YOUNGSTOWN STATE UNIVERSITY

College of
Creative Arts
& Communication

DONALD P. PIPINO
PERFORMING ARTS SERIES

2015-2016
Season Events

SPRING 2016 - PART I

THE DANA CONCERT SERIES

PRESENTS

Dana School of Music

4th Annual

YSU Horn Workshop

BLISS HALL, ROOM 2326

SUNDAY, JANUARY 10, 2016

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Schedule of Events

12:00pm	Recital Natural Horns of Northwest Ohio, Lowell Greer and Stacie Mickens
1:00pm	Natural Horn Presentation by Lowell Greer
1:45pm	Break -- try horns provided by Motter's Music Snacks provided
2:00pm	Horn Ensembles rehearsal College students and adults with Lowell Greer High School and middle school students with Stacie Mickens
3:00pm	Break -- try horns provided by Motter's Music Snacks provided
3:15pm	Master Class with Lowell Greer Alisha Moore, horn Laura Ogram, horn Victoria DeRiggi, horn
4:15pm	Break Assemble for Final Horn Ensembles Presentation
4:30pm	Final Horn Ensembles Presentation
5:00pm	END

Recital Program

Les échos des alpes Tyndare Gruyer (1850-1936)

Natural Horns of Northwest Ohio
Lowell Greer, director

Concert Rondo, K.371 Wolfgang Amadeus Mozart (1756-1791)

Stacie Mickens, horn
Diane Yazvac, piano

Menuetto from *Samson* Georg Friedrich Händel (1685-1759)
Menuet from *Water Music*
Allegro from *L'Allegro, il penseroso ed il Moderato*
Andante Allegro from *Water Music*

Scott Fisher and Dave Zoll, *horns*

Requiem du Chasseur (2003) Lowell Greer (b. 1950)
Rex tremendae
Hostias
Sanctus
Agnus dei

Natural Horns of Northwest Ohio
Lowell Greer, director

Sonata for Horn and Piano Margaret Brouwer (b.1940)
Hymn

Stacie Mickens, horn
Diane Yazvac, piano

La Grande Fanfare Paul Laugé (c.1850-1900)

Natural Horns of Northwest Ohio
Lowell Greer, director

Natural Horns of Northwest Ohio:
Nan Bremer, Scott Fisher, Bryan Gibson, Tim Kingman, Stacie Mickens, John Putnam, John Wilson, Jeff Windsor, and David Zoll, *horns*
Lowell Greer, *director*

Lowell Greer holds a unique place among the hornists of his generation. Known for his musicianship and versatility with or without valves, he has received critical acclaim and international recognition as an orchestral hornist, chamber musician, soloist, educator, and horn maker.

A Wisconsin native, Lowell began violin studies at age 4 and took up horn at age 12 due to a hand injury. His parents, both college professors, changed jobs several times, so Lowell had many horn teachers, the most notable being Ernani Angelucci of the Cleveland Orchestra. Lowell returned to Wisconsin to study with John Barrows at the University of Wisconsin and then pursued studies in Chicago with Helen Kotas, Frank Brouk, Dale Clevenger, and Ethel Merker. While in Chicago, he freelanced extensively, performing with the Chicago Civic Symphony, Lyric Opera of Chicago, American Ballet Theatre, Joffrey Ballet, shows, recordings, and as extra horn with both the Chicago and Milwaukee Symphonies.

Lowell joined the Detroit Symphony in 1972 as assistant principal. In 1978, he accepted the position of principal horn of the Mexico City Philharmonic and began to pursue his solo career. In 1980, he moved to Europe to better pursue his natural horn interests, and performed in Belgium as guest principal horn of the Antwerp Philharmonic/Royal Flemish Orchestra. He returned to the US in 1984, where he served as principal horn of the Cincinnati Symphony until 1986. He also performed as principal of the Toledo Symphony from 1990-1997.

During this time, he won seven first prizes at six prestigious international horn competitions: Heldenleben (1977), Gian Battista Viotti, Vercelli (1978), Hubertus Jaachthoornfestival (1979), SACEM, Paris (1981), Jacques-Francois Gallay (1981), and American (1983, 1984).

As a soloist, Lowell has performed on natural and modern horn with some fifty orchestras in the US, Canada, Mexico, and all across Europe, not to mention his appearances at numerous chamber music venues. His extensive discography includes four CD's on Harmonium Mundi, including the Mozart Horn Concertos and Quintet, Brahms Horn Trio, and the Beethoven Sonata on natural horn, and a recording for Decca L'oiseau Lyre of the entire music of Mozart for winds performed on original instruments.

A dedicated scholar and educator, Lowell has taught at Wheaton College, Oakland University, Interlochen Arts Academy, the School for Perfection in Mexico City, the University of Cincinnati, the University of Michigan, and at the Carl Neilsen Academy in Odense, Denmark. An acclaimed expert on natural horn performance, his research has led him to become a maker of fine reproductions of classic instruments, and he has taught a course in natural horn building techniques at the William Cummings House since 1994.

Lowell was honored with the Punto Award at the 2008 International Horn Symposium in Denver, where he led his natural horn group, the Hunting Horns of General Washington.

Stacie Mickens is Assistant Professor of Horn at the Dana School of Music, Youngstown State University. 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 current Detroit Symphony member Bryan Kennedy. She holds a Master of Music (MM) degree from the University of Wisconsin-Madison, where she studied with renowned horn pedagogue Douglas Hill. She received a Bachelor of Arts (BA) degree in music and English from Luther College (Decorah, IA), studying with Dr. Patricia Brown. Mickens proudly calls Iowa her home state, and previously served on the faculties of Luther College and Winona State University (Winona, MN) for five years where she taught horn, brass methods, aural skills, and coached chamber groups.

An active orchestral musician, Mickens serves as principal horn of both the Wheeling Symphony and Youngstown Symphony, and fourth horn of the Akron Symphony. Previously, she was a member of symphonies in Lansing, MI, Dearborn, MI, and Southwest Michigan, La Crosse, WI, Cedar Falls, IA, and Dubuque, IA. She has performed with the Detroit Symphony Orchestra, Detroit Chamber Winds, Blossom Music Festival, Madison Symphony Orchestra, and Wisconsin Chamber Orchestra. In 2012, she represented the University of Michigan as part of the Kennedy Center Millennium Stage's Conservatory Project, performing in recital at the Kennedy Center in Washington, D.C. Mickens was featured at the 2006 Midwest Horn Workshop, the 2013 Southeast Horn Workshop, and the 2015 Northeast Horn Workshop. 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 the 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.

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. She is a well-respected area piano teacher and church organist. Diane received her BM and MM in piano performance from YSU studying with Delores Fitzer and Dr. Robert Hopkins.

Motter's Music Inc., Denny Biviano, owner
4242 Boardman Canfield Rd, Canfield, OH 44406
330-533-3600, Toll Free in OH and PA 855-UR-MUSIC
mottersmusic2.com

SPECIAL THANKS

to **Motter's Music** of Canfield, OH and **Denny Biviano**, owner:
for their annual sponsorship of the YSU Horn Workshop's guests and snacks, for their help publicizing this event, and for bringing their instruments for participants to play.

to **Lowell Greer**:
for sharing his love and knowledge of the natural horn and his wealth of varied experiences throughout his career.

to the **Natural Horns of Northwest Ohio**:
for their enthusiasm and special trip to Youngstown, OH to perform and share their love and knowledge of the natural horn.

to YSU staff members
Lori Factor, Sue Urmson, and Anna Ruscitti:
for scheduling, publicity, coordinating YSU facilities, programs, and support.

to Dana School of Music and College of Creative Arts and Communication:
for their support of this event.

to the Dana Horn Students:
for their help in participating and making the event run smoothly.

and to the participants:
thank you for coming out each year to learn about the horn and to enjoy the camaraderie of our shared interest!

DANA SCHOOL OF MUSIC

Upcoming Horn Events

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

Friday, January 15
Bliss Recital Hall, 11am
Dana Brass Faculty Quintet Recital

Sunday, January 17
Bliss Recital Hall, 3pm
Dana Woodwind Faculty Quintet Recital

Wednesday, January 20
Butler Institute of American Art, 12:15pm
Dana Woodwind Faculty Quintet Recital

Monday, February 8
Bliss Recital Hall, 7:30pm
Stacie Mickens, Faculty Horn Recital

Wednesday, March 30
Butler Institute of American Art, 12:15pm
Brass Chamber Ensembles Recital

Sunday, April 10
Bliss Recital Hall, 4pm
Dana Horn Studio Recital

DANA SCHOOL OF MUSIC AUDITION DAYS:

Saturday, February 8*
Saturday, February 20*
Saturday, March 19
***to be considered for scholarship awards**

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THE DANA CONCERT SERIES
PRESENTS
MUSIC AT NOON

DANA CHAMBER WINDS

STEPHEN L. GAGE, CONDUCTOR

NICHOLAS MARZUOLA, GRADUATE CONDUCTOR

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, JANUARY 13, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY

College of
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Dana Concert Series
Music at Noon Concerts Spring 2016
All concerts at the Butler Institute of American Art at 12:15 PM

Wednesday, January 20
Kathryn Thomas Umble, flute; Shawn Reynolds, oboe;
Alice Wang, clarinet; Donald W. Byo, bassoon; Stacie Mickens, horn

Wednesday, January 27
String Department Recital

Wednesday, February 3
Music at Noon: Trombone Studio Recital

Wednesday, February 10
Music at Noon: YSU Barbershop Quartet

Wednesday, February 17
Music at Noon: Piano Studio Recital

Wednesday, February 24
Music at Noon: Tuba/Euphonium Ensemble

Wednesday, March 2
Music at Noon: Percussion Ensemble

Wednesday, March 16
Music at Noon: Voice Department Recital

Wednesday, March 23
Music at Noon: Early Music Ensemble

Wednesday, March 30
Music at Noon: Brass Chamber Ensembles

Wednesday, April 6
Music at Noon: Saxophone Studio Recital

Wednesday, April 13
Music At Noon: Clarinet Studio Recital

Wednesday, April 20
Music at Noon: Guitar Studio Recital

Wednesday, April 27
Music at Noon: Musical Theater

PROGRAM

Petite Symphonie (1885) — Charles Gounod

1. Adagio, allegro
2. Andante cantabile
3. Scherzo (Allegro moderato)
4. Finale (Allegretto)

Sebastian Calvin, Flute
Dominic DeLaurentis, Oboe
Francesca Clause, Oboe
Jacqueline Mortimer, Clarinet
Alex Bark, Clarinet
Frances Clause, Bassoon
Rebecca Dangerfield, Bassoon
Laura Ogram, Horn
Alisha Moore, Horn

Octet (1923, rev. 1953) — Igor Stravinsky (1882-1971)

1. Sinfonia (Lento-Allegro moderato)
2. Tema con variazioni (Andantino)
3. Finale (Sempre = 116, Tempo giusto)

Victoria Francioni, Flute
Giovanna Pinto, Clarinet
Elliot Kwolek, Bassoon
Dean LaSalandra, Bassoon
Daniel Honeycutt, Trumpet
Michael Barkett, Trumpet
Thomas Urich, Tenor Trombone
Robert Violette, Bass Trombone

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THE DANA CONCERT SERIES

PRESENTS

Faculty Woodwind Quintet Recital

Dr. Kathryn Thomas Umble, flute

Mr. Shawn Reynolds, oboe

Dr. Alice Wang, clarinet

Mr. Donald W. Byo, bassoon

Dr. Stacie Mickens, horn

BLISS RECITAL HALL

SUNDAY, JANUARY 17, 2016

3:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of
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Recital Program

Libertango — Àstor Piazzolla (1921-1992)

Partita for Wind Quintet — Irving Fine (1914-1962)

Introduction and Theme
Variation
Interlude
Gigue
Coda

Dance Suite (1955) — Paul Valjean (1935-1992)

Gavotte
Sarabande
Tango
Pas de Deux
Waltz

-- Intermission --

Passacaille — Adrien Barthe (1828-1898)

Suite from "Ancient Airs and Dances" — Ottorino Respighi (1879-1936)
arr. Adam Lesnick

Balletto detto "Il Conte Orlando"
Villanella - Ignoto (Fine del Sec. XVI.)
Gagliarda - Vincenzo Galilei (155..)

Aires Tropicales — Paquito D'Rivera (b. 1948)

Alobrada
ValsVenezolano
Afro
Contradanza

BIOGRAPHIES

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
"...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. 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.

Shawn Reynolds has served as professor of oboe and English horn at Youngstown State University since fall of 2015. Prior, he served for 12 years as the professor of oboe, chamber music coach, and member of the faculty woodwind quintet at Westminster College in New Wilmington, PA.

He is the 2nd oboist and solo English horn with the W.D. Packard Band (a professional wind ensemble) and serves as the principal oboist and English horn of the Greenville Symphony Orchestra (PA). He appears frequently as a substitute with the Youngstown Symphony Orchestra, the Warren Philharmonic, and Ballet Western Reserve as well as throughout North East Ohio and Western Pennsylvania. Previously he has served as the 2nd oboist with the Kentucky

Symphony Orchestra and as principal oboe and English horn with the SORG Opera Company near Cincinnati, OH. Additionally, he lived and performed during the summer of 2002 in Lucca, Italy and was listed as a substitute for the New World Symphony. He has been featured as oboe soloist with the Greenville Symphony Orchestra and as English horn soloist with the Youngstown Symphony Orchestra on Aaron Copland's Quiet City. Additionally, he has been featured as English horn soloist with the W.D. Packard Band in the wind version of Copland's Quiet City.

Shawn holds a MM in oboe/English horn performance from the University of Cincinnati College – Conservatory of Music (CCM) and BS in Music Education from Youngstown State University. His primary oboe teachers include Dr. Mark Ostoich, Dr. Tedrow Perkins, and Loyal "Bud" Mould. He has done additional study with Martin Nuebert and has participated in master classes with Chris Philpots, Martin Shurring, Bert Lucarelli, and John deLancie.

Shawn is passionate about teaching and has been a clinician at numerous state and regional music education conferences (OMEA and PMEA) in both Ohio and Pennsylvania and has also presented internationally in Ithaca, New York as part of the International Double Reed Society (IDRS). He is also an active OMEA woodwind adjudicator. He is honored to be able to return to his alma mater to serve as the professor of oboe.

Since receiving her Bachelor of Music degree at University of Southern California, **Dr. Alice Wang** has studied and performed internationally. Most recently, along with soprano Dr. Misook Yun, she performed at the International Clarinet Association ClarinetFest in Baton Rouge, Louisiana in August, 2014. Together they won the Pittsburgh Concert Society Major Competition and were featured in its recital series. For the 2013 Ohio Music Education Association Professional Development Conference, Alice performed Frank Ticheli's Concerto for Clarinet with the YSU Symphonic Wind Ensemble under Dr. Stephen Gage. Alice directed the Dana Clarinet Ensemble in a performance at the OMEA Conference in Cincinnati in 2011 and is selected to perform once again in Cleveland in 2015.

Dr. Wang completed her Doctorate of Musical Arts in Clarinet at the University of Texas at Austin with Richard MacDowell. Her previous teachers include Yehuda Gilad, Mitchell Lurie, Walter Boeykens of the Royal Conservatoire of Antwerp, Belgium and Hermann Stefansson of the Royal College of Music in Stockholm, Sweden. She is a member of the Youngstown Symphony Orchestra and has performed with the Warren Philharmonic Orchestra, the Opera Western Reserve and the Canton Symphony Orchestra.

Alice joined the Dana School of Music faculty in 2007. Currently she lives in Pittsburgh with her husband Kurt, and their sometimes ill-mannered dog Wally, a flock of hens, and about 20,000 bees.

Stacie Mickens is Assistant Professor of Horn at the Dana School of Music, Youngstown State University. 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 current Detroit Symphony member Bryan Kennedy. She holds a Master of Music (MM) degree from the University of Wisconsin-Madison, where she studied with renowned horn pedagogue Douglas Hill. She received a Bachelor of Arts (BA) degree in music and English from Luther College (Decorah, IA), studying with Patricia Brown. Mickens proudly calls Iowa her home state, and previously served on the faculties of Luther College and Winona State University (Winona, MN) for five years where she taught horn, brass methods, aural skills, and coached chamber groups.

Stacie Mickens, cont.

An active orchestral musician, Mickens serves as principal horn of both the Wheeling Symphony and Youngstown Symphony, and fourth horn of the Akron Symphony. Previously, she was a member of symphonies in Lansing, MI, Dearborn, MI, and Southwest Michigan, La Crosse, WI, Cedar Falls, IA, and Dubuque, IA. She has performed with the Detroit Symphony Orchestra, Detroit Chamber Winds, Blossom Music Festival, Madison Symphony Orchestra, and Wisconsin Chamber Orchestra. In 2012, she represented the University of Michigan as part of the Kennedy Center Millennium Stage's Conservatory Project, performing in recital at the Kennedy Center in Washington, D.C. Mickens was featured at the 2006 Midwest Horn Workshop, the 2013 Southeast Horn Workshop, and the 2015 Northeast Horn Workshop. 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. She truly loves teaching and performing, and is interested in new music, reading, and nature.

Donald W. Byo was a long time Director of the Dana School of Music of Youngstown State University where he was honored with the title Director Emeritus. He had served as Dean of the Dana School of Music until it became a part of the College of Fine and Performing Arts. At that time he was appointed Director of the Music School.

A former principal bassoon in the Youngstown Symphony Orchestra, he is currently principal bassoon in the Warren Philharmonic Orchestra and the W. D. Packard Band. He received the Watson Award given to distinguished administrators and was the recipient of the prestigious Heritage Award from Youngstown State University.

In 1984 Mr. Byo was selected as co-conductor of the W. D. Packard Band which performs some 16 concerts each year. In August of 2012 he retired as director and was honored with the title Director Emeritus by the Packard Board of Trustees.

He and his wife, June, who is also a musician have three children all of whom earned degrees at YSU (two in music). Two of them have their PHD's and all hold distinguished jobs in their profession.

DANA SCHOOL OF MUSIC
UPCOMING WOODWIND RELATED ACTIVITIES

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

Wednesday, January 20, 12:15pm, Butler Institute of American Art
Dana Woodwind Quintet Recital

Monday, February 8, 7:30pm, Bliss Recital Hall
Stacie Mickens, Faculty Horn Recital

Wednesday, February 10, 7:30 pm, Bliss Recital Hall
Duo Allant Recital with James C. Umble, saxophone
Kathryn Thomas Umble, flute, Francois Fowler, guitar

Saturday, February 14, 1-6 PM, Bliss Recital Hall
Dana Clarinet Ensemble Day

Thursday, March 3, 7:30 pm, Bliss Recital Hall
Faculty Artist Recital
Kathryn Thomas Umble, flute, Cicilia Yudha, piano

Friday, March 21, 5:30 PM, Bliss Recital Hall
YSU Flute Studio Recital

Saturday, April 9, 8:30am-4:00pm, Bliss Recital Hall
Dana Flute Festival

Sunday, April 10, 4pm, Bliss Recital Hall
Dana Horn Studio Recital

Sunday, April 17, 7:30 PM, Bliss Recital Hall
Clarinet Studio Recital

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Saturday, February 8*
Saturday, February 20*
Saturday, March 19
*to be considered for scholarship awards

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DANA WOODWIND QUINTET

DR. KATHRYN THOMAS UMBLE, FLUTE
MR. SHAWN REYNOLDS, OBOE
DR. ALICE WANG, CLARINET
MR. DONALD W. BYO, BASSOON
DR. STACIE MICKENS, HORN

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, JANUARY 20, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Program

Suite from "Ancient Airs and Dances" Ottorino Respighi (1879-1936)

Gagliarda - Vincenzo Galilei (155..)

Partita for Wind Quintet Irving Fine (1914-1962)

Introduction and Theme
Variation

Dance Suite (1955) Paul Valjean (1935-1992)

Gavotte
Tango
Waltz

Aires Tropicales Paquito D'Rivera (b. 1948)

Alborada
Contradanza

Libertango Àstor Piazzolla (1921-1992)

Kathryn Thomas Umble, flute, is Associate Professor of Flute at Youngstown State University's Dana School of Music. 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 the Warren Philharmonic Orchestra, Youngstown Symphony Orchestra, Youngstown State University Wind Ensemble and Bowling Green State University Wind Ensemble and Orchestra.

Shawn Reynolds, oboe, has served as instructor of oboe and English horn at Youngstown State University since fall of 2015. Prior, he served for 12 years as the professor of oboe, chamber music coach, and member of the faculty woodwind quintet at Westminster College in New Wilmington, PA. He is the 2nd oboist and solo English horn with the W.D. Packard Band (a professional wind ensemble) and serves as the principal oboist and English horn of the Greenville Symphony Orchestra (PA). He holds a MM in oboe/English horn performance from the University of Cincinnati College – Conservatory of Music (CCM) and BS in Music Education from Youngstown State University.

Alice Wang, clarinet, received her Bachelor of Music degree at the University of Southern California, and completed her Doctorate of Musical Arts in Clarinet at the University of Texas at Austin. She is Associate Professor of Clarinet at Youngstown State University's Dana School of Music. She is a member of the Youngstown Symphony Orchestra and has performed with the Warren Philharmonic Orchestra, Opera Western Reserve and the Canton Symphony Orchestra. Along with soprano Dr. Misook Yun, she performed at the International Clarinet Association ClarinetFest in Baton Rouge, Louisiana in August, 2014. Together they won the Pittsburgh Concert Society Major Competition and were featured in its recital series.

Stacie Mickens, horn, is Assistant Professor of Horn at Youngstown State University's Dana School of Music. 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. An active orchestral musician, Mickens serves as principal horn of both the Wheeling Symphony and Youngstown Symphony, and fourth horn of the Akron Symphony. Previously, she was a member of symphonies in Lansing, MI, Dearborn, MI, and Southwest Michigan, La Crosse, WI, Cedar Falls, IA, and Dubuque, IA.

Donald W. Byo, bassoon, is Director Emeritus of Youngstown State University's Dana School of Music. He had served as Dean of the Dana School of Music until it became a part of the College of Fine and Performing Arts (now the College of Creative Arts & Communication.) A former principal bassoon in the Youngstown Symphony Orchestra, he is currently principal bassoon in the Warren Philharmonic Orchestra and the W. D. Packard Band. In 1984 Mr. Byo was selected as co-conductor of the W. D. Packard Band which performs some 16 concerts each year, and is now Director Emeritus.

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THE DANA CONCERT SERIES
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STRING DEPARTMENT RECITAL

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, JANUARY 27, 2016
12:15 P.M.

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Dana Concert Series

Music at Noon Concerts Spring 2016

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

Wednesday, February 3
Music at Noon: Trombone Studio Recital

Wednesday, February 10
Music at Noon: YSU Barbershop Quartet

Wednesday, February 17
Music at Noon: Piano Studio Recital

Wednesday, February 24
Music at Noon: Tuba/Euphonium Ensemble

Wednesday, March 2
Music at Noon: Percussion Ensemble

Wednesday, March 16
Music at Noon: Voice Department Recital

Wednesday, March 23
Music at Noon: Early Music Ensemble

Wednesday, March 30
Music at Noon: Brass Chamber Ensembles

Wednesday, April 6
Music at Noon: Saxophone Studio Recital

Wednesday, April 13
Music At Noon: Clarinet Studio Recital

Wednesday, April 20
Music at Noon: Guitar Studio Recital

Wednesday, April 27
Music at Noon: Musical Theater

PROGRAM

Partita No. 1 in B minor, BWV 1002 Johann Sebastian Bach
Tempo di Borea
Double

Caitlin Hedge, violin

Bagatelle No. 1 William Walton (1902-1983)

Michael Reardon, guitar

Divertimento in D major, K.136 Wolfgang Amadeus Mozart
Allegro
Andante
Presto

Dana Chamber Orchestra
Joseph Kromholz, director

Violin
Lydia Byard
Jordan Grantonic
Caitlin Hedge
Joseph Kromholz
Alexandra Santon

Viola
Jenna Barvitski
Jerry Koziorynsky

Cello
Vit Fiala
Stephanie Zitkovich

Bass
Eric Finkelstein

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THE DANA CONCERT SERIES

PRESENTS

TOO MANY SOPRANOS PRESENT:

Mama Knows Best

Dr. Nancy Andersen Wolfgang

Jennifer Jones Mosher

Rachael Pavloski

Dr. Misook Yun

Accompanied by Diane Yazvac

and Marcellene Hawk

BLISS RECITAL HALL

MONDAY, FEBRUARY 1, 2016

7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

"Mother Knows Best" — Alan Menken and Glenn Slater
Tangled

Rachael

"Nancy Hanks" — Katharine K. Davis (1892-1980)

Jennifer

"I Won't Mind" — Jeff Blumenkrantz, Annie Kessler and Libby Saines

Nancy

"Als die alte Mutter" (Songs my mother taught me) — Antonín Dvořák (1841-1904)
Gypsy Songs, Op. 55

Misook

"Sisters" — Irving Berlin
White Christmas

Nancy and Jennifer

"I'd Give My Life for You" — Claude-Michel Shönberg, Richard Maltby and Alain Boublil
Miss Saigon

Rachael

"Fight the Dragons" — Andrew Lippa
Big Fish

Nancy

"Che tua madre" — Giacomo Puccini (1858-1924)
Madama Butterfly

Misook

"Savior, Like a Shepherd Lead Us" William Bradbury, arranged by Carol Ann Smolka (b. 1987)

Jennifer

"Casta Diva" Vincenzo Bellini (1801-1835)
Norma

Jennifer

"All That Gold" Gian Carlo Menotti (1911-2007)
Amahl and the Night Visitors

Rachael

"Prendero quel brunettino" W. A. Mozart (1756-1791)
Così fan tutte

Rachael and Jennifer

"Hear My Song" Jason Robert Brown
Songs for a New World

Nancy

"Mom" Wynn Varble and Donald Sampson

Nancy

"Children Will Listen" Stephen Sondheim
Into the Woods

Finale

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THE DANA CONCERT SERIES

PRESENTS

TIMELESS CLASSICS

Dana Chamber Orchestra

Joseph Kromholz, director

STAMBAUGH AUDITORIUM

SUNDAY, FEBRUARY 7, 2016

4:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Dana Chamber Orchestra Personnel

Violin
Joseph Kromholz, director
Lydia Byard
Jordan Grantonic
Caitlin Hedge
Katie O'Neill
Natalie Sahyoun
Alexandra Santon

Viola
Jenna Barvitski
Jerry Koziorynsky

Cello
Vit Fiala
Stephanie Zitkovich

Bass
Eric Finkelstein

Flute
Hailey Baker

Oboe
Alex Stojkov

Clarinet
Rachel Cline
Ryan Mrofchak

Bassoon
Frances Clause

Horn
Laura Ogram
Alisha Moore

Trumpet
Daniel Honeycutt

Recital Program

Sinfonia No. 8 — Felix Mendelssohn (1809-1847)
Adagio e grave – Allegro

Siegfried Idyll — Richard Wagner (1813-1883)

Divertimento No. 1 in D major, K.136 — Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante
Presto

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THE DANA CONCERT SERIES

PRESENTS

Faculty Horn Recital

STACIE MICKENS, HORN

BRIAN KISER, TUBA

DIANE YAZVAC, PIANO

BLISS RECITAL HALL

MONDAY, FEBRUARY 8, 2016

7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Dialogues III for Horn and Tuba (1987) — John Stevens (b. 1951)
- Prologue and Dance
- March
- Scherzo
- Lament
- Dance and Epilogue

Sonata for Horn and Piano (1996) — Margaret Brouwer (b.1940)
- Hymn
- Riding to Higher Clouds

--- Intermission ---

Cello Suite No. 1 in G Major, BWV 1007 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

Concert Rondo in E flat Major, K. 371 — Wolfgang Amadeus Mozart (1756-1791)

Biographies

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

An active orchestral musician, Mickens serves as principal horn of both the Wheeling Symphony and Youngstown Symphony, and fourth horn of the Akron Symphony. Previously, she was a member of symphonies in Lansing, MI, Dearborn, MI, Southwest Michigan, La Crosse, WI, Cedar Falls, IA, and Dubuque, IA. She has performed with the Detroit Symphony Orchestra, Detroit Chamber Winds, Blossom Music Festival, Madison Symphony Orchestra, and Wisconsin Chamber Orchestra. Representing the University of Michigan, she performed in recital at the Kennedy Center in Washington, D.C. in 2012 as part of its Millennium Stage's Conservatory Project. Mickens was featured at the 2006 Midwest Horn Workshop, the 2013 Southeast Horn Workshop, and the 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.

Biographies

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.

* * * * * *

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. She is a well-respected area piano teacher and church organist. Diane received her BM and MM in piano performance from YSU studying with Delores Fitzer and Dr. Robert Hopkins.

DANA SCHOOL OF MUSIC
UPCOMING HORN EVENTS

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

Wednesday, March 30
Butler Institute of American Art
12:15pm
Music at Noon
Brass Chamber Ensembles Recital

Sunday, April 10
Bliss Recital Hall
4:00 pm
Dana Horn Studio Recital

DANA SCHOOL OF MUSIC AUDITION DAYS:

Saturday, February 8*

Saturday, February 20*

Saturday, March 19

***to be considered for scholarship awards**

DANA SCHOOL OF MUSIC
UPCOMING EVENTS

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

* *

FEBRUARY

Wednesday, February 10
Music at Noon: YSU Barbershop Quartet
12:15 pm | Butler Inst. of American Art

Wednesday, February 10
Faculty Artist Recital
Duo Allant
Dr. Kathryn Thomas Umble, flute;
Dr. Francois Fowler, guitar;
and Dr. James Umble, saxophone
7:30 pm | Bliss Recital Hall

Saturday, February 13
Dana Clarinet Ensemble Day
12:00 -5:00 pm | Bliss Recital Hall
Please register for participation for the event at www.ysu.edu/ccac/music

Sunday, February 14
Guest Artists:
Michelle Abraham, violin
Vincent Scacchetti, viola
3:00 pm | Bliss Recital Hall

Wednesday, February 17
Music at Noon: Piano Studio Recital
12:15 pm | Butler Inst. of American Art

Friday, February 19
YSU Jazz at Mad About the Arts
7:00 p.m. | McDonough Museum of Art $
Tickets available at 330-941-1400

Monday, February 22
Winter Concert
Percussion Ensemble & YSU Concert Band
7:30 pm | Stambaugh Auditorium $

Wednesday, February 24
Music at Noon:
Tuba/Euphonium Ensemble
12:15 pm | Butler Inst. of American Art
4:00 pm | Bliss Recital Hall

Friday, February 26
Musicology Guest Artist Lecture:
Michael Baumgartner,
Cleveland State University
4:00 pm | Bliss Recital Hall

Friday, February 26
Tenth Annual
YSU Wind & Percussion Invitational
Guests: Mason High School Wind Ensemble, Robert Bass, Conductor
Poland Seminary High School Wind Ensemble, Nicholas Olesko, Conductor
YSU Wind Ensemble, Dr. Stephen L. Gage, Conductor
YSU Percussion Ensemble, Dr. Glenn Schaft, Director
7:00 pm | Stambaugh Auditorium $

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THE DANA SCHOOL OF MUSIC

AUDITION DAY SCHEDULE

8:30 A.M.	Reception/Registration Bliss Hall First Floor foyer Prelude music provided by Nicholas Frank, guitar
9:00 A.M.	Informational Meeting Bliss Hall 1238 Student Recital
10:15 A.M.	Theory Placement Evaluation - Room 3139
10:30 A.M.	Bliss Hall Tour with Dr. Randy Goldberg Meet outside of the Bliss Recital Hall
11:00 A.M.	Auditions begin Brass - Room 1238 & 2222 Piano - Room 1240 Percussion - Room 2234 Please report to room 2240 thirty-minutes prior to your audition time to warm-up String - Room 3139 Woodwinds - Room 3137 Voice - Room 3026

BLISS HALL

SATURDAY, FEBRUARY 6, 2016

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Student Recital Program - 9:00 a.m.

Five Bagatelles — William Walton (1902-1983)
I. Allegro

Michael Reardon, guitar

Rusalka — Antonín Dvořák (1841-1904)
Song to the Moon

Kathleen Bachtel, soprano
Nancy Cline, piano

Suite for Flute and Piano, op. 34 — Charles-Marie Widor (1844-1937)
I. Moderato

Tori Francioni, flute; Michael Nichols, piano

Quintet for Brass — Malcolm Arnold (1921-2006)
I. Allegro vivace

Michael Barkett, trumpet
Herbert Hunkele, trumpet
Alisha Moore, horn
Thomas Urich, trombone
Jacob Umbrazun, tuba

Dana School of Music Faculty

Ms. Deb Alexander | Clarinet; dlalexander@ysu.edu
Mr. Joseph Badaczewski | Trumpet; jlbadaczewski@ysu.edu
Mr. Sean Baran | Music Theory; srbaran@ysu.edu
Mr. Hakeem Bilal | Trombone, Trombone Ensemble; habilal@ysu.edu
Dr. Ewelina Boczkowska | Musicology, Graduate Program Coordinator; eboczkowska@ysu.edu
Mr. Theron Brown | Jazz Piano; tebrown02@ysu.edu
Mr. Donald Byo | Bassoon; dwbyo@ysu.edu
Dr. Jessica Chisholm | Music History, Music Literature & Appreciation; jlchisholm@ysu.edu
Mr. Jack Ciarniello | Music Recording; jciarniello@ysu.edu
Mr. Clay Colley | Music Theory; ctcolley@ysu.edu
Mr. Edward Davis | Percussion; ejdavis@ysu.edu
Dr. Kent Engelhardt | Jazz Studies, Clarinet/Saxophone; kjengelhardt@ysu.edu
Dr. Francois Fowler | Guitar, Guitar Ensemble; fpfowler@ysu.edu
Dr. Stephen Gage | Conducting, Director of Bands, Symphony Orchestra; slgage@ysu.edu
Ms. Stephanie Gage | Music Education; srgage@ysu.edu
Mr. Michael Gelfand | Music Literature & Appreciation; mdgelfand@ysu.edu
Ms. Bethany Goldberg | Music History; bsgoldberg@ysu.edu
Dr. Randall Goldberg | Musicology, Early Music Ensemble, Asst. Director; regoldberg@ysu.edu
Mr. David Kana | Jazz Studies, Jazz Saxophone; saxmankana@gmail.com
Dr. Daniel Keown | Music Education; dkeown@ysu.edu
Dr. Brian Kiser | Euphonium, Tuba, Tuba-Euphonium Ensemble; bdkiser@ysu.edu
Ms. Marissa Knaub | Harp; marissaknaub@me.com
Mr. Joseph Kromholz | Violin/Viola, Chamber Orchestra; jkromholz@ysu.edu
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Dr. Daniel Laginya | Music Theory, Organ; dwlaginya@ysu.edu
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Dr. J. Paul Louth | Music Education; jplouth@ysu.edu
Mr. Dustin May | Percussion; dcmay@ysu.edu
Dr. Stacie Mickens | Horn, Horn Choir; srmickens@ysu.edu
Dr. David Morgan | Jazz Studies; String Bass, Composition; dsmorgan@ysu.edu
Dr. Allan Mosher | Voice; armosher@ysu.edu
Mr. Scott Nadelson | Trumpet; sanadelson@ysu.edu
Dr. Caroline Oltmanns | Piano, Accompanying; cmoltmanns@ysu.edu
Ms. Rachael Pavloski | Voice; rapavloski@ysu.edu
Dr. Brandt Payne | Director of Athletic Bands, Conducting; bpayne@ysu.edu
Dr. Haley Reale | Music Theory; hbbeverburg@ysu.edu
Dr. Steven Reale | Music Theory, Assistant Director; smreale@ysu.edu
Ms. Alix Reinhardt | Clarinet; aereinhardt@ysu.edu
Mr. Shawn Reynolds | Oboe; srreynolds@ysu.edu
Dr. Jena Root | Music Theory, Coordinator of Music Theory; jroot@ysu.edu
Ms. Suzanne Rudnytsky | Music Literature & Appreciation; srudnytsky@ysu.edu
Dr. Glenn Schaft | Percussion, Percussion Coordinator; geschaft@ysu.edu
Mr. Jeff Singler | Cello; jrsingler@ysu.edu
Dr. James Umble | Saxophone; jcumble@ysu.edu
Dr. Kathryn Umble | Flute, Flute Ensemble; kaumble@ysu.edu
Mr. John Sebastian Vera | Trombone; jsvera@ysu.edu
Dr. Alice Wang | Clarinet, Clarinet Ensemble; amwang@ysu.edu
Mr. John Wilcox | Music Literature & Appreciation; jcwilcox@ysu.edu
Dr. Nancy Wolfgang | Musical Theater; nawolfgang@ysu.edu
Ms. Diane Yazvac | Piano, Keyboard Musicianship; dpyazvac@ysu.edu
Dr. Cicilia Yudha | Keyboard Musicianship, Piano, Accompanying; cyudha@ysu.edu
Dr. Misook Yun | Voice, Opera; myun@ysu.edu
Mr. Clement Zumpella | Woodwind Methods; cjzumpella@ysu.edu

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THE DANA CONCERT SERIES
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MUSIC AT NOON

YSU BARBERSHOP QUARTET:

"ONE ACHORD"

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, FEBRUARY 10, 2016
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY
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PROGRAM

YSU BARBERSHOP

Let Me Call You Sweetheart — Leo Friedman
arr. Barbershop Harmony Society

Honey/Little 'Lize Medley — H. Freeman
arr. Floyd Connett

My Wild Irish Rose — Chauncey Olcott
arr. Floyd Connett

Tee-idle Dum Dum — Traditional
arr. Barbershop Harmony Society

I'm All Alone — Frank Anderson
arr. Floyd Connett

Irish Blessing — J. Jerome Williams and Don Gray
arr. Don Gray

Auntie Skinner's Chicken Dinner — Theodore Morse
arr. Dave Briner

DANA CHORALE

Mass in G — Franz Schubert (1797-1828)
4. Sanctus

Elijah Rock — Moses Hogan (1957-2003)

Ensemble Personnel

YSU BARBERSHOP

Hae-Jong Lee, Director
Stephen West, Graduate Assistant

Michael Callahan
Matthew Eustace
Joel Gillespie
Samuel Gregory
Jared Jenkins
Timothy McCall
David Mouse
Daniel Navabi
Jonathan Pohl
Emilio Santiago
Terré Snead
Stephen West

DANA CHORALE

Hae-Jong Lee, director
Kathy Davison Miller; Diane Yazvac, accompanists
Stephen West, graduate assistant

SOPRANO
Kristina Clemons
Sara Eckenrode
Anna Henkels
Katy Howells
Anna Murcko
Victoria Remley
Brianne Samson
Kortney Squibbs
Erika Walker

ALTO
Brianna Crawford
AnnaMaria Jadue
Amanda Nottingham
Sydney R. Olejnik
Diane Pack
Victoria Patterson

TENOR
Victor Cardamone
Kevin Casey
Patrick Niess
Emilio Santiago
Nick Saraya
Stephen West

BASS
Joel Gillespie
Nicholas Hazelton
Paul Hill
David Mouse
Anthony Humphrey
Colton Randall
Jason Volovar

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The Dana Concert Series presents

Faculty Artist Recital

DUO ALLANT
DR. KATHRYN THOMAS UMBLE, FLUTE
DR. FRANÇOIS FOWLER, GUITAR
AND
DR. JAMES UMBLE, SAXOPHONE

Wednesday, February 10
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

Bergére Captive — Pierre Octave Ferroud (1900-1936)

Suite in D minor — Patrick Zimmerli (b. 1968)
- Allemande
- Courante
- Gavotte I
- Gavotte II
- Gigue

Deep Flowers — Evan Chambers (b. 1963)

Caprice No. 30 "Chaconne" — Sigfrid Karg-Elert (1877-1933)

~~ *Intermission* ~~

Histoire du Tango — Astor Piazzolla (1921-1992)
- Bordel 1900
- Café 1930

Oceans — Duo Allant
- Mystical Islands
- Endless Waves

Entr'acte — Jacques Ibert (1890-1962)

One Dance, Many Dancers — David Morgan (b. 1957)
(composed for Duo Allant, 2011)
- Mbira
- Berimbau
- Pandeiro

Spring 2016 Dana School of Music Guitar Events:

- **February 10, Wednesday**, Faculty Artist Recital: Duo Allant (Francois Fowler, guitar--Kathryn Thomas Umble, flute) 7:30, Bliss Recital Hall
- **March 4, Friday**, Guest Artist Recital: Ekachai Jearakul (Thailand) Winner of the 2014 GFA International Classical Guitar Competition 7:30pm, Bliss Recital Hall
- **March 5, Saturday**, Masterclass: Ekachai Jearakul 9am-11am, Room TBD
- **March 18, Friday,** Jazz Clinic/Masterclass: Tim Miller - guitar (Berklee College of Music), 12 noon-2:30pm, Bliss - Room 2222
- **April 18, Monday,** Dana Guitar Studio Recital 7:30pm, Bliss Recital Hall
- **April 20, Wednesday,** Dana Guitar Studio Recital Noon (12:10pm), Butler Museum of American Art
- **April 22, Friday**, Dana Guitar Studio Recital: Convocation 11am, Bliss Recital Hall

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The following people and organizations have generously supported the Dana Guitar Association's 2015-2016 concert season. We sincerely thank these fine sponsors for their support.

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The Dana Concert Series presents

Dana Clarinet Ensemble Day

ALICE WANG, DIRECTOR
DANA CLARINET ENSEMBLE

GUEST ENSEMBLE
HOWLAND HIGH SCHOOL CLARINET CHOIR
AND CLARINET QUARTET

LAKEVIEW HIGH SCHOOL CLARINET QUARTET

DIRECTED BY NANCY MOORE

Bliss Recital Hall
Saturday, February 13, 2016
1:00 pm - 6:00 pm

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Schedule

12:30 PM Registration	First Floor Lobby, Bliss Hall
1:00 - 2:15 PM Rehearsal	Bliss Recital Hall
2:30 - 3:15 PM Sectional	1st Clarinet: Room 3136 2nd Clarinet: Room 3137 3rd Clarinet: Room 3139 Alto and Bass: Bliss Recital Hall
3:30 - 4:30 PM Rehearsal	Bliss Recital Hall
5:00 PM Concert	Bliss Recital Hall

The Dana Clarinet Ensemble Day
is sponsored by the Dana Clarinet Society

Giovanna Pinto, President
Samuel Carr, Vice President
Andrew Leuty, Secretary
Cayla Conrad, Treasurer

PROGRAM

Eine Kleine Nachtmusik — By Mozart/arr. Sacci

Howland High School Clarinet Choir
Directed by Ms. Nancy Moore

Scherzo, Op. 18, No. 1 — Ludwig van Beethoven, arr. David Hite

Howland High School Clarinet Quartet

Licorice Licks — Arthur Frakenpohl

Lakeview High School Clarinet Quartet

Dances of Atlantis (1975) — Paul Harvey (b. 1935)

Dana Clarinet Ensemble

Saltarello from Symphony No. 4 — Felix Mendelssohn (1809-1847)
arranged by Russell Howland

Seasonal Sketches for Clarinet Choir — Everett Gates (b. 1914)

1. Seasonal Caprice
2. Autumn Pastel
3. Chorale for a Winter Day
4. Waltz for a Spring Night

Klezmer Suite — Traditional, arranged by Alexi Ciesla

I. Itamar Freilach

Dana Clarinet Ensemble Day Choir

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The Dana Concert Series presents

Faculty Chamber Recital

FACULTY ARTISTS:

JOSEPH KROMHOLZ, VIOLIN

CICILIA YUDHA, PIANO

JEFF SINGLER, CELLO

GUEST ARTISTS:

MICHELLE ABRAHAM, VIOLIN

VINCENT SCACCHETTI, VIOLA

Sunday, February 14

3:00 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

PROGRAM

String Quartet in F major, Op. 96, "American" — Antonin Dvorak (1841-1904)

Allegro ma non troppo
Lenton
Molto vivace
Finale: vivace ma non troppo

~~ *Intermission* ~~

Piano Quintet in E-flat major, Op. 44 — Robert Schumann (1810-1856)

Allegro brillante
In modo d'una Marcia. Un poco largamente
Scherzo. Molto vivace
Allegro, ma non troppo

Michelle Abraham, violin
Joseph Kromholz, violin
Vincent Scacchetti, viola
Jeffrey Singler, cello
Cicilia Yudha, piano

Biographies

Violinist **Michelle Abraham** is a passionate chamber musician and educator, dedicated to finding new ways of connecting with audiences and students alike. Michelle serves on the advisory board and performs regularly on the M.U.S.i.C. (Musical Upcoming Stars in the Classics) concert series in Northeast Ohio, and is a founding member of the Thalia String Quartet. She has presented educational musical programs in the Cleveland Public Schools as well as in the Banff and Bow Valley communities in Alberta, Canada while in residence at the Banff International String Quartet Competition. In recital Michelle regularly collaborates with pianists Peter Takács and Shuai Wang in performances across the northeast.

Michelle has appeared at chamber music festivals across the country and beyond, including the Banff Centre, Norfolk Chamber Music Festival in Connecticut, Le Domaine Forget in Quebec, Kneisel Hall in Maine, the Taos School of Music in New Mexico, the Adriatic Chamber Music Festival in Bonefro, Italy, and the Manchester Music Festival in Vermont, and has performed recitals to benefit the Paul Merkelo Scholarship fund in Montréal, Quebec. Equally active in the orchestral scene, Michelle is the concertmaster of the Ashland Symphony Orchestra in Ohio, and performs throughout the mid-west with orchestras including the Cleveland Pops, Kalamazoo, and Canton Symphony Orchestras. She has served as concertmaster with the Aspen Music Festival Concert Orchestra and guest concertmaster with the Suburban Symphony Orchestra in Cleveland.

Deeply committed to music education, Michelle teaches Traditional and Suzuki violin at The Music Settlement in Cleveland, Ohio, the Hathaway Brown School in Shaker Heights, Ohio, and the Oberlin Community Music School in Oberlin, Ohio. She is also on the Faculty at the New England Music Camp in Sidney, Maine. Michelle holds a Bachelor of Arts degree from Stony Brook University, a Master of Music degree from the Yale School of Music, and an Artist Diploma from the Cleveland Institute of Music. She studied with Philip Setzer of the Emerson String Quartet, Pamela Frank, Ani Kavafian, and Paul Kantor. A Connecticut native, Michelle enjoys cooking, traveling, and watching basketball.

