadeus Mozart

Francesca Molinaro (6905), soprano  
Mary Ann Bush, piano

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THE DEPARTMENT OF THEATRE AND DANCE PRESENTS

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# DEAD MAN'S CELL PHONE

A Comedy by Sarah Ruhl

Production arrangements:  
"Dead Man's Cell Phone"

is presented by special arrangement  
with Samuel French, Inc.



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BLISS HALL • SPOTLIGHT THEATER  
SEPTEMBER 29 - OCTOBER 8, 2017

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YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

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## CAST MEMBERS

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### CHARACTER:

Jean ..... Abigail Kremm

Gordon ..... Mason Edmunds

Mrs. Gottlieb ..... Molly Lukehart

The Other Woman/The Woman in Red ..... Elena Loedding

Dwight ..... Jack Rusk

Hermia ..... Theresa Leonard

Hermia (Oct. 1 and Oct. 7 performances) . . . Makenzie Moorman

**\*\*\* There will be one 10-minute intermission \*\*\***

Playwrights Horizons, INC., New York City, produced the New York Premiere of **DEAD MAN'S CELL PHONE** Off-Broadway in 2008.

Originally produced June 2006 by Woolly Mammoth Theatre Company, Washington, DC. Howard Shalwitz, Artistic Director; Kevin Moore, Managing Director.

**DEAD MAN'S CELL PHONE** was commissioned by Playwrights Horizons with funds provided by the Harold and Mimi Steinberg Commissioning Program.



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## DIRECTOR'S NOTE

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In the spring of 2002 while traveling in the UK, I was struck by how prevalent cell phones were compared to the US. In this country at the time, perhaps 1 in 10 people had one while in London and Edinburgh, they seemed everywhere. Even then, as I watch people go by they seemed to be engaged in conversations with distant others and not with those around them. I was witnessing the gradual disconnection between people and their immediate surroundings. By June of 2007, when *Dead Man's Cell Phone* by Sarah Ruhl first premiered, cell phones had become ubiquitous even in this country.

Many critics have noted that they believe this play is about memory and how we hold it, shape it, and how it changes over time. But, it is also about connection and disconnection. Even in the ten years since this play first premiered, the use of smart phones and texting has overshadowed verbal phone conversation. The latest research has shown that staying "connected" via text and social media has become so prevalent that many experience anxiety in traditional social interaction because the ability to pick-up on social cues is being lost. Other research shows that those who spend 4-6 hours a day on social media (and this is much more common than you might think), report higher levels of anxiety, depression, and other physical and mental health issues.

Parents are so busy document their children's lives by filming and recording birthday's, vacations, and everything from soccer games, performances, and graduations that they are more disconnected from the memory of these events. This is because the task of remembering is being relinquished to bits and bytes of digital content. These devices have become our ears, our eyes, our hands and often prevents us from full experiencing this thing called life.

It seems that these devices that promised to allow us to be more connected, have in fact, disconnected us from one another. We've all witnessed people eating at restaurants or walking by totally engrossed by their phones and typing away madly with their thumbs—all the while ignoring those they're eating with or passing by. The ever increasing use of social media is in fact making us less social, less empathetic and less connected to the present.

The character Jean, who does not even own a cell phone, defends her decision by saying to Dwight: "I didn't want to always *be there*, you know. Like if your phone is on you're supposed to be there. Sometimes I like to disappear. But it's like—when everyone has their cell phone on, no one is there. It's like we're all disappearing the more we're there."

Jean and Dwight are in search of contact—of connecting to others in the world touch, sight and hearing. This play is asking us to spend some time examining what is being lost as an unintended consequence of technology. It is asking the question—Is the illusion of connection actually disconnecting us from each other?

**Matthew Mazuroski**  
**Chair, Associate Professor of Acting & Directing**  
**Department of Theatre and Dance**



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## DIRECTOR'S BIOGRAPHY

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Matthew is an Associate Professor of Acting & Directing in the Department of Theatre and Dance and teaches Acting, Directing, Improvisation, Stage Combat, and Mask. For YSU he has directed *The 25th Annual Putnam County Spelling Bee*, *Tartuffe*, *A Streetcar Named Desire*, *Early One Evening at the Rainbow Bar & Grille*, *The Cherry Orchard*, *Broke-ology*, and *Twelfth Night*. Locally, he has directed *August: Osage County*, *Our Lady of 121st Street* and *Good People*, and *The Mystery of Irma Vep* for the Youngstown Playhouse and *Angels in America, Part One: Millennium Approaches* for the Oakland Center for the Arts. He has also been the fight choreographer for nearly 15 productions locally.

Over the past 30 years, Matthew has worked across the country as an actor, director, fight-choreographer and theatre educator. His professional acting credits include: Nick in *Whose Afraid of Virginia Woolfe* with Phoenix Theatre, Bob Cratchit in *A Christmas Carol* with Actors Theatre of Phoenix, Hysterium in *Forum* with Whitehall Theatre, Malvolio in *Twelfth Night* with The National Players, and the title role in *Hamlet* with the UK/AZ Festival. He served as the founding artistic and marketing director of The Actors Group, located in Phoenix Arizona, from 1993 until 1997. In 2015 he directed an award winning production of *Jackie & Me* for Children's Theatre of Charlotte.

During his career, Matthew has directed award-winning productions of *Bent*, *The Grapes of Wrath*, *Buried Child*, *Before it Hits Home*, *David's Mother*, *The Crucible*, and *The Laramie Project*. He has collaborated with playwrights on staged readings, workshop readings, and has helped develop scripts from readings through full productions. He is a member of the Stage Directors and Choreographers Society, the Actors' Equity Association, the Screen Actor's Guild, the Society of American Fight Directors, the Association of Theatre Movement Educators, the Voice and Speech Teachers Association, and the Association of Performing Arts Presenters. He holds a B.A. in Theatre from Emporia State University and an M.F.A. in Directing from Northwestern University.

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# PRODUCTION STAFF & CREW

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**Director:** Matthew Mazuroski

**Scenic Designer:** Todd Dicken

**Lighting Designer:** Todd Dicken and Jon Zelezniak

**Costume Designer:** Katherine N. Garlick

**Fight Choreographer:** Matthew Mazuroski

**Sound Designer:** Matthew Mazuroski

**Sound Board Operator:** Timothy Grich

**Projection Designer:** Miles Garret

**Stage Manager:** Sarah Dubos

**Assistant Stage Manager:** Isaac Beach

**Production Manager:** Chuck Kettering

**Production Assistant:** Jon Zelezniak

**Master Electrician:** Jon Zelezniak

**Costume Shop Supervisor:** Wendy Akers

**Scene Shop Assistants:** Camia Parks, Aislinn Lowry, James Oakry, Aakash Adhikari, Diana Marker, Molly Lukehart

**Scenic Construction & Paint Crew:** Daren J. Price, Maurice Parker, Danielle Trybala, Lindsey Pratt

**Properties Assistants:** Erica Mitchell, Connor Petrella, Clayton Petrella

**Costume Construction Crew:** Maria Cicco, Allison Hill, Megan Jones, Hannah Kirkpatrick, Melina Kline, Alicia Reed, Christopher Bailey, Michael Callahan, Ian McBride, Wesley Miller, Leah Tekac, Nathan Wagner, Hailey Gelzheiser, Angelique Tanner

**Wardrobe Crew:** Sam Allen, Aislinn Lowry

**Lighting Hang and Focus Crew:** Aaron Harris, Monique Lopez, Justin Tullis

**Light Board Operator:** James Oakry

**Ushers:** Brooke Nobbs, Emmett Podgorski

**Box Office Staff:** Megan Factor, Andrew Zack, Laura Garvin, Mark Angelilli

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## SETTING:

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Where:

A café, a church, a home, another café,  
a stationary shop, a Johannesburg Airport,  
the after-life.

Various times during the Fall of 2008.

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## CAST BIOGRAPHIES

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### **Mason Edmunds**

Mason is a Film/Video major beginning his senior year here at YSU. He's incredibly excited to be involved in this show, as well as the upcoming production of *Spring Awakening*. His previous works include playing Cain in *No More Peace!* and Larson Swelles in *Big Trouble in Studio A*. In his free time, Mason enjoys going to the movies, writing music with friends, and playing pick-up basketball. Mason would like to thank his parents for their continual support. He'd also like to thank his professors, friends, and mentors for pushing him to become better every single day.

### **Abigail Kremm**

Abigail is a sophomore Communications major at YSU. This is her first time performing at YSU; she's excited and honored to be taking part in this production. She has little previous theater experience, consisting of taking part in writing shows for the Lincoln Park Performing Arts Center. She aims to one day become a well-known playwright. Abigail would like to acknowledge her mom and dad for their support, her sister, Allyson, for her exemplary talent, and Brandon, her real life silver-screen hero.

### **Theresa Leonard**

Theresa Leonard is a senior BFA Theater major. After graduation she plans to attend graduate school in Kansas to earn a Master's degree in Drama Therapy. One day she hopes to start a therapy program to help others by using theater and drama techniques. Theresa graduated from Cardinal Mooney High School in 2012 and spent all four years performing in shows such as *Hello Dolly*, *Annie*, and *Once Upon a Mattress*. She was a Little Rascal in multiple Easy Street productions, and has appeared on stage at The Victorian Players. She would like to thank her parents and her brother.

### **Elena Loedding**

Elena Loedding is a senior English Major and Theatre Minor and will be graduating in May, 2018. This is her first main stage show, although she has been in multiple senior shows for her classmates, and has participated in the YSU Theatre Department's ten minute plays. Elena has been participating in plays, musicals, and operas since 2010 and would love to further her career in acting and writing after graduating. She is incredibly excited to be able to play *The Other Woman/The Stranger*, and would love to thank her family, best friends, boyfriend, cast, director, and crew for everything.

### **Molly Lukehart**

Molly Lukehart is a senior and will be graduating this semester with a Bachelor of Fine Arts in Theater. She is an active member of Alpha Psi Omega, and a student employee of the theater scene shop where she helps build and paint the sets and assists in lighting. At YSU, she has acted in several student directed ten minute plays, portrayed Franka Kracha in *Out of this Furnace* (Spring 2015), and Nikki in the one act play *Dead Man's Apartment* (Spring 2016). Her goal following graduation is to work for a reputable puppet theater or company. She is excited to be part of this production and to work with a wonderful director and talented cast. Molly would like to thank her fiancé Rich Carroll, her son Ty Lukehart, and parents Linda and Butch Lukehart for the love and support they have given her along the way.

### **Makenzie Moorman**

Makenzie Moorman is a junior BFA Musical Theatre major and University Scholar. She was last seen on the YSU stage as Gymnasia in *A Funny Thing Happened on the Way to the Forum*. Makenzie will also be performing at the Youngstown Playhouse as Elizabeth Benning in *Young Frankenstein* at the end of October. When she is not rehearsing, or performing, you can find Makenzie volunteering with the Honors College, eating Chipotle, or watching Survivor. After graduation, she plans to move to New York and pursue a professional career onstage.

### **Jack Rusk**

Jack Rusk is a senior in the Theater Studies program with a focus in acting. He has been in multiple shows in his time at YSU including: *It's A Wonderful Life: A Live Radio Play*, as Clarence the Angel, *Tartuffe* as M. Loyal, and a few other incredible projects as well. This show reunites him with several previous cast mates and friends, and he is very excited and happy to be able to perform with them all. He would like to thank all of his extended family at YSU for their love and support, as they have made these last few stressful years the best of his life. Jack hopes to work onscreen and onstage as an actor in the future and hopes that you enjoy this excellent production of *Dead Man's Cell Phone*!



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## PROFESSIONAL STAFF BIOGRPAHIES

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

**Katherine Garlick** (Costume Designer) is an Assistant Professor of Costume Design and Technology and resident designer at YSU. She holds her MFA from Indiana University, Bloomington. Previous teaching experience includes Kutztown University and Indiana University of Pennsylvania. Her professional work includes both technical and design roles, with favorite theaters including the Weston Playhouse, West Virginia Public Theater, Contemporary American Theater Company (CATCo) Columbus and Unseam'd Shakespeare in Pittsburgh.

**Wendy Akers** is the Costume Shop Specialist for YSU's Theatre Department. She has her BFA in Theatre Design/ Tech with a Costume Construction Emphasis from West Virginia University. Wendy worked as the Costume Shop Manager for both Shenandoah University and Shenandoah Summer Music Theatre in Virginia from 2013-2017, where she created costumes for 13-14 productions total per year. Wendy and her husband have been married for almost 10 years, and have three wonderful children together (all of whom enjoy wearing their mom's sewing creations!)



**Chuck Kettering** (Tech Director/Production Manager): a graduate of Loyola University Chicago with a BA in Theater (focus on acting) and a minor in sociology, Chuck is thrilled to be a part of the YSU Department of Theatre and Dance. He worked in Loyola's scene shop while a student and scraped by doing scenic painting, lighting, set construction and house staff work after graduation. He was recently on the board of directors at the Oakland Center for the Arts as the Production/Facilities Manager before it underwent an overhaul. An actor since age 12, you may have seen him appear on stage locally, his most recent production as R.P. McMurphy in *One Flew Over the Cuckoo's Nest* at Salem Community Theater. Other past credits in the Youngstown area include: *The Mystery of Irma Vep* (Youngstown Playhouse), *Cat on a Hot Tin Roof* (Victorian Players), *Strange Snow* (Youngstown Playhouse), *The Normal Heart* (Oakland Center for the Arts) and a few productions of Shakespeare in Mill Creek Park with the Mahoning Valley Players. If he's not on stage or backstage, he and his wife Josie are taking their dog, Mr. Bilbo, jet skiing.

**Jonathan Zelezniak** is beginning his fifth year as a Resident Artist and Master Electrician at LPPAC. He has served as lighting designer for *Ensemble Immersion*, *Senior Themes and Choreography*, and *Jazz Pop*, as well as *An Ideal Husband*, *The Crucible*, *Elf Jr.*, and *The Outsiders*.

Jonathan is a Pittsburgh native who grew up in Upper St. Clair. He received his Bachelor of Fine Arts in Theater from Youngstown State University in 2011. The same year, he moved to Missouri to work for STAGES St. Louis as their Assistant Master Electrician, and St. Louis Actors' Studio (STLAS) as their Master Electrician and Technical Director.

It was with STLAS that Jonathan got the opportunity to serve as lighting designer for the premiere of *Day of the Dog* at 59E59 theater in New York City. He continues to work with them on the annual Neil LaBute New Theater Festival in New York City.

Jonathan also works with the local theater Union, IATSE and with Youngstown State University. He would like to thank his family for their love and support.

## **DEPARTMENT OF THEATRE AND DANCE FACULTY AND STAFF**

Matthew Mazuroski, MFA, Chair, Associate Professor Acting and Directing

Christine Cobb, MA, Professor Dance

Katherine Garlick, MFA, Asst. Professor Costume Design

Wendy Akers, BFA, Costume Shop Specialist

C. Austin Hill, PhD, Assistant Professor Theater History

Frank A. Castronovo, PhD, Professor Emeritus Theater and Dance

Dennis Henneman, PhD, Professor Emeritus Theater and Dance

Todd Dicken, MFA, Assistant Professor Scenic and Lighting Design

Chuck Kettering, BFA, Production Manager

## **OFFICE OF COMMUNITY ENGAGEMENT AND EVENTS**

Lori Factor, Director

Anna Ruscitti, Administrative Assistant

## **DEGREE PROGRAMS IN THEATER AND DANCE**

Bachelor of Arts, Theater Studies

Bachelor of Arts, Theater Studies - Film/Video Concentration

Bachelor of Fine Arts, Musical Theater

Bachelor of Arts, Dance Management

YSU is one of only 180 institutional members of the National Association of Schools of Theater (NAST). **For more information contact**

**Matthew Mazuroski, Chair • 330-941-3810 • theater@ysu.edu**

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### **YSU ETA PHI Chapter of ALPHA PSI OMEGA:**

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Alicia Songbird, Angelique Tanner, Ben Bogen, Erica Mitchell,

Stefon Funderburke, Chantell Vera

**FACULTY ADVISOR:** Matthew Mazuroski





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

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

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



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According to The Harris Poll:

93% of US citizens believe that the arts are essential to a complete education

79% feel that arts should be a priority in education reform

79% consider the issues facing arts education to be significant enough to merit taking personal action

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Here are some examples:

The most obvious path is a career on stage, but acting jobs are highly competitive, and the reality of the profession is that most aspiring performers, at some point in their lives, have a need to find non-acting positions. These are legion. They include, but are not limited to:

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**Human Resources and Sales**—Any job in industry that requires poise, "people skills," and the ability to communicate effectively, theater majors can provide.

**Public Relations and Advertising** —Theater majors are called "Show People" for a reason.

**Law** [esp. Entertainment, Copyright and Trial Law]—Theater has proven to be an excellent pre-law major. Reasoning, sound judgment and public speaking skills are central to theater training, and they are expected in a lawyer.

**Education**—At both the primary and secondary levels, and in higher education, there are professional teaching positions for theater majors.

This listing is by no means exhaustive, but gives you some idea of the type of opportunities open to theater majors (despite what *Yahoo!* sites might say about earning a theater degree).

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**Youngstown**  
STATE UNIVERSITY



UNIVERSITY THEATRE PRESENTS

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NOVEMBER

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Sunday's 12 & 19

2017

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DUNCAN SHEIK,  
COMPOSER

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SUBARU

**Y**

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THE DANA CONCERT SERIES  
PRESENTS

*“Silly Love Songs”*

PERFORMED BY MEMBERS OF  
THE DANA VOCAL SOCIETY

ACCOMPANIED BY SPENCER REED

BLISS RECITAL HALL  
SATURDAY, SEPTEMBER 30, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
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& Communication

THE DANA SCHOOL OF MUSIC CELEBRATES

# Octubafest 2017

HONORING THE RICH HERITAGE OF THE TUBA AND EUPHONIUM, "OCTUBAFEST" WAS ESTABLISHED IN OCTUBA (OCTOBER) 1973 BY HARVEY PHILIPS, PROFESSOR EMERITUS OF INDIANA UNIVERSITY SCHOOL OF MUSIC AND IS GENERALLY A SERIES OF CONCERTS AND PUBLIC RECITALS SHOWCASING THE SOLO AND ENSEMBLE REPERTOIRE FOR TUBA AND EUPHONIUM.

ENJOY YSU'S OCTUBAFEST CELEBRATION!

**MONDAY, OCTOBER 9**

Guest Artist Recital: Dr. Michael Forbes  
Bliss Recital Hall | 7:30 p.m.

**SUNDAY, OCTOBER 15**

Senior Music Education Recital: Jacob Umbrazun, tuba  
Bliss Recital Hall | 1:00 p.m.

**TUESDAY, OCTOBER 17**

Faculty Recital: Dr. Brian Kiser, tuba; Jack Ciarniello, piano  
Bliss Recital Hall | 7:30 p.m.

**WEDNESDAY, OCTOBER 18**

Music at Noon: Tuba/Euphonium Recital  
Butler Institute of American Art | 12:15 p.m.

**SUNDAY, OCTOBER 22**

Senior Music Education Recital: Rebecca Shelton, euphonium  
St. John's Episcopal Church | 2:30 p.m.  
323 Wick Avenue, Youngstown, OH 44503

**SUNDAY, OCTOBER 22**

Tuba/Euphonium Studio Recital  
Bliss Recital Hall | 6:00 p.m.

*All performances are free and open to the public.*

## RECITAL PROGRAM

---

The Salley Gardens

Benjamin Britten (1913-1976)

Brianna Crawford, mezzo soprano

Ridente la calma

W.A. Mozart (1756-1791)

Kristina Clemons, Soprano

“Til There Was You”  
from *The Music Man*

Meredith Wilson (1902-1984)

Sara Eckenrode, Soprano

“Deh, vieni non tardar”  
from *Le Nozze di Figaro*

W.A. Mozart (1756-1791)

Katy Howells, Soprano



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THE DANA CONCERT SERIES  
PRESENTS

MUSIC AT NOON

**DANA CHAMBER ORCHESTRA**  
Joseph Kromholz, director

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, SEPTEMBER 13, 2017  
12:15 P.M.

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## PROGRAM

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### **Serenade for Strings, Op. 20**

Edward Elgar

Allegro piacevole

### **Holberg Suite, Op. 40**

Edvard Grieg

Prelude

Sarabande

Gavotte

Air

Rigaudon



# DANA CHAMBER ORCHESTRA PERSONNEL

---

## **VIOLIN 1**

Joseph Kromholz

Brittany Baglia

Jordan Grantonic

Juliana Dodson

## **VIOLIN 2**

David Timlin, principal

Kathryn Sewall

Brynn McCullough

Claire Lyons

## **VIOLA**

Bowei Yang, principal

Faith Roberts

Elizabeth George

## **CELLO**

Stephanie Zitkovich

## **BASS**

Eric Finkelstein

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THE DANA CONCERT SERIES  
PRESENTS  
MUSIC AT NOON

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DANA CLARINET ENSEMBLE

Directed by  
Dr. Alice Wang

---

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, OCTOBER 4, 2017  
12:15 P.M.

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## PROGRAM

---

Prelude and Allegro

Arthur Frackenpohl  
(b. 1924)

---

Clarinet Poem

Lucien Cailliet  
(1891-1985)

Canzon super Intradam Aechiopicam  
arr. by Carl Anderson (1945-2004)

Samuel Scheidt  
(1587-1654)

The Barber of Seville Overture  
arr. by Harvey Hermann (1934-2017)

Gioacchino Rossini  
(1792-1868)

---

## PERSONNEL

---

### THE DANA CLARINET ENSEMBLE

---

#### **E-flat Clarinet**

Marissa Lyerly

#### **B-flat Clarinet**

Kailey Coughlin

Hannah Darlington

Alexander Dautel

Zachary Fromme

Marissa Lyerly

Jenna Provino

Elizabeth Sabo

#### **E-flat Alto Clarinet**

Taylor Aslanis

#### **B-flat Bass Clarinet**

Arran Collins

Mitchell Topf

#### **B-flat Contrabass Clarinet**

Cayla Conrad

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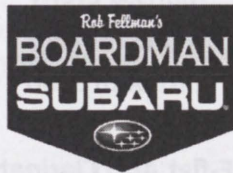
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THE DANA CONCERT SERIES  
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*An Octubafest Event*

Guest Artist Recital

DR. MICHAEL FORBES, TUBA  
DR. ERIC JENKINS, PIANO

BLISS RECITAL HALL  
MONDAY, OCTOBER 9, 2017  
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



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# RECITAL PROGRAM

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Cristal Cesar Camargo Mariano (b. 1943)  
*Arr. Mike Forbes*

Sonata No. 10 in F Major, Op. 5, No. 10 Arcangelo Corelli (1653-1713)  
Adagio *Trans. Mike Forbes*  
Allemanda  
Sarabanda  
Gavotta  
Giga

The Grumpy Troll (2013) Mike Forbes (b. 1973)

David & Goliath (2010) Mike Forbes

## INTERMISSION

Jabberwocky (2012) David R. Gillingham (b. 1947)

The Clock Tower (2003) Roy Magnuson (b. 1983)

Polar Vortex (2014) Mike Forbes

Capriccio (2010) Mike Forbes

*\*Mike is a Yamaha Performing Artist and this recital tour is sponsored  
in part by Yamaha Corporation, USA and eBrassMusic.com*

## **MIKE FORBES FALL 2017 RECITAL TOUR**

*Thursday, Oct. 5: Northern Ohio University*

*Friday, Oct. 6: Akron University*

*Saturday, Oct. 7: Buckeye Brass & Winds*

*Sunday, Oct. 8: Ohio University*

*Monday, Oct. 9: Youngstown State University*

*Tuesday, Oct. 10: Indiana University of Pennsylvania*



## PERFORMER BIOS

---

**Mike Forbes** (b. 1973) is currently enjoying a “triple-threat” international career as a performer, composer, and pedagogue. He can be heard on his two Summit Records solo albums, “Forbes Plays Koetsier” (2006) and “Forbes Plays Forbes” (2013) where he exclusively features his many dynamic works for the solo tuba. American Record Guide claims he is “...an outstanding tubist with a solid, colorful tone, terrific technical skills, and dramatic flair.” As the founder and manager of the Isthmus Brass and the Sotto Voce Quartet, Forbes enjoys performing and recording exhilarating chamber music with his colleagues around the world.

Staff Sergeant Forbes began his career as a tubist with the U.S. Army Band, “Pershing’s Own” and subsequently served on the music faculties at a number of universities before obtaining his current position as Associate Lecturer of Low Brass at the University of Wisconsin-La Crosse. An extremely active performer and teacher, Forbes has given performances and clinics at music conservatories and festivals in Italy, Spain, Portugal, Puerto Rico, and Norway as well as at dozens of American universities. Forbes is also the Principal Tubist with the La Crosse and Manitowoc Symphony Orchestras in Wisconsin and has served as the tubist with the “Guy’s All-Star Shoeband” on Garrison Keillor’s popular radio show, “A Prairie Home Companion.”

Dr. Forbes has received numerous awards and accolades for his compositions and is regularly commissioned by notable brass artists and conductors. He has won the Dallas Wind Symphony Fanfare Composition Contest numerous times, and his compositions have been given awards of merit by the U.S. Army Band, Humboldt Brass Festival, and the International Tuba-Euphonium Association. He has been commissioned by the National Band Association, Wisconsin State Music Association, the University of Alabama Wind Ensemble, the Melton Tuba Quartet, and many other notable artists and high school bands to compose new works for the band, orchestra, and brass repertoire. His entire catalogue of works is available at [www.eBrassMusic.com](http://www.eBrassMusic.com).

Mike is a Yamaha Performing Artist and performs on a Yamaha Custom 822 F Tuba. He acquired this instrument in 2001 from his teacher and renowned tubist, Toby Hanks.

Pianist **Eric Jenkins** is a native of Portage, Wisconsin. Dr. Jenkins joined the faculties at Emory University and Kennesaw State University in 2017 as a collaborative pianist and vocal coach. He was previously employed as accompanist and lecturer at the University of Texas–Rio Grande Valley from 2014-2017. Dr. Jenkins completed his studies at Florida State University in 2013, obtaining both Master of Music and Doctor of Music degrees in Piano Performance: Accompanying and Chamber Music. He worked as a graduate assistant in accompanying and opera, and as music director with Florida State Opera Outreach. Dr. Jenkins has served as répétiteur and staff pianist for the American Institute of Musical Studies in Graz, Austria for several years, beginning in 2010. He has been active as a recitalist, collaborating with renowned instrumentalists and vocalists throughout venues in North America and Europe.



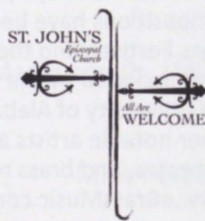
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THE DANA CONCERT SERIES  
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MUSIC AT NOON

DANA SCHOOL OF MUSIC  
FACULTY CHAMBER MUSIC RECITAL

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, OCTOBER 11, 2017  
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

---

Dance Suite for Woodwind Quintet (1955)

Paul Valjean

Tango

Pas de deux

Waltz

Kathryn Umble, flute  
Shawn Reynolds, oboe  
Alice Wang, clarinet  
Donald W. Byo, bassoon  
Stacie Mickens, horn

*Chanson d'amour*

Amy Marcy Cheney Beach  
(1867-1944)

Misook Yun, soprano  
Kivie Cahn-Lipman, cello  
Cicilia Yudha, piano

Halvorsen Passacaglia

Geroge Frideric Handel  
(1685-1759)

Joseph Kromholz, violin  
Kivie Cahn-Lipman, cello

Just Desserts - Frippery Style

Lowell E. Shaw  
(b. 1930)

Stacie Mickens, horn  
Brian Kiser, tuba



---

Chanson d'amour  
Poem by Victor Hugo

Dawn begins to come, and your door is closed!  
My beauty, why are you sleeping?  
At the hour when the rose is awakening,  
are you not also going to awaken?  
Oh my charming one,  
listen here  
to the lover who sings  
and also weeps!  
Everything knocks at your blessed door.  
Dawn says, "I am the day!"  
The bird says, "I am harmony!"  
And my heart says, "I am love!"  
Oh my charming one,  
listen here  
to the lover who sings  
and also weeps!  
I adore you, angel, [and] I love you, woman,  
God, who made me for you,  
made my love for your soul,  
and my gaze for your beauty!  
Oh my charming one,  
listen here  
to the lover who sings  
and also weeps!

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THE DANA CONCERT SERIES  
PRESENTS

*2017 Winner of the Amy Shields  
Memorial Scholarship*

CHRISTINA AVILES, SOPRANO

ACCOMPANIED BY JERRY REZANKA

WITH PERFORMANCES BY ALPHA NU COLLEGIATE MEMBERS  
AND WARREN-YOUNGSTOWN SAI ALUMNAE

BLISS RECITAL HALL  
THURSDAY, OCTOBER 12, 2017  
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



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# RECITAL PROGRAM

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The Whistle Song Beta Chapter

Pan in Canon Barbi Jeffery-Sigma Chi Chapter

Members of Alpha Nu SAI Chapter at The Dana School of Music  
and Warren-Youngstown SAI Alumnae  
Emma Donkin, piano

Still Hurting from *The Last Five Years* Jason Robert Brown (b.1970)

Victoria Remley, soprano  
Emma Donkin, piano

Six Metamorphoses after Ovid (Op. 49) Benjamin Britten (1913-1976)

Kristen Thompson, oboe

## ***2017 Winner of the Amy Shields Memorial Scholarship***

"Have You Seen But a White Lily Grow?" Anonymous

"Nachtviolen" Franz Schubert (1797-1828)

"Ich Liebe Dich" Ludwig Van Beethoven (1770-1827)

"Into the Night" Clara Edwards (1880-1974)

Christina Aviles, soprano

---

“Fantasia”

Bob Moore (b. 1962)

Lisa Stowell and Angela Smith, flute  
Jennifer Jones Mosher, piano

“Senza Mamma” from *Suor Angelica*

Giacomo Puccini (1858-1924)

Jennifer Jones Mosher  
Jerry Rezanka, piano

“My Good Lord Done Been Here” Arranged by Hall Johnson (1888-1970)

Dr. Allan Mosher

“Go Forth”

Trevor Thomson (b. 1971)

*In remembrance of our dear friend and sister Lillie Johnson 1939-2017*

Warren-Youngstown Alumnae  
Jessica Detec and Lisa Stowell, flute  
Angela Smith, guitar

“Sigma Alpha Iota Chorale”

Margaret Blackburn (initiated 1939)

All SAI members present are invited to stand  
and sing the chorale together

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REFRESHMENTS WILL BE SERVED FOLLOWING THE RECITAL.

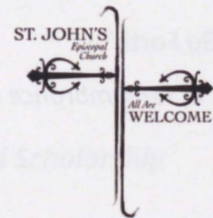
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# THE DANA CONCERT SERIES

PRESENTS

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*Jacob Umbrazun, tuba*  
SENIOR RECITAL

ACCOMPANIED BY: SPENCER REED, PIANO

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THIS SENIOR RECITAL IS PRESENTED IN PARTIAL  
FULFILLMENT OF THE B.A. IN MUSIC EDUCATION

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BLISS RECITAL HALL  
SUNDAY, OCTOBER 15, 2017  
1:00 P.M.

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THE DANA SCHOOL OF MUSIC CELEBRATES

# Octubafest 2017

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"OCTUBAFEST" WAS ESTABLISHED IN OCTUBA (OCTOBER) 1973 BY  
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SHOWCASING THE SOLO AND ENSEMBLE REPERTOIRE FOR  
TUBA AND EUPHONIUM.

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**MONDAY, OCTOBER 9**

Guest Artist Recital: Dr. Michael Forbes  
Bliss Recital Hall | 7:30 p.m.

**SUNDAY, OCTOBER 15**

Senior Music Education Recital: Jacob Umbrazun, tuba  
Bliss Recital Hall | 1:00 p.m.

**TUESDAY, OCTOBER 17**

Faculty Recital: Dr. Brian Kiser, tuba; Jack Ciarniello, piano  
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**WEDNESDAY, OCTOBER 18**

Music at Noon: Tuba/Euphonium Recital  
Butler Institute of American Art | 12:15 p.m.

**SUNDAY, OCTOBER 22**

Senior Music Education Recital: Rebecca Shelton, euphonium  
St. John's Episcopal Church | 3:00 p.m.  
323 Wick Avenue, Youngstown, OH 44503

**SUNDAY, OCTOBER 22**

Tuba/Euphonium Studio Recital  
Bliss Recital Hall | 6:00 p.m.

*All performances are free and open to the public.*



## RECITAL PROGRAM

---

Three Miniatures for Tuba and Piano                      Anthony Plog (b. 1947)  
    Allegro Vivace  
    Freely  
    Allegro Vivace

Ballade    Jan Krzywicki (b. 1948)

Triumph of the Demon Gods for Solo Tuba              John Stevens (b. 1951)

Concerto for Tuba and Strings                              Arild Plau (b. 1920 – 2005)  
    Prolog  
    Canzone  
    Finale



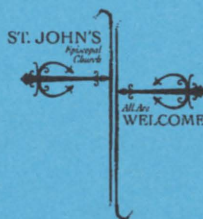
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THE DANA CONCERT SERIES  
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DR. MISOOK YUN'S  
STUDIO RECITAL

BLISS RECITAL HALL  
SUNDAY, OCTOBER 15, 2017  
3:00 PM

YOUNGSTOWN STATE UNIVERSITY



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## RECITAL PROGRAM

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First Concert

Mana-Zucca  
(1885-1981)

Alexander Kluchar, baritone  
Jan Crews, piano

**Alexander Kluchar**, Bass/Baritone, is a freshman vocal performance major. He is a bass in Dana Chorale and he plays the tenor drums on the YSU drumline. He is also an assistant speech and debate coach at Poland High School. This October he will be featured as a soloist for the Dana Homecoming performance as Igor singing "Together Again" from *Young Frankenstein*. He also attended Baldwin Wallace University's Conservatory Summer Intensive the summer of his Junior year. He was one of the three senior soloist featured at his final high school choir concert and was last seen playing Renfield in Canfield High School's production of *Dracula*.

Tu Mancavi a Tormentarmi

Marco Antonio Cesti  
(1620 – 1669)

Sarah Hunter, mezzo-soprano  
Jan Crews, piano

Will you continue to torment me,  
cruel hope, by not fulfilling my wish?  
With sweet remembrances you poison me anew.  
The incinerating flame still consumes me,  
And my burning wounds testify anew of my misfortune.  
Nevertheless, I would not remove the chains that bind me.

**Sarah Hunter** is a mezzo-soprano and she is a freshman Vocal Performance major. She is a member of the University Chorus. She has received a rating of I at the Ohio Music Education Association's District 5 Solo and Ensemble every year for the past three years. In addition, this fall she will be the Assistant to the Musical Director for Warren City Schools Drama Club's production of *Willy Wonka*.



---

Everywhere I Look

Molly Carew  
(1886-1953)

Kate Landry, soprano  
Mary Ann Bush, piano

**Kate Landry**, soprano, is a sophomore music education major. She is a member of the Honors College, OCMEA, and Dana Chorale, where she sings alto. In addition to her studies in voice, Kate studies piano with Dr. Yudha. She is also a resident assistant at YSU.

O del mio dolce ardor

Christoph Willibald von Gluck  
(1714-1787)

Jared Liscinsky, baritone  
Mary Ann Bush, piano

O desired object of my sweet ardor,  
at last I breathe the air which you breathe  
Wherever I turn my glance  
Love depicts to me your beautiful image  
My thoughts imagine the most happy hopes  
And in the desire which thus fills my breast  
I search for you, I call to you, I hope and I sigh. Ah!

**Jared Liscinsky**, baritone, is a sophomore Music Education major. He is the President of YSU's Barbershop Chorus, and a member of the Dana Chorale. Last year, he went on tour in South Korea with the Dana Chorale, and is excited to be involved with the spring opera, *Cendrillon*, this coming season.

Après un rêve

Gabriel Fauré  
(1845-1924)

Olivia Kochunas, soprano  
Jan Crews, piano

In a sleep charmed by your image  
I dreamed of happiness,  
Your eyes were soft, your voice pure and rich  
You were radiant as the sky lit by the dawn.

You called me, and I left the earth  
To flee with you towards the light  
The heavens parted their clouds for us  
Unknown splendors, glimpses of divine light

Alas, alas, sad awakening from dreams!  
I call to you, o night, give me back your illusions;  
Return, return in radiance,  
Return o mysterious night!

**Olivia Kochunas**, soprano, is a sophomore music education and religious studies student. She is from Warren, OH, and is a member of Dana Chorale, as well as the St. Columba Cathedral Choir.

Mother-Love

Johann H. Voigt  
(1769-1811)

Sara Eckenrode, soprano  
Jan Crews, piano

**Sara Eckenrode** is a junior Vocal Performance major. She has also performed in several countries including Hungary and South Korea. She is a Young Artist for Opera Western Reserve, the Treasurer for Sigma Alpha Iota, and the Secretary for Dana Vocal Society. She will be in Opera Western Reserve's production of *Lucia di Lammermoor* as a chorus member. She also looks forward to being in Dana's upcoming production of *Cendrillon* in the spring.

Love in the Dictionary

Celius Dougherty  
(1902-1986)

Anna Murcko, mezzo-soprano  
Marcellene Hawk, piano

**Anna Murcko** is a junior music education major. She is a member of St. John's Episcopal Choir and the Dana Chorale. She has previously performed the roles of Dorabella in *Così fan tutte* and Mrs. Gobineau in *The Medium*, and will be performing the title role in *Cendrillon* this spring with the Dana Opera Ensemble. She is also a Young Artist with Opera Western Reserve and was a chorus member in *Carmen* and will be again in *Lucia di Lammermoor* this fall.

There will be Stars

John Woods Duke  
(1899-1984)

Brianna Crawford, mezzo-soprano  
Jan Crews, pianist

**Brianna Crawford**, mezzo-soprano, is a junior vocal education major. She is from Wampum Pennsylvania. She is a member of the Illuminare formerly known as SYC and of the Dana Vocal Society. Brianna was also nominated for YSU's homecoming court this fall semester. Brianna has plans to pursue a masters degree in either Behavioral Psychology or Choral Conducting after graduation.



"Stizzoso mio stizzoso"  
from *La serva padrona*

Wolfgang Amadeus Mozart  
(1756-1791)

Katy Howells, soprano  
Jan Crews, piano

Irascible, my irascible  
You behave with arrogance.  
But no! It won't help your position.  
You must stay to my prohibitions  
And keep silent, and not talk!  
Shut up ! Shut up!  
These are Serpina's commands.  
Now, I think you have understood  
Yes, you have captured the message,  
Because it's already been a long time  
That I made acquaintance with you.

**Katy Howells** is a senior vocal performance major. She is the president of the Dana Vocal Society. Katy has been seen in roles such as Despina in *Così fan tutte* and, most recently, Monica in *The Medium*. She has been a member of the Dana Chorale since her freshman year, and was a part of the tour to South Korea this past summer. She also is a member of the choir *Illuminare*, as well as the St. John's church choir. Katy looks forward to preparing for her senior recital next semester.

2. "Nun wille die Sonn' so hell aufgehn!"  
from *Kindertotenlieder*

Gustav Mahler  
(1860-1911)

Erika Walker, mezzo-soprano  
Jan Crews, piano

Now I can see why such dark flames  
You flash me at times – oh yes!  
As if you wanted to compress all your  
power into one look.  
Yet I knew not, enshrouded in the mist  
Created by a deceptive fate,  
That your ray was already bent on returning.  
To those realms whence all rays descend.  
Your shining lights tried to tell me:  
"We would like to stay near you,  
But fate has denied us our wish  
Just look at us, for soon we shall be far!  
But what seem but eyes to you these days,  
In future nights will have changed to stars.

**Erika** is a senior vocal performance major. She participated in the South Korean tour with the Dana Chorale in May. She has been seen on the stage most recently as Madame Flora in Menotti's *The Medium* last spring. She also played the role of Despina in YSU's production of *Così fan tutte* in 2016. She is an Opera Western Reserve Young Artist and will be seen in the chorus of *Lucia di Lammermoor* in November. Erika will be graduating in December and hopes to participate in the OperaWorks program in Los Angeles in January. Upon graduating she hopes to audition for The Air Force Singing Sergeants and the Cincinnati Young Artists program.