Vincent Scacchetti is Adjunct Professor of Violin & Viola at Allegheny College in Meadville, PA. He currently maintains a private studio in Boardman. He performs regularly as Principal Viola of the Youngstown Symphony Orchestra, Opera Circle Cleveland, Huntington Symphony Orchestra, Opera Western Reserve and as a section violist with the Erie Chamber Orchestra. Additionally, he has performed with the West Virginia Symphony Orchestra, Reno Philharmonic Orchestra, Charleston Symphony Orchestra, Opera Columbus, and ProMusica Chamber Orchestra of Columbus. Mr. Scacchetti has performed at the Chautauqua Institution, the International Festival Institute at Round Top, the Haydnfestspiele in Eisenstadt, Austria, Festival Echternach in Luxembourg, and the Mozarteum in Salzburg, Austria.

A strong advocate of chamber music, he served as Chapter Director of Classical Revolution Cincinnati over the period 2009 - 2011, during which he produced and appeared in performances in non-traditional spaces featuring musicians from the Cincinnati Symphony Orchestra, Cincinnati Opera, Columbus Symphony Orchestra, Dayton Philharmonic, Indianapolis Symphony Orchestra, and the West Virginia Symphony Orchestra. He has worked with both the Alexander and Oxford String Quartets and has appeared in numerous recitals with Evan N. Wilson, former Principal Viola of the Los Angeles Philharmonic and Boston Symphony Orchestra.

He earned the Bachelor of Music degree from The Ohio State University (2000) and the Master of Music degree from Miami University (2006). His primary teachers include Kathryn Walker, Edward H. Adelson, Mary E. M. Harris, Evan N. Wilson, and Paul Frankenfeld.

Joseph Kromholz teaches violin, viola, and chamber music at Youngstown State University's Dana School of Music. 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. He previously taught violin at Luther College.

Hailing from New York and Virginia, Mr. Kromholz studied violin at the Cleveland Institute of Music and economics at Case Western Reserve University, followed by doctoral studies at New England Conservatory. He also taught college music theory for eight years. As a chamber music coach, he has taught at the Chamber Music Connection in Columbus, Ohio, at SUNY Stony Brook's summer chamber institute, and at Kneisel Hall Chamber Music Festival in Blue Hill, Maine.

Mr. Kromholz's mentors include Paul Kantor, Miriam Fried, Itzhak Perlman, and members of the Juilliard and Cleveland Quartets. He serves as concertmaster of the Warren Philharmonic and CityMusic Cleveland Chamber Orchestra. He was a founding member of the Linden String Quartet.

Jeff Singler is a professional cellist and educator based out of Cleveland. Mr. Singler is currently cello faculty at Youngstown State University and at Ohio University, and is a private cello instructor in the Cleveland area. He performs with the Walden Players, Obsidian Quartet, Columbus Symphony, Erie Philharmonic, and as Principal Cello of The Ohio Valley Symphony.

Mr. Singler has also performed with the Blossom Festival Orchestra, Blue Water Chamber Orchestra, Akron Symphony, Canton Symphony, Warren Philharmonic, and Youngstown Symphony, where he has filled in as Principal cellist. He has also been Acting Principal Cello in Erie, and frequently fills in as Principal or Assistant Principal in that orchestra.

Mr. Singler is an active recitalist and chamber musician, including guest artist recitals for First Night Canfield, the Bratenahl Chamber Music Series, and the Youngstown State University Fine and Performing Arts Series. He has also been featured as a guest soloist with the Ashtabula Orchestra, The Butler Choral Society, The Salem Youth Chorus, the Canton Comic Opera Company, and the Dana Symphony at Youngstown State University.

Mr. Singler has collaborated in chamber music performance with many renowned musicians, including Annie Fullard of the Cavani Quartet, John Root of the Juilliard School of Music, Liz DeMio of the Cleveland Institute of Music, and others. His solo and chamber music performances have been broadcast over WYSU in Youngstown, WQED in Pittsburgh, and WQLN in Erie, PA.

In the popular vein, Mr. Singler has recorded with the Sony label, been part of the Final Fantasy Tour Orchestra, and has played principal cello for Clay Aiken and Michael W. Smith in concert.

As an educator, Mr. Singler is Adjunct Cello Faculty at both Youngstown State University and Ohio University, and is also a private cello and chamber music instructor. He gives frequent master classes, lectures, performances and coachings to middle school, high school, and collegiate level individual students and groups in Ohio and Western Pennsylvania. His private students have achieved success as principal cellists and senior soloists at their schools, have been members of All-Region and All-State Orchestras, Contemporary Youth Orchestra, and The Cleveland Orchestra Youth Orchestra. Students have gone on to successful careers in all fields, including music education, therapy, recording, and performance.

Mr. Singler holds degrees from Youngstown State University and the Cleveland Institute of Music, and has taken part in the Aspen Music Festival and the Bowdoin Music Festival where he was performing and teaching assistant to Peter Howard. His most influential teachers have included Michael Gelfand, Alan Harris, Mark Schroeder, Peter Howard, Richard Weiss, and Bryan Dumm. He plays a Czech cello of unknown maker circa 1850, and a bow by John Dodd, circa 1810.

Indonesian pianist **Dr. Cicilia Yudha** made her debut with the Cleveland Orchestra at Severance Hall in 2003. In recognition of her musicianship and artistic personality, she was awarded the "Rosario Marciano Prize", and presented a solo recital in Vienna sponsored by the Vienna International Piano Academy in Austria.

Yudha was a winner of the Cleveland Institute of Music Concerto Competition, Cleveland Orchestra Youth Orchestra Concerto Competition, New England Conservatory Commencement Concerto Competition, and UNC Greensboro Student Artist Concerto Competition resulting in performances with each orchestra. She has also appeared with the Lakeland Civic Orchestra, Converse Symphony Orchestra, and the Duke University Symphony Orchestra. Her live performances have been broadcast by Jakarta's Radio Klasik, Cleveland's WCLV FM, New York's WQXR, the Canadian Broadcasting Company, and on the radio program, "From the Top". Last year she gave concerts and master classes tour in Indonesia and Cambodia sponsored by Art Plus Foundation celebrating Franz Liszt Bicentennial.

Yudha began playing piano with her mother at age three, and joined the Music Course for Kids. She attended Yamaha Music Foundation, and joined the Junior Original Concert, a Yamaha program for composition, in 1989. In 1996, she was invited to be in the Young Artist Program at Cleveland Institute of Music. While at the Yamaha Music Foundation and the Yayasan Pendidikan Musik, she participated in many concerts, sometimes premiering her own works. Some of her works were commissioned as compulsory pieces for annual piano exams at the Yayasan Pendidikan Musik, and in 2003, she received the institution's "Junior Composer Award".

As soloist and avid chamber musician, she has performed in the U.S.A., Canada, Austria, Germany, France, Cambodia, and Indonesia. Passionate in music education and community service, Yudha was staff collaborative pianist for the Boston Children's Chorus and Eastern Music Festival. She has taught at the Cleveland Institute of Music Piano Preparatory Division, New England Conservatory Secondary Piano Department, and its Preparatory School. Yudha earned a Doctorate of Musical Arts from University of North Carolina Greensboro, where she received Graduate Assistantship, taught piano for non-keyboard majors, and coordinated the class piano program. She holds a Bachelor of Music degree with honors from the Cleveland Institute of Music and also earned a Master of Music degree in piano performance with honors from New England Conservatory of Music. Former teachers include Lena Yudha, Iravati Sudiarso, Olga Radosavljevich, Wha-Kyung Byun, and John Salmon. In Fall 2012, Dr. Yudha joined the Dana School of Music at Youngstown State University as an assistant professor of keyboard musicianship.

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Music At Noon

PIANO STUDIO RECITAL

Wednesday, February 17

12:15 pm | Butler Institute Of American Art

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Dana Concert Series

Music at Noon Concerts Spring 2016

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

Wednesday, February 24
Music at Noon: Tuba/Euphonium Ensemble

Wednesday, March 2
Music at Noon: Percussion Ensemble

Wednesday, March 16
Music at Noon: Voice Department Recital

Wednesday, March 23
Music at Noon: Early Music Ensemble

Wednesday, March 30
Music at Noon: Brass Chamber Ensembles

Wednesday, April 6
Music at Noon: Saxophone Studio Recital

Wednesday, April 13
Music At Noon: Clarinet Studio Recital

Wednesday, April 20
Music at Noon: Guitar Studio Recital

Wednesday, April 27
Music at Noon: Musical Theater

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Program

Arabesque no. 2 in G major — Claude Debussy 1862-1918

Marleen Ocheltree

From: Transcendental Etudes S. 139: *Wilde Jagd* — Franz Liszt 1811-1886

Michael Nichols

From: Suite No. 5 in G major BWV 816: Allemande — Johann Sebastian Bach 1685-1750

Sam Dipre

Spanish Dance in g minor op. 12, no. 2 — Moritz Moszkowski 1854-1925

Christine Langer and Jennifer Stellmar (piano duet)

Nocturne in B-flat Minor op. 9, no. 1 — Frederic Chopin 1810-1849

Emma Donkin

From: Pictures at an Exhibition: *Promenade – The Ballet of the Unhatched Chicks* — Modest Moussorgski 1839-1881

Alyssa Titi

Prelude op. 23 no. 6 in E-flat Major — Sergei Rachmaninoff 1873-1943

Katie Fernstrom

Prelude op. 23 no. 5 in g minor — Sergei Rachmaninoff

Jason Volovar

From: Harmonies poetiques et religieuses: *Funerailles* — Franz Liszt

Dominic DeLaurentis

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Accompanied by Diane Yazvac and Nancy Cline

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BLISS RECITAL HALL
FRIDAY, FEBRUARY 19, 2016
7:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

"Green Finch and Linnet Bird" — Stephen Sondheim (b. 1930)
Sweeney Todd

Emily

"The Beauty Is" — Adam Guettel (b. 1964)
The Light in the Piazza

Emily

"Here I Am" — David Yazbek (b. 1961)
Dirty Rotten Scoundrels

Zara

"Treat Me Rough" — George Gershwin (1898-1937) and Ira Gershwin (1896-1983)
Girl Crazy

Zara

"Love Changes Everything" — Andrew Lloyd Webber (b. 1948), Don Black (b. 1938) and Charles Hart (b. 1961)
Aspects of Love

Emily

"Part of your World" — Alan Menken (b.1949) and Howard Ashman (1950-1991)
The Little Mermaid

Emily

"Patterns" — David Shire (b. 1937) and Richard Maltby, Jr. (b. 1937)
Closer Than Ever

Zara

"People Get Ready" — Curtis Mayfield (b. 1942)

Zara

"Who Cares?" — George Gershwin (1898-1937)
Of Thee I Sing — and Ira Gershwin (1896-1983)

Emily

"The Bear, the Tiger, the Hamster, and the Mole" — David Shire (b. 1937)
Closer Than Ever — and Richard Maltby, Jr. (b. 1937)

Emily

"Portrait" — Amanda McBroom (b.1947)
A . . . My Name is Alice

Zara

"Valarie" — David McCabe (b. 1980) et al

Zara

"Johnny Angel" — Lee Pockriss (1924-2011)
and Lyn Duddy (1921-1998)

Emily

"More" — Stephen Sondheim (b. 1930)
Dick Tracy

Zara

"Carrie" — Michael Gore (b. 1951)
Carrie — and Dean Pitchford (b. 1951)

Emily

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THE DANA SCHOOL OF MUSIC

AUDITION DAY SCHEDULE

8:30 A.M. Reception/Registration
Bliss Hall 1st floor foyer
Prelude music provided by Nicholas Frank, guitar

9:00 A.M. Informational Meeting
Bliss Hall 1238
Student Recital

10:15 A.M. Theory Placement Evaluation
Room 3139

10:30 A.M. Bliss Hall Tour (Dr. Goldberg)
Meet outside of the Bliss Recital Hall

11:00 A.M. Auditions begin

Brass	Room 2222
Piano	Room 1240
Percussion	Room 2234

Please report to room 2240 thirty-minutes prior to your audition time to warm-up

String	Room 3139
Woodwinds	Room 3137
Voice	Room 3026

11:30 A.M. Theory Placement Evaluation
Room 3139

BLISS HALL
SATURDAY, FEBRUARY 20, 2016

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Student Recital Program - 9:00am

Violin Partita No. 1 in B minor, BWV 1002 — J.S. Bach (1685-1750)
Tempo di Borea
Double

Tom and Jerry — Traditional, arr. Caitlin Hedge

Caitlin Hedge, violin

Hillandale Waltzes — Victor Babin (1908-1972)

Jackie Mortimer, clarinet
Diane Yazvac, piano

Les pêchers de perles — Georges Bizet (1838-1875)
"Au fond du temple saint"

Victor S. Cardamone, tenor
Nicholas Hazelton, baritone
Jan Crews, piano

"Little" Fugue in G Minor, BWV 578 — J.S. Bach (1685-1750)
arr. by Ronald Romm

Michael Barkett, trumpet
Herbert Hunkele, trumpet
Alisha Moore, horn
Thomas Urich, trombone
Jacob Umbrazun, tuba

Dana School of Music Faculty

Ms. Deb Alexander | Clarinet; dlalexander@ysu.edu
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Dr. Allan Mosher | Voice; armosher@ysu.edu
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Dr. Cicilia Yudha | Keyboard Musicianship, Piano, Accompanying; cyudha@ysu.edu
Dr. Misook Yun | Voice, Opera; myun@ysu.edu
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JUNIOR PIANO RECITAL

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BLISS RECITAL HALL
SATURDAY, FEBRUARY 20, 2016
1:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Prelude in E-flat major, Op. 23, No. 6 — Sergei Rachmaninoff (1873-1943)

Danses Charactéristiques — Pyotr Ilyich Tchaikovsky (1840-1893)
from The Nutcracker Suite — (arr. Nicolas Economou)
March
Danse de la Fée Dragée

Marleen Ocheltree, second piano

In the Mists — Leoš Janáček (1854-1928)
I. Andante

Piano Concerto No. 2 in C minor, Op. 18 — Sergei Rachmaninoff (1873-1943)
II. Adagio sostenuto

Sean Baran, orchestral reduction

Bio

Pianist, composer, and artist Katie Fernstrom is a junior Piano Performance major at the Dana School of Music. She has been a part of the Youngstown area's creative culture throughout her life. She possesses a Key to the City of Canfield for her accomplishments in the arts, was the youngest recipient of the SVATA Appreciation Award in 2007, has consistently participated in and won art competitions at the local, state, and national level, and in 2011 was the winner of the Jeremy Salvner Music Award at the 2011 YSU English Festival. She has performed as soloist, accompanist, and ensemble member for audiences of all ages and at venues that range from concert halls to nursing homes. Her most recent musical venture was participating in the 2015 Dana Young Artist Competition. She currently studies piano with Dr. Caroline Oltmanns.

Acknowledgements

There are many people to whom I owe many thanks in helping me prepare for this recital as well as guiding me through everyday life. My parents, you are my greatest supporters! I would not be a musician without you in my life. Dr. Oltmanns, you have been instrumental in my journey as an undergraduate piano student at YSU. I am thankful for all of your help and your teachings. Sean Baran and Dr. Kiser, I owe you both one for being there for me, not just in my recital hearing, but every day at school. I am much wiser because of you. Sean Baran, thank you for accompanying me these past two semesters! You have been there for me throughout my journey and are very generous with your time and your talents. I appreciate your infinite creativity and plentiful guidance. Marleen, you are a sweet friend and such a cool person to play piano with. Thank you for helping to make my recital something special. To everyone else: friends, supporters, colleagues... even if we don't know each other, I am very thankful that you lend me your ears! Thank you for supporting me - I hope you hear something that speaks to you.

- Katie Fernstrom

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The Dana Concert Series
presents

A Winter Concert

FEATURING THE:

YOUNGSTOWN STATE UNIVERSITY
PERCUSSION ENSEMBLE
MR. ED DAVIS AND MR. DUSTIN MAY, DIRECTORS

YOUNGSTOWN STATE UNIVERSITY
CONCERT BAND
DR. BRANDT PAYNE, CONDUCTOR

Monday, February 22
7:30 pm | Stambaugh Auditorium

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

PERCUSSION ENSEMBLE

Over The Rainbow (1938) — Harold Arlen (1905-1986)

Featured Performers:
Nathan Negro - marimba, Hobie Butcher - vibraphone,
Jesse DeLorenzo - vibraphone,
Tommy Starr - marimba/glockenspiel

Slap Shift (1988) — J.B. Smith (b. 1957)

Featured Performers:
Anthony Gill, Joel Gillespie, Lennon Sackela,
Tracy Rusk, Noah Au, Levi Curry

Samba! — Arr. Davis (b.1981)

***** *INTERMISSION (15 minutes)* *****

CONCERT BAND

Courtly Airs and Dances (1995) — Ron Nelson (b. 1929)

1. Intrada
2. Basse Danse
3. Pavane
4. Saltarello
5. Sarabande
6. Allemande

Serenade, Opus 22 (1980) — Derek Bourgeois (b. 1941)

Second Suite in F (1911) — Gustav Holst (1847-1934)

1. March
2. Song Without Words
3. Song of the Blacksmith
4. Fantasia Dargason

Percussion Ensemble Program Notes

The percussion ensemble arrangement of Harold Arlen's ***Over the Rainbow*** from *The Wizard of Oz* is based on Oetomo's solo marimba version. The three accompaniment parts support the soloist as if within a classical concerto setting.

A trio of mallet players accompanies the solo marimba part of vibraphones, glockenspiel, and a second marimba, diversifying the texture possibilities and color spectrum. The arrangement contains influences of jazz in its harmonies and quasi-improvisation, as well as classical romantic elements of runs, ornaments, and flourishes. The instrumentation highlights these influences while maintaining the simplicity of the melody and harmony of the original song.

The original song was first recorded in 1938 by Judy Garland. It was then made famous through the acclaimed film, *The Wizard of Oz*, in 1939.

This arrangement was commissioned by Louis Boldrighini and Manvel High School Percussion Ensemble and premiered at the 2015 Midwest Clinic in Chicago, IL.

Slap Shift is based on Afro-Cuban folkloric drumming rhythms. J.B. Smith received the B.M. in music education from Baylor University where he studied with Dr. Larry Vanlandingham, the M.M. in percussion performance from the University of Illinois with Tom Siwe, and the D.M.A. in percussion from the University of North Texas with Robert Schietroma. Smith is currently Director of Percussion Studies at Arizona State University.

Samba! is a medley of several traditional Brazilian rhythms including "Baião" from the Northeastern, Bahia region and "Batucada" from southern Brazilian regions of Rio de Janeiro and Sao Paulo.

Concert Band Program Notes

Ron Nelson wrote ***Courtly Airs and Dances*** in 1995 on commission from the Hill Country Middle School Band in Austin, Texas, and their director Cheryl Floyd. It is dedicated to that same group.

About the piece, Nelson writes: *Courtly Airs and Dances* is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (*Basse Dance, Pavane*, and *Allemande*) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like "Intrada" followed by the "Basse Danse" (France), "Pavane" (England), "Saltarello" (Italy), "Sarabande" (Spain), and "Allemande" (Germany).

Derek Bourgeois composes music for large and chamber ensembles. He has written over 300 compositions, including seventy-two symphonies. ***Serenade*** is a relatively early work (opus 22, 1965) arranged for band in 1985.

Derek Bourgeois wrote *Serenade* for his own wedding, to be played by the organist as the guests left the ceremony. Not wishing to allow them the luxury of proceeding in an orderly 2/4, the composer wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle! The work has now been released in a number of different orchestrations of the original version for organ.

Gustav Holst 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 avante-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 foundational to the modern wind literature. ***Second Suite in F*** was written in 1911, but not performed until 1922. Each of its four movements uses one or more folk songs as its melodic material.

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

Percussion Ensemble Personnel

Noah Au, Canfield, OH

Edward Butcher, Salem, OH

Zachary Connolly, Boardman, OH

Levi Curry, Wexford, PA

Jesse DeLorenzo, Wampum, PA

Anthony Gill, Vienna, OH

Joel Gillespie, East Liverpool, OH

Aaron Graneto, Canfield, OH

Sean Guerrieri, Struthers, OH

Andy Hacker, Hubbard, OH

Ryan Jones, Youngstown, OH

Evan McCreary, Poland, OH

Nathan Negro, Wooster, OH

Tracy Rusk, Brookfield, OH

Lennon Sackela, Canfield, OH

Tommy Starr, Pittsburgh, PA

Anthony Tresky, Pittsburgh, PA

John Guido Vitullo, Austintown, OH

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

Concert Band Personnel

*Section Leader, ^Concert master

FLUTE/PICCOLO
Kristen Richter*
Sidney Charles
Amber DeCaprio
Jacquelyn Jupina
Emily Karr
Jewellea Wyne

OBOE
Francesca Clause*
Victoria Donadio

BASSOON
Rebecca Dangerfield*
Mason Taylor

CLARINET
Andrew Leuty*^
Taylor Aslanis
Cayla Conrad
Ryan Mrofchak
Mackenzie Smiley

ALTO SAXOPHONE
Thomas Turnbull*
Kathleen Brown
Christie Hrdlicka

TENOR SAXOPHONE
William McKinney

BARITONE SAXOPHONE
Stephanie Pavlovich

HORN
Cari Hosey*
Nathan Cione
Hannah Jones
Chaste Chapman

TRUMPET
Bri Rzucidlo*
Ross Hill
Anthony Francione
Erica Jones
Jared Peters
Maura Salyard
Effie Starheim

TROMBONE
Emily Donovan*
Charles Lynagh
Alicia Sarra
Spiro Schialdone

EUPHONIUM
David Ottney*
Austin Brunstetter
Brent Drysdale
Carmen Pellegrino

TUBA
Taylor Natoli*
BeJahn Duren

PERCUSSION
Lennon Sackela*
Noah Au
Anthony Gill
Ryan Jones
Tracy Rusk
Anthony Tresky

Faculty

ED DAVIS is currently an adjunct percussion faculty at YSU and freelance musician and educator residing in Youngstown, Ohio. He is also currently employed by SMARTS (Students Motivated by the ARTS) as a drum circle facilitator and coordinator of SMARTS Beats (drum based learning for students with cognitive disabilities), a private music teacher at Motter's Music in Canfield, OH and maintains a very active performing and recording schedule throughout the region. Ed has also served as a visiting professor and taught world percussion at Capital University in Columbus, OH in 2012-13.

Ed graduated from Youngstown State University's Dana School of Music in 2012 with a Masters degree in Percussion Performance. While at YSU, Ed was a featured performer on the Youngstown Percussion Collective's recording of "Forms of Things Unknown," a twelve-movement work for percussion ensemble by composer Dave Morgan. Since living in Youngstown, Ed has had the opportunity to perform with artists such as Angela Perley & the Howlin' Moons, Jordan DePaul, Special Blend, Brad Wagner, Frank Castellano, Todd Cutshaw, Costley Ct., Penguins in Bondage: the YSU Frank Zappa Ensemble, Glenn Schaft, Dave Morgan, Tom Scott and the NO EXIT New Music Ensemble.

Originally from West Liberty, OH, Ed attended the Capital University Conservatory of Music in Columbus, OH and as a student of Bob Breithaupt, Jim Ed Cobbs, Eric Paton, and Nathan Anders he earned a Bachelor of Music in Music Media degree. While living in Columbus, Ed worked as an instructor at Columbus Pro Percussion and performed in a variety of styles as a freelance musician. Focusing on mainly drumset and world percussion, Ed has performed with groups such as the Columbus Jazz Orchestra, Chuck Mangione, The Dirty Dozen Brass Band, and served as a member of national recording act, Red Wanting Blue. He can be heard on their 2009 release, "These Magnificent Miles" (Fanatic/EMI).

DUSTIN MAY earned his Bachelor of Music in Jazz Studies from YSU in 2012 and is currently an adjunct percussion faculty member at Youngstown State University's Dana School of Music, Kent State University's Hugh A. Glauser School of Music and is a freelance musician in Northeast Ohio as well as Western Pennsylvania.

Originally from Westerville, Ohio, Dustin had the privilege of studying drum set with Jim Curlis and Jim Rupp. Dustin's freelance beginnings sprouted here, at the Fort Hayes Metropolitan Career Center for Music and as a member of the Columbus Youth Jazz Orchestra. These two organizations allowed him to develop his craft while performing at many Columbus area venues such as the Southern Theatre, State House, Columbus Jazz and Rib Festival and many more.

In 2010 Dustin was selected by, the now Vice President of Education at the Lincoln Center, Todd Stoll, to perform the repertoire of Duke Ellington with the Ohio Youth Jazz Orchestra at the Parma Jazz Festival in Parma, Italy. The group had the pleasure of performing alongside some of their musical heroes including Joe Locke, Dianne Reeves, Ken Peplowski, Bucky Pizzarelli, Marcus Roberts, The Woody Herman Orchestra, Wes Anderson and Kurt Rosenwinkel.

Dustin received his degree in Jazz Studies from Youngstown State University in December of 2012. There he studied percussion with Dr. Glenn Schaft, Nathan Douds and Patrick Wagner. While he was a student at the Dana School of Music, Dustin had the pleasure of performing with the Wind Ensemble, Percussion Ensemble, Youngstown Percussion Collective Touring Group, Youngstown Jazz Collective, Jazz Ensemble I and several Jazz Combos. These ensembles allowed Dustin to perform with wonderful colleagues and musical mentors such as Ralph Lalama, Rufus Reid, Dave Morgan, Kent Engelhardt, Nathan Douds and many more. Dustin can be heard on the Youngstown Percussion Collective's recording Forms of Things Unknown and the Youngstown Jazz Collective's recording Absent Dreamers.

Dustin's active freelance career has allowed him to play with many great artists such as Teddy Pantelas, Jeff Grubbs, Wilbur Krebs, Ernie Riggins, Pat Crossley, Frank Cunimondo, Kip Reed, Bobby Selvaggio, Ashley Summers, Tom Scott, Brad Wagner, Chris Anderson, Tony Spicer, Theron Brown, Sam Blakeslee, Chris Coles, Dave Morgan, Aidan Plank and many more. This coming year Dustin is looking forward to recording with the Sam Blakeslee Large Ensemble and Bobby Selvaggio's Transcendental Orchestra.

BRANDT PAYNE is Director of Athletic Bands, and Associate Professor of Music for the Dana School of Music at Youngstown State University. At YSU he conducts the marching band, pep band, and concert band. He teaches courses in conducting, instrumental music education, and graduate wind literature. Dr. Payne also 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.

Brandt is active as an author, guest conductor, and clinician throughout the United States. Dr. Payne is the co-author of two textbooks, *The Complete Marching Band Resource Manual,* 3rd ed. with University of Pennsylvania Press and *Conducting; the Art of Communication* with Oxford University Press, 2nd ed. He has published articles with the Instrumentalist, 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, Brandt 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.

Upcoming events

2/26/15
YSU Wind and Percussion Invitational featuring the YSU Wind and Percussion Ensembles
Stambaugh Auditorium, 7PM

3/2/16
Percussion Ensemble
Butler Institute of American Art, 12:15PM

3/19/16
Dana School of Music Audition Day #3

4/6/16
Percussion Ensemble Concert
Spotlight Theater - Bliss Hall, 8PM

4/25/16
Guest Artist Residency, Ben Toth, Director of Percussion Studies at the Hartt School of Music, Hartford, Connecticut

4/22/16 - 4/25/16
YSU Wind Ensemble and Concert Band Concert
Stambaugh Auditorium, 7:30 PM

4/30/16
Marching Percussion Workshop and Circle with Yamaha guest artist Mr. Jeff Queen, campus of Youngstown State University, for schedule and registration visit: http://ysubands.org

FOR FURTHER INFORMATION, PLEASE VISIT:

http://percussion.ysu.edu and http://ysubands.org

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ST. JOHN'S EPISCOPAL CHURCH
SUNDAY, FEBRUARY 21, 2016
5:00 PM

YOUNGSTOWN STATE UNIVERSITY

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Recital Program

Thus saith the Lord (Recitative) — George Frideric Handel (1685-1759)
But who may abide the day of His coming? (Air) — Charles Jennens (1700-1773)
from *Messiah*

An Chloë — Wolfgang Amadeus Mozart (1756-1791)
Johann Georg Jacobi (1740-1814)

Wohin? — Franz Schubert (1797-1828)
Wilhelm Müller (1794-1827)

Son tutta duolo — Alessandro Scarlatti (1659-1725)

Non é ver — Tito Mattei (1841-1914)

La ci darem la mano — Wolfgang Amadeus Mozart (1756-1791)
from *Don Giovanni* — Lorenzo da Ponte (1749-1838)

Come Paride vezzoso — Gaetano Donizetti (1797-1848)
from *L'elisir d'amore* — Felice Romani (1788-1865)

Que l'heure est donc brè — Jules Massenet (1842-1912)
Armand Silvestre (1837-1901)

Le secret — Gabriel Fauré (1845-1924)
Armand Silvestre (1837 - 1901)

Let us garlands bring — Gerald Finzi (1901-1956)
2. Who is Silvia? — William Shakespeare (1564-1616)
3. Fear no more the heat o' the sun
4. O Mistress Mine

Bob's Aria — Gian Carlo Menotti (1911-2007)
from *The Old Maid and the Thief*

Thus saith the Lord
Thus saith the Lord, the Lord of hosts:
Yet once a little while and I will
shake the heavens and the earth,
the sea and the dry land.
And I will shake all nations; and
the desire of all nations shall come.
The Lord, whom ye seek, shall
suddenly come to His temple, even the
messenger of the Covenant, whom you
delight in; behold, He shall come, saith the Lord of hosts.

But who may abide the day of His coming?
But who may abide the day of His coming,
and who shall stand when He appeareth?
For He is like a refiner's fire.

George Frideric Handel received extensive training in Halle, Hamburg, and Italy before moving to London 1712 and eventually became a nationalized British citizen. He began with Italian opera and started working with three commercial opera companies to entertain the English nobles. After the extreme success of *Messiah*, he decided to leave Italian opera behind. He never wrote another Italian opera again, in preference to moralistic ideals of humanity found in Oratorio.

An Chloë

Wenn die Lieb' aus deinen blauen,	When within thy bright eyes beaming
hellen, offnen Augen sieht,	Smiling cupid greeteth me,
und vor Lust hinein zu schauen	I am filled with joy and rapture
mir's im Herzen klopft und glüht;	Gaily throbs the heart of me
und ich halte dich und küße	And I hold thee and I kiss thee
deine Rosenwangen warm,	On thy rosy cheeks so warm
liebes Mädchen, und ich schließe	Lovely maiden let me clasp thee
zitternd dich in meinem Arm,	Trembling mute within mine arms
Mädchen, Mädchen, und ich drücke	Maiden dearest, let me clasp
dich an meinen Busen fest,	Closely to my loving breast
der im letzten Augenblicke	And within thine arms, be loved
sterbend nur dich von sich läßt;	Gently sink ah! Sink to rest
den berauschten Blick umschattet	All the glory of thy presence
eine düstre Wolke mir,	Seems to dazzle sense and sight
und ich sitze dann ermattet,	At thy side I sit enchanted
aber selig neben dir.	Lost in the rapture and delight

Wolfgang Amadeus Mozart, pianist, songwriter and composer born in Salzburg, Austria. Mozart was noted as an excellent musician by the age of six when he began playing in public. He was taught music by his father, Leopold, who focused on a perfection and daily practice. Some of his most well know works include operas The Magic Flute", "Don Giovanni" and "The Marriage of Figaro" along with seventeen masses and over fifty symphonies.

Wohin?

Ich hört' ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen
So frisch und wunderhell.

Ich weiß nicht, wie mir wurde,
Nicht, wer den Rat mir gab,
Ich mußte auch hinunter
Mit meinem Wanderstab.

Hinunter und immer weiter
Und immer dem Bache nach,
Und immer frischer rauschte
Und immer heller der Bach.
Ist das denn meine Straße?
O Bächlein, sprich, wohin?
Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.

Was sag ich denn vom Rauschen?
Das kann kein Rauschen sein:
Es singen wohl die Nixen
Tief unten ihren Reihn.

Laß singen, Gesell, laß rauschen
Und wandre fröhlich nach!
Es gehn ja Mühlenräder
In jedem klaren Bach

I heard a little brook rushing
From its source in the rocky spring,
Bubbling down to the valley
So clean and wonderfully bright

I don't know what came over me,
Or who advised me to act,
I just had to go down with it,
Carrying my walking staff.

Downward, still further and further,
Always following the brook,
And the steam bubbled even more briskly
And became ever clearer and brighter
Is this my path, then?
Oh brook, tell me, whither?
You have completely captivated me
With your flowing.

What can I say about the rushing?
That can't be an ordinary sound.
It must be the nixies singing
Deep under their stream.

Sing on, friend, keep rushing,
And travel gladly along.
There are mill wheels moving.
In every clear stream.

Franz Schuert was born in Himmelpfortgrund, Austria. He was the son of a school teacher and was thoroughly educated in music. He is known for his role in bridging the classical and romantic eras. He produced many song cycles and a few operas.

Son tutta duolo

Son tutta duolo, non ho che affanni	I am full of grief; I have only woes
E mi dà morte pena crudel:	and cruel suffering brings me death
E per me solo sono tiranni gliastri,	and only for me are tyants, the stars
La sorte, i numi, il ciel.	Fate, the gods, and heaven

Alessandro Scarlatti was an Italian Baroque composer known for his opera and chamber cantatas. He was born in Palermo, Sicily. He is thought to be the pupil of Giacomo Carissimi in Rome. Scarlatti is known by many of his part in founding the Neapolitan school of opera.

Non è ver

Non è ver?	It is not true
Quando assiso a te vicin	Do you remember?
ti parlai, ben mio, d`amor.	I gave my heart to you.
Ti ricordi angel divin?	Your heavenly memories
Palpitaro i nostri cor.	I gave all of them.
Quando assiso a te vicin	Do you remember?
ti parlai, ben mio, d'amor	I gave my heart to you.
Ah! No, non è ver?.	Ah no it is not true! Ah no.
No, no, non è ver?	No it is not true? Ah no.
No, no! Ti ricordi, angel divin?	Your heavenly memories
palpitaro i nostri cor?	I gave all of them.
No, non è ver?	No it is not true?
Ah! Tu dicesti ti sovvien?	Was all my love in vain?
per la vita Io t`amerò!	Did you lie to me too?
Tu dicesti, ti sovvien?	I will never trust you again.
per la vita Io t`amerò!	I will never put my faith in you.
Ma mentisti indegna appien	Was all my love in vain?
non fu il cor che tel dettò.	Did you lie to me too?
Ah! No, non è ver?	No it is not true.
Ah! No, no, non è ver?	No it is not true
Ma mentisti indegna appien	I will never trust you again
non fu il cor che tel detto	I will never put my faith in you
No, non è ver?	No, it is not true.
No, non è ver?	No, it is not true

Tito Mattei was born at Campobasso, Italy. An Italian composer by trade, he soon became a composer at the Santa Cecilia academy of music in Rome. He composed hundreds of songs and piano pieces throughout his life along with a successful European tour as a pianist.

La ci darem la mano

Don Giovanni

Là ci darem la mano,	There I'll give you my hand.
Là mi dirai di sì:	There you will say yes
Vedi, non è lontano,	See, it is not far.
Partiam ben mio, da qui.	My love, let's leave from here

Zerlina

Vorrei e non vorrei,	Should I or shouldn't I?
Mi trema un poco il cor,	My heart trembles at the thought
Felice, è ver, sarei,	It's true we would still be happy
Ma può burlarmi ancor!	I can still have fun!

Don Giovanni

Vieni, mio bel diletto!	Come my beloved beautiful!

Zerlina

Mi fa pietà Masetto.	It makes me pity Masetto.

Don Giovanni

Io cangierò tua sorte.	I will change your fate.

Zerlina

Presto... non son più forte.	Soon, I am no longer strong enough to resist

Don Giovanni

Andiam!	Let us go!

Zerlina

Andiam!	Let us go!

Duet

Andiam, andiam, mio bene,	Come, come my darling, to restore
a ristorar le pene	our pleasure of an innocent love.
D'un innocente amor.	

Come Paride vezzoso

Come Paride vezzoso	As charming Paris
porse il pomo alla più bella,	offered the apple to the most beautiful
mia diletta villanella,	Women my delightful peasant girl,
io ti porgo questi fior.	I offer you these flowers.
Ma di lui più glorioso,	But I am more glorious than he.
più di lui felice io sono,	I am happier than he.
poiché in premio del mio dono	Since in reward for my gift,
ne riporto il tuo bel cor.	I carry away your beautiful heart
Veggochiaro in quel visino	I see clearly in that little face
ch'io fo breccia nel tuo petto.	That I'm winding my way into your breast.
Non è cosa sorprendente;	That's nothing surprising.
son galante, son sergente;	I am gallant; I am a sergeant.
non v'ha bella che resista	There is not a beautiful woman who resists
alla vista d'un cimiero;	the sight of a military crest.
cede a Marte dio guerriero,	Even the Mother of Love,
fin la madre dell'amor	Yields to the God of War.

Domenico Gaetano Maria Donizetti was an Italian composer from Bergamo in Lombardy. He was taken under the wing of composer Simon Mayr. Mayr was able to give Donizetti a full ride to a school he established. Here, Donizetti learned the arts of fugue and counterpoint. At the age of 19, he wrote his first one act opera. During his time, Donizetti wrote almost 70 operas. Domenico Barbaia, the impresario of the Teatro di San Carlo in Naples, made him an offer to in 1822 to move to that city. This lead to his ninth opera.

Que l'heure est donc brève

Que l'heure est donc brève,	The time is so short
Qu'on passe en aimant!	That is loving.
C'est moins qu'un moment,	It's less than a moment
Un peu plus qu'un rêve.	A little more than a dream
Le temps nous enlève notre enchantement.	The time removes us from our enchantments
Que l'heure est donc brève,	The time is so short
Qu'on passe en aimant! En aimant!	That is loving.
Sous le flot dormant soupirait la grève;	Under the dormant flow sighed the strike
M'aimas-tu vraiment?	Really do you love me?
Fût-ce seulement un peu plus qu'un rêve?	Only me? Not only in a dream?
Que l'heure est donc brève,	The time is so short
Qu'on passe en aimant! En aimant!	That is loving. Loving!

Jules Massenet was a French composer. During his time, he composed more than thirty operas. He studied at the Paris Conservatoire where he composed a variety of works including oratorios, ballets, orchestral works, incidental music, piano pieces, songs, and other music. He eventually, like many composers of that time, eventually became a professor at the Conservatoire where he taught composition from 1878 until 1896.

Le secret

Je veux que le matin l'ígnore
le nom que j'ai dit a la nuit,
Et qu'au vent de l'aube sans bruit
comme une larme il s'évapore.
Je veux que le jour le proclame,
L'amour qu'au matin j'ai caché,
Et sur mon coeur ouvert penche,
comme un grain d'encens il l'enflamme.
Je veux que le couchant l'oublie,
Le secret que j'ai dit au jour,
Et l'emporte avec mon amour,
Aux plis de sa robe palie!

I want the morning to ignore
the name that I told the night.
In the dawn wind, silently
may it evaporate like a tear drop.
I want the day to proclaim
the love that I hid from the morning
and (bent over my heart)
to set it aflame like a grain of incense.
I want the sunset to forget
The secret I told to the day.
And to carry it away with my love
In the folds of its pale robe!

Gabriel Fauré was a French composer, organist, pianist, and teacher. Some of his most well-known are *Pavane*, *Requiem*, and *"Clair de lune"*. Although he is known for his lower level, accessible music, Fauré is also known for his harmonically complex compositions in his later years. He began his career when Chopin was at the end of his career but still composing, and ended his career when atonality and jazz was just beginning.

Let us garlands bring

Who is Silvia?

Who is Sylvia? what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heavens such grace did lend her,
That she might admiréd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

Fear no more the heat o' the sun

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must,
As chimney-sweepers, come to dust.
Fear no more the frown o' the great;
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.
Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan;
All lovers young, all lovers must
Consign to thee, and come to dust.
No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownéd be thy grave!

O mistress mine

O mistress mine, where are you roaming?
O stay and hear, your true love's coming
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

Gerald Raphael Finzi was a British composer. Finzi known for his choral compositions, but also wrote in other genres. Large-scale compositions by Finzi include the *Cantata Dies natalis* for solo voice and string orchestra, and his concertos for cello and clarinet. Despite being an agnostic of Jewish descent, several of his choral works use Christian texts.

Bob's Aria
When the air sings of summer
I must wander again.
Sweet landlord is the sky
Rich house is the plane.
And to live is to wander
Through the sun and the rain
When the air sings of summer
I must wander again

First you'll wander in youth and joy
Then you'll wander to still the fears in an old heart.
First you'll wander to find your love.
Then, you'll wander to hid your tears
For a wander must depart

When a man owns a house
He is a bird in a cage.
Whose captivity pains
Is sweetened with age
Ah! The sharp joys of freedom
Is my lose and my gain.
When the air sings of summer I must wander again.

Gian Carlo Menotti was born in Cadegliano, Italy. At the age of 7, he began to compose songs, and four years later he wrote the words and music of his first opera, *The Death of Pierrot*. In 1923 he began his formal musical training at the Verdi Conservatory in Milan. Following the death of his father, his mother took him to the United States, where he was enrolled at Philadelphia's Curtis Institute of Music. There he completed his musical studies, working in composition under Rosario Scalero.

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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THE DANA CONCERT SERIES

PRESENTS

WINTER PIANO BASH!

Emma Donkin
&
Samuel Dipre

BLISS RECITAL HALL

SATURDAY, FEBRUARY 20, 2016

2:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Mark your calendars for our 2016 Opera!

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Recital Program

Sam Dipre

Piano Sonata in A major D. 664, Movement I: Allegro moderato — Franz Schubert

Prelude in D flat major: Op. 11, No. 15 — Alexander Scriabin

French Suite No. 5 in G major, BWV 816: Allemande, Sarabande, Gavotte — J. S. Bach

Duet:

Figures De Resonances: Movement I — Henri Dutilleux

Emma Donkin

Piano Concerto No. 23, Movement II: Andante — W. A. Mozart

Pagodes from Estampes — Claude Debussy

Nocturne in B flat minor, Op. 9, No. 1 — Frederic Chopin

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The Dana Concert Series presents

Music At Noon

TUBA/EUPHONIUM ENSEMBLE

Wednesday, February 24

12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

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MUSIC AT NOON CONCERTS SPRING 2016

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

Wednesday, March 2
Music at Noon: Percussion Ensemble

Wednesday, March 16
Music at Noon: Voice Department Recital

Wednesday, March 23
Music at Noon: Early Music Ensemble

Wednesday, March 30
Music at Noon: Brass Chamber Ensembles

Wednesday, April 6
Music at Noon: Saxophone Studio Recital

Wednesday, April 13
Music At Noon: Clarinet Studio Recital

Wednesday, April 20
Music at Noon: Guitar Studio Recital

Wednesday, April 27
Music at Noon: Musical Theater

PROGRAM

The Fight the Forest Couldn't Win — Carmen Pellegrino

Conducted by Carmen Pellegrino

Flower Duet from Lakmé — Léo Delibes (1815-1910)
Arr. Adam Frey

Austin Brunstetter & Rebecca Shelton, euphonium
Alison Morris, piano

Distant Harbor of Safe Thoughts — David Ottney

Conducted by David Ottney

Jester to the Rescue — Carmen Pellegrino

Taylor Aslanis, clarinet
Jacquelyn Jupina, flute
Carmen Pellegrino, euphonium

Istanbul (not Constantinople) — Jimmy Kennedy & Nat Simon

John Guido Vitullo, percussion
Conducted by Travis Beatty

Euphonium: Austin Brunstetter, Richie Dickinson, Brent Drysdale, David Ottney, Carmen Pellegrino, Rebecca Shelton

Tuba: Travis Beatty, BeJahn Duren, Rob Klim, Taylor Natoli, Jacob Umbrazun

Director: Dr. Brian Kiser

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PRESENTS

Jackie Mortimer
&
Samuel Carr

SENIOR CLARINET RECITAL

ACCOMPANIED BY DIANE YAZVAC, PIANO

THESE SENIOR RECITALS ARE PRESENTED IN PARTIAL FULFILLMENT OF THE B.M. IN MUSIC EDUCATION

ST. JOHN'S EPISCOPAL CHURCH
WEDNESDAY, FEBRUARY 24, 2016
7:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Hillandale Waltzes — Victor Babin (1908-1972)

Jackie Mortimer, clarinet
Diane Yazvac, piano

Sonatina for Clarinet Solo, Op. 27 — Miklós Rózsa (1907-1995)

I. Tema con variazioni
II. Vivo e giocoso

Samuel Carr, clarinet
Diane Yazvac, piano

Sonata for Clarinet and Piano in E-flat Major, Op. 120 No. 2 — Johannes Brahms (1833-1897)

I. Allegro amabile
II. Appassionato, ma non troppo allegro
III. Andante con moto – Allegro

Jackie Mortimer, clarinet
Diane Yazvac, piano

~~ Intermission ~~

Première Rhapsodie — Claude Debussy (1862-1918)

Samuel Carr, clarinet
Diane Yazvac, piano

Capriccio for Solo Clarinet — Heinrich Sutermeister (1910-1995)

Jackie Mortimer, clarinet

Time Pieces for Clarinet and Piano, Op. 43 — Robert Muczynski (1929-2010)

I. Allegro risoluto
II. Andante espressivo
III. Allegro moderato
IV. Andante molto – Allegro energico

Samuel Carr, clarinet
Diane Yazvac, piano

Histoire du Tango — Astor Piazzolla (1921-1992)

III. Night-Club 1960

Dana Clarinet Quartet
Jackie Mortimer, Joseph Mansfield, Samuel Carr, Giovanna Pinto

Program Notes

Hillandale Waltzes (1947)

Victor Babin was born in 1908 in Moscow, Russia. Babin was known for his duo and solo piano career, compositions, and teaching. He and his wife, Vitya Vronsky, were regarded as one of the greatest classical piano dues of the 20th century. The couple moved to America while taking Europe and North America by storm—estimated to have performed more than 1,200 concerts in North America alone. Babin would become the director of the Cleveland Institute of Music in 1961 and helped the institute achieve international prominence.

Hillandale Waltzes was composed towards the end of World War II. It is comprised of eight waltz movements composed on a theme by Johann N. Hummel, an Austrian composer and virtuoso pianist. This theme is taken from Hummel's Introduction, Theme, and Variations for oboe and piano. The piece is dedicated to Anne Archbold, who lived in the Hillandale Mansion in Washington, D.C. She provided housing for the Babin's after their immigration from Russia to the United States. The movement's titles translate to *elegant, passionate, somber, flying, sad, good humor, brilliant and joyful,* and *forgotten.* The movements showcase the technical abilities and colors of the clarinet.

Babin carefully illustrates each movement's title through the composition. Each movement is set in different keys, tempos and meters to fit the mood that is trying to be portrayed. The theme makes the listener believe that a traditional waltz is about to be played, before adding in atonal notes and unconventional harmonies starting in the first movement and carrying on throughout the rest of the work. The theme comes back in the last movement, *Valse oubliée*, translated to forgotten, in a more somber mood to end the piece, giving the listener a chance to reflect on what has been played. Babin brings the listener through a whirlwind of emotions from beginning to end.

Sonatina for Clarinet Solo, Op. 27 (1951)

Miklós Rózsa was born in Budapest on April 18, 1907. He grew up in an atmosphere of comfort, culture, and affection and was very much in touch with his Hungarian roots. He was also greatly influenced by the Hungarian composers Zoltán Kodály and Béla Bartók although he never collected folk-songs like they did, and his music is rich with the modality of traditional Hungarian folk music.

Rózsa began to study the violin at the age of five and later also took up the viola and piano. By the time he was eight he was performing in public and composing. He made his debut playing a movement from a Mozart violin concerto dressed as Mozart, and led a children's orchestra in a public performance of Haydn's Toy Symphony. During Rózsa's life, he became very famous for his film compositions. His film compositions were so successful that eventually he had to write a clause in his contract for Metro-Goldwyn-Mayer that he would be permitted three months off so he could focus on his concert works.

His *Sonatina for Clarinet Solo* was written in 1951 and consists of two movements. The first movement is a theme and variations. The theme is very short (only eight bars long) and has many elements of folk music: it is short, the range from high to low is small which makes singing easier and there are notes that are very traditional to the music of the Hungarian people. The first movement continues with seven variations and is followed by the second movement, which is fast and full of bravado.

Sonata for Clarinet and Piano in E-flat Major, Op. 120 No. 2 (1894)

Johannes Brahms was a German composer and pianist who made a tremendous impact on the music world. Brahms was a virtuoso pianist and premiered many of his own works. He had many musical friendships, especially with pianist Clara Schumann and virtuoso violinist Joseph Joachim, who brought out the best in him and his music. He wrote a variety of music for orchestra, choir, chamber ensembles, and solo works. His works came to be staples of modern concert repertoire.

Around 1890, Brahms declared that he would retire as a composer but would soon witness the performance of Richard Mühlfied, a German clarinetist who Brahms considered "the greatest wind player in the world." With a new inspiration brought on by Mühfield, Brahms would come out of retirement to compose four final works, all featuring the clarinet: a quintet, a trio, and two sonatas. The two clarinet sonatas were published together and were dedicated to Mühlfied. Before Mühlfield, Brahms showed favoritism to the clarinet in his symphonies, but the inspiration of Richard Mühlfield's playing has benefitted all clarinet players with these beautiful pieces.

The second clarinet sonata is not a virtuosic piece for the clarinet, but still highlights the beauty of the instrument. While listening, it is easy to tell that the sonata is not all about the clarinet, but a duet with the piano. The two instruments often finish each other's lines and both carry soloistic lines. The first movement starts out with passionate lines carried out between the clarinet and piano. "Amabile" found in the tempo indication can be interpreted as not only speed, but also the mood. The second movement picks up in tempo as a fierce scherzo in E-flat minor with a darker tonality, but with still passionate, flowing lines. It returns to major in the middle of the movement, brightening up the movement, followed by the return of the e-flat minor opening section. The last movement is a set of variations that revisits the gloomy e-flat minor heard previously but eventually resolves to major to end the movement.

Intermission

Première Rhapsodie (1909-1910)

When one thinks of Impressionism in music, two names immediately, come to mind: Maurice Ravel and Claude Debussy, and it was Debussy who originated this musical movement. The Impressionist movement in music paralleled that of impressionism in art and although the mediums of artistic expression are different, the results were the same. There was a vagueness that characterized both the music and art and often, the harmonies, melodies, and rhythms are hard to discern. But the beauty of the music trumps any desire for the listener to figure out which key a composition is in, or where the beat is.

Claude Debussy was a talented pianist and attended the Paris Conservatoire. He won the Prix de Rome while at the conservatoire but he also had a reputation for disliking much of the older music that was the main part of the curriculum; that of Beethoven, Mozart and their peers. He believed that the Conservatoire's instruction in composition and harmony were behind the times and he was drawn to harmonies considered to be "forbidden."

Debussy wrote *Première Rhapsodie* to test the clarinetist students musicality and technique. The opening section is marked "dreamily slow," and the music is completely lyrical, with a loose sense of time. The second section is marked *scherzando* and begins with a jaunty passage in the clarinet. The sections alternate between lyrical and technical until the end where the clarinet makes a rapid ascent and the piano's final chord is the final word.

Capriccio for Solo Clarinet (1946)

Heinrich Sutermeister was a Swiss composer born in 1910. He spent most of his early career studying musicology, working as an opera coach, and devoting himself to composition. His teacher, Carl Orff, was a big influence in his life. This can be shown throughout his compositions, such as *Divertimento for Strings*. However, Sutermeister is best known for a "more spontaneous and diatonic mode of expression", rejecting the traditional styles that preceded him.

Capriccio for Solo Clarinet was commissioned in 1946 for the 1947 Geneva International Music Competition. This competition was founded in 1939 in the Geneva Conservatory in Switzerland for a variety of instruments, voice, conducting, and chamber music. The prizes include a cash prize, concerts, tours, recordings, and a two-year representation. Since the beginning of the competition, fifteen works have been commissioned for clarinet for the years that clarinet was involved in the competition. This work is now a staple for solo clarinet.

Sutermeister's *Capriccio for Solo Clarinet* has no piano accompaniment. The spotlight is all on the performer, which means articulation, expression, and technique is dependent on the clarinetist to bring to life. There are many different interpretations of the solo piece; each performance brings something new to the solo. There are no tempo markings, so the clarinetist has the artistic freedom to play around with the music. Sutermeister establishes extreme dynamics and contrasting sections to create a piece that is not only entertaining to listen to, but also to perform.

Time Pieces for Clarinet and Piano, Op. 43 (1983)

Robert Muczynski composed *Time Pieces* in 1984, while he held the professor of composition and composer-in-residence positions at the University of Arizona, Tucson. The piece was commissioned for his good friend and world famous clarinetist Mitchell Lurie, and together they premiered the work at the Clarinet Congress of the International Clarinet Society in London in 1984. Of the *Time Pieces*, Muczynski wrote:

> This composition is a Suite of four contrasting pieces, each highlighting some specific characteristic of the clarinet in terms of range, technical prowess, color, and expressiveness . . .The title of this work, Time Pieces, has nothing to do with mechanical clocks or watches. It is not a play on words but rather an awareness of the fact that everything exists in time: history, our lives and . . . in a special way . . . music.

The first movement is characterized by two angular and accented motifs. The first motif is presented by the piano and occurs in the first measure, and the entrance of the clarinet marks the presentation of the second motif. The second motif is heard more frequently and developed throughout the movement as the clarinet and piano pass the idea back and forth. The second movement departs from the aggressiveness of the first and is simple in both melody and accompaniment. The third movement begins with a charming waltz until the piano interrupts the dance with an aggressive, repeating chord pattern. The initial theme occurs once more, and the movement ends with a rapid ascent in the clarinet. Finally, the fourth movement begins with a slow cadenza that gradually speeds up to the allegro section and ends in a dramatic ascent to the final note.

Histoire du Tango (1986)

Astor Piazzolla was born in 1921 in Mar del Plata, Argentina. In 1925, Piazzolla and his family moved to Greenwich Village in New York City. His mother and father worked long hours each day to support the family and Piazzolla would often pass his time by listening his father's recordings of tango orchestras. When he was eight, his father gave him his first bandoneon (South American accordion), which he studied for a year, culminating in his first record. In 1936, Piazzolla returned to Mar del Plata, Argentina and began playing in tango orchestras just like the ones he had heard growing up and his love for the tango grew.

Piazzolla wrote *Histoire du Tango* in 1986 and it has proven to be one of his most famous compositions. It is so popular that many arrangements have been made of the work for numerous instrumental combinations. The piece is meant to convey the history of the tango in four movements: Bordello 1900, Café 1930, Nightclub 1960, and Concert d'Aujourd'hui. Piazzolla himself provided program notes and of the third movement he says:

> Night Club, 1960: This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

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10TH ANNUAL WIND & PERCUSSION INVITATIONAL

FEATURING THE:

MASON HIGH SCHOOL SYMPHONIC BAND
ROBERT BASS & AVIOUS JACKSON CONDUCTORS

YSU PERCUSSION ENSEMBLE
EDWARD DAVIS & DUSTIN MAY, DIRECTORS

POLAND SEMINARY HIGH SCHOOL WIND ENSEMBLE
NICHOLAS OLESKO & JEFFREY HVIZDOS, CONDUCTORS

MASON HIGH SCHOOL WIND SYMPHONY
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YSU WIND ENSEMBLE
STEPHEN L. GAGE, CONDUCTOR, JAMES UMBLE, ALTO SAXOPHONE,
& JONATHAN NICKEL, GRADUATE CONDUCTOR

Stambaugh Auditorium
Friday, February 26, 2016
6:20pm Mason High School Prelude
7:00pm Featured Performance

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

MASON HIGH SCHOOL SYMPHONIC BAND REPERTOIRE:

Black Mask **Henry Fillmore/arr. Robert E. Foster (1881-1956)**

English Folk Song Suite **Ralph Vaughan Williams (1872-1958)**

I. March – "Seventeen Come Sunday"
II. Intermezzo – "My Bonnie Boy"
III. March – "Folk Songs from Somerset"

YSU PERCUSSION ENSEMBLE REPERTOIRE:

Jam Box: Cajon Trio (for Nate #1 & Nate #2) **Ron Coulter (b. 1979)**

Featured Performers: Andy Hacker, Ryan Jones & Evan McCreary

Ron Coulter received his Bachelor's degree and Master of Music Performance from the Youngstown State University Dana School of Music and is now the director of percussion studies at Casper College in Casper, WY. *Jam Box* was composed while Coulter was director of percussion at Southern Illinois University in Carbondale, IL and is dedicated to his students Nathan Staley and Nathan Kingery

Ed Davis, Dustin May, and 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.

YOUNGSTOWN STATE UNIVERSITY DAY OF PERCUSSION:
SATURDAY, APRIL 30, 2016

Marching Percussion with Yamaha guest artist Mr. Jeff Queen, campus of Youngstown State University, for schedule and registration visit: http://ysubands.org

POLAND SEMINARY HS WIND ENSEMBLE REPERTOIRE:

Dakota Fanfare **Erik Morales (b. 1966)**

Four Scottish Dances **Malcolm Arnold/arr. Paynter (1921-2006)**

I. Pesante (quarter note = 104)
III. Allegretto (quarter note = 96)
IV. Con brio (quarter note = 144)

Armenian Dances, Part I **Alfred Reed (1921-2005)**

* * * * * * * * * * *

MASON HS WIND SYMPHONY REPERTOIRE:

The Invincible Eagle March **John Philip Sousa/ed. James Keene**
Melodious Thunk **David Biedenbender (b. 1984)**

Avious Jackson, Conductor

Angels in the Architecture **Frank Ticheli (b. 1958)**
Perthshire Majesty **Samuel Hazo (b. 1966)**
Niagara Falls **Michael Daugherty (b. 1954)**

Micah Ewing, Conductor

*** * * INTERMISSION (10 minutes) * * ***

YSU WIND ENSEMBLE REPERTOIRE:

Let Freedom Ring (2014) **Ryan Nowlin (b. 1982)**

Before The Star-Spangled Banner officially became the national anthem in 1931, there were many popular hymns that served as de facto anthems for the United States, including My Country 'Tis of Thee. The lyrics of this patriotic American song were written by Samuel F. Smith and set to the melody of God Save the Queen, the anthem of the United Kingdom.

Let Freedom Ring, an arrangement of *My Country 'Tis of Thee*, was penned by staff arranger SSgt Ryan Nowlin and was performed by the U.S. Marine Band on January 21, 2013, at the second inaugural of President Barack Obama. Drawing his inspiration for this piece directly from Smith's patriotic words, Nowlin says his "simplistic treatment of the theme is to portray a deep reverence." Shining through the texture on numerous occasions, great emphasis is placed on the lyrics "land where my fathers died," a strong reminder that America would not be what it is were it not for the sacrifices of those who have gone before us.

—Program notes prepared by the U.S. Marine Band
Used with permission

* * * * * * * * *

A Grainger Couplet **Percy Aldridge Grainger (1882-1961)**

Jonathan Nickel, Director of Bands,
Wilmington Area HS (PA), Guest Conductor

***Colonial Song* (1911)**

Percy Grainger was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed "the supreme virtue of never being dull." Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore.*

Colonial Song began life as a piano solo. Grainger wrote it in 1911 as a gift to his mother, Rose. It represents a comparatively rare instance of Grainger relying on an original melody rather than extant folk sources. Grainger created versions of the piece for different ensembles, as small as piano trio and as large as symphony orchestra. The military band version appeared as a result of Grainger's time in the U.S. Army bands.

***Handel in the Strand* (1911)**

Handel in the Strand is one of Grainger's early light orchestral pieces, written in 1911, before he enlisted in the U.S. Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band (Goldman and Sousa). Grainger gives an amusing anecdote on its origin:

My title was originally "Clog Dance". But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title "Handel in the Strand," because the music seemed to reflect both Handel and English musical comedy [the "Strand" — a street in London — is the home of London musical comedy] — as if jovial old Handel were careering down the Strand to the strains of modern English popular music.

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***Escapades for Alto Saxophone & Concert Band* (2002)** **John Williams (b. 1932)**

From the Dream Works Film, *CATCH ME IF YOU CAN*

James Umble, Alto Saxophone

I. Closing In
II. Reflections
III. Joy Ride

Steven Spielberg's 2002 film *Catch Me If You Can* was set in the 1960s, and John Williams created a marvelous film score evoking the style of the progressive jazz movement popular during that time. ***Escapades*** was scored for the U.S. Marine Band by Stephen Bulla, soloists on alto saxophone, vibraphone and string bass are featured in this suite of three contrasting movements. "Closing In" relates to the often humorous sleuthing ever present in the story. This is followed by "Reflections" portraying the fragile family relationships, and finally "Joy Ride" representing the main character's wild flights of fantasy. Along with Dr. Umble, soloists on this performance include John Vitullo, vibraphone, and Eric Finkelstein, string bass.

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***Mothership for Wind Ensemble and Electronica* (2011)** **Mason Bates (b. 1973)**

Soloists:

Joseph Mansfield, clarinet; Caitlin Hedge, violin, Anthony Kunovic, guitar; Herbert Hunkele & Daniel Honeycutt, trumpet; & Nathan Negro, electronica

This energetic compositions imagines the orchestra as a Mothership that is 'docked' by several visiting soloists, who offer brief but virtuosic riffs on the work's thematic material over action-packed electro-acoustic orchestral figuration.

The piece follows the form of a scherzo with double trio (as found in, for example, the Schumann Symphony No. 2). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the 'trio' sections temporarily exploring new rhythmic areas. Mothership shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st Century — the rhythms of modern-day techno in place of waltz rhythms, for example.

Recorded by the London Symphony Orchestra under Michael Tilson Thomas, Mothership received its world premiere at the Sydney Opera House and the YouTube Symphony on March 20, 2011, and it was viewed by almost two million people live on YouTube.

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***The Melody Shop* (1910)** **Karl King (1891-1971)**

Karl L. King is best known as the composer of *Barnum and Bailey's Favorite* and joins the ranks of John Philip Sousa and Henry Fillmore as one of the most prolific American march composers having composed 291 marches. It could be said that King did for the circus march what Sousa did for the Patriotic march.

Melody Shop was written in 1910, the first year King performed as a circus musician in the spirit of Barnum and Bailey's Favorite, the fast tempo and technical challenges for the players is evident in Melody Shop, The YSU Wind Ensemble is pleased to display the technical abilities and musicianship of our outstanding euphonium section: Rebecca Shelton & Richard Dickenson on this thrilling encore!

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COMBINED POLAND, MASON, & YSU BANDS:

***Stars and Stripes Forever* (1896)** **John Philip Sousa(1854-1932)**

Stars and Stripes Forever is considered the finest march ever written, and the same time one of the most patriotic ever conceived. As reported in the Philadelphia Public Ledger (May 15, 1897) "... *It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis*." (referring to the concert the Sousa Band gave the previous day at the Academy of Music). (Research done by Elizabeth Hartman, head of the music department, Free Library of Philadelphia. [Quote] taken from *John Philip Sousa, Descriptive Catalog of his Works* (Paul E. Bierley, University of Illinois Press, 1973, page 71).

The march was not quite so well received though and actually got an over average rating for a new Sousa march. Yet, its popularity grew as Mr. Sousa used it during the Spanish-American War as a concert closer. Coupled with his *Trooping of the Colors*, the march quickly gained a vigorous response from audiences and critics alike. In fact, audiences rose from their chairs when the march was played. Mr. Sousa added to the entertainment value of the march by having the piccolo(s) line up in front of the band for the final trio, and then added the trumpets and trombones [to] join them on the final repeat of the strain.

The march was performed on almost all of Mr. Sousa's concerts and always drew tears to the eyes of the audience. The author has noted the same emotional response of audiences to the march today. The march has been named as the national march of the United States. There are two commentaries of how the march was inspired. The first came as the result of an interview on Mr. Sousa's patriotism. According to Mr. Sousa, the march was written with the inspiration of God. "I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing *'Stars and Stripes Forever*.' Day after day as I walked it persisted in crashing into my very soul. I wrote in on Christmas Day, 1896." (Taken from program notes for the week beginning August 19th, 1923. Bierley, *John Philip Sousa*, page 71.)

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YSU DANA SCHOOL OF MUSIC INSTRUMENTAL FACULTY:

Mr. Hakeem Bilal – Bass Trombone	habilal@ysu.edu
Mr. Theron Brown – Jazz Piano/Combos	tebrown02@ysu.edu
Mr. D. William Byo – Bassoon	jubibyo@yahoo.com
Dr. Edward Davis – Percussion	ejdavis@ysu.edu
Dr. Kent Engelhardt – Saxophone/Jazz Ensemble I	kjengelhardt@ysu.ed
Dr. Stephen Gage – Conducting/Wind Ensemble/Orchestra	slgage@ysu.edu
Dr. Brian Kiser - Tuba-Euphonium	bdkiser@ysu.edu
Ms. Marissa Knaub – Harp	mjknaub@ysu.edu
Dr. Christopher Krummel – Trumpet/Interim Director	clkrummel@ysu.edu
Dr. Daniel Laginya – Organ, Music Theory	dlaginya@ysu.edu
Dr. Paul Louth – Instrumental Music Education	jplouth@ysu.edu
Mr. Dustin May – Percussion	dcmay@ysu.edu
Dr. Stacie Mickens – Horn, Chamber Music	srmickens@ysu.edu
Dr. David Morgan – Jazz Ens. II/String Bass /Composition	dsmorgan@ysu.edu
Dr. Caroline Oltmanns – Piano	cmoltmanns@ysu.ed
Dr. Brandt Payne – Concert Band/Marching Band/Conducting	bpayne@ysu.edu
Mr. Shawn Reynolds – Oboe/English Horn	srreynolds@ysu.edu
Dr. Glenn Schaft – Percussion. Percussion Ensemble	geschaft@ysu.edu
Mr. Jeffrey Singler – Cello	jrsingler@ysu.edu
Mr. John Sebastian Vera, -- Trombone	jsvera@ysu.edu
Dr. Kathryn Umble – Flute, Flute Ensemble	kaumble@ysu.edu
Dr. James Umble – Saxophone, Chamber Music	jcumble@ysu.edu
Dr. Alice Wang – Clarinet, Clarinet Ensemble	amwang@ysu.edu
Mr. Joseph Kromholz, Violin, Viola, Chamber Orchestra	jkromholz@ysu.edu
Ms. Diane Yazvac – Piano	dyazvac@aol.com
Dr. Cicilia Yudha – Keyboard Musicianship, Piano	cyudha@ysu.edu

ABOUT THE POLAND SEMINARY HS WIND ENSEMBLE:

Poland Seminary High School is a public high school in Poland, Ohio, and serves 750 students in grades 9-12. The Poland Seminary High School Wind Ensemble is comprised of the top 47 instrumental musicians in the school. The ensemble maintains a rigorous performance schedule including a Veteran's Day concert in November, Fall Concert in early December, Christmas Concert in late December, Solo and Ensemble in January, Winter Concert in February, District Contest in March, Spring Concert in May, and the PSHS Commencement Ceremony in June. The Wind Ensemble has received superior ratings in class AA at OMEA District and State Adjudicated Events, and has also performed at the Youngstown State University Winds and Percussion Invitational and Kent State University's Fab Friday event. Members are encouraged to participate in honors ensembles, and in the past ten years have appeared with the Youngstown Symphony Youth Orchestra, Stambaugh Youth Concert Band, Cleveland Youth Wind Symphony, OMEA District 5 Honors Band, OMEA NE Regional Orchestra, OMEA All-State Band, and the OMEA All-State Orchestra.

ABOUT THE MASON HS WIND SYMPHONY:

The Wind Symphony features the finest musicians in the Mason band program. The honors component of Wind Symphony was established in 2003 by the Mason City School District. The Wind Symphony meets both semesters and is populated by mostly 10th, 11th, and 12th grade students. A small number of 9th grade students may be invited to enroll in this band with the requirement that they also participate in marching band during their 9th grade year. The Wind Symphony performs the finest wind literature and continues the development of refined, professional skills. Wind Symphony will perform four school concerts a year and participates in outside musical opportunities when they present themselves. The Wind Symphony has performed at the Midwest International Band and Orchestra Clinic, Carnegie Hall, The National Concert Band Festival, Ohio Music Education Association State Conventions, and at various colleges such as Bowling Green State University, University of Cincinnati, College Conservatory of Music, and Northern Kentucky University. 11th and 12th grade students receive honors credit for participation in this class. The requirements for the honors credit include studying private lessons, professional concert critiques, 10 hours of community service, and participation in district solo and ensemble and honor band events. Student in all of the concert bands are part of the basketball pep band which requires attendance at two basketball games of the students' choosing during the basketball season.

ABOUT THE YSU WIND ENSEMBLE

The wind band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep, and jazz organizations. Over 300 students perform annually in one or more of these bands. Comprised from among the top wind and percussion students in the Dana School of Music, the Wind Ensemble performs a broad spectrum of music. The YSU Band program includes the YSU Marching Pride, the YSU Basketball Band, the YSU Wind Ensemble, the YSU Concert Band, the YSU University Band, and the Dana Chamber Winds.

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

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

The Wind Ensemble has performed at the MENC National Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and for the ABSDA National Convention. In 2005, Dr. Gage andthe band made their NYC Carnegie Hall debut and the ensemble made its second Carnegie Hall appearance in November 2015. The Wind Ensemble has released seven in-house and internationally released CD recordings:

Lions, Jesters, and Dragons, Oh My! (1998); *Star Wars and Other Scores* (2000); *Carnival* (2002); *Spin Cycle* (2004); and *Tipping Points* (2006).

In June 2008, the ensemble released its first produced CD, *Urban Requiem,* on the NAXOS International label. In August 2012 NAXOS International released its second YSU Wind Ensemble CD, *Old Wine in New Bottles"* in its *Wind Band Classics* series. The following critical reviews were offered for these 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 Dento

ABOUT THE ROBERT E. FLEMING SCHOLARSHIP:

In academic year, 2013-14, YSU Bands were able to provide the first scholarship from the Robert E. Fleming Scholarship Fund. This scholarship goes to a deserving student in YSU Bands whose leadership, musicianship, service, and character epitomizes the outstanding work done with YSU Bands by Professor Fleming. There is an advertisement in this program that provides information as to how you can continue to help grow this important scholarship fund. To date, two outstanding students have won this award:

2013-2014	Samuel Carr, Clarinet, Bachelor of Music in Music Education, Warren Harding HS
2014-2015	Antonie Jackson, Trumpet, Bachelor of Music in Trumpet Performance, Warren Harding HS
2015-2016	Jacob Umbrazun, Tuba, Bachelor of Music in Tuba Performance, Lakeview HS

THANKS to all who have and who will donate to this scholarship fund. Bob's legacy is further cemented in the support that this scholarship provides to deserving students. Thank you!

ABOUT THE SOLOIST:

JAMES UMBLE is a nationally recognized soloist, teacher, chamber musician and clinician. He is Professor at Youngstown (Ohio) State University.
He regularly appears with his trio "The Cleveland Duo and James Umble" and has performed numerous times as a guest in The Cleveland Orchestra under such conductors as Pierre Boulez, David Zinman, and Franz Welser-Most and recently performed in the woodwind section of The Milwaukee Symphony Orchestra as a guest woodwind performer.

His book "Jean-Marie Londeix, Master of The Modern Saxophone" is a standard reference used worldwide. Umble's teachers include Donald Sinta, John Sampen, Jean-Marie Londeix and Donald Beckie.

He recently was a soloist at the World Saxophone Congress in Strasbourg France in 2015 and Medellin Colombia (South America) ClariSax Fest 2014.

The Cleveland Plain Dealer wrote, "James Umble must be one of the most elegant exponents of his instrument..."

Dr. James Umble Prof. of Music- Saxophone Youngstown State University Youngstown OH 44555 http://web.ysu.edu/gen/fpa/Dr._James_Umble_p78.html The Cleveland Duo and James Umble: Chamber Music for Violin, Saxophone and Piano http://www.clevelandduo-umble.com

ABOUT THE CONDUCTORS:

ED DAVIS is currently an adjunct percussion faculty at YSU and freelance musician and educator residing in Youngstown, Ohio. He is also currently employed by SMARTS (Students Motivated by the ARTS) as a drum circle facilitator and coordinator of SMARTS Beats (drum based learning for students with cognitive disabilities), a private music teacher at Motter's Music in Canfield, OH and maintains a very active performing and recording schedule throughout the region. Ed has also served as a visiting professor and taught world percussion at Capital University in Columbus, OH in 2012-13.

Ed graduated from Youngstown State University's Dana School of Music in 2012 with a Masters degree in Percussion Performance. While at YSU, Ed was a featured performer on the Youngstown Percussion Collective's recording of "Forms of Things Unknown," a twelve-movement work for percussion ensemble by composer Dave Morgan. Since living in Youngstown, Ed has had the opportunity to perform with artists such as Angela Perley & the Howlin' Moons, Jordan DePaul, Special Blend, Brad Wagner, Frank Castellano, Todd Cutshaw, Costley Ct., Penguins in Bondage: the YSU Frank Zappa Ensemble, Glenn Schaft, Dave Morgan, Tom Scott and the NO EXIT New Music Ensemble.

Originally from West Liberty, OH, Ed attended the Capital University Conservatory of Music in Columbus, OH and as a student of Bob Breithaupt, Jim Ed Cobbs, Eric Paton, and Nathan Anders he earned a Bachelor of Music in Music Media degree. While living in Columbus, Ed worked as an instructor at Columbus Pro Percussion and performed in a variety of styles as a freelance musician. Focusing on mainly drum set and world percussion, Ed has performed with groups such as the Columbus Jazz Orchestra, Chuck Mangione, The Dirty Dozen Brass Band, and served as a member of national recording act, Red Wanting Blue. He can be heard on their 2009 release, "These Magnificent Miles" (Fanatic/EMI).

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DUSTIN MAY is originally from Westerville, Ohio He had the privilege of studying drum set with Jim Curlis and Jim Rupp. Dustin's freelance beginnings sprouted here, at the Fort Hayes Metropolitan Career Center for Music and as a member of the Columbus Youth Jazz Orchestra. These two organizations allowed him to develop his craft while performing at many Columbus area venues such as the Southern Theatre, State House, Columbus Jazz and Rib Festival and many more.
In 2010 Dustin was selected by, the now Vice President of Education at the Lincoln Center, Todd Stoll, to perform the repertoire of Duke Ellington with the Ohio Youth Jazz Orchestra at the Parma Jazz Festival in Parma, Italy. The group had the pleasure of performing alongside some of their musical heroes including Joe Locke, Dianne Reeves, Ken Peplowski, Bucky Pizzarelli, Marcus Roberts, The Woody Herman Orchestra, Wes Anderson and Kurt Rosenwinkel.

Dustin received his degree in Jazz Studies from Youngstown State University in December of 2012. There he studied percussion with Dr. Glenn Schaft, Nathan Douds and Patrick Wagner. While he was a student at the Dana School of Music, Dustin had the pleasure of performing with the Wind Ensemble, Percussion Ensemble, Youngstown Percussion Collective Touring Group, Youngstown Jazz Collective, Jazz Ensemble I and several Jazz Combos. These ensembles allowed Dustin to perform with wonderful colleagues.

NICHOLAS OLESKO is in his 13th year as the Director of Bands at Poland Seminary High School. Before taking over the high school program, he taught elementary general music and 5th and 6th grade band at McKinley Elementary in Poland for two years. Mr. Olesko's teaching duties include the PSHS Marching Band, Wind Ensemble, Symphonic Band, Concert Band, Jazz Ensemble, and Concert Choir. Under his baton, the PSHS Wind Ensemble has earned Superior ratings at OMEA District and State Contest in Class AA. Mr. Olesko also teaches private brass lessons and is an active freelance trumpeter. He has performed professionally with the Westminster College Faculty Brass Quintet, Youngstown Playhouse, Salem Community Theater, MAAG Outdoor Arts Theater, and is a current member of the W.D. Packard Band in Warren, Ohio.

Mr. Olesko is a Poland native, and graduated from Poland Seminary High School. Upon graduation, he attended Youngstown State University where he received a Bachelor's Degree in Music Education in 2001. While at YSU, he studied conducting with Dr. Stephen Gage and trumpet with Dr. Christopher Krummel. He was a four-year member of the YSU Wind Ensemble and a member of Jazz Ensemble I under Tony Leonardi. During his senior year, Mr. Olesko won the Young Artist competition at YSU and was a featured soloist with the YSU Wind Ensemble. Mr. Olesko also received a Master's in Conducting from YSU in 2007.

He currently resides in Poland, Ohio where he lives with his wife, Beatrice, an elementary music teacher in the United Local School District, and daughter, Amelia.

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JEFFREY HVIZDOS taught in the Brookfield Local and East Palestine City school districts before joining the staff at Poland Middle School in 2003. Mr. Hvizdos, also a graduate of PSHS, attended Youngstown State University and received a Bachelor of Music Education degree. Mr. Hvizdos is the assistant director of the Concert Band, Symphonic Band, Wind Ensemble, and Marching Band at PSHS, head director of the 5th-8th grade bands at McKinley Elementary and Poland Middle School, and conducts the spring musical at PSHS. He has also served as the Director of Bands at Thiel College, and is active as a freelance saxophonist. Mr. Hvizdos lives in North Lima with his wife Kim, and children Mike and Amanda.

ROBERT BASS has served as Director of Bands at Mason High School since 2000. Prior to his appointment at Mason, Mr. Bass taught one year at Williamsburg High School (Williamsburg, OH), two years at Green Junior High School (Green, OH), and ten years at Fairborn High School (Fairborn, OH).

Bands under Mr. Bass's direction have performed in Carnegie Hall, Chicago Orchestra Hall, O.M.E.A. State Conventions, Bands of America National Concert Band Festival as a three-time participant, and at The Midwest Clinic. The Mason band program was awarded the prestigious Sudler Flag of Honor in 2008 and the Sudler Shield in 2011 from the John Philip Sousa Foundation. Bands conducted by Mr. Bass have consistently received superior ratings and have been awarded numerous honors in concert and marching events.

Mr. Bass's responsibilities include director of the Wind Symphony, Symphonic Band, Concert Winds, Marching Band, Pep Band, and musical director for Mason City Schools. In addition to his duties at Mason High School, Mr. Bass has been a guest conductor and clinician throughout the United States. He is a member of CBDNA, NBA, Music Educators National Conference, Ohio Music Education Association, Phi Mu Alpha Sinfonia, and Phi Beta Mu. In 2014, he was elected into the American Bandmasters Association.

Robert C. Bass Jr. is a native of Greensburg, Ohio where he attended Green High School. He received his Bachelor's Degree in Music Education and Euphonium Performance from the University of Cincinnati, College Conservatory of Music in 1985 and his Master's Degree from VanderCook College of Music in 2009. Robert is married to Susan Bass, who is the band director at Mason Middle School. Robert and Susan have a son, Andrew, who is currently attending the New England Conservatory to pursue a Music Performance Degree.

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AVIOUS JACKSON started his teaching career in 2004 by returning to his alma mater, Stebbins High School in the Mad River Local School District. While there, he served as Chair of the district's Music Department, Director of Bands, and Director of Orchestras. Ensembles under his direction received superior ratings at thedistrict in state level, as well as the Dixie Classic Grand National Adjudicated Event held in Chattanooga, TN.

Avious joined the Mason High School staff in 2008. His responsibilities at Mason include assisting with all concert ensembles, directing jazz ensembles, as well as serving as Brass Co-Caption head for the marching band. While at Mason ensembles under Avious' direction have performed at Carnegie Hall in New York, Orchestra Hall in Chicago, and received superior ratings at Ohio Music Education Association Adjudicated Events.

Avious Jackson is a native of Riverside, Ohio. In 2004, he received his Bachelor's degree in Music Education from Miami University in Oxford, Ohio. While at Miami Avious performed with the Wind Ensemble, Jazz Band, Marching Band, Trumpet Ensemble, and Brass Choir. In 2011, he received his Masters Degree in Music Education from VanderCook College of Music in Chicago, Illinois. Mr. Jackson is a member of Music Educators National Conference, Ohio Music Education Association, and Phi Mu Alpha Sinfonia.

JONATHAN R. NICKEL is a native of Pittsburgh Pennsylvania and received his Bachelor of Music degree from Westminster College in New Wilmington PA. He is the current director of instrumental music, grades 5 -12, in the Wilmington Area School District in which he directs the 5th/6th, 7th/8th, and 9 – 12th grade band along with the Wilmington Area Greyhound Marching Band. Mr. Nickel is in his final semester of his residency at Youngstown State University where he will earn the MM in Conducting in May 2016, he studied trumpet with Dr. Christopher Krummel and conducting with Dr. Stephen L. Gage while pursuing his master's degree at YSU.

Prior to teaching in the Wilmington Area School District, he worked for three years as the director of bands at Monelison Middle School in Amherst County Virginia where he also served as the assistant director for the high school marching band. Aside from teaching, Mr. Nickel is a member of the Mu Phi Epsilon Music Association and the Music Educators National Conference. Mr. Nickel is also an active musician throughout Lynchburg Virginia and the Pittsburgh areas. As a trumpet player, he has performed with the Lynchburg Academy of Fine Arts, the Lynchburg College Wind Symphony, Orchestra, and Jazz Ensemble along with regularly performing for various musical productions and church services in both areas.

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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 Dana 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 22nd season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced high school honor bands and orchestras as well as a number of university wind bands 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, 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 NBA Foundation Board of Directors and he was just named to the Board of Directors for the Ohio chapter of Phi Beta Mu. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the University. Stephen and the YSU Wind Ensemble made their Carnegie Hall debut in 2005 and the group has produced seven CD recordings. 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. The NAXOS recordings have been played throughout the world on a variety of classical music radio stations.

Stephen lives in Poland, Oh with his wife, Stephanie, and two of his three children, Claudia and Brendan; Gage's son, Matthew, and granddaughter, Zoey, live in Austin, TX.

YSU WIND ENSEMBLE CD RECORDINGS:

1. Lions, Jesters, and Dragons, Oh My! (1998)
2. Star Wars and Other Scores SOLD OUT (2000)
3. Carnival! (2002)
4. Spin Cycle (2004)
   WINNER of Downbeat Magazine's University Symphonic CD of the Year
5. Tipping Points (2006)
6. Urban Requiem NAXOS, Inc. (2008)
   Wind Band Classics CD1
7. Old Wine in New Bottles NAXOS, Inc. (2012)
   Wind Band Classics CD2

(Urban Requiem & Old Wine in New Bottles are available from NAXOS, Inc., on I-Tunes, and from all on-line CD distributors)

YSU WIND & PERCUSSION INVITATIONAL HS SYMPHONIC BAND/WIND ENSEMBLE PARTICIPANTS (2007-present):

Austintown-Fitch HS Symphonic Band	Wesley O'Connor, Conductor
Bay HS Wind Ensemble	Darren Allen, Conductor
Boardman HS Wind Ensemble	Thomas Ruggeri, Conductor
Canfield HS Symphonic Band	Michael Kelly, Conductor
Champion HS Symphonic Band	Thomas Brucoli, Conductor
Howland HS Symphonic Band	Gregory Rezabek, Conductor
Kiski Area HS Wind Ensemble	Shawn Pityk, Conductor
Lakeview HS Symphonic Band	Nathan Sensabaugh, Conductor
Lakota West HS Symphonic Winds	Gregory Snyder, Conductor
Mason HS Wind Symphony	Robert Bass, Conductor
Mentor HS Wind Ensemble	Byron "Buzz" Hunsicker, Conductor
North Alleghany HS Wind Ensemble	Todd Stefan, Conductor
North Hills HS Wind Ensemble	Len Lavelle, Conductor
Norwin HS Wind Ensemble	Robert Traugh, Conductor
Oswego HS Wind Ensemble	William Palange, Conductor
Poland Seminary HS Wind Ensemble	Nicholas Olesko, Conductor
Seneca Valley HS Wind Ensemble	Robert Matchett, Jr., Conductor
South Range HS Wind Ensemble	Jeffrey DeCesare, Conductor
Wadsworth HS Symphonic Band	Steven Hadgis, Conductor
Willoughby South HS Wind Ensemble	Frederick Primavera, Conductor

Upcoming events

2/26/16	YSU Wind and Percussion Invitational featuring the YSU Wind and Percussion Ensembles Stambaugh Auditorium, 7:00 PM
2/29/16	YSU Dana School of Music Symphony Orchestra presents its Dana Young Artists Concert featuring soloists, Jeremy Leishman, Dominic DeLaurentis, and Rebecca Pfingstl. The orchestra will perform music of Creston, Chopin, Debussy, and Tchaikovsky Stambaugh Auditorium, 7:30 PM
3/2/16	Percussion Ensemble Butler Institute of American Art,12:15PM
3/19/16	Dana School of Music Audition Day #3
4/6/16	Percussion Ensemble Concert Spotlight Theater, Bliss Hall, 8:00 PM
4/22/16	Guest Artist Residency, Ben Toth, Director of Percussion Studies at the Hartt School of Music, Hartford, Connecticut
4/25/16	YSU Wind Ensemble and Concert Band Concert featuring Ben Toth, Percussion Stambaugh Auditorium, 7:30 PM
4/30/16	Marching Percussion with Yamaha guest artist Mr. Jeff Queen, campus of Youngstown State University, for schedule and registration visit: http://ysubands.org

2015-2016 Youngstown State University Bands

Dr. Stephen L. Gage, Director of Bands & Orchestra
Dr. Brandt Payne, Director of Athletic Bands
Brandon Ritchie, Graduate Assistant
Nicholas Marzuola, Graduate Assistant
Cayla Conrad, YSU Band Librarian
Andrew Leuty, 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

Mason High School Symphonic Band

Oboe
Marcel Goodwin
*Hannah Neese

Flute
Erin Beaudry
*Jeni Jin
Frances Kraimer
Kate Madigan
Georgia Miller
Olivia Min
Astha Rastogi
Kathy Ren
Megan Wolff
Jessie Wang

Bb Clarinet
Nicole Baah
*Nina Bredemeier
Sadie Brown
Caroline Carr
Jessie Dibb
Hannah Foss
Clare Hagen
Morgan LaPrete
Sandy Lee
Andrew Neal
Faith Scully
Ben Smith

Bass Clarinet
Bridget McManus
Emery Nichols
*Ben Peck

Bassoon
*Mckenzy Richie
Julia Smith

Alto Saxophone
Cameron Burns
Kylie Davis
*Eric Gilene
Dante Shaw-Williams
Alex Wang

Tenor Saxophone
*Josh Clabbers
Zachary Seidenman

Baritone Saxophone
Drew Weaver

Bb Cornet
Gabe Carr
Clayton Doll
Ryan Edelbach
Vanessa Gluchowski
Chris Hessler
Charlie MacKenzie
Justin Nordeman
Soma Omori
*Evan Thieme

Horn
Matthew Berman
Daniel Futrell
Areli Orozco Ibarra
Alex Petrocelli
*Tim Romer

Trombone
Samanyu Das
Mac Durfee
*Spencer Hathaway
Max Palani
Jarrett Pontious
Jira White

Euphonium
Nathan Banks
*Charles King
Akul Rajan

Tuba
Nicolaus Ahmed
Josh Bitner
*Duncan MacKenzie
Isaac Walton

Percussion
Joe Borgerson
*Jason Brown
Amber Dyche
Evan Goodrich
Sukhi Kannikeswaran
Jason Markley
Pam Knesel
Jake Nelson
Mason Williams

Piano
Lingxi Zhu

*Denotes principal player

Poland Seminary HS Wind Ensemble

Flute
Kate Landry
Courtney Marki
Emily Cammack
Sarah Albert
Danielle Scott

Oboe
Camryn Doctor
Kristen Thompson
Sarah Swogger

Clarinet
Marina Mediati
Layne Black
Christina Tremonti
Jacob Hockensmith
Paige Shoemaker
Destiny Bartoe

Bass Clarinet
Hailey Semchee
Emily Melnek

Alto Saxophone
Noah Landry
Jake Jeges
Santino Almasy
Peter Koulianos

Tenor Saxophone
Sammy Dwyer

Baritone Saxophone
Meredith Lea

Bassoon
Sydney Frost
Emily Galterio

Percussion
Chris Economus
Seth Hammond
David Leach
Brendan McBride
Heather Peloza
Evan Rumble

String Bass
Kenny Santha

Trumpet
Paige Kellgren
Eric Scott
Justin Tremonti
Max Franko
Madison Cercel
Krista Nolfi

French Horn
Brendan Gage
Noah Lee
Connor O'Kane
Jessica Weetman

Trombone
Charlie Dwyer
Daniel Sheehan
Sarah Burkert
Ben Walsh

Euphonium
Marc DiGregorio
Jessica Colucci

Tuba
Kylie Pfarr
Mark Pompeo

Mason High School Wind Symphony

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Katy Byerly
Rachel Cutter
Ashley Eagle
Peyton Marion
Allison Miller
*Megan Moyer
Kamala Muller
Hinano Omori
Kathy Qian

Oboe
Audrey Lund
Anthony Scoburgh
*Austin Woodruff

Clarinet
Dariah Ansari
Aubrie Chiu
Alex Chung
Ally Ciepichal
*Jocelyn Kang
Samantha Lester
Asa Maine
Darby Nabb
Morgan Petrocelli
Michael Shu
Natasha Saputra
Dennis Sweeney
Evan Urbanowicz
Madelyn Wilkinson

Bass Clarinet
Alex Acuna
Allison Bruns
Emily Kearney
*George Valcarcel

Contra-Bass Clarinet
Emily Kearney

Bassoon
*Andy Flurer
Zach Oldham

Alto Saxophone
Clarence Gao
Andrew Gao
Jeff Li
Dennison Min
*Scott Vennemeyer

Tenor Saxophone
*Andrew Grimes

Baritone Saxophone
*Ryan Worley

Trumpet
Evie Doster
Joe Foy
*Max Harper
Cole Kinser
Emily Miller
Graham Montgomery
Max Oldham
Zach Rudy
Alex Vennemeyer

Horn
*Karli Farrell
*Jenna Montes
Natalie Peebles
Kennedy Wracher
Kevin Yang

Trombone
*Michael Darby
Ally Dreyer
James Enouen
Quent Hartt
Eisuke Imaizumi
Josh Suguitan

Euphonium
Alex Bryant
*Ty Kuehner
Brady Miller

Tuba
Nick Ahmed-Taylor
*Thomas Doerflein
Lenox Emmert
Zak Holliday

Percussion
Jason Besse
Jacob Broekema
Joe Cooper
Brian Culberson
Jonah Ewing
Will Morris
Kohei Sakai
Stuart Sones
Karah Taylor

Piano
Natasha Saputra

String Bass
Ethan Brewer

YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE – SPRING 2016

 # Denotes Graduate Student; * Denotes Section Leader

FLUTE/PICCOLO
Hailey Baker, Bristolville
Sebastian Calvin, North Lima
Victoria Francioni, Allison Park, PA *
Madeline Grimes, Vienna, Principal
Brenna Price, Salem

OBOE/ENGLISH HORN
Dominic DeLaurentis, Boardman Principal *
Alex Stojkov, Mathews
Francesca Clause, Boardman

BASSOON
Frances Clause, Boardman
Elliot Kwolek, Beaver, PA, Principal *

CONTRABASSOON
Rebecca Dangerfield, Poland

CLARINET/BASS CLARINET
Alex Bark, Cranberry Twp, PA
Rachel Cline, Milton
Joseph Mansfield, Pittsburgh, PA, Concert Master/Principal
Jordan Mastrangelo, Monaca, PA
Jackie Mortimer, Cranberry Twp, PA
Giovanna Pinto, Ford City, PA # *
John Stumpff, Greenville, PA #

SAXOPHONE
Jeremy Leishman, New Philadelphia, Principal
Brandon Staley, Liberty
Daniel Slescak, Howland
Hannah Wilhelm, Columbus *

HORN
Victoria DeRiggi, Cranberry Twp., PA, Principal *
Cari Hosey, Niles
Alisha Moore, Leavittsburg
Laura Ogram, Cortland

PIANO/KEYBOARD
Alyssa Titi, Canfield, Principal
Katie Fernstrom, Canfield

TRUMPET
Daniel Honeycutt, Bangor, ME, Principal # *
Herbert Hunkele, New Castle, PA
Nicholas Marzuola, Tallmadge #
Sarah Pigza, Beloit
Brandon Ritchie, Pleasantville, IA #
Gabrielle Sandy, Niles

TENOR TROMBONE
Thomas Urich, Pittsburgh, PA, Principal
Stephen Spencer, Ashtabula

BASS TROMBONE
Colton Randall, Jamestown *

EUPHONIUM
Richard Dickinson, Austintown
Rebecca Shelton, Bristolville, Principal *

TUBA
Travis Beatty, Lowellville
Jacob Umbrazun, Cortland, Principal *

STRING BASS
Eric Finkelstein, Principal *

HARP
Rebecca Pfingstl, Pittsburgh, PA *

PERCUSSION
Edward Butcher, Lisbon
Aaron Graneto, Canfield
Andrew Hacker, Hubbard
Evan McCreary, Poland
Nathan Negro, Wooster *
John Vitullo, Liberty, Principal

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

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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THE DANA CONCERT SERIES

PRESENTS

Amanda Nottingham
&
Megan Anderson

SENIOR VOCAL RECITAL

ACCOMPANIED BY: JERRY REZANKA, PIANO

THESE SENIOR RECITALS ARE PRESENTED IN PARTIAL FULFILLMENT OF THE B.F.A. IN MUSIC EDUCATION

BLISS RECITAL HALL
SATURDAY, FEBRUARY 27, 2016
3:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Where the Bee Sucks — Arthur Sullivan(1842-1900)

O, Bid Your Faithful Ariel Fly — Thomas Linley(1755-1778)
Megan Anderson, Soprano

Joshua — G.F. Handel(1685-1759)
Oh! Had I Jubal's Lyre
Amanda Nottingham, Soprano

Blöndchen's Aria — W.A Mozart(1756-1791)
Megan Anderson, Soprano

Fiocca La Neve — Pietro Cimara(1887-1967)

Le Nozze di Figaro — W.A. Mozart(1756-1791)
Deh Vieni non Tardar- Susanna's Aria
Amanda Nottingham, Soprano

Die junge Nonne — Franz Schubert(1797-1828)

Ich Schwebe — Richard Strauss(1864-1949)
Megan Anderson, Soprano

Les Cloches — Claude Debussy(1862-1918)

Mai G. Fauré(1845-1924)

Amanda Nottingham, Soprano

♪ *10 minute intermission* ♪

Villanelle Eva Dell' Acqua(1856-1930)

Megan Anderson, Soprano

Widmung Robert Schumann(1810-1856)

Verborgenheit Hugo Wolf(1860-1903)

Amanda Nottingham, Soprano

Laudate Dominun W.A Mozart(1756- 1791)

Care Selve G.F Handel(1685-1759)

Megan Anderson, Soprano

My Fair Lady Frederick Loewe(1901-1988)

Show Me!