“Der hölle Rache”  
from *Die Zauberflöte*

Wolfgang Amadeus Mozart

Sierra McCorvey, soprano  
Mary Ann Bush, piano

My heart is seething with hellish vengeance,  
death and despair are blazing around me!  
Unless Sarastro feels the pangs of death at your hands  
you are no longer my daughter.  
Forever disowned, forever abandoned,  
forever destroyed may all ties of nature be,  
unless Sarastro dies at your hands!  
Hear! Gods of vengeance! Hear a mother's vow!

Soprano **Sierra McCorvey** is a member of the Opera Western Reserve Young Artist Program. Sierra has been featured with the Packard Band, Kent Wind Ensemble, YSU Symphonic Wind Ensemble, Mahoning Valley Chorale and The Ohio University Singers. She has performed roles in Akron, Kent and Youngstown areas.

Sabbath Morning at Sea  
from *Sea Pictures*

Edward Elgar  
(1857-1934)

Lindsay Heavner, mezzo-soprano  
Mary Ann Bush, Piano

Mezzo-soprano, **Lindsay Heavner**, is a first year graduate student who is pursuing her masters in Vocal Performance. She previously attended Alderson Broaddus University where she received her Bachelor of Arts and Bachelor of Music Education degrees. It is here that she had the opportunity to participate in several operatic works including *La Cenerentola*, *Slow Dusk*, and *Le Nozze de Figaro* where she was able to play the role of Susanna. She has received honors such as the Alderson Broaddus Vocal Award and being a competition winner of the 2017 Honors Recital. Her future plans include participating in the DANA School of Music's 2017 Opera Scenes, where she will play such roles as Cherubino from *Le Nozze de Figaro*, Charlotte in *Werther*, Madame de la Haltière from *Cendrillon*, Mrs. Quickly from *Fallstaff*, and Tsibe from *La Cenerentola*.



“O zittre nicht, mein lieber Sohn”  
from *Die Zauberflöte*

Wolfgang Amadeus Mozart

Francesca Molinaro, soprano  
Mary Ann Bush, piano

Oh, do not tremble, my dear son!  
You are guiltless, wise, and pious.  
A young man like you is best able  
to comfort the deeply distressed heart of a mother.  
Suffering is my lot,  
for my daughter is not with me.  
Through her I have lost all my happiness;  
a villain made off with her.  
I still see her trembling  
with fearful emotion,  
quivering with anxiety,  
her meek struggle.  
I had to see her stolen from me,  
"Ah help!" was all she said;  
but her pleading was in vain,  
for my aid was too feeble.  
You will go to free her,  
you will be the rescuer of my daughter.  
And if I see you as victor,  
then may she be yours forever!

**Francesca Maria Molinaro**, soprano, is a graduate vocal performance student from Connellsville, PA. She received her bachelor's degree in music education from Alderson Broaddus University in Philippi, WV. Ms. Molinaro has played numerous roles in opera scenes including Rosina from *The Barber of Seville*, Lakmé from *Lakmé*, Laetitia from *The Old Maid and the Thief*, and Olympia from *The Tales of Hoffmann*. Her opera roles from full operas include Sadie from *Slow Dusk* and Madame Goldentrill from *The Impresario*. Her honors include being named a winner of ABU's 2013 Biennial Honor's Recital Competition, placing second at the 2014 Eastern Division MTNA (Music Teacher's National Association) Young Artist Competitions in Voice held at Penn State University, being named a winner of ABU's 2015 Biennial Concerto Competition where she sang with an orchestra comprised of members of the West Virginia Symphony Orchestra, a winner of ABU's 2016 Biennial Honor's Recital Competition, and a winner of 2017 Dana Young Artist Competition. This past summer, Francesca performed in the Pittsburgh Festival Opera Young Artist Program where she covered the role of Atalanta from Handel's *Xerxes* and performed in the ensemble. She plans to audition for professional opera companies after graduating YSU.

THE DANA SCHOOL OF MUSIC CELEBRATES

# Octubafest 2017

HONORING THE RICH HERITAGE OF THE TUBA AND EUPHONIUM, "OCTUBAFEST" WAS ESTABLISHED IN OCTUBA (OCTOBER) 1973 BY HARVEY PHILIPS, PROFESSOR EMERITUS OF INDIANA UNIVERSITY SCHOOL OF MUSIC AND IS GENERALLY A SERIES OF CONCERTS AND PUBLIC RECITALS SHOWCASING THE SOLO AND ENSEMBLE REPERTOIRE FOR TUBA AND EUPHONIUM.

ENJOY YSU'S OCTUBAFEST CELEBRATION!

**MONDAY, OCTOBER 9**

Guest Artist Recital: Dr. Michael Forbes  
Bliss Recital Hall | 7:30 p.m.

**SUNDAY, OCTOBER 15**

Senior Music Education Recital: Jacob Umbrazun, tuba  
Bliss Recital Hall | 1:00 p.m.

**TUESDAY, OCTOBER 17**

Faculty Recital: Dr. Brian Kiser, tuba; Jack Ciarniello, piano  
Bliss Recital Hall | 7:30 p.m.

**WEDNESDAY, OCTOBER 18**

Music at Noon: Tuba/Euphonium Recital  
Butler Institute of American Art | 12:15 p.m.

**SUNDAY, OCTOBER 22**

Senior Music Education Recital: Rebecca Shelton, euphonium  
St. John's Episcopal Church | 2:30 p.m.  
323 Wick Avenue, Youngstown, OH 44503

**SUNDAY, OCTOBER 22**

Tuba/Euphonium Studio Recital  
Bliss Recital Hall | 6:00 p.m.

*All performances are free and open to the public.*



*Spice up Your Fall  
With Some Hot Jazz!*

PRESENTED BY THE DANA SCHOOL OF MUSIC

**MONDAY, OCTOBER 16**

Jazz Ensembles

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

Free and open to the public

**THURSDAY, OCTOBER 26**

Jazz Combos

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

Free and open to the public

**FRIDAY, NOVEMBER 17**

Jazz Guitar Clinic

Guest Artist:

Dave Stryker, *Indiana University-Bloomington* and  
*The Aebersold Summer Jazz Workshop*

Bliss Hall, Room 2222 | 7:30 p.m.

Free and open to the public

**MONDAY, NOVEMBER 20**

Jazz Ensembles

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

Free and open to the public

**MONDAY, NOVEMBER 27**

Jazz Combos

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

Free and open to the public

**WEDNESDAY, DECEMBER 6**

Carols and Cocoa, Dana Holiday Concert

Stambaugh Auditorium | 7:00 p.m.

*Tickets are available at the door, or call 330-259-0555*



**The Donald P. Pipino Performing Arts Series**  
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THE DANA CONCERT SERIES  
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**YSU**  
**Jazz Ensembles**

Dave Kana & Kent Engelhardt,  
Directors

*“Tributes”*

CHESTNUT ROOM, KILCAWLEY CENTER  
MONDAY OCTOBER 16, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## PROGRAM

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### JAZZ ENSEMBLE – DAVE KANA

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Dues Blues Dominic Spera

Bossa Profundo Manny Albam

\*One O'Clock Jump Arr. Ernie Wilkins  
Ed. Kent Engelhardt

Jubilance Doug Beach

The Jazz Police Gordon Goodwin

\*Made possible by a Research Assistantship grant through the  
College of Graduate Studies and Research

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#### **SAXOPHONES:**

Santino Almasy  
Christie Hrdlicka  
Bill McKinney  
Colt Hutchinson  
Stephen Stanko  
Matt Eustace

#### **TROMBONES:**

Taylor Natoli  
Andrew Morro  
Jacob Provino

#### **TUBA:**

Alyssa Kordeci

#### **TRUMPETS:**

Max Franko  
Jordan King  
Daniel Mihelarakis  
John Ford  
Nicholas Brophay  
Andy Pickard

#### **RHYTHM SECTION:**

**Guitar** Tyler Guerrieri  
**Piano** Emma Donkin  
**Bass** Teddy Cheverez  
**Drums** Zachary Criss



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## JAZZ ENSEMBLE – KENT ENGELHARDT

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Ya Gotta Try	Sammy Nestico
Basically Blues	Phil Wilson
Ruby, My Dear	Thelonious Monk Arr. Bill Holman
Evidence	Thelonious Monk Arr. John Clayton
*Things To Come	Dizzy Gillespie & Gil Fuller Ed. Kent Engelhardt

### *In Memory of Senator Harry Meshel*

\*Made possible by a Research Assistantship grant through the  
College of Graduate Studies and Research

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#### **FLUTE:**

Nadya Stratton

#### **SAXOPHONES:**

##### **Alto**

Sam Gregory

Kathleen Brown

##### **Tenor**

Alex Miller

Thomas Turnbull

##### **Baritone**

Jimmy O'Donnell

#### **TRUMPETS:**

Herbert Hunkele

Justin Randall

Leicester Stovell

Jared Peters

Bri Rzucidlo

#### **RHYTHM SECTION:**

**Guitar** Andrew Farley

**Piano** Ian LeRoy

**Bass** Matt Jackson

**Drums** Hobie Butcher

#### **TROMBONES:**

Dominic Gentile

Brandon Hackimer

Aaron Podorson

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# JAZZ CONCERT CALENDAR

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## FALL SEMESTER

**OCTOBER 16**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

**NOVEMBER 20**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

**NOVEMBER 27**, Jazz Combos  
Spotlight Theater, Bliss Hall, 7:30 p.m.

**DECEMBER 6**, Jazz Ensembles  
Carols and Cocoa, Dana Holiday Concert  
Stambaugh Auditorium, 7:00 p.m.

## SPRING SEMESTER

**FEBRUARY 2**, Jazz Ensemble 1  
MAD About the Arts, McDonough Museum 7:00-8:00 p.m.

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

**MARCH 1**, Jazz Combos  
Spotlight Theater, Bliss Hall, 7:30 p.m.

**APRIL 9**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

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## ACKNOWLEDGEMENTS

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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 Donald P. Pipino 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, Jr. Memorial Scholarship for Jazz Drummers**. If you are interested in making a donation to the **Bulkley Scholarship**, checks can be made payable to The Robert E. Bulkley, Jr. Memorial Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.



THE DANA SCHOOL OF MUSIC CELEBRATES

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*Dana Concert Series*  
*Music at Noon Concerts Fall 2017*

\*All concerts at the Butler Institute of American Art at 12:15 PM  
unless otherwise noted

**OCTOBER**

**Wednesday, October 18**

Tuba/Euphonium Recital (Octubafest)  
12:15 pm | Butler Institute of American Art

**Wednesday, October 25**

Percussion Ensemble  
12:15 pm | Butler Institute of American Art

**NOVEMBER**

**Wednesday, November 1**

Brass Chamber Ensembles  
12:15 pm | Butler Institute of American Art

**Wednesday, November 8**

Saxophone Studio Recital  
12:15 pm | Butler Institute of American Art

**Wednesday, November 15**

Northeast Ohio Keyboard Festival Student Recital  
12:15 pm | Butler Institute of American Art

**Wednesday, November 29**

YSU Barbershop Quartet  
12:15 pm | **Butler North \***

**DECEMBER**

**Wednesday, December 6**

Musical Theater  
12:15 pm | Butler Institute of American Art

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THE DANA CONCERT SERIES  
PRESENTS

# Octubafest

## Faculty Solo Tuba Recital

DR. BRIAN KISER, TUBA  
D. JACK CIARNIELLO, PIANO

BLISS RECITAL HALL  
TUESDAY, OCTOBA 17, 2017  
7:30 P.M.

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THE DANA SCHOOL OF MUSIC CELEBRATES

# Octubafest 2017

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## PROGRAM:

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Anitra's Dance

Edvard Grieg (1843-1907)

Arr. Øystein Baadsvik

Norwegian Dance No. 1

Edvard Grieg

Arr. Øystein Baadsvik

Walking

Anthony Plog (b. 1947)

Encounters II for Solo Tuba

William Kraft (b. 1923)

These Mist Covered Mountains

Peter Meechan (b. 1980)

Tuba Concerto

Donald Grantham (b. 1947)

Tiny Parham in memoriam



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THE DANA CONCERT SERIES  
PRESENTS

***MEXICAN  
DANCES!***

**Featuring the:**

YSU CONCERT BAND  
BRANDT PAYNE, CONDUCTOR

YSU WIND ENSEMBLE  
STEPHEN L. GAGE, CONDUCTOR

YSU SIDE-BY-SIDE HIGH SCHOOL ALL STAR WIND ENSEMBLE  
STEPHEN L. GAGE, CONDUCTOR

STAMBAUGH AUDITORIUM  
THURSDAY, OCTOBER 19, 2017  
7:30PM

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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### YSU CONCERT BAND WIND REPERTOIRE:

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#### **PIERRE LA PLANTE (b.1943)**

*Prospect* (1983)

#### **GUSTAV HOLST (1874-1934)**

*Second Suite in F for Military Band* (1911)

March

Song Without Words

Song of the Blacksmith

Fantasia on the Dargason

---

### YSU WIND ENSEMBLE REPERTOIRE:

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#### **ALGERTO GINESTERA (1916-1983)**

*Danza Final* from *Estrancia* (1940)

Arranged by David John

#### **H. OWEN REED (1910-2013)**

*La Fiesta Mexicana: A Short Mexican Symphony* (1948)

Prelude and Aztec Dance

Mass

Carnival

---

### COMBINED YSU WIND ENSEMBLE & 2017 YSU SIDE-BY-SIDE HIGH SCHOOL ALL STAR WIND ENSEMBLE REPERTOIRE:

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#### **CLAUDE DEBUSSY (1862-1918)**

*The Engulfed Cathedral* (1910)

Arranged by Merlin Patterson

#### **ARTURO MARQUEZ (b. 1950)**

*Danzon No. 2* (1994)

Arranged by Oliver Nickel



## CONCERT BAND PROGRAM NOTES

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### **Prospect**

**Pierre La Plante**

*The Southern Harmony and Musical Companion* published in Philadelphia in 1835, was one of the more popular “shaped-note” tunebooks in 19<sup>th</sup> century America. Shaped notes were devised to make music-reading easier for the novice. Each of the four notes used had its own particular note-head shape. Tunebooks were, as a result, often used to teach music by the traveling music teacher. E.g. *Southern Harmony* explains the rudiments of music in its introduction.

*The Southern Harmony* is also a wealth of folk tunes, popular airs, and ballads, as well as the expected hymn tunes. It is not only the source of “**Prospect**” but other well-known songs such as “Amazing Grace,” and “Rock of Ages.”

A lifelong student and teacher of music, Pierre LaPlante was born September 25, 1943, in West Allis, Wis. He grew up in Sturgeon Bay, Wis. where he was active in the high school band, choir, and theater. La Plante received a Music Clinic tuition scholarship to attend the University of Wisconsin at Madison, where he earned his Bachelor of Music (1967) and Master of Music (1972) degrees.

In the fall of 1967, LaPlante began his teaching career in the Blanchardville, Wis. public school system (now Pecatonica Area Schools). There, he directed the high school band and chorus. In 1972, LaPlante went to Prescott, Wis. to direct the high school concert band, marching band, and choir. He returned to Blanchardville in 1975 to teach general music for grades K—6 and beginning band. He retired from Blanchardville in 2001.

### **Second Suite in F for Military Band**

**Gustav Holst**

Gustav Holst (1874-1934) was a British composer and teacher. After studying composition at London’s Royal College of Music, he spent the early part of his career playing trombone in an opera orchestra. It was not until the early 1900s that his career as a composer began to take off. Around this same time, he acquired positions at both St. Paul’s Girls’ School and Morley College that he would hold until retirement, despite his rising star as a composer. His music was influenced by his interest in English folk songs and Hindu mysticism, Late-Romantic era composers like Strauss and Delius, and avant-garde composers of his time like Stravinsky and Schoenberg. He is perhaps best known for composing *The Planets*, a massive orchestral suite that depicts the astrological character of each known planet. His works for wind band (two suites and a tone poem, *Hammersmith*) are important wind band masterworks of the 20<sup>th</sup> Century.

**Second Suite in F for Military Band** is dedicated to James Causley Windram. Holst's interest in folk music had begun as early as 1905 when his friend Ralph Vaughan Williams collected traditional tunes from singers in small country villages. The opening "March" combines a Morris dance with folk songs, while the second movement features a lyrical tune which tells of lovers separated by their parents. This is followed by the "Song of the Blacksmith," complete with a lively rhythm played on the blacksmith's anvil. The Suite concludes with the Dargason country dance and folk song entwined with the well-known "Greensleeves" melody.

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**WIND ENSEMBLE & COMBINED WIND ENSEMBLE &  
SIDE-BY-SIDE HS ALL STAR WIND ENSEMBLE PROGRAM NOTES:**

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**Danza Final from Estrancia**

**Alberto Ginastera /arr. David John**

The Argentine composer Alberto Ginastera was perhaps the most influential composer of classical music from Latin America of the 20th century. His contacts and influences were great: he studied with Aaron Copland, taught Astor Piazzolla, and the rock group Emerson-Lake-and-Palmer used a movement of his Piano Concerto on their album *Brain Salad Surgery*. *Danza Final* is the final movement of Ginastera's four-movement orchestral suite *Estrancia*. The dance is cast in the form of a malambo, a dance specific to Argentina with roots dating to the 1600s. Only males are allowed to participate in this dance, and it is often used by gauchos (cowboys) to prove their manhood. The clapping of hands and a use of the feet akin to tap dancing are the hallmark of this style. The composer's *Malambo*, Op. 7, for piano, composed in 1940, preceded the orchestrated version of 1941. The version for band was arranged by David John in 1965.

**La Fiesta Mexicana: A Short Mexican Symphony**     **Herbert Owen Reed**

Born in Missouri and educated at Louisiana State University and the Eastman School of Music, Herbert Owen Reed (1910-2013) served on the theory and composition faculty at Michigan State University from 1939 to 1976. He wrote music in a variety of genres, and has especially made an impact in the wind band world, where several of his compositions are widely performed. Among these, *La Fiesta Mexicana* stands out as his masterpiece.

Reed came to write *La Fiesta Mexicana* after receiving a Guggenheim Fellowship for study in Mexico for six months in 1948-49. While there, he heard Mexican music from the many different cultures that make up the country's heritage, including Aztec, Roman Catholic, and mariachi music. He used these various ideas, often quoting them nearly verbatim, and stitched



them together with elements of his own contemporary style in *La Fiesta Mexicana's* three movements. He provides conductor's notes in the work's score (bear in mind the composition date of 1949 while reading). Numbers he mentions are rehearsal marks in the score:

The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican fiesta which is an integral part of this social structure, is a study in contrasts: It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

"La Fiesta Mexicana," which attempts to portray musically one of these fiestas, is divided into three movements. These movements, plus possible choreographic notes, are described below.

#### I. Prelude and Aztec Dance

The tolling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the fiesta (opening pages of the score). Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral—some on foot, some by burro, and still others on bleeding knees, suffering out of homage to a past miracle.

After a brave effort at gaiety, the celebrators settle down on their serapes to restless night (No. 1) until the church bells and fireworks again intrude upon the early quiet of the Mexican morn (No. 4).

At mid-day a parade is announced by the blatant blare of trumpets (No. 5). A band is heard in the distance (No. 6). The attention is focused on the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax (No. 7 to end of the movement).

#### II. Mass

The tolling of the bells is now a reminder that the fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

#### III. Carnival

Mexico is at its best on the days of the fiesta, a day on which passion governs the love, hate and joy of the Mestizo and the Indio. There is entertainment for both young and old—the itinerant circus (first part of the movement), the market, the bull fight, the town band, and always the cantinas with their band of mariachis (Nos. 22-28)—on the day of days: fiesta.

The score also contains a dedication: "To Lt. Col. William F. Santelmann and the U.S. Marine Band", the conductor and group that premiered the work in 1949. It further contains a subtitle: "A Mexican Folk Song Symphony for Concert Band", making it a very early specimen of the American wind band symphony.



THE DANA CONCERT SERIES

PRESENTS

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Stefon Funderburke, tenor

SENIOR MUSICAL THEATER RECITAL

ACCOMPANIED BY: IAN LEROY

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THIS SENIOR RECITAL IS PRESENTED IN PARTIAL  
FULFILLMENT OF THE B.F.A. IN MUSICAL THEATER

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BLISS RECITAL HALL  
SATURDAY, OCTOBER 28, 2017  
7:30 P.M.

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YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## ARTIST NOTES

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Stefon is a Senior Musical Theater Major. His favorite performance credits include Tecumseh Outdoor Drama, an International Showcase in Oslo Norway and singing back up for Barry Manilow. He has traveled both to New York and Italy to intern for The Legendary La Mama Experimental Theater Company.

Stefon would like to thank Ian Leroy for being an amazing accompanist, Rachael Pavloski for teaching him how to find his voice, his cousin Tommie Pegues for providing him with opportunity and last but not least his parents for believing and supporting him every step of the way.

## RECITAL PROGRAM

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Live Alone and Like it  
*Dick Tracy*

Stephen Sondheim (b. 1930)

I Can't Get Started With You  
*Ziegfeld Follies*

Ira Gershwin (1896-1983)  
Vernon Duke (1903-1969)

When First My Old, Old Love I Knew  
*Trial by Jury*

William S. Gilbert (1836-1911)  
Arthur Sullivan (1842-1900)

Dressing Them Up  
*Kiss of the Spider Woman*

John Kander (b. 1927)  
Fred Ebb (1928-2004)

Close Every Door  
*Joseph and the Amazing Technicolor Dreamcoat*

Andrew Lloyd Webber (b. 1948)  
Tim Rice (b. 1944)

All of Me

John Stephens (b. 1978)  
Toby Gad (b. 1968)

Smoke Gets in Your Eyes  
*Roberta*

Otto Harbach (1873-1963)  
Jerome Kern (1885-1945)

Where Is The Life That Late I Led  
*Kiss Me, Kate*

Cole Porter (1891-1964)



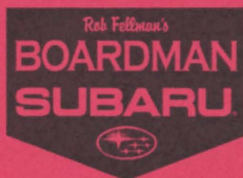
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THE DANA CONCERT SERIES  
PRESENTS

Guest Artist Recital

**Hae-Young Yoo, piano**

BLISS RECITAL HALL  
SUNDAY, OCTOBER 29, 2017  
3:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
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## PROGRAM

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Adagio in b minor, K. 540

Wolfgang Amadeus Mozart  
(1756-1791)

Sonata Op. 27, No. 1 in E flat major

Ludwig van Beethoven  
(1712-1773)

~ ~ *INTERMISSION* ~ ~

Sonata in b minor

Franz Liszt  
(1811-1886)



## ARTIST BIO

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Pianist **Hae-Young Yoo** has been a top prize winner of several piano competitions in Korea, such as the Yook-Young Music Competition, the Teen-Ager Piano Competition, and the Joong-Ang Music Competition. After graduating from Yonsei University, she began her studies for the Master of Music degree at Indianan University with Menahem Pressler, where she won the Concerto Competition. In 1993 She was selected as "Best Young Musician of the Year" by Music Journal since her homecoming recital received such acclaim that the Korean critics extended an unprecedented invitation to give an encore performance. She continued her study and received Doctor of Musical Art degree at Rice University where she performed with Shepherd School Symphony Orchestra as a winner of the Shepherd School Concerto Competition.

Since her solo debut with the Seoul Chamber Orchestra at age of nineteen, Dr. Yoo has performed as soloist, chamber musician, and with orchestra across the United states, Korea, and Europe. She has toured as a soloist with orchestras such as the Leningrad Symphony Orchestra, the Romania National Symphony Orchestra, the Rzesew Philharmonic Orchestra, Yonsei University Orchestra, Indiana University Festival Orchestra, St. Petersburg Symphony Orchestra, Shepherd School Symphony Orchestra, Romania National Symphony Orchestra, the European Master Orchestra, the Seoul Symphony Orchestra, Janacek Chamber Orchestra, the KBS orchestra, Vienna Sinfonietta, the Busan City Symphony Orchestra, and Seoul Sinfonietta. She was featured in a Carnegie Hall series, which celebrated the bicentennial of Mozart's death, and was part of an American-Korean Concert Tour with the New York Chamber Orchestras.

Dr. Yoo was the chair of education subcommittee of the Piano Society of Korea, organized master classes and participated in festivals. She has previously served as a faculty member at Sookmyung Women's University and is currently teaching at several distinguished music schools, including Yonsei University and Hyupsung University.

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THE DANA CONCERT SERIES  
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DANA FALL CHORAL CONCERT

*“Celebration of Life in Every Corner”*

FEATURING ENSEMBLES:

DANA CHORALE  
UNIVERSITY CHORUS  
YSU BARBERSHOP CHORUS

HAE-JONG LEE, DIRECTOR  
KATHY MILLER, ACCOMPANIST

ST. COLUMBA CATHEDRAL- YOUNGSTOWN, OH  
MONDAY OCTOBER 30, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
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DANA FALL CHORAL CONCERT PROGRAM  
"CELEBRATION OF LIFE IN EVERY CORNER"  
"Don't let your worst day be your last - - *Please Stay!*"

---

**DANA CHORALE**

**"CELEBRATION OF DIVINITY"**

*Coronation Mass (Krönung-Messe)*, K. 317 W. A. Mozart (1756-1791)  
Kyrie (Soli: Katy Howells, soprano; Jonathan Lang, tenor)  
Gloria (Soli: Francesca Molilaro, soprano; Anna Murcko, alto;  
Emilio Santiago, tenor; David Mouse, bass)

**"CELEBRATION OF DANCE"**

*Tango to Evora* Loreena McKennitt (b. 1957)  
arr. Jon Washburn (b. 1942)  
Francesca Molinaro, soprano

**"CELEBRATION OF CHANSON"**

*Trois Chansons* Claude Debussy (1862-1918)  
1. Dieu! qu'il la fait bon regarder  
2. Quant j'ai ouy le tabourin (Olivia Kochunas, soprano)  
3. Yver, vous n'estes qu'un villain (Soli: Olivia Kochunas, soprano;  
Anna Murcko, alto; Emilio Santiago, tenor; David Mouse, bass)

**UNIVERSITY CHORUS**

**"CELEBRATION OF THEATER AND SONGS"**

*West Side Story* Leonard Bernstein (1918-1990)  
arr. Len Thomas  
*Ragtime* Stephen Flaherty (b. 1960)  
arr. Jeff Funk  
*4 Chords* arr. Mark Brymer

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**YSU BARBERSHOP CHORUS - "ONE ACCORD"**

**"CELEBRATION OF LOVE"***Sweet And Lovely*Norman Starks  
arr. Mac Huff*One More Song*

Joe Liles

**DANA CHORALE****"CELEBRATION OF LIFE —Please Stay!"***Please Stay*

Jake Runestad (b. 1986)

(Commissioned by OCDA College/University Commissioning  
Consortium, including YSU)*Glow*

Eric Whitacre (b. 1970)

**"CELEBRATION OF UNCONDITIONAL LOVE"***Christ the Appletree*

Stanford Scriven (b. 1988)

*Hodie Christus natus est*

Jan Pieterszoon Sweelinck (1562-1621)

**SYMPHONIC CHOIR****"CELEBRATION OF SPIRIT OF SINGING"***Te Deum*

John Rutter (b. 1945)

*Sing*M. Grassi, S. Hoying, K. Olusola,  
M. Johnson, and S. Hollander  
arr. Mark Brymer

Rapper: Elliott Roose

## PROGRAM NOTES

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According to the American Foundation for Suicide Prevention, “suicide is the 10<sup>th</sup> leading cause of death in the US and each year 44,193 Americans die by suicide. The annual age-adjusted suicide rate is 13.26. On average, there are 121 suicides per day. Firearms account for almost 50% of all suicides.” Depression affects about 20 million people in the US, 350 million worldwide. In the wake of this reality, it seems important to promote to celebrate every facets of life in every corner of the world. Today’s program highlights masterworks from diverse eras, cultures, musical genres, and includes, as a center piece, the newly commissioned work, “PLEASE STAY” by Jake Runestad. “No! Don’t go. Don’t let your worst day be your last...”

Mozart wrote 17 Ordinary Masses; 12 of them are written in Salzburg. The **Mass in C, K. 317 (Coronation Mass)**, composed in March 1779, is one of the finest Salzburg masses. Mozart finished the Mass right after renewing his contract as organist to the Prince-Archbishop of Salzburg, Hieronymus Colloredo. With the contract, Mozart was required to play in church, at court and in the chapel and compose sacred and secular works. The nickname, “Coronation,” grew out of the misguided belief that it was written for the anniversary of the coronation of the miracle-working image of the Virgin in the pilgrimage church “Maria Plain” near Salzburg. The more likely explanation of the name is that Salieri directed a performance in Prague at the coronation of Leopold II as King of Bohemia in August 1791. Since then the work became known as the *Coronation Mass* in court circles. The music is festive in nature, although it is written in *missa brevis* style. The *Coronation Mass* presents a great sense of unity by the recurrence of certain themes. For example, a passage of the Kyrie reappears in the ‘Dona nobis’ at the end of the work. The ternary structure of the Kyrie and Gloria and the rondo form of the Credo are the essential unifying elements of the work. Another important feature of the work is the concertante juxtaposition of solo quartet and chorus adding richness of contrasts to the work. The melodic strength is also a vital feature of this work that surpasses all the other Salzburg masses.



## **Kyrie**

*Kyrie eleison.*

*Christe eleison.*

*Kyrie eleison.*

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

## **Gloria**

*Gloria in excelsis Deo.*

*Et in terra pax hominibus bonae voluntatis.*

*Laudamus te. Benedicimus te.*

*Adoramus te. Glorificamus te.*

*Gratias agimus tibi propter magnam  
gloriam tuam.*

*Domine Deus, Rex caelestis,*

*Deus Pater omnipotens*

*Domine Fili unigenite Jesu Christe.*

*Domine Deus, Agnus Dei, Filius Patris.*

*Qui tollis peccata mundi,*

*Miserere nobis.*

*Qui tollis peccata mundi,*

*Suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris*

*Miserere nobis.*

*Quoniam tu solus sanctus,*

*Tu solus Dominus,*

*Tu solus Altissimus. Jesu Christe.*

*Cum Sancto Spiritu in gloria Dei Patris.*

*Amen.*

Glory to God in the highest.

And on earth peace to men of  
good will.

We praise you. We bless you.

We worship you. We glorify you.

We give you thanks for your  
great glory.

Lord God, Heavenly King,

God the Father almighty.

Lord Jesus Christ, the only begotten  
Son.

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

You, who take away the sins of the  
world,

Have mercy on us.

You, who take away the sins of the  
world,

Receive our prayer.

You, who sit at the right hand of the  
Father

Have mercy on us.

For you alone are holy,

You alone are Lord,

You, Jesus Christ, alone are most  
high.

With the Holy Spirit in the glory of  
God the Father.

Amen.

**Tango to Evora** was originally an instrumental piece by the Canadian Celtic musician Loreena McKennitt. It was also used in the soundtrack of *The Burning Times*, a National Film Board of Canada documentary about European witch-hunts of the 16<sup>th</sup> and 17<sup>th</sup> centuries. Evora is an historical city in Portugal. This vocal version was arranged by Jon Washburn for the Vancouver Chamber Choir who performed it with wide acclaim at the 1999 ACDA National Convention in Chicago.

The **Trois Chansons de Charles d'Orléans** (Three Songs of Charles d'Orléans) falls into a sparsely populated category of Debussy's output -- that of unaccompanied choral music. In fact, discounting unpublished and unfinished works, it is the only such piece he composed.

Debussy finished the first and last of the *Trois chansons* in 1898; the second one was written ten years later. All are on texts by Charles d'Orléans. The first song, "Dieu! qu'il la fait bon regarder," is flowing, flexible, and limpid, with an in-the-moment quality that will be familiar to audience members who are versed in his instrumental music.

The Spanish influence in the second song seems to stem from the single word "tabourin"; around the same time, Debussy was working on the three orchestral movements he called "Ibéria" ("Spain") that went into the larger work, *Images*. Here, the choir's largely staccato lower voices act as a Mediterranean backup band for the soprano solo. The narrative voice of the poem is being well pleased indeed.

The cycle concludes with an angry outburst at "winter" ("Yver"), whom the poet calls a villain. The poet is annoyed at all the bad things, especially cold forms of precipitation, that winter throws at human beings. Of particular note is the line that says, "On vous deust banir en éxil" ("We must banish you into exile"), where the tempo slows and the harmonies make one sit up and take notice, before the opening words repeat themselves in a final curse.

### 1. Dieu! qu'il la fait bon regarder

Dieu, qu'il la fait bon regarder  
La gracieuse bonne et belle  
Pour les grans biens qui sont en elle,  
Chascun est prest de la louer.

Qui se pourroit d'elle lasser!  
Tousjours sa beauté renouvelle.  
Dieu qu'il la fait bon regarder,  
La gracieuse, bonne et belle!  
Par deçà, ne dela, la mer  
Ne sçay Dame ne Damoiselle;  
Qui soit en tous bien parfaits telle;  
C'est un songe que d'i penser.  
Dieu, qu'il la fait bon regarder!

### 2. Quant j'ai ouy le tabourin

Quant j'ay ouy le tabourin  
Sonner, pour s'en aller au May,  
En mon lit n'en ay fait effray,  
Ne levé mon chief du coussin;  
En disant : il est trop matin,  
Ung peu je me rendormiray;  
Quant j'ay ouy le tabourin  
Sonner, pour s'en aller au May.  
Jeunes gens partent leur butin,  
De Nonchaloir m'acointeray  
A lui je m'abutineray,  
Trouvé l'ay plus prouchain voisin,  
Quant j'ay ouy le tabourin.

### 3. Yver, vous n'estes qu'un villain

Yver, vous n'estes qu'un villain,  
Este est plaisant et gentil,  
En tesmoing de May et d'Avil  
Qui l'accompaignent soir et main.  
Este revet champs, bois et fleur

De sa livrée de verdure  
Et de maintes autres couleurs  
Par l'ordonnance de Nature.  
Mais vous, Yver, trop estes plein  
De nege, vent, pluye et grezil.  
On vous deust banir en exil.  
Sans point flater, je parle plain,  
Yver, vous nestes qu'un villain!

God, how fine He made her to look at,  
The gracious lady, virtuous and fair!  
Because of the great virtues that are hers  
Every man is ready to praise her.

Who could tire of her?  
Every day her beauty renews itself.  
God, how He made her fine to look at,  
The gracious lady, virtuous and fair!  
On this side of the sea or the other  
I know no lady or maiden  
So perfect in every virtue.  
It's a dream even to muse about her.  
God, how fine He made her to look at.

When I heard the tambourine  
Sound the call for the May ceremony,  
In my bed I made no fuss,  
And didn't lift my head from the pillow.  
Saying: it is too early,  
I'll go back to sleep some more.  
When I heard the tambourine.  
Sound the call for the May ceremony.  
Let the young distribute their booty.  
I'll buddy up to Indifference.  
From him I'll get a reward.  
I found him my closest neighbor,  
When I heard the tambourine.

Winter, you're nothing but a low-life.  
Summer is pleasant and high-born,  
So testify May and April,  
Who are his companions night and day.  
Summer reclothes the fields, woods, and  
flowers  
With her livery all of green,  
And of many other colors too,  
Just as Nature commands.  
But you, Winter, are too much  
Snow, wind, rain, and sleet.  
We should send you off to exile.  
No flattery this, my words are frank,  
Winter, you're nothing but a low-life.



In this stage, we celebrate life in America with two musical medleys and one popular song medley. The electrifying musical, **West Side Story** sets the story of Romeo and Juliet against a backdrop of urban violence in 1950s New York. This is one of the first musicals to take place in the inner city and address such serious issues as racism, gang warfare and disillusionment with the American Dream. Included songs are Tonight; I Feel Pretty; America; One Hand, One Heart; and Somewhere.

**Ragtime** is a musical with a book by Terrence McNally, lyrics by Lynn Ahrens, and music by Stephen Flaherty. Set in the volatile melting pot of turn-of-the-century New York, *Ragtime* weaves together three distinctly American tales -- that of a stifled upper-class wife, a determined Jewish immigrant and a daring young Harlem musician -- united by their courage, compassion and belief in the promise of the future. Set to a glorious, Tony Award-winning score with a Tony-winning book based on the classic E. L. Doctorow novel. Songs included in this medley are Ragtime; New Music; Wheels of a Dream; Make Them Hear You; Success; and Ragtime reprise.

**4 Chords** is a cleverly crafted choral medley of 24 popular songs that are set with a four-chord progression: I—V—vi—IV. Included songs are Don't Stop Believin'; You're Beautiful; Where Is the Love; Forever Young; I'm Yours; Hey, Soul Sister; Can You Feel the Love Tonight; Take Me Home, Country Roads; Paparazzi; With or Without You; She Will Be Loved; Let It Be; Down Under; The Funny Things You Do; If I Were a Boy; Complicated; Apologize; Love the Way You Lie; It's My Life; Poker Face; Barbie Girl; Auld Lang Syne; Superman; Don't Stop Believin' (reprise).

**Sweet And Lovely** is one of the most popular Barbershop Harmony arrangements. This song is one of the twelve songs included in the first Barberpole Cat Program, which was selected in 1987 by a vote of Barbershop Harmony Society members.

As all barbershop singers are encouraged to learn the Barberpole Cat program, it is one of the most beloved one.

***Please Stay*** was one of two commissioned works by the Ohio Choral Directors Association College-University Commissioning Consortium in 2016. YSU Choral Department was a part of the Consortium. Dubbed a “choral rockstar” by American Public Media, Jake Runestad (b. 1986) is one of the most frequently performed composers in the U.S.A. He currently lives in Minneapolis, MN and his music is published by Boosey & Hawkes and JR Music.

“In 2013, suicide took the lives of 41,149 people in the USA alone. Depression affects about 20 million people in the USA, 350 million worldwide. Mental health disorders are serious issues in our culture and it is important that we have open conversation about their existence and that we show support to those who are battling them. *To Write Love On Her Arms* is a nonprofit movement dedicated to presenting hope and finding help for people struggling with depression, addiction, self-injury, and suicide. Their 2016 campaign for World Suicide Prevention Day was titled “And So I Kept Living.” Using the hashtag #IKeptLiving, thousands of individuals who battle depression shared their stories on Twitter as to why they chose to life over death. I read through and collected hundreds of the tweets and used them to inspire the text for this work. *Please Stay* is an anthem for hope—an attempt to destigmatize mental illness and challenge all of us to support those who are battling depression and thoughts of suicide. You are not alone. We can make a difference. We can be the support system that saves a life.” (by Jake Runestad)

No! Don't go!

Don't let your worst day be your last.

The storm is strong, but it will pass.

You think you can't go on another day, but please stay. Just stay.

Hope is real. Help is real.

You are breath, you are life,  
you are beauty, you are light.

Your story is not over.

You are not a burden to anyone.

Please stay. Just stay.



**Glow** is the opening music of the 2013 version of the “World of Color: Winter Dreams” by the Walt Disney World. *World of Color* is a nighttime show at Disney California Adventure, part of the Disneyland Resort in Anaheim, California. The show has nearly 1,200 musical water fountains and includes lights, fire, lasers, and fog, with high-definition projections on mist screens. This particular segment of the show presented Eric Whitacre’s typical virtual video performance sung by singers from all over the world captured in numerous snowflakes.

Softly falls the winter snow,  
Whispers to the sleeping world below:  
“Wintertide awakes,” morning breaks and sets the earth aglow.  
In gentle tones of warmest white, proclaim the glory of Aurora’s light.  
Sparrow sings in a clear clean voice, a sweet, silver carol for the season born.  
Radiant wings as the skies rejoice,  
Arise and illuminate the morn.  
Softly falls the morning snow,  
Whispers to the sleeping world below:  
“Glow, like the softly falling snow.”

**Christ the Appletree** appears as the second hymn of the 1803 edition of 197 hymns. The author Joshua Smith (1760-1795) was lay minister from New Hampshire who compiled and published the *Divine Hymns, or Spiritual Songs* in many editions between 1784 and 1803. “The setting of *Christ the Appletree* is rooted in the wonderfully simple spirit of the text, in which the author depicts Christ in a familiar light—that of the unwavering apple tree, a symbol of strength and abundant life. Utilizing musical elements commonly found in the Early American folk canon, this is my best attempt at amplifying the poet’s original intent without clouding its simple yet elegant message. *Christ the Appletree* received its premiere at the 2009 St. Olaf Christmas Festival.” (by Stanford Scriven) Stanford Scriven (b.1988) was a junior in Music Education at St. Olaf College in Northfield, Minnesota when he composed this work. He was the 2008-2009 recipient of the Minnesota Music Educators Association Collegiate Composer of the Year Award. This work was dedicated to Dr. Anton Armstrong and the St. Olaf Choir.