Funny Girl Jule Styne(1905-1994)

People

Amanda Nottingham, Soprano

A Piper John Duke(1899-1984)

Megan Anderson, Soprano

Acknowledgements

Thank you, to everyone who has supported me in this chapter in my life. Thank you to my mother who has always encouraged me to be what I wanted to be and told me never to give up on my dreams. You are so strong and sweet and I strive to be like you one day. Thank you to my dad who has kept my faith alive and strong and has also supported me and helped me throughout the years. For being a musical inspiration to me ever since I was a baby. Thank you to my step-mother, Leslie for coming into my life at a rough time and making everything better with your kindness and compassion. You're such a hard worker and I strive to be like that one day. Thank you to the rest of my family for being so loving and supportive throughout my college years. To Joe Mansfield for everything he has done for me. We have been in this together from day one, and we are going to finish it together. You mean the world to me. To my friends from church, school and work thank you for being there for me to talk to when I needed help, you're all wonderful. To my voice teachers, Bill Crank, Jennifer Mosher, and Alan Mosher; I would not be where I am today without your training and patience with me. Most of all I would like to thank God for all of the opportunities he has placed before me, throughout this journey he has always walked with me and comforted me when I needed it. He is the only reason I am here today singing this senior recital. Thanks again to everyone I missed and I thank you for being here today. I hope you enjoy!

-Amanda

I would like to dedicate this recital to my beloved grandma Betty Mae Anderson. For her love of music made me strive to be a better singer.

I would like to thank:

My wonderful parents who pushed me and told me to never give up.

To my wonderful former teachers: Jonnie Mcfarland and Pamela Croach. Both who encourage me to go after my dreams on music.

And last but not least: to my wonderful special education teacher Mrs. Dean and my wonderful grandma Lois (Gubby) Locke. Thank you both for being wonderful mentors and women of God who guided me always to follow my heart and never give up.

-Megan

Dana School of Music Upcoming Events

For the complete Dana Schedule visit our
Website at web.ysu.edu/cac
For more information please call 330-941-3636

Sunday, February 28
Dr. Misook Yun's Voice Studio Recital
3:00 pm | Bliss Recital Hall

Monday, February 29
2016 Dana Young Artist Concert
YSU Dana Symphony Orchestra & DYAC Concerto Winners
7:30 pm | Stambaugh Auditorium $

MARCH

Wednesday, March 2
Music at Noon: Percussion Ensemble
12:15 pm | Butler Institute of American Art

Wednesday, March 2
Jazz Ensembles
7:00 pm | Chestnut Room, Kilcawley Center

Thursday, March 3
Faculty Artist Recital:
Dr. Kathryn Thomas Umble, flute and Dr. Cicilia Yudha, piano
7:30 pm | Bliss Recital Hall

Friday, March 4
Guest Artist Recital: Ekachai Jearakul, guitar (Thailand)
Winner of the 2014 GFA International Guitar Competition
7:30 p.m. | Bliss Recital Hall

Monday, March 14
Guest Artist Recital: JinJoo Cho, violin
7:30 p.m. | Bliss Recital Hall

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Sung in Italian with supertitles in English

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THE DANA CONCERT SERIES

PRESENTS

Morgan Fleming

SENIOR VIOLIN RECITAL

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

BLISS RECITAL HALL
SATURDAY, FEBRUARY 27, 2016
5:30 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Sonata No. 1 in G minor, BWV 1001
I. Adagio

Johann Sebastian Bach
(1685-1750)

Concerto No. 1 in G minor, Op. 26
I. Prelude
II. Adagio

Max Bruch
(1838-1920)

Bio

Morgan Fleming is a senior Music Education major at Youngstown State University who began playing the violin when she was eight years old. Throughout her musical career, Morgan has performed in various ensembles including the Carnegie Mellon Violin Choir, the Three Rivers Young Peoples Orchestra, and the Pittsburgh Youth Symphony Orchestra. She also has played in the Dana School of Music's operas, Symphony, and Chamber Orchestra during her college experience at YSU.

Aside from playing music, Morgan's other passion is teaching. She started teaching private violin lessons as a high school student and added teaching viola, cello and piano later in college. Morgan hopes to continue to find job opportunities where she can inspire children to have the same love and connection with music that she does.

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The Dana Concert Series presents

Dr. Misook Yun's Voice Studio Recital

Sunday, February 28
3:00 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

The Cherry Tree — Armstrong Gibbs (1889-1960)

AnnaMaria Jadue, mezzo-soprano
Nancy Cline, piano

AnnaMaria Jadue is a first year music student majoring in Vocal Music Education and Integrated Science Education from Austintown, Ohio. She is also the President of the PellaPenguins, a student organization, co-chair for the 2016 Relay for Life at YSU, and an Student Government Representative for CCAC.

Frühlingsglaube — Franz Schubert (1797- 1828)

Sara Eckenrode, soprano
Nancy Cline, piano

The gentle breezes are awakened
They whisper day and night
Everywhere they create
O fresh fragrance, O new sound
Now, poor Heart, do not be afraid
Now it has everything, everything.
The world is more beautiful with every day
You do not know what may still be
The Bloom will not end, it will not end
It blossoms in the hidden valley,
Now, poor Heart, forget your pain
Now it has everything, everything

A freshman to the Dana School of Music, **Sara Eckenrode** is a Vocal Performance major. She is a member of Dana Choral and the Salem Youth Chorus. Sara is also a current member of the Dana Vocal Society. She will be in the future production of *Cosi fan tutte* at Youngstown State University.

Spring

Dominick Argento
b. 1927

Brianna Crawford, mezzo-soprano
Jan Crews, piano

Brianna Crawford is Freshman Vocal Education Major. She was Hansel in Hansel and Gretel, Mrs. Nolan in the medium, and Spirit # 3 in The Magic Flute in the Opera Workshop scenes last semester.

Spring

Ivor Gurney
(1890-1937)

Anna Murcko, soprano
Jan Crews, piano

Anna is a freshman music education major. She is from Napoleon, Ohio and a graduate from Napoleon High School. She is a member of the Dana Chorale and also sings in the choir at St. John's Episcopal Church in Youngstown. Previously, she had leading roles in several musical theater productions. She will be performing this spring in the Dana School of Music's production of *Cosi fan tutte*.

Spring

George Henschel
(1850-1934)

Katy Howells, soprano
Jan Crews, piano

Katy Howells is a sophomore vocal performance major. She performed in the ensemble/Adele's understudy for Die Fledermaus last Spring. This Spring she will be performing in the ensemble/ Despina's understudy for *Così fan tutte*.

Charmant Papillon — Andre Campra (1660-1744)

Victoria Remley, soprano
Nancy Cline, piano

Brilliant butterfly, whose wings gaily glisten,
Fairest flowers doth outvie!
Would that I might be thy comrade!
Ah, how gladly I'd follow thee for aye!
Brilliant butterfly, whose wings gaily glisten,
Fairest flowers dost thou outvie!
I would gladly, so gladly follow thee for aye!
Without rest thou art ever flitting,
From the budding blush roses sipping,
Dost thou seek in hearts repose? Ah!
Too soon thy life must close!
Brilliant butterfly, who wings gaily glisten,
Fairest flowers thou dost outvie!
I would gladly, so gladly follow thee for aye.

Victoria Remley, soprano, is a sophomore working towards both a Bachelor of Arts in Applied Music degree and a Writing Degree. She is the secretary of Dana Vocal Society and she is in Sigma Alpha Iota, a Woman's music fraternity. She will be studying Vocal performance in Hungary this July at the University of Szeged.

In the Luxembourg Gardens — Kathleen Lockhart Manning (1890-1951)

Nicholas Hazelton, baritone
Nancy Cline, piano

Nicholas is a sophomore vocal performance major at YSU. He is a member of the Dana Chorale and the Dana Vocal Society. This past March, Nicholas performed in Strauss's *Die Fledermaus* as Dr. Falke. This coming April, he will be performing the role of Guglielmo in Mozart's *Così fan tutte*.

Vaaren (Spring) — Edvard Grieg (1843-1907)

Erika Walker, mezzo-soprano
Nancy Cline, piano

Erika is a junior Vocal Music Education major from Canfield, Ohio. She has been in the Dana Chorale for two years and has been seen on the stage in the choruses of *La Bohème, The Barber of Seville, Trial by Jury,* and *Die Fledermaus*. Her newest adventure will be playing the role of Despina in *Così fan tutte* in April. Erika hopes to graduate with her Bachelors in Fall 2017.

Bob's Aria
from *The Old Maid and the Thief* — Gian Carlo Menotti (1911-2007)

Anthony Humphrey, baritone
Nancy Cline, piano

Anthony Humphrey is a senior vocal music education. During his time at YSU, he has been a part of the Dana Chorale, YSU Opera, along with two productions with the Department of Theater and Dance. Outside of Dana, Anthony is a member of the Salem Youth Chorus, St. John's Episcopal Church choir, and the Opera Western Reserve Young Artist Program.

Die Winterreise, D. 911, Op. 89 — Franz Peter Schubert
Frühlingstraum

Victor S. Cardamone, tenor
Jan Crews, piano

I dreamt of colorful flowers
That blossom in May,
I dreamt of green meadows,
Of joyful bird calls.

And when the cocks crowed,
My eyes woke up;
It was cold and dark,
The ravens shrieked from the roof.

But there on the windowpane
Who painted those leaves?
You're surely laughing at the dreamer
Who saw flowers in winter?
I dreamt of love returned,
Of a beautiful maiden,
Of cuddles and kisses,
Of joy and bliss.

And when the cocks crowed,
My heart woke up;
Now I sit here alone
And think about my dream.

I close my eyes again,
My heart still beats so warmly.
When will you turn green, leaves on the window?
When shall I hold my beloved in my arms?

Victor S. Cardamone is studying music education. Recently, Victor was seen on the stage of Carnegie Hall in New York City, singing the National Anthem. Some of his other accolades include being named the recipient of the inaugural "Dana's Got Talent!" voice scholarship and the winner of the 2013 Dana Young Artist Concerto Competition. He dedicates his performances this afternoon in loving memory of his mother, Laura Lee Patton-Cardamone.

Ouvre ton coeur — Georges Bizet (1838-1875)

Kathleen Bachtel, soprano
Nancy Cline, piano

The daisy has closed its petals,
The shadow has closed its eyes for the day,
Beauty, will you speak with me?
Open your heart to my love.

Open your heart, o young angel, to my flame,
So that a dream may enchant your sleep.
I wish to reclaim my soul,
As a flower turns toward the sun!

Kathleen is a second year graduate student of voice. She will be seen as Fiordiligi in the Spring production of *Cosi fan tutte*.

Mark your calendars for our 2016 Opera!

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PRESENTS

Jordan Mastrangelo

SENIOR CLARINET RECITAL

Diane Yazvac, piano

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

ST. JOHN'S EPISCOPAL CHURCH
SUNDAY, FEBRUARY 28, 2016
4:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of
Creative Arts
& Communication

Recital Program

Sonata for Clarinet and Piano — Leonard Bernstein (1918-1990)

I. Grazioso

II. Andantino

Jordan Mastrangelo, clarinet
Diane Yazvac, piano

Louis Bernstein was born in Lawrence, Massachusetts in 1918. His grandmother insisted he be called Louis, but his parents decided on the name Leonard. When you hear Leonard Bernstien's name usually works such as West Side Story, Candide, or On the Town come to mind. Bernstein is a well-known name throughout the music world. He attended Harvard University where he studied music under Edward Burlingame Hill and Walter Piston. He then went to study conducting at Curtis Institute of Music under Fritz Reiner. He conducted the New York Philharmonic for a very long time, where he was able to premier his pieces. Bernstein was versatile in all styles and genres of music. He composed symphonic and orchestral music, ballets, film scores, theatre music, choral works, operas, chamber music, and pieces for piano. On October 9, 1990 Leonard Bernstein announced his retirement and then a short five days later, died of a heart attack.

This Clarinet Sonata for clarinet and piano was written around the time of the Japanese attack on Pearl Harbor. Bernstein tried to enlist, but was denied because of his congenital asthma. He continued to keep himself busy by playing gigs and organizing public events. In April of 1942, he decided he wanted to write a piece for his friend Davis Glazer and himself, resulting in the Clarinet Sonata.

The *Sonata for Clarinet and Piano* is a piece you will not soon forget. Its angular and intricate lines tell a story as the clarinet and piano get to have a dialogue together. The opening theme is worth the admission price alone! It reoccurs throughout the piece to give a sense of home base through the contrasting sections. The movement ends very light and soft to prepare the listener for the second movement. It starts just as the first movement ends, very soft, slow and somewhat mysterious. Do not let that fool you because it then jumps to a lively 5/8 time signature with lots of offbeat entrances and disjunct dialogue with the piano. It then simmers back down with a slow section of beautiful lines of quarter notes. The piano kicks it up another notch with some running eighth notes and then we are back to the fiery 5/8 section. Bernstein knew how to write for clarinet and it shows in this piece.

Peregi Verbunk — Leo Weiner (1885-1960)

Jordan Mastrangelo, clarinet
Diane Yazvac, Piano

Born in Budapest, Hungary in 1885, Leo Weiner started his musical journey at a young age. He began taking piano lessons with his brother. After a couple years under their wing, Weiner took off and started to teach himself from that point. Then he went on to study at the Royal High School for Music (Budapest Music Academy) and studied with Janos Koessler. He went on to win many awards throughout his schooling. He received international repute when his Serebande, Op 3 for small orchestra, written when he was only 21 year old, was awarded the Budapest Liptovarosi Kszino prize. He also won the Franz Liszt Stipend, the Volkmann Prize, and the Erkel Prize for the same composition. His main interest was Hungarian folk music, so he began to experiment with the different instruments and styles close to that culture.

It has been said that as a composer, the Romantics from Beethoven through Mendelssohn most strongly affected Weiner's musical approach. His sense of orchestral color seems to relate to those French composers who were not notably affected by Wagner, especially to that of Bizet. This solid and conservative Romantic approach served the basis for his style which later was influenced by elements of Hungarian folk music.

Peregi Verbunk is an upbeat but mysterious piece that takes influence from romantic composers as well as Hungarian folk tradition. The rhythms in the piece are characteristic to the traditional music of Hungary, so this challenges the player to find the right character to play the piece with. This piece has the perfect balance of beautiful, lyrical lines and virtuosic display. This piece will captivate the listeners and give them a feeling of old style music with a modern twist.

~~ 15 Minute Intermission ~~

Fantasie Italienne Eugene Bozza (1905-1991)

Jordan Mastrangelo, clarinet
Diane Yazvac, piano

Eugene Bozza was born April 4, 1905 in Nice, France. His father was a performing violinist at the time, so Bozza was introduced to great music at an early age. He enjoyed the music his father exposed him to and began to learn the violin at age 5. Bozza and his father moved to Italy, where he would continue to learn violin, while also studying piano and solfege. After receiving his professor of violin diploma in 1919 from Accademia Nazionale di Santa Cecilia, he went on to study at the Paris Conservatory where he studied violin. After getting starting a family, he returned to the conservatory to pursue conducting. Along with winning the *Premier Prix* for violin, he won in conducting as well. He once again returned to the conservatory for music composition and won the *Premier Prix* for that as well. Bozza won the *Prix de Rome* in 1934 for his work *La Légende de Roukmani*, a one-act cantata. As part of the prize, he lived in Rome at the Villa de Medici for almost 5 years so he could focus on growing as a composer. After leading an extremely musically fulfilling life, he fell ill and died in 1991.

Bozza's pieces were usually always well-received by audiences of the time. *Fantasie Italienne* for clarinet and piano was no exception. It was thought to be named for the Italian roots that Bozza's father had introduced to him. The piece works through all ranges of the clarinet and shows the player's "virtuosic" ability with fast runs, and agile articulation, while not forgetting to play expressively. It begins with an extremely dramatic cadenza, where fingers are flying, and emotions are running. In between the commotion of fast notes, the piece takes a peaceful, relaxing turn where the player gets to show off the clarinet's best quality: long, beautiful phrases. It ends with return of fast passages and precise articulation. This piece sets up many challenges for the player, but in the most rewarding way.

Aires Tropicales — Paquito D'Rivera (b.1948)

I. Alborada
II. Son
III. Habanera
VI. Contradanza

Victoria Francioni, Flute
Jordan Mastrangelo, Clarinet
Dominic DeLaurentis, Oboe/English Horn
Dean LaSalandra, Bassoon
Victoria DeRiggi, Horn

Paquito D'Rivera is a highly decorated composer from Havana, Cuba. D'Rivera started his musical career playing the clarinet and the saxophone. This eventually led to him playing with the National Theatre Orchestra at the young age of 10 years old. He later went on to study at the Havana Conservatory where he played with the Cuban National Orchestra as a featured soloist when he was 17. D'Rivera was a founding member of the Grammy- award winning group, Irakere. This group performed music across the entire genre spectrum. This group was nominated for two Grammys and won one of them. In 1991, D'Rivera received a lifetime achievement award from Carnegie Hall for his contributions in the realm of Latin music. Paquito was not limited to just jazz and Latin music genres.

D'Rivera also made many impressive contributions to the Classical music world. He was a featured soloist with the London Philharmonic, the London Symphony Orchestra, the Warsaw Philharmonic Orchestra, the National Symphony Orchestra, the Baltimore Symphony, the Florida Philharmonic Orchestra, and the Brooklyn Philharmonic. D'Rivera's compositions have been described as dazzling, sophisticated, and imaginatively colorful. His piece, *Aires Tropicales* for Woodwind Quintet takes you through many different genres. This piece is full of intricate melodies, intertwining lines, and use of the full instrument. This piece is a challenge for all instruments, but rewarding, and a blast to play to say the least!

Dana School of Music Upcoming Events

For the complete Dana Schedule visit our
Website at web.ysu.edu/cac
For more information please call 330-941-3636

Monday, February 29
Dana Young Artist Competition
YSU Dana Symphony Orchestra
and DYAC Concerto Winners
7:30p.m. - Stambaugh Auditiorium

MARCH
Wednesday ,March 2
Music at Noon
YSU Percussion Ensemble
12:15p.m. - Butler Institute of American Art

Wednesday, March 2
Jazz ensembles
7:00.m. - Chestnut Room, Kilcawley Center

Thursday, March 3
Faculty Artist Recital
Dr. Kathryn Umble, flute
Dr. Cicilia Yudha, piano
7:30p.m. - Bliss Recital Hall

Friday, March 4
Guest Artist Recital
Ekachai Jerakul, guitar (Thailand)
Winner of the 2014 GFA International
Guitar Competition
7:30p.m. - Bliss Recital Hall

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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The Dana Concert Series presents

2016 Dana Young Artists Concert

FEATURING THE:

YSU DANA SYMPHONY ORCHESTRA
STEPHEN L. GAGE, CONDUCTOR
JOSEPH KROMHOLZ, STRING COACH
JEREMY LEISHMAN, ALTO SAXOPHONE
DOMINIC DELAURENTIS, PIANO
REBECCA PFINGSTL, HARP

Monday, February 29, 2016
7:30 pm | Stambaugh Auditorium

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

DANA SYMPHONY ORCHESTRA REPERTOIRE:

Concerto for Alto Saxophone and Orchestra, Op. 26 (1944)
Paul Creston (1906-1985)

III. Rhythmic

Jeremy Leishman, Alto Saxophone

Concerto #2 in F Minor for Piano and Orchestra (1830)
Frederic Chopin (1810-1849)

II. Larghetto

Dominic DeLaurentis, Piano

Danse sacrée et Danse profane for Harp and Strings (1904)
Claude Debussy (1862-1918)

Rebecca Pfingstl, Harp

INTERMISSION (15 MINUTES)

Symphony No. 2 in C Minor: "Little Russian", Op. 17 (1872 rev. 1879-1880)
Pyotr Ilych Tchaikovsky (1840-1893)

I. Andante sostenuto – Allegro comodo
II. Andante Marziale, quasi moderato
III. Scherzo. Allegro molto vivace
IV. Finale. Moderato assai—Allegro vivo

Concerto for Alto Saxophone and Orchestra — Paul Creston

Composed: 1944
Length: c. 6 minutes
Orchestration: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings, and solo alto saxophone

When the saxophone was mainly associated with bands and the burgeoning jazz movement, Creston played an important role in the development of literature for the concert saxophone, composing four solo works for it including the Concerto, which he dedicated to Cecil Leeson. He began in it 1940 and finished it a year later, but it was not premiered until 1944. When he completed it he wrote to Leeson, "You will recognize it by diverse earmarks, viz; it bears the opus number 26; the second and third movements are marked respectively "Meditative" and "Rhythmic"; the second movement is the usual slow movement in the lyric vein of one Paul Creston, with of all things, a CADENZA; the final movement is another of the Creston facets, rapid tonguing and overlapping and sub-divisional patterns galore ending in a final spurt that must go as fast as ye Devil's country."

Leeson subsequently joined the Navy so no premiere was scheduled. Creston was concerned so he met with Vincent Abatoin 1943, who wanted to perform the piece and suggested Creston get in touch with Arthur Rodzinsky, music director of the New York Philharmonic Orchestra, the orchestra in which Abato was then bass clarinetist. Rodzinsky agreed, and the work had its premiere with Abato as soloist with the New York Philharmonic in 1944. Creston prepared a program note for the work in which he stated, "The first movement opens with a vigorous orchestral introduction against short, interspersed, brilliant passages of the saxophone, leading to a lyric presentation of the first orchestral theme with an embellished version in the saxophone. The second theme is lightly rhythmic with a different rhythm in the orchestra. The second movement utilizes the accompanying figure of the first movement as introduction and also as the accompanying figure throughout the entire movement. A cadenza in the saxophone interrupts the lyricism but leads to a quiet conclusion. The final movement might be called a Scherzo-March, and the reigning element is RHYTHM, true to its title. As the second movement glorifies the tone of the saxophone, this movement stresses the staccato and dramatic capabilities of the instrument. The form is a modified rondo-form."

In 1963, the composer transcribed it for symphonic band. The work requires the soloist's technique and control, and is very lyrical and rhythmically exciting. The first movement has two themes, each containing chromaticism and each utilizing all twelve tones without being serial in nature, while the second movement consists of an undulating, lyrical through-composed single theme with a cadenza that utilizes fragments of the melody. The final movement also begins with a strong rhythmic statement. The work as a whole is unified by its strong rhythmic content and by its themes.

Program Note by Susan Halpern, The Reno Philharmonic

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Concerto #2 in F Minor for Piano and Orchestra **Frederic Chopin**

Composed: 1830
Length: c. 10 minutes
Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, strings, strings, and solo piano

We customarily view Chopin in terms of the final years of his short life, as Chopin the Frenchman, the hyper-sensitive, physically fragile superstar, engaged in a stormy, often demeaning (to the composer) liaison with the cigar-smoking novelist Aurore Dupin, Baroness Dudevant, better known as George Sand. Chopin, the man with the haunted eyes staring at us from that often-reproduced, mesmerizing daguerreotype photo made only months before his death.

Yet the Chopin who wrote the two piano concertos a few months apart in 1829 and 1830, between the ages of 19 and 20, was a vivacious *Polish* composer (his French ancestry, on his father's side, notwithstanding): the precocious Fryderyk Franciszek, as he was christened, not as yet the hyper-sensitive Frédéric François. He had been playing the piano since the age of four, was writing "heroic verses" at age six, and dubbed "the second Mozart" before he was ten.

It may be because Chopin was largely self-taught as a pianist that he was able to compose music of such striking originality for his instrument from the start. Once subjected to formal education and being told what was correct, he had already long mastered technique and dedicated himself now to redefining and extending the expressive, harmonic, coloristic potential of the piano. He would continue to do so with ever-increasing inventiveness.

If Chopin's performing style was unique from the start, as a composer he was susceptible to outside influences, the most often cited being the *bel canto* style of Bellini, which inspired him to reinvent the piano as a "singing" instrument (as differentiated from Beethoven's thunder machine) – his instrumental melodies imitating the lyric suavity, curvature, and dramatic contrast of operatic arias. Less frequently mentioned is the influence of the keyboard technique of J.S. Bach, which Chopin admired for the clarity of its part-writing, and the virtuoso flourishes of Johann Nepomuk Hummel, which Chopin tempered with his own, more refined taste. The Chopin style is finally enriched, completed if you will, by his involvement with Polish folk music, which first manifested itself in the mazurkas he began writing at age 15 and which particularly endeared him to the aristocracy.

None of which is to say that the wealthy Polish families who heaped him with praise and trotted him out as show horse at their glamorous soirées regarded his financial needs as their concern. He was asked to be satisfied with the honor of their attention. Nor was this gifted and charming young man regarding as worthy of one of the traveling grants to France, Italy, and Austria his government routinely awarded to writers and painters.

Chopin's failure to receive such a grant intensified his determination to try his luck abroad with funds raised from family and friends, resulting in the momentous 1829 visit to Vienna, where his playing of his own *Krakowiak* and improvisations on Polish folk tunes was rapturously received.

His most ambitious works to date, the two piano concertos, were taking shape at this time. And with the first performance of the F-minor Concerto in March of 1830 – the earlier of the two, but second published, therefore its higher opus number – the youthful pianist-composer became the darling of the concert halls and fashionable salons of Warsaw. It was lack of similar response to the hardly dissimilar E-minor Concerto in October of the same year that prompted him to make his final break with Poland.

The premiere of the F-minor Concerto took place at Warsaw's National Theater, on a program that also included Chopin's *Fantasia on Polish Airs*. And in what we now regard as a barbaric tradition of earlier times, the first movement of the Concerto was separated from the remaining two by a divertissement: an improvisation for solo horn, of all things.

Maybe the intrusion wasn't such a bad idea, since the audience didn't quite get into the swing of that magnificently rich first movement. Chopin, in a letter to his friend Titus Woyciechowksi, on the reception of the Concerto, reported:

"The first Allegro of my Concerto – unintelligible to most – received the reward of a 'bravo' from a few... But the Adagio [i.e., Larghetto] and Rondo produced a very great effect. After these, the applause and the 'bravos' seemed really to come from the heart."

In these youthful works, above all in their slow movements, we can already glimpse the dreamy-eyed Chopin of Romantic lore: the delicate, sensitive poet of our most ardent imaginings, nowhere more so than in the second movement of the F-minor Concerto, which has become associated with a young singer named Constantia Gladkowska, of whom Chopin was to write to a friend:

"I have...found my ideal, whom I worship faithfully and sincerely... But in the six months since I first saw her I have not exchanged a syllable with her of whom I dream every night, she who was in my mind when I composed [the slow movement]." Shades of Dante and his Beatrice! But Beatrice was nine when the poet was smitten, and they never did speak. Chopin and Constantia *did* eventually speak and even became friends, but there was no romance. In fact it wasn't until she was a grandmother several times over and the biography of Chopin by Moritz Karasowski was read to her (she became blind in her mid-30s) that Constantia had any inkling of the intensity of his feelings during the period in question.

Chopin forgot Constantia but retained a lifelong affection for the F-minor Concerto, and particularly the slow movement. It also made a profound impression on other musicians of the time, not the least of them Liszt, who regarded the Concerto as "of ideal perfection, its expression now radiant with light, now full of tender pathos."

The virtuoso finale, marked "simply and gracefully," is the most Polish of the three movements, what with its jaunty mazurka rhythms – and the least sophisticated, lacking the harmonic magic of the preceding movements, to say nothing of what Chopin would create in the years to come. But its straightforwardness rounds out the Concerto neatly, the composer's dreams dispelled by some bracing fresh air and bright sunlight.

What happened in the months between the two concerts and two concertos is a sadly familiar story: that of the idolized artist falling out of favor for no apparent reason other than the whim of a fickle public, eager for new sensations. There were not the tragic consequences, however, that accompanied Mozart's similar fall in Vienna during the mid-1780s. Chopin, even younger and without the family responsibilities that burdened his predecessor, departed for the hospitable artistic climate of Paris.

With his two concertos, Poland found in Chopin its national composer, and it was widely suggested, by some astute politicians as well as by artists, that everything be done to keep their treasure contented and at home – except for foreign visits to proclaim the glory of "Polish music." But young Fryderyk had bigger things in mind. He would soon find them, and a far more complicated existence, in Paris.

Program Note by Herbert Glass

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Danse sacrée et Danse profane for Harp and Strings **Claude Debussy**

Composed: 1904
Length: c. 10 minutes
Orchestration: strings and solo harp

The harp is among the most ancient of instruments. Its existence in Mesopotamia is documented as far back as 3,000 B.C., and it was known virtually from the dawn of recorded history in Egypt, Israel and Greece. Harps were common throughout Christian Europe; it is still the heraldic symbol of Ireland. The instrument remained essentially unchanged in its construction until about 1810, when the Parisian piano maker Sébastien Érard introduced a system of pedals to chromatically alter the pitches of the open strings. Though this instrument could effectively negotiate every note within its range, it was somewhat clumsy of operation, and various attempts were made to simplify the harp's mechanics. At the end of the 19th century, Gustave Lyon developed a "chromatic harp," a pedal-less instrument in which a single string was devoted to each chromatic note. The Parisian instrument-making firm of Pleyel put Lyon's invention into production in 1897, in direct competition with Érard et Compagnie and its long-established harp. By the turn of the century, Pleyel was casting about for ways to win some business from Érard, who, as the supplier of pianos and harps to the Paris Conservatoire, enjoyed immense prestige across the Continent.

In 1904, Pleyel succeeded in having a course devoted to their chromatic harp instituted at the Brussels Conservatory, and the company's officials asked Claude Debussy to compose a work specifically for the new instrument that would serve both as a test piece for the students and as a demonstration of their harp's potential to prospective buyers. In the spring of 1904 Debussy composed a matched pair of dances, one "sacred" and one "profane," for chromatic harp and string orchestra. The work was first heard at a Parisian concert conducted by Édouard Colonne on November 6, 1904; Lucille Wurmser-Delcourt was soloist.

Imagine two contrasting melodies dancing gracefully with one another and the premise behind the second movement, marked Andante marciale, is revealed. The idea for this movement came from one of Tchaikovsky's early, abortive attempts at composing an opera. The two themes are fragments from a bridal march originally written for *Undine*. In the Symphony, this elegant march combines a perky, smiling melody with one that is lyrical and melancholy; and those two opposing ideas are ingeniously interwoven. Again, Tchaikovsky avoids the Germanic notion of melodic development in favor of the Russian tendency to weave variations around virtually exact repetitions of the melodies.

"Scherzo" means joke; and Tchaikovsky's third movement Scherzo is a particularly frenetic sonic version of a joke. It is filled with the same agitated, restless energy as the Allegro portion of the first movement. This movement is far more dance-like, using the folk song *Spin, oh my spinner* as the melodic material; but the stabbing, accented notes that accompany the melody create beats that are completely inappropriate to dancing: thus the musical "joke." In contrast, the brief Trio section in the center of the movement features a vivacious folk-like tune in the woodwinds.

On hearing the slow introduction to the Symphony's finale, music-lovers might initially accuse Tchaikovsky of plagiarizing Mussorgsky's *The Great Gate of Kiev* from *Pictures at an Exhibition*. The theme Tchaikovsky and Mussorgsky both used to base their respective works, a popular Ukrainian folk song called *The Crane*, is the connection between the two. Tchaikovsky's version, however, is distinguished by its use of rhythm. A clever syncopation, shifting the accent of the beat away from where it is expected to fall into an unexpected new placement, foreshadows the playful way Tchaikovsky uses the theme later in the movement. Once again the melody is repeated over and over, underpinned by its ever-changing accompaniment. Eventually Tchaikovsky introduces a gentler contrasting melody to provide some lyrical interest, and an exuberant coda teeming with bombastic brass fanfares and stirring cymbal crashes brings the symphony to an exultant end.

Program Note by Dr. Beth Fleming

A Special THANK YOU to the 2015-16 YSU Dana School of Music Instrumental Music Applied Faculty:

Joseph Kromholz – Violin & Viola

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Cicilia Yudha – Piano

Marissa Knaub – Harp

Kathryn Thomas Umble – Flute

Shawn Reynolds – Oboe

D. William Byo – Bassoon

Alice Wang – Clarinet

James Umble – Saxophone

Christopher Krummel – Trumpet

Scott Nadelson – Trumpet

Joseph Badaczewski – Trumpet

Stacie Mickens – Horn

John Sebastian Vera – Trombone

Hakeem Bilal – Trombone

Brian Kiser – Euphonium and Tuba

Glenn Schaft – Percussion

Edward Davis – Percussion

Dustin May – Percussion

And to:

Christopher Krummel – Acting Director,
Dana School of Music

Michael Crist – Acting Dean,
College of Arts and Communication

ABOUT THE SOLOISTS:

JEREMY LEISHMAN is an up-and-coming music educator and classical saxophonist from New Philadelphia, OH. He is currently pursuing his undergraduate studies at Youngstown State University in music education. Jeremy is regularly active in OCMEA and participated in the YSU Marching Pride in the 2013 and 2014 seasons. He also has had the opportunity to assist students in the saxophone section in the Stambaugh Youth Concert Band starting this past fall.

As an ensemble musician, Jeremy has held first chairs in the YSU Concert Band and Wind Ensemble and actively participates in the Canton Concert Band and YSU saxophone quartets. In November of 2015, Jeremy had the opportunity to seize a winning spot in the Dana Young Artist Competition. Saxophone studies include guidance from Dr. James Umble and Mrs. Patricia Olsson. Jeremy has also had the opportunity to perform in masterclasses under the Mana Saxophone Quartet and Dr. Stephen Page.

DOMINIC DELAURENTIS is a senior music education student from Boardman, Ohio. He attended Boardman High School where he took part in marching band, wind ensemble, symphony orchestra, and jazz band. He is a University Scholar at Youngstown State University. Since coming to YSU, he has continued to participate in many ensembles, including wind ensemble, symphony orchestra, and chamber winds.

Dominic is a double major on both oboe and piano. Throughout his musical training, he was part of the National Piano Guild, YMTA Masters Competition, Solo and Ensemble, Youngstown Symphony Youth Orchestra, District V Honors Band, Cleveland Youth Wind Symphony, Kent State All-Star Band, and All-State Band. Dominic would like to thank his private teachers throughout the years, notably Diane Yazvac and Sister Germaine Staron, and especially his college professors Dr. Caroline Oltmanns and Mr. Shawn Reynolds. He will be student teaching this upcoming fall, and he intends on going to graduate school to pursue a degree in music performance.

REBECCA PFINGSTL is a senior music performance major at Youngstown State University, and has been playing the harp for seven years. She currently studies harp with Marissa Knaub, and participates in classes with the Dana Guitar studio classes taught by Dr. Francois Fowler.

Rebecca has been a winner of the Mckeesport Symphony Young Artists' Auditions, the Pittsburgh Civic Orchestra Concerto Competition, the Pittsburgh Concert Society Young Artists' competition, and has performed as a soloist with the Mckeesport Symphony, the Edgewood Symphony, and the Pittsburgh Civic Orchestra, as well as performing on Pittsburgh radio station WQED. Rebecca has performed with several of the YSU ensembles including the Dana Symphony Orchestra, the Wind Ensemble, and the Dana Chamber Orchestra.

ABOUT THE CONDUCTOR:

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 Dana 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 23rd season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced high school honor bands and orchestras as well as a number of university wind bands 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, and David Gillingham for his interpret tation 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 NBA Foundation Board of Directors and he was just named to the Board of Directors for the Ohio chapter of Phi Beta Mu. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the University. Stephen and the YSU Wind Ensemble made their Carnegie Hall debut in 2005 and the group has produced seven CD recordings. 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. The NAXOS recordings have been played throughout the world on a variety of classical music radio stations.

Stephen lives in Poland, Oh with his wife, Stephanie, and two of his three children, Claudia and Brendan; Gage's son, Matthew, and granddaughter, Zoey, live in Austin, TX.

YSU DANA SYMPHONY ORCHESTRA & CHAMBER ORCHESTRA PERFORMANCES: 2015-2016

Sunday, September 14, 2015 **4:00 PM**
Dana Chamber Orchestra
St. John's Episcopal Church
Joseph Kromholz, Conductor

Wednesday, October 28, 2015 **7:30 PM**
Música España
YSU Dana Symphony Orchestra
Stambaugh Auditorium
Stephen L. Gage, Conductor
Jeffrey Singler, Cello

Wednesday, December 2, 2015
Carols and Cocoa **7:00 PM**
Holiday Concert **8:00 PM**
Massed Choirs, Dana Symphony Orchestra, YSU Jazz Ensemble I, Stambaugh Chorus, and numerous chamber groups from the Dana School of Music
Stambaugh Auditorium
Hae-Jong Lee & Stephen L. Gage, Conductors

Sunday, February 7, 2016 **4:00 PM**
Dana Chamber Orchestra
Stambaugh Auditorium/Christman Room
Joseph Kromholz, Conductor

Monday, February 29, 2016 **7:30 PM**
Dana Young Artists Concert
Dana Symphony Orchestra
Stephen L. Gage, Conductor
DYAC 2016 Concerto Winners: Jeremy Leishman, Alto Saxophone; Dominic DeLaurentis, Piano; and Rebecca Pfingstl, Harp

Friday-Sunday, April 22-24, 2016
Così fan tutte - Wolfgang Amadeus Mozart
Ford Theater – Bliss Hall – YSU Campus
Friday & Saturday **7:30 PM**
Sunday **2:00 PM**
Dana Opera Workshop: David Vosburgh, Director
Misook Yun, Music Director
Stephen L. Gage, Pit Orchestra Conductor

String Orchestra Program
at Youngstown State University
Dana School of Music

DEGREES

The Strings Area at the Dana School of Music offers graduate and under graduate 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, and more.

FACULTY

Joseph Kromholz, violin, viola, chamber orchestra - jkromholz@ysu.edu
Jeffrey Singler, cello - Jsingler@ysu.edu
David Morgan, string bass, jazz studies, & composition-dsmorgan@ysu.edu
Francois Fowler, classical & electric guitar - fpfowler@ysu.edu
Stephen Gage, director of orchestras - slgage@ysu.edu

For more information, please visit our website at
http://web.ysu.edu/ccac/music

YOUNGSTOWN STATE UNIVERSITY DANA SYMPHONY ORCHESTRA
SPRING SEMESTER 2016 DR. STEPHEN . GAGE, CONDUCTOR
Key: # - Graduate Student * -- Section Leader

VIOLIN
Lydia Byard, Chautauqua, NY,
Co-Concert Master # *
Chelsea Caggiano, Youngstown
Morgan Fleming, Bethel Park, PA
Jordan Grantonic, Boardman
Rachel Haney-Myers, Hermitage, PA
Caitlin Hedge, Wooster,
Co-Concert Master # *
Marleen Ocheltree, Kinsman
Katie O'Neill, Boardman
Henriette Ovaska, Poland
Alexandra Stanton, Meadville, PA
Edward Smrek, Boardman
Richard Smrek, Boardman
Ronald Smrek, Boardman

VIOLA
Jenna Barvitski, Boardman, Principal*
Gia DeAscentis, Boardman
Hannah Jones, Pittsburgh, PA
Jerry Koziorynsky, Boardman

CELLO
Billy Blaze, Hermitage, PA, Principal *
Edward Madej, Boardman
Julia Madej, Boardman
Stephanie Zitkovich, Boardman

STRING BASS
Eric Finkelstein, Pittsburgh,PA,Principal *
Matthew Jackson, New Castle, PA
Frank Toncar, Cortland

FLUTE/PICCOLO
Hailey Baker, Britolville
Victoria Francioni Allison Park, PA,
Principal *
Kristen Richter, Niles

OBOE/ENGLISH HORN
Victoria Donadio, Champion
Dominic DeLaurentis, Boardman, Principal *
Alex Stojkov, Boardman

CLARINET/BASS CLARINET
Samuel Carr, Warren, Principal *
Joseph Mansfield, Pittsburgh, PA
Jacqueline Mortimer, Pittsburgh, PA
John Stumpff, Greenville, PA #

BASSOON/CONTRABASSOON
Frances Clause, Boardman
Elliot Kwolek, Beaver, PA, Principal *

HORN
Victoria DeRiggi,Cranberry Twp, PA,
Principal *
Laura Ogram, Cortland
David Ottney, Howland
Alisha Moore, Leavittsburg

TRUMPET
Michael Barkett, Canfield, Principal *
Brandon Ritchie, Des Moines, IA #

TENOR TROMBONE
Colton Randall, Jamestown, PA,
Principal *
Stephen Spencer, Ashtabula

BASS TROMBONE
Robert Violette, Niles, Principal

TUBA
Travis Beatty,Lowellville, Principal

PIANO
Marleen Ocheltree, Kinsman, Principal *

HARP
Rebecca Pfingstl, Pittsburgh, PA *

TIMPANI/PERCUSSION
Aaron Graneto, Canfield
Tommy Starr, Pittsburgh, PA *
Anthony Tresky, Pittsburgh, PA

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

YSU ORCHESTRA STAFF: 2015-2016

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

Joseph Kromholz, Professor of Violin/Viola& Conductor
Dana Chamber Orchestra
jkromholz@ysu.edu

Jeffrey Singler, Instructor of Cello
jsingler@ysu.edu

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

Lydia Byard, Graduate Assistant
lkbyard@student.ysu.edu

Caitlin Hedge, Graduate Assistant
cmhedge@student.ysu.edu

Please consider supporting

The Robert E. Fleming Memorial Scholarship

at Youngstown State University

Robert E. Fleming (1931-2011)

The musical talents of Robert E. Fleming inspired greatness in students and professional musicians alike. Fleming was Director of Bands for YSU from 1968 to 1984 and also directed numerous regional bands, including the W.D. Packard Concert Band, the Packard Jazz Quintet and the Packard Dixieland Band. To this day, Fleming's influence is still strong throughout the greater Mahoning Valley. An endowed scholarship for students in the Dana school of Music is being established in his name. Your gift to **The Robert E. Fleming Memorial Scholarship** will honor his legacy as an educator and musician.

Gifts may be made online at www.ysufoundation.org. Checks may also be made payable to YSU Foundation and mailed to 606 Wick Avenue, Youngstown, OH 44502, indicating it is for the Robert E. Fleming Scholarship.

Thank you for your generosity.

Youngstown
STATE UNIVERSITY

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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The Dana Concert Series presents

Youngstown State University Percussion Ensemble

ED DAVIS & DUSTIN MAY, DIRECTORS

Wednesday, March 2, 2016
12:15 pm | Butler Institute of American Art

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

PROGRAM

Sharpened Stick (1999) **Brett Dietz (b.1972)**

Sharpened Stick is a Native American war song and dance that is in the "fish-step" style. It is said that the popular 1920's dance craze the "Charleston" was derived from this dance. At certain points of the composition, the performers shout "Yo-Ho"- In Native American music, this is sounded by the 'head singer' and signifies a change of direction in the music as well as a change in the direction of the dance.

Notes by Brett Dietz

Quartet in C minor (2015) **Tommy Starr (b.1995)**
***World Premiere**

Establishing a simple main theme at the beginning, *Quartet in C Minor* journeys through variations of textures and counter lines. While this main melodic idea is passed through all four players, we continually revisit that recognizable theme. While a novel concept in theory, with the talent of four gifted musicians, such a simple little tune can stretch into varieties of musical interpretations. This is their story!

Notes by Tommy Starr

Ricoam **Moacir Santos (1926-2006)**
Arr. Ed Davis (b.1981)

Moacir Santos, born to a poor family in Pernambuco (northeastern Brazil) was regarded as a walking encyclopedia in the realm of Brazilian instrumental music. Without hesitation, artists like João Donato, Dori Caymmi, Paulo Moura and Sérgio Mendes will testify to his brilliance. The late Brazilian guitar ace Baden Powell was Moacir's pupil, and revered his master on the song "Samba da Benção." And the President of Brazil has awarded Santos the medal of Rio Branco's order.

Desiring (2011) **David Morgan**
Do I Dare Eat a Peach? (2011)

Dr. David Morgan, Associate Professor of Jazz Studies at Youngstown State University, composed both of these pieces as a part of a twelve-movement suite, *"Forms of Things Unknown,"* commissioned by the Youngstown Percussion Collective in 2011. Every movement from this work was inspired by a quote or piece of literature:

Desiring

I dig my toes into the sand
The ocean looks like a thousand diamonds
Strewn across a blue blanket
I lean against the wind
Pretend that I am weightless
And in this moment I am happy
I wish you were here

Do I Dare Eat a Peach?

I grow old...I grow old...
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare eat a peach?

Peaches En Regalia **Frank Zappa (1940-1993)**
Arr. Davis/Morgan

Guest performer - Eric Finkelstein - bass

Peaches en Regalia is one of Zappa's most well known works. Featured as the opening track on Zappa's album, *"Hot Rats," Peaches* combines Zappa's eccentric compositional approach, quirky instrumentation, and complex arrangement.

PERSONNEL:

Noah Au, Canfield, OH
Edward Butcher, Salem, OH
Zachary Connolly, Boardman, OH
Levi Curry, Wexford, PA
Jesse DeLorenzo, Wampum, PA
Anthony Gill, Vienna, OH
Joel Gillespie, East Liverpool, OH
Aaron Graneto, Canfield, OH
Sean Guerrieri, Struthers, OH
Andy Hacker, Hubbard, OH
Ryan Jones, Youngstown, OH
Evan McCreary, Poland, OH
Nathan Negro, Wooster, OH
Tracy Rusk, Brookfield, OH
Lennon Sackela, Canfield, OH
Tommy Starr, Pittsburgh, PA
Anthony Tresky, Pittsburgh, PA
John Guido Vitullo, Austintown, OH

ED DAVIS, MM

Ed is currently an adjunct percussion faculty at YSU and freelance musician and educator residing in Youngstown, Ohio. He is also currently employed by SMARTS (Students Motivated by the ARTS) as a drum circle facilitator and coordinator of SMARTS Beats (drum based learning for students with cognitive disabilities), a private music teacher at Motter's Music in Canfield, OH and maintains a very active performing and recording schedule throughout the region. Ed has also served as a visiting professor and taught world percussion at Capital University in Columbus, OH in 2012-13.

Ed graduated from Youngstown State University's Dana School of Music in 2012 with a Masters degree in Percussion Performance. While at YSU, Ed was a featured performer on the Youngstown Percussion Collective's recording of "Forms of Things Unknown," a twelve-movement work for percussion ensemble by composer Dave Morgan. Since living in Youngstown, Ed has had the opportunity to perform with artists such as Angela Perley & the Howlin' Moons, Jordan DePaul, Special Blend, Brad Wagner, Frank Castellano, Todd Cutshaw, Costley Ct., Penguins in Bondage: the YSU Frank Zappa Ensemble, Glenn Schaft, Dave Morgan, Tom Scott and the NO EXIT New Music Ensemble.

Originally from West Liberty, OH, Ed attended the Capital University Conservatory of Music in Columbus, OH and as a student of Bob Breithaupt, Jim Ed Cobbs, Eric Paton, and Nathan Anders he earned a Bachelor of Music in Music Media degree. While living in Columbus, Ed worked as an instructor at Columbus Pro Percussion and performed in a variety of styles as a freelance musician. Focusing on mainly drumset and world percussion, Ed has performed with groups such as the Columbus Jazz Orchestra, Chuck Mangione, The Dirty Dozen Brass Band, and served as a member of national recording act, Red Wanting Blue. He can be heard on their 2009 release, "These Magnificent Miles" (Fanatic/Capitol Music Group).

DUSTIN MAY, BM

Originally from Westerville, Ohio, Dustin had the privilege of studying drum set with Jim Curlis and Jim Rupp. Dustin's freelance beginnings sprouted here, at the Fort Hayes Metropolitan Career Center for Music and as a member of the Columbus Youth Jazz Orchestra. These two organizations allowed him to develop his craft while performing at many Columbus area venues such as the Southern Theatre, State House, Columbus Jazz and Rib Festival and many more.

In 2010 Dustin was selected by, the now Vice President of Education at the Lincoln Center, Todd Stoll, to perform the repertoire of Duke Ellington with the Ohio Youth Jazz Orchestra at the Parma Jazz Festival in Parma, Italy. The group had the pleasure of performing alongside some of their musical heroes including Joe Locke, Dianne Reeves, Ken Peplowski, Bucky Pizzarelli, Marcus Roberts, The Woody Herman Orchestra, Wes Anderson and Kurt Rosenwinkel.

Dustin received his degree in Jazz Studies from Youngstown State University in December of 2012. There he studied percussion with Dr. Glenn Schaft, Nathan Douds and Patrick Wagner. While he was a student at the Dana School of Music, Dustin had the pleasure of performing with the Wind Ensemble, Percussion Ensemble, Youngstown Percussion Collective Touring Group, Youngstown Jazz Collective, Jazz Ensemble I and several Jazz Combos. These ensembles allowed Dustin to perform with wonderful colleagues and musical mentors such as Ralph Lalama, Rufus Reid, Dave Morgan, Kent Engelhardt, Nathan Douds and many more. Dustin can be heard on the Youngstown Percussion Collective's recording *Forms of Things Unknown* and the Youngstown Jazz Collective's recording *Absent Dreamers*. Dustin's active freelance career has allowed him to play with many great artists such as Teddy Pantelas, Jeff Grubbs, Wilbur Krebs, Ernie Riggins, Pat Crossley, Frank Cunimondo, Kip Reed, Bobby Selvaggio, Ashley Summers, Tom Scott, Brad Wagner, Chris Anderson, Tony Spicer, Theron Brown, Sam Blakeslee, Chris Coles, Dave Morgan, Aidan Plank and many more.

This coming year Dustin is looking forward to recording with the Sam Blakeslee Large Ensemble and Bobby Selvaggio's Transcendental Orchestra.

Upcoming Percussion Events:

April 6
8:00 PM – Percussion Ensemble
Ed Davis and Dustin May, Directors
Spotlight Theater | Bliss Hall

April 14
8:00 PM – John Vitullo, Senior Recital
Spotlight Theater | Bliss Hall

April 17
4:00PM – Nathan Negro, Junior Recital
Bliss Recital Hal | Bliss Hall

April 25
7:30PM – YSU Wind Ensemble & Concert Band
with Guest Soloist Ben Toth, Percussion
Stambaugh Auditorium

April 30
Spotlight Theater Marching Percussion Workshop
Guest Artist Jeff Queen, Snare Drum Clinic
YSU Watts Center and/or Bliss Hall

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

DANA CONCERT SERIES

MUSIC AT NOON CONCERTS SPRING 2016

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

Wednesday, March 16
Music at Noon: Voice Department Recital

Wednesday, March 23
Music at Noon: Early Music Ensemble

Wednesday, March 30
Music at Noon: Brass Chamber Ensembles

Wednesday, April 6
Music at Noon: Saxophone Studio Recital

Wednesday, April 13
Music At Noon: Clarinet Studio Recital

Wednesday, April 20
Music at Noon: Guitar Studio Recital

Wednesday, April 27
Music at Noon: Musical Theater

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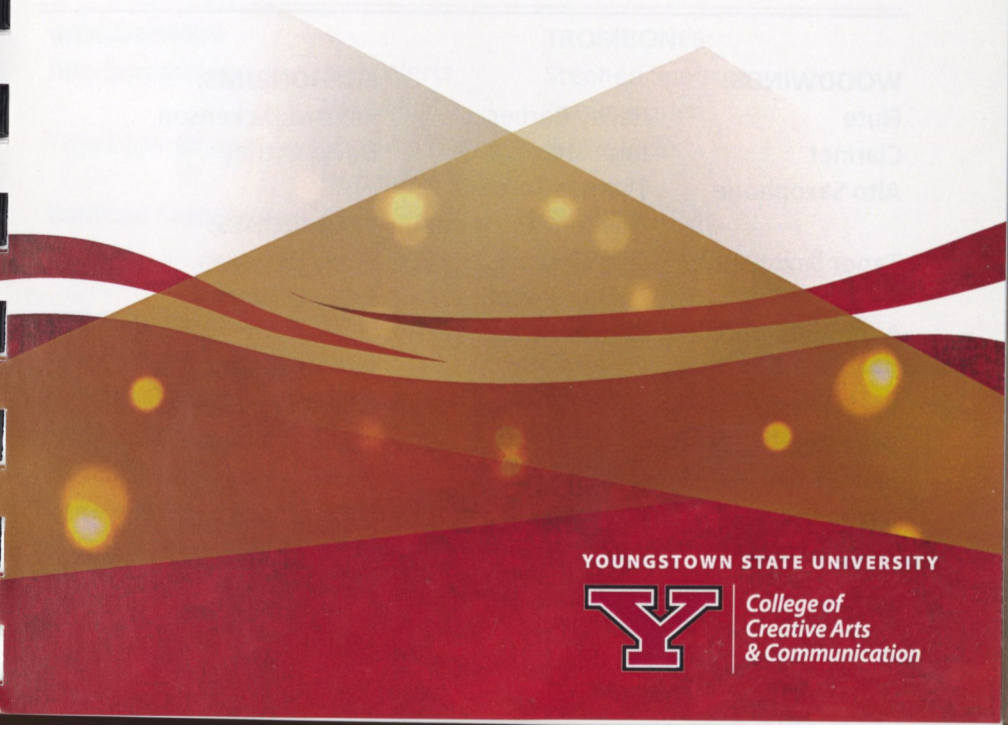
The Dana Concert Series
presents

YSU Jazz Ensembles

DAVE MORGAN & KENT ENGELHARDT, DIRECTORS

Wednesday, March 2, 2016
7:00 pm | Chestnut Room, Kilcawley Center



YOUNGSTOWN STATE UNIVERSITY

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Program

Jazz Ensemble – Dave Morgan

El Caborojeno	Bob Mintzer
The Space Between	Dave Morgan
Melody of Mayhem	Emma Donkin
The Red Cat	Tom O'Halloran Arr. Dave Morgan

Personnel

WOODWINDS:

Flute	Hailey Barber
Clarinet	John Stumpff
Alto Saxophone	Thomas Turnbull
	Ellwood "EJ" Jones III
Tenor Saxophone	Sam Gregory
	Christa Bupp
Baritone Saxophone	Matt Eustace

TRUMPETS:

Leicester C. Stovell III
Bri Rzucidlo,
Ian Theiss
Jared Peters

EUPHONIUMS:

Richard Dickenson
David Ottney

TROMBONES:

Emily Donovan
Jake Umbrazun

RHYTHM SECTION:

Guitar	Nicholas Jones
Piano	Emma Donkin
Bass	Gabriel Davis
Drums	Jesse DeLorenzo

Jazz Ensemble – Kent Engelhardt

Dance You Monster To My Soft Song	Maria Schneider
Lora	Stephen Harvey
Tell Me A Bedtime Story	Herbie Hancock Arr. Alan Baylock
Too Soon Tomorrow	Pat Metheny Arr. Robert Curnow
Fascinating Rhythm	George & Ira Gershwin Arr. Bryan Kidd

Personnel

WOODWINDS:

Alto Saxophone	Josh Wertz
	Val Miller
Tenor Saxophone	Stephen Harvey
	Hannah Wilhelm
Baritone Saxophone	Kevin Smith

TROMBONES:

Stephen Spencer
Tommy Urich
Bo Violette

EUPHONIUM:

Rebecca Shelton

TRUMPETS:

Brandon Ritchie
Herbert Hunkele
Sarah Pigza
Justin Randall

RHYTHM SECTION:

Guitar	Anthony Kunovic
Piano	Alex Ayers
Bass	Eric Finkelstein
Drums	Zach Connolly

YSU Jazz Studies Calendar

SPRING SEMESTER

Thursday, **MARCH 24**
Jazz Combos, The Hub, Kilcawley Center, 7:00 p.m.

Monday, **APRIL 11**
Jazz Ensembles, Chestnut Room, Kilcawley Center, 7:00 p.m.

Wednesday, **APRIL 13**
Jazz Combos, Chestnut Room, Kilcawley Center, 7:00 p.m.

Monday, **APRIL 25**
Jazz Combo, Austintown Library , 10:00 a.m.

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

ACKNOWLEDGEMENTS

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the 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 Memorial Scholarship for Jazz Drummers. If you are interested in making a donation to JVF, checks can be made payable to The Robert E. Bulkley Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

DANA CONCERT SERIES CALENDAR - SPRING 2016

MARCH

Wednesday, March 2
Music at Noon: Percussion Ensemble
12:15 pm | Butler Institute of American Art

Wednesday, March 2
Jazz Ensembles
7:00 pm | Chestnut Room, Kilcawley Center

Thursday, March 3
Faculty Artist Recital:
Dr. Kathryn Thomas Umble, flute and Dr. Cicilia Yudha, piano
7:30 pm | Bliss Recital Hall

Friday, March 4
Guest Artist Recital: Ekachai Jearakul, guitar (Thailand)
Winner of the 2014 GFA International Guitar Competition
7:30 p.m. | Bliss Recital Hall

Monday, March 14
Guest Artist Recital: Jinjoo Cho, violin
7:30 p.m. | Bliss Recital Hall

Wednesday, March 16
Music at Noon: Voice Department Recital
12:15 pm | Butler Institute of American Art

Friday, March 18
Guest Artist Master Class:
Russell Hirshfield, piano,
Western Connecticut State University
2:00 pm | Bliss Recital Hall

Friday, March 18
Guest Artist Recital: Russell Hirshfield, piano,
Western Connecticut State University
7:30 pm | Bliss Recital Hall

Friday, March 18
Guest Artists: US Army Woodwind Quintet
10:00 am | Presentation on Military careers in music
11:00 am | Convocation
12:00 pm | Master Classes
Master classes will be held in various locations in Bliss Hall

Friday, March 18
Guest Artist Jazz Clinic & Masterclass:
Tim Miller, guitar, Berklee College of Music
12:00 pm - 2:30 pm | Bliss Hall, Room 2222

Monday, March 21
Flute Studio Recital
7:30 pm | Bliss Recital Hall

Wednesday, March 23
Music at Noon: Early Music Ensemble
12:15 pm | Butler Institute of American Art

Thursday, March 24
Jazz Combos
7:00 pm | The Hub, Kilcawley Center

Wednesday, March 30
Music at Noon: Brass Chamber Ensembles
12:15 pm | Butler Institute of American Art

APRIL

Friday, April 1
Spring Choral Concert
7:30 pm | St. Columba Cathedral
159 W. Rayen Ave., Youngstown, OH 44503

Saturday, April 2
Dana Chorale in Chicago
7:30 pm|Prairie Center for the Arts, Schaumburg,IL
Korean-American Musicians Association
Scholarship Benefit Concert for Young Musicians

Wednesday, April 6
Music at Noon: Saxophone Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 6
Percussion Ensemble
8:00 pm | Spotlight Theater

Saturday, April 9
YSU Flute Festival
Guest Artist: Jonathan Snowden
8:30 am – 4:00 pm | Bliss Recital Hall
Workshops, performances, and guest artists complete this great day of flute for all ages.
Festival Coordinator:
Dr. Kathryn Thomas Umble, 330-941-1831

Dana Concert Series Calendar - Spring 2016

Sunday, April 10
Dana Horn Studio Recital
4:00 pm | Bliss Recital Hall

Monday, April 11
Jazz Ensembles
7:00 pm | Chestnut Room, Kilcawley Center

Tuesday, April 12
Musical Theater Recital
7:30 pm | Bliss Recital Hall

Wednesday, April 13
Music At Noon: Clarinet Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 13
Jazz Combos
7:00 pm | Chestnut Room, Kilcawley Center

Thursday, April 14
Saxophone Studio Recital
7:30 pm | Bliss Recital Hall

Friday, April 15
Musicology Guest Artist Lecture:
Daniel Harrison, Yale
4:00 pm | Bliss Recital Hall

Sunday, April 17
Clarinet Studio Recital
7:30 pm | Bliss Recital Hall

Monday, April 18
Dana Guitar Ensembles
7:30 pm | Bliss Recital Hall

Tuesday, April 19
Flute Ensemble Concert
6:00 pm | Bliss Recital Hall

Wednesday, April 20
Music at Noon: Guitar Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 20
Dana Composers Concert
7:30 pm | Bliss Hall, Room 2222

Friday, April 22 – Sunday, April 24
The Donald P. Pipino Performing Arts Series
Presents Opera at YSU
Così fan tutte, by Wolfgang Amadeus Mozart
Sung in Italian with supertitles in English
Including the Dana Symphony Orchestra
Friday, April 22 & Saturday, April 23 at 7:30 pm
Sunday, April 24 at 2:00 pm
Tickets are available at the University Theater Box Office in Bliss Hall by calling 330-941-3105; or online at www.ysu.tix.com

Monday, April 25
Friends of Austintown Library Present YSU Jazz Combos
10:00 a.m. | Austintown Branch, Public Library of Youngstown and Mahoning County
600 Raccoon Road, Youngstown, OH

Monday, April 25
Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion, Hartt School of Music
7:30 pm | Stambaugh Auditorium $

Wednesday, April 27
Music at Noon: Musical Theater
12:15 pm | Butler Institute of American Art

Friday, April 29
Chatham Baroque, Pittsburgh, PA
Andrew Fouts, baroque violin;
Patricia Halverson, viola da gamba;
Scott Pauley, theorbo
7:30 p.m. | St. John's Episcopal Church
323 Wick Avenue, Youngstown, OH 44503

Saturday, April 30
YSU Drumline Workshop and Snare Drum Clinic
Guest Artist: Jeff Queen
9:00 am -3:00 pm | Bliss Hall

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The Dana Concert Series presents

Faculty Artist Recital

KATHRYN THOMAS UMBLE, FLUTE
CICILIA YUDHA, PIANO

Thursday, March 3, 2016
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Program

Sonata for Flute and Piano — Mel Bonis (1858-1937)
- Andantino con moto
- Scherzo - Vivace
- Adagio
- Finale - Moderato

Six Preludes - Studies on East Asian Pipes for Solo Piccolo — David Loeb (b. 1939)
- Khene (Laos)
- Suling (Bali)
- Shinobue (Japan)

Six Pieces for Flute and Piano — Fikret Amirov (1922-1984)
- Song of the Ashug
- Lullaby
- Dance
- In the Azerbaijan Mountains
- At the Spring
- Nocturne

~~ *Intermission* ~~

Sonata for Flute and Piano, Op. 18 — Robert Casadesus (1899-1972)
- Allegro moderato

Sonata in D Major for Flute and Piano, Op. 94 — Sergei Prokofiev (1891-1953)
- Andantino
- Allegretto scherzando
- Andante
- Allegro con brio

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

"...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. 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.

Artist Biographies

A versatile solo pianist and avid chamber musician, Dr. Cicilia Yudha has given performances in the US, Austria, Cambodia, Canada, France, Germany, and Indonesia. She has performed with the Cleveland Orchestra in Severance Hall and is a frequent soloist with the Duke University Symphony Orchestra. She has given master classes across the United States and Southeast Asia. She has also presented lecture recitals in numerous regional and national conferences, including the inaugural TEDx Talks Youngstown in 2014. 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 Kmieć. Passionate in music education and community service, Dr. Yudha taught at the Cleveland Institute of Music Piano Preparatory Department and New England Conservatory Preparatory School, and successfully established a class piano program at Chaney Visual and Performing Arts high school in Youngstown. In addition to performances and presentations at schools, she is also active in outreach activities at retirement, rehabilitation, and diverse cultural communities. She is a Nationally Certified Teacher of Music (NCTM) and joined the Dana School of Music Faculty at Youngstown State University in 2012.

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

Dana Concert Series Calendar - Spring 2016

MARCH

Wednesday, March 2
Music at Noon: Percussion Ensemble
12:15 pm | Butler Institute of American Art

Wednesday, March 2
Jazz Ensembles
7:00 pm | Chestnut Room, Kilcawley Center

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Winner of the 2014 GFA International Guitar Competition
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YOUNGSTOWN STATE UNIVERSITY

College of
Creative Arts
& Communication

Donald P. Pipino
Performing Arts Series

2015-2016
Season Events

SPRING 2016 - PART II

The Dana Concert Series
presents

Guest Artist Recital

EKACHAI JEARAKUL (THAILAND)
CLASSICAL GUITAR RECITAL

WINNER OF THE 2014 GUITAR FOUNDATION OF AMERICA (GFA) INTERNATIONAL GUITAR COMPETITION

Friday, March 4, 2016
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

Rito de los Orisha — Leo Brouwer (b. 1939)
- I. Exordium-conjuro
- II. Danza de las diosas negras

Fantasie Op. 19 — Luigi Legnani (1790-1877)

Sonata Op. 61 — Joaquín Turina (1882-1949)
- I. Allegro
- II. Andante
- III. Allegro vivo

~~ ***Intermission*** ~~

Selections from *H.M King Suite* — His Majesty, The King of Thailand King Bhumibol Adulyadej (b.1927)
- I. Love Light in My Heart (Arr. F. Hand)
- II. Magic Beams (Arr. W. Kanengiser))

Sonata Capriccioso (2015) — Stephen Goss (b. 1964)
(Dedicated to Ekachai Jearakul)
Commissioned by ThaiBev
- I. Allegro Scherzando
- II. Idyll
- III. Molto Perpetuo

Concertino — Johann Kaspar Mertz (1806-1856)

BIOGRAPHY

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Ekachai has collaborated with distinguished conductors such as JoAnn Falletta and Bundit Ungrangsee, and has appeared with orchestras around the world, including the Seoul Philharmonic Orchestra, the Thailand Philharmonic Orchestra, the International Orchestra of Italy, the Unity Philharmonic Orchestra, the Ukraine Philharmonic Orchestra, the National Ensemble of Soloists "Kiev Camerata," the Princess Galyani Vadhana Institute Orchestra (Thailand), the Orquesta Sinaloá de los Artes (Mexico), and the Buffalo Philharmonic Orchestra (USA).

Born in 1987 in Ubon Ratchathani, Thailand, Ekachai Jearakul started guitar studies at the age of thirteen. His professional training as a full scholarship student began at Mahidol University College of Music, where he completed a Bachelor in Music degree in Classical Guitar Performance with Dr. Paul Cesarczyk. Subsequently, Ekachai went on to earn a Master's degree in Guitar Performance at Salzburg's Mozarteum with Prof. Marco Tamayo. Since 2007, Thai Bev "Sangsom" Thai Talent has sponsored Ekachai, and in 2013 he became a Yamaha artist.

www.Ekachaiguitarist.com

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Free and Open to the public

For more information please visit
www.danaguitarassociation.org
or contact Dr. Francois Fowler fpfowler@ysu.edu

Dana Guitar Association of Youngstown State University

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YOUNGSTOWN STATE UNIVERSITY
FOUNDATION

THE DANA SCHOOL OF MUSIC
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The Dana Concert Series
presents

Classical Guitar Masterclass

Guest Artist:

EKACHAI JEARAKUL, GUITAR

WINNER OF THE 2014
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Saturday, March 5, 2016
Bliss Hall | Room 2222
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YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

Featuring performances by YSU guitar students:

Rondeau (from "El Abdelazer") **Henry Purcell** (1659-1695)

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

Etude in A major (Segovia No. 10) **Fernando Sor** (ca. 1778-1825)

Shaun McCune, *guitar*

Passacaille **Robert deVisée** (1655-1732)

Angela Buzzacco, *guitar*

Five Bagatelles **William Walton** (1902-1983)
I. Allegro

Michael Reardon, *guitar*

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Scholarship Benefit Concert for Young Musicians

Wednesday, April 6
Music at Noon: Saxophone Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 6
Percussion Ensemble
8:00 pm | Spotlight Theater

Saturday, April 9
YSU Flute Festival
Guest Artist: Jonathan Snowden
8:30 am – 4:00 pm | Bliss Recital Hall $
Workshops, performances, and guest artists complete this great day of flute for all ages.
Festival Coordinator:
Dr. Kathryn Thomas Umble, 330-941-1831

Dana Concert Series Calendar - Spring 2016

Sunday, April 10
Dana Horn Studio Recital
4:00 pm | Bliss Recital Hall

Monday, April 11
Jazz Ensembles
7:00 pm | Chestnut Room, Kilcawley Center

Tuesday, April 12
Musical Theater Recital
7:30 pm | Bliss Recital Hall

Wednesday, April 13
Music At Noon: Clarinet Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 13
Jazz Combos
7:00 pm | Chestnut Room, Kilcawley Center

Thursday, April 14
Saxophone Studio Recital
7:30 pm | Bliss Recital Hall

Friday, April 15
Musicology Guest Artist Lecture:
Daniel Harrison, Yale
4:00 pm | Bliss Recital Hall

Sunday, April 17
Clarinet Studio Recital
7:30 pm | Bliss Recital Hall

Monday, April 18
Dana Guitar Ensembles
7:30 pm | Bliss Recital Hall

Tuesday, April 19
Flute Ensemble Concert
6:00 pm | Bliss Recital Hall

Wednesday, April 20
Music at Noon: Guitar Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 20
Dana Composers Concert
7:30 pm | Bliss Hall, Room 2222

Friday, April 22 – Sunday, April 24
The Donald P. Pipino Performing Arts Series
Presents Opera at YSU
Così fan tutte, by Wolfgang Amadeus Mozart
Sung in Italian with supertitles in English
Including the Dana Symphony Orchestra
Friday, April 22 & Saturday, April 23 at 7:30 pm
Sunday, April 24 at 2:00 pm
Tickets are available at the University Theater
Box Office in Bliss Hall; by calling 330-941-3105;
or online at www.ysu.tix.com
Ford Theater, Bliss Hall $

Monday, April 25
Friends of Austintown Library Present
YSU Jazz Combos
10:00 a.m. | Austintown Branch, Public Library of
Youngstown and Mahoning County
600 Raccoon Road, Youngstown, OH

Monday, April 25
Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion,
Hartt School of Music
7:30 pm | Stambaugh Auditorium $

Wednesday, April 27
Music at Noon: Musical Theater
12:15 pm | Butler Institute of American Art

Friday, April 29
Chatham Baroque, Pittsburgh, PA
Andrew Fouts, baroque violin;
Patricia Halverson, viola da gamba;
Scott Pauley, theorbo
7:30 p.m. | St. John's Episcopal Church
323 Wick Avenue, Youngstown, OH 44503

Saturday, April 30
YSU Drumline Workshop and Snare Drum Clinic
Guest Artist: Jeff Queen
9:00 am - 3:00 pm | Bliss Hall

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THE DANA CONCERT SERIES

PRESENTS

David DePanicis

TUBA RECITAL

ACCOMPANIED BY: JACK CIARNIELLO, PIANO

THIS RECITAL IS PRESENTED IN PARTIAL
FULFILLMENT OF THE M.M. IN TUBA PERFORMANCE

BLISS RECITAL HALL
WEDNESDAY, MARCH 9, 2016
7:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

Recital Program

Tuba Concerto — Edward Gregson (b. 1945)

Concerto In One Movement — Alexander Lebedev (1924-1993)

The Morning Song — Roger Kellaway (b. 1939)

Roger Lewis - Percussion

Three Miniatures for Tuba and Piano — Anthony Plog (b. 1947)

Largo al Factotum — G. Rossini (1792-1868)

Ginny Ulbricht, Trumpet
Angie Shelton, Trumpet
Beth Roach, Horn
Eric Bable, Euphonium

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The Dana Concert Series
presents

Guest Artist Recital

JINJOO CHO, VIOLIN

ACCOMPANIED BY:
HYUN SOO KIM, PIANO

Monday, March 14
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

Joan Tower — String Force

Clara Schumann — 3 Romances for Violin and Piano, Op. 22
- Andante molto
- Allegretto
- Leidenschaftlich schnell

Robert Schumann — Sonata for Violin and Piano in D minor, No. 2, Op. 121
- Ziemlich langsam – Lebhaft
- Sehr lebhaft
- Leise, einfach
- Bewegt

~~ ***Intermission*** ~~

Ellen Taaffe Zwilich — Fantasy for Solo Violin

John Corigliano — Sonata for Violin and Piano
- Allegro
- Andantino
- Lento
- Allegro

Franz Waxman — Carmen Fantasie

Jinjoo Cho

Critically acclaimed violinist Jinjoo Cho has established herself as one of the most vibrant, engaging and charismatic violinists of her generation. Gold Medalist of the 2014 Ninth Quadrennial International Violin Competition of the Indianapolis, Jinjoo made her first appearance on the international music scene when she garnered the First Grand Prize and Radio Canada's People's Choice Award at the 2006 Montreal International Musical Competition at age 17. *Times Argus* of Montreal proclaimed her performance of Shostakovich Violin Concerto as possessing "an undeniable charisma and depth...with an intense lyricism and heartfelt tenderness that sent shivers up the spine."

Jinjoo has concertized throughout North and South America, Asia, and Europe, performing as a soloist with such prestigious orchestras as The Cleveland Orchestra, Orchestre symphonique de Montréal, Orchestre symphonique de Québec, Seoul Philharmonic Orchestra and Orquesta Sinfónica Nacional (Argentina) among many others. She has been privileged to perform with renowned artists Yoel Levi, Kent Nagano, Peter Oundjian, Michael Stern, James Gaffigan, Robert McDuffie, Jaime Laredo, Sharon Robinson, Paul Neubauer, Roger Tapping and Anton Nel.

Recent and upcoming engagements include her Carnegie Hall Stern Auditorium concerto debut with the New York String Orchestra in addition to appearances with the Greensboro, Grand Junction, North Carolina, Indianapolis, Vermont, Phoenix, KBS (Korea) and Orquestra Sinfônica de Minas Gerais (Brazil) symphonies. Jinjoo's recitals at Bard College, Brattleboro Music Center, Dame Myra Hess, Indiana University, Mercyhurst University, La Jolla Music Society, Linton Chamber Music, Chamber Music International, Rockefeller University and the Mainly Mozart Festival in Miami will culminate in a Carnegie Hall Stern Auditorium recital debut in June 2016.

Jinjoo Cho (cont.)

Jinjoo's biggest passion is arts education and audience engagement. As a result, she is the founder of a new chamber music program for high school and college students in Cleveland, Ohio named ENCORE Chamber Music. The chamber music festival and institute will have its inaugural season this summer. Additionally, Jinjoo was appointed to the part-time faculty of Oberlin Conservatory teaching violin and coaching chamber music. Another project of hers on the opposite side of the globe is Classical Revolution Korea, where musicians travel all across Korea to give free concerts and meet audiences in cafés.

Born in Seoul, Korea, Jinjoo moved to Cleveland, Ohio at the age of 14 to study at the Cleveland Institute of Music as a Young Artist Program student. Jinjoo finished her Bachelor of Music degree both at the Curtis Institute of Music and the Cleveland Institute of Music (CIM) with Joseph Silverstein, Pamela Frank, and Paul Kantor, who has been her mentor since 2001. She received her Master of Music and Professional Studies degree from CIM, having studied with Jaime Laredo. Jinjoo has spent the summers at the Aspen Music Festival, Perlman Music Program Chamber Music Workshop, Music@Menlo and the Chamber Music Residency Program at The Banff Centre with her pianist Daniel H.S. Kim as Duo Istas. Duo Istas regularly tours in North America with intensely creative programs that feature seldom played works and contemporary repertoire.

Hyun Soo Kim

Pianist **Hyun Soo Kim** has performed extensively throughout the United States, Canada, Italy, Switzerland and South Korea. In demand as a collaborative pianist with singers and instrumentalists, Hyun Soo is a member of the Collaborative Piano Staff at the Cleveland Institute of Music (CIM) and Kent State University. He received a Bachelor of Music in piano performance from the University of Delaware and was recognized as a Delaware Representative in the Young Artist Category by the Music Teachers National Association. Hyun Soo completed his Master's degree and Artist Diploma in collaborative piano at CIM, where he received the Rosa Lobe Collaborative Piano Award. He has served as a staff pianist at Rocky Ridge Music Center, Interlochen Arts Academy and regional opera companies in Cleveland, Philadelphia and Delaware.

Dana School of Music Upcoming Events

For the complete Dana Schedule visit our
Website at web.ysu.edu/cac
For more information please call 330-941-3636

Wednesday, March 16
Music at Noon: Voice Department Recital
12:15 pm | Butler Institute of American Art

Friday, March 18
Guest Artist Master Class: Russell Hirshfield, piano,
Western Connecticut State University
2:00 pm | Bliss Recital Hall

Friday, March 18
Guest Artist Recital: Russell Hirshfield, piano,
Western Connecticut State University
7:30 pm | Bliss Recital Hall

Friday, March 18
Guest Artists: US Army Woodwind Quintet
10:00 am | Presentation on Military careers in music
11:00 am | Convocation
12:00 pm | Master Classes
Master classes will be held in various locations in Bliss Hall

Friday, March 18
Guest Artist Jazz Clinic & Masterclass:
Tim Miller, guitar, Berklee College of Music
12:00 pm -2:30 pm | Bliss Hall, Room 2222

Monday, March 21
Flute Studio Recital
7:30 pm | Bliss Recital Hall

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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DANA VOCAL SOCIETY RECITAL

Broadway: A New Generation

A Medley of Musicals of the 21st Century

BLISS RECITAL HALL

TUESDAY, MARCH 15, 2016

7:30 PM

YOUNGSTOWN STATE UNIVERSITY

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Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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Recital Program

There's a Fine, Fine Line — Robert Lopez (b. 1975)
from *Avenue Q* — Jeff Marx (b. 1970)

Victoria Remley, Soprano

Don't do Sadness/Blue Wind — Duncan Sheik (b. 1969)
from *Spring Awakening* — Steven Sater

Brianna Crawford, Soprano
Simon Davis, Tenor

So Anyway — Tom Kitt (b. 1974)
from *Next to Normal* — Brian Yorkey (b. 1970)

Diane Pack, Mezzo soprano
Jerry Rezanka, Piano

It All Fades Away — Jason Robert Brown (b. 1970)
from *The Bridges of Madison County*

Anthony Humphrey, Baritone

Step One — Cyndi Lauper (b. 1953)
from *Kinky Boots*

Kathryn Kramer, Mezzo soprano

I Won't Mind — Jeff Blumenkrantz (b.1965)
from *The Other Franklin*

Kathleen Bachtel, Soprano
Nancy Cline, Piano Accompaniment

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The Dana Concert Series presents

Music At Noon

VOICE DEPARTMENT RECITAL

Wednesday, March 16

12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Program

Frühlingsglaube — Franz Schubert (1979-1828)

Sara Eckenrode (freshman), soprano
Nancy Cline, piano

Blow Blow thou winter wind — Thomas Arne (1710-1778)

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

"Summertime" from *Porgy & Bess* — George Gershwin (1898-1973)

Sierra Ellis (freshman), soprano
Jerry Rezanka, piano

Shenandoah — American folksong arr. Celius Dougherty (1902-1986)

David Mouse (freshman), baritone
Jerry Rezanka, piano

Mother Dear — Polish folksong

Amanda Bertilacci (freshman), soprano
Jerry Rezanka, piano

Deh, più a me non v'ascondate — Giovanni Bononcini (1642-1678)

Katy Howells (sophomore), soprano
Jan Crews, piano

I Attempt from Love's Sickness to Fly — Henry Purcell (1659-1695)

Nicholas Saraya (sophomore), tenor
Jerry Rezanka, piano

La maison grise — André Messager (1853-1929)

Nicholas Hazelton (sophomore), baritone
Nancy Cline, piano

Care selve — George Frideric Handel (1685-1759)

Megan Anderson (senior), soprano
Jerry Rezanka, piano

"Come Paride vezzoso" from *L'elisir d'amore* — Gaetano Donizetti (1797-1848)

Anthony Humphrey (senior), baritone
Nancy Cline, piano

"Ecco, ridente in cielo" from *Il Barbiere di Siviglia* — Gioachino Rossini (1792-1868)

Victor S. Cardamone (senior), tenor
Jan Crews, piano

"I Got Plenty O' Nuttin'" from *Porgy & Bess* — George Gershwin

Paul Hill (senior), bass-baritone
Jerry Rezanka, piano

Les filles de Cadix — Léo Delibes (1836-1831)

Kathleen Bachtel (graduate), soprano
Nancy Cline, piano

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The Dana Concert Series presents

Jazz Masterclass and Performance

GUEST ARTIST: TIM MILLER, GUITAR

(BERKLEE COLLEGE OF MUSIC, BOSTON)

Friday, March 18

12:00 pm - 2:30 pm | Bliss Hall, Room 2222

YOUNGSTOWN STATE UNIVERSITY

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The following people and organizations have generously supported the Dana Guitar Association's 2015-2016 concert season. We sincerely thank these fine sponsors for their support.

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Dr. Tedrow Perkins
GBS Corp. (North Canton)
James Stroud
Music Lessons For Us All (Poland)
Robert Monrean and Maria Volpe
Student Government Association of YSU

2015-2016 Dana School of Music Guitar Events:

November 5, Thursday
Dana Guitar Studio Recital
7:30pm, Bliss Recital Hall

November 6, Friday
Jazz Clinic/Masterclass: Brad Shepik
(New England Conservatory
and NYC jazz guitarist)
12 noon-2:30pm, Room 2222

November 20, Friday
Guest Artist Recital: Andrew Zohn,
classical guitarist and composer
(CSU, Georgia)
7:30pm, Bliss Recital Hall

November 20, Friday
Guest Artist Masterclass:
Andrew Zohn: 1pm-3pm, Room TBD

February 10, Wednesday
Faculty Artist Recital:
Duo Allant (Francois Fowler, guitar;
Kathryn Thomas Umble, flute)
7:30, Bliss Recital Hall

March 4, Friday
Guest Artist Recital:
Ekachai Jearakul (Thailand)
7:30pm, Bliss Recital Hall

March 5, Saturday
Masterclass: Ekachai Jearakul:
9am-11am, Bliss Hall - Room 2222

March 18, Friday
Jazz Clinic/Masterclass:
Tim Miller - guitar
(Berklee College of Music)
12 noon-2:30pm, Room 2222

April 18, Monday
Dana Guitar Studio Recital
7:30pm, Bliss Recital Hall

April 20, Wednesday
Dana Guitar Studio Recital
Noon (12:10pm)
Butler Institute of American Art

April 22, Friday
Dana Guitar Studio Recital
Convocation,
11am, Bliss Recital Hall

PROGRAM

Tim Miller- guitar

(with YSU's **Dr. David Morgan** - bass and **Dr. Glenn Schaft** - drums)

ALSO FEATURING PERFORMANCES BY
YSU MUSIC STUDENTS:

Jazz Septet (Theron Brown, instructor)
Alex Ayers-piano, Zach Connelly-drums, Justin randall-trumpet,
Luke Hagerman-bass, Anthony Kunovic-guitar, Stephen Harvey-tenor sax

perform ***Everybody's Party*** by John Scofield

Jazz Quintet (Theron Brown, instructor)
Nicholas Jones-guitar, Josh Wertz-saxophone, Leicester Stovell-trumpet,
Hobie Butcher-drums, Eric Finkelstein-bass

perform **Satan's Doll** by Nicholas Jones
(Based on **Satin Doll** by Duke Ellington)

Jazz Sextet (Dave Kana, instructor)
Tyler Guerrieri-guitar, Nick Frank-guitar, Gabe Davis-bass,
Nathan Negro-drums, Jared Peters-trumpet, Herbert Hunkele-trumpet

perform ***The Girl From Ipanema*** by Antonio Carlos Jobim

Guitar Duo:
Anthony Kunovic and Nicholas Jones

perform ***Alice in Wonderland*** by Sammy Fain
(re-harmonization by Anthony Kunovic)

For more information please visit www.danaguitarassociation.org
or contact Dr. Francois Fowler fpfowler@ysu.edu

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.

Dana Guitar Association of Youngstown STATE UNIVERSITY

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The Dana Concert Series presents

Guest Artist Recital

RUSSELL HIRSHFIELD, PIANO

WESTERN CONNECTICUT STATE UNIVERSITY

Friday, March 18

7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

PROGRAM

Clair de lune (1890)
from *Suite Bergamasque*
Claude Debussy
(1862-1918)

Histoire perdue – Hommage à Claude Debussy (2012)
Piet Swerts
(b. 1960)

from **Sundials** – A Set of Eight Piano Depictions (2013)
Kevin Jay Isaacs
(b. 1959)

I *Tempora Labuntur More Fluentis Aquae*
"Time glides by like flowing water"

III *Lente hora, celeriter anni*
"An hour passes slowly, but the years go by quickly"

IV *Nunc est bibendum*
"Now is the time to drink"

V *Dum spectas fugio*
"I flee as you view me"

VIII *Qualis vita, finis ita*
"Each life has an end that suits it"

Seeker of Truth – piano fantasy (1997)
Piet Swerts

~~ *Intermission* ~~

Twenty-Four Preludes, Opus 11
Alexander Scriabin
(1872-1915)

Program Notes

Claude Debussy, the most important French composer of the early 20th century, was born in St. Germain in 1862 and admitted to the Paris Conservatory at the age of eleven. Debussy's style was revolutionary – often setting him at odds with the musical establishment – drawing inspiration from symbolist poetry, impressionistic painting, and exotic arts. His musical language is often characterized by colorful harmonies and a rhythmic flexibility that mirrors the freedom of sounds from nature, especially wind and water. Debussy devoted his earlier years to the composition of opera and orchestral music. Surprisingly, his first compositions for the piano came relatively late in life. **"Clair de lune"** (Moonlight), composed in 1890, was inspired Paul Verlaine's poem of the same name. The third and most famous piece of Debussy's Suite Bergamasque, "Clair de lune" marks the beginning of the "Impressionist" movement.

Piet Swerts studied at the Lemmens Institute (Leuven, Belgium) from 1974-1989, earning ten First Prizes, the "Higher Diploma" (Belgium's highest music degree) for piano *magna cum laude*, and the Lemmens-Tinel Prize for piano and composition. Since 1982 he has taught composition, piano, and musical analysis at Lemmens. He has composed more than 200 works, winning numerous prizes including the 1993 Queen Elizabeth Composition Prize for his violin concerto, *Zodiac*. He is a member of the Royal Flemish Academy of Belgium for Science and the Arts His compositions are performed all over the world. Piet Swerts has conducted and performed as a soloist in China, Poland, the Czech Republic, Canada, France, the USA, Venezuela and Ethiopia. The CD of his clarinet quintet (Phaedra 92045) was honored as the best Flemish music production of 2006 by Radio Klara, the Flemish classical music channel, and it was also awarded the 2007 Prize Snepvangers, given by the Belgian music press.

Swerts has composed numerous works for solo piano. **Histoire perdue** (Lost Story) **– Hommage à Claude Debussy** was commissioned by Russell Hirshfield and composed in August 2012 to celebrate the 150th anniversary of Claude Debussy's birth. ***Seeker of Truth*** was commissioned by the Queen Elizabeth International Music competition. The Fantasy is inspired by a poem of e e cummings: *Seeker of truth follow no path all paths lead where truth is here.*

Although well known as a choral specialist, as a composer **Kevin Jay Isaacs** (b. 1959) is comfortable writing for instruments and instrumental ensembles, too. Examples include *4 Wheel Dr.* and *Skookum Suite*, both for saxophone & piano; *Still Folk*, for oboe, bassoon, & piano; or *Unnecessary Roughness* for percussion ensemble. While the piano plays a major role in most of his compositions, including vocal music, his foray into solo piano literature is limited to a set of dodecaphonic miniatures from 1983. *Sundials* augments this portion of his catalogue considerably. As a teacher, Isaacs has spent the majority of his career at Western Connecticut State University. He is Professor of Music teaching courses in theory, composition, and choral studies. Additionally his duties include serving as the associate chair of the department and coordinating the graduate degree program in music education. Dr. Isaacs was named a Mellon Foundation Faculty Fellow at the School of Music and Institute of Sacred Music of Yale University in 1995-96 and was the recipient of the inaugural WCSU "Excellence in Teaching Award" in 2007-08. Prior to his work in the Northeast, Isaacs was Visiting Professor of Composition at the University of Arizona. He received his Bachelor's and Master's degrees in Theory and Composition from Texas Christian University and a Doctorate in Composition and Choral Conducting from The University of Arizona under the tutelage of the celebrated composer, Robert Muczynski, and choral mentor, Maurice Skones.

Professor Isaacs' musical sphere includes writing commissioned compositions, adjudicating, and conducting All-State, regional, and other honor choirs. Additional conducting opportunities have included The Charles Ives Symphony and Festival Chorus, The Camerata Chamber Orchestra, and four years as Music Director of the Christ Chorale, a Danbury area adult ecumenical choral ensemble. Kevin's compositions are commissioned and performed professional performers and ensembles across the nation. The Ojai Camerata and The Areté Singers from California, The Bel Canto Choral Artists from Wisconsin, and The T and P Renaissance Singers from Texas, to name a few, have all premiered works of his. Additionally, he has had numerous commissions from collegiate ensembles for choral works including Luther College, Stetson University, California Lutheran, and the University of Washington. Recordings of Isaacs's works have been released by Albany Records, New World, and CRI Records. Santa Barbara Music, Mark Foster Music, and Hal Leonard have published or distributed Professor Isaacs' works. Kevin is a proud member of BMI, Broadcast Music Incorporated. He lives in Brookfield, CT with his wife, Debra.

SUNDIALS, composed by **Kevin Jay Isaacs** during the summer of 2013 in Brookfield, Connecticut, began its life as a set of aphorisms or mottoes from garden sundials collected by the composer. Each is a pithy statement about the transitory nature of time, many in the style of a *memento mori* (remember [that you have] to die). As if any of us would need a reminder... The most familiar of these would be *tempus fugit*, or "time flies." Having been asked by Russell Hirshfield to write a large work for him, Isaacs culled his collection of mottoes down to a dozen, considering which ones would work best in a composition of character pieces/depictions for solo piano. In the end he chose the eight presented here. The musical form, tonality, and mood of each movement is quite diverse, and at times, seemingly unrelated. However, the mottoes, the piano timbres, and the overall arched design of the work help to unify the set.

Tempora labuntur more fluentis aquae – "Time glides by like flowing water"
The composition opens with a skittering melody dancing above harmonic drones in a breezy waltz feel. The melody and harmony darken at times through modal changes, and the movement drifts away open-ended. Spoiler alert: The main themes from this opening movement will be heard again in #8.

Lente hora, celeriter anni – "An hour passes slowly, but the years go by quickly"
Written on two grand staves, this extremely difficult depiction sets the pianist against himself in a battle of tonalities and activity. An eight-chord tonal progression is heard seven times in steady half-notes, rising a step every iteration, while octatonic (eight note scale comprised of alternating half and whole steps) splashes of sound slowly develop rhythmically above. Dynamically opposed as well – the tonal progression begins loudly and quiets, as the octatonic material starts quietly and crescendos – the upper part overtakes the chords, subsumes them, and disappears into the upper reaches of the instrument.