The tree of life my soul hath seen, laden with fruit and always green;  
The tree of nature fruitless be, compar’d with Christ the appletree.  
The beauty doth all things excel, by faith I know, but ne’er can tell  
The glory which I now can see, in Jesus Christ the appletree.  
For happiness I long have sought, and pleasure dearly I have bought;  
I miss’d of all, but now I see ‘tis found in Christ the appletree.  
This fruit doth make my soul to thrive, it keeps my dying faith alive;  
Which makes my soul in haste to be with Jesus Christ appletree.  
I’m weary’d with my former toil, here I will sit and rest a while;  
Under the shadow I will be, of Jesus Christ the appletree.



**Hodie Christus natus est** is the Antiphon to the Magnificat, sung on the vespers on Christmas Day. The text is a paraphrase of Luke 2:11, 13-14 and Psalm 33:1. Dutch composer Sweelinck's *Hodie Christus natus est* is no. 13 of a collection of motets entitled *Cantiones Sacrae*. The madrigalian colors and textures offer an evocative celebration of the birth of Christ. The text is punctuated by exuberant cries of "alleluia" that burst musically through the texture, culminating in a skillful jumble of overlapping calls of Noe (Noel).

Hodie Christus natus est:	Today Christ is born:
Hodie Salvator apparuit:	Today the Savior appears:
Hodie in terra canunt Angeli, laetantur Archangeli	Today the angels sing on earth, and the Archangels rejoice.
Hodie exsultant justi, dicentes:	Today the just exult, saying:
Gloria in excelsis Deo.	Glory to God in the highest.
Alleluia.	Alleluia.

The **Te Deum** is one of the most ancient, and inspiring, of Christian liturgical texts. At one time it was believed to have been jointly written by St. Ambrose and St. Augustine, but recent research suggests it is even older, originating early in the fourth century as a Preface, *Sanctus*, and concluding prayer for the Mass of the Easter Vigil; there are even echoes of the psalms heard at several points in the text. "I had often thought of writing a *Te Deum* setting—if possible, using the incomparable English version of the 1662 Book of Common Prayer—but, despite some kind and tempting offers, had never found time to do so until the Guild of Church Musicians here in England invited me to compose a choral anthem for their centenary, to be celebrated at a service of thanksgiving in Canterbury Cathedral... At only seven minutes in length, my setting clearly belongs to the Anglican tradition of "functional" *Te Deum*." (by John Rutter)

**Sing** is the third song of *Pentatonix*, the fourth studio album by American a cappella group Pentatonix. The album was released on October 16, 2015. The YouTube official video has viewed more than 28 millions since it was published on October 16, 2015. *Sing* is one of the most uplifting songs ever written. "I don't know what you've been told, but music make you lose control. Sing, sing, sing, sing. Sing it out as hard as you can. Make 'em hear you from L. A. to Japan; don't let 'em bring you down..." We, performers are excited to finish this concert of celebrating life in every corner with this uplifting song.

**DANA CHORALE**  
**HAE-JONG LEE, DIRECTOR**  
**KATHY MILLER, ACCOMPANIST**  
**FRANCESCA MOLINARO, GRADUATE ASSISTANT**  
**LINDSAY HEAVNER, GRADUATE ASSISTANT**

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**SOPRANO**

Kristina Clemons	Youngstown, OH
Mariah Cresanto	Salem, OH
Sidney DiCenso	Cortland, OH
Katy Howells	Baden, PA
Olivia Kochunas	Warren, OH
Francesca Molinaro	Connellsville, PA
Kortney Squibbs	Orwell, OH

**ALTO**

Christina Aviles	Dunkirk, NY
Brianna Crawford	Wampum PA
AnnaMaria Jadue	Austintown, OH
Lindsay Heavner	Cumberland, MA
Kate Landry	Poland, OH
Megan Levan	Dunkirk, NY
Anna Murcko	Napoleon, OH

**TENOR**

Sam Gregory	Pittsburgh, PA
Tim Gregory	Cortland, OH
Troy Gregory	Cortland, OH
Cole Kramer	Hiram, OH
Jonathan Lang	Cortland, OH
Emilio Santiago	Hermitage, PA

**BASS**

Levi DeMarco	Struthers, OH
Jaden Karr	Boardman, OH
Andrew Gurdak	Cortland, OH
Alexander Kluchar	Canfield, OH
Jared Liscinsky	Damascus, MD
David Mouse	East Liverpool, OH
Elliott Roose	Hubbard, OH

**UNIVERSITY CHORUS**  
**HAE-JONG LEE, DIRECTOR**  
**KATHY MILLER, ACCOMPANIST**  
**REBECCA ENLOW, GRADUATE ASSISTANT**

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**SOPRANO**

Sierra Ellis	New Castle, PA
Sara Eckenrode	Youngstown, OH
Rebecca Enlow	Salem, OH
Kameron Hobbs	McDonald, OH
Rachel Jones	Cecil, PA
Aislinn Lowry	Greensburg, PA
Hayley Meronen	Los Angeles, CA
Elexis Moore	Warren, OH
Miranda Olenik	Mineral Ridge, OH
Sara Sandora	Lowellville, OH
Anne Sopher	Hermitage PA
Elaina Shipton	Hubbard, OH

**ALTO**

Geena Badalamenti	Rock Creek, OH
Sidney DiCenso	Cortland, OH
Katie Fernstrom	Canfield, OH
Zeana Fields	North Lima, OH
Rachael Hostetler	West Liberty, OH
Sarah Hunter	Warren, OH
Maria Koch	Ashtabula, OH
Jessica Williams	Hubbard, OH
Elizabeth Terrell	Staten Island, NY
Erika Walker	Canfield, OH

**TENOR**

Christopher King	North Jackson, OH
Albert Maruna	Orwell, OH
Emilio Santiago	Hermitage, PA

**BASS**

Carvell Austin	Youngstown, OH
Edward Benson	Youngstown, OH
Aidan Hyland	Youngstown, OH
Timothy McCall	West Liberty, OH
Cody Tonkinson	Salem, OH

**YSU BARBERSHOP CHORUS - "ONE ACHORD"**

**HAE-JONG LEE, DIRECTOR**

---

**TENOR**

Jason Volovar  
Tyler Leibengood  
Sam Gregory  
Tim Gregory

**LEAD**

Calvin Jackson  
Daniel Navabi  
Cole Kramer  
Brenden Gage


**BARITONE**

Richard Blough  
Ian Kinnaman  
Jared Liscinsky  
Tim McCall

**BASS**

Dylan Douglas  
Dominic Gentile  
David Mouse  
Jared Jenkins  
Levi DeMarco





*Please Join Us For*  
*Upcoming Choral Events:*

**YSU Barbershop  
and Pella Penguin Joint Concert**  
Friday, December 1, 2017, 7PM  
Bliss Recital Hall

**Carols and Cocoa/Dana Holiday Concert**  
Wednesday, December 6, 2017, 7PM  
Stambaugh Auditorium

**The Donald P. Pipino Performing Arts Series  
and the Dana School of Music  
Announce Opera 2018 at YSU**



# CENDRILLON

Music by Jules Massenet  
Libretto by Henri Cain

**Sung in French with supertitles  
Based on Perrault's 1698 version of  
the Cinderella fairy tale**

**April 20-22, 2018**

**Ford Theater, Bliss Hall**

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THE DANA CONCERT SERIES  
PRESENTS

*“Korean Voices”*

A LECTURE-RECITAL ON DEVELOPMENT  
OF KOREAN ART SONGS

FEATURING  
**KYOUNG CHO, SOPRANO**  
**WON CHO, BASS**

WITH  
**HAE YOUNG YOO, PIANO**

GUEST APPEARANCE:  
MISOOK YUN, SOPRANO

BLISS RECITAL HALL  
TUESDAY, OCTOBER 31, 2017  
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## ABSTRACT

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Korean Art songs juxtapose traditional Korean musical elements within the structure of Western music, making them a unique, exemplary musical tradition. As a result, this body of work demonstrates a cultural and musical hybridity and makes a unique contribution to the field of ethno music, ethnomusicology, and vocal music.

Acclaimed leading scholar and performer of Korean Art Song, Dr. Kyoung Cho and Dr. Won Cho will present a lecture-recital featuring Korean Art Songs and Folks Song of historic and artistic significance with an overview of Korean history, culture, and music. This lecture-recital will include live performance of Korean Folk Songs and Art Songs with English translations of lyrics as well as photo, audio, and video examples:

# PROGRAM

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## 1. KOREA AND ITS HISTORY

## 2. TRADITIONAL KOREAN MUSIC

- Characteristics (Scale, Rhythm, and Melody)
- Court/Ritual Music
- Religious Music
- Folk Music
  - Instrumental Music
  - Dance Music
  - Vocal Music

## 3. INTRODUCTION OF WESTERN MUSIC TO KOREA

- Instrumental Music
- Vocal Music

## 4. DEVELOPMENT OF WESTERN STYLE VOCAL MUSIC IN KOREA

- Chang-Ga
- Children's Songs
- Religious Songs
- Art Songs

## 5. KOREAN ART SONGS

- Songs based on Folk Songs
- Songs with Musical Elements of Korean Traditional Music
- Songs of Historical background
- Songs on Poems by Prominent Poets
- Modern/Contemporary

## 6. CONCLUSION WITH Q & A



## BIOGRAPHICAL INFORMATION

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Internationally acclaimed **Korean soprano Kyoung Cho** has established a reputation in diverse regions of Asia, Europe, the Middle East, and North America. She has appeared in South Korea as a soloist with the Seoul Philharmonic and other orchestras. For her role as soprano soloist in the Mozart Requiem, her voice was described by one critic as having a *“refined tone color and dignified sound”* which *“effectively expressed an appeal that penetrated the heart.”* Her performances in China, some of them broadcast to a live televised audience of 36 million people, have been hailed by one Chinese critic as being an *“authentic, affectionate, and elegant performance of pure tone and deep emotion”* in which the *“applause filled the concert from the beginning to the end.”* Dr. Cho’s opera gala concerts for the prestigious *Il Clavicembalo Verde* Concert Series in Milan, Italy have been described by one music critic as *“brilliant,”* stating that he *“was immediately struck by the unique timbre”* of her voice. Her solo appearances in Europe have included concerts and lecture-recitals in Italy, France, Germany, Luxembourg, the Czech & Slovak Republic, Serbia, Hungary, and at the *Klassische Musik Festspiele* in Austria. Her other appearances took place in Japan, Cambodia, Israel, Canada, and Thailand. On the national level, her performances took place in New York City (Carnegie Hall, Lincoln Center, Merkin Hall), Birmingham, Tampa, Orlando, San Francisco, Alaska, Georgia, Connecticut, Massachusetts, Tennessee, Illinois, Washington, D.C., Iowa, California, Mississippi, New Jersey, Yale University, University of Wisconsin, and several other universities and cities.

Kyoung Cho’s areas of specialization include Korean Art Songs, Italian opera arias, and the music of contemporary composers. Her Korean Art Songs CD, published by *Centaur Records* in 2012, has been praised by one prominent critic as having *“thoughtful poetic interpretation and eminent vocal technique”* that show her dedication to the Korean Art Song repertory through her *“love, passion, and artistic craftsmanship.”* Her Italian Opera Arias CD, published by the Italian *SonArt Records* Company in 2012, has been critically acclaimed as having *“perfect breathing technique that allows the ease of legato between long melodic phrases”* and a *“sound technique that allows for vocal diminuendi on high pitches with the gentlest of sonorities.”* Dr. Cho is also featured on

a recent recording devoted to the music of Max Lifchitz (*North/South Records*, 2013), has recorded music by composer Lee Chan-Hae, Art Song CD recording of Korean-Chinese Poets & Composers, and has recently been commissioned for a Korean Art Song CD Recording of prominent Korean Women Composers by The Korean Society of Women Composers, which will be released under *Centaur Records* in 2017/2018.

Dr. Cho is a prolific researcher and performing scholar and received sixteen Research Grants since she joined USF. She is currently an Associate Professor of Voice & Coordinator of the Voice program at University of South Florida, which she joined in 2007 after having previous teaching engagements at SUNY Fredonia (Voice) and at Luther College in Iowa (Voice/Opera). She also has been an Artist Faculty at Vianden International Music Festival & Nei Stëmmen International Vocal Institute in Luxembourg, CMS Vienna Europe Vocal Camp (Czech Republic, Austria, & Hungary), and Yanbian University in China.

Her other teaching credentials included Artist-Faculty at Vianden International Music Festival & Nei Stëmmen International Voice Institute in Luxembourg, Mahidol University in Thailand, CMS Vienna Summer Europe Voice/Concert Camp, and Yanbian University in China. A native Korean, she received her B.M. in voice from Yonsei University, one of the three most prestigious universities in Korea. Moving to the United States in 1991, she received her M.M. in voice at the Manhattan School of Music, followed by post-graduate studies in opera performance at Yale University. Dr. Cho completed her Doctor of Musical Arts degree in voice at the University of Memphis, where she was the recipient of the Hohenberg-Scheidt Opera Fellowship. As a teacher, she has presented voice master classes in China, Korea, Thailand, Cambodia, Luxembourg, and several universities in the US. Her students have been accepted into the Manhattan School of Music, the Mannes College of Music, the Eastman School of Music, the Peabody Conservatory, Yale University, and other prestigious institutions.



**Korean-Canadian Bass Won Cho** is in demand in both concert and operatic repertoire worldwide thanks to his energetic voice and strong stage presence, appearing with many of the opera houses and orchestras of the U.S., Canada, Europe, Mid East, and Asia. Critics hailed Cho's performances as *"Expertly played whose deep tones vibrate the seats"*, *"One wished the score let him sing his overcoat aria twice"*, *"Won Cho steal(s) the show"*, *"Deep resonant mellifluous sound"*, *"He sang with a grave, classic beauty"*, *"A particularly dark, melodic yet rafter-ringing bass that is worth the price of admission all by itself"*. He was the 3rd prizewinner of the 31st Vincenzo Bellini International Opera Competition in Italy where Dame. Joan Sutherland was the chair adjudicator, 1st prizewinner of The Artist International Music Competition in Toronto, Canada, and a Regional Finalist at The Metropolitan Opera's National Council Audition.

His performances in the past few years included his debut appearance at Carnegie Hall in New York City as a bass soloist in Mozart's Requiem, five engagements of Don Basilio in *Il Barbiere di Siviglia* in NY, Alaska, Florida, & Montana, Colline in *La Bohème*, Osmin in *Die Entführung aus dem Serail*, Commendatore & Leporello in *Don Giovanni*, his Mexican debut in *Die Zauberflöte* with the Xalapa Symphony Orchestra, Beethoven's Mass in C & Brucker's *Te Deum* with the Palm Beach Symphony, over 20 engagements of Messiah, Mozart Requiem in Korea, Brahms Requiem in NY & FL, The Creation in Toronto, Missa Solemnis & Lord Nelson Mass at Esterházy Palace in Eisenstadt, Austria, Bach Cantata with The Florida Orchestra, recitals in Korea, China, Cambodia, Thailand, Luxembourg, France, Italy, Hungary, & several cities in the US, and appearances in *Carmen*, *Madama Butterfly*, *Rigoletto*, and *The Magic Flute* with Opera Birmingham. His recent performances are Korean Art Song Recital & Messiah in Birmingham, *Ghost in Hamlet* with Opera Birmingham, *Bonzo* in Opera Tampa's *Madama Butterfly* & *Don Alfonso* in *Così fan tutte*, *Seneca* in Monteverdi's *L'incoronazione di Poppea* in Texas, Osmin in *Die Entführung aus dem Serail* at Southern Illinois Music Festival, Recitals & Lecture-recitals in Tampa, Orlando, Mississippi, Alabama, Georgia, Korea, China, Japan, Serbia, Austria, Hungary, and Italy. His 2016-2017 engagements included solo performance in *Turandot* with Opera Naples FL, *Messiah* with Alabama Symphony Orchestra, and *Roméo et Juliette* with Opera Tampa, Lecture-Recital



on Spirituals, and Korean Art Song recitals at University of South Florida, UC Irvine, Irvine Korean Arts Festival. and Korea as well as concerts in China, Germany, and Italy.

He is also an accomplished voice teacher and opera director with over 30 operas and opera scene under his directing and producing credit. Dr. Cho studied at Manhattan School of Music, Boston University, and University of Memphis. His teaching credentials included Artist-Faculty at Vianden International Music Festival & Nei Stëmmen International Voice Institute in Luxembourg, Mahidol University in Thailand, CMS Vienna Summer Europe Voice/Concert Camp, and Yanbian University in China. He has served as a faculty at University of Northern Iowa (Voice), State University of New York in Fredonia (Voice / Opera), University of South Florida (Voice/Opera), and is currently an Associate Professor of Voice at University of Alabama at Birmingham.

Acclaimed widely for her virtuosity and musicianship, pianist **Hae Young Yoo** has performed with many of the most celebrated orchestras and conductors in various cities on three continents. She has toured as a soloist with orchestras such as the Leningrad Symphony Orchestra, the Romania National Symphony Orchestra, the Rzesew Philharmonic Orchestra in Poland, the Seoul Chamber Orchestra, the Seoul Symphony Orchestra, the KBS Orchestra, Yonsei University Symphony Orchestra, Busan City Symphony Orchestra, Indiana University Festival Orchestra, and the European Master Orchestra. She was featured in a Carnegie Hall series, which celebrated the bicentennial of Mozart's death, and was part of an American-Korean Concert Tour with the New York Chamber Orchestra.

Born in Seoul, Korea, Hae Young has been a top prize winner of several competitions, such as the Yook-Young Music Competition, the Teenager Piano Competition, and the Joong-Ang Music Competition. In 1993 she was selected by Music Journal as Best Young Musician of the Year. After graduating summa cum laude from Yonsei University, she began her studies for the Master of Music degree at Indiana University, studying with Menahem Pressler, where she won the Mozart Concerto Competition. Her homecoming recital received such

acclaim that the Korean critics extended an unprecedented invitation to give an encore performance. She also has a wide range of chamber music repertoire from her experiences with a number of great musicians including duo recitals and solo recitals, and is now performing regularly as a member of Friends of Music Ensemble, as well as working as a member of operating committee of the Beautiful Mind Charity.

She continued her studies in the U.S. completing the Doctor of Musical Arts at the Shepherd School of Music in Houston (2005), under Robert Roux, where she performed with Shepherd School Symphony Orchestra as a winner of the 1999-2000 Shepherd School Concerto Competition. Dr. Yoo has been Chair of Education Subcommittee in the Piano Society of Korea where she organized master classes and participated in numerous festivals. She has previously served as a faculty member at Chungnam National University and Seokyeong University, and is currently teaching at Yonsei University, Sookmyung Women's University, and Hyupsung University.




Praised as a singer of “exquisite clarity” and “virtuosity,” lyric **soprano Misook Yun** has performed in Italy, Austria, Hungary, South Korea, and the U.S. An accomplished operatic performer, Ms. Yun has appeared in the roles of Mimi, Cio Cio San, Nedda, Tosca, Santuzza, Micaela, Adina High Priestess in Aida, and Violetta. As a concert soloist, Yun’s major performances include Chants d’Auvergne, Elijah, Faure’s Requiem, Bachianas Brasileiras No. 5, Schubert Mass in G, Mozart’s Requiem, Magnificat, Haydn’s The Creation, Four Last Songs (Strauss), Mahler’s Symphony No. 2, Carmina Burana, Beethoven’s 9<sup>th</sup> Symphony, and Messiah. She performed with companies including Youngstown Symphony Orchestra, Tucson Symphony Orchestra, Louisiana Philharmonic Orchestra, Fort Collins Symphony Orchestra, Warren Philharmonic Orchestra, Cleveland Philharmonic Orchestra, Opera Fort Collins, Rogue Opera, Opera Western Reserve, Bayshore Lyric Opera, Valley Lyric Opera, Opera Circle, Eugene Opera, and Youngstown Opera Guild.

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

Accomplished pedagogue, in the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen through out the North America. Recently she participated *Opera-Works's* Artist Teacher Training program. Ms. Yun has been invited to be part of summer faculty at Summer Music Study in Hungary program in Szeged. Ms. Yun is a professor at the Dana School of Music, Youngstown State University.





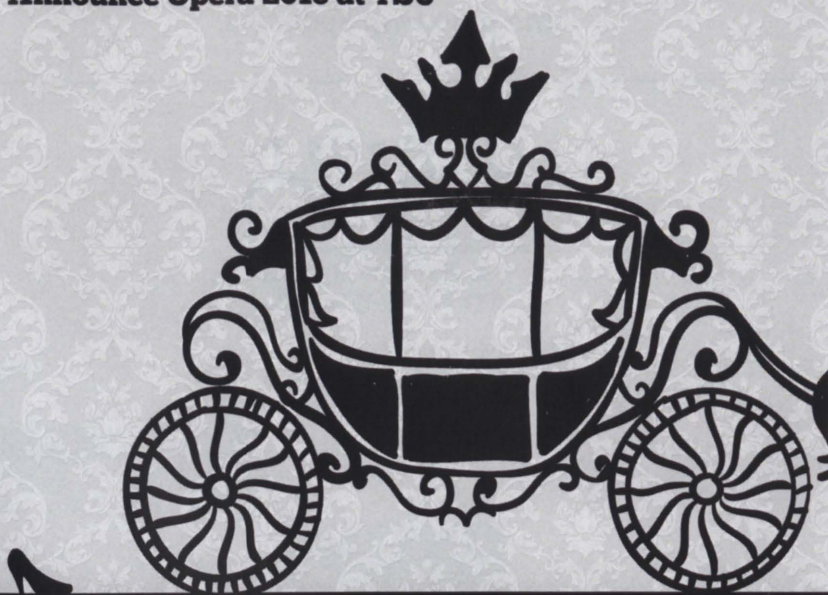
*Please Join Us For  
Upcoming Events:*

**Dana Opera Ensemble**  
Thursday, November 16  
Bliss Hall, Spotlight Theater  
7:30PM

**Dana Opera Ensemble**  
Friday, November 17  
Bliss Hall, Spotlight Theater  
7:30PM

**Carols and Cocoa/Dana Holiday Concert**  
Wednesday, December 6  
Stambaugh Auditorium  
7:00PM

**The Donald P. Pipino Performing Arts Series  
and the Dana School of Music  
Announce Opera 2018 at YSU**



# CENDRILLON

Music by Jules Massenet  
Libretto by Henri Cain

Sung in French with supertitles  
Based on Perrault's 1698 version of  
the Cinderella fairy tale

**April 20-22, 2018**

**Ford Theater, Bliss Hall**

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THE DANA CONCERT SERIES  
PRESENTS

MUSIC AT NOON

**BRASS CHAMBER  
ENSEMBLES**

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, NOVEMBER 1, 2017  
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
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*Dana Concert Series*  
*Music at Noon Concerts Fall 2017*

\*All concerts at the Butler Institute of American Art at 12:15 PM  
unless otherwise noted

**NOVEMBER**

**Wednesday, November 8**

Saxophone Studio Recital

12:15 pm | Butler Institute of American Art

**Wednesday, November 15**

Northeast Ohio Keyboard Festival

Student Recital

12:15 pm | Butler Institute of American Art

**Wednesday, November 29**

YSU Barbershop Quartet

12:15 pm | **Butler North \***

**DECEMBER**

**Wednesday, December 6**

Musical Theater

12:15 pm | Butler Institute of American Art

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## RECITAL PROGRAM

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Just A Closer Walk

Joseph Brackett (1797-1882)

arr. Don Gillis

Fanfare from La Peri,

Paul Dukas (1865-1935)

arr. Wayne Barrington

Simple Gifts

Traditional

arr. Jari A. Villanueva

Quintet No. 1, Op. 5

Victor Ewald (1860-1935)

- I. Moderato
- II. Adagio non troppo
- III. Allegro moderato

Megan Bryant and Gabriella Sandy, trumpet

Noah Cline, horn

Emily Donovan, trombone

Lauren Zetts, tuba

Hakeem Bilal, ensemble coach

Over the Rainbow

Harold Arlen (1905-1986)

arr. Bob Lowden

Herbert Hunkele and Gabriella Sandy, trumpet

Sarah Schwenke, horn

Dominic Gentile, trombone

Rebecca Shelton, euphonium

Jacob Umbrazun, tuba

Cosmic Voyages

Michael Forbes (b. 1973)

David Ottney and Rebecca Shelton, euphonium

Jacob Umbrazun and Lauren Zetts, tuba



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THE DANA CONCERT SERIES  
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***Beethoven's  
Fateful Fifth!***

Featuring the:

YOUNGSTOWN STATE UNIVERSITY  
DANA SYMPHONY ORCHESTRA

STEPHEN L. GAGE, CONDUCTOR  
JOSEPH KROMHOLZ, STRING COACH

STAMBAUGH AUDITORIUM  
THURSDAY, NOVEMBER 2, 2017  
7:30PM

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## PROGRAM

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### YSU DANA SYMPHONY ORCHESTRA

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#### **Johannes Brahms (1833-1897)**

*Academic Festival Overture* (1880)

#### **Gustav Mahler (1860-1911)**

*Kindertotenlieder (Songs on the Death of Children)* (1904)

- II. "Nun seh' ich wohl, warum so dunkle Flammen" (Now I see well, why with such dark flames)
- V. "In diesem Wetter" (In this weather)

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### INTERMISSION

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#### **Ludwig van Beethoven (1770-1827)**

*Symphony No. 5 in C Minor, Op. 67* (1804-08)

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro



## PROGRAM NOTES

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Johannes Brahms never went to college. When he was 20, however, he had the opportunity to indulge in the perks of student life for several weeks, without having to do a stitch of academic work. This serendipitous state of affairs resulted after he got “laid off” while on tour with the flamboyant 25-year-old Hungarian violinist, Eduard Reményi. Early in July of 1853, Reményi and Brahms were guests at the home of Franz Liszt during an extended stopover in Weimar. Reményi worshipped at the shrine of Liszt, but Brahms wanted nothing to do with their host’s artistic goals and the “New German School.” Incensed that his reticent accompanist wasn’t according the great master proper respect, Reményi sent Brahms on his way.

A few weeks earlier, at the end of May, Reményi had introduced Brahms to violinist-composer Joseph Joachim during a concert stop in Hanover. Foreseeing a personality clash between the ill-matched duo, Joachim had invited Brahms – if the opportunity arose – to join him at Göttingen, where he would be taking some summer courses in philosophy and history at the local university. For two glorious months that summer, Brahms hung out with Joachim and his circle, enjoying reading, debates, pleasant walks, beer-drinking sessions and song fests at the local beer-halls, and general student camaraderie. By doing a recital with Joachim, he raised enough money to finance a long-held dream to take a walking tour of the Rhineland. Thus, the young composer packed his knapsack and bid peripheral university life adieu.

It was in 1879 that the University of Breslau conferred upon him the degree of Doctor of Philosophy. Brahms was flattered and sent a postcard of thanks to the faculty. However, a subsequent letter from his friend Bernhard Scholz, Director of Music in Breslau, made it clear that the university expected him to express his gratitude in musical form. While vacationing at Bad Ischl during the summer of 1880, Brahms penned his musical “thank you” – the ***Academic Festival Overture***.

With a masterful balance of serious and light-hearted elements, the emphasis is on the “festival” rather than the “academic” in an overture that brims with an irrepressible sense of fun. The work also sports the most extravagant orchestral forces the composer ever employed. Brahms himself described the piece as “a very boisterous potpourri of student songs.” Indeed, excerpts from four student beer-hall tunes play a significant role in the orchestral texture in what is, perhaps, a fond backward look to the carefree summer days of 1853.

A hushed, but urgent statement launches the Overture, followed by a dramatic succession of contrasting ideas and dynamics. The principal idea here is an adaptation of the Rakóczy March, a favorite tune with the composer since his youth. Following a soft drumroll, three trumpets then present the first of the traditional students' songs: "Wir hatten gebauet ein stattliches Haus" (We have built a stately house). Its roots lie in a Thuringian folk song, which had been transformed into a defiant protest song in the East German town of Jena when the students' association there was disbanded in 1819. After Brahms develops and mixes this song with the earlier Rakóczy adaptation, the melody of "Der Landevater" (The father of our country) appears in a sweeping, lyrical rendition introduced by violins and violas.

The tempo shifts to *animato* for the freshman's song known as The Fox-Ride ("Was komm dort von der Höh' " – What comes from afar). Bassoons, accompanied by off-the-beat violas and cellos, add a touch of humor that must have raised a faculty eyebrow or two at the premiere. Not forgetting to stir in his original material, Brahms then plays the three student songs off one another in a light-handed development. For the grand finale, a rambunctious version of the imposing "Gaudeamus igitur" (Therefore, let us be merry) makes a joyful noise and provides a rousing conclusion with its blazing brass and full orchestral forces.

The Overture has been one of Brahms' most often played works ever since the composer himself conducted the premiere in Breslau on January 4, 1881.

---

Mahler began his *Kindertotenlieder* in the summer of 1901, after a health crisis got him thinking about his own mortality. Laid low with the flu in January of that year, Mahler had returned to his duties as conductor of the Vienna Philharmonic and as director of the Vienna Court Opera looking like death warmed over - Alma Schindler, his future wife, observed him leading a performance of Mozart's *The Magic Flute* and remarked on his "Lucifer-like face, pale cheeks, eyes like burning coals," telling her companions, "This man can't go on like that."

That night, February 24, after the performance, Mahler telephoned his sister, who arrived at his apartment to find him lying in a pool of his own blood. She summoned a doctor and a surgeon, and Mahler underwent an emergency operation for an intestinal hemorrhage. "You know, last night I nearly passed away," he told his close friend Natalie Bauer-Lechner. "When I saw the faces of the two doctors, I thought my last hour had come.... While I was hovering on the border between life and death, I wondered whether it would not be better to have done with it at once, since everyone must come to that in the end. Besides, the prospect of dying did not frighten me in the least...and to return to life seemed almost a nuisance."



But return to life Mahler did, and with abandon if we consider the events of the months that followed the crisis. Mahler composed during summers, and the summer of 1901 was one of his most prolific, yielding a host of songs, including the first, third, and fourth of the *Kindertotenlieder* and two movements of his Fifth Symphony. He also began his courtship of Alma, whom he married in March 1902. Their first daughter, Maria, was born in November of that year. The first moments of her life, during which she seemed not to be breathing, were terrifying, and Mahler constantly worried about her frail health. (Mahler's fears were justified; Maria died at the age of four from scarlet fever and diphtheria.)

Perhaps this explains his attraction to Friedrich Rückert's poems. Rückert (1788-1866) began writing his *Kinder-totenlieder* following the deaths of two of his children from scarlet fever during the winter of 1833-34. He eventually produced hundreds of these poems, which were published posthumously. The texts chosen by Mahler touch on several themes, but the constant that binds them together seems to be their prevalent nature imagery, which places the localized tragedy of a child's death within an uninterrupted broader context. The texts also tell us something about Mahler's spirituality, with his firm belief in an afterlife affirmed by the recurring image of "light" and by the serene D-major conclusion of the final song.

The cycle (and that it truly is, as Mahler's instruction in the score reminds us: "These five songs form a complete and indivisible whole, and for this reason their continuity must be preserved by preventing interruptions, such as for example applause at the end of each song.") is constantly striving toward that D-major conclusion. Orchestrally, Mahler also builds up to the last song, which is the only one to use the full instrumental complement. Elsewhere, he creates compelling sonorities, such as the alternation between winds and strings in the first song, or the combination of English horn with violas and basses in the third. Taken as a whole, the cycle is as rigorously structured as any of Mahler's symphonies, and its atmosphere – Mahler described them as "terribly sad" – informs his three "middle period" symphonies (Nos. 5, 6, and 7), a full appreciation of which is impossible without the *Kindertotenlieder*.

- John Mangum



## **Personal or Political--FATE?**

So much has been written about *Beethoven's Fifth*, at once the most popular and revolutionary of symphonies, that it is safe to say the work has changed the way we think about music. No matter how much contemporary critics disparage Beethoven's alleged "Fate knocking at the door" statement as inauthentic—or belittle the popular "program" of Beethoven's defiant struggle against deafness, despair, and thoughts of suicide—thousands of people continue to hear the work this way. Whether authentic or not, the idea of Beethoven facing down Fate has proved irresistible: If Fate wasn't knocking at the door, it certainly should have been.

Sir John Eliot Gardiner believes the work has less to do with Beethoven's personal struggles than with the incendiary political ideals of the French Revolution: The fiery four-note motif jolting through the symphony is "an alarm call, an incitement, a call to arms." No composer before Beethoven, says Maestro Gardiner, would have invested a symphony with such formidable political resonance.

However we regard the piece, the Fifth represents a sea of change—not only in structure, rhythm, and musical emotion, but in what we believe possible in symphonic music. To be sure, many earlier symphonies (Mozart's G-Minor, Haydn's "The Clock," Beethoven's own "Eroica") also have extra-musical associations, but no symphony before the Fifth carries so much portentous symbolic weight.

## **A Sense of Inevitability**

The sense of rightness and inevitability in the Fifth has been noted by every writer from Berlioz to Bernstein. "Not a note," wrote Neville Cardos, "is uncharged with power of expression." This rightness was not easily achieved. Beethoven conceived basic ideas in the Fifth as early as 1800 but couldn't get them to jell until 1807. "The fundamental idea never leaves me," he once wrote of the composition process. "It mounts; it grows." In this case, the growing pains were long and intense, and with the exception of the serene Andante, this intensity is reflected in the amazing tension of the music itself. The terrible sense of struggle that the Fifth embodies was part of its very conception.

## **Something Fundamental**

Given its overexposure, it is remarkable how much excitement and sense of occasion the symphony still evokes. Daring and freshness are precisely what this symphony is about. E. T. A. Hoffmann called it a "rhapsody of genius," and it still sounds that way. Like a Bach fugue or a Schubert song, the Beethoven Fifth communicates something basic and fundamental, a sense that Western music would not have been the same without it.

## About the Music

Paradoxically, this monumental work is famous for its revolutionary conciseness, achieved by Beethoven's technique of having the opening four notes (so frequently compared to a germinating cell) generate both the first movement and significant chunks of the succeeding ones. Equally stark and unadorned is the work's single-minded emphasis on rhythm. Indeed, the relentless, driving pulse of the Fifth launched a revolution in rhythm, one carried forward in the Seventh and later taken up again (after stalling in the late 19th century) in 20th-century pieces, such as Stravinsky's *The Rite of Spring*.

The first movement is close to pure rhythm, as are huge stretches of the exhilarating finale. The most subtle rhythmic stroke occurs in the transition between the last two movements, where a muffled drum tap (compared by writer after writer to a throbbing heartbeat) brings back the rhythm of the first movement, while the orchestra—floating in a shadowy void—drifts ever further from tonality before struggling inexorably toward the C-major blast that opens the finale.

Berlioz once compared the spectral diablerie of the third-movement scherzo to “the gaze of a mesmerizer.” We might well extend this metaphor to the entire symphony, so completely does it continue to hypnotize us.

—Jack Sullivan

**A Special THANK YOU to the Dana School of Music  
Instrumental Music Applied Faculty:**

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Joseph Kromholz, Violin & Viola

Michael Strauss, Viola

Kivie Cahn-Lipman, Cello

David Morgan—String Bass

Caroline Oltmanns—Piano

Marissa Knaub--Harp

Kathryn Umble - Flute

Shawn Reynolds – Oboe/English Horn

D. William Byo - Bassoon

Alice Wang – Clarinet

James Umble- Saxophone

Christopher Krummel - Trumpet

Stacie Mickens - Horn

Hakeem Bilal – Tenor and Bass Trombone

Brian Kiser - Euphonium and Tuba

Glenn Schaft – Percussion

& to:

Randall Goldberg– Director, Dana School of Music

Phyllis Paul - Dean,  
College of Creative Arts & Communication



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## ABOUT THE SOLOIST

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**Erika Walker** is a senior Vocal Performance Major at the Dana School of Music. She is a winner of the 2017 Dana Young Artist's Concerto Competition. Erika has been a member of Dana Chorale since 2013. She was a part of the 2017 Dana Chorale South Korea Tour in which she sang the "Summertime" solo from *Porgy and Bess* in their American music medley. Erika was seen on the stage last spring as Madame Flora in Menotti's *The Medium*, and Despina in Mozart's *Così fan tutte* in 2016. Her next endeavor is the role of Madame de la Haltière in *Cendrillon* in April of 2018. Erika is a young artist with Opera Western Reserve and been in the choruses of *Il barbiere di Siviglia*, *La Bohème*, and the upcoming *Lucia di Lammermoor*. She has also played in various scenes with the Dana Opera Ensemble as Miss Todd in *Old Maid and the Thief*, Mallika in *Lakmé*, Zita in *Gianni Schicchi*, and Mercedes in *Carmen*. Ms. Walker is a student of Dr. Misook Yun, Professor of Voice and Opera, YSU Dana School of Music.

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## ABOUT THE CONDUCTOR

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**STEPHEN L. GAGE** has served as Professor of Music and Director of Bands & Orchestras 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 and his graduate conducting students. 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 Vermeil. In September 2012, Dr. Gage was appointed as the Conductor of the W. D. Packard Concert Band in Warren. In 2017-18 Stephen begins his 25th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestras at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

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## ABOUT THE CONDUCTOR (CONT.)

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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 concert bands, wind ensembles, and orchestras as well as a number of university wind bands throughout the United States. His list of guest conducting appearances includes the Youngstown Symphony Orchestra, the U.S. Army Band: "Pershing's Own", and the U.S. Army Field Band & Chorus among others. The list also includes experiences in Canada, Ireland, and in 34 states. Dr. Gage has received critical acclaim from a number of distinguished composers, including a number of Pulitzer prize winners: Joseph Schwanter, Carter Pann, John Mackey, Samuel Adler, Karel Husa, Frank Ticheli, John Mackey, Michael Colgrass, Donald Grantham, D.J. Sparr, Jerry Ascione, Anthony O'Toole, and David Gillingham for his interpretation and recordings of their music. Stephen's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, Sigma Alpha Iota, and Phi Kappa Phi.

Dr. Gage has been inducted into the prestigious American Bandmasters and was named as both *Distinguished Professor* and *Faculty Mentor of the Year* at YSU; he is currently on the Board of Directors of the Ohio Chapter of Phi Beta Mu. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the University. Stephen and the YSU Wind Ensemble made their Carnegie Hall debut in 2005 and the group has produced seven CD recordings with an eighth, *Shadows and Reflections* scheduled for a release later this year. The sixth CD in this series, *Urban Requiem*, was released on the NAXOS International Recording Label in June 2008 and the seventh; *Old Wine In New Bottles* was released by NAXOS in August 2012. Both of these NAXOS recordings have earned critical praise from numerous critical reviewers and represented composers for their artistically convincing performances and musical and technical quality.

Stephen lives in Poland, Oh with his wife, Stephanie, and their youngest son, Brendan; daughter, Claudia, lives in Waterbury, CT; and Gage's son, Matthew, and granddaughter, Zoey, live in Austin, TX.



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## YSU ORCHESTRA STAFF: 2017-2018

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Stephen L. Gage, Conductor,  
YSU Dana Symphony Orchestra  
slgage@ysu.edu

Joseph Kromholz, Professor of Violin & Viola;  
Conductor, Dana Chamber Orchestra;  
String Coach, Symphony Orchestra  
jkromholz@ysu.edu

Michael Strauss, Professor of Viola,  
Chamber Music  
mistrauss@ysu.edu

Kivie Cahn-Lipman, Professor of Cello,  
Chamber Music  
kcahnlipman@ysu.edu

David S. Morgan, Professor of String Bass,  
Composition, and Jazz Studies  
dsmorgan@ysu.edu

Brittany Baglia, Graduate Assistant

Faith Roberts, Graduate Assistant

Stephanie Zitkovich, Graduate Assistant



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# YSU DANA SYMPHONY & CHAMBER ORCHESTRA

## PERFORMANCES: 2017-18

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### **SUNDAY, SEPTEMBER 24, 2017**

Dana Chamber Orchestra & Dana Piano Quartet 6:00 PM  
Ford Family Recital Hall, DeYor Performing Arts Center  
Joseph Kromholz, Conductor; Joseph Kromholz, Violin,  
Michael Strauss, Viola, Kivie Cahn-Lipman, Cello, & Cicilia Yudha, Piano

### **THURSDAY, NOVEMBER 2, 2017**

Beethoven's Fateful Fifth 7:30 PM  
YSU Dana Symphony Orchestra Powers Auditorium,  
DeYor Performing Arts Center  
Stephen L. Gage, Conductor  
Erika Walker, Mezzo-Soprano, 2017 DYAC Winner

### **WEDNESDAY, DECEMBER, 6 2017**

Dana Holiday Concert 8:00 PM  
Massed Choirs, Dana Symphony Orchestra,  
YSU Jazz Ensemble I, & Stambaugh Chorus  
Henry H. Stambaugh Auditorium  
Hae-Jong Lee & Stephen L. Gage, Conductors

### **SUNDAY, FEBRUARY 4, 2018**

Dana Chamber Orchestra 4:00 PM  
Ford Family Recital Hall-DeYor Performing Arts Center  
Joseph Kromholz, Conductor

### **WEDNESDAY, FEBRUARY 28, 2018**

Dana Young Artist's Concert  
YSU Dana Symphony Orchestra 7:30 PM  
Stephen L. Gage, Conductor  
Dana Young Artist Contest Winners

### **FRIDAY-SUNDAY, APRIL 20-22, 2018**

Cendrillon Jules Massenet  
Ford Theater – Bliss Hall – YSU Campus  
Fri & Sat. 7:30 PM; Sun. 2:00 PM)  
Dana Opera Workshop - Misook Yun, Music Director,  
Christopher A. Hill, Director, Hae-Jong Lee, Conductor

# STRINGS/ORCHESTRA @ DANA SCHOOL OF MUSIC

## DEGREES

The Strings Area at the Dana School of Music offers graduate and undergraduate degrees in Music Performance and Music Education. Students can also pursue a minor in music. With the permission of the instructor, students can take lessons and participate in ensembles regardless of their major.

## STUDENT OPPORTUNITIES

Students have wide performance opportunities. On campus, students take part in chamber music with each other, and with faculty. Students can perform in the Dana Symphony Orchestra, the Dana Chamber Orchestra, and the Dana Contemporary Ensemble. Winners of the concerto competition perform as soloists with the orchestras.

Off campus, there are many musical opportunities. Students take part in the Youngstown Symphony, the Akron Symphony, the Warren Philharmonic, Opera Western Reserve, the Greenville Symphony, the Youngstown Scoring Stage, the Pierce Players Chamber Orchestra, and more.

# YOUNGSTOWN STATE UNIVERSITY DANA SYMPHONY ORCHESTRA

Fall Semester 2017 Dr. Stephen L. Gage, Conductor

Key: # - Graduate Student \* -- Section Leader

---

## **VIOLIN I**

Brittney Baglia, Chautauqua, NY, Concertmaster # \*

Jordan Grantonic, Boardman, Assistant Principal

Juliana Dodson, Austin, Texas

David Tomlin, Boardman

Kathryn Sewall, Beaver, PA

Claire Lyons, Monaca, PA

Richard Smrek, Boardman

Alexandra Santarcangelo, Meadville, PA

## **VIOLIN II**

Dmytro Isakov, Youngstown, Principal # \*

Jonathan Charlton, Beaver, PA, Assistant Principal

Brynn McCullough, Pittsburgh, PA

Bartosz Blazczyk, Grover, MO

Rachel Haney-Myers, Hermitage, PA

Marleen Ocheltree, Kinsman #

Henriette Ovaska, Poland

Linh Trinh, Boardman

Chelsea Caggiano, Poland

Ronald Smrek, Poland

Edward Smrek, Boardman

## **VIOLA**

Faith Roberts, Cleveland, Principal # \*

Bowei Yang, Chengdu, China P.R.C., Assistant Principal

Elizabeth George, Boardman

Emilee Rogers, Hudson

Tela Myers, Boardman

Sally Santarcangelo, Meadville, PA

Gia DeAscentis, Boardman

## **CELLO**

Stephanie Zitkovich, Boardman, Principal # \*

Wyatt Miller, Boardman, Assistant Principal

Billy Blaze, Hermitage, PA

Thomas Drabison, Austintown

Sherry Mills, Austintown

## **STRING BASS**

Eric Finkelstein, Pittsburgh, PA, Principal \*

Matthew Jackson, New Castle, PA, Assistant Principal

Ian Kinnaman, Damascus, MD

Francis Toncar, Cortland

John Beck, Boardman

Brendan Burke, Pittsburgh, PA

Christopher J. Shroads, Beaver, PA



# YOUNGSTOWN STATE UNIVERSITY DANA SYMPHONY ORCHESTRA

Fall Semester 2017 Dr. Stephen L. Gage, Conductor

Key: # - Graduate Student \* -- Section Leader

---

## FLUTE/PICCOLO

Anna Reitsma, Pittsburgh, PA, Principal #\*

Madeline Grimes, Vienna

Nadya Stratton, Boardman

## OBOE/ENGLISH HORN

Kristen Thompson, Poland, Principal \*

Camryn Doctor, Poland

Brynn Anstadt, Cortland

## CLARINET/BASS CLARINET

Marissa Lyerly, New Wilmington, PA, Principal # \*

Arran Collins, Pittsburgh, PA

Taylor Aslanis, Bay Village

## BASSOON

Elliot Kwolek, Beaver, PA, Principal \*

Rebecca Dangerfield, Poland

Jessica John, Transfer, PA

## HORN

Laura Makara, Boardman, Principal # \*

Brendan Gage, Poland

Cheyenne Halderman, Cleveland

Stephen Hall, Newton Falls

Noah Cline, Warren

## TRUMPET

Daniel Mihelarakis, Coraopolis, PA, Principal

Jared Peters, Meadville, PA \*

Ross Hill, Poland

## TENOR TROMBONE

Brandon Hackimer, Pittsburgh, PA, Principal

Nathaniel Pryor, North Lima

## BASS TROMBONE

Aaron Podorson, Pittsburgh, PA, Principal \*#

## TUBA

Alyssa Kordecki, Crestview, Principal

## HARP

Rebecca Pfigstl, Pittsburgh, PA \*^

## TIMPANI/PERCUSSION

Thomas Starr, Pittsburgh, PA, Principal

Evan McCreary, Poland

Brandon Maffit, Warren

Joel Gillespie, East Liverpool

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THE DANA CONCERT SERIES

PRESENTS

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*Laura Makara*

GRADUATE HORN RECITAL

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BLISS RECITAL HALL  
SUNDAY, NOVEMBER 5, 2017  
6:00 P.M.

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*Upcoming Events*

*For the complete Dana schedule visit  
our website at [www.ysu.edu](http://www.ysu.edu)*

For information please call 330-941-3636

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**NOVEMBER**

**Tuesday, November 7**

Flute Ensemble  
Bliss Recital Hall | 6:00 p.m.

**Tuesday, November 7**

Percussion Ensemble Concert  
Bliss Hall, Spotlight Theater | 7:30 p.m.

**Wednesday, November 8**

Dana Guitar Studio Ensemble  
Bliss Recital Hall | 7:30 p.m.

**Thursday, November 9**

Saxophone Studio Recital  
St. John's Episcopal Church | 7:30 p.m.

**Sunday, November 12**

Clarinet Studio Recital  
Bliss Recital Hall | 2:00 p.m.

## RECITAL PROGRAM

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*En Forêt*

Eugène Bozza  
(1905-1991)

*Concerto No. 4 in E flat major, K.495*

Wolfgang Amadeus Mozart  
(1756-1791)

I. Allegro moderato

II. Romanza

III. Rondo

*Berceuse, op.19*

Jean-Michel Damase  
(1928-2013)

### **INTERMISSION**

*Concertino in E minor, Op. 45*

Carl Maria von Weber  
(1786-1826)

*Canto Serioso*

Carl Nielsen  
(1865-1931)

*Scherzo Concertante*

Václav Nelhybel  
(1919-1996)

Laura Makara, horn  
Diane Yazvac, piano

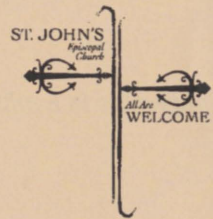
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THE DANA CONCERT SERIES  
PRESENTS

# YSU Flute Ensemble

KATHRYN THOMAS UMBLE, PROFESSOR OF FLUTE

BLISS RECITAL HALL  
TUESDAY, NOVEMBER 7, 2017  
6:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM:

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Ave Maria, Angelus Domini

Franz Biebl (b. 1906)

Arr. C. Warner

Popular Irish Airs

Traditional, Arr. L. Conley

II. Kerry Dance

IV. The Irish Washerwoman

Nadya Stratton, Veronica Erjavec, Emily Karr, Kathryn Umble

Flock for Four Flutes and Alto Flute

Flutronix

(Nathalie Joachim and Allison Loggins-Hull)

Anna Reitsma, Lindsey Kiselica,  
Amber DeCaprio, Morgan Frederick, flutes  
Olivia Benna, alto flute

Jeux d'enfants

Georges Bizet (1838-1875)

IV. Le Bal Galop

Anna Reitsma, piccolo  
Lindsey Kiselica, Amber DeCaprio, flutes  
Morgan Frederick, alto flute  
Olivia Benna, bass flute

Reflections on Bonnie Doon

Traditional, Arr. D. Dugan

Over the Edge

Benjamin Boone (b. 1963)



## BIOGRAPHY:

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Kathryn Thomas Umble, Flutist, greatly enjoys performing and sharing the moment with fellow musicians and the listening audience. She also highly values teaching and the process of helping others grow and find their musical "voice". She is the Associate Professor of Flute at the Dana School of Music, Youngstown State University.

Reviewers comment on Umble's performances: "...excellent sense of shaping melodic lines."

– James Flood, [clevelandclassical.com](http://clevelandclassical.com)

"...performance was immaculate and moving..."

– Jim McCutchen, President, Dayton Classical Guitar Society

In addition to performing principal flute with the Warren Philharmonic Orchestra, Umble holds the piccolo position with the Youngstown Symphony Orchestra and has performed with the Erie Philharmonic, Opera Western Reserve, Fontainebleau Festival Orchestra, National Flute Association Gala Orchestra and Toledo Symphony Orchestra. She has been featured in concerto performances with Warren Philharmonic Orchestra, Youngstown Symphony Orchestra, Youngstown State University Wind Ensemble and Bowling Green

State University Wind Ensemble and Orchestra.

Umble has presented recitals in Europe and throughout the United States, including venues such as Alice Tully Hall, New York, the Cleveland Institute of Music with members of the Cleveland Orchestra, and the Cleveland Art Museum. Umble is a founding member of Duo Allant, a flute and guitar ensemble - [duoallant.com](http://duoallant.com). She was featured a guest artist of the Pittsburgh Flute Club, guest artist in recital with the Aurista Ensemble in New York City, winner of the Pittsburgh Concert Society Major Auditions Competition, and she has performed in recital at numerous National Flute Association conventions.

Kathryn Umble has given many master classes and presentations at schools and universities including Penn State University, Bowling Green State University, Michigan State University, Renova Festival, Dana Flute Festival, Pittsburgh Flute Club, University of Florida and National Flute Association conventions. She can be heard on the Naxos, Dana, GMMC, and Access Labels.



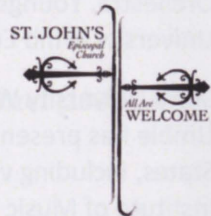
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THE DANA CONCERT SERIES  
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**YOUNGSTOWN STATE UNIVERSITY  
PERCUSSION ENSEMBLE**

DR. GLENN SCHAFT- DIRECTOR

SPOTLIGHT THEATER - BLISS HALL  
TUESDAY, NOVEMBER 7, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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### **Trio (1994)**

**Daniel Levitan (b. 1953)**

*Trio* is based on a two-measure rhythmic phrase that recurs frequently in classical literature. Here, that phrase serves as a rhythmic theme, developed by the cowbells and drums over the steady time kept by the temple block. Composer and percussionist Daniel Levitan studied composition at Bennington College with Henry Brant Vivian Fine, and Marta Ptazynska. Percussion studies include marimba with Tom Hemphill, talba with Phil Ford and Ray Spiegel, and conga and Latin percussion with Frankie Malabe. The YSU Percussion Ensemble has recorded Levitan's *Septet* which available on our commercial release *Dark Wood*.

*Notes by Daniel Levitan*

### **Snare Drum for Camus (1980)**

**Joseph Celli (b. 1944)**

Unlike much Western concert music, *Snare Drum for Camus* is not notated, but is transmitted aurally. The composer states: it is a tone color exploration which is built on a simple seven-note sticking pattern (LR LR LRR) repeated throughout. However, the performers are encouraged to think in larger phrases such as 14 or 28 notes. The formal structure consists of a general timbral progression, a symmetrical arch form, utilizing rim sounds, rim shots, skin sounds, rim shots, and concluding on rim sounds. The performers exhibit considerable freedom by choosing various predetermined and improvised phrases. This type of piece can be understood as "slow process music" in which the beauty unfolds gradually from one pattern to the next. Not only do the timbral patterns change, but the listener's perception of their place in the metric phrase may also change.

*Notes by Glenn Schaft*

### **Catching Shadows (2013)**

**Ivan Trevino (b. 1983)**

Tommy Starr, Nathan Weingart - marimba

*Catching Shadows* is a marimba duo commissioned by Michael Burritt, professor of percussion at the Eastman School of Music in Rochester, New York. The piece was premiered by Michael and I at the 2013 Rochester Fringe Festival.

Michael and I have become good friends and collaborators over the years, and on a recent road trip to a gig, he said, "I'm in charge of the tunes!" Honestly, I didn't know what to expect! He plugged in his iPod – Radiohead, Dave Matthews, then Earth, Wind & Fire. That's when I discovered something cool about Mike: he's as much a rock musician as a classical musician. It just so happens he plays marimba. Sometime, I feel the same way. With *Catching Shadows*, I thought about our road trip and decided to write a rock tune inspired by Mike's playlist.

*Ivan Trevino, October 2013*



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**Tub Thumper (2013)****Nicholas Sainato (b. 1988)**

(Concerto for Drum Set with Five Percussionists)

- I. Pocket Watch
- II. Clockwork
- III. Second Hand

Edward "Hobie" Butcher – Soloist

Nicholas Sainato is a Boardman, OH native. After graduating from Boardman High School in 2006, Nicholas attended Berklee College of Music in Boston, MA, later transferring to Youngstown State University and graduating in 2014 with a Bachelor of Music in Jazz Performance (Drum Set). While at YSU, Nicholas performed in the Jazz Ensembles, Jazz Combos, and the Percussion Ensemble. As a member of the Youngstown Percussion Collective, he participated in the commissioning and recording of Dr. Dave Morgan's *Forms of Things Unknown*. He performed regularly around Northeast Ohio with The Strange Familiar, The Dennis Drummond Trio, and The Vindys. Several songs that he wrote with his group The Strange Familiar were featured in television shows such as The CW's *The Vampire Diaries* and ABC Family's *Pretty Little Liars*. After graduation, Nicholas moved to Nashville, TN where he currently lives and works as a touring/session drummer. He is currently performing with pop duo Nightly (Interscope), country artist Clare Dunn (Universal/MCA), & Nolan Neal (The Voice), including performances at Bonnaroo, Austin City Limits, and the Grand Ole Opry. *Tub Thumper* was composed under the direction of Dr. Schaft for the percussion ensemble and Nick's senior recital, and later recorded at TakeNote Productions for a future release.

*Notes by Nick Sainato***INTERMISSION****Rancho Jubilee (2009)****Andrew Beall (b. 1980)**

Rancho Jubilee is the name of a Dominican restaurant on my neighborhood corner in Washington Heights, New York City. It's fun decor and lively atmosphere mixed with Latin and Caribbean influences provided a nice setting for composing this trio. Cajon is a Spanish word, meaning "box" and the instrument originated in Peru and has become popular in Spanish Flamenco music. The cajon produces distinct low, mid, and high frequency timbres, not unlike the American drumset and the wire strings extending across one of the interior panels create a snare drum effect.

*Notes by Andrew Beall and Glenn Schaft*

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**Cross (1997)****Eugene Novotney (b. 1960)**

*Cross* features freshmen Zachary Criss, drum soloist, accompanied by the rest of our 2017 freshmen class as hand-clappers. Eugene Novotney, the composer, was raised in Mentor, Ohio and is Director of Percussion Studies at Humboldt State University in northern California. He has written several outstanding works for percussion ensemble and soloist and has studied Afro-Cuban Folkloric and popular music with master Cuban musicians and this influence is readily apparent in *Cross*, which is based on the Cuban clave and cascara rhythms. We have expanded the work to include an improvised solo section.

*Notes by Glenn Schaft*

**Fandango 13 (2013)****Michael Burritt (b. 1962)**

*Fandango 13* is a virtuosic dance in mixed meter scored for percussion sextet. It was originally scored as a quartet and served as the third and final movement to a larger piece titled *4 Points West*, a commission from the West Point Academy Percussion Quartet in 2005. *Fandango 13* is a re-orchestration and expansion of this movement. The pitch material is essentially modal in nature with cadences in major and minor tonalities but never truly establishes a true tonal center. Fandango is a milieu of the many styles, ranging from pop and jazz to minimalism and contemporary music, that comprise my musical experience.

*Notes by Michael Burritt*

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**SPECIAL THANKS TO:**

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Avedis Zildjian Co. (cymbals), Remo Inc.  
(drumheads and world percussion),  
Innovative Percussion Inc. (sticks and mallets),  
and Black Swamp Percussion (accessory percussion)  
for their generous product and artist support.

## PERSONNEL

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Edward Butcher, Salem, OH

Zachary Criss, Warren, OH

Spencer Crosser, Lisbon, OH

Joel Gillespie, East Liverpool, OH

Brandon Maffitt, Warren, OH

Evan McCreary, Poland, OH

James Reardon, East Liverpool, OH

Tracy Rusk, Brookfield, OH

Tommy Starr, Pittsburgh, PA

Anthony Tresky, Pittsburgh, PA

Nathan Weingart, Canfield, OH

Brett Whitely, Orwell, OH

### **Audio Recordings for Sale \$5 each**

Proceeds benefit the Youngstown Percussion Collective

**Dark Wood** - chamber music featuring six premiere recordings and four commissioned works recorded by the Youngstown Percussion Collective and Youngstown State University Percussion Ensemble, Glenn Schaft performer and Executive Producer. **Forms Of Things Unknown** is the Youngstown Percussion Collective's commission project with YSU faculty member Dr. Morgan, who composed a one-hour tour de force chamber work. Premiered in 2011 at the Butler Institute of American Art, YPC subsequently recorded the work at the Dana School of Music and performed it at the Ohio Music Education Association Professional Conference in Columbus. Available at I-Tunes and CD Baby.com



## 2017-2018 YSU PERCUSSION EVENTS:

for complete news visit <[percussion.ysu.edu](http://percussion.ysu.edu)>

### **Friday - November 17, 2017**

YSU Guitar Association Presents, Dave Stryker, guitar guest artist clinic/performance with Dave Morgan-bass and Glenn Schaft-drums  
12noon-2:30pm, Bliss Hall - Room 2222

### **Wednesday - November 29, 2017**

YSU Chamber Winds and Wind Ensemble  
featuring Glenn Schaft, performing *Reactions for Drum Set & Wind Ensemble* by David Morgan  
7:30 PM, Stambaugh Auditorium

### **Thursday, November 30, 2017**

Hobie Butcher, Senior Drum Set Recital  
7:30pm, Bliss Hall - Room 2326

### **February 8-10, 2018 (OMEA)**

Ohio Music Education Association Conference Tour

### **Wednesday, February 7, 2017**

YSU Percussion and Wind Ensemble Tour, High School performances  
11am Brunswick HS, 7pm Dublin Coffman HS. Feb. 8 YSU Percussion Ensemble Performs at OMEA, Feb 8, 12:30pm, Columbus Convention Center, Rm A120-123. Glenn Schaft performs *Reactions for Drum Set & Wind Ensemble* by David Morgan with YSU Wind Ensemble at OMEA., 5pm, Columbus Convention Center, Union Station Ballroom

### **Friday, February 23, 2018**

Percussion Ensemble performs at  
YSU Wind and Percussion Invitational  
Stambaugh Auditorium, 7pm

## 2017-2018 YSU PERCUSSION EVENTS:

for complete news visit <[percussion.ysu.edu](http://percussion.ysu.edu)>

### **Monday, February 26, 2018**

Percussion Ensemble/Concert Band Concert  
7:30pm , Stambaugh Auditorium

### **Wednesday, February 28, 2018**

Percussion Ensemble Concert  
Butler Institute of American Art, Noontime Series  
12:15pm. Free Admission

### **Percussion Guest Artist Residency**

#### **Dr. Andy Harnsberger, March 14, 2018**

Live Concert & Video Streaming Recording Session featuring Andy Harnsberger & YSU Percussion Ensemble, Spotlight Theater, 7:30pm Dr. Harnsberger is Associate Professor and Director of Percussion Studies at Lee University in Cleveland, Tennessee. He is a performing artist and clinician for Mallettech Instruments and Mallets, Remo Drum Heads, Sabian Cymbals, Ltd., and Grover Pro Percussion.

### **Saturday, April 28, 2018**

Marching Percussion Workshop

#### **Guest Artist-Tom Gasparrini**

9am-3pm, Bliss Hall - Room 2326

Mr. Gasparrini is currently a battery coordinator/instructor with The Bluecoats Drum and Bugle Corps of Canton, Ohio and Rhythm X, indoor drumline, of Dayton, OH. He is a performing artist and clinician with Evans Drumheads and Innovative Percussion mallets and sticks. See [YSUBands.org](http://YSUBands.org) for more info.

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THE DANA CONCERT SERIES  
PRESENTS

MUSIC AT NOON

## YSU SAXOPHONE STUDIO RECITAL


STUDENTS OF DR. JAMES C. UMBLE

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, NOVEMBER 8, 2017  
12:15 p.m.

YOUNGSTOWN STATE UNIVERSITY



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*Please Join Us  
For Upcoming  
Music at Noon Events:*

---

**NOVEMBER**

**November 15**

Northeast Ohio Keyboard Festival  
Student Recital

**November 29**

YSU Barbershop Quartet  
Butler North \*

**DECEMBER**

**December 6**

Musical Theater

## PROGRAM

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A Study in Contrasts

The Demure

The Delightful

Sammy Nestico (b. 1924)

Christie Hrdlicka, soprano saxophone

Anthony Bonamase, alto saxophone

Matthew Eustace, tenor saxophone

Jake Jeges, baritone saxophone

Grand Quatuor Concertante Op. 79

J-B Singelee (1812-1875)

Max Klauscher, soprano saxophone

Thomas Turnbull, alto saxophone

Daniel Slencsak, tenor saxophone

Santino Almasy, baritone saxophone

Andante et Scherzo

Eugene Bozza (1901-1991)

Quartet for Saxophones

II. Gently

III. With vigor

Elliot Del Borgo (1938-2013)



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THE DANA CONCERT SERIES  
PRESENTS

YSU  
GUITAR STUDIO  
RECITAL

BLISS RECITAL HALL  
WEDNESDAY, NOVEMBER 8, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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Chôros 1

Heitor Villa-Lobos  
(1887-1959)

Shaun McCune, *classical guitar*

Ray's Idea

Ray Brown  
(1926-2002)

*Jazz Guitar Duo*

(Dan Mihelarakis and Nicholas Frank)

How Insensitive (arr. Dana Quartet)

Antônio Carlos Jobim  
(1927-1994)

*Dana Classical Guitar Quartet*

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

The Thumb

Wes Montgomery  
(1923-1968)

*Jazz Guitar Duo*

(Andy Pickard and Tyler Guerrieri)

Etude 1

Heitor Villa-Lobos  
(1887-1959)

Angela N Buzzacco, *classical guitar*

All the Things You Are

Jerome Kern  
(1885-1945)

Andrew Farley, *jazz guitar*



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Variazioni su un tema di Hendel

Mauro Giuliani  
(1781-1829)

Shaun McCune, *classical guitar*

I've Grown Accustomed to Her Face

Frederick Loewe  
(1901-1988)

Dan Mihelarakis, *jazz guitar*

The Bonnie Banks o' Loch Lomond

Traditional Scottish  
(arr. David Russell)

Angela N Buzzacco, *classical guitar*

Playground

Andrew York  
(b.1958)

*Classical Guitar Quartet*

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

Alone Together

Arthur Schwartz  
(1900-1984)

*Jazz Guitar Duo*

(Dan Mihelarakis and Nicholas Frank)

## 2017-2018 DANA SCHOOL OF MUSIC GUITAR EVENTS:

### **Friday - October 27**

Artist Recital: Classical Guitarist Xavier Jara  
Winner of the *2016 GFA International Classical Guitar Competition*  
7:30pm, Bliss Recital Hall

### **Saturday - October 28**

Artist Masterclass: Xavier Jara  
9am-11am, Bliss Recital Hall

### **Wednesday - November 8**

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

### **Friday - November 17**

Jazz Guitar Clinic: Guest Artist Dave Stryker  
Indiana University-Bloomington and The Aebersold  
Summer Jazz Workshop  
12noon-2:30pm, Room 2222

### **Tuesday - February 27**

Guest Artist Recital: Classical Guitarist Elliot Frank  
Prizewinner in the Concurso Internacional de la Casa de España  
in San Juan, Puerto Rico  
7:30pm, Bliss Recital Hall

### **February TBD**

Guest Artist Masterclass: Elliot Frank: Time and location TBD

### **Monday - March 12**

Jazz Guitar Clinic: Guest Artist Julian Lage  
World-renowned jazz guitarist  
1:30-4pm, Room 2222

### **Tuesday - April 10**

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

### **Wednesday - April 11**

Dana Guitar Studio Recital  
Noon (12:15pm), Butler Institute of American Art

The following people and organizations have generously supported the Dana Guitar Association's 2017-2018 concert season. We sincerely thank our fine sponsors for their support.

BOARDMAN SUBARU

DR. AND MRS. DEAN BERNACCHIA

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MAYFLOWER WOLLAM FINANCIAL GROUP

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STUDENT GOVERNMENT ASSOCIATION OF YSU

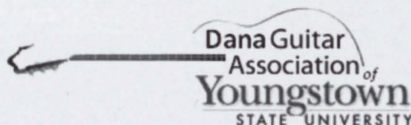
**Audio or video recording** of this event is strictly prohibited under penalty of law. No exceptions other than those made with the full consent of the musicians involved, the Dana School of Music and Youngstown State University.

**Free and Open to the Public**


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

[www.danaguitarassociation.org](http://www.danaguitarassociation.org)

or contact Dr. Francois Fowler [fpfowler@ysu.edu](mailto:fpfowler@ysu.edu)







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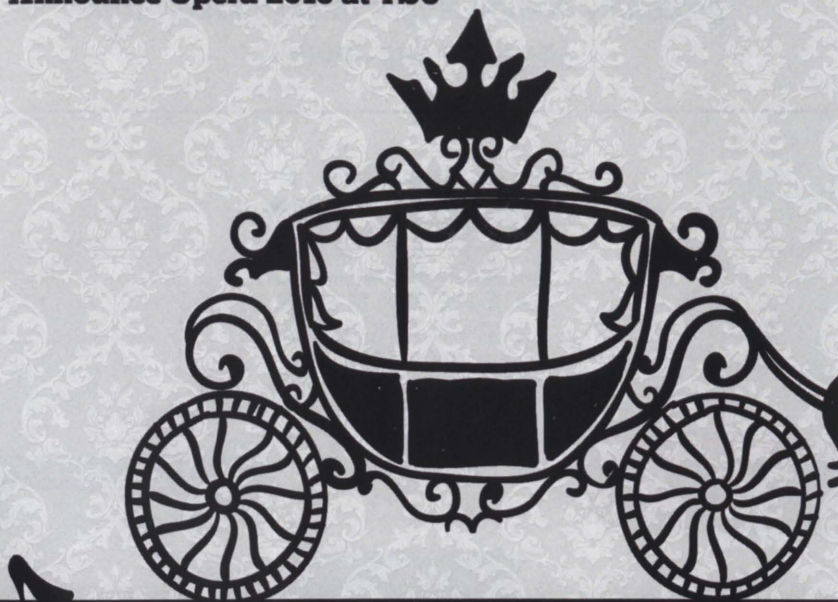
**CAROLS AND COCOA • 7:00 P.M.**

**DANA HOLIDAY CONCERT • 8:00 P.M.**

**WEDNESDAY • DECEMBER 6, 2017**

Stambaugh Auditorium

**The Donald P. Pipino Performing Arts Series  
and the Dana School of Music  
Announce Opera 2018 at YSU**



# CENDRILLON

**Music by Jules Massenet  
Libretto by Henri Cain**

**Sung in French with supertitles  
Based on Perrault's 1698 version of  
the Cinderella fairy tale**

**April 20-22, 2018  
Ford Theater, Bliss Hall**

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THE DANA CONCERT SERIES  
PRESENTS

## SAXOPHONE STUDIO RECITAL

STUDENTS OF DR. JAMES UMBLE

ST. JOHN'S EPISCOPAL CHURCH  
THURSDAY, NOVEMBER 9, 2017  
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



College of  
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& Communication

## RECITAL PROGRAM

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- A Study in Contrasts Sammy Nestico (b. 1924)  
The Demure  
The Delightful  
Christie Hrdlicka, soprano saxophone  
Anthony Bonamase, alto saxophone  
Matthew Eustace, tenor saxophone  
Jake Jeges, baritone saxophone
- Concerto pour Saxophone Henri Tomasi (1901-1971)  
I. Andante et Allegro  
Thomas Turnbull, alto saxophone  
Diane Yazvac, piano
- Rapsodie pour Saxophone et Orchestre Claude Debussy, (1862-1918)  
Trans. Rousseau  
Mark Reinke, alto saxophone  
Daniel Laginya, pipe organ
- Sicilienne Pierre Lantier (1910-1998)  
Anthony Bonamase, alto saxophone  
Diane Yazvac, piano
- Chanson et Passepied Jenine Rueff (1922-1999)  
Colt Hutchinson, alto saxophone  
Diane Yazvac, piano
- Tre Pezzi Jindrich Feld (1925-2007)  
I. Giocoso  
II. Malinconia  
III. Burlesco  
Courtney Larkin, alto saxophone  
Diane Yazvac, piano
- Sonata for Saxophone and Piano Phil Woods (1931-2015)  
I.  
III.  
Sam Gregory, alto saxophone  
Jerry Rezanka, piano
- Sonate Paul Hindemith (1895-1963)  
I. Ruhig bewegt  
II. Lebhaft  
III. Sehr langsam  
IV. Lebhaft  
Jimmy O'Donnell, alto saxophone

- Duo Sonata  
II.  
III. Gregory Wanamaker (b. 1968)  
Elliot Kwolek, clarinet  
Daniel Slencsak, alto saxophone  
Diane Yazvac, piano
- Bagatellen Erwin Dressel (1909-1972)  
I. Elegie  
II. Scherzo  
III. Aria  
IV. Gigue  
Kathleen Brown, alto saxophone  
Diane Yazvac, piano
- Caprice en forme de valse Paul Bonneau (1918-1995)  
Alex Miller, alto saxophone
- Sonatine Sportive Alexandre Tcherepnine (1899-1977)  
I. Lutte  
II. Mi temps  
III. Course  
Santino Almasy, alto saxophone  
Mary Ann Bush, piano
- Partita Erwin Dressel (1909-1972)  
I. Prelude  
V. Gigue  
Christie Hrdlicka, alto saxophone  
Diane Yazvac, piano
- Diversion Bernhard Heiden (1910-2000)  
Stephanie Pavlovich, alto saxophone  
Diane Yazvac, piano
- Sonate Paul Hindemith (1895-1963)  
I. Ruhig bewegt  
II. Lebhaft  
III. Sehr langsam  
IV. Lebhaft  
Jake Jeges, alto saxophone  
Diane Yazvac, piano
- Concerto for Saxophone Ingolf Dahl (1912-1970)  
I. Recitative  
II. Passacaglia  
Max Klauscher, alto saxophone  
Diane Yazvac, piano



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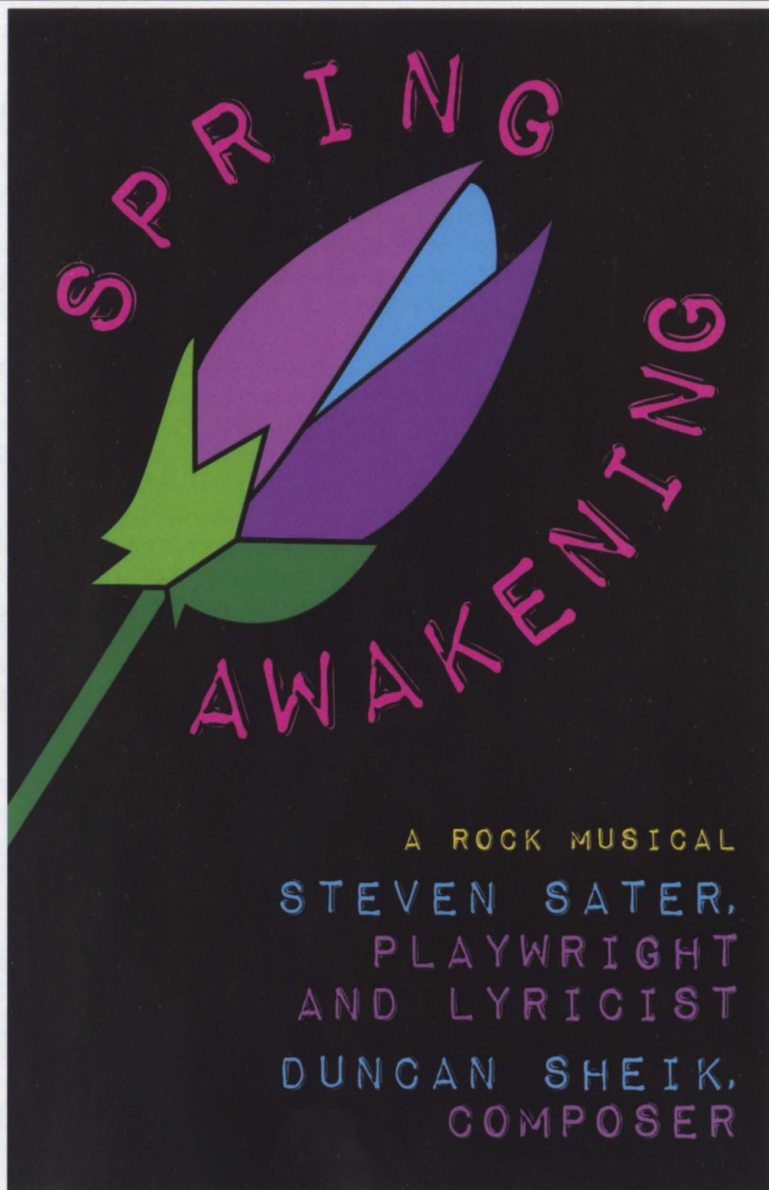
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THE DEPARTMENT OF THEATRE AND DANCE PRESENTS

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BLISS HALL • FORD THEATER  
NOVEMBER 10 - 19, 2017

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## CAST MEMBERS

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### CHARACTER

Wendla . . . . . Leah Tekac

Melchoir . . . . . Mason Edmunds

Moritz . . . . . Daniel Navabi

Ilse . . . . . Jessica Hirsh

Martha . . . . . Emily Begala

Hanschen . . . . . Ben Mowrer

Ernst . . . . . Mac Callahan

Georg . . . . . Wesley Miller

Otto . . . . . Stefon Funderburke

Thea . . . . . Angelique Tanner

Anna . . . . . AnnMarie Lowerre

Adult Man . . . . . Nathan Wagner

Adult Woman . . . . . Brooke Nobbs

Female Ensemble:

Ciara Rosario, Mia Colon (Swing), and Rosie Bresson

Male Ensemble:

DJ Davis and Tristan Kile



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## DIRECTOR'S NOTE

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*Spring Awakening* opened on Broadway in 2006, but is based on a play, by the same name, written by Frank Wedekind in 1891. The story—both that of the musical, and that of Wedekind's play—is a tale of two generations. The older sees the younger as unmotivated, selfish, entitled, emotional, immature, sensitive, self-centered, naïve, and morally corruptible. This, the older generation thinks, means that they need protection—even from themselves. This sounded weirdly familiar to me, as it echoed the very allegations foisted upon the Millennial Generation by those who preceded them. And, it is true of nearly every generation and their parents—the “baby boomers” for example, fought this same battle in the 1960s and 70s...

Children of every age have struggled with their feelings and longings—with the sexual feelings and urges that are universally human and so often rendered shameful by society. This is true of many feelings which are universal amongst young people—they exist and are real and honest, and yet society attempts to quash them utterly—things like depression, fear, anxiety, homosexuality, doubt, and a desire to question the status quo. Each new generation sees the flaws in the things they are told—and their parents and others seek to hold on to those things. This is what Frank Wedekind was fighting against in his original play, and it's what Steven Sater and Duncan Sheik were responding to in the musical. How is it that the theme is relevant in a play written in 1891, and in a musical written in 2006? How is it still relevant in 2017? The answer is so simple—it has always been true. The Millennials are no different—and yet this generation is so unique and special.

Just like so many of my students, nearly every character in the musical struggles, to a greater or lesser extent, to define who they are—and where they fit. The visual concept for the show, in fact, comes directly from one line of lyrics which stuck in my head and wouldn't let go. In the second act, in a moment of desperation, Moritz sings “maybe I should be some kind of laundry-line/ hang their things on me, and I'll swing em dry”—maybe I should be the type of person who helps others deal with their own baggage, because then I could hide from my own. This line took me down a bit of a rabbit hole, as I began to play with themes related to “laundry line.” What I realized is that these young people are struggling to learn the ropes—the rules in their schools, homes, churches, and society. They are often—as Moritz is when he sings those words—at the end of their rope—prepared to take their lives out of desperation and terror. The adults in the musical are often puppet masters, pulling the strings of coercion and control, changing the rules to reward and punish as they see fit.

One of the reasons I wanted so badly to direct this musical is that it gives me a chance to shape the future—to cause an audience full of Millennials to shake off their fantastical versions of their world and to see things as they are. And what better way to do that than to put them onstage. And, by seeing things as they are, perhaps they will work to change the ways that we talk to young people—about sex, about their bodies, about depression, about pregnancy,

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## DIRECTOR'S NOTE (CONT.)

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about abortion, about suicide, about pleasure, about queerness, and about "reality." You see, young people—the Millennials and those who follow—are the future of our world. They are the shapers of reality. They are the "song of purple summer"—and as the song so beautifully says, "listen to what's in the heart of a child/ a song so big in one so small/ soon you'll hear where beauty lies—you'll hear and you'll recall./ the sadness, the doubt, all the loss, the grief/ will belong to a play from the past;/ As the child leads the way to a dream, a belief,/ A time of hope through the land."

**C. Austin Hill**

**Department of Theatre and Dance**

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## DIRECTOR'S BIOGRAPHY

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C. Austin (Chris) Hill is an Assistant Professor of Theatre History at Youngstown State University, and was previously the Director of the Theatre Program at Tennessee Wesleyan University. Chris holds a PhD in Theatre History, Dramatic Literature, and Criticism from The Ohio State University, specializing in Irish theatre. He is the coordinator for the Dramaturgy Program for KCACTF Region 2.

Chris recently published a chapter in *The Supernatural Revamped* (Barbara Brodman and James Doan, eds.), an article in *Irish Studies South*, and has presented at conferences across the US, in London, and in Ireland. His book, entitled *Cultural History of Film in the United States*, will be published by Kendall Hunt Publishing in 2017.

Chris is also an active theatre artist and has directed professionally and at the university level throughout the USA. Recently, Chris directed *The Importance of Being Earnest*, *Twelfth Night*, *As You Like It*, *Urinetown: The Musical*, Sarah Ruhl's *Eurydice*, *Our Town* by Thornton Wilder, *The Crucible* by Arthur Miller, and the World Premiere of *A Night of Blacker Darkness* by Allison Hill and Dan Wells, based on the book by Dan Wells (At Tennessee Wesleyan University). In Columbus, he directed the Ohio premiere of Frank McCourt's musical *The Irish...And How They Got That Way* (for Solstice Theatre Company) the world premiere of *Elysium Interrupted* by Jill Summerville (for OSU), the Ohio premier of *The Illusion* by Tony Kushner (for Evolution Theatre Company), and the world premiere of *King Arthur and the Sword of Britain* by Philip J. Hickman (for Actor's Theatre of Columbus). Chris is excited to have made his Youngstown debut with Youngstown State University Department of Theater and Dance's *No More Peace*, and *Hairspray* at the Youngstown Playhouse in May. This fall, Chris is also beginning work on *Caroline, or Change* at the Youngstown Playhouse.