Nunc est bibendum – "Now is the time to drink"
The pressures of the last movement are washed away with a cool drink from a local bar, complete with its own house band! A honky-tonk, funky bass line derived from a six-note blues scale (C, Eb, F, F#, G, Bb) is heard above a twisted collection of chords and melodic bits and pieces. If one listens closely, one will here the parameters of a basic 12-bar blues with tonalities centered on: C, C, C, C; F, F, C, C; G, F, C, G. More angular and thin transitions alternate between passages of corrupted "blues."

Dum spectas fugio – "I flee as you view me"
Madness returns as the transitory nature of our presence on earth is portrayed, literally, as a race against time. Continuous quarter note intervals in the right hand pound away in a free-fall toward silence, while a short, syncopated ascent is repeated in the left hand in unpredictable patterns of three, four, and five. No matter how many times we try, or how disguised our attempts, the pulsing push of time presses against us until...

Qualis vita, finis ita – "Each life has an end that suits it"
The final depiction duplicates the feel, tempo, and even at times, the material of the first movement. The aphorism tells the story: our experiences and decisions through time combine to create a discrete and characteristic finish. The quotations from the opening evoke a sense of nostalgia and longing, while the last movement's main melody becomes more labored, broadened, and frustrated each time it is played. The interpolations become more frequent, and the movement (and the whole work) ends with a brief remembrance of the levity *and* brevity of youth.

Alexander Scriabin was born in Moscow. He studied piano with Nikolai Zverev, and in 1888 he entered the Moscow Conservatory where he joined the class of Vassily Safonov. He graduated in 1892 with a second-place medal; his classmate Sergei Rachmaninoff won the first-place medal that year. He also studied composition at the conservatory with Anton Arensky. Scriabin established an important career as a composer-pianist in the late-romantic Russian tradition. He lived briefly in Paris and also traveled to the United States. Although he taught at the Moscow Conservatory for a short period (1898-1903), he earned a living through concerts and publications of his own works. His earlier piano pieces are inspired by the piano music of Frédéric Chopin. Scriabin also favored composing shorter works, including preludes, etudes, and dance forms. However, his style is marked by an emotional intensity with massive sonorites, rich chromatic harmonies, and dramatic melodic lines. The Twenty-four Preludes were completed in 1896, after an eight-year period and represent the most significant work of his early years. Scriabin modeled his collection after Chopin's set of Preludes, following a sequence through the circle of fifths, creating a prelude in all of the major and minor keys.

Artist Biography

Russell Hirshfield has appeared in recital throughout the United States, and in Brazil, China, Belgium, England, Serbia, Costa Rica, and South Africa, programming both traditional and contemporary music. In 2016 he performs in Vermont, Connecticut, California, Serbia and Brazil. In Belgium, recitals in Leuven, Antwerp and Brussels coincide with the release of the compact disc *Seeker – The Piano Music of Piet Swerts.*

The recording *Mad Dances - American Music for Saxophone and Piano,* with saxophonist Dan Goble, was released by Albany Records in 2010. American Record Guide identified Hirshfield *"... a highly skilled and flexible artist who digs into the thorny passages, yet renders the handful of special moments with wonderful touch and sincerity."* (ARG, September/October 2011)

Dr. Hirshfield is Professor of Music at Western Connecticut State University. He served on the faculty of Northwestern State University in Louisiana, and as visiting professor at the State University of Campinas, Brazil.

He has presented master classes and conference lectures throughout the United States and abroad. In July 2016 he will be a member of the Artist Faculty for International Piano Festivals in Bačka Palanka, Serbia and in Piracicaba and Bragança Paulista, Brazil. Hirshfield was Guest Artist for the 2015 Piano Master Class Series at New York University, and a member of the piano faculty for the 2013 Oxford University Piano Festival in England.

Hirshfield trained in New Haven and later studied at the Eastman School of Music, Boston University, and the University of Colorado. His teachers include Robert Spillman, James Avery, Anthony di Bonaventura, and Alvin Chow. His adventuresome programming was deemed *"challenging even to the most ambitious pianist..."* (Boulder Daily Camera).

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THE DANA SCHOOL OF MUSIC

AUDITION DAY SCHEDULE

8:30 A.M. Reception/Registration
Bliss Hall 1st floor foyer
Prelude music provided by Nicholas Frank, guitar

9:00 A.M. Informational Meeting
Bliss Hall 1238
Student Recital

10:15 A.M. Theory Placement Evaluation
Room 3139

11:15 A.M. Auditions begin

Brass	Room 2222
Piano	Room 1240
Percussion	Room 2234

Please report to room 2240 thirty-minutes prior to your audition time to warm-up

String	Room 3136
Woodwinds	Room 3137
Voice	Room 3026

BLISS HALL
SATURDAY, MARCH 19, 2016

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Student Recital Program - 9:00am

Clair de lune — Claude Debussy (1862-1918)
arr. Emre Sabuncuoğlu

Michael Reardon, guitar

Cosi fan tutte — W.A. Mozart (1756-1791)
Una donna quindici anni

Erika Walker, mezzo-soprano
Diane Yazvac, piano

Over The Rainbow (1938) — Harold Arlen (1905-1986)
arr. Robert Oetomo (b.1988)

Nathan Negro - marimba
Hobie Butcher - vibraphone
Jesse DeLorenzo - vibraphone
Tommy Starr - marimba/glockenspiel

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Mr. Sean Baran | Music Theory; srbaran@ysu.edu
Mr. Hakeem Bilal | Trombone, Trombone Ensemble; habilal@ysu.edu
Dr. Ewelina Boczkowska | Musicology, Graduate Program Coord.; eboczkowska@ysu.edu
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Dr. Stacie Mickens | Horn, Horn Choir; srmickens@ysu.edu
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Dr. Cicilia Yudha | Keyboard Musicianship, Piano, Accompanying; cyudha@ysu.edu
Dr. Misook Yun | Voice, Opera; myun@ysu.edu
Mr. Clement Zumpella | Woodwind Methods; cjzumpella@ysu.edu

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Alyssa Titi

SENIOR PIANO RECITAL

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BLISS RECITAL HALL
SATURDAY, MARCH 19, 2016
4:00 PM

YOUNGSTOWN STATE UNIVERSITY

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Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

Recital Program

Pictures at an Exhibition — Modest Mussorgsky (1839 – 1881)

- Promenade I
- Gnomus
- Promenade II
- The Old Castle
- Promenade III
- Tuileries
- Bydlo
- Promenade IV
- Ballet of the Unhatched Chicks
- Samuel Goldenberg and Schmuyle
- Promenade V
- The Marketplace at Limoges
- Catacombs
- The Hut on Fowls Legs
- The Great Gate of Kiev

Piano Concerto No. 1 in Bb minor, Op. 23 — Peter Ilyich Tchaikovsky (1840 – 1893)

I. Andante non troppo e molto maestoso – allegro con spirito

Sean Baran, orchestral reduction

Variations on a Theme of Paganini — Witold Lutoslawski (1913 – 1994)

Michael Nichols, piano

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THE DANA CONCERT SERIES

PRESENTS

Victoria DeRiggi

SENIOR HORN RECITAL

ACCOMPANIED BY: DIANE YAZVAC, PIANO

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BLISS RECITAL HALL
SUNDAY, MARCH 20, 2016
1:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Concerto No. 1 in Eb Major — Richard Strauss (1864-1949)
- I. Allegro
- II. Andante
- III. Rondo Allegro

Six Melodies for Horn and Piano — Charles Gounod (1818-1893)
- No. 1

Parable VIII for Solo Horn — Vincent Persichetti (1915-1987)

~ Intermission ~
(15 minutes)

Concerto for Horn in D Major, K. 412 — Wolfgang Amadeus Mozart (1756-1791)
- I. Allegro
- II. Rondo-allegro

"Aires Tropicales" for Woodwind Quintet — Paquito D'Rivera (b. 1948)
- I. Alborada
- II. Son
- III. Habañera
- VI. Contradanza

Victoria Francioni, flute
Dominic DeLaurentis, oboe
Jordan Mastrangelo, clarinet
Dean La Salandra, bassoon
Victoria DeRiggi, horn

Program Notes

Concerto No. 1 in Eb Major

This concerto was written for horn and orchestra by the German composer Richard Strauss and was first preformed in Meiningen, Germany on March 4, 1885 when the composer was only 21 years old. Richard Strauss' father Franz was the principal hornist of the Munich Court Orchestra, so naturally Richard chose to feature the horn in two concertos. The first was written in 1883 and the second in 1942. He intended for his father to give the premiere of the first concerto but the music proved to be extraordinarily difficult so Franz allowed the honor of premiering the work to be given to Gustav Leinhos. The concerto has three movements and moves straight through without pausing. Starting with the bold opening theme of movement one the piece then fades to the softer sounds of movement two. It concludes with the march-like final movement, ending with a flamboyant melody. (http://www.britannica.com/topic/Horn-Concerto-No-1-in-E-flat-Major)

Six Melodies for Horn and Piano by Charles Gounod

Charles Gounod was born in Paris in 1818, the same year the "hornplayer" was invented, a two-valved version of the natural horn that could play the chromatic scale. Most composers, including Brahms and Weber, did not like this new instrument and refused to write for it. Growing up in the new age, Gounod was in favor of this new instrument and wrote method books for it. Later he wrote these six melodies for the new instrument and the piano and dedicated it to his friend Auguste Raoux, the horn maker for the king and a horn player in the Royal Italian Theater.

Special Thanks

I'd like to thank a few people that have helped me throughout my musical career and have helped lead me to this senior recital. First, Dr. Stephen Gage without whom I would have never have chosen to study at YSU, and who has supported me for the last six years. I also want to thank my teacher, Dr. Stacie Mickens who has helped me become a better musician than I could have imagined when I first met her in the fall of 2012. I want to thank Mrs. Yazvac for all the hard work she does and the amazing music I get to perform with her. I want to also thank my woodwind quintet for playing with me today and all the late night and early morning rehearsals we've had together, but especially the fun we had while playing.

Finally, I'd like to thank my family, especially my sister Sara and my Dad. They have always been there for me and have always supported my music, even through the late hours of practicing, weekend rehearsals and many different concerts. I wouldn't be the person I am today without them. Thank you to everyone came to my recital and everyone that has helped me so far in my musical career.

Mark your calendars for our 2016 Opera!

Così fan tutte

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Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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The Dana Concert Series presents

YSU Flute Studio Recital

KATHRYN THOMAS UMBLE, FLUTE PROFESSOR

Monday, March 21

7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

PROGRAM

Duo for Flute and Piano — Aaron Copland (1900-1990)
Flowing
Hailey Baker, flute; Diane Yazvac, piano

Partita in A Minor, BWV 1013 — J. S. Bach (1685-1750)
Sarabande
Allemande
Sebastian Calvin, flute

La flute de Pan, Op. 15 — Jules Mouquet (1867-1946)
Pan et les bergers
Kristen Richter, flute; Diane Yazvac, piano

Vocalise — Sergei Rachmaninoff(1873-1943)
Sidney Charles, flute; Diane Yazvac, piano

Tango Etude for Solo Flute, No. 1 — Astor Piazzolla (1921-1992)
Emily Karr, flute

Concerto in D Major, Op. 27 — Luigi Boccherini (1743-1805)
Allegro moderato
Amber DeCaprio, flute; Diane Yazvac, piano

Sonata for Flute and Piano — Paul Hindemith (1895-1963)
Sehr langsam
Jacquelyn Jupina, flute; Diane Yazvac, piano

The Ghost and the Princess — Dana Joras (b.1989)
Brenna Price, alto flute; Diane Yazvac, piano

First Sonata for Flute and Piano — Bohuslav Martinu (1890-1959)
Allegro moderato
Jewellea Wyne, flute; Diane Yazvac, piano

Caprice for Solo Flute, No. 31 — Sigfrid Karg-Elert (1877-1933)
Tori Francioni, flute

Concerto for Flute, Op. 8 — Otar Gordeli (1928-1994)
Madeline Grimes, flute; Diane Yazvac, piano

Biography

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

"...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. 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 presents

Music At Noon

EARLY MUSIC ENSEMBLE

DR. RANDALL GOLDBERG, DIRECTOR

Wednesday, March 23

12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

PROGRAM

Selection from *Llibre vermell de Montserrat* — Anonymous (late 14th Century)
Maria Matrem Virginem

Diane Pack, soprano solo; Lydia Byard, mandolin;
Shaun McCune, guitar;
Randall Goldberg, bass recorder; EME vocal ensemble

Sonata in G Minor, BWV 1001 — Johann Sebastian Bach (1685-1750)
3. Siciliana

Caitlin Hedge, violin

Partita in D Minor, BWV 1004
4. Giga

Lydia Byard, violin

Fantasia — Christopher Gibbons (1615-1676)

Lydia Byard and Caitlin Hedge, violins

Tarleton's Risurrection, P. 59 — John Dowland (1563-1626)
Cuatro diferencias sobre "Guárdame las vacas" — Luys de Narváez (fl. 1526-49)

Shaun McCune, guitar

Sonata in A Minor, Op. 1, no. 1 — Jean Baptiste Loeillet (1660-1730)
I. Adagio
IV. Giga

Randall Goldberg and John Markovich, alto recorders

Si la noche haze escura — Anonymous (15th Century)

EME Vocal Ensemble

Dana Klezmer Ensemble (tbd)

Lydia Byard and Caitlin Hedge, violins; Luke Hagerman, bass;
Shaun McCune, guitar; John Markovich, saxophones; Randall Goldberg, banj

EME Vocal Ensemble

Lydia Byard, Randall Goldberg. Caitlin Hedge, Erin Hill
John Markovich, Shaun McCune, Diane Pack

Texts and Translations

Maria Matrem Virginem

[Refrain]
Mariam Matrem Virginem attollite
Ihesum Christum extollite concorditer.

[Refrain]
Mary, the Virgin Mother,exalt her,
and extol Jesus Christ, concordantly.

Maria seculi asilum defende nos.
Ihesu totum refugium exaudi nos.
Iam estis nos totaliter diffugium
totum mundi confugium realiter.

Mary, asylum for the world, defend us.
Jesus, total refuge, hear us.
You are, while we are totally dispersed,
a complete safe haven from the world
truly.

Ihesu suprema bonitas verissima.
Maria dulcis pietas gratissima.
Amplissima conformiter sit caritas
Ad nos quos pellit vanitas enormiter.
Maria facta saeculis salvatio.

Jesus, supreme goodness, Full of truth,
Mary, sweet mercyFull of grace,
May similarly superabound Your love
Towards us who the vanity of life strikes
Enormously

Ihesu dam[p]nati hominis redemptio.
Pugnare quam viriliter pro famulis
Percussis duris jaculis atrociter.

Mary, used to procure for generations
Salvation.
Jesus, for damned mankind redemption.
Fight as ardently for your servants,
as they are being struck hard atrociously.

Si la noche haze escura (trans. Tess Knighton)

Si la noche haze escura,
y tan corto es el camino,
¿cómo venís mi amigo?

If the night is dark,
and the way so short,
why don't you come, my love?

La media noche es pasada
y el que me pena
no viene,

Midnight is past,
and he who causes me pain
does not come.

Mi desdicha lo detiene,
que nasçítan desdichada.

My misfortune prevents him,
as I was born ill-fated.

Házeme vivir penada,
y muéstraseme enemigo.
¿cómo venís mi amigo?

He makes me live in torment,
and proves himself my enemy,
why don't you come, my love?

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The Dana Concert Series
presents

YSU Jazz Combos

DAVE KANA & THERON BROWN, INSTRUCTORS

Thursday, March 24
7:00 pm | The Hub, Kilcawley Center

YOUNGSTOWN STATE UNIVERSITY
College of
Creative Arts
& Communication

PROGRAM

JAZZ OCTET

Brandon Ritchie, trumpet; Alex Miller, saxophone;
Stephen Spencer, trombone;
Mike Rich, guitar; Jeremy Lucas, piano; John Guido Vitullo, vibraphone:
Matt Jackson, bass: Tommy Starr, drums

Yardbird Suite	Charlie Parker
Recorda-Me	Joe Henderson
Canteloupe Island	Herbie Hancock

JAZZ QUINTET

Leicester Stovell, trumpet; Josh Wertz, saxophone;
Nicholas Jones, guitar;
Eric Finkelstein, bass; Hobie Butcher, drums

Four	Miles Davis
Satan's Doll	Nicholas Jones
Strasbourg/St. Denis	Roy Hargrove

Jazz Sextet

Jared Peters, Herb Hunkele, trumpet; Tyler Guerrieri, Nick Frank, guitar
Gabe Davis, bass: Nathan Negro, drums

Autumn Leaves	Joseph Kosma & Jaques Prevert
The Girl From Ipanema	Antonio Carlos Jobim
Sandu	Clifford Brown

Jazz Sextet

Justin Randall, trumpet; Stephen P. Harvey, saxophone;
Alex Ayers, piano; Anthony Kunovic, guitar;
Luke Hagerman, bass; Zach Connolly, drums

Everybody's Party	John Scofield
Blues	Justin Randall
Swingin' At The Haven	Ellis Marsalis

YSU Jazz Studies Calendar

SPRING SEMESTER

Monday, **APRIL 11**
Jazz Ensembles, Chestnut Room, Kilcawley Center, 7:00 p.m.

Wednesday, **APRIL 13**
Jazz Combos, Chestnut Room, Kilcawley Center, 7:00 p.m.

Monday, **APRIL 25**
Jazz Combo, Austintown Library , 10:00 a.m.

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

Acknowledgements

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the 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.

Dana Concert Series Calendar - Spring 2016

MARCH

Wednesday, March 2
Music at Noon: Percussion Ensemble
12:15 pm | Butler Institute of American Art

Wednesday, March 2
Jazz Ensembles
7:00 pm | Chestnut Room, Kilcawley Center

Thursday, March 3
Faculty Artist Recital:
Dr. Kathryn Thomas Umble, flute and Dr. Cicilia Yudha, piano
7:30 pm | Bliss Recital Hall

Friday, March 4
Guest Artist Recital: Ekachai Jearakul, guitar (Thailand)
Winner of the 2014 GFA International Guitar Competition
7:30 p.m. | Bliss Recital Hall

Monday, March 14
Guest Artist Recital: Jinjoo Cho, violin
7:30 p.m. | Bliss Recital Hall

Wednesday, March 16
Music at Noon: Voice Department Recital
12:15 pm | Butler Institute of American Art

Friday, March 18
Guest Artist Master Class:
Russell Hirshfield, piano,
Western Connecticut State University
2:00 pm | Bliss Recital Hall

Friday, March 18
Guest Artist Recital: Russell Hirshfield, piano,
Western Connecticut State University
7:30 pm | Bliss Recital Hall

Friday, March 18
Guest Artists: US Army Woodwind Quintet
10:00 am | Presentation on Military careers in music
11:00 am | Convocation
12:00 pm | Master Classes
Master classes will be held in various locations in Bliss Hall

Friday, March 18
Guest Artist Jazz Clinic & Masterclass:
Tim Miller, guitar, Berklee College of Music
12:00 pm - 2:30 pm | Bliss Hall, Room 2222

Monday, March 21
Flute Studio Recital
7:30 pm | Bliss Recital Hall

Wednesday, March 23
Music at Noon: Early Music Ensemble
12:15 pm | Butler Institute of American Art

Thursday, March 24
Jazz Combos
7:00 pm | The Hub, Kilcawley Center

Wednesday, March 30
Music at Noon: Brass Chamber Ensembles
12:15 pm | Butler Institute of American Art

APRIL

Friday, April 1
Spring Choral Concert
7:30 pm | St. Columba Cathedral
159 W. Rayen Ave., Youngstown, OH 44503

Saturday, April 2
Dana Chorale in Chicago
7:30 pm|Prairie Center for the Arts, Schaumburg,IL
Korean-American Musicians Association
Scholarship Benefit Concert for Young Musicians

Wednesday, April 6
Music at Noon: Saxophone Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 6
Percussion Ensemble
8:00 pm | Spotlight Theater

Saturday, April 9
YSU Flute Festival
Guest Artist: Jonathan Snowden
8:30 am – 4:00 pm | Bliss Recital Hall
Workshops, performances, and guest artists complete this great day of flute for all ages.
Festival Coordinator:
Dr. Kathryn Thomas Umble, 330-941-1831

Dana Concert Series Calendar - Spring 2016

Sunday, April 10
Dana Horn Studio Recital
4:00 pm | Bliss Recital Hall

Monday, April 11
Jazz Ensembles
7:00 pm | Chestnut Room, Kilcawley Center

Tuesday, April 12
Musical Theater Recital
7:30 pm | Bliss Recital Hall

Wednesday, April 13
Music At Noon: Clarinet Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 13
Jazz Combos
7:00 pm | Chestnut Room, Kilcawley Center

Thursday, April 14
Saxophone Studio Recital
7:30 pm | Bliss Recital Hall

Friday, April 15
Musicology Guest Artist Lecture:
Daniel Harrison, Yale
4:00 pm | Bliss Recital Hall

Sunday, April 17
Clarinet Studio Recital
7:30 pm | Bliss Recital Hall

Monday, April 18
Dana Guitar Ensembles
7:30 pm | Bliss Recital Hall

Tuesday, April 19
Flute Ensemble Concert
6:00 pm | Bliss Recital Hall

Wednesday, April 20
Music at Noon: Guitar Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 20
Dana Composers Concert
7:30 pm | Bliss Hall, Room 2222

Friday, April 22 – Sunday, April 24
The Donald P. Pipino Performing Arts Series
Presents Opera at YSU
Così fan tutte, by Wolfgang Amadeus Mozart
Sung in Italian with supertitles in English
Including the Dana Symphony Orchestra
Friday, April 22 & Saturday, April 23 at 7:30 pm
Sunday, April 24 at 2:00 pm
Tickets are available at the University Theater Box Office in Bliss Hall by calling 330-941-3105; or online at www.ysu.tix.com

Monday, April 25
Friends of Austintown Library Present YSU Jazz Combos
10:00 a.m. | Austintown Branch, Public Library of Youngstown and Mahoning County
600 Raccoon Road, Youngstown, OH

Monday, April 25
Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion, Hartt School of Music
7:30 pm | Stambaugh Auditorium $

Wednesday, April 27
Music at Noon: Musical Theater
12:15 pm | Butler Institute of American Art

Friday, April 29
Chatham Baroque, Pittsburgh, PA
Andrew Fouts, baroque violin;
Patricia Halverson, viola da gamba;
Scott Pauley, theorbo
7:30 p.m. | St. John's Episcopal Church
323 Wick Avenue, Youngstown, OH 44503

Saturday, April 30
YSU Drumline Workshop and Snare Drum Clinic
Guest Artist: Jeff Queen
9:00 am -3:00 pm | Bliss Hall

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The Dana Concert Series presents

Music At Noon

BRASS CHAMBER ENSEMBLES

STACIE MICKENS AND JOHN SEBASTIAN VERA, DIRECTORS

Wednesday, March 30

12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

DANA CONCERT SERIES

MUSIC AT NOON CONCERTS SPRING 2016

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

Wednesday, April 6

Music at Noon: Saxophone Studio Recital

Wednesday, April 13

Music At Noon: Clarinet Studio Recital

Wednesday, April 20

Music at Noon: Guitar Studio Recital

Wednesday, April 27

Music at Noon: Musical Theater

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

Program

Trois Chansons — Claude Debussy (1862-1918)
arr. Michael Levin

I. Dieu! qu'il la fait bon regarder!
II. Quant j'ai ouy le tabourin
III. Yver, vous n'estes qu'un villain

Kevin Casey, trombone
Stephen Spencer, trombone
Robert Violette, trombone
Colton Randall, bass trombone

John Sebastian Vera, director

Heth Sold Ein Meisken Garn Om Win — Josquin des Prez (c.1455-1521)
ed. Empire Brass Quintet

Bess, You Is My Woman Now — George Gershwin (1898-1937)
arr. Dan Lube

Jared Peters, trumpet
Leicester Stovell, trumpet
Nathan Cione, horn
Emily Donovan, trombone
Travis Beatty, tuba

Stacie Mickens, director

Quintet — Michael Kamen (1948-2003)

"Maria" from West Side Story — Leonard Bernstein (1918-1990)
arr. Jack Gale

Quintet for Brass, Op. 71 — Malcolm Arnold (1921-2006)

I. Allegro vivace

Michael Barkett, trumpet
Herbert Hunkele, trumpet
Alisha Moore, horn
Thomas Urich, trombone
Jacob Umbrazun, tuba

Stacie Mickens, director

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The Dana Concert Series
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Spring Choral Concert

A VOYAGE OF MELODY:

FROM SCHUBERT TO RUTTER;
AMERICA TO KOREA
BARBERSHOP TO SPIRITUAL!

Friday, April 1
7:30 pm | St. Columba Cathedral
Youngstown, OH

YOUNGSTOWN STATE UNIVERSITY
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PROGRAM

DANA CHORALE *

Mass in G — Franz Schubert (1797-1828)

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

Brianne Samson, soprano; Victor Cardamone, tenor; Paul Hill, baritone

Sailor's Song — Hie-jo Kim (1920-2001)

Victor Cardamone, tenor

San-yoo-hwa (Wild Flower on the Mountain) — Hyunchul Lee

Arirang — Kyu-Yung Jin

Brianne Samson, soprano; Victor Cardamone, tenor

YSU BARBERSHOP—"ONE ACHORD"

Auntie Skinner's Chicken Dinner — Theodore Morse, arr. Dave Briner

I Love a Barbershop Song — Mike Popelka, arr. Duane Enders

UNIVERSITY CHORUS

Isle of Hope, Isle of Tears — Brendan Graham, arr. John Leavitt (b. 1956)

Sam Gregory, tenor

Hey Jude — Lennon & McCartney, arr. R. Fleischer

Emilio Santiago, tenor

The Music's Always There With You — John Rutter (b. 1945)

Esto les digo — Kinley Lange

Cayla Conrad, soprano

Silence My Soul — F. F. Feliciano (1914-2014)

Kathleen Brown, soprano

Verdurõn — arr. Randy Haldeman (b. 1967)

DANA CHORALE *

A voyage of Melody — arr. Chwei-Wei / Hae-Jong Lee

Sure on This Shining Night — Morten Lauridsen (b.1943)

Pal-so-seong (Eight Laughing Voices) — Hyowon Woo

SYMPHONIC CHOIR

Prayer of the Children — Kurt Bestor, arr. Andrea Clouse

Elijah Rock

* **Accompanied by Kathy Miller, piano**

\# **Accompanied by Diane Yazvac, piano**

SATURDAY, APRIL 2

DANA CHORALE IN CHICAGO

7:30 PM | PRAIRIE CENTER FOR THE ARTS, SCHAUMBURG, IL

The Dana Chorale has been invited to perform in an annual Scholarship Benefit Concert in Chicago, IL, organized by Chicago Korean Musicians Association and Judson University. On this special occasion, the Dana Chorale will represent YSU in the Chicago area and on their return to Youngstown will offer two additional concerts for high school audiences as a YSU Recruitment effort.

Program Notes and Text Translations

Mass in G Major: Schubert composed 6 Masses for choir and orchestra between 1814 and 1826. The first four Masses (in F, G, Bb, & C), written during the years 1815 and 1816, are concise and relatively straightforward. In contrast to these early works, his last two Masses (in Ab & Eb) exemplify Schubert's late style, which attains "the supreme artistic height," treading new paths, above all in the employment of his harmonic resources and symphonic nature.

When composing his settings of the Mass Schubert had the habit, from the outset, of omitting certain central words of the Christian doctrine: sometimes belief in the Resurrection, and as a rule the words "credo in unum sanctam catholicam et apostolicam ecclesiam." Instead he directed his attention, especially in the last two, highly personal Masses, to the suffering Christ, and hence to the troubled destiny of every human being.

Mass in G Major is the second one and was written in 1815 between March 2 and 7. In the years 1814-1815, inspired above all by the poetry of Goethe, Schubert turned with unprecedented intensity to the lyrical song, which he raised to a new level of its development. It should thus come with no surprise that a strong inclination toward lyrical composition also makes itself felt in the *G Major Mass*—for example in the introductory *Kyrie* with its gently flowing melody. The first two movements, *Kyrie* & *Gloria*, are in a ternary form, featuring the solo voices in the middle section. The *Benedictus* movement, which is set up in the form of a three-voice canon, stands at an unusual place of the song-like Mass. However, the canon structure is scarcely apparent to the listener and the impression of free lyrical flow remains dominant.

Translation: (*Schubert omitted the text.)

Kyrie: Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria: Glory to God in the highest. And on earth peace to all those of good will.
We praise Thee. We bless Thee. We worship Thee. We glorify Thee.
We give thanks to Thee according to Thy great glory.
Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world, have mercy upon us.
Thou who takest away the sins of the world, receive our prayer.
*[Thou who sittest at the right hand of the Father, have mercy upon us]
For Thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father. Amen.

Credo I believe in one God, Father Almighty,
Maker of heaven and earth, and of all things visible and invisible,
[And] in one Lord, Jesus Christ, the only-begotten Son of God,
[born] of the Father before all ages,
God of God, light of light, very God of very God,
Begotten, not made, of one substance with the Father,
By whom all things were made,
Who for us men and [for] our salvation came down from heaven.
And became incarnate by the Holy Ghost of the Virgin Mary
And was made man, and was crucified also for us under Pontius Pilate,
Suffered and was buried, and the third day he rose again,
according to the scriptures, and ascended into heaven,
and sitteth on the right hand of the Father,
He shall come again with glory to judge the living and the dead,
Whose kingdom shall have no end.
And in the Holy Ghost, the lord and life-giver,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together is adored and glorified,
Who spake by the prophets, [and in one holy catholic and apostolic Church]*
I acknowledge on baptism for the remission of sins,
[And I expect the resurrection]* of the dead,
and the life of the world to come,
Amen.

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

Benedictus: Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei: Lamb of God, who takest away the sins of the world,
Have mercy upon us.
Lamb of God, who takest away the sins of the world,
Have mercy upon us.
Lamb of God, who takest away the sins of the world,
Grant us peace.

Sailors' Song

Hie-Jo Kim adapted many Korean folk-tunes into his choral arrangement. Sailor's Song is one of them. This choral arrangement appears in the opera *Shim-Chung-Jeon,* based on a Korean folk tale. In the story a filial daughter, Shim-Chung, wants to sacrifice herself, throwing her body into a deep sea, in order to let the eyes of her blind father open. In this song, fishermen are sailing in the deep sea singing their song, "*Eh-he ya-ha, huh-guh-ya-ah-he-ee ya-ha!*" The song consists of three different rhythms of Korean traditional music, moving from the slowest *Jin-yang-jo* to the fastest *Ja-jin-mo-ri*

Jin-yang-jo

Eh-he ya-ha, huh-guh-ya-ah-he-ee ya-ha.....

Mang-mang-hahn chang-he-ee-yo,	Infinite blue ocean.
Tang-tang-hun mool-gyul-ee-roh-goo-na-ha!	Powerful waves.
Bek-been-ju gal-me-gee-nun	Seagulls of Behk-been-chu island
Hong-yo a-nuh-ro na-ra-dul-go	are flying over red mountains.
Sam-gang-eh gee-ruh-gee-nun	The wild geese of the Sam-gang river
Han-soo-ro do-ra-dun-da.	Fly circling over the Han-soo river.

Joong-mo-ree

Huh-guh-ya cha-ha, huh-guh-ya cha-ha.....

Gang-san-chon ab-ba-da-rul	Let us pass quickly by the oceanside village
ul-lun jee-na-ah so-sum a-pu-ro	and let us approach the small island.
da-ga-ga-se.	
De-sum so-sum yu-pe-kee-go	Sailing with large and small islands on either side,
Chung-poong myung-wol-rul ma-jee-ha-ja.	Let us receive blue winds and bright moon.
Man-gyung chang-pa-nun u-ri il-tuh-ro-da	Infinite ocean is our work place.
No-rul chu-uh-ra uh-suh-ga-ja.	Row, row, let us go.

Ja-jin-mo-ri

Uh-ee-ya dee-yuh cha! Uh-ee-ya dee-yuh cha.....

Aht-tah goh-gee-gah mah-nee duhl-uht-tah	Wow! It's full of fish.
Goh-gee-gah hahn-beh ga-duk chaht-goo-nah.	A boat full.
Gee-bah-rul dahl-goh boo-gul ool-lyu-rah	Fly the flag and beat the drum.
Sun-chu-neem cho-keh-tah ul-goo-rul bo-ah-rah.	Look at captain's face. He must be happy.
Yuh-gah uh-deh-nya? Soo-mun bah-oo-dah.	Where are we? It's hidden rocks.
Soo-mun bah-oo-myun beh dah-chee-lah	Hidden rocks may crash the boat.
Beh dah-chee-myun kuhn-eel-nahn-dah	If we crash, it will be disastrous.
Aht-tah yeh-duh-rah yum-lyu-mah-rah.	Hey, guys, don't worry.

The original poem by So-wol Kim, ***San-yoo-hwa*** was published in 1924. The poem presents an adoration on a cosmic principle of endless cycle: life and death. San-yoo -hwa implies wild mountain flower that blooms and withers according to the season and expresses an essence of loneliness of its existence in a remote world. Since the first publication, the poem has become one of the most revered and beloved poems by Korean. Many Korean composers have set music to the famous poem. This choral setting of Hyunchul Lee is a contemporary version, incorporating sweet melody and popular contemporary harmonization. This arrangement is one of the most popular choral settings in Korea.

Sa-ne-neun ggo-chi pee-neh	In the mountains, flowers bloom
ggo-chi pee-neh	Flowers bloom.
Gal bom yuh-reum up-see	Regardless whether it's fall, spring or summer
ggo-chi pee-neh	Flowers bloom.
Sa-neh	On the mountains
Sa-neh	On the mountains
Pee-neun ggo-cheun	Flowers that bloom
Juh-man-keum hon-jah-suh pee-uh-in-neh	Stand alone keeping some distances.
Sa-ne-suh woo-neun ja-geun-sae-yah	Little birds that cry (sing) in the mountains
Goo-chi jo-ah sa-ne-suh	Delighting in flowers, in the mountains
sa-no-ra-neh	make their abodes.
Sa-ne-neun ggo-chi jee-neh	In the mounains, flowers fall off
ggo-chi jee-neh	Flowers fall off
Gal bom yuh-reum up-see	Regardless whether it's fall, spring, or summer
ggo-chi jee-neh	Flowers fall off.

Arirang is a Korean folk song that is often cosidered as the unofficial national anthem of Korea. "Arirang" often means a mountain pass where an imaginary rendezvous of lovers happen. There are many variations of *Arirang*, which may be classified based on the lyrics, the nature of the refrain, and the overall melody. Titles of different versions of *Arirang* are usually prefixed by their place of origin. The most famous version of *Arirang* is that of Seoul, so-called *Bonjo Arirang* or just *Arirang.* Kyu-Yung Jin, in this setting, incorporates four different versions of *Arirang*. The work begins with the *Bonjo Arirang* while the accompaniment is based on *Jindo Arirang*. It is followed by the fast moving *Milyang Arirang* and the slower *Jeongsun Arirang*. The splendid coda brings back the lilting *Milyang Arirang* again for a grand finale

BONJO ARIRANG

Arirang, Arirang, Arariyo	Arirang, Arirang, Arariyo
Arirang gogaero neomeoganda.	Crossing over Arirang Pass.
Nareul beorigo gashineun nimeun	Dear who abandoned me
Simrido motgaseo	Shall not walk even ten li (2.5 miles)
balbeongnanda	before his/her feet hurt

MILYANG ARIRANG

Nal jom boso nal jom boso nal som boso	Look on me! Look at me! Look at me!
Donji seotdal kkotbon deusi nal jom boso	In midwinter, when you see a flower,
think of me.	
Ari-arirang! Ssuri-ssurirang! Arariga nane!	Ari-arirang! Ssuri-ssurirang! Arariga
nane!	
Arirang gogaero neomeoganda.	O'er Arirang Pass I long to cross toda
Jeongdeun nimi osyeotneunde insarul mothae	Though sweetheart is here, she cann
say a word of welcome.	
Haengju chima ibe mulgo ibman bang-geut.	Just smiling, stuffed her mouth with a flap of the skirt.

JEONGSUN ARIRANG

Arirang, Arirang, Arariyo	Arirang, Arirang, Arariyo
Arirang gogaero nal neomgyeo juso	O'er Arirang Pass I long to pass.

MILYANG ARIRANG

Niga jal-la? Naega jal-la?	Are you prettier? Am I more handsome?
Geu nuga jal-la?	Who is more beautiful?
Guri byeoktong jicheon iraya ilsaekiji.	The best is the one with power and money.
Ari-arirang! Ssuri-ssurirang! Arariga nane!	Ari-arirang! Ssuri-ssurirang! Arariga nane!
Arirang gogaero neomeoganda.	O'er Arirang Pass I long to cross toda

YSU Barbershop "One Achord" has been formed during fall 2015. This volunteer vocal chamber ensemble has appeared in the annual 'Carols and Cocoa.' This group plans to present a full concert in a combined project with the University Chorus on Wednesday, April 27, 7:30 pm in the Bliss Recital Hall.

The lyric of ***Isle of Hope, Isle of Tears***, an Irish song, emotionally captures the story of immigrants who passed through the Ellis Island facility in New York Harbor, including Annie Moore, the first person who passed through the facility on January 1, 1892. The composer, Brendan Graham is one of Ireland's most famous lyricists and songwriters. Graham's lyrics are often inspirational and deeply personal as presented in the famous song "You Raise Me Up." So is in this "Isle of Hope, Isle of Tears" as the lyric portrays story of an immigrant to this land in a profoundly personal way: "On the first day of January, eighteen ninety-two, they opened Ellis Island and they let the people through. And the first to cross the threshold of the isle of hope and tears was Annie Moore from Ireland who was all of fifteen years. Isle of hope, isle of tears, isle of freedom, isle of fears. But it's not the isle you left behind. That isle of hunger, isle of pain, isle you'll never see again, but the isle of home is always on your mind..."

Hey Jude is a song by the English rock band the Beatles, written by Paul McCartney and credited to Lennon-McCartney. In May 1968, John Lennon and his wife Cynthia Lennon separated because of John's affair with Yoko Ono. The following month, Paul McCartney drove out to visit Cynthia and John's son, Julian. Cynthia had been part of the Beatles ' social circle since before the band's rise to fame in 1963. On the journey down to visit Cynthia and Julian, he composed "Hey Jude" in the car. The song 's original title was "Hey Jules", and it was intended to comfort Julian Lennon from the stress of his parents' separation. McCartney later said, "I knew it was not going to be easy for him", and that he changed the name to 'Jude' because I though that sounded a bit better." *Hey Jude* was released in August 1968 as the first single from the Beatles' record label Apple Records. It was at the time the longest single ever to top the British charts and also spent nine weeks at number one in the United States, the longest for any Beatles single.

John Milford Rutter, born in London in 1945, is a composer, conductor, editor, arranger and record producer. Rutter's compositions are chiefly choral, and include Christmas carols, anthems, and extended works such as *Gloria, Requiem, Magnificat,* and most recently published *The Gift of Life* (2015). Both the text and music of ***The Music's Always There With You*** were written for Per-Anders Sjöberg and published in 1989. This work presents typical features of Rutter's works, particularly written for modest level of choral ensembles, including sweet piano accompaniment, expressive and melodious tune, variety of texture, and traditional and conservative key changes. And yet this combination of the text of 'ode to music' and the music leaves a strong impression to listener's ears like a powerful popular song: "Every morning will soon turn into evening, and spring time will soon turn into fall; Every memory must fade like passing parade, and youth become a time you just recall; but the good times together seem so magical: Like music that lasts your whole life through; When it's ended it never really dies away 'cos the music's always there with you..."

Esto les digo is an a cappella setting of a scriptural text in Spanish. The harmonic structure is lush and vibrant, tonally based but with colorful non-chord tones. It is contemplative in nature with a pace that makes the Spanish text very accessible for non-Spanish choirs. It ends with a short soprano solo floating above the choir. Kinley Lange has been working as a choral musician for almost 40 years, conducting all level of choirs from children to professional choirs. In recent years his emphasis has shifted to composition, primarily of choral and vocal music.

Esto les digo,	'This I say to you,
si dos de ustedes se ponen,	if two of you are put,
se ponen de acuerdo aquí en,	are put in accord here in,
en la tierra para pedir,	in the earth to ask,
pedir algo en oración,	to ask anything in prayer,
mi padre que está en el cielo,	my Father which is in heaven,
se lo dará.	will give it to you.
Porque donde dos o tres se reúnen	Because where two or three are gathered
en mi nombre,	in my name,
allí estoy yo,	there am I,
en medio de ellos.	in the midst of them.'

---from Matthew 18:19-20

Francisco F. Feliciano (1941 - 2014) stands tall among the Philippines' prominent composers. Feliciano created more than 30 major works that include operas and music dramas. Among his large works are *Transfiguration* and *Missa Mysterium* for orchestra and large chorus, the ballet Yerma, and several prize-winning compositions including *Pokpok Alimpako*, a favorite piece of choirs in international choral competitions, and *Salimbayan*. *Umiinog*, *Walang Tinag* (Perpetuum Immobile) was premiered in New York City at the ISCM Festival. ***Silence My Soul*** is contemplative in nature, utilizing a meditative poem by Rabindranath Tagore and melody in a canonic style. As the melody adds up to one another in a random interval and speed, it creates a mystical atmosphere with plenty of close dissonances between voices. The sustained drone of men's voice on the open fifth chord increase the meditative nature to the piece: "Silence my soul these trees are prayers; I asked the tree; tell me about God. And it blossomed."

The Channel Islands have long been associated with wonderful music and breathtaking vistas. They are located in the English Channel, off the coasts of Brittany and Normandy, France. The Islands, including Guernsey and Jersey, have a unique folk music tradition that incorporates music sung in French. ***Verdurõn,*** a song from the Channel Islands, employs the dance tune *Dans Loudieg* in the piano that is doubled and embellished by the vocal lines singing the rollicking *Verdurõn, Verduronet'o.* Beginning with the open, stark, dance tune, the piece builds excitement with subtle rhythmic shifts and a gradual increase in texture and counterpoint. Following a playful solo piano section, the piece culminates in the dramatic return of the opening motif presented in canon, and then drives powerfully to the final cadence.

Verdurõn, Verduronet'o Verdurõn, dirõndõnde!

Que faistu là, lq belle Belle?	What are you doing down there, beautiful Belle?
Pêchez-vous du poisson?	Catching fish?"
«Ah non, » ditell' la belle Belle,	"Ah, no," she says, the beautiful Belle,
« Je suis tombée dans le fond! »	"I have fallen to the bottom! "
Que donnerez vous, lq belle Belle ;	"What will you give us, beautiful Belle,
Nous vous retirerons?	If we retrieve you? "
Je ne suis qu'une simple fille ;	"I am just a simple maiden,
Je n'ai rienzà donner!	I have nothing to give you! "
Qu'un baiser sur ma bouche,	"Only a kiss upon my mouth, or two,
Ou deux s'il vous en plaît!	If it pleases you! "
Quand lq belle futtirée,	When the beauty was pulled out,
Elle court pour la maison!	She ran for the house!
Mit la tête à la fenêtre, Chantant un chanson:	With her head out the window, she sang this song

Verdurõn, Verduronet'o Verdurõn, dirõndõnde!

A voyage of Melody is an entertaining choral arrangement of diverse melodies from many different genres and cultures. Chwei-Wei, a Chinese arranger, wittily assembled these melodies, including *Summertime* (Gershwin, from opera *Porgy And Bess*), *Old Folks at Home, Agnus Dei* (by Samuel Barber), *I Like to Be in America* (Bernstein, from *West Side Story*), *Love Me Tender* (Elvis Presley), *All I Ask of You* (from *Phantom of Opera*), *Every Night in My Dreams* (from *Titanic*), *Country Roads* (John Denver), *Scarborough Fair* (Simon-Garfunkel), *Beat It* (Michael Jackson), *I Will Follow Him* (Little Peggy March), *Bridge Over Troubled Water* (Paul Simon), and *Jazmine Flower* (a famous Chinese folk song). As the Dana Chorale plans to present the song in front of Korean audience in Chicago, Hae-Jong Lee has r e-arranged the song, replacing the Chinese folk song with two uplifting Korean folk songs (Mong-gum-po Taryung; Gyung-bog-gung Taryung).

Morten Lauridsen is one of the most respected living American composers whose outputs are largely focused on choral works. Nick Strimple, musicologist, writes on Lauridsen, "The only American composer in history who can be called a mystic, whose probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered." Lauridsen was commissioned to write the 2005 Raymond W. Brock Memorial Commission by the American Choral Directors Association. The *Nocturnes* was the result. ***Sure on This Shining Night*** is the last one of the three-song cycle. It is evident that all three songs portray a serene nature of the poems, bringing forth the radiant beauty of the poem: "Sure on this shining night of star-made shadows round, Kindness must watch for me This side the ground..."

Among native Korean choral composers, Hyowon Woo has emerged as one of the most significant representatives of choral genre, both in Korea and internationally. She has created a new style of choral music that combines traditional Korean musical elements with contemporary Western compositional techniques, in a synthesis that generates new sonorities and effects. ***Pal-so-seong*** was written for Dr. Hak-won Yoon and Incheon City Chorale in 2009. Pal-so-seong means 'eight laughing voices.' Each laughing voice is preceded by a uniquely crafted choral tutti section, representing the mood of the laughing. Included laughings are 'amorous and shy woman laughing'; 'lovely and charming woman laughing'; 'silly and idiotic man laughing'; 'cold ridicule and cynical man laughing'; 'man laughing with overwhelming impression of crying'; 'coquettish woman laughing'; 'cool/ delightful man laughing'; 'lascivious/cold villain laughing'; 'explosive older woman laughing."

Kurt Bestor shares the story behind writing ***Prayer of the Children***: "Having lived in this now war-torn country back in the late 1970's, I grew to love the people with whom I lived. It didn't matter to me their ethnic origin – Serbian, Croatian, Bosnian – they were all just happy fun people to me and I counted as friends people from each region. Of course, I was always aware of the bigotry and ethnic differences that bubbled just below the surface, but I always hoped that the peace this country enjoyed would continue indefinitely. Obviously that didn't happen. When Yugoslavia President Josip Broz Tito died, different political factions jockeyed for position and the inevitable happened – civil war. Suddenly my friends were pitted against each other. Serbian brother wouldn't talk to Croatian sister-in-law. Bosnian mother disowned Serbian son-in-law and so it went. Meanwhile, all I could do was stay glued to the TV back in the US and sink deeper in a sense of hopelessness.