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## PRODUCTION STAFF & CREW

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**Director:** C. Austin Hill

**Music Director:** Ian LeRoy

**Scenic/Lighting Designer:** Todd Dicken

**Costume Designer:** Katherine N. Garlick

**Fight Choreographer:** Matthew Mazuroski

**Dance Choreographer:** Rachel Palermo

**Dance Captain:** Angelique Tanner

**Fight Captain:** Stefon Funderburke

**Sound Designer:** C. Austin Hill, Miles Garrett

**Sound Board Operator:** Miles Garrett

**Sound Assistant:** Destinee Thompson

**Assistant Lighting Designer:** Molly Lukehart

**Stage Manager:** Megan Jones

**Assistant Director:** Shanon Coleman

**Assistant Stage Managers:** Shanon Coleman and Camia Parks

**Production Manager:** Chuck Kettering

**Dramaturg:** Nathan Wagner

**Master Electrician:** Molly Lukehart

**Costume Shop Manager:** Wendy Akers

**Assistant Costume Designer:** Sam Mentzer

**Scene Shop Assistants:** Aakash Adhikari, Aislinn Lowry, Camia Parks, Diana Marker, James Oakry, Molly Lukehart

**Scenic Painting & Lighting Crew:** Aakash Adhikari, Aislinn Lowry, Camia Parks, Diana Marker, James Oakry, Molly Lukehart, Danielle Trybala, Daren Price, Davon Cochrane, Lindsey Pratt, Maurice Parker

**Lighting Hang and Focus Crew:** Aaron Harris, Monique Lopez, Justin Tullis

**Props Master:** Erica Mitchell

**Props Crew:** Connor Petrolla, Clayton Petrolla

**Deck Crew:** Natalie Nguyen

**Costume Construction Crew:** Allison Hill, Hannah Kirkpatrick, Alicia Reed, Chris Bailey, Mac Callahan, Maria Cicco, Hailey Gelzheiser, Megan Jones, Ian McBride, Wesley Miller, Leah Tekac, Nathan Wagner, Angelique Tanner

**Wardrobe Crew:** Makenzie Moorman, Jacob Nash, Sidni Worth

**Light Board Operator:** Halla Henry

**Ushers:** Akash Adhikari, Makia Broadnax, and Ian McBride



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## SONG LIST:

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### ACT I

- "Mama Who Bore Me" – Wendla  
"Mama Who Bore Me" (Reprise) – Girls  
"All That's Known" – Melchior  
"The Bitch of Living" – Boys  
"My Junk" – Girls and Boys  
"Touch Me" – Boys and Girls  
"The Word of Your Body" – Wendla and Melchior  
"The Dark I Know Well" – Martha, Ilse, Boys  
"And Then There Were None" – Moritz and Boys  
"The Mirror-Blue Night" – Melchior and Boys  
"I Believe" – Boys and Girls

### ***10 MINUTE INTERMISSION***

### ACT II

- "The Guilty Ones" – Wendla, Melchior, Boys, and Girls  
"Don't Do Sadness/Blue Wind" – Moritz and Ilse  
"Left Behind" – Melchior, Boys, and Girls  
"Totally Fucked" – Melchior and Full Company  
"The Word of Your Body" (Reprise) – Hänschen, Ernst, Boys, and Girls  
"Whispering" – Wendla  
"Those You've Known" – Moritz, Wendla, and Melchior  
"The Song of Purple Summer" – Ilse and Full Company
- 

## SPECIAL THANKS

FROM THE DEPARTMENT OF THEATRE & DANCE TO:

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## CAST BIOGRAPHIES

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**Emily Begala (Martha)** - Emily is a senior at Youngstown State University. Emily is pursuing a BS in Education as an Intervention Specialist. This is Emily's first stage appearance here at YSU. Emily thanks the ones she loves most for their endless encouragement, love and support. They know who they are.

**Rosie Bresson (Ensemble)** - Rosie Bresson is a sophomore BFA Musical Theatre major from Canfield, OH. Recent credits: *Beauty and the Beast* (Ensemble), *La Cage Aux Folles* (Mme. Renaud/Marie Dindon), *The Spitfire Grill* (Percy), and *No More Peace!* (Noah). Thank you to everyone involved in this show, and all who have supported me!

**Michael "Mac" Callahan (Ernst)** - Mac is a BFA Musical Theatre major. At YSU, he has performed in *Forum* as Hysterium, *No More Peace!* as the Thin Man, and the opera *Die Fledermaus* as Dr. Blind. He loves his parents and his girlfriend, Jenny. He wishes the cast and crew to "break legs" and would like to thank his friends and family for their support. Enjoy the show!

**Mia Colón (Ensemble/Swing)** - Mia is a third year Musical Theatre student. She has been cast in the productions: *Vanya, Sonia, Masha, and Spike* as Cassandra and in *No More Peace* as Socrates. Professional credits include Ann Charity/Wenayo in *Trumpet in The Land* and Lorraine in *All Shook Up*. After college Mia plans on working for cruise lines and traveling the world doing what she loves, performing.

**Duane "DJ" Davis (Ensemble)** - DJ is a Junior BFA Theatre student. This is his fourth production at YSU. Previous credits include: Cast member in *Independent: The Heroin Project!*, Cory in *Fences*, and Assistant Director/Cast in *Hairspray!*. DJ is excited for you to see the show that he and his friends have worked so hard on and hopes you enjoy it!

**Mason Edmunds (Melchior)** - Mason is a senior studying Theatre with a Film/Video concentration. *Spring Awakening* is the first musical he's had the opportunity to work on and he couldn't be more excited for you to experience the show. Past university credits include *Dead Man's Cell Phone* and *No More Peace*. Mason would love to thank Chris Hill, Ian LeRoy and all the members of this fabulous cast.



**Stefon Funderburke (Otto)** - Stefon is a Senior Musical Theatre Major. His theater credits include: *Tecumseh Outdoor Drama*, *Tartuffe*, and *Forum*. He has sung back up for Barry Manilow, performed in The Musical Theater Educators Alliance's International Showcase in Oslo, Norway and interned at the La Mama Experimental Theater Company. He'd like to congratulate the cast and crew on an amazing show!

**Jessica Hirsh (Ilse)** - Jessica is a third year BFA MT Major. Favorite past roles include Judy Turner (*A Chorus Line*), Aunt Eller (*Oklahoma*), Velma Von Tussle (*Hairspray*), Little Becky Two Shoes (*Urinetown*), and Gingy (*Shrek*). She is a 2018 KCACTF Irene Ryan Acting Scholarship Nominee, and was an MTI Semifinalist for 2017 KCACTF. She is a member of Alpha Xi Delta and Alpha Psi Omega.

**Tristan Kile (Ensemble)** - Tristan Kile is a Junior Musical Theatre Major and this is his second show. He would like to thank Dr. Hill for this opportunity. In the past, Tristan has performed at St. John's School, Ashtabula Arts Center, and Arlene's Broadway on Buffalo. Tristan hopes to pursue a career in a touring company or performing on cruise lines.

**AnnMarie Lowerre (Anna)** - AnnMarie is a sophomore Musical Theatre student. Her most recent credits have been Penny Pingleton in *Hairspray*, Rachel in *No More Peace*, and Panacea in *Forum*. She would like to thank the directors and theatre department for giving this cast a chance to spread the message of love, big dreams, and a brighter tomorrow.

**Wesley T. Miller (Georg)** - This is Wesley's debut performance on the YSU main stage. He is a third year BA Theatre Studies Major, and has spent most of his time here working on his design and technical skills. Previous roles include: George Banks in *Mary Poppins*, The Bishop in *Jekyll and Hyde* and Shrek in *Shrek: The Musical*.

**Ben Mowrer (Hanschen)** - Ben is a BFA Musical Theatre student. His most recent appearances on stage at YSU were as the "Fat" Man in *No More Peace* and Pseudolus in *Forum*. He hopes this show has as much impact on you as it did on him.



**Brooke Nobbs (Adult Woman)** - Brooke is a senior BFA Theatre student. Since being at YSU she has been seen on stage in *Tartuffe* and *No More Peace*. Brooke is also the black box chair of the Theatre Honor Society – APO. She would like to thank the faculty, her friends and family, and finally her incredible fiancé – Jude – for their continuous support.

**Daniel Navabi (Moritz)** - Daniel is known for his role in *The 25<sup>th</sup> Annual Putnam County Spelling Bee*. His other credits include *Forum*, *Hairspray*, and *Trumpet in the Land*. He is ecstatic to be part of Spring Awakening and hopes to take the audience to new and exciting places. Danny would love to thank his friends and family for their support. Enjoy the show!

**Ciara Rosario (Ensemble)** - Ciara is a sophomore Musical Theatre Student; she is involved with Dance Ensemble and APO. Some of her favorite roles include Meredith in *(In)Depent: the Heroin Project*, Delilah in *No More Peace* and Ariel Moore in *Footloose*. She'd like to thank her family and her amazing cast mates for their support!

**Angelique Tanner (Thea)** - Angelique is a senior Musical Theatre Major. She has previously been seen in YSU's production of *Forum* as Tintinabula and Philia as well as in *Spelling Bee* as Logainne Schwartz and Grubenierre. When she's not on stage you can see her in the light booth or up in the catwalks where she works on improving her skills in light design.

**Leah Tekac (Wendla)** - Leah Tekac is a sophomore Musical Theatre student. She found her love for performing only a few years ago. Some of her favorite shows include *Anything Goes*, *Damn Yankees*, and *Hairspray*. Leah would like to thank her family and her directors for their endless support and for giving her the opportunity to do what she loves.

**Nathan Wagner (Adult Man)** - Nathan is a Junior Musical Theatre Major. He appeared in YSU's production of *The 25th Annual Putnam County Spelling Bee* as Barfee's understudy and in *No More Peace* as the Little Man and Dramaturg. He wishes the cast and the crew all his love.

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## PRODUCTION CREW BIOGRAPHIES

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**Shanon Coleman (Assistant Stage Manager/Assistant to the Director) -**

Shanon is a junior Theatre Major. He has acted in *No More Peace* as Jacob and in *Hairspray* as Stewie. He's also directing a play called Broken this December. He wishes to be an actor and freelance photographer. He wishes the best for all his peers for the new upcoming productions

**Megan Jones (Stage Manager)-** Megan is a senior Theatre Studies major.

Past stage manager credits include: *Spelling Bee*, *Forum*, *Hairspray*, and Dance Ensembles. She was recently seen as the Angel in *No More Peace*. Megan plans to return to the Walt Disney World Company after graduation. She would like to thank her family and friends for their support and everyone involved in the production for their hard work and dedication.

**Ian LeRoy (Music Director) -** Ian is a professional music director based in

Northeast Ohio. He is currently a graduate student at the Dana School of Music, where he is studying conducting with a focus on musical theatre and opera. He is a proud alum of the University of Mount Union, where he received his B.M. in Piano Performance. Ian is incredibly proud to be the music director for the Youngstown State University production of *Spring Awakening*. Some favorite music direction credits include: *Jesus Christ Superstar* at Near West Theatre, *Avenue Q: School Edition* at the Beck Center for the Arts, *West Side Story* at the Bigfork Summer Playhouse (Montana), and *She Loves Me* at Creede Repertory Theatre (Colorado). To the cast: enjoy the fruits of your hard work. You all should be very proud. Thanks to Chris, Rachael, Megan, Rachel, and Mom.

**Kameya Parks (Assistant Stage Manager)-** Kameya is a freshman Theatre

Studies major with a focus in stage management. Her past credits include: *Hairspray*, *Shrek*, *Spamalot*, *Beauty and the Beast*, *Annie*, and *The Little Mermaid*. After college she would like to work for Disney. Kameya would like to thank her high school teacher, Tamara Traut, for teaching her all she knows.

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## MUSICIANS:

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Violin: Jordan Grantonic

Viola: Faith Roberts

Cello: Stephanie Zitkovich

Bass: Matt Jackson

Guitar: Dan Mihelarakis

Percussion: Nathan Negro

Keyboard/Conductor: Ian LeRoy



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## PROFESSIONAL STAFF BIOGRPAHIES

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

**Katherine Garlick** (Costume Designer) is an Assistant Professor of Costume Design and Technology and resident designer at YSU. She holds her MFA from Indiana University, Bloomington. Previous teaching experience includes Kutztown University and Indiana University of Pennsylvania. Her professional work includes both technical and design roles, with favorite theaters including the Weston Playhouse, West Virginia Public Theater, Contemporary American Theater Company (CATCo) Columbus and Unseam'd Shakespeare in Pittsburgh.

**Wendy Akers** is the Costume Shop Specialist for YSU's Theatre Department. She has her BFA in Theatre Design/ Tech with a Costume Construction Emphasis from West Virginia University. Wendy worked as the Costume Shop Manager for both Shenandoah University and Shenandoah Summer Music Theatre in Virginia from 2013-2017, where she created costumes for 13-14 productions total per year. Wendy and her husband have been married for almost 10 years, and have three wonderful children together (all of whom enjoy wearing their mom's sewing creations!)



**Chuck Kettering** (Tech Director/Production Manager): a graduate of Loyola University Chicago with a BA in Theater (focus on acting) and a minor in sociology, Chuck is thrilled to be a part of the YSU Department of Theatre and Dance. He worked in Loyola's scene shop while a student and scraped by doing scenic painting, lighting, set construction and house staff work after graduation. He was recently on the board of directors at the Oakland Center for the Arts as the Production/Facilities Manager before it underwent an overhaul. An actor since age 12, you may have seen him appear on stage locally, his most recent production as R.P. McMurphy in *One Flew Over the Cuckoo's Nest* at Salem Community Theater. Other past credits in the Youngstown area include: *The Mystery of Irma Vep* (Youngstown Playhouse), *Cat on a Hot Tin Roof* (Victorian Players), *Strange Snow* (Youngstown Playhouse), *The Normal Heart* (Oakland Center for the Arts) and a few productions of Shakespeare in Mill Creek Park with the Mahoning Valley Players. If he's not on stage or backstage, he and his wife Josie are taking their dog, Mr. Bilbo, jet skiing.

**Jonathan Zelezniak** is beginning his fifth year as a Resident Artist and Master Electrician at LPPAC. He has served as lighting designer for *Ensemble Immersion*, *Senior Themes and Choreography*, and *Jazz Pop*, as well as *An Ideal Husband*, *The Crucible*, *Elf Jr.*, and *The Outsiders*.

Jonathan is a Pittsburgh native who grew up in Upper St. Clair. He received his Bachelor of Fine Arts in Theater from Youngstown State University in 2011. The same year, he moved to Missouri to work for STAGES St. Louis as their Assistant Master Electrician, and St. Louis Actors' Studio (STLAS) as their Master Electrician and Technical Director.

It was with STLAS that Jonathan got the opportunity to serve as lighting designer for the premiere of *Day of the Dog* at 59E59 theater in New York City. He continues to work with them on the annual Neil LaBute New Theater Festival in New York City.

Jonathan also works with the local theater Union, IATSE and with Youngstown State University. He would like to thank his family for their love and support.

## **DEPARTMENT OF THEATRE AND DANCE FACULTY AND STAFF**

Matthew Mazuroski, MFA, Chair, Associate Professor Acting and Directing

Christine Cobb, MA, Professor Dance

Katherine Garlick, MFA, Asst. Professor Costume Design

Wendy Akers, BFA, Costume Shop Specialist

C. Austin Hill, PhD, Assistant Professor Theater History

Frank A. Castronovo, PhD, Professor Emeritus Theater and Dance

Dennis Henneman, PhD, Professor Emeritus Theater and Dance

Todd Dicken, MFA, Assistant Professor Scenic and Lighting Design

Chuck Kettering, BFA, Production Manager

## **OFFICE OF COMMUNITY ENGAGEMENT AND EVENTS**

Lori Factor, Director

Anna Ruscitti, Administrative Assistant

## **DEGREE PROGRAMS IN THEATER AND DANCE**

Bachelor of Arts, Theater Studies

Bachelor of Arts, Theater Studies - Film/Video Concentration

Bachelor of Fine Arts, Musical Theater

Bachelor of Arts, Dance Management

YSU is one of only 180 institutional members of the National Association of Schools of Theater (NAST). **For more information contact**

**Matthew Mazuroski, Chair • 330-941-3810 • theater@ysu.edu**

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### **YSU ETA PHI Chapter of ALPHA PSI OMEGA:**

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**President(s):** Megan Jones and Shannon Coleman

**Blackbox chair(s):** Brooke Nobbs and Sam Mentzer

**Secretary:** Mia Colon

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Education and related artistic programs are made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

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

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

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



## DID YOU KNOW...

According to The Harris Poll:

93% of US citizens believe that the arts are essential to a complete education

79% feel that arts should be a priority in education reform

79% consider the issues facing arts education to be significant enough to merit taking personal action

## WHAT CAN YOU DO WITH A THEATER DEGREE?

### Here are some examples:

The most obvious path is a career on stage, but acting jobs are highly competitive, and the reality of the profession is that most aspiring performers, at some point in their lives, have a need to find non-acting positions. These are legion. They include, but are not limited to:

**The greater "Entertainment Industry"** —Enormous amount of work *behind the scenes* in regional theaters, theme parks, trade shows, the television and movie industry, etc.

**Arts Administration**—Thousands of "community arts" and professional arts organizations, nationwide, employing professional staffs.

**Human Resources and Sales**—Any job in industry that requires poise, "people skills," and the ability to communicate effectively, theater majors can provide.

**Public Relations and Advertising** —Theater majors are called "Show People" for a reason.

**Law** [esp. Entertainment, Copyright and Trial Law]—Theater has proven to be an excellent pre-law major. Reasoning, sound judgment and public speaking skills are central to theater training, and they are expected in a lawyer.

**Education**—At both the primary and secondary levels, and in higher education, there are professional teaching positions for theater majors.

This listing is by no means exhaustive, but gives you some idea of the type of opportunities open to theater majors (despite what *Yahoo!* sites might say about earning a theater degree).

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**THE DANA CONCERT SERIES  
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**Clarinet Studio  
Recital**

Bliss Recital Hall  
Sunday, November 12, 2017  
2:00 p.m.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication



## RECITAL PROGRAM

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- Sonata for Clarinet and Piano (1942) Leonard Bernstein  
I. Grazioso (1918-1990)  
Arran Collins, clarinet  
Diane Yazvac, piano
- Clarinet Concerto No. 1 in F minor, Op. 73 (1823) Carl Maria von Weber  
I. Allegro Moderato (1786-1826)  
Alexander Dautel, clarinet  
Diane Yazvac, piano
- Sonata in E-flat Major for Clarinet and Piano Op.167 (1921) Camille Saint-Saens  
I. Allegretto (1835-1921)  
Kailey Coughlin- Clarinet  
Diane Yazvac, piano
- Concerto No. 2 Op. 74 Carl Maria von Weber  
for Clarinet and Orchestra (1811) (1786-1826)  
II. Romanze: Andante con moto  
Hannah-Beth Darlington, clarinet  
Diane Yazvac, piano
- Clarinet Concerto in A Major, K. 622 (1791) Wolfgang Amadeus Mozart  
I. Allegro (1756-1791)  
Taylor Aslanis, clarinet  
Diane Yazvac, piano
- Canzonetta*, Op.19 (1888) Gabriel Pierné  
(1863-1937)  
Hannah White, Clarinet  
Diane Yazvac, piano

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Sonatina for Clarinet and Piano, H. 356 (1957) Bohuslav Martinů  
I. Moderato-Allegro (1890-1959)  
II. Andante  
III. Poco Allegro

Marissa Lyerly, clarinet  
Diane Yazvac, piano

-- INTERMISSION --

Concerto in E Flat Major for Clarinet and Orchestra, Opus 36 (1803) František (Franz) Kramář-Krommer (1759-1831)  
I: Allegro

Mitchell Topf, clarinet  
Diane Yazvac, piano

Sonata for Clarinet and Piano (1962) Francis Poulenc (1899-1963)  
I. Allegro tristamente

Jenna Provino, clarinet  
Diane Yazvac, piano

*Arabesques* Paul Jeanjean (1874-1928)

Elizabeth Sabo, clarinet  
Diane Yazvac, piano

*Solo de Concours* in G Minor, Op. 10 (1901) Henri Rabaud (1873- 1949)  
Moderato, Largo, Allegro

Zachary Fromme, clarinet  
Diane Yazvac, piano

*Solo de Concours* for Clarinet and Piano (1899) André Messager (1853-1929)

Elliot Kwolek, clarinet  
Diane Yazvac, piano

## PROGRAM NOTES (WRITTEN BY PERFORMERS)

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### **Sonata for Clarinet and Piano by Leonard Bernstein**

Leonard Bernstein's Sonata for Clarinet and Piano was his first published work as a composer. He showed great musical promise from a young age, born in Lawrence, Massachusetts where he began playing the piano at age 10. Later Bernstein went on to study composition at Harvard University, conducting at the Curtis Institute of Music as well as Tanglewood. He published his first composition in 1942 and within the next year Bernstein was asked to conduct the New York Philharmonic on very short notice. From this point forward Leonard Bernstein became what he is known for today, and that is one of the most prolific composer/conductors in American history.

This particular Sonata was written during Bernstein's time at the Curtis Institute and released in 1942 when he was only 23 years old. It was a huge landmark in Bernstein's career as a composer and was first performed in Boston at the Institute of Modern Art with David Glazer on clarinet and Leonard Bernstein himself on piano. A year later Bernstein performed and recorded his sonata with the man for whom he wrote it for, David Oppenheim.

There are two contrasting movements in the sonata that give it a somewhat jazz feel at times. The first movement, *Grazioso*, is very flowy and wanders all over the range of the clarinet. The first movement is often compared to the sound of another famous composer who was influential on Bernstein, Paul Hindemith. Following the first movement is *Andantino Vivace e leggiero*, and has a more American jazz feel. Throughout the movement Bernstein uses syncopated rhythms in both the clarinet and piano, as well as briefly eluding to "Somewhere" from his work *West Side Story*.

### **Concerto No. 1 in F minor for Clarinet and Orchestra, Op. 73 by Carl Maria von Weber**

Carl Maria von Weber, for short, was born in Germany on November 18th of 1786. He was born before the transition between the Classical and the Romantic musical eras. He was known as one of the composers and opera directors during that transition. Weber was born into a musical family. His Father, Franz Anton von Weber, was a musician, violin and viola, and well-known soldier who had formed a small traveling theatre company and his Mother, Genovefa von Weber, was a Singer. His family moved around a lot and his father, realizing his son had an interest in music and theater, had him studying with the best musicians wherever their family went, Michael Haydn, for example, who was Joseph Haydn's younger brother. Weber's first Concerto was inspired by the clarinetist Heinrich Joseph Baermann because he was very inspirational and it was because of him that Weber got his rise to fame as a composer and director. This Concerto is different from the one's preceding it because instead of being lyrical and playful, it was very serious and expressive.



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Weber's First Clarinet Concerto was published in 1823 in Germany during the beginning of the Classical era. It was inspired by Joseph Baermann because he was a good friend and inspiration to Weber. Another possible inspiration for this Concerto was the death of close musical prodigies, teachers, and friends. Weber studied under Michael Haydn for a while when his family was living in Austria and he died in 1806 when Weber was about 20 years old. Joseph Haydn also passed away around that time (1809) who was also a big influence on Weber in terms of his style and musical soul.

This piece is challenging to the player because it is so unlike most Weber Concertos. This Concerto is very serious and mournful. The Clarinet and Piano are naturally similar in terms of Timbre and voicing. Both can be played much like a voice can be sung. The Piano covers most of what is played in the orchestral setting. These different voices allows for a large emotional presence for the audience and performers. The Clarinet is capable of playing in many different styles and in this Concerto, it is called jointly by Weber to play restrained, mourning, animated, with force, and with expression all in a matter of the first 144 measures of 287. The beginning starts with a powerful string or Piano Soli until the Clarinet comes in at m. 48 with a soft and "Duolo" or sorrowful repetition of that melody. Then from letter D to m. 110, the Clarinet plays an animated and less sorrowful version of a different melody. From m. 110 to letter G is a technical section marked to be 'con tutta forza' or 'with full power' with an optional 'Baermann' Cadenza'. After that, the orchestra or Piano takes over again with an animated melody until the Clarinet comes in with another slow, restrained, and serious melody growing in tempo and volume until a 'con fuoco' or 'with fire' section lasts and burns the audience until m. 225 where it fades into a 'dolce' or 'playful' section which is interrupted at letter L with a building 'duolo' or sorrowful section until m. 237 where it grows in volume and becomes agitated until m. 248 with a dramatic orchestra or Piano excerpt until m. 258 with a passionate solo from the clarinet. In m. 274, the orchestra or piano calms the fiery passion back to a serious and collected 'morendo' or death of the 1st movement.

Weber is a Romantic composer. This Concerto is written in a Romantic style because all of the melodies in this Concerto are song-like, there are drastic changes in dynamics in the entirety of the Concerto. Weber was born in the beginning of the Romantic era so he fit into writing in the style of his time. Throughout his life, he never changed his style which is why many people today, whether they're studying his Piano Concertos, Clarinet Concertos, or Operas, use Weber as an example of a romantic composer.

## **Sonata in E-flat Major for Clarinet and Piano Op.167 by Camille Saint-Saens**

Camille Saint-Saens was born in France and was a talented pianist as a child. For almost 20 years, he was the organist at the Madeline in Paris. He taught at the Ecole Niedermeyer and was co-founder of the Societe Nationale de Musique, which promoted contemporary French music. His popularity in France diminished by the time of his death because of changing tastes in music.

Saint-Saens was a very well-rounded composer. He wrote in all genres from his time, though his concertos, sonatas, chamber pieces, and symphonies were his most popular. He enjoyed writing 17th century French dances. He also wrote marches and choruses that made his love for his French heritage very clear. Saint-Saens said about himself, "I am an eclectic spirit. It may be a great defect, but I cannot change it: one cannot make over one's personality."

Saint-Saens "Sonata in Eb for Clarinet and Piano" begins soft and lyrical in the first movement. The melody swells, making the listener fall in love with it. Toward the middle, it begins to feel more agitated, commanding the audience to engage. It moves through a more troubled section with faster runs and more difficult passages before returning smoothly to its sweet melody. The first movement ends with the melody diminishing to nothing.

The second movement begins with a surprise, a fast and jumpy start that contrasts harshly with the previous movement. Despite its shock value, the second movement is light and fun. This movement does a lot to explore the registers of the clarinet. Toward the end it repeats to how it starts, this time with some embellishments. This movement ends abruptly, leaving the audience wanting more.

## **Concerto No. 2 Op. 74 for Clarinet and Orchestra by Carl Maria von Weber**

The composer Carl Maria von Weber was born in 1786 in Eutin, Germany. Weber became a composer during the change from the classical to romantic period. He was born into a musical family, his father being a composer and his mother a singer. The family travelled with their son to different towns in order for him to study under various teachers. During his career he lost his voice completely after drinking engraving acid. However, Weber worked hard to bring romantic music into its own form. Weber first began writing music for clarinet upon meeting Heinrich Barmann. This led to the writing of the Concertino and his two Clarinet Concertos. Altogether, Weber completed six clarinet pieces and then toured with Heinrich Barmann. Weber passed away in 1826 at age 39.

The Clarinet Concerto No. 2 Op. 74 was written by Weber in 1811 and the piece premiered in 1813. The piece consists of three movement: Allegro, Romanze: Andante Con Moto, Alla Polaca. During this time in history when the piece was written, the Napoleonic wars were still going on and George, prince of Wales, became Prince Regent when his father was considered insane. This piece, along with his other clarinet works, was dedicated to Heinrich Barmann.

This piece can be quite challenging for any player due to its demand of skilled technique. The piece displays a thorough knowledge of the capacity of the instrument. The mood throughout the piece can vary with each movement. However, in just the second movement it begins at a softer and slower tempo. This movement is more dramatic in style compared to the first and shows strong characteristics of Weber's romantic era style.



## **Clarinet Concerto in A Major, K. 622 by Wolfgang Amadeus Mozart**

Wolfgang Amadeus Mozart, one of the most well-known composers in the world, was an Austrian composer during the classical period. He was born in Salzburg, Austria on January 27, 1756. His father, Leopold Mozart, was a violin player and also Mozart's teacher. At the age of 5, he was already composing music. He has as written many operas including *The Magic Flute*, *The Marriage of Figaro*, and *Don Giovanni*. He also wrote concertos for horn, violin, and piano. He died on December 5, 1791, in Vienna, Austria. He was only 35 years old when he died. A longtime rumor about his death, which is documented in the 1984 film *Amadeus*, was that Antonio Salieri poisoned Mozart out of jealousy. However, no evidence has ever been found to prove this rumor.

The Concerto for Clarinet in A is one of the most well-known compositions for the clarinet. It was initially written for Mozart's friend, Anton Stadler. This piece was also originally written for the basset clarinet, which has a much lower range than the A clarinet. The first movement, *Allegro*, begins with the exposition where the main theme is introduced. This is followed by the development section which is in a new key. Finally, in the recapitulation section, the main theme returns with slight differences. Throughout this movement, the full range of the clarinet is showcased. This concerto let's the clarinetist sing through their instrument. Mozart really knew how to write for the clarinet, most likely due to the fact that it was his favorite instruments.

## ***Canzonetta* Op.19 by Gabriel Pierné**

Pierné was born on August 16, 1863 in Metz, France. His father was an opera singer and his mother a piano player and they both taught him musically early on. When Lorraine was annexed by Germany in 1870 his family moved to Paris and he sated attending the Conservatoire. While there he won premiers prix for organ, harmony, and counterpoint. While there he became friends with Claude Debussy, who would eventually become a well-known composer. When he was 18 he won the Prix de Rome for his Cantata Edith.<sup>1</sup> He spent 3 years in Rome at Villa Medici. After that he returned to Paris to teach at his parents' school.<sup>2</sup> In 1890 he became the organist at Ste. Clotilde until 1898. In 1903 he became the deputy conductor of Concerts Colonne and became the main conductor in 1910.<sup>2</sup> Pierné composed from 1880-1936.<sup>1</sup>

Pierné's compositions can be sorted into three eras. The first was mainly piano works, operas, melodies, and incidental works. The second era was mostly vocal-orchestral frescos. The third era was mostly chamber music, ballet scores, and a couple of comic operas.<sup>2</sup> He died on July 17, 1937. *Canzonetta* was composed during Pierné's first era. It is in 6/8 meter so the audience can feel the triple meter. This piece starts out lively, then moves to a slower, sweeter section until it speeds up to the original tempo.



## **Sonata for Clarinet and Piano by Francis Poulenc**

Francis Poulenc was born on January 7th, 1899 in Paris, France. His mother, Jenny Royer, was from a family of artists, and she was eager to have Francis Poulenc follow in their footsteps. She began teaching him piano and having him study Mozart and many other classical composers' works. Her brother, Marcel Royer, introduced him to works from Stravinsky; Francis Poulenc came to find Stravinsky as a visionary, and admired him and his works. Come 1914, his father, Emile Poulenc, worked in industry making chemicals. He decided that he would rather have his son pursue a more industrial career path instead of pursuing music. Francis Poulenc abided by his father's will and decided against attending the Conservatoire like he had previously planned. However, he ended up meeting Ricardo Vines, who taught him the works of Debussy, Stravinsky, and other composers of his time. After his mother and father's deaths, he started more actively pursuing music. He wrote many compositions throughout his life, many of which he wrote upon request from his friends. His compositions took inspiration from Debussy and especially Stravinsky, whom he had looked up to since his childhood. In 1962, he wrote Sonata for Clarinet and Piano and Sonata for Oboe and Piano, neither of which were performed until after his death in 1963 in Paris, France. He had planned to write sonatas for all of the woodwind instruments, but died before he could do so. He successfully completed sonatas for clarinet, flute, and oboe.

Sonata for Clarinet and Piano begins very vigorously with loud and quick melodies, but then suddenly becomes extremely soft. This interchange between loud and soft happens throughout the piece, giving it a frantic and almost schizophrenic kind of feeling. The technical excerpts from the piece are punctual, and the changes in style and feeling are instant. There is a fast, loud section, which transitions into a slow, quiet section, which once again changes into a similar section as the beginning.

I view this piece as a vivid interchange of personalities, all of which are suddenly making appearances and surfacing. The piece is like a constant struggle of the different styles and personalities, all trying to become heard. This piece can be challenging because of the sudden changes in both style and dynamics, and conveying the different emotions of the piece so quickly can be difficult. The piano works well with the clarinet to provide atmosphere for the attitudes and personalities in the piece.

## **Arabesques by Paul Jeanjean**

Paul Jeanjean was a noted French composer, known primarily for clarinet compositions, he also composed for other instruments such as the bassoon and cornet. Jeanjean studied with the noted clarinet teacher, Chrysogone Cyrille Rose. Rose produced many important clarinet studies, such as the 32 etudes, in which we study here at Dana School of Music. Jeanjean's compositions for the clarinet are mainly studies for the practice of technical elements. Jeanjean created Vade-Mecum which includes many technical exercises and six etudes. Vade-Mecum is another exercise book we use here at Dana.

Arabesques is written in  $\frac{3}{4}$  time, and moves back and forth between duple and triple meter. A challenge, but an important study to those having difficulty moving back and forth between duple and triple meter. The piece is mainly in Eb major, but switches to Ab after a Eb major chord by the clarinet and piano. A repeated triplet melody establishes a new theme for the new key, and goes through a call and response moment with the piano before switching back to the original theme in Eb major again. The cadenza begins with a play on a C7 chord, expanding the chord to higher octaves until resolving back into the major theme. Piano joining back in and all ending together on a Eb major chord, finishing the piece.

## **Solo de Concours in G Minor, Op. 10 by Henri Rabaud**

Henri Rabaud was a composer and conductor born on November 10, 1873 in Paris, France. Rabaud was born into a very musical family. His grandfather was a famous flautist, his father was a professional cellist, and his great-aunt was a famous opera singer. Rabaud is most well-known for his vocal works and was also the director of the Paris Conservatoire for 19 years.

The Solo de Concours is the only piece that Rabaud wrote for solo clarinet and one of just three chamber pieces by him. In the same year that the Solo de Concours was composed, Pablo Picasso had his first exhibition in Paris. While Picasso used a more modern style in his art, Rabaud was not a fan of modernism and wrote his music in a more old-fashioned style.

The Solo de Concours challenges the soloist at the very beginning with a technically demanding cadenza to start the piece, calms down afterward and slowly builds back up to an energetic ending. The piano supports the clarinet with simple parts underneath and repeats melodies from earlier in the piece when the clarinet drops out leading into the next section. The mood of the piece changes from very powerful in the beginning to somber in the middle and finally cheerful and energetic toward the end.



### ***Solo de Concours for Clarinet and Piano by André Messager***

André Messager was born in Montluçon, France in 1853. He received musical training at the Ecole Niedermeyer under the coaching of well-known French composer Saint-Saëns. The Ecole Niedermeyer was a small music academy founded in France in 1895. Messager was inspired by the writing of German composer Wagner and wrote many ballets. While he was the conductor of the Eden Théâtre in Brussels, Messager wrote the successful ballet *Les deux pigeons* in October 1886. After this ballet, Messager wrote four more ballets which all ended in failure.

The 1890's started with success for Messager along with the premier of opera comique *La Basoche*. The success, however, was short lived with two more premieres ending in failure. What could attribute to this large amount of failures with Messager being a very skilled composer? French composer Jacques Offenbach could be the reason for Messager's failures. Offenbach was a composer that defined popular music in the 19th century. His success with the operetta genre withstood many years after his death. It is possible that the general public did not latch on to Messager's serious ballets and attempts at operetta when Offenbach had written many operetta that were still being performed. Operetta went on to become an international genre eventually evolving into the modern day musical.

From 1898-1904, Messager wrote less music to focus on bringing other composers works to the stage. During this time period, he wrote *Solo de Concours* which seems logical because he wasn't composing ballets or operetta for the stage. This piece challenges technical demands on the clarinet as well as phrasing and overall musicianship. The clarinet is very much the solo voice with the piano serving as the support, as if the piano is the orchestra accompanying a vocalist in an operetta. This piece is very indicative of Messager's style having a dance like quality heard in the *Allegro non troppo* and *Allegro vivo* sections of the piece. Later, in the *Andante* section we hear a beautiful song on the clarinet which is also very characteristic of Messager's compositional technique. The dance sections (*Allegro non troppo* and *Allegro vivo*) of the piece could be Messager's reflection of his ballets while the song section (*Andante*) could be Messager using the clarinet as an alto voice singing a solo in an operetta. In essence, *Solo de Concours* was André Messager's compositional outlet during his break from writing in the ballet and operetta genres, showing many generations of clarinet players that he is a great composer.



UPCOMING DANA SYMPHONY ORCHESTRA, YSU WIND ENSEMBLE  
AND YSU CONCERT BAND PERFORMANCES

**THURSDAY, OCTOBER 19**

***Mexican Dances For Wind & Percussion***

YSU Concert Band, YSU Wind Ensemble  
& Mahoning/Shenango Valley HS All Star Wind Ensemble  
Dr. Brandt Payne & Dr. Stephen L. Gage, Conductors  
Stambaugh Auditorium | 7:30 p.m.  
Tickets are available at the door

**THURSDAY, NOVEMBER 2**

***Beethoven's Fateful Fifth***

Dana Symphony Orchestra  
Dr. Stephen L. Gage, Conductor  
Erika Walker, Mezzo-Soprano  
2017 Dana Young Artist Contest Winner  
Edward W. Powers Auditorium | 7:30 p.m.  
DeYor Performing Arts Center  
Tickets are available at the door

**SUNDAY, NOVEMBER 19**

**Dana Young Artist Competition**

1:00 – 5:00 pm | Edward W. Powers Auditorium  
DeYor Performing Arts Center

Dana School of Music students compete throughout the afternoon for the opportunity to perform a solo with the Dana Symphony Orchestra  
Drop in any time to watch a variety of performances.  
Free and open to the public

**WEDNESDAY, NOVEMBER 29**


***Reactions!***

YSU Concert Band & YSU Wind Ensemble  
Dr. Brandt Payne & Dr. Stephen L. Gage, Conductors  
Dr. Glenn Schaft, Drum Set  
Stambaugh Auditorium | 7:30 p.m.  
Tickets are available at the door

**WEDNESDAY, DECEMBER 6**

**Carols and Cocoa & The Dana Holiday Concert**

7:00 pm | Stambaugh Auditorium  
Tickets are available at the door



*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 6, 2017**

Stambaugh Auditorium

**The Donald P. Pipino Performing Arts Series  
and the Dana School of Music  
Announce Opera 2018 at YSU**



**C**

# **ENDRILLON**

**Music by Jules Massenet  
Libretto by Henri Cain**

**Sung in French with supertitles  
Based on Perrault's 1698 version of  
the Cinderella fairy tale**

**April 20-22, 2018**

**Ford Theater, Bliss Hall**

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THE DANA CONCERT SERIES  
PRESENTS

**THE  
2017 NORTHEAST OHIO  
KEYBOARD FESTIVAL**

SUNDAY, NOVEMBER 12, 2017  
THROUGH  
WEDNESDAY, NOVEMBER 15, 2017

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## A GREETING FROM THE DIRECTORS

Dear Friends,

It gives us great pleasure to welcome you to the Third Annual North-East Ohio Keyboard Festival. We are delighted to present this festival, which is dedicated to the performance of keyboard music, and hosted by Youngstown State University and the University of Akron. We are excited to share with you the results of months of dreaming and planning.

Since its inauguration in 2015, the North-East Ohio Keyboard Festival has presented a variety of events each year and hosted notable guests. In keeping with that tradition, this festival includes one master class and four concerts. Additionally, we will host the residency of award-winning pianist Michael Schneider, which is graciously supported by the Robert E. Michael Dana School of Music Piano Endowment and the Dana Piano Guild.

We hope you enjoy our celebration of keyboard music in 2017!

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



# EVENTS OVERVIEW

## **SUNDAY - November 12**

Opening Concert

Guzzetta Recital Hall, University of Akron

3:00 PM

## **MONDAY - November 13**

### **MONSTER MONDAY**

Piano Monster Concert featuring solo and multiple piano works

Bliss Recital Hall, Youngstown State University

7:30 PM

## **TUESDAY - November 14**

Master Class

Bliss Recital Hall, Youngstown State University

4:00 PM - 6:00 PM

Guest Artist Dr. Michael Schneider and Friends in Concert

Bliss Recital Hall, Youngstown State University

7:30 PM

## **WEDNESDAY - November 15**

Student Participants in Concert

Butler Institute of American Art, Youngstown, OH

12:15 PM - 12:50 PM

## OPENING CONCERT

SUNDAY, November 12, 2017 - 3:00 PM  
Guzzetta Recital Hall, University of Akron

Sonata in E minor, K. 98

Domenico Scarlatti  
(1685-1757)

Souvenir de Porto Rico, Op. 31

Louis Moreau Gottschalk  
(1829-1869)

Hungarian Rhapsody No. 10, S. 244

Franz Liszt  
(1811-1886)

Michael Schneider

Danse Macabre

Camille Saint-Saens  
(1835-1921)

Caroline Oltmanns and Mayumi Kikuchi, piano duo

Mysterium for piano and orchestra  
(version for two pianos)

James Wilding  
(b. 1973)

**World Premier**

James Wilding (solo) and Michael Schneider (orchestra)

**INTERMISSION**

- Arioso J.S. Bach  
(1685-1750)  
Arr. Max Pirani
- Lyric Pieces Edvard Grieg  
Puck (1843-1907)  
Notturmo  
March of the Trolls  
Philip Thomson
- Sonata in D major for Two Pianos, K. 448 Wolfgang Amadeus Mozart  
III. Allegro molto (1756-1791)  
Caroline Oltmanns and Michael Schneider, piano duo
- Galop-Marche a Huit Mains Albert Lavignac  
(1864-1916)  
Michael Schneider, Mayumi Kikuchi, Philip Thomson, James Wilding
- Grand Waltz for Six Hands Michael Schneider  
**World Premier** (b. 1975)  
Caroline Oltmanns, James Wilding, and Michael Schneider
- Russian Peasant Wedding Wilhelm Aletter  
(1867-1934)  
Michael Schneider, Caroline Oltmanns, Mayumi Kikuchi,  
Philip Thomson, James Wilding



# MONSTER MONDAY

MONDAY, November 13, 2017 - 7:30 PM  
Youngstown State University, Bliss Recital Hall

Ballade in A-flat Major, Opus 47

Frederic Chopin  
(1810-1849)

J. Oliver Choo

Danse Macabre

Camille Saint-Saens  
(1835-1921)

Caroline Oltmanns and Cicilia Yudha, piano duo

Medieval Pieces

James Wilding  
(b. 1973)

Jousting Tournament

The Sad King

Jester Extraordinaire

Caroline Oltmanns and Sean Baran, piano duet

Marche Militaire in D major Op. 51 No. 1 D. 733

Franz Schubert  
(1797-1828)

Brendan Gage, Rachel Jones, Elliot Kwolek, Katherine Landry

Polka from *Ingenuità*, Op. 308, No. 2

Ernesto Becucci  
(1845-1905)

Edward T. Benson, Brendan Gage, Jessica D. Hirsh, Rachel Jones, Elliot Kwolek,  
Katherine Landry, Harlie C. Stanton, Patrick L. Williams

Russian Peasant Wedding

Wilhelm Aletter  
(1867-1934)

Katie Fernstrom, Andrew Gurdak, Jeewon Kim, Caroline Oltmanns,  
Michael Schneider, Eunju Shin, Cody Tonkinson, Jason Volovar,  
James Wilding, Diane Yazvac

Galop-Marche a Huit Mains

Albert Lavignac  
(1864-1916)

Michael Schneider, Caroline Oltmanns  
Cicilia Yudha, James Wilding

The Stars and Stripes Forever

John Philip Sousa  
(1854-1932)

Piano I: Michael Schneider, James Wilding

Piano II: Caroline Oltmanns, Diane Yazvac

# MASTER CLASS WITH DR. MICHAEL SCHNEIDER

in collaboration with the

Youngstown Music Teachers' Association

TUESDAY, November 14, 2017 4:00 PM - 6:00 PM

Youngstown State University, Bliss Recital Hall

## PRE COLLEGE LEVEL:

**Sasha Petrochko (Studio: Dolores Hansley)**

*Northwoods Toccata* - Carole Klose

**Lydia Noble (Studio: Alison Morris)**

From: Children's Carnival, Op.25

No. 3 *Pantalon* - Amy Beach

**Luke Martinucci (Studio: Sean Baran)**

From: Piano Sonata No. 8 in C minor, Op. 13

*Adagio Cantabile* – Ludwig van Beethoven

**Gabriella Smallwood (Studio: Fanny DiDomenico)**

From: 6 Humoresques de Concert, Op.14 Cahier I. A l'Antique

No. 1 *Menuet célèbre* – Ignaz Paderewski

**Joel Kreuzwieser (Studio: Sean Baran)**

From: Etudes Op. 25

No. 10 in b minor – Frederic Chopin

## COLLEGE LEVEL:

**Cody Tonkinson**

*Romance* op. 5 in f minor - Pyotr Ilyich Tchaikovsky

**Jason Volovar**

From: The Garden of Eden, Rags for Piano

*Serpents Kiss* - William Bolcom

**GUEST ARTIST DR. MICHAEL SCHNEIDER AND FRIENDS**

TUESDAY, November 14, 2017 - 7:30 PM  
Youngstown State University, Bliss Recital Hall

Sonata in E minor, K. 98  
Sonata in G major, K. 427

Domenico Scarlatti  
(1685-1757)

Souvenir de Porto Rico, Op. 31  
Souvenirs d'Andalousie, Op. 22

Louis Moreau Gottschalk  
(1829-1869)

Michael Schneider

Sonata in D major for Two Pianos, K. 448  
III. Allegro molto

Wolfgang Amadeus Mozart  
(1756-1791)

Caroline Oltmanns and Michael Schneider

Elegy

Michael Schneider  
(b. 1975)

Concerto No. 1 in One Movement

Alexey Lebedev  
(1924-1993)

Hakeem Bilal and Michael Schneider

**INTERMISSION**

Suite for Flute and Piano, Op. 34  
I. Moderato  
II. Scherzo. Allegro vivace  
III. Romance. Andantino  
IV. Final. Vivace

Charles-Marie Widor  
(1844-1937)

Capriccio

Michael Schneider  
Daniel Velasco and Michael Schneider

Widmung by Robert Schumann  
Hungarian Rhapsody No. 10, S. 244

Franz Liszt  
(1811-1886)

Grand Waltz for Six Hands

Michael Schneider  
Caroline Oltmanns, James Wilding, and Michael Schneider



## PARTICIPANTS SHOWCASE CONCERT

WEDNESDAY, November 15, 2017 12:15 PM - 12:50 PM

Butler Institute of American Art, Youngstown, OH

Study No.13 in E-flat Minor  
(after Op.10 No.6 by Frédéric Chopin) Leopold Godowsky  
(1870-1938)

Michael Nichols

From: Four Pieces for Piano, op. 4:  
*Suggestion Diabolique* Sergei Prokofiev  
(1891-1953)

Jackson Hunt

*Masques* Claude Debussy  
(1862-1918)

Alyssa Titi

From: Children's Corner, L. 113  
IV. *The Snow is Dancing* Claude Debussy

Katie Fernstrom

From: Deserted Plantation Suite  
I. *Spiritual* William Grant Still  
(1895-1978)

Jason Volovar

From: Preludes Op. 11:  
B-Flat Major no. 21 and G-Flat Major no. 13 Alexander Scriabin  
(1872-1915)

Samuel Dipre

Nocturne Op. 9 No. 1 in B flat minor Frederic Chopin  
(1810-1849)

Marleen Ocheltree

## ARTIST BIOGRAPHIES

### SEAN BARAN

Sean Baran graduated summa cum laude from Youngstown State University's Dana School of Music with a bachelor's and a master's degree in music performance. He studied piano with Dr. Caroline Oltmanns and organ with Dr. Daniel Laginya. In addition to maintaining a private piano studio in Youngstown, Sean is also currently the resident artist at Lincoln Park Performing Arts Center in Midland, PA where he runs the piano program for the Lincoln Park Performing Arts Charter School. In addition, Sean is the organist at Boardman United Methodist Church. Sean is frequently heard in performance as soloist and collaborator. Recent performances at the piano include a solo Valentine's Day recital at YSU and a collaborative recital alongside past and present students at the Ursuline Center. Sean plans to perform a solo organ recital based on the Lenten season on March 24 of 2018 at Trinity United Methodist Church in Youngstown.

### HAKEEM BILAL

A highly sought-after musician and educator, Hakeem has established himself throughout the country performing and teaching across various genres. In addition to C Street Brass, Hakeem is on faculty at Youngstown State University, the Bass Trombonist of the River City Brass, and is the MC and trombonist of Beauty Slap. He is also a regular substitute with the Cleveland Orchestra and the Pittsburgh Symphony. Recently Hakeem was featured as a guest artist at the 2016 Trombone Summit in Fort Worth, Texas. Hakeem feels very fortunate to have taken his trombone to many diverse venues across the globe.

Outside of making music, Hakeem loves to build things. Whether it is constructing an innovative cocktail from behind the bar, or building computers from scratch, he loves building electronics and creating on all levels. Some things you may not know about Hakeem: Other than being a creative mixologist, aspiring chef, and former teen heartthrob, he has been known to randomly break into dance and will find any reason to fire up the grill. Hakeem enjoys great coffee, video games, and beef ribs (not necessarily in that order).

## ARTIST BIOGRAPHIES

### **OLIVER CHOO**

#### Junior Guest Performer

J. Oliver Choo, age 15, began piano lessons at age 6 and currently studies with Marina Lupinacci. He is a sophomore at Fox Chapel Area High School in Pittsburgh, PA. In 2012, Oliver won the gold medal in the level 9 concerto division of the World Piano Competition, which led to a performance with the World Festival Orchestra. In 2015, he was a Pittsburgh Concert Society winner and in 2016, he became a Steinway Society Young Artist. In 2017, he won first prize in the Lois Streater Competition.

J. Oliver is also a composer and has won the PA Music Educators Association (PMEA) Composition Contest three times, with his works showcased at the PMEA annual conventions.

His greatest privilege has been being a part of Tanglewood's Young Artists Piano Program (2016), and Young Artists Orchestra (2017) as a violinist.

### **JACKSON HUNT**

#### Junior Guest Performer

Jackson is in eighth grade and attends Lincoln Park Performing Arts Charter School in Midland, Pennsylvania. He has been studying piano with Steinway Artist Yeeha Chiu for over 3 ½ years, and composition with Robert Schultz for 3 years. Jackson also has a keen interest in Mathematics and studies advanced Mathematics in school. Jackson's favorite composer is Frederic Chopin. He aspires to be a professional pianist and composer.



## ARTIST BIOGRAPHIES

### MAYUMI KIKUCHI

Dr. Mayumi Kikuchi has been active as a soloist and collaborative pianist, and has worked with many artists including the School of Music faculty, Akron Symphony musicians and Cleveland Orchestra members. As a soloist, she has performed at various venues in the United States, Europe, and Japan. Dr. Kikuchi has been a faculty member since 2000 in the School of Music at the University of Akron. During the years 2001-2003, she served as chair of the Keyboard Studies. She has helped many students who are now active musicians and teachers, and some have continued their studies in graduate programs. She is currently a professor of practice, and teaches applied piano, class piano, and keyboard harmony for music majors, minors, and non-majors.

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

### CAROLINE OLTMANN

NEO Keyboard Festival Co-Director

'Filled with fantasy in the greatest sense of the word' (Dr. Ursula Adamski-Stoermer, Bayerischer Rundfunk) pianist Caroline Oltmanns reveals in her playing a deep connectivity between music and culture. Her impeccable musical phrasing combined with an engaging stage presence have attracted audiences both in the US and abroad. This season features two concert tours to Switzerland, recital performances in Germany, and a return invitation to perform with Youngstown Symphony Orchestra. Past seasons have included concerto appearances with 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 new concept album *Ghosts* features Robert Schumann's last work 'Ghost Variations'. Caroline Oltmanns' playing has been broadcast globally on radio and TV stations, and she recently was featured on the documentary series

## ARTIST BIOGRAPHIES

*Living The Classical Life.* She serves as a jury member of national and international competitions including the Cleveland International Piano Competition. As an International Steinway Artist, 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.

### **MICHAEL SCHNEIDER**

NEO Keyboard Festival featured GUEST ARTIST

Critics have hailed Michael Schneider as “a pianist with exceptional insight” and a “performer with great panache” in performances across the states and abroad. Michael has performed in legendary venues such as the château of George Sand in Nohant, France, Carnegie’s Weill Recital Hall, and the Library of Congress. He has been a featured guest artist at the International Chopin Festival in France, the Music Festival of the Hamptons, directed by Lukas Foss, ‘Pianotune’ Festival in Brussels, the Hungarian Festival in Cancun, Mexico, the American Liszt Society Annual Conference, the Paderewski Festival in Paso Robles, CA, and for seven summers was an audience favorite at Pianofest in the Hamptons. On February 5, 2011, with one day’s notice, Michael gave a full length solo recital in place of the cancelled San Angelo Symphony Concert due to inclement weather.

In recent years, Michael has performed the Liszt E-flat Concerto with the San Angelo Symphony, the Beethoven Triple Concerto with the Irving New Philharmonic Orchestra, Gershwin’s Rhapsody in Blue and Concerto in F with the San Angelo and Plano Symphonies, the Brahms D minor Concerto with the Lewisville Lake Symphony, and the Poulenc Concerto for Two Pianos with the UT University Orchestra. Other concerto appearances have included the Elgin Symphony Orchestra (IL), the Richardson Symphony Orchestra (TX), the Bartlesville Symphony Orchestra (OK), the Harding University Orchestra (AK), and the Big Spring Symphony (TX). Championing the music of Franz Liszt, Michael is quickly becoming known for his portrayal of Franz Liszt in his monodrama “Liszt and the Last Years”, which combines an original script based off of factual events with performances of works completed with a PowerPoint backdrop.



## ARTIST BIOGRAPHIES

This has been featured at the annual conventions of the Music Teachers Association of California and the Texas Music Teachers Association as well as performed at the University of Texas at Austin for numerous donor groups. Other lecture/presentations Michael has given include "Gottschalk: Life and Works", "The Common Mistakes of Practicing", and "Gershwin's Rhapsody in Blue" – a children's book by Anna Harwell Celenza read by Michael while providing soundtrack from the piano.

As a collaborator, he has performed recitals with violinists Frank Almond (concertmaster of the Milwaukee Symphony), Jun Iwasaki (concertmaster of the Oregon Symphony), cellist Boris Andrianov (3rd prize winner of Tchaikovsky Competition) and many others. He is a regular performer with *Mélange Musical*, a chamber series in the Dallas/Ft Worth metroplex. In July 2010, with only a few days notice, he performed with several stars in the trombone world, including full recitals with Jorgen van Rijen (international recording artist), Ian Bousfield (principal trombonist of the Vienna Philharmonic), and Jacques Mauger (trombonist of the Paris Opera and teacher at the Paris Conservatoire). In 2014, Michael finished recording a CD entitled "Multiple Personae: The Family of Clarinets" for clarinet and piano by Virko Baley with clarinetist Dr. Timothy Bonenfant on the TNC Classical Label.

Michael is the creator and artistic director of the San Angelo Piano Festival, a classical music festival in West Texas with an emphasis on the piano repertoire. Annual events include guest artist recitals, *impromptu musicales*, a composition contest, and a young artist program that includes a competition, master classes and a showcase recital. Michael is also a co-creator of the Austin Piano Festival, established in 2013.

Michael holds degrees from the University of North Texas, where he studied with Dr. Pamela Mia Paul, and the Cleveland Institute of Music, studying with Mr. Paul Schenly. After two years as adjunct Professor of Piano at Youngstown State University in Ohio, he returned to Texas to study with Anton Nel at the University of Texas at Austin where he received his Doctorate of Music in May 2011. In the fall of 2010, Michael guest taught in place of artist-in-residence Dr. Michelle Schumann at the University of Mary Hardin-Baylor. He has also been adjunct faculty at the University of Texas at Austin and Concordia University-Austin.



## ARTIST BIOGRAPHIES

### PHILIP THOMSON

Philip Thomson was born in Saint John, New Brunswick, Canada. He began piano studies at an early age with Carol O'Neil, who remained his teacher until he entered the University of Toronto as a student of the Swiss pianist Pierre Souvairan. He pursued his master's degree in piano performance at The Juilliard School under the celebrated pianist Abbey Simon. While still a student, he was already concertizing widely in his native country; he has played with all the major orchestras and in every important center in Canada. While at Juilliard, he won that school's Franz Liszt concerto competition, and performed the Liszt E-flat concerto in Alice Tully Hall in Lincoln Center. Mr. Thomson came to international attention in 1991, when he made the world premiere recording of Liszt's *De Profundis*, a 40-minute tour-de-force whose manuscript had been kept in the Goethe-Schiller archives in Weimar, and which, astoundingly, had escaped the serious attention of musicologists for over a century and a half. Philip Thomson's recording of this work with the Hungarian State Orchestra on the Hungaroton label won wide acclaim in musical journals throughout the world, and its success secured for him the opportunity to perform the Italian, Hungarian, Canadian, and American premieres of *De Profundis* during the following year. Mr. Thomson was subsequently invited by Naxos records to record three CDs of the solo music of Liszt. These recordings, released in 1995 and 1996, and containing among many other works the complete set of "Harmonies Poétiques et Religieuses," also received international critical praise. In 1998, Mr. Thomson began to research the music of Felix Blumenfeld. In his time (1863-1931), Blumenfeld was one of the most influential musical figures in Russia, well known as a pianist, composer, conductor, and teacher. For unknown reasons, the music of this pianistic genius the teacher of Vladimir Horowitz and Simon Barere, among other titans of the era disappeared from concert halls after his death, and his works are no longer in print. Mr. Thomson was, however, able to discover and gather much of his music from several archival sources. The Ivory Classics label invited Mr. Thomson to record a CD of Felix Blumenfeld's piano music, and the result was the release, in 2000, of the complete preludes and impromptus of this important and surprisingly neglected composer. This CD contains thirty-four works, none of which had ever been recorded before. As with Mr. Thomson's Liszt CDs, it has garnered wide critical acclaim. Besides his coast-to-coast Canadian concertizing, Mr. Thomson has also performed in the United States, England, Ireland, Belgium, France, the Netherlands, Austria, Hungary, Italy, and China.

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

## ARTIST BIOGRAPHIES

### DANIEL VELASCO

Dr. Daniel Velasco is an award winning flutist whose "standout" and "vibrant" performances (Miami Herald) have taken him around the country and abroad. He is the first prize winner of the National Flute Association's Young Artist Competition, WAMSO Minnesota Orchestra Competition, MTNA Young Artist Competition, Claude Monteux Flute Competition, second prize winner of the William C. Byrd Competition and finalist at the Concert Artists Guild Victor Elmaleh International Competition. He has soloed with the Minnesota Orchestra, National Symphony Orchestra of Ecuador, Northern Iowa Symphony Orchestra, Luciano Carrera Chamber Orchestra and has been featured as a guest performer at the Schubert Club Series in Saint Paul, the Indy Flute Festival in Indianapolis, the Middle Tennessee Flute Festival in Nashville, the University of North Florida, the Florida Flute Association Convention, the "Festival Internacional de Flautistas en la Mitad del Mundo," and the National Flute Association Conventions in Kansas City, New Orleans, and Chicago.

Orchestral festivals include the Latin American Youth Orchestra, Chautauqua Music Festival, Orchestra de la Francophonie, Utah Festival Opera, as well as tours through Chile and Central America with the Youth Orchestra of the Americas. He has performed under Carlos Prieto, Gustavo Dudamel, Claudio Abbado, Ben Zander, Jean-Philippe Tremblay, Jacomo Bairos, Ramón Tebar, Cristian Macelaru, Carl St. Clair, and others.

An active freelancer, he was a member of the Lansing Symphony Orchestra, Michigan Philharmonic, Florida Grand Opera Orchestra, Palm Beach Symphony, Boca Sinfonia, and is a founding member of the Miami-based NuDeco Ensemble. His main teachers include Angeleita Floyd, Marianne Gedigian, Amy Porter and Trudy Kane.

Velasco earned a doctoral degree from the University of Miami-Frost School of Music, and holds degrees from the University of Michigan, the University of Texas at Austin and the University of Northern Iowa. He was recently appointed to the faculty at The University of Akron and is a newly signed Yamaha performing artist.



### **JAMES WILDING**

NEO Keyboard Festival Co-Director

Praised as 'highly original' (Beverly Brommert, Cape Times), South African James Wilding's mastery of structure and lyricism, and his use of ethnic instruments and folk tunes capture audiences in the US and abroad. Recently, his music was described as 'tumultuous, immersing itself in detail' (Werner Rossmannith, Fürther Nachrichten). Critics have been impressed by his 'gripping' compositions (Thys Odendaal, Beeld) and his ability to weave a 'conclusive musical web' (Jan-Barra Hentschel, Harburger Nachrichten). As a pianist, Wilding is known for his 'sensitive and engaging manner' (Gudrun Szczepanek, Landsberger Tagblatt). He thrills audiences with heartfelt performances of his own work and of the standard repertoire, with a tone that has been described as 'by turns crisp and robust, and gentle and soothing' (David Kruger, Argus).

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

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

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



## ARTIST BIOGRAPHIES

### DIANE YAZVAC

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.

### CICILIA YUDHA

A versatile solo pianist and avid chamber musician, Cicilia Yudha has given performances in the US, Austria, Cambodia, Canada, France, Germany, and Indonesia. She is a frequent soloist with the Duke University Symphony Orchestra under the baton of Maestro Harry Davidson. She has given master classes and presentations across the United States and Southeast Asia. Navona Records released her debut CD Selected Piano Works by Robert Casadesus and Henri Dutilleux in September 2016.

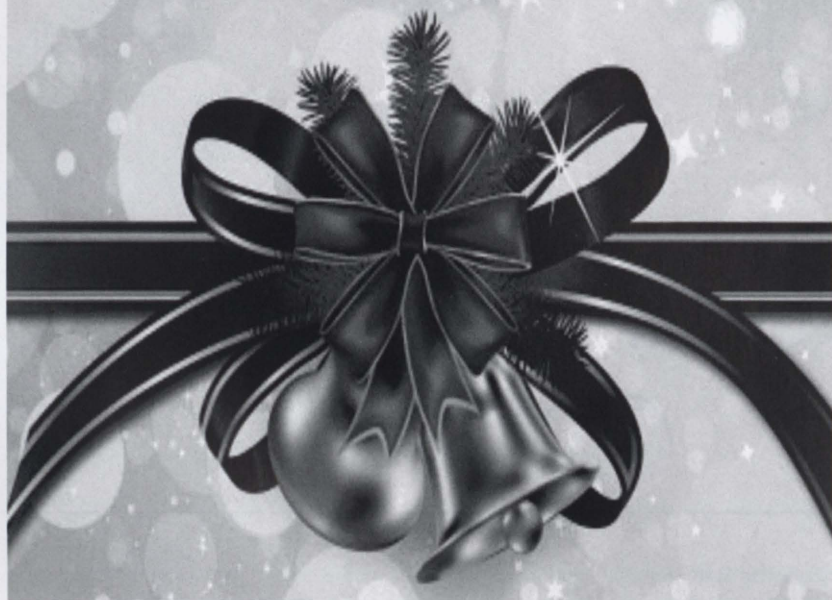
As a creative artist, she has enjoyed collaborations with musicologist Ewelina Boczkowska, tap dancer Claudia Rahardjanoto, and Polish Folk Dance specialists Christine Cobb and Staś Kmiec. She has presented lecture recitals at TEDx Talks, the Ohio Music Teachers Association Conferences, the College Music Society (CMS) National Conferences, and CMS Regional Conferences. She regularly presents Preview Concert Lectures for the Cleveland Orchestra at Severance Hall.

Passionate in music education and community service, Yudha is a Nationally Certified Teacher of Music (NCTM) and is a recipient of the Steinway Top Teacher Award. On full scholarship, Yudha earned a Doctorate in piano performance at University of North Carolina Greensboro. She also holds degrees from New England Conservatory, and the Cleveland Institute of Music. She joined the Dana School of Music Faculty at Youngstown State University in 2012.

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



Monday, December 4, 2017  
Keyboard Holiday Extravaganza  
7:30pm \* Bliss Recital Hall





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**THE DANA CONCERT SERIES**

**DANA COMPOSITION STUDIO  
PRESENTS**

**“Colors of the Season”**

Bliss Hall Recording Studio, Room 2222  
Wednesday, November 15, 2017  
7:30 p.m.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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Etude for Third Trumpet

Dan Mihelarakis

Brandon Perkins, trumpet

This etude strives to be as diverse as the job it was inspired by, that of the third trumpet player in an ensemble. One never knows if (s)he will be called upon to play a solo in the high register, a non-descript background part in the basement, or simply count rests. This piece came to life as an "Iron Chef" etude in Dr. Krummel's trumpet seminar. I was given the 'ingredients' of 6/8 time, rounded binary, a cadenza and the key of C.

Finlano

Tommy Starr

Tommy Starr, marimba  
Evan McCreary, marimba  
Brandon Maffitt, marimba  
Nathan Weingart, marimba

This short marimba quartet is a 6/8 style dance that travels through various cycles of overlapping polyrhythms. While direct, short, and sweet to the point, *Finlano* is designed to be an exhilarating rhythmic journey that offers both technical challenges and equally memorable music ideas.

Reminiscent

Max Franko

Morgan Frederick, Flute  
Brendan Burke, Double Bass  
Max Franko, Piano

"Reminiscent" is the musical embodiment of a memory. As you move throughout your life, you make memories that pop into your head from time to time. These actions, and resulting memories, shape who you are and what you will become. Throughout the piece you will hear a simple melody repeated in slightly different variations, representing your ever-changing memories. Feel free to close your eyes. Reminisce on fond memories of the past.

---

Winter (from The Seasons)

Jonathan Charlton

YSU Saxophone Quartet

Max Klauscher, soprano saxophone

Thomas Turnbull, alto saxophone

Daniel Slencsak, tenor saxophone

Santino Almasy, baritone saxophone

“Winter” is a piece about the stages of the season. It starts off with a brisk and harsh rhythmic section, which represents the sudden cold felt from the beginning of winter. It morphs over the course of the movement into the beautiful chorale section that represents a recognition of the sublime beauty of the season.

The Brilliance (from Piano Cycle no. 1 in C major)

Matthew Eustace

Jerry Rezanka, piano

My *Piano Cycle #1* is inspired by Robert Schumann’s *Dichterliebe*, which is a set of short lieder, or German Art songs, intended to be performed consecutively without pause. Lieder was born out of the Romantic era, so naturally one would expect each piece to be immersed in highly emotional topics such as love, loneliness, and despair, with, of course, the occasional supernatural encounters that pop up throughout the time period. While lieder is usually written for solo voice accompanied by piano, the idea behind this piece is that any instrumental work can achieve the same goal as long as the piece in question is a work for solo instrument and accompaniment.

“The Brilliance” is a bright little notion, almost reminiscent of a young man who is quiet and polite in nature, yet has brilliant mind, combined with a sharp tongue, and a strong and sophisticated vocabulary making him the social juggernaut among his peers. The movement is swift and to the point, yet leaves the listener wanting more. It has that quality of sophistication and chicness that those of Mozart’s day craved, yet draws upon the harmonic ideals that only a Romantic could appreciate. It comes complete with enough predictability for an audience with a vast variety of tastes and ages to enjoy and, hopefully, just the right amount of unexpected twists to compel any listener to keep listening for hours on end. From the Composer to you: Please enjoy.



Anna Reitsma, flute  
Camryn Doctor oboe  
Cayla Conrad, clarinet  
Brendan Gage, French horn  
Elliot Kwolek , bassoon

Hidden far in the northern wooded mountains of Maloria, there sits the rural village of Feldoras. As the sun peeks through the mountains, the sounds of morning fill the air as the merchants, blacksmiths, masons, and townsfolk greet the dawn. The music of the village fills the air as the day goes on, and culminates in a final cadence as the sun begins to set. In this work, I have tried to encapsulate the quiet peace of this fictional town through a simple motive in 5/4 that returns in many unique incarnations, appearing first in the oboe. The unique chordal textures and modulations, along with this melody, keep this piece moving fluidly into unexplored territory while still remaining familiar—not unlike how our town of Feldoras changes and evolves from morning to night, day to day, or even lifetime to lifetime.

## The Last Performance

Alyssa Kordecki

Alyssa Kordecki, piano and voice

"The Last Performance" is my setting of a poem by Thomas Hardy (1840-1928). My setting attempts to capture the feelings of nostalgia and mystery evoked by the poem. This tone poem should ideally accent the beautifully written poem and add to the emotion that is conveyed to the listener.

"I am playing my oldest tunes," declared she,  
"All the old tunes I know,—  
Those I learnt ever so long ago."  
—Why she should think just then she'd play them  
Silence cloaks like snow.

When I returned from the town at nightfall  
Notes continued to pour  
As when I had left two hours before:  
"It's the very last time," she said in closing;  
"From now I play no more."


A few morns onward found her fading,  
And, as her life outflew,  
I thought of her playing her tunes right through;  
And I felt she had known of what was coming,  
And wondered how she knew.

Gold

Juan Rodriguez

Dan Mihelarakis, trumpet  
Max Franko, trumpet  
Brendan Gage, French horn  
Dominick Gentile, trombone  
Juan Rodriguez, euphonium  
Lauren Zetts, tuba

Gold has long been a symbol of wealth, royalty, and power. The triumphant and majestic character of this movement attempts to capture that symbolism in sound. "Gold" is part of an orchestral suite entitled *The Colors*. This brass sextet version is adapted from the full orchestral score.



*Please Join Us For  
Upcoming Events:*

**Dana Opera Ensemble**  
Thursday, November 16  
Bliss Hall, Spotlight Theater  
7:30PM

**Dana Opera Ensemble**  
Friday, November 17  
Bliss Hall, Spotlight Theater  
7:30PM

**Carols and Cocoa/Dana Holiday Concert**  
Wednesday, December 6  
Stambaugh Auditorium  
7:00PM



**The Donald P. Pipino Performing Arts Series  
and the Dana School of Music  
Announce Opera 2018 at YSU**



# CENDRILLON

**Music by Jules Massenet  
Libretto by Henri Cain**

**Sung in French with supertitles  
Based on Perrault's 1698 version of  
the Cinderella fairy tale**

**April 20-22, 2018**

**Ford Theater, Bliss Hall**

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DANA CONCERT SERIES

## OPERA SCENES PROGRAM

PRESENTED BY

### DANA OPERA ENSEMBLE

DR. MISOOK YUN, DIRECTOR

JAN CREWS, COLLABORATIVE PIANIST

FRANCESCA MOLINARO, GRADUATE ASSISTANT

SPOTLIGHT THEATER

THURSDAY, NOVEMBER 16, 2017

FRIDAY, NOVEMBER 17, 2017

7:30 PM

YOUNGSTOWN STATE UNIVERSITY



College of  
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## PERFORMER BIOGRAPHIES (in alphabetical order)

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**Amanda Bertilacci** is currently a biology student with a minor in music, in her junior year. She has performed in many YSU productions including Menotti's *The Medium*. This year she is excited to be playing the Stepsister, Noémie, in the opera *Cendrillon*.

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

**Kristina Clemons** is a junior pursuing a Bachelor of Arts in Vocal Performance. She is a member of the Dana Chorale and the Dana Vocal Society. She played the role of The Voice in *The Medium* this past spring, and studied the role of Despina in *Così fan tutte* in the spring of 2016.

**Jan Crews (collaborative pianist)** 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.

**Sara Eckenrode** is a junior Vocal Performance major. She has performed in several countries including Hungary and South Korea. Last year, she portrayed both Toby and the Voice in Menotti's *The Medium*. Next semester she will portray Noémie in Massenet's *Cendrillon*. She is a Young Artist for Opera Western Reserve, and was in their 2017 production of *Lucia di Lammermoor*.

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**Troy Gregory** is in his freshman studying in music education. This is his very first opera performance and will be performing as Alidoro in *La Cenerentola* scene, and also plays the Count in *Le Nozze di Figaro*. Also, he will be an understudy for the role of Le Doyen de la Faculte.

Mezzo-Soprano, **Lindsay Heavner**, is a first year graduate student. She is pursuing her masters in Vocal Performance. She previously attended Alderson Broaddus University where she received her Bachelor of Arts and Bachelor of Music Education degrees. It is here that she had the opportunity to participate in several operatic works including *La Cenerentola*, *Slow Dusk*, and *Le Nozze de Figaro* where she was able to play the role of Susanna. She has received honors such as the Alderson Broaddus Vocal Award and being a competition winner of the 2017 Honors Recital. Her future plans include participating in the Dana School of Music's 2017 Opera Scenes, where she will play such roles as Cherubino in *Le Nozze de Figaro*, Charlotte in *Werther*, Madame de la Haltière from *Cendrillon*, Mrs. Quickly from *Fallstaff*, and Tsibe from *La Cenerentola*.

**Katy Howells** is a senior vocal performance major. She is the president of the Dana Vocal Society. Katy has been seen in roles such as Despina in *Così fan tutte* and, most recently, Monica in *The Medium*. She has been a member of the Dana Chorale since her freshman year, and was a part of the tour to South Korea this past summer. She also is a member of the choir Illuminare, as well as the St. John's church choir. Katy looks forward to preparing for her senior recital and YSU's production of *Cendrillon* next semester.

**Sarah Hunter** is a freshman at Dana School of Music. She participates in the University Chorus and Opera Ensemble. She has performed many roles in the area such as Lefou in Warren City Schools Drama Club's production of *Beauty and the Beast*. In the spring she will appear as one of the Spirits in YSU's production of *Cendrillon*.



**Kate Landry**, soprano, is a sophomore music education major. She is a member of the Honors College, OCMEA, and Dana Chorale, where she sings alto. In addition to her studies in voice, Kate studies piano with Dr. Yudha. She is also a resident assistant at YSU.

**Jared Liscinsky** is a sophomore music education major. He is the President of the YSU Men's Barbershop Chorus, "One Accord". He is a member of the Dana Chorale, St. Columba Cathedral Choir, and the Honors College. He will be seen as the Superintendent in Massenet's *Cendrillon* this spring with the Dana Opera Ensemble.

**Sierra McCorvey**, soprano, is a member of the Opera Western Reserve Young Artist Program. Sierra has been featured with the Packard Band, Kent Wind Ensemble, YSU Symphonic Wind Ensemble, Mahoning Valley Chorale and The Ohio University Singers. She has performed roles in Akron, Kent and Youngstown areas.

**Francesca Maria Molinaro**, soprano, is a graduate vocal performance student from Connellsville, PA. She received her bachelor's degree in music education from Alderson Broaddus University in Philippi, WV. Ms. Molinaro has played numerous roles in opera scenes including Rosina from *The Barber of Seville*, Lakmé from *Lakmé*, Laetitia from *The Old Maid and the Thief*, and Olympia from *The Tales of Hoffman*. Her opera roles from full operas include Sadie from *Slow Dusk* and Madame Goldentrill from *The Impresario*. This past summer, Francesca performed in the Pittsburgh Festival Opera Young Artist Program where she covered the role of Atalanta from Handel's *Xerxes* and performed in the ensemble. Francesca is a student in the studio of Dr. Misook Yun. She plans to audition for professional opera companies after graduating YSU.

**David Mouse** is a junior at YSU and is pursuing a Major in Vocal Music Performance and a Minor in Computer Networking. He participates in Dana Chorale, YSU's Men's Barbershop Chorus, Opera Workshop, and Dana Vocal Society. At YSU, David has performed the roles of Don Alfonso (*Così fan tutte*) and Mr. Gobineau (*The Medium*) and various roles in the fall scenes.



**Anna Murcko** is a junior music education major. She has been seen as Dorabella in *Così fan tutte*, Mrs. Gobineau in *The Medium*, and will be fulfilling the title role in Massenet's *Cendrillon* this spring with the Dana Opera Ensemble. She is a member of the Dana Chorale and St. John's Episcopal Church Choir. She is also a first prize winner (Junior Women Category) of the Ohio Chapter NATS auditions.

**Emilio Santiago**, tenor, is a sophomore Vocal Music Education Major. He is a member of Dana Chorale and Illuminare. He is a Young Artist at Opera Western Reserve, and was recently seen as Arturo in the mini-main stage of *Lucia Di Lammermoor*. He has previously appeared with the Dana Opera Ensemble as Mr. Angel in *The Impresario* and Toby in *The Medium*. He is very excited to be performing these scenes with his best friends.

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### **SPECIAL THANKS TO:**

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**PROFESSOR KATHERINE GARLICK (COSTUMES)**

**PROFESSOR MATTHEW MAZUROSKI**

**PROFESSOR TODD DICKEN**

**DR. RANDY GOLDBERG**

**DR. PHYLLIS PAUL, DEAN**

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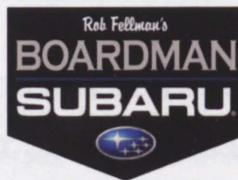
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PRESENTS

JAZZ CLINIC / MASTERCLASS  
GUEST ARTIST:

**DAVE STRYKER**

INDIANA UNIVERSITY-JACOB'S SCHOOL OF MUSIC  
AND THE AEBERSOLD SUMMER JAZZ WORKSHOP

BLISS RECITAL HALL  
FRIDAY, NOVEMBER 17, 2017  
12:00 NOON - 2:30 P.M.

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## PROGRAM

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FEATURING PERFORMANCES BY **DAVE STRYKER** (WITH YSU  
FACULTY **DAVID MORGAN**-BASS AND **GLENN SCHAFT**--DRUMS)

...AND PERFORMANCES BY YSU MUSIC STUDENTS:

**GUITAR DUO:**

Dan Mihelarakis and Nicholas Frank perform  
*Alone Together* by Arthur Schwartz

**GUITAR DUO:**

Andy Pickard and Tyler Guerrieri perform  
*The Thumb* by Wes Montgomery

**TRIO:**

Dan Mihelarakis (guitar), Brendan Burke (bass)  
and Hobie Butcher (drums) perform  
*When Sunny Gets Blue* by Marvin Fisher/Jack Segal

**QUARTET:**

Nicholas Frank (guitar), Alex Miller (tenor sax)  
Justin Randall (trumpet), Ian Kinnaman (bass)  
and Tommy Starr (drums) perform  
*Seven Steps to Heaven* by Miles Davis/Victor Feldman

## ARTIST BIO

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Whether you've heard guitarist **Dave Stryker** leading his own group (with 28 CD's as a leader to date), co-leading The Stryker/Slagle Band, or as a featured sideman with Stanley Turrentine, Jack McDuff, and many others, you know why the Village Voice calls him "one of the most distinctive guitarists to come along in recent years."

Dave's new CD "Strykin' Ahead" features the same lineup as "Eight Track II" - Steve Nelson, Jared Gold and McClenty Hunter, and is getting great reviews. "Messin' with Mister T", is a celebration of the man he worked with for over a decade — Stanley Turrentine, "Mister T" — with ten of the greatest tenor sax players on the scene today. It went to #1 on JazzWeek Radio and stayed in the Top 50 for 20 weeks and has received great reviews including 4 1/2 stars in Downbeat magazine. Dave's last CD "Eight Track" was #9 for 2014 on the Jazz Week Radio Charts where it stayed for 20 weeks topping off at #3 for 3 weeks. Downbeat magazine picked it as one of the Top CD's of 2014, and ran a feature article in the June 2014 issue on Dave. Dave was recently voted into the 2017 Downbeat Critics and Readers Poll for the 10th time.

*"I have followed Dave Stryker's playing since his early days in Omaha through his long stay with Stanley Turrentine and his longstanding relationship with the great alto player Steve Slagle (another undersung heavy out there) and he just gets better and better with one of the most joyous feels around." —Pat Metheny*

Dave Stryker grew up in Omaha, Nebraska and moved to New York City in 1980. After establishing himself in the local music scene, he joined organist Jack McDuff's group for two years 1984-85. When McDuff wasn't on the road (literally traveling by van all over the country) they worked a steady four-night a week gig at Dude's Lounge in Harlem. His first break, this turned out to be an invaluable experience, paying his dues night after night with the soulful jazz organist. It was at Dude's Lounge that Stryker met tenor saxophonist Stanley Turrentine, who would occasionally sit in. After leaving McDuff, Turrentine asked Stryker to join his quintet. From 1986-1995 he played with the legendary saxophonist at all the major festivals, concert halls, and clubs throughout the world. He is featured on two



Turrentine CD's (Stanley recorded Stryker's tune "Sidesteppin"). With Turrentine, Stryker was able to play with such jazz greats as Dizzy Gillespie and Freddie Hubbard. The ten years playing alongside the tenor legend helped Stryker realize the importance of having his own sound. Dave continued to work with Stanley and was with him during his final week at the Blue Note in NYC, when he passed in Sept. 2000.