Finally, one night I began channeling these deep feelings into a wordless melody. Then little by little I added words...'Can you hear...? Can you feel...? I started with these feelings. – sensations that the children struggling to live in this difficult time might be feeling. Serbian, Croatian, and Bosnian children all felt the same feelings of confusion and sadness and I was for them that I was writing this song..."

Can you hear the prayer of the children?
On bended knee, in the shadow of an unknown room
Empty eyes with no more tears to cry
Turning heavenward toward the light

Crying Jesus, help me
To see the morning light of one more day
But if I should die before I wake,
I pray my soul to take

Can you feel the hearts of the children?
Aching for home, for something of their very own
Reaching hands, with nothing to hold on to,
But hope for a better day a better day

Crying Jesus, help me
To feel the love again in my own land
But if unknown roads lead away from home,
Give me loving arms, away from harm

Can you hear the voice of the children?
Softly pleading for silence in a shattered world?
Angry guns preach a gospel full of hate,
Blood of the innocent on their hands

Crying Jesus, help me
To feel the sun again upon my face,
For when darkness clears I know you're near,
Bringing peace again

Dali cujete sve djecje molitive? (Can you hear all the children's prayers?)
Can you hear all the children's prayers?

Moses George Hogan is an American composer and accomplished pianist. He was best known for his arrangements of African-American spirituals. Many of his spiritual arrangements are included in his famous collection, *The Oxford book of Spirituals* in 2002. He is the founder of Moses Hogan Chorale and Moses Hogan Singers through which he introduced an authentic style of profession spiritual performances and revitalized the Negro spiritual tradition during the last decades of the twentieth century. ***Elijah Rock***, written for an a cappella SATB choir (with division), presents a typical features of his spiritual arrangement, incorporating common devices of his compositional technique such as ostinato, series of syncopations, strong emphasis on speech rhythm, gradual dynamic build-up by adding voices in layers, rhythmic vitality, and sensitive and expressive harmony.

Dana Chorale

Hae-Jong Lee, director

Kathy Miller & Diane Yazvac, accompanist

Stephen West, graduate assistant

SOPRANO		**ALTO**	
Kristina Clemons	Youngstown, OH	Brianna Crawford	Wampum PA
Sara Eckenrode	Youngstown, OH	AnnaMaria Jadue	Austintown, OH
Anna Henkels	Bethel Park, PA	Rebecca Shelton	Bristolville, OH
Katy Howells	Baden, PA	Diane Pack	Ravenna, OH
Anna Murcko	Napoleon, OH	Victoria Patterson	Austintown, OH
Victoria Remley	Poland, OH	Amanda Nottingham	Warren, OH
Brianne Samson	Sharon, PA		
Kortney Squibbs	Orwell, OH		
Erika Walker	Canfield, OH	**BASS**	
		Nicholas Hazelton	Grove City, PA
TENOR		Paul Hill	Youngstown, OH
Victor Cardamone	NE Pittsburgh, PA	Anthony Humphrey	New Castle, PA
Kevin Casey	Pilesgrove, NJ	David Mouse	East Liverpool, OH
Patrick Niess	Warren, OH	Jason Volovar	Poland, OH
Emilio Santiago	Hermitage, PA	Joel Gillespie	East Liverpool, OH
Stephen West	Brunswick, GA	Colton Randall	Jamestown, PA

YSU Barbershop: "One Achord"

Hae-Jong Lee, Director

Stephen West, Graduate Assistant

Michael Callahan
Matthew Eustace
Joel Gillespie
Samuel Gregory
Jared Jenkins
Timothy McCall
David Mouse
Daniel Navabi
Jonathan Pohl
Emilio Santiago
Stephen West

University Chorus

Hae-Jong Lee, director

Kathy Miller & Diane Yazvac, accompanists

Stephen West, graduate assistant

SOPRANO

Taylor Aslanis	Bay Village, OH
Amanda Bertilacci	Niles, OH
Kathleen Brown	Pittsburgh, PA
Sidney Charles	Dunkirk, NY
Kristina Clemons	Youngstown, OH
Cayla Conrad	Geneva, OH
BeJahn Duren	Euclid, OH
Anna Murcko	Napoleon, OH
Brianne Samson	Sharon, PA
Melissa Trnkus	Lakewood, OH

ALTO

Emily Donovan	Grove City, OH
Sierra Ellis	New Castle, PA
Christie Hrdlicka	Ravenna, OH
Jordan Mastrangelo	Monaca, PA
Valerie Miller	Pittsburgh, PA
Laura Ogram	Cortland, OH
Stephanie Pavlovich	Lower Burrell, PA
Rebecca Shelton	Bristolville, OH

TENOR

Benjamin Dalrymple	Wellsville, OH
Matt Eustace	Newton Falls, OH
Sam Gregory	Pittsburgh, PA
Andy Hacker	Hubbard, OH
Michael Hodil	Brookfield, OH
Jonathan Pohl	Farmersville, OH
Emilio Santiago	Hermitage, PA
Mason Taylor	Jefferson, OH
Stephen West	Brunswick, GA

BASS

Sam Dipre	Niles, OH
Tim Boehnlein	Youngstown, OH
Dante Colella	Wellsville, OH
Ian Hall	Cortland, OH
Andrew Leuty	Mentor, OH
Bill McKinney	Niles, OH
Tracy Rusk	Brookfield, OH
Lennon Sackela	Canfield, OH
Thomas Turnbull	Pittsburgh, PA

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BLISS RECITAL HALL
SATURDAY, APRIL 2, 2016
12:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

'Sounds of the Forest' Sofia Gubaidulina (b. 1931)
Diane Yazvac, piano

'Spirit Flight' Katherine Hoover (b. 1937)

'Sonata in A minor, Movement II: Scherzo' Amy Beach (1867-1944)
transcribed for flute by Dr. Alexa Still
Diane Yazvac, piano

'Nocturne and Cortège' Lili Boulanger (1893-1918)
Cortège transcribed for flute by Brenna Price
Diane Yazvac, piano

'The Ghost and the Princess' Dana Joras (b. 1989)
Diane Yazvac, piano

~~ Intermission ~~

'Goldfish Through Summer Rain' Anne Boyd (b. 1946)
Diane Yazvac, piano

**'Philadelphia Portraits;
a spiritual journey for piccolo and piano'** Cynthia Folio (b. 1954)
Diane Yazvac, piano

**'Sonata in F, Movement I:
Adagio Adagio'** Anna Amalia von Prussia (1723-1787)

'Sérénade aux Étoiles' Cecil Chaminade (1857-1944)
Diane Yazvac, piano

'Sunswept' Adrienne Albert (b. 1941)
Diane Yazvac, piano

Sounds of the Forest Sofia Gubaidulina, b. 1931
Flute and Piano, accompanied by Diane Yazvac

Sofia Gubaidulina was born in 1931 in Christopol during the time of the Soviet Union and is considered one of the most famous still-living Russian composers. She graduated from the Kazan Conservatory in 1954 and continued her studies in the Moscow Conservatory with Nikolay Peyko until 1959 and then with Shelbalin until 1963. She was awarded the Stalin-fellowship by the Soviet Union, despite having her music called 'irresponsible' due to her exploration of alternative tunings and being blacklisted as one of 'Khrennikov's Seven'' at the Sixth Congress of the Union of Soviet Composers for her unapproved participation in multiple festivals of Soviet music in the west. Her musical career was supported by Dmitri Shostakovich, who encouraged her to 'continue down her mistaken path' when her music was criticized by the governing authority at the time. For a while Sofia was only able to express her modernism through her documentary film scores until she gained fame from outside the Soviet Union from the performance of her violin concerto 'Offertorium' by Gideon Kremer in the early 1980s. Now, Gubaidulina is living and working out of Hamburg, Germany, and is a member of the musical academies in Frankfurt, Hamburg, and the Royal Swedish Academy of Music. In 1993 she was one of the selected composers at the Stockholm New Music Festival and in 2002 she received the Swedish Polar Music Prize.

'Sounds of the Forest' utilizes the flute to imitate the sounds of birdsong to paint the image of walking through a wooded area, as if taking a hike and enjoying nature with no distractions from the sounds of civilization. It also references the works of Vivaldi and the flute solo in Beethoven's Sixth Symphony. The piece uses a musical language that is familiar to an untrained audience while presenting said language in several new and interesting ways so as not to sound as if recycled from the music of the past. This particular style, similar to the ruling aesthetics of the Soviet nomenclature, is also used by two other famous Moscow composers- Edison Denisov and Alfred Schnittke.

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Spirit Flight **Katherine Hoover, b. 1937**
Solo Flute

Katherine Hoover, a West Virginia native, currently lives in New York where she works full time as a flutist, conductor, and composer. She attended the Eastman School of Music and graduate with a Bachelor's in Music Theory and a Performer's Certificate in flute. She also has a Masters in Music Theory from the Manhattan School, where she has also taught for many years. She has studied with esteemed musicians Joseph Mariano and William Kincaid, and has given several concerto performances at the Lincoln Center and has performed with both ballet and opera companies in New York's major halls. Hoover is a recipient of a National Endowment Composer's Fellowship, among numerous other awards for her compositions and musical talent. Her work is very well known for referencing the music of Native America, and her piece 'Kokopeli' for solo flute has sold over six thousand copies internationally.

'Spirit Flight', inspired by Native American traditional music and the sounds produced by ancient wooden flutes, utilizes and features extended techniques such as alternative fingerings, flutter tonguing, and pitch bending to create a unique, misty tone color that brings to mind the imagery of expansive landscapes and the solitude and peace of the wilderness of North America. The piece remained unnamed for a long period of time until Hoover performed it for and consulted two close friends, one of which was descended from the Lakota. Both friends described picturing vivid images of varied landscapes, as if flying over them, while she was playing. Almost immediately one of her friends mentioned the words 'spirit flight' when asked to explain what they had heard, and the title of the piece was born.

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http://katherinehoover.com/KatherineHoover/Katherine_Hoover.html
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Sonata in A minor, Movement II: Scherzo **Amy Beach, 1867-1944**
transcribed for flute by Dr. Alexa Still
Flute and Piano, accompanied by Diane Yazvac

Amy Beach is widely considered the first significant American female composer and is most well known for her Gaelic Symphony, which was written in response to Dvorak's New World Symphony. Born in New Hampshire as Amy Marcy Cheney, Beach was recognized very early in life as a child prodigy when it was discovered that she could sing forty different songs at the age of one and could harmonize any song her mother sang to her at the age of two. She began composing at the age of four and began piano lessons with her mother at the age of six. Her family moved to Boston in 1875, where she studied with two prominent German-born pianists, Ernst Perabo and Carl Baermann. Her only formal university training was while she was fourteen when she studied harmony and counterpoint at Wellesley College. She began her concert career in 1883 and received much success and critical acclaim. Her formal debut was given in 1885 with the Boston Symphony Orchestra, performing Chopin's Second Piano Concerto. Though her musical career was incredibly successful, she was encouraged by her family to limit her public performances as was proper decorum for women at the time. She was married off at the age of eighteen to Dr. Henry Harris Aubrey Beach, a man twenty five years her senior. Though her husband discouraged her public appearances like her family had, he himself was an amateur musician and encouraged her to compose. Amy took full advantage of this and dedicated herself to writing music. After her husband's death in 1914 she resumed her concert career and traveled extensively to Europe. Beach utilized her status as the top female American composer to help further the careers of young musicians by serving as the leader of several music organization, including the Society of Women Composers. Beach died at the age of seventy seven of heart disease. In 2000 the Boston Pops added her name to the granite wall of the Hatch Shell that makes up their concert stage. Of the eighty six composers listed on this wall, Amy Beach is the only woman.

Originally for violin, Beach's Sonata in A minor was written in 1896 and was probably written for the renowned violinist Franz Kneisel, who also premiered the piece. The scherzo, the second of the four movements, is made up of three parts all inspired by the resonances of the open E, A, and G strings of the violin, with a primary focus on these notes throughout the movement. The first and third parts are light and carefree with a contrapuntal texture and imitation between the piano and solo line, whereas the second part in the middle is almost nothing but a drone G in the solo line as the piano carries the melody.

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Nocturne **Lili Boulanger, 1893-1918**

Flute and Piano, accompanied by Diane Yazvac

Cortège **Lili Boulanger, 1893-1918, arr. Brenna Price**

Flute and Piano, accompanied by Diane Yazvac

Lili Boulanger was a French composer who was the daughter of Raissa Myshetsjaya, a Russian princess, and Ernest Boulanger, a Paris Consevatorie teacher and son of the famous cellist Frédéric Boulanger. She was also the sister of Nadia Boulanger, who was also a composer. When she was two, she developed a case of pneumonia that weakened her immune system and caused her to be sickly throughout her life and eventually lead to Crohn's disease. She was a child prodigy and often accompanied her sister to her classes at the Conservatorie when she was five. It was also discovered that she had perfect pitch by a family friend, Gabriel Faure. She studied with teachers such as Louis Viern, Marcel Tournier, Alphonse Hasslemans, Paul Vidal, Georges Causaade, Gabriel Faure (the family friend), and her sister Nadia. Over the course of her short life she learned how to sing and play the piano, organ, violin, cello, and harp.

She competed in the Prix de Rome in 1912 but collapsed from illness during her performance. She returned to the competition in 1913 and won, becoming to the first woman composer to win the prize. After winning she traveled to Italy, but was forced to return home to Paris due to her health.

Lili's father, who had been seventy seven when she was born, died when she was seven and she was very affected by his death. Many of her compositions focus on the themes of death and loss because of this. Her music was very well known in its time for her colorful use of harmony. She was very inspired by the works of Faure and Debussy, and in turn her music was very influential to Honegger, who loved her innovative work.

Lili died at the young age of twenty four. In her honor, her sister recorded several of her pieces and paired her Nocturne and Cortège together. Both pieces were originally for violin, but have since been transcribed for flute. The Nocturne is dedicated to a friend of Lili's, Marie Danielle Parenteau, and the Cortège is dedicated to the violinist Yvonne Astruc, a family friend and the 'Ambassadress of the French Musical Art', as she was called by the French journal Le Petit Radio. The Nocturne quotes both Debussy's Prelude a l'apres-midi d'un faun and Richard Wagner's Tristan und Isolde. The Nocturne is in impressionistic style; the voices of the solo line and accompaniment line start out gently and rise and push towards a climax, eventually fading into a gentle ending. The Cortège is light and bright and full of humor, making it a perfect foil to the dramatic and romantic Nocturne.

Asteroid 1181 Lilith was named in Lili Boulanger's honor.

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The Ghost and the Princess **Dana Joras, b. 1989**

Alto Flute and Piano, accompanied by Diane Yazvac

Dana Joras is a British flutist, composer, soccer referee, and flute teacher currently working out of the Chicago area. She studied with Samuel Coles, Kate Hill, and Patricia Morris at the Royal Academy of Music in London, where she graduated with Distinction. She also studied flute with Mary Stolper at DePaul University's School of Music, where she received her BM in Flute Performance. Joras has received multiple awards for her playing as well as her compositions, including the Women Farwell Trust Award, the Jonathan Myall Piccolo Prize, second prize at the British Flute Society Young Artist Competition in 2013 for her solo piccolo piece 'Quirks of Quarks', and first place at the 2013 National Flute Association Flute Choir Composition Competition for her work 'Carnival Pieces'.

Dana enjoys writing music for her own performances and often premieres her own pieces, as is the case with 'The Ghost and the Princess'. Her work is often based around characters and stories that she creates, and 'The Ghost and the Princess' is no exception. The piece tells the story of a lonely ghost wandering around a gigantic castle at night, bored until they come across a section of the castle they had never been to before. As they explore, they stumble across the bedchamber of the princess, who is asleep in bed. Out of curiosity they enter the princess's dream to find that the princess is not dreaming about very 'princess-like' things; instead, she is dreaming that she is a great warrior fighting off evil shadows that had been tormenting helpless villages. The ghost appears to the princess in her dream and befriends her. They fight shadows until sunrise, when the princess wakes up and the ghost fades away until the next night, hopefully when the new friends' adventure will continue. The piece was premiered by Joras on alto flute and Talar Khosdeghian on piano at the Musicians Club of Women in Chicago.

http://www.danajoras.com/

Goldfish Through Summer Rain **Anne Boyd, b. 1946**

Flute and Piano, accompanied by Diane Yazvac

Sydney-native Anne Boyd is widely considered one of Australia's most distinguished composers and music teachers. Anne was sent to live with relatives on a sheep station in central Queensland at the age of three when her father died, and it is there she developed an intimate connection with the expansive Australian countryside, something that has since influenced many of her compositions. She began composing at the age of six for what instruments she had available to her; voice and recorder. At the age of eleven she was reunited with her mother and moved to the city; though this was a happy occasion, she still missed the countryside. She graduated from the University of Sydney with a BA in Music in 1967, and a Ph. D. In composition from the University of York in England. She has since held academic positions at the University of Sussex, the University of Hong Kong, where she was the founding Head of the Department of Music, and at the University of Sydney, where she was the first woman to be appointed a professor of music. Her musical focus on the influence of the landscape and of Asian music upon the Australian culture gained international attention with the release of the Connolly/Anderson award winning documentary 'Facing the Music' in 2001.

Boyd inherited her fascination of the musical cultures of South East Asia, specifically that of the ancient court music of Japan, from her teacher Peter Sculthorpe, and found that it was the music closest to the musical representation of the arid outback landscape of her childhood. Boyd considered composition to be practically spiritual to her, and is very interested in the idea of using music as a form of meditation. Her work is heavily influenced by both Christian and Buddhist mysticism.

'Goldfish Through Summer Rain' uses a combination of only five or six notes, and is a very meditative, gentle piece, meant to whisk the audience away on a relaxing mental journey through the rain and to a peaceful pond where koi swim gracefully and lazily just under the green, glass-like surface of the water.

Sources:
http://www.australianmusiccentre.com.au/artist/boyd-anne
http://sydney.edu.au/music/staff-profiles/anne.boyd.php

Philadelphia Portraits, **Cynthia Folio, b. 1954**
a spiritual journey for piccolo and piano
Piccolo and Piano, accompanied by Diane Yazvac

Cynthia Folio, a Virginia native, is an award winning composer, published music theorist, and a highly esteemed flutist. She has both a M. A. and Ph. D. in music theory from the Eastman School of Music as well as a performers certificate from the same school. She has studied theory and composition with Larry Nelson, Robert Morris, and Joseph Schwantner, and flute with both Bonita Boyd and Emily Swartley Newbold. She has won a distinguished alumni award from Chester University, a National Endowment for the Humanities grant, a composer residency at the Yaddo Artist Colony and at the Virginia Center for Creative Arts, two winning entries in the National Flute Association Newly Published Music Competition, nineteen consecutive ASCAP Standard Awards, and grants from Meet the Composer and the American Music Center. She has commissioned by organizations such as the PA Teachers Association, the Anna Crusis Women's Choir, Astral Artistic Services, the Hildegard Chamber Players, the Network for New Music, Relâche, the Mendelssohn Club, Pi Kappa Lambda, Sigma Alpha Iota, and many more. She has also served as a guest composer at the Kerry Walker and Julius Baker Masterclass, the West Chester University Composer Symposium, the University of New Mexico Composer Symposium, and the Indiana University of Pennsylvania Festival of Women Composers. She regularly performs as both an ensemble member and a soloist with several groups in the Philadelphia area and currently teaches at Temple University in the Boyer School of Music and Dance as the professor of music studies.

'Philadelphia Portraits: a spiritual journey for piccolo and piano' is the result of the collaboration between Folio and fellow flutist Lois Herbine, to whom the piece was dedicated to and commissioned by. Herbine premiered the piece on a concert dedicated solely to Folio's compositions for flute at the National Flute Association Convention in Charlotte, North Carolina in August of 2011. Folio didn't often write programmatic music and took up the commission as a challenge, with the goal of showcasing and honoring famous Philadelphians. The first and final movements, dedicated to Vincent Persichetti and Betsy Ross, were Herbine's ideas, whereas the second, third and fourth movements, dedicated to John Coltrane, Marian Anderson, and Benjamin Franklin were Folio's. Each movement presents a musical portrait of each Philadelphian and utilizes unique stylistic ideas that explain the nature and importance of each person to the audience without speaking.

Sources:
https://www.temple.edu/boyer/about/people/cynthiafolio.asp
http://cynthiafolio.com/
http://www.societyofcomposers.org/members/CynthiaFolio/
https://loisblissherbine.wordpress.com/2013/12/10/philadelphia-portraits-a-spiritual-journey-for-piccolo-and-piano-by-cynthia-folio-commissioned-by-and-dedicated-to-lois-herbine/

Sunswept **Adrienne Albert, b. 1941**

Flute and Piano, accompanied by Diane Yazvac

Adrienne Albert is an American composer living and working out if Santa Monica, California. As a child of two European trained professional violinists, Ms. Albert began studying piano at the age of four and composition at the age of ten. She began her professional musical career as a mezzo-soprano soloist while attending UCLA (where she graduated with a Certificate in Film Scoring in 1996) and collaborated with esteemed and famous musicians such as Leonard Bernstein, Philip Glass, Gunther Schuller, and Igor Stravinsky, among many others. Since beginning her composing career in the 1990s, Adrienne has had her works performed in the United States, South America, Mexico, Canada, Europe, Australia, Thailand, South Africa, and China. She is a member of the LA Composers Forum, SAG, AFTRA, The American Music Center, American Composers Forum, International Alliance for Women In Music (IAWM), The Dominant Club, Vice President in charge of programming for NACUSA/L.A., ASCAP and was awarded a 2006 grant from the National Endowment for the Arts and The American Composers Forum for the Continental Harmony Project in Alaska.

On the importance of music, she says the following: "Music has always been a central part of my life. Whether it has been performing, singing, or composing, it is the thread that weaves through each part of my being. I find joy in every form of music, and my life has been an eclectic patchwork of music ranging from avant-garde 20th century vocal and choral music to Baroque, ethnic, folk music, jazz, popular, and of course, classical music. We are each an amalgam of our pasts, influenced by our individual experiences, and I have been extremely fortunate in having an extraordinary past which informs my present and makes me look forward with great enthusiasm to the future."

Ms. Albert's piece 'Sunswept' was originally written for French horn as the final movement of her 'Global Warming' sonata, which was later transcribed for Clarinet and republished as 'Windswept'. Ms. Albert began realizing that the sonorities of the piano and flute worked well for the piece after being approached by a colleague, Susan Dietz, who asked if the piece could be arranged so that she and her husband could play it together. This piece utilizes a dynamic interchange and expressive dialogue between both instruments; both the solo line and the accompanimental voice are equal partners to one another, creating an exciting and vibrant mood that is balanced by the beautiful lyrical lines of the flute and the playful rhythmic harmonies of the piano.

Sources:
http://adriennealbert.com/works_chamber.html#sunswept
http://www.societyofcomposers.org/members/AdrienneAlbert/
http://composersforum.org/members/directory/adrienne-albert
http://www.adriennealbert.com/biography.html

DANA SCHOOL OF MUSIC

Upcoming Events

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

* *

APRIL

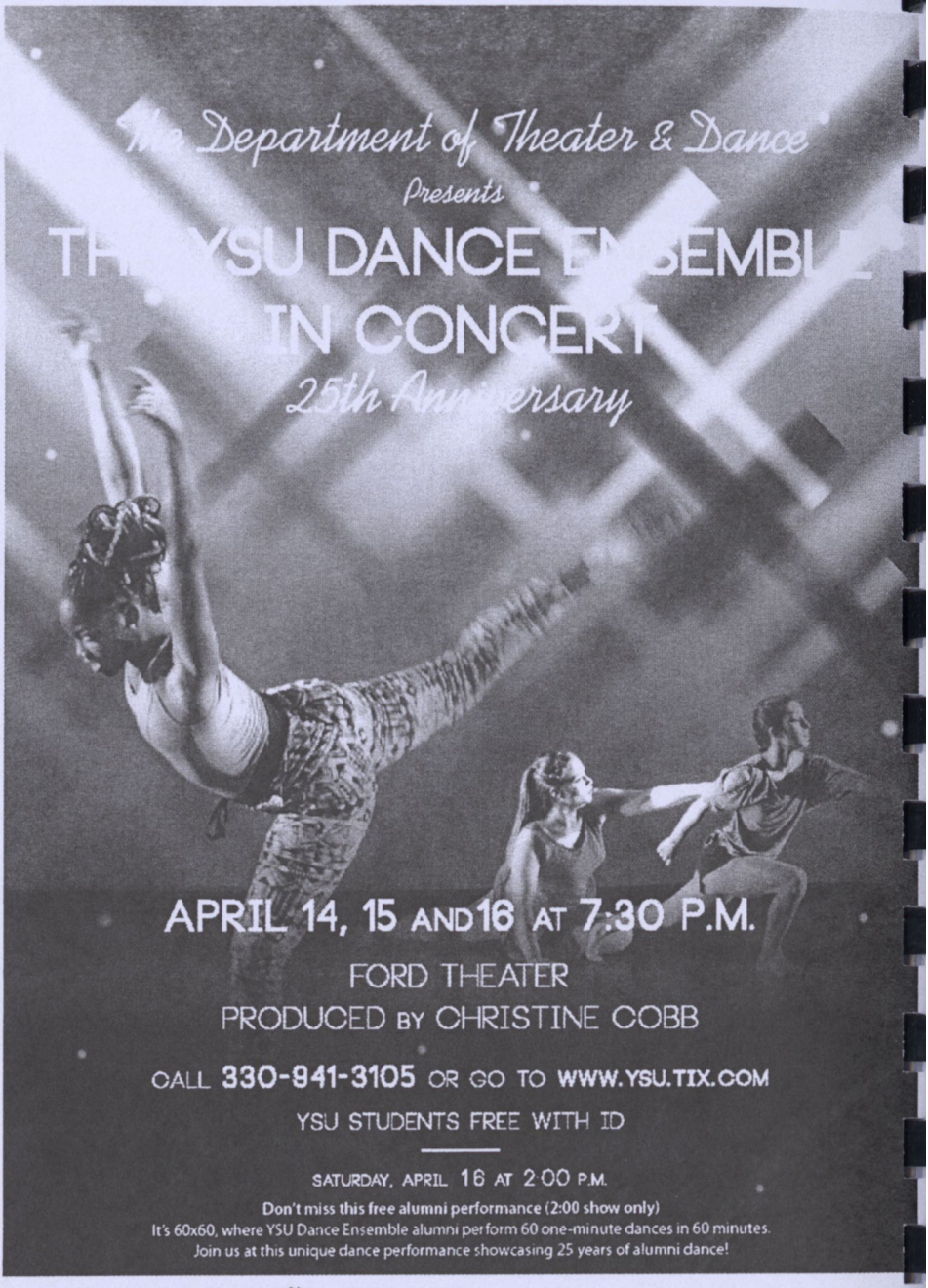
Wednesday, April 6
Music at Noon: Saxophone Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 6
Percussion Ensemble
8:00 pm | Spotlight Theater

Saturday, April 9
YSU Flute Festival
Guest Artist: Jonathan Snowden
8:30 am – 4:00 pm | Bliss Recital Hall $
Workshops, performances, and guest artists complete this great day of flute for all ages
Festival Coordinator:
Dr. Kathryn Thomas Umble, 330-941-1831

Sunday, April 10
Dana Horn Studio Recital
4:00 pm | Bliss Recital Hall

Monday, April 11
Jazz Ensembles
7:00 pm | Chestnut Room, Kilcawley Center



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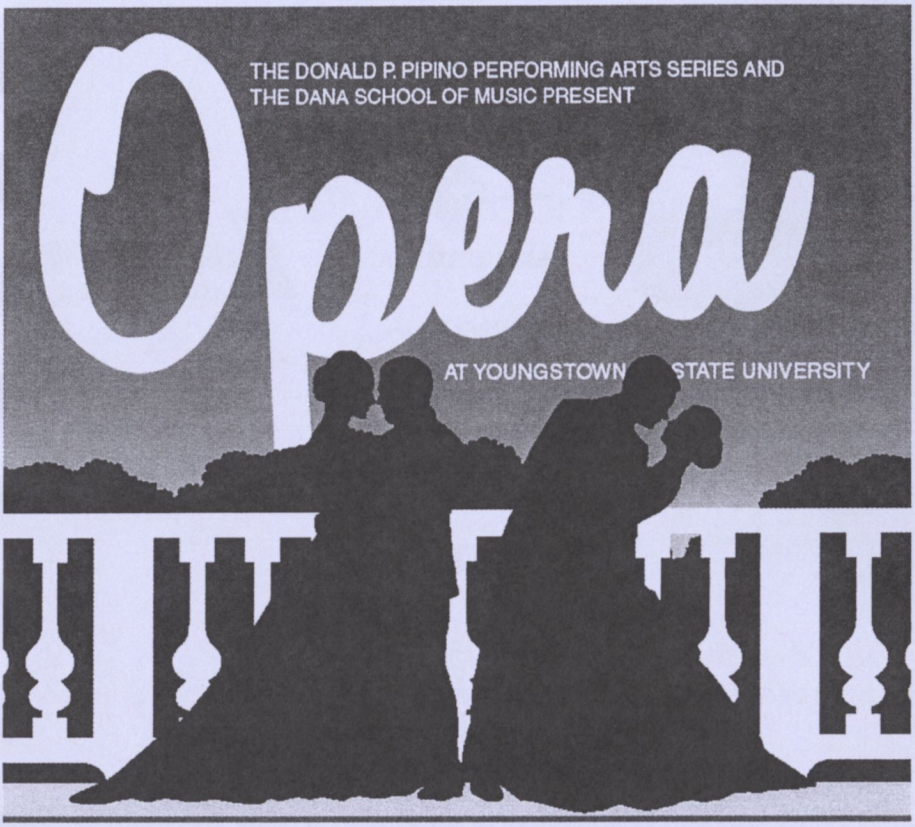
Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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THE DANA CONCERT SERIES

PRESENTS

Laura Ogram

SENIOR HORN RECITAL

ACCOMPANIED BY:
ALISHA MOORE, HORN
DIANE YAZVAC, PIANO

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

BLISS RECITAL HALL
SATURDAY, APRIL 2, 2016
3:00 PM

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

Concerto No. 2 in E-flat Major, K. 417 — Wolfgang Amadeus Mozart (1756-1791)

I. Allegro Maestoso
II. Andante
III. Rondo

Laudatio — Bernhard Krol (1920-2013)

En Forêt — Eugène Bozza (1905-1991)

--- Intermission ---

Sonata for Horn and Piano, Op. 17 — Ludwig van Beethoven (1770-1827)

Allegro Moderato
Poco Adagio, quasi Andante
Rondo

Duet No. 4 from "Six Duets for Two Horns" — Otto Nicolai (1810-1849)

I. Allegro
II. Andante
III. Rondo

Program Notes

Wolfgang Amadeus Mozart was born in Salzburg, Austria and began composing and performing at the age of five. He found work as a court musician in Salzburg, but eventually moved to Vienna. The majority of his compositions, which total over eight hundred works, were composed while he lived in Vienna.

Mozart intended **Horn Concerto No. 2 in E-flat Major K.417** for his friend and horn player, Joseph Leutgeb. The piece was composed to be performed on natural horn, but is now part of the standard repertoire for the modern horn.

Bernhard Krol was a German composer who studied with Josef Rufer in Vienna. Krol played horn in the Berlin Philharmonic and the Stuttgart Radio Symphony Orchestra.

Krol's experience as a horn player shows through in **Laudatio** which is written idiomatically for the instrument. The title comes from the word "laudation," which means praise. This piece can be viewed as a questioning and exploration of one's spiritual identity. Incorporated into the piece is the Christian hymn, "Te Deum Laudamus," which is reflected in the section of the piece reminiscent of a Gregorian chant.

Eugène Bozza was a French composer best known for his works for chamber ensembles. Bozza studied at the Paris Conservatory before being appointed to concert master in the Pasdeloup Orchestra in France. The last position Bozza held was director of the National School of Music of Paris. During his time as director, he composed many etude books and solo works.

En Forêt was written as a test piece for horn players at the Paris Conservatory. It is considered a very difficult piece because "it displays every problematic element of horn playing imaginable, including bounding intervals, rapid-fire lip trills, sonorous glissandos, and intricate hand-stopping techniques, all over four octaves from high C to pedal C." (John Ericson, www.hornmatters.com)

Ludwig van Beethoven gave his first public performance at the age of seven and published his first composition by the time he was twelve, much like W.A. Mozart. Beethoven's most recognized works are his nine symphonies, most notably Symphony No. 5 in C Minor, Op. 67, written in 1808.

Sonata for Horn and Piano, Op. 17 was composed in 1800 for Giovanni Punto, a world renowned horn player. The piece was originally composed for natural horn and pianoforte. At this point, Beethoven had not yet spoken of the hearing loss that would plague him for the rest of his career, as shared in his Heiligenstadt Testament of 1802.

Otto Nicolai was a German composer and founder of the illustrious Vienna Philharmonic. Nicolai composed pieces in a wide array of genres, including operas and lieder. His best known opera, which was also his last, is *The Merry Wives of Windsor*.

Duet No. 4 from "Six Duets for Two Horns" was edited by M. Buyanovsky in 1966. Each of the three movements allows for harmonic interplay between the two horns. There are many instances of call and response as the melody moves between the two horns. Each movement has its own feel and the varying dynamics and tempi allow for adequate liberty for artistic interpretation.

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Andrew Leuty

SENIOR CLARINET RECITAL

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BLISS RECITAL HALL
MONDAY, APRIL 4, 2016
7:00 PM

YOUNGSTOWN STATE UNIVERSITY

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Recital Program

Sonatina for clarinet and piano — Joseph Horovitz (b.1926)

I. Allegro calmato
II. Lento quasi andante
III. Con brio

Monolog 3 — Erland Von Koch (1910-2009)

I. Andante sostenuto
II. Allegro molto vivace

Introduction et rondo Op.72 — Charles-Marie Widor (1844-1937)

Program Notes

Joseph Horovitz was born in Vienna, Austria in 1926. His family moved to England in 1938 to escape from the Nazis. Once settled down, he picked up his studies at Oxford at the Royal College of Music under the direction of the composer Gordon Jacob. Early in his life, he was known more as an opera and ballet conductor and later moved to composing works for large ensembles and solo instruments. From 1981 to 1989, he was the president of the International Council of Composers and Lyricists. He also received many awards including the Gold Order of Merit of Vienna and the Austrian Cross of Honor for Science and Arts.

This piece was first performed at Wigmore Hall, London, on May 12th, 1981. This Sonatina was commissioned by clarinetist Gervase de Peyer and Gwenneth Pryor. After meeting at the Royal College of Music, de Peyer and Pryor remained long time friends. This piece in its entirety is a three movement work. The first movement is titled *Allegro calmato*, is written in the classical sonata form. The main theme of the piece is stated at the beg inning and end of the in its original form with some developing themes in between. The second movement is in the form of an A-B-A song structure bringing out some of the lowest notes of the instrument over many slow chords. The third movement is a type of rondo that alternates between two themes equally. This movement, unlike the second, emphasizes the upper register of the instrument.

Erland Von Koch was born in 1910 to a musical family in Stockholm, Sweden. His father was a composer, music critic and artist. When Erland was twenty-one, he attended the Stockholm Conservatory where he passed the examinations in advanced choirmaster and organist. In the years following, he lived in Germany and France where he studied in composition, conduction and piano. He later taught at the *Karl Wohlfarts Musikschule*. As a composer, a large amount of his time was spent working for the film industry where he composed various music for over forty years. In 1953, he became a lecturer in harmony at the Stockholm Conservatory which he later became a professor of in 1968. In 1957, he was admitted as a member of the Royal Swedish Academy of Music. He has composed over 6 symphonies, 12 solo concertos, 18 Monologues for various solo instruments, ballets, opera, solo songs, and choral music as well as many others.

Monolog 3 was the third of the 18 monologs that Erland wrote for various instruments. Each one of the Monologs was written for a different instrument ranging from flute and oboe to the cello and double bass. All of them take an inspiration from Swedish fold melodies where they are intricately woven into the pieces. Monolog 3 consists of two movements. The first movement is written in an A-B-A song structure with the slower theme that appears at the beginning and comes back at the end. The middle section brings out the more flowing aspects of the clarinet while traveling through a number of different keys. The second movement brings up the tempo from the first while being more rhythmically driving. The opening measures of the second theme are repeated multiple times throughout the entire movement with some being in different keys. The ending increases the tempo while continuing the use of that opening motive through the final notes.

Charles-Marie Widor was born into a family of organ builders in the south eastern part of France in 1844. He studied organ under his father and through a family friend who studied in Brussels in 1863. He later moved to Paris where he would spend the rest of his life. At the age of 24, Widor was appointed assistant to Camille Saint-Saëns at *Église de la Madeline*. A year later, Widor was appointed as the organist of Saint-Sulpice in Paris which was regarded as the most prominent position for a French organist at the time. Years later he was hired as the organ professor at the *Paris Conservatoire* and later became the professor of composition at the same institution. He taught many composers and organists that would become famous in later years including Darius Milhaud and Edgard Varèse.

"Introduction et rondo" was composed in 1898 in the romantic era of compositions. This piece features many characteristics of French composers during that time, including the use of Chromaticism, triplets, and different dotted rhythms. The form of this piece is Rondo with the introduction being the first thirty four measures. After that, the main melody enters with the triplet feel that will be common throughout the piece. Following, the piece shifts into a faster more rhythmic section at the Tempo 1 which changes the triple feel into more of a duple feel with the clarinet playing a constant string of eighth notes. When this short section is finished, the main melody then comes back albeit a little different. This melody includes different flourishes that are newly added and continues to the end of piece.

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Music At Noon

SAXOPHONE STUDIO RECITAL

JAMES UMBLE, PROFESSOR OF SAXOPHONE
JOSHUA WERTZ AND KEVIN M. SMITH,
GRADUATE ASSISTANTS

Wednesday, April 6
12:15 pm | Butler Institute Of American Art

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MUSIC AT NOON CONCERTS SPRING 2016

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

Wednesday, April 13

Music At Noon: Clarinet Studio Recital

Wednesday, April 20

Music at Noon: Guitar Studio Recital

Wednesday, April 27

Music at Noon: Musical Theater

Mark your calendars for our 2016 Opera!

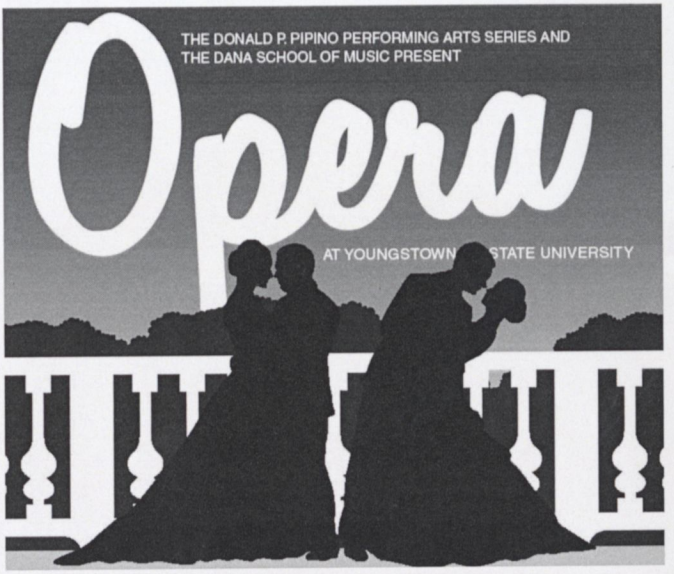
Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English



Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

PROGRAM

Towards a New Day — Dave Morgan (b. 1958)
Movement 1
Movement 3

Kevin Smith, alto saxophone
Lydia Byard, violin
Alex Ayers, piano

Saxophone Quartet Concerto — Philip Glass (b. 1937)
Movement 1

Jonathan Pohl, soprano saxophone
Jeremy Leishman, alto saxophone
Daniel Slencsak, tenor saxophone
Brandon Staley, baritone saxophone

Fantasy on a Theme of Jupiter — Yasuhide Ito (b. 1960)

Jon Markovich, soprano saxophone
Rachel Buser, alto saxophone
Christie Hrdlicka, tenor saxophone
Billy McKinney, baritone saxophone

Quatour pour Saxophones — P & M Jean-Jean (1874-1928)
Movement 1

Kathleen Brown, soprano saxophone
Sam Gregory, alto saxophone
Thomas Turnbull, tenor saxophone
Stephanie Pavlovich, baritone saxophone

They Might Be Gods — John Leczsynski (b. 1987)

Drastic Measures — Russell Peck (1945-2009)
Movement 2

Kevin Smith, soprano saxophone
Hannah Wilhelm, alto saxophone
Valerie Miller, tenor saxophone
Joshua Wertz, baritone saxophone

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PRESENTS

Sarah Pizza

SENIOR TRUMPET RECITAL

BLISS RECITAL HALL
WEDNESDAY, APRIL 6, 2016
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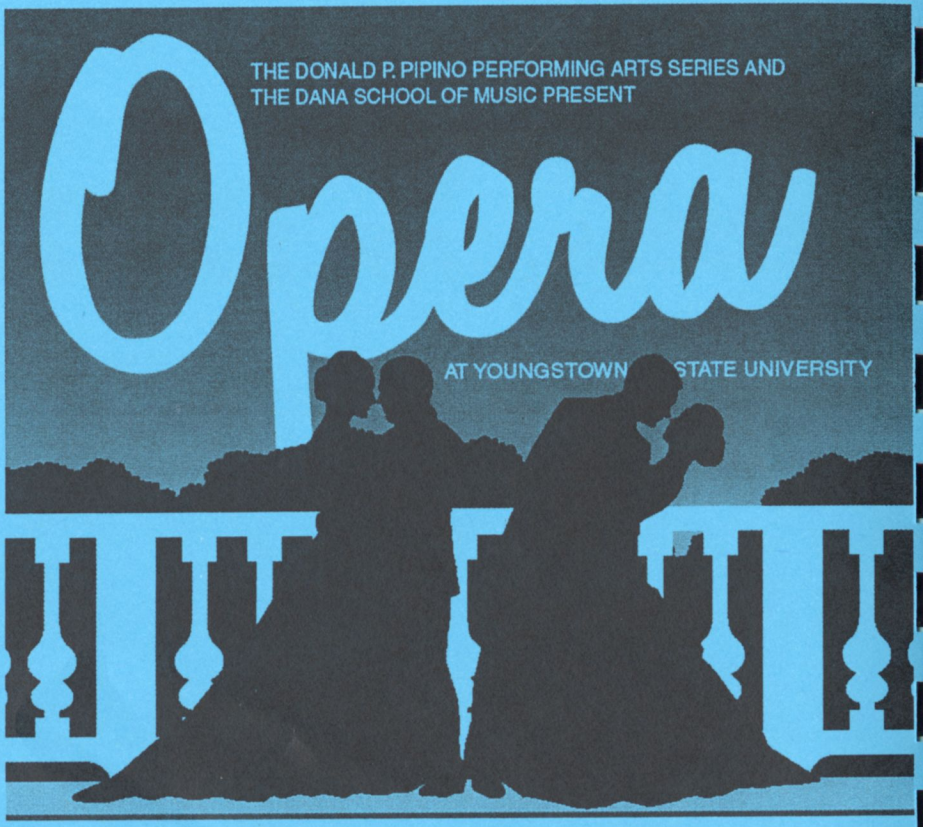
Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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Recital Program

Sonata Prima — Giovanni Buonaventura Viviani (c.1638-1693)
Arr. Michel Rondeau

- Allegro Moderato
- Allegro
- Vivace

Mary Ann Bush, Organ

Sonate — Thorvald Hansen (1847-1915)
Arr. Edward H. Tarr

- Andante con espressione
- Allegro con anima

Mary Ann Bush, piano

Night Sun Journey — Meg Bowles (b. 1957)

Dances for One — Sarah Pigza (b. 1995)

- Waltz
- Polka

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Youngstown State University Percussion Ensemble

ED DAVIS & DUSTIN MAY, DIRECTORS

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YOUNGSTOWN STATE YOUTH
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TOMMY STAR, DIRECTOR

Wednesday, April 6
8:00 pm | Spotlight Theater

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Hoo-Daiko (2001) **Robert Damm (b. 1964)**

*YSYO Percussion Ensemble

Hoo-Daiko by Robert J. Damm is a percussion sextet that was inspired by traditional Japanese Taiko drumming. This piece is based on typical rhythm patterns found in the Matsuri (folk festivals), in which Taiko plays a prominent role.

Taiko drummers utilize many techniques that contribute to their powerful sound and also provide an impressive visual element of choreographed movement. For examples of this traditional style of playing, see a performance by Japanese taiko masters, Kodo or New York-based taiko ensemble, Soh Daiko.

~Notes by Robert Damm

Universal Dance (2015) **David Morgan**

The myriad ways of grouping and feeling a rhythmic cycle of twelve beats underpins an incredible diversity of musical genres and styles, from traditional African and Indian music, through blues, jazz, and progressive rock, and contemporary classical music. At the most elemental level, twelve can be grouped as four groups of three beats or three groups of four beats. It may be felt as two groups of six beats or six groups of two beats. Asymmetrical groupings including 7+5 and 5+7 are also possibilities. We can then superimpose these subdivisions to create a sense of polymeter. "The Universal Dance", inspired by Yoruban drumming, explores some of these possibilities. The piece begins by superimposing four against three before shifting to other grouping options. The relatively simple folk-like melodic and harmonic material allows the parameter of rhythm to stay in the foreground. A successful performance will make the audience want to join the dance!

"The Universal Dance" is the fourth movement of "Towards A New Day", originally composed for YSU faculty members Alice Wang (clarinet), Joseph Kromholz (violin), and Cicilia Yudha (piano) in July 2015. I subsequently rethought and arranged the piece for the Slippery Rock University jazz ensemble. Dustin May played drums on a reading of this version by the Sam Blakeslee Big Band and asked me to consider arranging it for the YSU Percussion Ensemble. This is the first performance of this new arrangement.

~Notes by David Morgan

Jam Box:
Cajon Trio (for Nate #1 and Nate #2) (2008) Ron Coulter (b. 1979)

Ron Coulter received his Bachelors degree and Masters of Music Performance from the Youngstown State University Dana School of Music and is now the director of percussion studies at Casper College in Casper, WY. *Jam Box* was composed while Coulter was director of percussion at Southern Illinois University in Carbondale, IL and is dedicated to his students Nathan Staley and Nathan Kingery.