Early on Stryker realized that as much as he loved playing standards and the jazz repertoire he had to have something of his own to give to the music. He feels that his writing combined with his playing is what shapes his musical expression. He has recorded and published over 150 of his own compositions and has released "The Dave Stryker Songbook" with most of his original music. Also 18 of the compositions (from the first five SteepleChase CD's) are compiled in the book: "The Music of Dave Stryker" (SteepleChase Music) which can be ordered on this website.

Some of the other artists who have recorded Dave's music are: Stanley Turrentine, Kevin Mahogany, Victor Lewis, and Steve Slagle. Dave continues to perform with The Dave Stryker Organ Trio, his Blue to the Bone Band, and The Stryker/Slagle Band. Recent gigs for The Stryker/Slagle Band have included a recent week at Dizzy's Club Coca Cola at Jazz at Lincoln Center, the Monterey Jazz Festival, The Blue Note in Las Vegas, The Jazz Bakery in LA, and a 2003 tour of Japan.

Sideman work has included vocalist Kevin Mahogany's group, with Dave writing and arranging music for Kevin's Telarc release "Pride and Joy" and "Another Time, Another Place" on Warner Bros and tours of Europe, Japan, Brazil, Poland and Carnegie Hall. He also has worked with Blue Note saxophonist Javon Jackson and pianist Eliane Elias. He has appeared on over 50 CD's as a sideman. As a producer, Stryker compiled the CD "The Guitar Artistry of Billy Rogers" which is the only existing record of the brilliant jazz playing of the late underground legend who was his friend, former teacher and member of the Crusaders. He has also produced "A Tribute to Grant Green" on Evidence Music.

Dave is the Adjunct Professor of Jazz guitar at Jacobs School of Music at Indiana University, and at the John J. Cali School of Music at Montclair State University. He is passing along his experience by teaching privately and at The Aebersold Summer Jazz Workshop, and The Litchfield Jazz Camp. His book "Dave Stryker's Jazz Guitar Improvisation Method" (Mel Bay Publishing) is available here on his website at [www.davestryker.com](http://www.davestryker.com).



## 2017-2018 DANA SCHOOL OF MUSIC GUITAR EVENTS:

### **Friday - October 27**

Artist Recital: Classical Guitarist Xavier Jara  
Winner of the *2016 GFA International Classical Guitar Competition*  
7:30pm, Bliss Recital Hall

### **Saturday - October 28**

Artist Masterclass: Xavier Jara  
9am-11am, Bliss Recital Hall

### **Wednesday - November 8**

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

### **Friday - November 17**

Jazz Guitar Clinic: Guest Artist Dave Stryker  
Indiana University-Bloomington and  
The Aebersold Summer Jazz Workshop  
12noon-2:30pm, Room 2222

### **Tuesday - February 27**

Guest Artist Recital: Classical Guitarist Elliot Frank  
Prizewinner in the Concurso Internacional de la Casa de España  
in San Juan, Puerto Rico  
7:30pm, Bliss Recital Hall

### **February TBD**

Guest Artist Masterclass: Elliot Frank: Time and location TBD

### **Monday - March 12**

Jazz Guitar Clinic: Guest Artist Julian Lage  
World-renowned jazz guitarist  
1:30-4pm, Room 2222

### **Tuesday - April 10**

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

### **Wednesday - April 11**

Dana Guitar Studio Recital  
Noon (12:15pm), Butler Institute of American Art

The following people and organizations have generously supported the Dana Guitar Association's 2017-2018 concert season. We sincerely thank our fine sponsors for their support.

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STUDENT GOVERNMENT ASSOCIATION OF YSU

**Audio or video recording** of this event is strictly prohibited under penalty of law. No exceptions other than those made with the full consent of the musicians involved, the Dana School of Music and Youngstown State University.

**Free and Open to the Public**

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

[www.danaguitarassociation.org](http://www.danaguitarassociation.org)

or contact Dr. Francois Fowler [fpfowler@ysu.edu](mailto:fpfowler@ysu.edu)





*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 6, 2017**

Stambaugh Auditorium



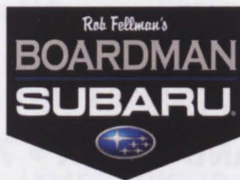
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THE DANA CONCERT SERIES  
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**DANA YOUNG ARTIST  
COMPETITION**

DEYOR PERFORMING ARTS CENTER  
SUNDAY, NOVEMBER 19, 2017  
1:00PM - 5:00PM

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## PROGRAM

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Each performer is allotted up to ten minutes; longer pieces will be cut off at that time without penalty. There will be a pause of 2-3 minutes between each performance. Following the final performance, the judges will deliberate and then announce the results. The winner(s) will perform with the Dana Symphony Orchestra or the Dana Chamber Orchestra in 2018–2019.

**MIA COLON, SOPRANO**

“Someone Like You,” from *Jekyll & Hyde*  
Frank Wildhorn (1958–)

Jack Ciarniello, piano

**AARON PODORSON, BASS TROMBONE**

Concerto for Bass Trombone: I. Andante con moto  
Eric Ewazen (1954–)

Jack Ciarniello, piano

**ALISHA MOORE, FRENCH HORN**

Concerto for Horn in E-flat Major, op. 11: I. Allegro  
Richard Strauss (1864–1949)

Jack Ciarniello, piano

**LINDSAY HEAVNER, MEZZO-SOPRANO**

“Una voce poco fa,” from *Il Barbiere di Siviglia*  
Gioachino Rossini (1792–1868)

Mary Ann Bush, piano

**SIERRA MCCORVEY, SOPRANO**

“Lament of Ian The Proud,” from *Three Poems of Fiona Macleod*  
Charles Griffes (1884–1920)

Mary Ann Bush, piano



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**BRITTANY BAGLIA, VIOLIN**

Scottish Fantasy in E-flat Minor, op. 46

Max Bruch (1838–1920)

Diane Yazvac, piano

**LAURA MAKARA, FRENCH HORN**

Concerto for Horn in C Minor, op. 8:

I. Allegro moderato; II. Andante; III. Allegro molto

Franz Strauss (1822–1905)

Diane Yazvac, piano

**SHAUN A. McCUNE, GUITAR**

Concerto for Guitar, *For Two Christophers*: I. Guitar

Elmer Bernstein (1922–2004)

Diane Yazvac, piano

**ANNA REITSMA, FLUTE**

Concerto for Flute, FS 119: I. Allegro moderato

Carl Nielsen (1865–1931)

Diane Yazvac, piano

**KATHLEEN HOWELLS, SOPRANO; NICHOLAS SAMSON, TRUMPET**

“Sound the Trumpet, Beat the Drum,” or “Welcome Ode for James II,” Z. 335

Henry Purcell (1659–1695)

Nancy Cline, piano

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**JUDGES:**

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Steuart Pincombe, cellist (Apollo's Fire)

Dr. Jeffrey Tedford, orchestra conductor (Grove City College)

Dr. Neil Qiang, pianist and vocal coach (Central State University)

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THE DANA CONCERT SERIES  
PRESENTS

**YSU**  
**Jazz Combos**

Dave Kana & Theron Brown,  
Instructors

SPOTLIGHT THEATER, BLISS HALL  
MONDAY NOVEMBER 27, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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### JAZZ QUINTET

Jared Peters, trumpet; Jordan Grantonic, violin  
Andrew Farley, guitar; Brendan Burke, bass;  
Evan McCreary, drums

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Libertango

Astor Piazzolla

My Funny Valentine

Richard Rogers & Lorenz Hart

Georgia On My Mind

Hoagy Carmichael & Stuart Gorrell

In a Sentimental Mood

Duke Ellington

Speak Low

Kurt Weill & Ogden Nash

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### JAZZ QUINTET

Herbie Hunkele, trumpet; Nadya Stratton, flute;  
Daniel Mihelarakis, guitar; John Beck, bass; Hobie Butcher, drums

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When You Wish Upon a Star

Leigh Harline & Ned Washington

Joy Spring

Clifford Brown

Most of the things are Apparent  
in your Mannerisms

Dan Mihelarakis

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## JAZZ QUINTET

Leicester Stovell, trumpet; Sam Gregory, saxophone;  
Tyler Guerrieri, guitar; Mike Kuhns, bass; Joel Gillespie, drums

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Jordu

Duke Jordan

Good Morning Heartache

Irene Higginbotham,  
Ervin Drake & Dan Fisher

Half Nelson

Miles Davis

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## JAZZ QUINTET

Justin Randall, trumpet; Alex Miller, saxophone;  
Nicholas Frank, guitar; Ian Kinnaman, bass; Tommy Starr, drums

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Blues for Alice

Charlie Parker

Con Alma

Dizzy Gillespie

Seven Steps to Heaven

Victor Feldman

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# JAZZ CONCERT CALENDAR

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## FALL SEMESTER

**OCTOBER 16**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

**NOVEMBER 20**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

**NOVEMBER 27**, Jazz Combos  
Spotlight Theater, Bliss Hall, 7:30 p.m.

**DECEMBER 6**, Jazz Ensembles  
Carols and Cocoa, Dana Holiday Concert  
Stambaugh Auditorium, 7:00 p.m.

## SPRING SEMESTER

**FEBRUARY 1**, Jazz Studies & Boardman H.S.  
BLU Jazz, Akron, OH

**FEBRUARY 2**, Jazz Ensemble 1  
MAD About the Arts, McDonough Museum 7:00-8:00 p.m.

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

**MARCH 1**, Jazz Combos  
Spotlight Theater, Bliss Hall, 7:30 p.m.

**APRIL 9**, Jazz Ensembles  
Chestnut Room, Kilcawley Center, 7:30 p.m.

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



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## ACKNOWLEDGEMENTS

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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 Donald P. Pipino 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, Jr. Memorial Scholarship for Jazz Drummers**. If you are interested in making a donation to the **Bulkley Scholarship**, checks can be made payable to The Robert E. Bulkley, Jr. Memorial Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

UPCOMING DANA SYMPHONY ORCHESTRA, YSU WIND ENSEMBLE  
AND YSU CONCERT BAND PERFORMANCES

**THURSDAY, OCTOBER 19**

***Mexican Dances For Wind & Percussion***

YSU Concert Band, YSU Wind Ensemble  
& Mahoning/Shenango Valley HS All Star Wind Ensemble  
Dr. Brandt Payne & Dr. Stephen L. Gage, Conductors  
Stambaugh Auditorium | 7:30 p.m.  
Tickets are available at the door

**THURSDAY, NOVEMBER 2**

***Beethoven's Fateful Fifth***

Dana Symphony Orchestra  
Dr. Stephen L. Gage, Conductor  
Erika Walker, Mezzo-Soprano  
2017 Dana Young Artist Contest Winner  
Edward W. Powers Auditorium | 7:30 p.m.  
DeYor Performing Arts Center  
Tickets are available at the door

**SUNDAY, NOVEMBER 19**

**Dana Young Artist Competition**

1:00 – 5:00 pm | Edward W. Powers Auditorium  
DeYor Performing Arts Center

Dana School of Music students compete throughout the afternoon for the opportunity to perform a solo with the Dana Symphony Orchestra  
Drop in any time to watch a variety of performances.  
Free and open to the public

**WEDNESDAY, NOVEMBER 29**

***Reactions!***

YSU Concert Band & YSU Wind Ensemble  
Dr. Brandt Payne & Dr. Stephen L. Gage, Conductors  
Dr. Glenn Schaft, Drum Set  
Stambaugh Auditorium | 7:30 p.m.  
Tickets are available at the door

**WEDNESDAY, DECEMBER 6**

**Carols and Cocoa & The Dana Holiday Concert**

7:00 pm | Stambaugh Auditorium  
Tickets are available at the door





*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 6, 2017**

Stambaugh Auditorium



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THE DANA CONCERT SERIES  
PRESENTS

MUSIC AT NOON

**“BARBERSHOP HARMONY”**

FEATURING ENSEMBLES:

“ONE ACHORD”- YSU BARBERSHOP CHORUS

GUEST ENSEMBLE: DANA CHORALE

HAE-JONG LEE, DIRECTOR

BUTLER INSTITUTE OF AMERICAN ART

WEDNESDAY, NOVEMBER 29, 2017

12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PERSONNEL

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### YSU BARBERSHOP CHORUS - "ONE ACHORD"

Hae-Jong Lee, Director

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#### TENOR

Jason Volovar  
Tyler Leibengood  
Sam Gregory  
Tim Gregory

#### LEAD

Calvin Jackson  
Daniel Navabi  
Cole Kramer  
Brendan Gage

#### BARITONE

Richard Blough  
Ian Kinnaman  
Jared Liscinsky  
Tim McCall

#### BASS

Dylan Douglas  
Dominic Gentile  
David Mouse  
Jared Jenkins  
Levi DeMarco

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### DANA CHORALE

Hae-Jong Lee, Director

Kathy Miller, Accompanist

Francesca Molinaro, Graduate Assistant

Lindsay Heavner, Graduate Assistant

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#### SOPRANO

Kristina Clemons  
Mariah Cresanto  
Sydney DiCenso  
Katy Howells  
Olivia Kochunas  
Francesca Molinaro  
Kortney Squibbs

Youngstown, OH  
Salem, OH  
Howland, OH  
Baden, PA  
Warren, OH  
Connellsville, PA  
Orwell, OH

#### TENOR

Sam Gregory  
Tim Gregory  
Troy Gregory  
Cole Kramer  
Jonathan Lang  
Emilio Santiago

Pittsburgh, PA  
Cortland, OH  
Cortland, OH  
Hiram, OH  
Cortland, OH  
Hermitage, PA

#### ALTO

Christina Aviles  
Brianna Crawford  
AnnaMaria Jadue  
Lindsay Heavner  
Kate Landry  
Megan Levan  
Anna Murcko

Dunkirk, NY  
Wampum PA  
Austintown, OH  
Cumberland, MA  
Poland, OH  
Dunkirk, NY  
Napoleon, OH

#### BASS

Levi DeMarco  
Jaden Karr  
Andrew Gurdak  
Alexander Kluchar  
Jared Liscinsky  
David Mouse  
Elliott Roose

Struthers, OH  
Boardman, OH  
Cortland, OH  
Canfield, OH  
Damascus, MD  
East Liverpool, OH  
Hubbard, OH



## PROGRAM

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### YSU BARBERSHOP CHORUS - "ONE ACHORD"

<i>We Need a Little Christmas</i>	arr. Dave Briner
<i>Let it Snow</i>	Jule Styne, arr. Joe Liles
<i>Winter Wonderland</i>	Felix Bernard, arr. Edward Waesche
<i>God Rest Ye Merry, Gentlemen</i>	Traditional English Carol
<i>Children's Medley</i>	Barbershop Harmony Society
<i>Jolly Old Saint Nicholas</i>	
<i>Up On the House-Top</i>	
<i>It's Beginning to Look a Lot Like Christmas</i>	Meredith Wilson arr. Willis Diekema
<i>Jingle Bells</i>	James Pierpont

### DANA CHORALE - GUEST ENSEMBLE

<i>Glow</i>	Eric Whitacre (b. 1970)
<i>Hodie Christus natus est</i>	Jan Pieterszoon Sweelinck (1562-1621)

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### UPCOMING CHORAL EVENTS:

#### **YSU Barbershop and Pella Penguin Joint Concert**

Friday, December 1, 2017, 7 PM

Bliss Recital Hall

#### **Carols and Cocoa/Dana Holiday Concert**

Wednesday, December 6, 2017, 7 pm

Stambaugh Auditorium

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THE DANA CONCERT SERIES  
PRESENTS

## Reactions 2017!

Featuring the:

YSU CONCERT BAND  
BRANDT PAYNE, CONDUCTOR

WINDY 5 WOODWIND QUINTET  
KATHRYN UMBLE, COACH

YSU WIND ENSEMBLE  
STEPHEN L. GAGE, CONDUCTOR

&

GLENN SCHAFT, PERCUSSION  
& DAVID MORGAN, COMPOSER

STAMBAUGH AUDITORIUM  
WEDNESDAY, NOVEMBER 29, 2017  
7:30PM

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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### YSU CONCERT BAND WIND REPERTOIRE

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*Sliding Into The Sea* (2017)

Thomas Osborne (b. 1978)

Santino Almasy, Alto Saxophone

*Third Suite for Band* (1966)

Robert Jager (b. 1939)

1. March
2. Waltz
3. Rondo

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### WINDY 5 WOODWIND QUINTET

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*Kleine Kammermusik, Op.24 No. 2* (1922)

Paul Hindemith (1895-1963)

1. Lustig. Mäßig schnell Viertel
2. Walzer. Durchweg sehr leise
5. Sehr lebhaft

Madeline Grimes, flute; Kristen Thompson, oboe; Cayla Conrad, clarinet,  
Elliot Kwolek, bassoon; Brendan Gage, horn

**\*\* 15 MINUTE INTERMISSION \*\***

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### YSU WIND ENSEMBLE REPERTOIRE

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*Heroes from the Sea* (2017)

Onsby Rose (b. 1975)

*Armenian Dances, Set I* (1972)

Alfred Reed (1921-2005)

*Black Granite March* (1996)

James Hosay (b. 1959)

*Reactions 2017* (2017)

David Morgan (b. 1957)

Glenn Schaft, Percussion

## CONCERT BAND PROGRAM NOTES

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### SLIDING INTO THE SEA

Thomas Osborne

The *pali* (cliffs) that run up and down the windward coast of O'ahu form perhaps the most impressive natural features on all of the island. These steep slopes and rock faces stand thousands of feet tall in some places and serve as reminders of cataclysmic events that took place ages ago, when half of the Ko'olau volcano collapsed into the sea. *Sliding into the Sea*, a concerto for saxophone and concert band, is a musical reflection on these geological events, separated into five sections.

*Sliding into the Sea* was commissioned by the Pacific Composition Project with support from R.E.A.C.H. Out Hawaii, the Kawanakoa Middle School Band, NEA Challenge America, and the Hawaii Saxophone Foundation. The piece is dedicated to saxophonist Harvey Pittel, conductor Jason Chin and the students of Kawanakoa Middle School's Band.

- Notes by Thomas Osborne, Composer

### THIRD SUITE FOR BAND

Robert Jager

Composed in 1966, this three-movement work is performed regularly in contests and festivals as well as on concert band programs globally. The unique setting of this original work provides subtle challenges to the performers and conductor with enhanced interest for the listener. The movements are "March"---non-characteristically scored in alternating 4/4 and 3/4 time, "Waltz"---similarly juxtaposed in alternating 3/4 and 2/4 time, and the raucous "Rondo."

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## WINDY 5 WOODWIND QUINTET PROGRAM NOTES

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### KLEINE KAMMERMUSIK, OP.24, NO. 2

Paul Hindemith

Hindemith's affection for the "blowing" instruments was not just a matter of lip service - his very large catalog is liberally dotted with works featuring the winds. Notable among these are the sonatas with piano for, in chronological order of composition, flute, oboe, bassoon, clarinet, horn, trumpet, English horn, trombone, and tuba. Before embarking on the sonatas, apparently thinking there was safety in numbers, he gathered five winds - flute, oboe, clarinet, horn, and bassoon - for an adventurous quintet romp.



The quintet, with the title "small chamber music," appeared in 1922; his first Kammermusik, Op. 24, No. 1, written the same year, was for a small orchestra that included accordion and a siren. That piece found the composer examining the Russian/Parisian Stravinsky under his microscope (the first movement is neo-*Petrushka*), and flirting with jazz (one movement is titled Shimmy, another Ragtime) as well as with polytonality. One might conclude that he seemed determined to jolt his audience.

Having got this bizarre behavior out of his system, Hindemith relaxed his experimental zeal considerably for the wind quintet, but still kept Stravinsky clearly in view. The dry, caustic timbre of the winds is matched perfectly to the lean, chic, and impersonal materials that speak clearly the Stravinskian neo-classic tongue, as translated into what was to become Hindemith's characteristic language. This is music that, while invoking the outdoor wind divertimentos of the 18th century, sneers at the late 19th century's sonorous and emotional indulgences.

The very opening of the first movement sets the pungent, cerebral tone that pervades the work. The main theme in clarinet is comprised of three motifs which are subjected to expansion, development, and serious repetition, the latter by way of the kinds of obsessive ostinato figures (repeated musical patterns) on which Stravinsky held a lifetime patent. A contrasting theme in oboe suggests a relaxation of tension, although the propulsive three-note rhythm of the opening supplies energetic locomotion to its incipient lyricism. After a repeat of the main theme (in oboe, with a buffoonish figure, not in bassoon, but clarinet), the bassoon recalls the lyric tune, and then the movement ends in a puff of whimsical, dissonant smoke.

The second movement dances a satiric waltz, whereas the third movement has a dirge-like archaic character. The brief interlude that follows, really just a bridge to the finale, exploits the repeated notes that Hindemith has seized upon with such relish in the preceding movements. Within its mere 23 measures, each of the instruments has a mini-cadenza, with the repeated note figures forming the connective tissue. The whirlwind last movement is coolly sophisticated, bracingly syncopated, and bristling with the by-now-familiar ostinatos and repeated notes.

- Notes by Orrin Howard



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## WIND ENSEMBLE PROGRAM NOTES

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### HEROES FROM THE SEA

Onsby Rose

In June of 2017 as I had a conversation with my wife, Jessi, I told her that I had always had the dream of composing. However, at forty-two years old and about thirty of them being a musician, I had never been able to complete a piece. A couple days after our conversation I received an email about the annual call for fanfares from the Dallas Wind Symphony. As I lay in bed that same evening, numerous melodies ran through my head. After laying awake all night, I got up the next morning, sat down at my computer and began to sketch out Fanfare, "Die Helden" which was submitted to the DWS. Upon beginning to write, I truly felt inspired, but I mostly just desired to finish the work. As I rely heavily on my Christian faith, each night as I closed out my writing for the day, I would lay in my bed and pray. During my prayers, I would ask God that if He wanted me to compose this music, that He would "give me the notes." In my conversations with my friend David Maslanka, he would describe his methods and how he relied on his spirituality and meditation. With guidance from David I had been meditating, which for me is a prayer time. This prayer time and soul searching led to the thoughts of my 11 years on active duty as a US Marine, as well as all of the Sailors and Coast Guardsmen that I had served alongside. The images of the men and women in these three services, and their dedication to duty, as well as their time away from their loved ones, brought to me the heroic and flowing melodies within this work. After finishing the original brass and percussion fanfare, I knew it had to be composed for full wind band. The sound of the work is simple, heroic, and hopefully brings thoughts of the blessings of protection we are lucky to receive from all of the men and women in the U.S. Marine Corps, U.S. Navy and U.S. Coast Guard that serve as, "*Heroes from the Sea*".

- Notes by Onsby Rose

### ARMENIAN DANCES, SET I

Alfred Reed

Dr. Alfred Reed developed his interest in the concert band while serving with an Army Air Force Band during World War II. He studied at Juilliard, worked as composer and arranger during the early years of NBC and ABC, taught at Baylor University and the University of Miami, and served as senior editor for a major NY music publishing firm. He is a frequent guest conductor all over the world. With more than 250 published works, he is one of the nation's most prolific and frequently performed composers.

The *Armenian Dances*, Parts I and II, are a four-movement suite based on authentic Armenian folk songs from the collected works of Gomidas Vartabed, the founder of Armenian classical music. Part I, the first movement, is built upon five different songs. In Part II, the first movement, Hov Arek (Come, Breeze) is a lyrical peasant's plea summoning the wind, Khoomar is a rhythmic wedding dance, and Lorva Horovel is a plow song from the Lori district depicting a farmer's physical and spiritual labors.

These works were commissioned by Dr. Harry Began and premiered by him with the University of Illinois Symphonic Band in 1973 (Part I) and 1976 (Part II).

- Notes by James Huff

## **BLACK GRANITE MARCH**

**James Hosay**

**Black Granite** is a dramatic symphonic march by James L. Hosay. Arranger and Composer for the US Army Band (Pershing's Own) in Washington, D.C., Mr. Hosay dedicated this march to "the men and women who died in the Vietnam War; to those whose heroic deeds went unsung, and to those who returned home only to find shattered remnants of what was once their 'American dream'."

## **REACTIONS 2017**

**David Morgan**

I have long been mesmerized by great percussionists. Cultures from around the globe including those of India, Africa, South America, and the Caribbean have deep musical traditions based in rhythm and percussion. The incredible legacy of American drum set players is also part of this interconnected web. The feature all of these traditions have in common is the emphasis on developing the art of improvisation within very specific and detailed traditions and systems.

When I was approached about writing a concerto to feature Glenn Schaft, I quickly became overwhelmed by the possibilities. Here is an artist who has spent a lifetime deeply engaged with all of these musical cultures, a person who plays all of the percussion instruments at a high level, and a master of the drum set tradition. What notes could I possibly write on the page that could begin to approach the essence and brilliance of these cultures? After months of experimentation and dead ends it finally dawned on me that I didn't actually need to write any specific notes for him to play, that he could improvise a part better than anything I could write.



My goal then became to create a series of environments within which he could weave his magic, to map out a music journey. The soloist, provided only with the most rudimentary map, is free to play anything on any instrument at any time, or to not play at all. Thus, the musical content of solo part is different every time. The major challenge for the ensemble is to be completely solid on the written material in order to not be thrown off course by unexpected surprises created by the soloist. Enjoy the journey of improvisational magic created by Glenn Schaft and the YSU Wind Ensemble.

- Notes by David Morgan

## **2016-2017 YOUNGSTOWN STATE UNIVERSITY BANDS**

Dr. Stephen L. Gage, Director of Bands & Orchestra  
Dr. Brandt Payne, Director of Athletic Bands  
Aaron Podorson , Graduate Assistant  
Cayla Conrad, YSU Band Librarian  
Stephanie Pavlovich , Equipment/Uniforms

Youngstown State University-Dana School of Music  
One University Plaza, Youngstown, Ohio 44555-3636  
Phone: (330) 941-1832 Fax: (330) 941-1490  
<http://www.ysubands.org>

Facebook: Youngstown State University Bands



## YSU DANA SCHOOL OF MUSIC INSTRUMENTAL FACULTY

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Mr. Hakeem Bilal – Tenor & Bass Trombone	<a href="mailto:habilal@ysu.edu">habilal@ysu.edu</a>
Mr. Theron Brown – Jazz Piano/Combos	<a href="mailto:tebrown02@ysu.edu">tebrown02@ysu.edu</a>
Mr. D. William Byo – Bassoon	<a href="mailto:jubiby@yahoo.com">jubiby@yahoo.com</a>
Dr. Edward Davis – Percussion	<a href="mailto:ejdavis@ysu.edu">ejdavis@ysu.edu</a>
Dr. Kent Engelhardt – Saxophone/Jazz Ensemble I	<a href="mailto:kjengelhardt@ysu.edu">kjengelhardt@ysu.edu</a>
Dr. Francois Fowler – Guitar, Guitar Ensemble	<a href="mailto:fpfowler@ysu.edu">fpfowler@ysu.edu</a>
Dr. Stephen Gage – Conducting/Wind Ensemble/Orchestra	<a href="mailto:slgage@ysu.edu">slgage@ysu.edu</a>
Mr. David Kana – Jazz Ensemble II/Combos/Saxophone	<a href="mailto:djkana@ysu.edu">djkana@ysu.edu</a>
Dr. Brian Kiser - Tuba-Euphonium	<a href="mailto:bdkiser@ysu.edu">bdkiser@ysu.edu</a>
Ms. Marissa Knaub – Harp	<a href="mailto:mjknaub@ysu.edu">mjknaub@ysu.edu</a>
Dr. Christopher Krummel – Trumpet	<a href="mailto:ckrummel@ysu.edu">ckrummel@ysu.edu</a>
Dr. Daniel Laginya – Organ, Music Theory	<a href="mailto:dlaginya@ysu.edu">dlaginya@ysu.edu</a>
Dr. Paul Louth – Instrumental Music Education	<a href="mailto:jplouth@ysu.edu">jplouth@ysu.edu</a>
Dr. Stacie Mickens – Horn, Chamber Music	<a href="mailto:srmickens@ysu.edu">srmickens@ysu.edu</a>
Dr. David Morgan – Jazz/String Bass/Composition	<a href="mailto:dsmorgan@ysu.edu">dsmorgan@ysu.edu</a>
Dr. Caroline Oltmanns – Piano	<a href="mailto:cmoltmanns@ysu.edu">cmoltmanns@ysu.edu</a>
Dr. Brandt Payne – Concert Band/Marching Band/Conducting	<a href="mailto:bpayne@ysu.edu">bpayne@ysu.edu</a>
Mr. Shawn Reynolds – Oboe/English Horn	<a href="mailto:srreynolds@ysu.edu">srreynolds@ysu.edu</a>
Dr. Glenn Schaft – Percussion/Percussion Ensemble	<a href="mailto:geschafft@ysu.edu">geschafft@ysu.edu</a>
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Dr. Phyllis Paul – Dean, College of Creative Arts & Comm.	<a href="mailto:pmpaul@ysu.edu">pmpaul@ysu.edu</a>

## ABOUT THE YSU BANDS & THE YSU WIND ENSEMBLE

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The wind band program at YSU includes a wide array of performance groups, from concert bands and chamber groups, to marching and pep organizations. Over 250 students perform in these ensembles each year. Comprised from among the top wind and percussion students in the Dana School of Music, the Wind Ensemble performs a broad spectrum of music. The YSU Band program includes the YSU Marching Pride, Basketball Band, Wind Ensemble, Concert Band, and Chamber Winds.

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

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

*Lions, Jesters, and Dragons, Oh My!* (1998); *Star Wars and Other Scores* (2000); *Carnival* (2002); *Spin Cycle* (2004); *Tipping Points* (2006); *Urban Requiem* (NAXOS 2008); *Old Wine in New Bottles* (NAXOS 2013); *Shadows & Reflections* (2018)

The following critical reviews were offered for the NAXOS recordings:

"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 Magazine**

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



## ABOUT THE SOLOIST

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**GLENN SCHAFT** is Professor and Director of Percussion Studies at Youngstown State University, performs with the Faculty Jazz Group, and is founder and faculty advisor for the Youngstown Percussion Collective - a student organization. He is an artist endorser with Avedis Zildjian Co., Innovative Percussion Inc., Remo Inc., and an educational consultant with Black Swamp Percussion. He is a member of the Percussive Arts Society and serves on the Drumset Committee.

Glenn's performance credits include myriad instruments and musical styles. He has toured the United States, Cuba, and China and performed with: Dance Theater Of Harlem, Colorado Music Festival, Cleveland Jazz Orchestra, Air Force Band of Mid-America, Cleveland Dance Collective, American Jazz Orchestra, Robert Page Singers, Skaneateles Chamber Music Festival, Youngstown Percussion Collective, Battu World Percussion Group, Akron Symphony, Youngstown Symphony, Cleveland Chamber Symphony, Ohio Chamber Orchestra, Cleveland Ballet, Cleveland Opera, Pittsburgh Symphony Percussion Section, The Texas Tenors, Five By Design, Women Of The Phantom, Chuck Berry, Peter Bernstein, Stewart Copeland, Paquito D'Rivera, Raul Esparza, Chita Rivera, Jim McNeely, Sean Jones, Chip Stephens, Robert Lockwood Jr., Alison Krauss, Cleveland Jazz Orchestra, Marvin Stamm, Freddie Bryant, Laurence Hobgood, Dave Stryker, Victor Krauss, Nick Brignola, Allen Vizzutti, Brian Lynch, Todd Coolman, Dan Wilson, John Fedchock, Ernie Krivda, Andrea Zonn, Robert Van Sice, Reynaldo Gonzalez, Ruben Alvarez, Taku Hirano, Ndugu Chancelor, Trichy Sankaran, Ricardo Flores, Chris Hanning, Michael Spiro, among others. He appears as soloist on Dave Morgan's Reactions for drumset and wind band with the YSU Symphonic Wind Ensemble on Spin Cycle, winner of the Downbeat magazine award for Outstanding College Wind Ensemble Recording.

Glenn earned the Doctor of Musical Arts from the University of Illinois at Champaign-Urbana with Tom Siwe, the Master of Arts from Eastern Illinois University with Johnny Lee Lane, and the Bachelor of Music from Baldwin-Wallace University with George Kiteley. He did post-doctoral studies and managed the New Music Associates, a professional ensemble in-residence, at Cleveland State University and studied contemporary music with Edwin London. He studied with Tom Freer and Jay Burnham of the Cleveland Orchestra, drumset with John Riley, Lewis Nash, John Hollenbeck, and Harold Damas, Afro-Cuban percussion with Roberto Vizcaino, Fermin Nani, and Santiago Nani at the National School of the Arts in Havana, Cuba, with Giovanni Hidalgo, Horacio Hernandez, Glen Velez, Jamie Haddad, and Trichi Sankaran at the Berklee College of Music World Percussion Festival, drum circle facilitation with Christine Stevens at the Remo Health Rhythms Workshop, ethnomusicology with Bruno Nettle, Charles Capwell, Tom Torino, and jazz composition with Alan Horney.

To contact Dr. Schaft, please visit his website at [www.glennschaft.com](http://www.glennschaft.com)



## ABOUT THE COMPOSERS

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**DAVID MORGAN:** The composer and bassist David Morgan has performed with a wide variety of jazz, pop and classical artists. Morgan was a recipient of a "New Works: Creation and Presentation" grant from Chamber Music America, which resulted in his recording, *The Way of the Sly Man*, featuring Jack Schantz, Howie Smith, Jamey Haddad, and Dan Wall. Morgan also composed the music for CD *The Surprise of Being—Live at Birdland* by the Cleveland Jazz Orchestra featuring Joe Lovano. His most recent recording is *Beyond Boundaries* with vocalist Amanda Powell.

A Tri-C Jazz Fest concert of Morgan's transcriptions and arrangements of the music of Frank Zappa by the Jazz Unit featuring Ernie Watts and Mark Wood earned an Award of Achievement from *Northern Ohio Live*. He performed this music as guest artist with the Chicago Jazz Orchestra in December 2012. He performs with and arranges for the Apollo's Fire project "Mediterranean Roots", and performs a few times each season with The Cleveland Orchestra as a jazz bassist and bass guitarist.

The American Wind Symphony Orchestra commissioned several pieces, including "Colors of Your Dreams," "Reflections and Mediations", and "The Art of Seven." Several of Morgan's orchestral pieces are recorded on Centaur Records. His most recent large-scale composition, "When Penguins Fly" for French horn and Wind Ensemble, will be premiered at the OMEA Convention in February by the Dana SWE featuring soloist Stacie Mickens. Morgan is Professor of Jazz Studies and String Bass at Youngstown State University.

**ONSBY ROSE** is a second-year DMA conducting associate at The Ohio State University. In 1993 he attended the University of South Carolina as a music education major and in 1997 he was accepted as a trombonist for the U.S. Marine Corps fleet bands. During his 11-year Marine Corps career he served as a trombonist and conductor with bands in Albany, GA and New Orleans, LA as well as on staff at the Armed Forces School of Music in Norfolk, VA. He also served for two years as a baritone bugler with "The Commandant's Own" U.S. Marine Drum and Bugle Corps in Washington, DC. In 2007 Onsbay was honorably discharged from the USMC and was a freelance trombonist and railroad freight conductor in the eastern U.S., then returned to education in 2012 as director of bands at Hampton High School and Middle School in Carter County, TN. From 2014-16 Onsbay was a graduate assistant with the bands of Appalachian State University, graduating in 2016 with a master's degree in Wind Conducting. Onsbay also has recently entered the composition world with his new work, *Heroes from the Sea*, which was premiered by The United States Marine Band, "The President's Own" in August of 2017 on the steps of the U.S. Capitol as well as his Fanfare, "Die Helden" was a 2017 winner of the

Dallas Wind Symphony "Call for Fanfares" and was performed to open their October subscription concert. Because of the wonderful reception of these works, Onsby has accepted a commission for the United States Air Force Band, which will be premiered by them in 2018, and is supported by a consortium of over 70 university, community, public school, and military bands both in the United States and abroad.

Onsby has studied conducting with Russel C. Mikkelson, Jerry Junkin, Kevin Sedatole, Eugene Corporon, Donald McKinney, Steven Peterson, Gordon Brock, John Ross and Kevin Richardson. His friend and most influential composition mentor is the late David Maslanka. Onsby and his wife Jessica live in Blacklick, Ohio with their five boys, Aidan, Timothy, Caleb, Elijah and Colin.

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## ABOUT THE CONDUCTORS

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**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, concert band and university band. He teaches courses in conducting, instrumental music education, and graduate wind literature. Dr. Payne conducts the Stambaugh Youth Concert Band in Youngstown, Ohio. Brandt 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. Dr. Payne recently 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 magazine, and written literature and recording reviews for the International Trombone Association Journal. Dr. Payne has given presentations at the national conferences of the College Band Directors National Association and the CBDNA National Athletic Band Symposium.

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.



## ABOUT THE CONDUCTORS

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**STEPHEN L. GAGE** has served as Professor of Music and Director of Bands & Orchestra at Youngstown State University's Dana School of Music since 1993. In July 2014, Dr. Gage was appointed as the conductor of the YSU Dana Symphony Orchestra in addition to his work with the YSU Wind Ensemble and Chamber Winds. 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 Principal Conductor of the W. D. Packard Concert Band in Warren. Stephen also is in the midst of his 25th 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); in 2017, Dr. Gage was inducted into the inaugural class of the Auburn High School (NY) Music Hall of Fame and was appointed to the Board of Directors of the Ohio Chapter of Phi Beta Mu.

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 throughout the United States. His list of guest conducting appearances includes the Youngstown Symphony Orchestra, the U.S. Air Force Band, the U.S. Army Band: "Pershing's Own", and the U.S. Army Field Band & Chorus, among others. The list also includes experiences in Canada, Ireland, and in 34 states. Dr. Gage has received critical acclaim from a number of distinguished composers, including a number of Pulitzer prize winners: Joseph Schwanter, Carter Pann, John Mackey, Samuel Adler, Karel Husa, Frank Ticheli, John Mackey, Michael Colgrass, Donald Grantham, D.J. Sparr, Jerry Ascione, and David Gillingham for his interpretation and recordings of their music. Stephen and the YSU Wind Ensemble made their Carnegie Hall debut in 2005; the Wind Ensemble made a return trip to Carnegie Hall in November 2015. Stephen lives in Poland, Ohio with his wife, Stephanie, and one of his three children, daughter, Claudia, lives in Waterbury, CT; and Gage's son, Matthew, and granddaughter, Zoey, live in Austin, TX.



# YOUNGSTOWN STATE UNIVERSITY CONCERT BAND

Fall Semester 2017 - Dr. Brandt Payne, Conductor

Key: \*Section Leader, ^Concert master

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## FLUTE

Jacquelyn Jupina\*  
Cassidy Bartalsky  
May Einfalt  
Veronica Erjavec

## OBOE

Brynn Anstadt\*  
Richard Knoxville  
Olivia Kochunas

## BASSOON

Mason Taylor\*  
Maria Pupino

## CLARINET

Zachary Fromme\*  
Gabrielle Chapman  
Hannah Darlington  
Kelly Kovacevich  
Elizabeth Sabo

## BASS CLARINET

Mitchell Topf

## ALTO SAXOPHONE

Santino Almasy^  
Stephanie Pavlovich

## TENOR SAXOPHONE

Courtney Larkin

## BARITONE SAXOPHONE

Jake Jeges

## HORN

Samantha Nicholson\*  
Rosemary Bresson  
Josh Bryan  
Chaste Chapman  
Ben Cross

## TRUMPET

Elizabeth Diehl\*  
Tyler Amendola  
Meg Bryant  
Zac Digman  
Erica Jones  
Jordan King  
Annie Reese

## TROMBONE

Nathaniel Pryor\*  
Matthew Knapp  
Allison Patrick  
Kyle Zimmerman

## EUPHONIUM

Juan Rodriquez\*  
TyRee Becker  
Matt Franks

## TUBA

Jacob Provino\*  
Meredith Pallo  
Elliott Roose

## PERCUSSION

Zachary Criss\*  
Spencer Crosser  
James Reardon  
Brett Whitely

# YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

Fall Semester 2017 Stephen L. Gage, Conductor

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

---

## FLUTE/PICCOLO

Olivia Benna, Pittsburgh, PA  
Mackenzie Cooper, Butler, PA  
Morgan Frederick, Kingston #  
Lindsey Kiselica, North Lima  
Brandi Perkins, Youngstown #  
Anna Reitsma, Pittsburgh, PA #\*^

## OBOE/ENGLISH HORN

Camryn Doctor, Poland  
Sarah Swogger, Poland  
Kristen Thompson, Poland ^\*

## BASSOON/CONTRABASSOON

Frances Clause, Boardman  
Rebecca Dangerfield, Poland ^\*  
Jessica John, Transfer, PA

## CLARINET/BASS CLARINET

Taylor Aslanis, Bay Village  
Kayleigh Coughlin, Cortland  
Alexander Dautel, Brunswick  
Elliot Kwolek, Beaver, PA  
Marissa Lyerly, North Carolina #^\*  
Arran Collins, Pittsburgh  
Cayla Conrad, Geneva  
Jenna Provino, Youngstown

## SAXOPHONE

Max Klauscher, Moon, PA #  
Alex Miller, Cortland  
James O'Donnell, Altoona, PA  
Daniel Slenscak, Howland \*  
Thomas Turnbull, Pittsburgh, PA

## HORN

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

## PIANO/KEYBOARD

Emma Donkin, Youngstown  
Alyssa Titi, Canfield ^

## TRUMPET

Ross Hill, Poland  
Herbert Hunkele, New Castle, PA ^  
Brandon Marino, Youngstown #\*  
Daniel Mihelarakis, Coraopolis, PA  
Gabriella Sandy, Niles  
Effie Starheim, Hubbard

## TENOR TROMBONE

Dominic Gentile, Canonsburg, PA ^  
Brandon Hackimer, Pittsburgh, PA

## BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #^\*

## EUPHONIUM

Christopher King, North Jackson  
David Ottney, Howland  
Rebecca Shelton, Bristolville \*^

## TUBA

Alyssa Kordecki, Crestview  
Jacob Umbrazun, Cortland \*^  
Lauren Zetts, Lowellville

## GUITAR

Isaac Hraga, Youngstown

## STRING BASS

Ian Kinnaman, Damascus, MD ^

## PERCUSSION

Joel Gillespie, East Liverpool  
Evan McCreary, Poland ^\*  
T.J. Rusk, Brookfield  
Thomas Starr, Pittsburgh, PA  
Anthony Tresky, Pittsburgh, PA  
Nathan Weingart, North Lima

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

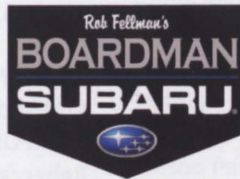
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PRESENTS

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## Edward "Hobie" Butcher

SENIOR DRUM SET RECITAL

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THIS SENIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT  
OF THE BACHELOR OF ARTS IN MUSIC ENTREPRENEURSHIP

---

BLISS HALL, ROOM 2326  
THURSDAY, NOVEMBER 30, 2017  
7:30 P.M.

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YOUNGSTOWN STATE UNIVERSITY



*College of  
Creative Arts  
& Communication*

## RECITAL PROGRAM

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### **Arcade (1978)**

**John Abercrombie (1944-2017)**

*Arcade* is a composition off the 1978 album under the same title, *Arcade*, recorded by the John Abercrombie Quintet under the ECM label. This label was known for producing pieces of music that had a certain loose and spacey sound. In fact, when a band leader wants this effect, they'll often refer to it as an "ECM feel." This song allows members of the band to freely express themselves musically paying little attention to marking a certain amount of measures in the music.

### **Boop Bop Bing Bash (1964)**

**George Braith (b. 1939)**

*Boop Bob Bing Bash* is an American jazz composition written by George Braith in 1964 and later arranged by Freddie Bryant. This arrangement can be found on the 2012 album, *Live Grooves...Epic Tales* recorded with Bryant's band, Kaleidoscope.

### **Milestones (1958)**

**Miles Davis (1926– 1991)**

*Milestones* is a jazz composition written by Miles Davis, appearing on the 1958 album, *Milestones*, and has since become a jazz standard. This song is the first example of Miles composing in a modal style, and this experimentation later led to the composition of *So What* from the classic Miles album, *Kind of Blue*.

---

**Spain (1971)****Chick Corea (b. 1941)**

*Spain* is an instrumental jazz fusion composition by jazz pianist and composer, Chick Corea. It is probably one of Corea's most recognized pieces, and can be considered a modern jazz standard. This Latin-style masterpiece can be found on Corea's album, *Light as a Feather*, in which it earned two Grammy nominations for Best Instrumental Arrangement and Best Instrumental Jazz Performance by a Group.

**The Girl From Ipanema (1962)****Antonio Carlos Jobim (1927-1994)**

*Garota de Ipanema* otherwise known as *The Girl From Ipanema* is a Brazilian bossa nova jazz song composed by Antonio Carlos Jobim. This jazz standard was a hit across the globe in the mid-1960's and won a Grammy award in 1965. Numerous recordings of this song have been used films, and is believed to be the second most recorded pop songs in history, after "Yesterday" by The Beatles.

**Shofukan (2013)****Michael League ( b. 1984) of Snarky Puppy**

Snarky Puppy is a jazz/rock influenced group of musicians that formed in Denton, TX in 2004 and is now based out of Brooklyn, NY. The group has released many instrumental hits including *Shofukan*, from their 2014 album titled, *We Like it Here*. This song uses a combination of groove and electronics that is sure to make you dance. Snarky Puppy is one of the first bands that I started listening to when I arrived at YSU, so playing this song is truly a privilege and an honor.



## BIOGRAPHY

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**Hobie Butcher** is a Music Entrepreneurship major at Youngstown State University. He was born and raised in Salem, Ohio, and graduated in 2014 from Salem High School where he was a member of the “Pride of Salem” Marching Band, and the high school’s Stage Band. Throughout his junior high and high school years, Hobie studied with his father, Hobie E. Butcher, and former YSU Director of Percussion, Joseph Parlink. While at YSU, he has studied percussion under Glenn Schaft, Ed Davis, Dustin May, Dylan Kollat, and Elizabeth DeLamater.

While at Youngstown State, Hobie has performed in the YSU Wind Ensemble, Concert Band, Dana Symphony Orchestra, Percussion Ensemble, Marching Band, Pep Band, Jazz Large Ensemble, and Jazz Combos. He is also a proud member of the Youngstown Percussion Collective in which he serves as the Secretary. Outside of YSU, Hobie has performed at Cedar Point amusement park in Sandusky, Ohio, being a part of shows such as “Luminosity: Ignite the Night” and “Skeleton Crew”. He also has played in many bands in the Northeast Ohio region and is currently a member of Youngstown funk/fusion band *Jones For Revival*.

Hobie would like to thank his family, friends, current and past Percussion Studio members, and educators for their continuous love and support throughout his musical endeavors.

## THE BAND . . .

---

**Justin Randall** – Trumpet, Piano

**Jared Peters** – Trumpet on *Shofukan*

**Alex Miller** – Saxophone on *Shofukan*

**Nadya Stratton** – Flute on *Spain* and *Shofukan*

**Nick Frank** – Guitar

**Eric Finkelstein** – Bass

**Edward “Hobie” Butcher** - Drums

## Upcoming Percussion Studio Events

**February 8 – 10, 2018**

(OMEA) Ohio Music Education Association  
Conference Tour

**February 23, 2018**

Percussion Ensemble Performance at  
YSU Wind and Percussion Invitational  
Stambaugh Auditorium, 7:00pm

**February 26, 2018**

Percussion Ensemble / Concert Band Concert  
Stambaugh Auditorium, 7:30pm

**February 28, 2018**

Percussion Ensemble Concert  
Music at Noon - Butler Institute of American Art, 12:15pm.  
Free Admission.

**March 14, 2018**

Percussion Guest Artist Residency  
Dr. Andy Harnsberger – Live Concert & Video Streaming Record-  
ing Session featuring Andy Harnsberger  
and YSU Percussion Ensemble

**April 28, 2018**

Marching Percussion Workshop  
Guest Artist – Tom Gasparini  
Bliss Hall rm.2326, 9:00am - 3:00pm





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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 6, 2017**

Stambaugh Auditorium

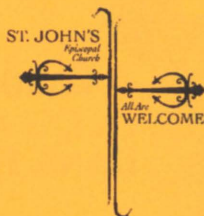
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# THE DANA CONCERT SERIES

PRESENTS

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## MICHAEL NICHOLS

SENIOR PIANO RECITAL

---

THIS SENIOR RECITAL IS PRESENTED IN PARTIAL  
FULFILLMENT OF THE B.M. IN PIANO PERFORMANCE

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BLISS RECITAL HALL  
SATURDAY, DECEMBER 2, 2017  
2:30 P.M.

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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 6, 2017**

Stambaugh Auditorium

## RECITAL PROGRAM

---

Study No. 13 in E-flat Minor after Op. 10 No.6

Leopold Godowsky  
(1891-1933)

Passacaglia

Leopold Godowsky

Sonatine

- I. Modéré
- II. Mouvement de menuet
- III. Animé

Maurice Ravel  
(1875-1936)

Prokofiev Piano Concerto No.2

- I. Andantino-Allegretto
- II. Scherzo: Vivace
- III. Intermezzo: Allegro moderato
- IX. Finale: Allegro tempestoso

Serge Prokofiev  
(1891-1953)

Anthony Ruggiero, Orchestral Reduction



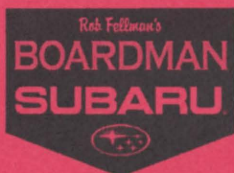
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THE DANA CONCERT SERIES

PRESENTS

*Keyboard  
Holiday  
Extravaganza*

BLISS RECITAL HALL  
MONDAY, DECEMBER 4, 2017  
7:00PM

YOUNGSTOWN STATE UNIVERSITY



College of  
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## PROGRAM

---

Masques

Claude Debussy (1862-1918)

**ALYSSA TITI**

From: Childrens Corner

Claude Debussy

I. Dr. Gradus ad Parnassum

**EUNJU SHIN**

From: Childrens Corner L. 113

Claude Debussy

II. Jumbo's Lullaby

**KATIE FERNSTROM**

From: Suite Bergamasque

Claude Debussy

Clair de Lune

**RACHEL JONES**

Reverie

Claude Debussy

**CODY TONKINSON**

Six Ecossaies Woo 83

Ludwig van Beethoven (1770-1827)

**JEEWON KIM**

From: Hundert Übungsstücke op. 139

Carl Czerny (1791-1857)

No. 6 in C Major

**ROSEMARY BRESSON**

From: Songs Without Words op. 19

Felix Mendelssohn (1809-1847)

No. 6: Venetian Boat Song

**KATHERINE LANDRY**

Selections from: Sechzehn deutsche

Franz Schubert (1797-1828)

Tänze op. 33

**SAMUEL DIPRE**

Study No.13 in E-flat Minor Leopold Godowsky (1870-1938)  
(after op.10 No.6 by Frédéric Chopin)

**MICHAEL NICHOLS**

From: Musique D'Enfants op. 65 Sergei Prokofiev (1891-1953)  
Matin  
Promenade

**ANDREW GURDAK**

From: Visions Fugitives, op. 22 Sergei Prokofiev  
No. 4, Animato

**ELLIOT KWOLEK**

Preludes No. 15 and 19 Samuel Maykaypar (1867-1938)

**CARVELL AUSTIN**

Souvenirs d'Andalousie, op. 22 Louis Moreau Gottschalk (1829-1869)

**JASON VOLOVAR**

From: The Nutcracker op. 72 Pyotr Tchaikovsky (1840-1893)  
Danse de Mirlitons Arr. Nicolas Economou

**ALYSSA TITI AND MICHAEL NICHOLS, PIANO DUO**

Oh Come, All Ye Faithful Jarrod Radnich

**JASON VOLOVAR**

A Mighty Fortress Calvin Hampton (1938-1984)

**JASON VOLOVAR, ORGAN**

Sleigh Ride Leroy Anderson (1908-1975)  
Arr. Mark Hayes

**MARLEEN OCHELTREE**



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THE DANA CONCERT SERIES  
PRESENTS

MUSIC AT NOON

**“YSU AT THE USO”**

FEATURING:

DEPARTMENT OF THEATRE AND DANCE  
SINGERS FROM THE BFA IN MUSICAL THEATRE

BUTLER INSTITUTE OF AMERICAN ART  
WEDNESDAY, DECEMBER 6, 2017  
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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# PROGRAM

---

I Get a Kick Out of You

Cole Porter (1891-1965)

Jessica Hirsh

Always

Irving Berlin (1888-1989)

AnnMarie Lowerre

Skylark

Hoagy Carmichael (1899-1981)  
& Johnny Mercer (1909-1976)

Mac Callahan

Bewitched, Bothered, and Bewildered

Richard Rodgers (1902-1979)

Sidni Worth

Blah, Blah, Blah

George Gershwin (1898-1937)

Aaron Gutauckas

But Not For Me

George Gershwin

Maria Cicco

Dream A Little Dream of Me

Fabian Andre (1910-1960)  
& Wilbur Schwandt (1904-1998)

Aislinn Lowry



So In Love

Cole Porter

Rosie Bresson

---

Beyond the Sea

Charles Trenet (1913-2001)

Ben Mowrer

The Christmas Song  
(Chestnuts Roasting on an Open Fire)

Bob Wells (1922-1998)  
& Mel Torme (1925-1999)

Jacob Nash

Have Yourself a Merry Little Christmas

Hugh Martin (1914-2011)  
& Ralph Blane (1914-1995)

Leah Tekac

I'm Dreaming of a White Christmas

Irving Berlin

Company

Rosie Bresson, AnnMarie Lowerre, Mac Callahan,  
Ben Mowrer, soloists

---

*Ian LeRoy, collaborative pianist*

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THE DANA CONCERT SERIES  
PRESENTS

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## Dana Holiday Concert

---

CAROLS AND COCOA

7:00 p.m. • Ballroom

HOLIDAY CONCERT

8:10 p.m. • Main Concert Hall

*Featuring*

***Many Moods of Christmas* by Robert Shaw;**

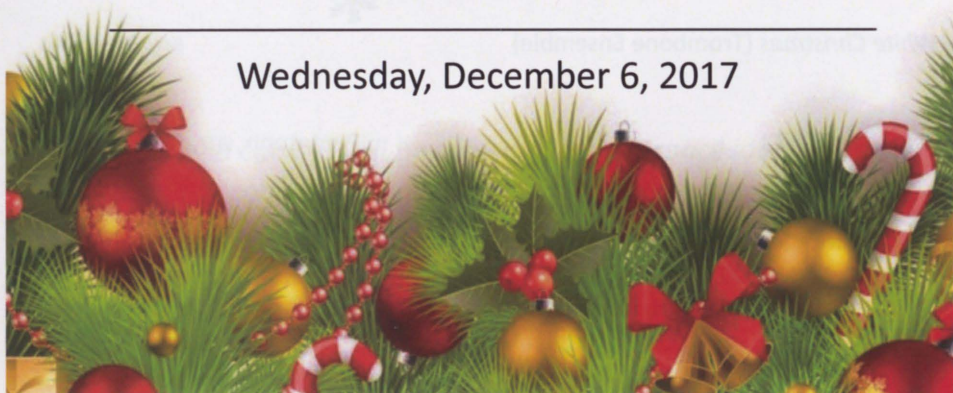
***Te Deum* by John Rutter**

***and***

**Seasonal Holiday Favorites**

---

Wednesday, December 6, 2017



YOUNGSTOWN STATE UNIVERSITY



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Carols & Cocoa Program  
7:00p.m. ~ Ballroom



*We Wish You a Merry Christmas* (Trombone Ensemble) arr. Tom Sousa

*Hodie Christus natus est* Jan Pieterszoon Sweelinck (1562-1621)

*Carol of the Bells* (Flute Ensemble) Traditional, arr. J. Christensen  
*Danse Russe Trepak* from "Nutcracker" Pyotr Ilyich Tchaikovsky (1840-1893)  
(Flute Ensemble) arr. S. Tucker

*It's Beginning to Look a Lot Like Christmas* Meredith Willson  
(YSU Barbershop Chorus) arr. Willis A. Diekema

*Merry Christmas, Mozart* (Stambaugh Chorus) W. A. Mozart (1759-1801)  
arr. Jay Althouse (b. 1951)

*When I Am Sixty-Four* (Clarinet Ensemble) John Lennon and Paul McCartney  
arr. Taylor Aslanis

*Glow* (Dana Chorale) Eric Whitacre (b. 1970)



*White Christmas* (Trombone Ensemble) arr. Jon Willis

*Sing* (DC/UC/SC) Pentatonix, arr. Mark Brymer

Elliott Roose, Rapper

Nick Samson & Maxwell Franko, trumpets; Sam Gregory, alto sax;  
Jimmy O'Donnell, baritone sax; Brandon Hackimer, trombone;  
Daniel Mihelarakis, guitar; Ian Kinnaman, bass; Kathy Miller, piano;  
Nathan Negro, drums



---

## Audience Sing Along with YSU Trombone Quartet

---

*Joy to the World*

George Frideric Handel (1685-1759)

Joy to the world! The Lord has come: Let earth receive her King;  
Let ev'ry heart prepare Him room, And heav'n and nature sing,  
And heav'n and nature sing, And heav'n, and heav'n and nature sing.

Joy to the world! The Savior reigns: Let men their songs employ,  
While fields and floods, rocks, hills and plains, Repeat the sounding joy,  
Repeat the sounding joy, Repeat, Repeat the sounding joy.

He rules the world with truth and grace; And makes the nation prove  
The glories of His righteousness; And wonders of his love,  
And wonders of his love, And wonders, wonders of his love.



- - **INTERMISSION** - -

*Cocoa and cookies will be served at the entrance lobby of the  
second floor concert hall during intermission.*

*Enjoy the treats!*





# Dana Holiday Concert Program

8:10p.m. ~ Main Concert Hall

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## ORGAN PRELUDE

*Christmas Fantasy*

arr. Diane Bish (b. 1941)

Kathryn Davison Miller, organ

*Overture to Music for the Royal Fireworks*

George Frideric Handel (1685-1759)

arr. Chuck Seipp

Dana Brass Quintet:

Christopher Krummel, Nicholas Samson, trumpets

Stacie Mickens, horn

Hakeem Bilal, trombone

Brian Kiser, tuba



*Greensleeves Medley*

Traditional

arr. Greg Yasinitsky and Don Piestrup

YSU Jazz Ensemble

Kent J. Engelhardt, director

*As Lately We Watched* (soloist: Kevin Longstreth)

Austrian Carol

arr. Ian R. Charter

*I Saw Three Ships*

Traditional English Carol

arr. Philip Stopford

Lakeview High School Madrigal Singers

Bonnie Chronister, director







*Gesù bambino*

Pietro A. Yon (1886-1943)

Misook Yun & Maria Fenty Denison, duet

Joseph Kromholz, violin

Dana Symphonic Choir

Kathy Miller, organ

Hae-Jong Lee, conductor

*The Nutcracker Suite, Op. 71a*

Pyotr Ilyich Tchaikovsky (1840-1893)

II. Danses caractéristiques

a. Marche

b. Dance of the Sugar Plum Fairy

f. Reed Flutes

III. Waltz of the Flowers, Rebecca Pfungstl, harp

Dana Symphony Orchestra

Stephen L. Gage, director

*O Come, All Ye Faithful* (audience stand)

J. F. Wade (1711-1786)

arr. David Willcocks

Audience sing-along with choir, organ and brass quintet

(Text in the back of the program)



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DR. TED PERKINS, 2017-18 RECIPIENT

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*Te Deum*

John Rutter (b. 1945)

Dana Symphonic Choir & Stambaugh Chorus  
Dana Symphony Orchestra  
Hae-Jong Lee, conductor



*The Many Moods of Christmas, Suite III*

arr. Robert Shaw  
and Robert Russell Bennett

What Child Is This?  
Hark! the Herald Angels Sing  
Bring a Torch  
Angels We Have Heard on High

Dana Symphonic Choir & Stambaugh Chorus  
Dana Symphony Orchestra  
Stephen L. Gage, conductor

*Merry Christmas, Merry Christmas*

John Williams (b. 1932)

Dana Symphonic Choir & Stambaugh Chorus  
Dana Symphony Orchestra  
Hae-Jong Lee, conductor



---

**ORGAN POSTLUDE**

Toccata on "Hark! The Herald Angels Sing"      Felix Mendelssohn (1809-1847)  
arr. Diane Bish (b. 1941)  
Kathryn Davison Miller, organ



## TEXTS AND TRANSLATIONS

### **Gesù Bambino (The Infant Jesus)**

*Nell'umile capanna  
Nel freddo e povertà  
È nato il Santo pargolo  
Che il mondo adorerà*

When blossoms flowered 'mid the snows  
Upon a winter night,  
Was born the Child the Christmas Rose,  
The King of Love and Light.

*Osanna, osanna cantano  
Con giubilante cor  
I tuoi pastori ed angeli  
Oh Re di luce e amor.*

The angels sang, the shepherds sang,  
The grateful earth rejoiced;  
And at His blessed birth the stars  
Their exultation voiced.

*Venite adoriamo  
Venite adoriamo  
Venite adoriamo  
Gesù Redentor.*



O come let us adore Him,  
O come let us adore Him,  
O come let us adore Him,  
Christ the Lord.

*Oh bel bambin non piangere  
Non pianger Redentor,  
La mamma tua cullandoti  
Ti bacia, oh Salvator,*

Again the heart with rapture glows  
To greet the holy night  
That gave the world its Christmas Rose,  
Its King of Love and Light

*Osanna, osanna cantano  
Con giubilante cor  
I tuoi pastori ed angeli  
Oh Re di luce e amor.*

The angels sang, the shepherds sang,  
The grateful earth rejoiced;  
And at His blessed birth the stars  
Their exultation voiced.

*Venite adoriamo  
Venite adoriamo  
Venite adoriamo  
Gesù Redentor.*

O come let us adore Him,  
O come let us adore Him,  
O come let us adore Him,  
Christ the Lord.

*Ah! Venite adoriamo  
Ah! Gesù Redentor  
Venite, venite  
Venite adoriamo  
Gesù Redentor*

Ah, O come let us adore Him,  
Ah, Christ the Lord.  
O come, o come  
O come let us adore Him,  
Christ the Lord.





# DANA SCHOOL OF MUSIC ENSEMBLE PERSONNEL

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## DANA BRASS QUINTET

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Cristopher Krummel, trumpet  
Nick Samson, trumpet  
Stacie Mickens, horn  
Hakeem Bilal, trombone  
Brian Kiser, tuba



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## YSU FLUTE ENSEMBLE

**Kathryn Thomas Umble, director**

---

Olivia Benna  
Amber DeCaprio  
Veronica Erjavec  
Morgan Frederick

Emily Karr  
Lindsey Kiselica  
Anna Reitsma  
Nadya Stratton

---

## DANA TROMBONE ENSEMBLE

**Hakeem Bilal, director**

---

Nathaniel Pryor  
Dominic Gentile  
Brandon Hackimer  
Emily Donovan  
Aaron Poderson



Andrew Morrow  
Charles Dwyer  
Juan Rodriguez  
Kyle Zimmerman  
Alyssa Kordecki (Tuba)

---

## YSU TROMBONE QUARTET

---

Brandon Hackimer  
Dominic Gentile

Aaron Poderson  
Emily Donovan

---

## YSU BARBERSHOP CHORUS—"ONE ACHORD"

Hae-Jong Lee, Director

---



### TENOR

Jason Volovar  
Tyler Leibengood  
Sam Gregory  
Tim Gregory

### BARITONE

Richard Blough  
Ian Kinnaman  
Jared Liscinsky  
Tim McCall

### LEAD

Calvin Jackson  
Daniel Navabi  
Cole Kramer  
Brendan Gage

### BASS

Dylan Douglas  
Dominic Gentile  
David Mouse  
Jared Jenkins  
Levi DeMarco

---



## YSU JAZZ ENSEMBLE

Kent Engelhardt, director

---

### FLUTE:

Nadya Stratton

### TROMBONES:

Dominic Gentile  
Brandon Hackimer  
Aaron Podorson

### RHYTHM SECTION:

Guitar Andrew Farley  
Piano Ian LeRoy  
Bass Matt Jackson  
Drums Hobie Butcher

### SAXOPHONES:

Sam Gregory  
Kathleen Brown  
Alex Miller  
Thomas Turnbull  
Jimmy O'Donnell

### TRUMPETS:

Herbert Hunkele  
Justin Randall  
Leicester Stovell  
Jared Peters  
Bri Rzucidlo





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## YSU DANA SYMPHONY ORCHESTRA

Stephen L. Gage, conductor & Joseph Kromholz, string coach

Key: # - graduate student \* - section leader

---

### VIOLIN I

Brittney Baglia, Chautauqua, NY

Concertmaster # \*

Jordan Grantonic, Boardman

Assistant Principal

Juliana Dodson, Austin, Texas

Kathryn Sewall, Beaver, PA

Claire Lyons, Monaca, PA

Richard Smrek, Boardman

Alexandra Santarcangelo, Meadville, PA

Marleen Ocheltree, Kinsman #

Henriette Ovaska, Poland

Linh Tranh, Boardman

Jared Stover, Boardman

Chelsea Caggiano, Poland

Ronald Smrek, Poland

Edward Smrek, Boardman

### VIOLA

Faith Roberts, Cleveland,

Principal # \*

Bowei Yang, Chengdu, China P.R.C.

Assistant Principal

Elizabeth George, Boardman

Emilee Rogers, Hudson

Tela Myers, Boardman

Sally Santarcangelo, Meadville, PA

Gia DeAscentis, Boardman

### CELLO

Stephanie Zitkovich, Boardman

Principal # \*

Wyatt Miller, Boardman

Assistant Principal

Billy Blaze, Hermitage, PA

Sarah Demetruk, Boardman

Thomas Drabison, Austintown

Sherry Mills, Austintown

### STRING BASS

Eric Finkelstein, Pittsburgh, PA

Principal \*

Matthew Jackson, New Castle, PA

Assistant Principal

Ian Kinnaman, Damascus, MD

Francis Toncar, Cortland

John Beck, Boardman

Brendan Burke, Pittsburgh, PA

Christopher J. Shroads, Beaver, PA

### FLUTE/PICCOLO

Anna Reitsma, Pittsburgh, PA

Principal #\*

Madeline Grimes, Vienna

Nadya Stratton, Boardman

### OBOE/ENGLISH HORN

Kristen Thompson, Poland

Principal \*

Camryn Doctor, Poland

Brynn Anstadt, Cortland







---

**VIOLIN II**

David Timlin, Principal \*  
Brynn McCullough, Pittsburgh, PA,  
Assistant Principal  
Jonathan Charlton, Beaver,  
Bartosz Blazcyk, Grover, MO  
Rachel Haney-Myers, Hermitage, PA

**CLARINET/BASS CLARINET**

Marissa Lyerly, New Wilmington, PA,  
Principal # \*  
Arran Collins, Pittsburgh, PA  
Taylor Aslanis, Bay Village

**BASSOON**

Elliot Kwolek, Beaver, PA  
Principal \*  
Rebecca Dangerfield, Poland  
Jessica John, Transfer, PA

**HORN**

Laura Makara, Boardman  
Principal # \*  
Brendan Gage, Poland  
Cheyenne Halderman, Cleveland  
Stephen Hall, Newton Falls  
Noah Cline, Warren

**TRUMPET**

Daniel Mihelarakis, Coraopolis, PA  
Principal  
Jared Peters, Meadville, PA \*  
Ross Hill, Poland

**TENOR TROMBONE**

Brandon Hackimer, Pittsburgh, Pa  
Principal  
Nathaniel Pryor, North Lima

**BASS TROMBONE**

Aaron Podorson, Pittsburgh, PA  
Principal \*#

**TUBA**

Alyssa Kordecki, Crestview  
Principal

**HARP**

Rebecca Pfingstl, Pittsburgh, PA \*^

**CELESTE:**

Marleen Ocheltree, Kinsman #

**TIMPANI/PERCUSSION**

Thomas Starr, Pittsburgh, PA  
Principal  
Evan McCreary, Poland  
Brandon Maffit, Warren



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

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**DANA CHORALE****Hae-Jong Lee, director****Kathy Miller, accompanist****Francesca Molinaro, graduate assistant****Lindsay Heavner, graduate assistant**

---

**SOPRANO**

Kristina Clemons Youngstown, OH  
Mariah Cresanto Salem, OH  
Sydney DiCenso Howland, OH  
Katy Howells Baden, PA  
Olivia Kochunas Warren, OH  
Francesca Molinaro Connellsville, PA  
Kortney Squibbs Orwell, OH

**ALTO**

Christina Aviles Dunkirk, NY  
Brianna Crawford Wampum PA  
AnnaMaria Jadue Austintown, OH  
Lindsay Heavner Cumberland, MA  
Kate Landry Poland, OH  
Megan Levan Dunkirk, NY  
Anna Murcko Napoleon, OH

**TENOR**

Sam Gregory Pittsburgh, PA  
Tim Gregory Cortland, OH  
Troy Gregory Cortland, OH  
Cole Kramer Hiram, OH  
Jonathan Lang Cortland, OH  
Emilio Santiago Hermitage, PA

**BASS**

Levi DeMarco Struthers, OH  
Jaden Karr Boardman, OH  
Andrew Gurdak Cortland, OH  
Alexander Kluchar Canfield, OH  
Jared Liscinsky Damascus, MD  
David Mouse East Liverpool, OH  
Elliott Roose Hubbard, OH

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**UNIVERSITY CHORUS****Hae-Jong Lee, director****Kathy Miller, accompanist****Rebecca Enlow, graduate assistant**

---

**SOPRANO**

Sierra Ellis New Castle, PA  
Sara Eckenrode Youngstown, OH  
Rebecca Enlow Salem, OH  
Kameron Hobbs McDonald, OH  
Rachel Jones Cecil, PA  
Aislinn Lowry Greensburg, PA  
Hayley Meronen Los Angeles, CA  
Elexis Moore Warren, OH  
Miranda Olenik Mineral Ridge, OH  
Sara Sandora Lowellville, OH  
Anne Sopher Hermitage PA  
Elaina Shipton Hubbard, OH

**ALTO**

Geena Badalamenti Rock Creek, OH  
Sydney DiCenso Howland, OH  
Katie Fernstrom Canfield, OH  
Zeana Fields North Lima, OH  
Rachael Hostetler West Liberty, OH  
Sarah Hunter Warren, OH  
Maria Koch Ashtabula, OH  
Jessica Williams Hubbard, OH  
Elizabeth Terrell Staten Island, NY  
Erika Walker Canfield, OH

**TENOR**

Christopher King North Jackson, OH  
Albert Maruna Orwell, OH  
Emilio Santiago Hermitage, PA

**BASS**

Carvell Austin Youngstown, OH  
Edward Benson Youngstown, OH  
Aidan Hyland Youngstown, OH  
Timothy McCall West Liberty, OH  
Cody Tonkinson Salem, OH

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# GUEST ENSEMBLE PERSONNEL LIST

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## LAKEVIEW HIGH SCHOOL MADRIGAL SINGERS Bonnie Chronister, director

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Tanise Anderson



Marcus Cupp

Alexa Dorma

Sydnie Dorma

Douglas Gurda

Donavan Harwood

Michael Hill

Makaila Hunter

Michael Kosarko

Kaden Kundel

Abigail Leonard

Kevin Longstreth

Caesar Mill

Gracelynn Nichola

Jordan Shackelford

Elizabeth Smith

Zoe Snyder

Andrew Vrabel

Cameron Wallace

Gavin Wynn





---

# STAMBAUGH CHORUS



Hae-Jong Lee, director

Kathryn Davison Miller, accompanist

Elliott Roose, assistant to director (bass section leader)

---

## SOPRANO

Caitlin Beckett  
Rebecca Bickel  
Rita Busin  
Pamela Carpenter  
Leigh Carrabia  
Julia Catchpole  
Pam Garver  
Genevieve Germaniuk  
Rosie Hooks  
Beverly Lawrence  
Carol McNinch  
Alberta Morales  
Candie Orr  
Virginia Queen  
Judy Smith  
MaryAnne Stefanick  
Laurie Taylor  
Taylor Thomas  
Sarah Vodrey

## ALTO

Kathryn Adams  
Pat Brown  
Charlotte Floyd  
Dale Foerester  
Cynthia Foust  
Kathie Garcia  
Sharin Gray  
Joyce Hamilton  
Cindy Harvel  
Audrey Hogan  
Janet Kendrick  
Niki Latsko  
Gerry Long  
Margaret Lorimer  
Kellie Mather  
Sarah Myers  
Billie Neuman  
Lisa Stricklin  
Cindy Todd  
Rose Whitlinger  
Marie Woloszyn

## TENOR

Brad Bickel  
Wendy Cannon  
Jenny Chaney  
Bill Fahringer  
Margaret Haushalter  
John Huffman  
Tim Kubli  
Robert McInerney  
Bill Reader  
Martin Reschner  
Sue Thomas  
Jeff Ward

## BASS

Tom Algeo  
Jeff Hendrickson  
Donald Peterson  
Anthony Podboy  
Bud Pulliam  
Elliott Reese  
David Smith  
Jerry Stephens  
Ray Wagner



---

## DANA AWARD RECIPIENT 2017-2018

### DR. TEDROW PERKINS

---

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 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

Kay Soman

Mary B. Smith

Ellen Satre

Wilhelmene Greene

Donald W. Byo

Fran Greenberg

Helen Stambaugh

Anne Kilcawley Christman

Joseph Edwards

George Loser

Duane and Irene Sample

Esotto Pellegrini

Barbara H. Tinkham

Robert Peterson

Mary Alice Schaff

Clarence R. Smith, Jr.

Richard Zacharias

Pearl and Sy Ulicny

Ronald Gould

Patricia and Harry Syak

Jacqueline Abrams

David Starkey

Roger and Gloria Jones

Wade and Rosemary Raridon

Larry Harris





## ACKNOWLEDGEMENTS

*Special thanks to Jimmy's Italian Specialties, Kravitz Deli and Inspired Catering by Kravitz 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:  
Lakeview High School Chamber Choir  
and 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 of this event.*





## 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, January 27, 2018

Saturday, February 17, 2018

Saturday, February 24, 2018



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 December 15 by searching "Dana Holiday Concert 2017."

YSU's student internet radio station, Rookery Radio, will rebroadcast the concert on Sunday, December 10 at 10:00 a.m. To hear this concert rebroadcast, patrons should go to [www.rookeryradio.com](http://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 | Rookery Radio

The Department of Communication | Telecommunication Studies

The Stambaugh Auditorium Staff, Ryan Donchess, Jack Ciarniello,

Kenny Reyes, Greg Rhoton, Lou Rivera, Carlo McClintrot, Nicole Johnson and Ralph Streb 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 17, 2017, 4:00 PM at Stambaugh Auditorium (free admission). They will also have a "Messiah" sing-along concert collaborating with the Warren Civic Chorus (Messiah Chorus) on Sunday, March 18, 2017, 4:00 PM at Christ Episcopal Church in Warren, OH (free admission).

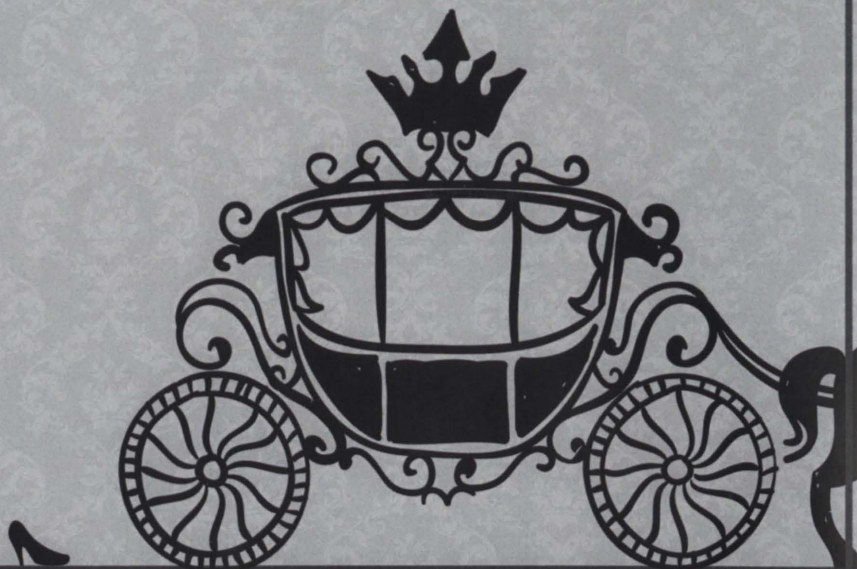
Their season will end with the Spring Concert on Friday, May 4, 2017 at 7:30 PM at Stambaugh Auditorium featuring a patriotic program "Spirit of America" with the West Point Band (the Army's oldest active duty band stationed at the United States Military Academy) or Stambaugh Chamber Orchestra. The Stambaugh Chorus welcomes new members for the upcoming spring season. Their spring season will begin on Tuesday, January 9, 2017 (regular rehearsal: every Tuesday 7:00 - 9:30 PM, Stambaugh Auditorium Ballroom). Please come and join them.

**Tickets are available at [www.stambaughauditorium.com](http://www.stambaughauditorium.com)**





**The Dana School of Music &  
The Donald P. Pipino Performing Arts Series Present**



# CENDRILLON

**Music by Jules Massenet  
Libretto by Henri Cain**

**Based on Perrault's 1698 version of  
the Cinderella fairy tale**

**April 20-22, 2018**  
**Ford Theater, Bliss Hall**

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**YOUNGSTOWN STATE UNIVERSITY**



**College of  
Creative Arts  
& Communication**



*The Donald P. Pipino Performing Arts Series  
gratefully acknowledges major support from  
the following Sponsors:*

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The Donald P.  
**PIPINO**  
PERFORMING  
ARTS SERIES



YOUNGSTOWN STATE UNIVERSITY  
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THE DANA CONCERT SERIES

PRESENTS

---

ALEX MILLER

JUNIOR SAXOPHONE RECITAL

---

THIS JUNIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT  
OF THE B.M. IN JAZZ SAXOPHONE PERFORMANCE

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BLISS HALL, ROOM 2222  
THURSDAY, DECEMBER 7, 2017  
7:00 P.M.

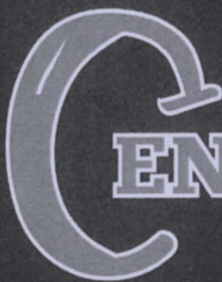
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The Donald P. Pipino Performing Arts Series Present**



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**YOUNGSTOWN STATE UNIVERSITY**



**College of  
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## RECITAL PROGRAM

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Caprice en Forme de Valse

Paul Bonneau

Bolivia

Cedar Walton

Blues for Alice

Charlie Parker

Seven Steps to Heaven

Miles Davis

### **The II Five**

Alex Miller - Tenor Saxophone

Justin Randall - Trumpet

Nick Frank - Guitar

Ian Kinnaman - Bass

Tommy Starr - Drums

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# THE DANA CONCERT SERIES

PRESENTS

---

## GABRIELLA SANDY

### SENIOR TRUMPET RECITAL

ACCOMPANIST: MARY ANN BUSH

---

THIS SENIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT  
OF THE BACHELOR OF MUSIC IN MUSIC EDUCATION

---

BLISS RECITAL HALL  
THURSDAY, DECEMBER 7, 2017  
7:00 P.M.

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YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication



**The Dana School of Music &  
The Donald P. Pipino Performing Arts Series Present**



# C ENDRILLON

**Music by Jules Massenet**

**Libretto by Henri Cain**

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YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## RECITAL PROGRAM

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Nightsongs

Richard Peaslee  
(1930-2016)

Neruda Trumpet Concerto in E Flat

Johann Baptist Georg Nerudal  
(1708-1780)

I. Allegro

II. Largo

III. Vivace

Two Portraits

Joseph Turrin  
(b. 1941)

I. Psalm



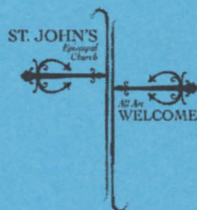
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