Ricoam **Moacir Santos (1926-2006)**
Arr. Davis (b.1981)

Moacir Santos, born to a poor family in Pernambuco (Northeastern Brazil) was regarded as a walking encyclopedia in the realm of Brazilian instrumental music. Without hesitation, artists like João Donato, Dori Caymmi, Paulo Moura and Sérgio Mendes will testify to his brilliance. The late Brazilian guitar ace Baden Powell was Moacir's pupil, and revered his master on the song "Samba da Benção." And the President of Brazil has awarded Santos the medal of Rio Branco's order.

Slap Shift (1988) **J.B. Smith (b.1957)**

J.B. Smith received the B.M. in music education from Baylor University where he studied with Dr. Larry Vanlandingham, the M.M. in percussion performance from the University of Illinois with Tom Siwe, and the D.M.A. in percussion from the University of North Texas with Robert Schietroma. Smith is currently Director of Percussion Studies at Arizona State University. *Slap Shift* is based on Afro-Cuban folkloric drumming rhythms.

Peaches En Regalia (1969) **Frank Zappa (1940-1993)**
Arr. Davis/Morgan

Guest Performer Eric Finkelstein - Bass

Peaches en Regalia is one of Zappa's most well known works. Featured as the opening track on Zappa's album, "*Hot Rats*," *Peaches* combines Zappa's eccentric compositional approach, quirky instrumentation, and complex arrangement.

***** INTERMISSION *****

Over The Rainbow (1938) **Harold Arlen (1905-1986)**
Arr. Oetomo (b.1988)

Nathan Negro - Marimba

This percussion ensemble arrangement of Harold Arlen's *Over the Rainbow* from *The Wizard of Oz* is based on Oetomo's solo marimba version. The three accompaniment parts support the soloist as if within a classical concerto setting.

A trio of mallet players accompanies the solo marimba part of vibraphones, glockenspiel, and a second marimba, diversifying the texture possibilities and color spectrum. The arrangement contains influences of jazz in its harmonies and quasi-improvisation, as well as classical romantic elements of runs, ornaments, and flourishes. The instrumentation highlights these influences while maintaining the simplicity of the melody and harmony of the original song.

Judy Garland first recorded the original song in 1938. It was then made famous through the acclaimed film, *The Wizard of Oz*, in 1939.

This arrangement was commissioned by Louis Boldrighini and Manvel High School Percussion Ensemble and premiered at the 2015 Midwest Clinic in Chicago, IL.

Marimba Quartet in C minor (2015) **Tommy Starr (b.1995)**

Establishing a simple main theme at the beginning, *Quartet in C Minor* journeys through variations of textures and counter lines. While this main melodic idea is passed through all four players, we continually revisit that recognizable theme.

While a novel concept in theory, with the talent of four gifted musicians, such a simple little tune can stretch into varieties of musical interpretations. This is their story!

~Notes by Tommy Starr

Samba de Olodum **Traditional**
Arr. Davis (b.1981)

Olodum is a percussion group from Salvador, Bahia, Brazil that is probably most well known in the United States for recording alongside prominent pop artists such as Michael Jackson, Paul Simon, Wayne Shorter and Herbie Hancock. However, in Brazil they are known for much more than that. Olodum is a non-government activism group that was developed to combat social discrimination, boost the self-esteem and pride of African-Brazilians, and defend and fight to secure civil and human rights for marginalized people in Bahia and Brazil. Their rhythms featured here focus on a slower, "groove" style of samba as opposed to the up-tempo Samba Batucada styles of Rio de Janeiro.

Desiring (2011) **David Morgan**
Do I Dare Eat a Peach? (2011)

Dr. David Morgan, Professor of Jazz Studies and String Bass at Youngstown State University, composed both of these pieces as a part of a twelve-movement suite, *"Forms of Things Unknown,"* commissioned by the Youngstown Percussion Collective in 2011. Every movement from this work was inspired by a quote or piece of literature:

Desiring
I dig my toes into the sand
The ocean looks like a thousand diamonds
Strewn across a blue blanket
I lean against the wind
Pretend that I am weightless
And in this moment I am happy
I wish you were here

Do I Dare Eat a Peach?
I grow old...I grow old...
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare eat a peach?

Sharpened Stick (1999) **Brett Dietz (b.1972)**

The Sharpened Stick is a Native American war song and dance that is in the "fish-step" style. It is said that the popular 1920's dance craze the "Charleston" was derived from this dance. At certain points of the composition, the performers shout "Yo-Ho"- In Native American music, this is sounded by the 'head singer' and signifies a change of direction in the music as well as a change in the direction of the dance.

~ Notes by Brett Dietz

YSU Percussion Ensemble Personnel:

Noah Au, Canfield, OH

Edward Butcher, Salem, OH

Zachary Connolly, Boardman, OH

Levi Curry, Wexford, PA

Jesse DeLorenzo, Wampum, PA

Anthony Gill, Vienna, OH

Joel Gillespie, East Liverpool, OH

Aaron Graneto, Canfield, OH

Sean Guerrieri, Struthers, OH

Andy Hacker, Hubbard, OH

Ryan Jones, Youngstown, OH

Evan McCreary, Poland, OH

Nathan Negro, Wooster, OH

Tracy Rusk, Brookfield, OH

Lennon Sackela, Canfield, OH

Tommy Starr, Pittsburgh, PA

Anthony Tresky, Pittsburgh, PA

John Guido Vitullo, Austintown, OH

YSYO Percussion Ensemble Personnel:

Drew Scalzo, Canfield HS

Jordan Bender, Seneca Valley HS (PA)

Mickey McIntyre, Howland HS

Brandon Maffitt, Warren Harding HS

Gabe Demeter, Seneca Valley HS (PA)

Director Biographies

Ed Davis, MM

Ed is currently an adjunct percussion faculty at YSU and freelance musician and educator residing in Youngstown, Ohio. He is also currently employed by SMARTS (Students Motivated by the ARTS) as a drum circle facilitator and coordinator of SMARTS Beats (drum based learning for students with cognitive disabilities), a private music teacher at Motter's Music in Canfield, OH and maintains a very active performing and recording schedule throughout the region. Ed has also served as a visiting professor and taught world percussion at Capital University in Columbus, OH in 2012-13.

Ed graduated from Youngstown State University's Dana School of Music in 2012 with a Masters degree in Percussion Performance. While at YSU, Ed was a featured performer on the Youngstown Percussion Collective's recording of "Forms of Things Unknown," a twelve-movement work for percussion ensemble by composer Dave Morgan. Since living in Youngstown, Ed has had the opportunity to perform with artists such as Angela Perley & the Howlin' Moons, Jordan DePaul, Special Blend, Brad Wagner, Frank Castellano, Todd Cutshaw, Costley Ct., Penguins in Bondage: the YSU Frank Zappa Ensemble, Glenn Schaft, Dave Morgan, Tom Scott and the NO EXIT New Music Ensemble.

Originally from West Liberty, OH, Ed attended the Capital University Conservatory of Music in Columbus, OH and as a student of Bob Breithaupt, Jim Ed Cobbs, Eric Paton, and Nathan Anders he earned a Bachelor of Music in Music Media degree. While living in Columbus, Ed worked as an instructor at Columbus Pro Percussion and performed in a variety of styles as a freelance musician. Focusing on mainly drumset and world percussion, Ed has performed with groups such as the Columbus Jazz Orchestra, Chuck Mangione, The Dirty Dozen Brass Band, and served as a member of national recording act, Red Wanting Blue. He can be heard on their 2009 release, "These Magnificent Miles" (Fanatic/Capitol Music Group).

Dustin May, BM

Originally from Westerville, Ohio, Dustin had the privilege of studying drum set with Jim Curlis and Jim Rupp. Dustin's freelance beginnings sprouted here, at the Fort Hayes Metropolitan Career Center for Music and as a member of the Columbus Youth Jazz Orchestra. These two organizations allowed him to develop his craft while performing at many Columbus area venues such as the Southern Theatre, State House, Columbus Jazz and Rib Festival and many more.

In 2010 Dustin was selected by, the now Vice President of Education at the Lincoln Center, Todd Stoll, to perform the repertoire of Duke Ellington with the Ohio Youth Jazz Orchestra at the Parma Jazz Festival in Parma, Italy. The group had the pleasure of performing alongside some of their musical heroes including Joe Locke, Dianne Reeves, Ken Peplowski, Bucky Pizzarelli, Marcus Roberts, The Woody Herman Orchestra, Wes Anderson and Kurt Rosenwinkel.

Dustin received his degree in Jazz Studies from Youngstown State University in December of 2012. There he studied percussion with Dr. Glenn Schaft, Nathan Douds and Patrick Wagner. While he was a student at the Dana School of Music, Dustin had the pleasure of performing with the Wind Ensemble, Percussion Ensemble, Youngstown Percussion Collective Touring Group, Youngstown Jazz Collective, Jazz Ensemble I and several Jazz Combos. These ensembles allowed Dustin to perform with wonderful colleagues and musical mentors such as Ralph Lalama, Rufus Reid, Dave Morgan, Kent Engelhardt, Nathan Douds and many more. Dustin can be heard on the Youngstown Percussion Collective's recording *Forms of Things Unknown* and the Youngstown Jazz Collective's recording *Absent Dreamers*.

Dustin's active freelance career has allowed him to play with many great artists such as Teddy Pantelas, Jeff Grubbs, Wilbur Krebs, Ernie Riggins, Pat Crossley, Frank Cunimondo, Kip Reed, Bobby Selvaggio, Ashley Summers, Tom Scott, Brad Wagner, Chris Anderson, Tony Spicer, Theron Brown, Sam Blakeslee, Chris Coles, Dave Morgan, Aidan Plank and many more.

This coming year Dustin is looking forward to recording with the Sam Blakeslee Large Ensemble and Bobby Selvaggio's Transcendental Orchestra.

Upcoming Events:

April 14
John Vitullo, Senior Recital
Spotlight Theater, Bliss Hall
8:00 PM

April 17
Nathan Negro, Junior Recital
Bliss Recital Hal, Bliss Hall
4:00PM

April 25
YSU Wind Ensemble & Concert Band
with Guest Soloist Ben Toth - Percussion
Stambaugh Auditorium
7:30PM

April 30
YSU Drumline Clinic & Masterclass
Guest Artist Jeff Queen
Snare Drum Clinic
Bliss Hall / Harrison Common

Glenn Schaft, Ed Davis, Dustin May
and the YSU Percussion Studio wish to thank
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for their support.

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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Phi Mu Alpha Sinfonia

American Music Recital

BLISS HALL, ROOM 2222
THURSDAY, APRIL 7, 2016
7:30 PM

YOUNGSTOWN STATE UNIVERSITY

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Recital Program

Hail Sinfonia — Arr. By Louis Victor Saar

Sinfonian Chorus

Somewhere Over the Rainbow — Harold Arlen (1905 – 1986)
arr. Alan Baylock, Herbie Hunkele

Michael Barkett, Trumpet; Herbert Hunkele, Trumpet

Vive L'Amour — Adapted by Stephen Fay

Sinfonian Chorus

Legend of a Two-Eyed Soldier — Edward Freytag (b. 1954)

Andy Hacker, Snare Drum

Gin and Tonic — Brandon Ritchie (b. 1993)

KD's Motion — Kenny Dorham (1924 – 1972)

All I Need is You — Music By Brandon Ritchie (b. 1993)
Lyrics by Jordan Mastrangelo & Justin Randall

Eric Finkelstein, Bass; Dr. Stephen Gage, Drum Set;
Jordan Mastrangelo, Vocals; Brandon Ritchie, Trumpet;
Stephen Spencer, Guitar; John "Guido" Vitullo, Vibraphone

4'33" — John Cage (1912 – 1992)

I. 30"
II. 2'33"
III. 1'40"

Sinfonian Chorus and Jazz Combo

Sinfonia Parting Song — arr. Rudolph Willman

Sinfonian Anthem — Augustus O. Palm

Sinfonian Chorus

Sinfonian Chorus is:
Michael Barkett, Travis Beatty, Jacob Bromely, Eric Finkelstein,
Aaron Graneto, Andy Hacker, Zechariah Harris, Herbert Hunkele,
Brandon Ritchie, Alex Stojkov, Stephen Spencer, John Guido Vitullo

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THE DANA CONCERT SERIES

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Colton Randall

SENIOR TROMBONE RECITAL

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

BLISS HALL - ROOM 2222
SATURDAY, APRIL 9, 2016
5:00 PM

YOUNGSTOWN STATE UNIVERSITY

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Recital Program

Elegy for Mippy II Leonard Bernstein (1918-1991)
for Trombone alone (1948)
Colton Randall, solo tenor trombone

Cavatine C. Saint-Saens (1835-1922)
for Trombone and Piano op.144 (1915)
Colton Randall, Trombone
Dominic DeLaurentis, Piano

Pair Up- Duo for Trombone and Marimba (2010) Myles Wright (1978-)
Colton Randall, Tenor Trombone
John Vitullo, Marimba

Trois Chansons (1898) Claude Debussy (1862-1918)
arr. Michael Levin

1. Dieu! qui'il la fait bon regarder!(Lord! Lovely hast thou made my dear!)
2. Quant j'ai ouy le tabourin (Whene'er the tambourine I hear)
3. Yver, vous n'estes qu'un villain (Cold winter, villain that thou art)

Kevin Casey, Steven Spencer, Robert Violette, Tenor Trombone
Colton Randall, Bass Trombone

Cello Suite 5, BWV 1011: Sarabande (1720?) J.S. Bach (1685-1750)
Colton Randall, Solo Bass Trombone

Why So Shy? (2015) Colton Randall (1993-)

Cosmic Lemons
Mike Barkett, Justin Randall - Trumpet
John Vitullo, Nathan Negro - percussion
Alex Miller - tenor saxophone
Frank Toncar - bass guitar
Anthony Kunovic - guitar
Colton Randall - Solo trombone

Program Notes

Elegy For Mippy II
A uniquely personal piece, Elegy for Mippy II was composed by Leonard Bernstein in memory of his brother Burtie's beloved dog. Although it is played unaccompanied, the performer is responsible for playing both the part of the master through the trombone and his loyal companion wagging his tail through the steady tapping of his foot.

Cavatine For Trombone and Piano
In an attempt to expand his chamber music repertoire, Camille Saint-Saëns composed this piece, Cavatine, for trombone with a piano accompanist. It brings attention to the trombone's lyrical and romantic side and has since become a milestone solo for many professional trombonists.

Pair Up Duo for Trombone and Marimba
A refreshingly modern piece composed for a friend by Australian Myles Wright, Pair Up is a fun and exciting duo that brings together two very different instruments, the trombone and the marimba. With its Latin style base, Pair Up requires constant unspoken communication between both players in order for it to settle into a groove.

Trois Chansons
The piece Trois Chansons was originally composed for a choir by the infamous French composer, Claude Debussy, and then arranged to accommodate four trombones. The first song of three, "Dieu! qu'il la fait bon regarder" contains a clear-cut melody that flows along easily that audiences familiar with his works will recognize immediately. The following song, "Quant j'ai ouy le tabourin", differs in that the low voices, or in this case, trombones, act as a foundation for which the solo part soars above. The final segment, "Yver", caps off the trio with an angry outburst at the villainous winter season that resolves itself with a finishing curse.

Cello Suite 5: Sarabande
The Sarabande from J.S. Bach's Fifth Suite for Cello is one of the most recognizable pieces for the bass trombone. The Sarabande movement most likely found its origins in Spain, and then flourished in Italy. Later, the French modified the Sarabande structure to resemble more of a dance-like pattern that Bach had originally intended when he first composed it. The classic sarabande arrangement includes an emphasis on the second beat of each phrase. The tension and release in this sarabande movement exposes a unique interpretation when performed by a bass trombone.

Why So Shy?
This composition, "Why so Shy?", was originally composed by Colton Randall for solo voice over simple guitar chords but was later arranged for the funk band, Cosmic Lemons, where the trombone became the featured instrument. The piece, which also incorporates a vocal set, was designed to reflect the changing of the seasons and the feelings that come with it.

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The 23rd Annual YSU Flute Festival

JONATHAN SNOWDEN, FLUTE
SPECIAL GUEST ARTIST

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KATHRYN THOMAS UMBLE, FESTIVAL COORDINATOR

Saturday, April 9
8:30 am – 4:00 pm | Bliss Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

The 23rd Annual Dana Flute Festival

Jonathan Snowden, Special Guest Artist

SCHEDULE OF EVENTS

8:30am – 9:00am	Registration, Bliss Hall, 1st Floor Lobby
9:00am – 4:00pm	Exhibits Open, Bliss Hall, 1st Floor Lobby
9:00am – 9:25am	Techniques and Show Tunes Reading Session, Room 2326
9:10am – 9:50am	"Refreshing Practice Techniques" Workshop with Kathryn Umble, Room 3026
9:25am – 9:50am	Beginners Flute Ensemble Reading Session, Room 2326
10:00am – 11:00am	Guest Artist Recital, Jonathan Snowden Recital Hall
11:30am – 12:15pm	Flute Class for All with Jonathan Snowden, Recital Hall
12:20pm – 12:50pm	Inter/Adv Flute Ensemble Reading Session, Room 2326
1:00pm – 3:00pm	Jonathan Snowden Masterclass, Recital Hall
2:15pm – 2:45pm	Junior High Masterclass, Room 2326
3:15pm – 4:00pm	Flute Ensemble Concert, Recital Hall

Guest Artist Recital - 10:00 a.m.

Jonathan Snowden, flute

Donna Amato, piano

Sonata for Flute and Piano in C Major — Gaetano Donizetti (1797-1848)

- Largo
- Allegro

Three Airs — Robin Milford (1903-1959)

Sonata for Flute and Piano in C Major — Otar Taktakishvili (1924-1989)

- Allegro cantabile
- Aria
- Allegro scherzando

Suite Antique — John Rutter (b.1945)

- Prelude
- Ostinato
- Aria
- Waltz
- Chanson
- Rondeau

Jonathan Snowden, Masterclass with YSU Flute Studio
Diane Yazvac, piano 1:00 p.m.

Sunswept — Adrienne Albert (b. 1941)

Brenna Price

Ballade for Flute and Piano — Frank Martin (1890-1974)

Hailey Baker

First Sonata for Flute and Piano — Bohuslav Martinu (1890-1959)

Allegro moderato

Jewellea Wyne

Fantasy on Bizet's Carmen — François Borne (1840–1920)

Tori Francioni

Black Anemones — Joseph Schwantner (b.1943)

Kristen Richter

Concerto for Flute, Op. 8 — Otar Gordeli (1928-1994)

Madeline Grimes

Junior High Masterclass - 2:15 pm
with Caitlin McCoy

Angelica Bohurjak

Flute Ensemble Closing Concert
3:15 p.m.

Canzon Primi Toni a 8, Ch. 170 — Giovanni Gabrieli (1557-1612)
Arr. Martin Grayson

Scherzo — John Cheetham (b. 1939)
Arr. Jack Blazey

Lake Erie College Flute Choir
Judith Elias, director
Members: Olivia Bandish, Jack Blazey, Carrie Delaplane, Savannah Denes, Susan Enstrom, Marsha Gray, Lynette M. Janke, Kenneth E. Jones, Barbara G. Opie, Mary Ann Ratchko-Gamez, Heather Rice, Tim Shelton, Jackie Zielke

Super Mario Brothers Themes — Koji Kondo (b. 1961)
Arr. Mandi Lawrence

Misty Mountains Cold — Howard Shore (b. 1946)
Arr. Mandi Lawrence

Central Greene Flute Ensemble
Mandi Lawrence, director
Members: Lily Behm, Sarah Bish, Kristen Black, Lauren Mason, Rachel Calvario, Jordan Bell, Brenden Keller, Kiersten Dennison

Simple Gifts — Traditional, Arr. Ricky Lombardo (b. 1946)

Celtic Suite — Michael T. Coolen
Glen Fiddich
Skye

Rumanian Folk Dances — 0Bela Bartok (1881-1945)
Buciumeana
Poarga Romaneasca
Maruntel

YSU Flute Ensemble
Kathryn Thomas Umble, director
Members: Hailey Baker, Sebastian Calvin, Sidney Charles, Amber DeCaprio, Tori Francioni, Jackie Jupina, Emily Karr, Brenna Price, Kristen Richter, Jewellea Wyne

Dona Nobis Pacem — Traditional

Jonathan Snowden, Special Guest Artist

Jonathan Snowden is one of Britain's premier solo flautists and perhaps its best-kept secret. Mr. Snowden was named Principal Flute of the English National Opera North Orchestra at age 21. He was appointed Principal Flute with the Royal Philharmonic Orchestra two years later, and subsequently also held the Principal Flutist position with the London Philharmonic Orchestra and the Philharmonia Orchestra. More recently, he has been in Andrew Lloyd Webber's West End show "Love Never Dies." His thrilling sound and technical virtuosity are admired here and abroad. Journalist Edward Greenfield has described Mr. Snowden in *The Guardian* as "one of the most brilliant flautists of his generation."

Mr. Snowden has established himself as an international artist of highest acclaim. His engagements have included concerto tours in Europe, the United States and Japan. He has been invited by Lorin Maazel to play with the Pittsburgh Symphony Orchestra and by Seiji Ozawa to play with the Boston Symphony Orchestra. He has performed as soloist with many orchestras including The Royal Philharmonic Orchestra, London Philharmonic Orchestra (including many in the Royal Festival Hall, London), Bournemouth Symphony Orchestra under Andrew Litton, BBC National Orchestra of Wales, Malta Symphony, The London Mozart Players, The Orchestra of St. John's Smith Square (London) and St. Louis Symphony.

He is also in much demand by composers to record their film scores. His recording list includes: *The King's Speech, A Very Harold and Kumar Christmas, James Bond: Quantum Of Solace, Narnia – Voyage of the Dawn Treader, Shrek – Forever After, Defiance, The Dark Knight, The Argentine, Guerrilla, Doomsday, Fool's Gold, The Great Debaters, Bee Movie, Stardust, 1408, The Da Vinci Code, Over the Hedge, Lord of the Rings, Sense and Sensibility, Pride and Prejudice, Don Juan, Tomb Raider: The Cradle Of Life, Mr. Holland's Opus, Antz, The Mummy, Bridget Jones Diary, The Mummy Returns, The Four Feathers, Gangs of New York, Gods and Generals, SpongeBob Square Pants* and *The Mission*. Mr. Snowden has regularly broadcasted on BBC Radio 3 and has made numerous television appearances.

Suzanne Fitzgerald described his teaching style in the British Flute Society's magazine, *Pan*, as "dynamic and inspirational, conducting the class with energy and sheer enthusiasm. Each student was encouraged to look deeper into themselves and their music, exploring the many possibilities of dynamic range and color...Most of all, people came away feeling inspired, encouraged and fulfilled and surely that's what music is all about."

Mr. Snowden enjoys teaching and has a unique take on how performers can link emotion and communication to technique and interpretation. He has an extensive knowledge of solo repertoire, as well as the desire to improve anyone's playing and performance abilities. The notion of taking risks and being a flexible flutist enables a more powerful conversation to exist between the soloist and supporting musicians as well as the music and the audience. Jonathan is currently Professor of Flute at Shenandoah Conservatory, Shenandoah University, Winchester, Virginia, USA and Artist In Residence at Levine School Of Music, Washington, DC, USA.

DONNA AMATO was born in Pittsburgh, where she also received her earliest musical training. She later studied with Ozan Marsh, Louis Kentner, Gaby Casadesus, Guido Agosti and Angelica Morales von Sauer. She has made concert appearances in Great Britain, France, Italy, Germany, Spain, Austria, Norway, Mexico, Canada, Russia and the United States, and radio broadcasts on the BBC as well as the inaugural live broadcast on Classic FM. Her concerto performances have included the Mozart Concerto, K.488, Tchaikovsky Piano Concerto No. 1, Daniel Dorff's Piano Concerto, Nancy Galbraith's 2nd Piano Concerto and the 4th Piano Concerto *'Aurora Borealis'* by Geirr Tveitt (which can be seen in its entirety on YouTube). She performed works of Giacinto Scelsi in Rome at the invitation of the Scelsi Foundation, and toured with Pittsburgh's River City Brass Band in a series of performances of the *Jazz Concerto in D* by Dana Suesse. Other performances with orchestra have included the Skryabin Piano Concerto, the 2nd Piano Concerto of Edward MacDowell, the Saint-Saëns Piano Concerto No. 4, Leonardo Balada's *Concerto for Piano, Winds and Percussion*, and the world première of Sorabji's 5th Piano Concerto. In 2005 she performed Michael Daugherty's *Le tombeau de Liberace* in Arizona, and Messiaen's *Couleurs de la cité célèste* with the Carnegie Mellon University Wind Ensemble, conducted by George Vosburgh. A number of leading composers have written works especially for her, which she has performed, broadcast and recorded. Donna Amato currently teaches piano at the University of Pittsburgh and Carnegie Mellon University, and works at Carnegie Mellon as an Assisting Artist, while maintaining a busy schedule of solo and chamber-music concert appearances. Further information can be found on the artist's webpage:
www.altarusrecords.com/ArtistpageDAmato.html

STEPHEN L. GAGE has served as Professor of Music and Director of Bands at Youngstown State University's Dana School of Music since 1993. He 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. Stephen studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. In September 2012, Dr. Gage was appointed as the Conductor of the W. D. Packard Concert Band in Warren. Stephen begins his 21st season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. In 2008-09, he served as the principal conductor of the Dana Symphony Orchestra and he has guest conducted the DSO on a number of occasions. Previous teaching positions include serving as Director of Bands at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced high school honor bands and orchestras as well as a number of university wind bands 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 and Ireland. Dr. Gage has received critical acclaim from a number of distinguished composers, including Joseph Schwanter, Carter Pann, John Mackey, Samuel Adler, Karel Husa, Frank Ticheli, John Mackey, Michael Colgrass, Donald Grantham, D.J. Sparr, 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, and he is currently on the NBA Foundation Board of Directors. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at YSU. Stephen and the YSU Wind Ensemble made their Carnegie Hall debut in 2005 and the group has produced seven CD recordings. The sixth CD in this series, *Urban Requiem*, was released on the NAXOS International Recording Label in June 2008 with numerous outstanding critical reviews and the seventh, *Old Wine In New Bottles* was released by NAXOS in August 2012.

Stephen lives in Poland, Oh with his wife, Stephanie, and two of his three children, Claudia and Brendan; son, Matthew and granddaughter, Zoey, live in Austin, TX.

CAITLIN MCCOY graduated summa cum laude with a Bachelor of Music in Music Education Degree from Youngstown State University. Her flute teachers include Kathryn Umble, Julie McGough, and Jason May. While studying at Youngstown, she played in the wind ensemble, orchestra, chamber winds, student woodwind quintet, flute ensemble, and a variety of other ensembles. Caitlin is an avid performer having performed with the Youngstown Symphony Orchestra, W.D. Packard Band, Warren Philharmonic, Johnstown Symphony Orchestra, and also as a member of the pit orchestra at the Sharon Playhouse. Caitlin is exceptionally passionate about teaching privately and in the classroom. She looks forward to her future as a music educator and hopes to share her love for music in the years to come.

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 and has worked with 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. She is a well-respected area piano teacher and church organist. Diane received her BM and MM in piano performance from YSU studying with Delores Fitzer and Dr. Robert Hopkins.

KATHRYN THOMAS UMBLE, Festival Coordinator, is Associate Professor of Flute at Youngstown State University. She 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".

Reviewers comment on Umble's performances:

"...excellent sense of shaping melodic lines."
– James Flood, 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, Erie Ballet 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. 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 masterclasses and presentations at schools and universities including Penn State University, Bowling Green State University, Columbus 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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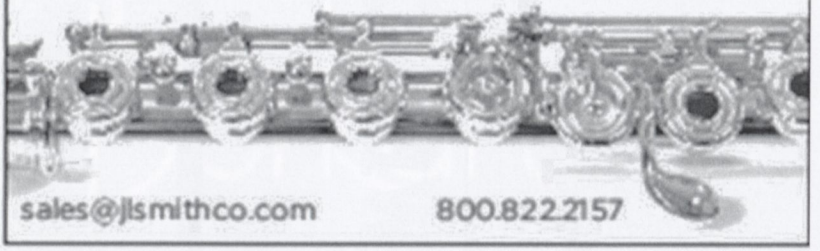

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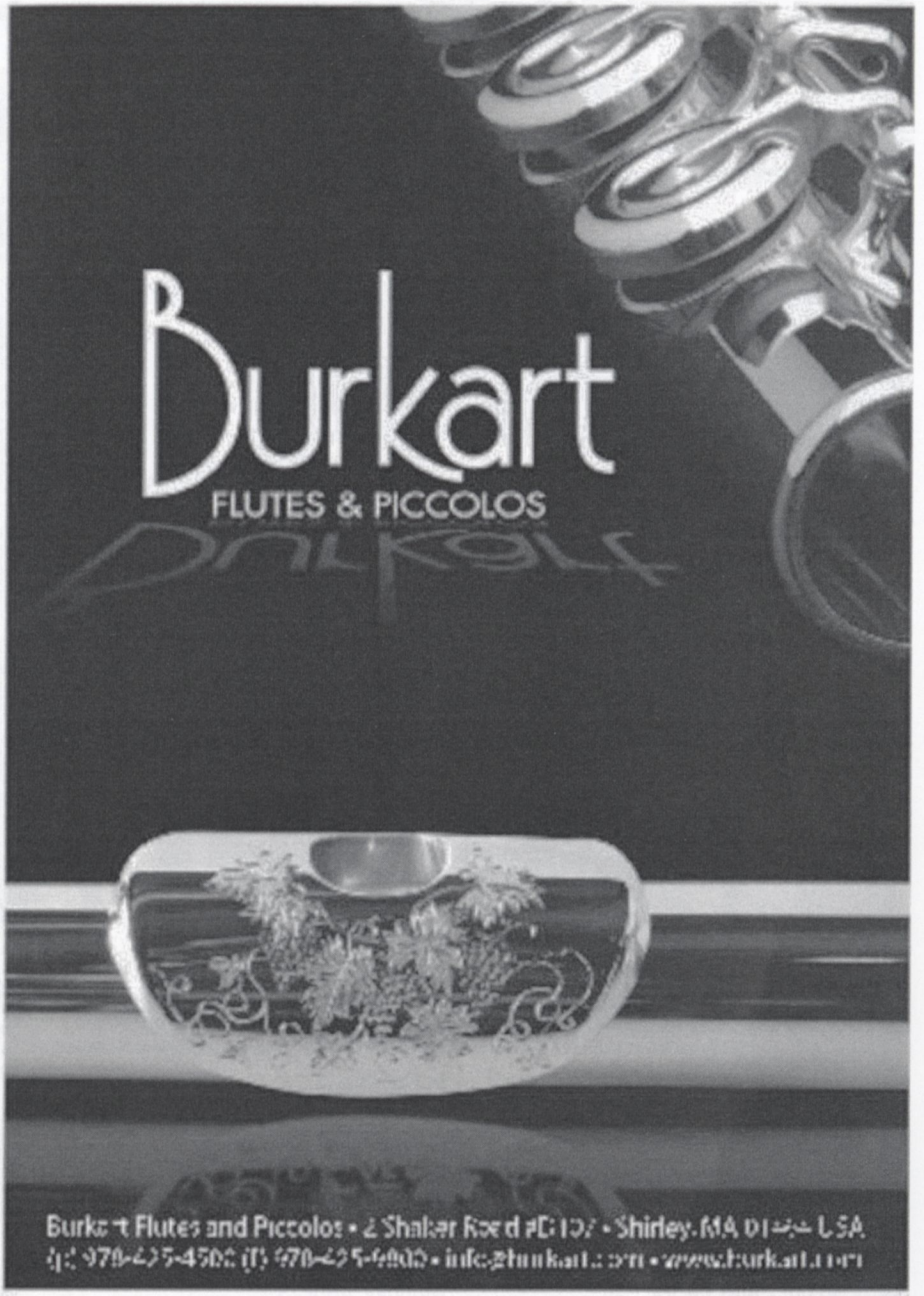
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DANA SCHOOL OF MUSIC

Upcoming Events

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

* *

APRIL

Dana Horn Studio Recital
Sunday, April 10
4:00 pm | Bliss Recital Hall

Jazz Ensembles
Monday, April 11
7:00 pm | Chestnut Room, Kilcawley Center

Musical Theater Recital
Tuesday, April 12
7:30 pm | Bliss Recital Hall

Music At Noon
Clarinet Studio Recital
Wednesday, April 13
12:15 pm | Butler Institute of American Art

Jazz Combos
Wednesday, April 13
7:00 pm | Chestnut Room Kilcawley Center

Saxophone Studio Recital
Thursday, April 14
7:30 pm | Bliss Recital Hall

Clarinet Studio Recital
Sunday, April 17
7:30 pm | Bliss Recital Hall

Dana Guitar Ensembles
Monday, April 18
7:30 pm | Bliss Recital Hall

Flute Ensemble Concert
Tuesday, April 19
6:00 pm | Bliss Recital Hall

Music at Noon
Guitar Studio Recital
Wednesday, April 20
12:15 pm | Butler Institute of American Art

Dana Composers Concert
Wednesday, April 20
7:30 pm | Bliss Hall, Room 2222

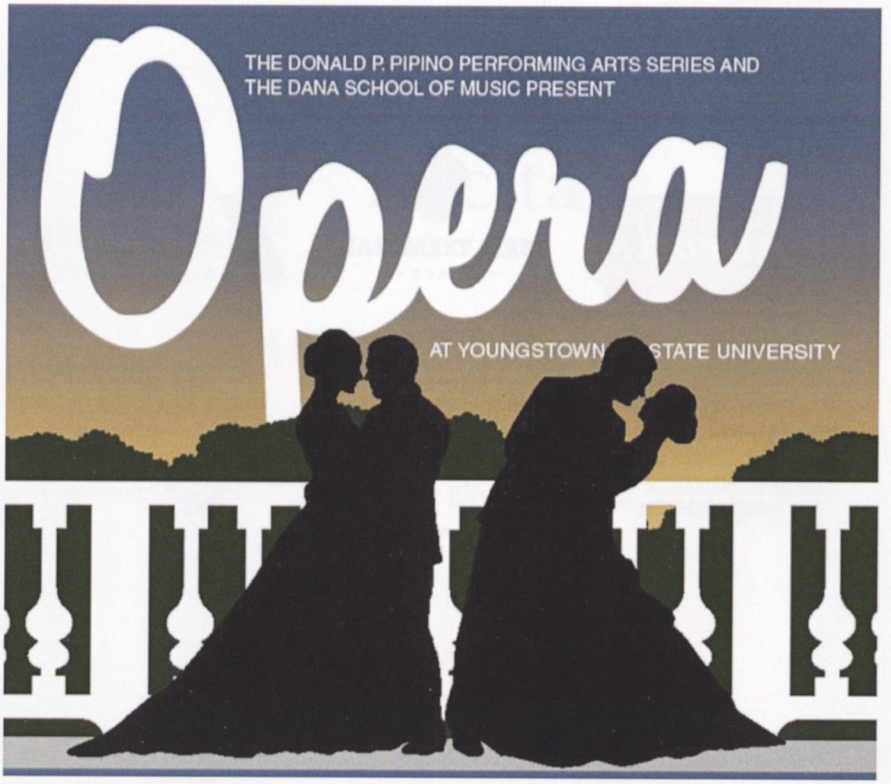
Friends of Austintown Library Present
YSU Jazz Combos
Monday, April 25
10:00 a.m. | Austintown Branch, Public Library

Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion
Hartt School of Music
Monday, April 25
7:30 pm | Stambaugh Auditorium

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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The Dana Concert Series presents

Dana Horn Studio Recital

STUDENTS OF DR. STACIE MICKENS

Sunday, April 10
4:00 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

Concerto No. 4 in E flat Major, KV 495 — Wolfgang Amadeus Mozart (1756-1791)
- I. Allegro maestoso
- II. Romance: Andante cantabile
- III. Rondo: Allegro vivace

Amie Hartman, horn
Alison Morris, piano

Laudatio — Bernhard Krol (1920-2013)

Laura Ogram, horn

Concerto No. 1 in E flat Major, Op. 11 — Richard Strauss (1864-1949)
- I. Allegro
- II. Andante

David Ottney, horn
Alison Morris, piano

Concerto No. 3 in E flat Major, KV 447 — Wolfgang Amadeus Mozart (1756-1791)
- I. Allegro

Hannah Jones, horn
Alison Morris, piano

Concerto No. 3 in E flat Major, KV 447 — Wolfgang Amadeus Mozart (1756-1791)
- II. Romance
- III. Allegro

Cari Hosey, horn
Jerry Rezanka, piano

Parable VIII — Vincent Persichetti (1915-1987)

Victoria DeRiggi, horn

Romance, Op. 36 — Camille Saint-Saëns (1835-1921)

Nathan Cione, horn
Dominic DeLaurentis, piano

Fantasy on Schubert's 'Sehnsuchtswalzer', Op. 2 — Franz Strauss (1822-1905)

Alisha Moore, horn
Alison Morris, piano

Ave verum — Wolfgang Amadeus Mozart (1756-1791)

Cari Hosey, Hannah Jones,
Nancy Davidson, Nathan Cione, horns

Fanfare for Barcs — Kerry Turner (b. 1960)

Laura Ogram, David Ottney,
Alisha Moore, Victoria DeRiggi, horns

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The Dana Concert Series
presents

Tuba and Euphonium Studio Recital

Sunday, April 10
7:00 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

Romanza — R. Vaughan Wiliams (1872-1958)

David DePanicis, tuba
D. Jack Ciarniello, piano

Three Furies for Solo Tuba — James Grant (b. 1954)
Decidedly Jocular
Very Clean: Gently Inebriated

Jacob Umbrazun, tuba

Flower Duet from Lakmé — Léo Delibes (1815-1910)
Arr. Adam Frey

Austin Brunstetter & Rebecca Shelton, euphonium
Alison Morris, piano

Dream Rocket — Carmen Pellegrino

Carmen Pellegrino, euphonium
Katie Fernstrom, piano

Bolero — Tom Holtz (b. 1968)

BeJahn Duren and Taylor Natoli

Rhapsody for Euphonium — James Curnow (b. 1942)

Brent Drysdale, euphonium
Alison Morris, piano

Concerto — Eric Ewazen (b. 1954)

David Ottney, euphonium
Alison Morris, piano

Tuba Concerto — Edward Gregson (b. 1945)
Allegro Moderato

Taylor Natoli, tuba
D. Jack Ciarniello, piano

Fantasy Variations — Yasuhide Ito (b.1973)

Rebecca Shelton, euphonium
D. Jack Ciarniello, piano

Capriccio — Krzysztof Penderecki (b. 1933)

Travis Beatty, tuba

Brilliante: Fantasy on 'Rule Britannia' — Peter Graham (b. 1958)

Richard Dickinson, euphonium
Alison Morris, piano

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The Dana Concert Series
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YSU
Jazz Ensembles

DAVE MORGAN & KENT ENGELHARDT, DIRECTORS

Monday, April 11
7:00 pm | Chestnut Room, Kilcawley Center

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

JAZZ ENSEMBLE – DAVE MORGAN

Picturesque	George Mraz
Universal Dance	Dave Morgan
Three Views of a Secret	Jaco Pastorius
Pick Up the Pieces	Roger Ball & Hamish Stewart

WOODWINDS:

Flute	Hailey Barber
Clarinet	John Stumpff
Alto Saxophone	Thomas Turnbull Ellwood "EJ" Jones IV
Tenor Saxophone	Sam Gregory Christa Bupp
Baritone Saxophone	Matt Eustace

EUPHONIUMS:
Richard Dickenson
David Ottney

TRUMPETS:
Leicester C. Stovell III
Bri Rzucidlo,
Ian Theiss
Jared Peters

TROMBONES:
Emily Donovan
Jake Umbrazun

RHYTHM SECTION:

Guitar	Nicholas Jones
Piano	Emma Donkin
Bass	Gabriel Davis
Drums	Jesse DeLorenzo

Jazz Ensemble – Kent Engelhardt

Don't Git Sassy — Thad Jones

A Flower Is A Lovesome Thing — Billy Strayhorn

Fat Mama — Herbie Hancock
Arr. Bill Stapelton, Ed. Kent Engelhardt

You And Me — Stephen Harvey

Good-Bye — Gordon Jenkins

For Joseph Edwards

The Dozens — Stephen Harvey

WOODWINDS:

Alto Saxophone Josh Wertz
Val Miller

Tenor Saxophone Stephen Harvey
Hannah Wilhelm

Baritone Saxophone Kevin Smith

TRUMPETS:

Brandon Ritchie
Herbert Hunkele
Sarah Pigza
Justin Randall

TROMBONES:

Stephen Spencer
Tommy Urich
Bo Violette

EUPHONIUM:

Rebecca Shelton

RHYTHM SECTION:

Guitar Anthony Kunovic
Piano Alex Ayers
Bass Eric Finkelstein
Drums Zach Connolly

YSU Jazz Studies Calendar

SPRING SEMESTER

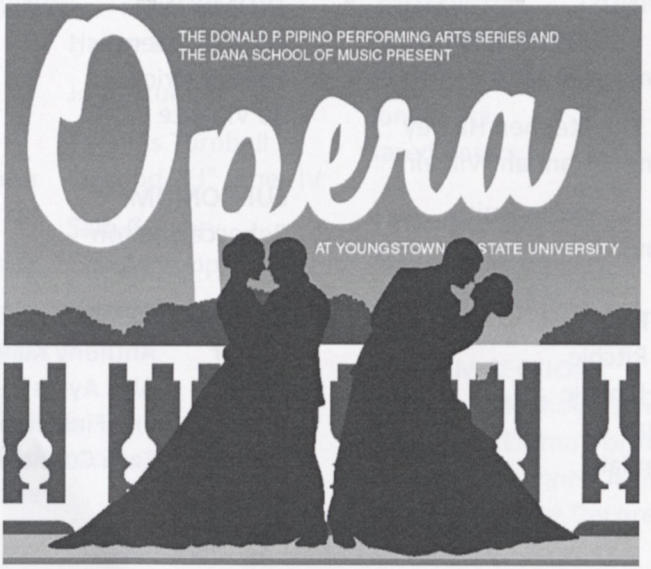
Wednesday, **APRIL 13**
Jazz Combos, Chestnut Room, Kilcawley Center, 7:00 p.m.

Monday, **APRIL 25**
Jazz Combo, Austintown Library , 10:00 a.m.

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English



Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

Acknowledgements

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the 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.

Dana Concert Series Calendar - Spring 2016

Tuesday, April 12
Musical Theater Recital
7:30 pm | Bliss Recital Hall

Wednesday, April 13
Music At Noon: Clarinet Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 13
Jazz Combos
7:00 pm | Chestnut Room, Kilcawley Center

Thursday, April 14
Saxophone Studio Recital
7:30 pm | Bliss Recital Hall

Friday, April 15
Musicology Guest Artist Lecture:
Daniel Harrison, Yale
4:00 pm | Bliss Recital Hall

Sunday, April 17
Clarinet Studio Recital
7:30 pm | Bliss Recital Hall

Monday, April 18
Dana Guitar Ensembles
7:30 pm | Bliss Recital Hall

Tuesday, April 19
Flute Ensemble Concert
6:00 pm | Bliss Recital Hall

Wednesday, April 20
Music at Noon: Guitar Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 20
Dana Composers Concert
7:30 pm | Bliss Hall, Room 2222

Friday, April 22 – Sunday, April 24
The Donald P. Pipino Performing Arts Series
Presents Opera at YSU
Così fan tutte, by Wolfgang Amadeus Mozart
Sung in Italian with supertitles in English
Including the Dana Symphony Orchestra
Friday, April 22 & Saturday, April 23 at 7:30 pm
Sunday, April 24 at 2:00 pm
Tickets are available at the University Theater Box Office in Bliss Hall by calling 330-941-3105; or online at www.ysu.tix.com

Monday, April 25
Friends of Austintown Library Present YSU Jazz Combos
10:00 a.m. | Austintown Branch, Public Library of Youngstown and Mahoning County
600 Raccoon Road, Youngstown, OH

Monday, April 25
Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion, Hartt School of Music
7:30 pm | Stambaugh Auditorium $

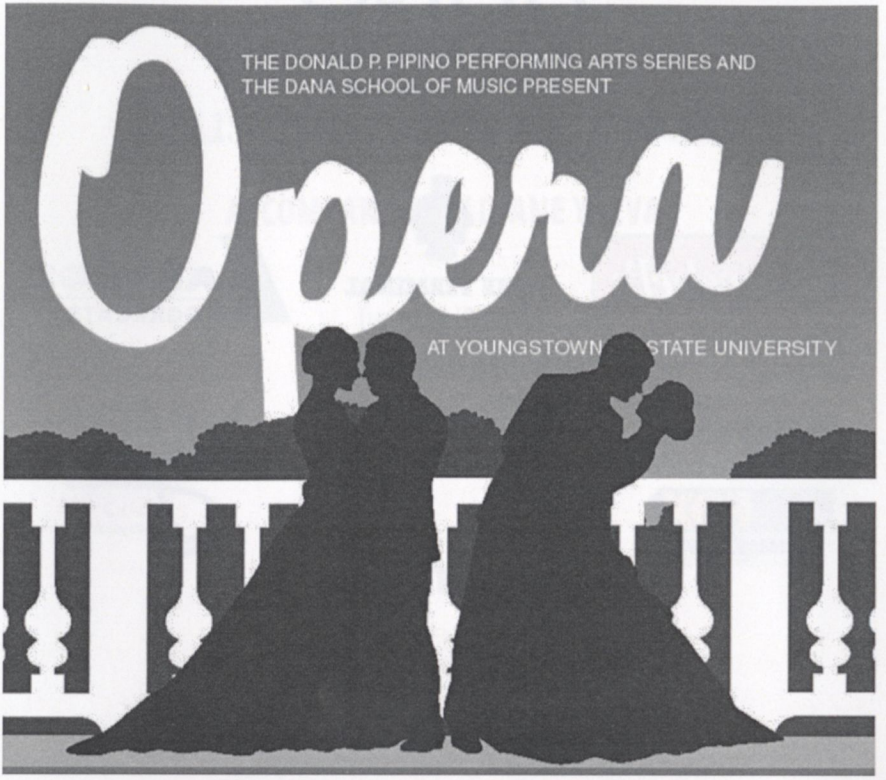
Wednesday, April 27
Music at Noon: Musical Theater
12:15 pm | Butler Institute of American Art

Friday, April 29
Chatham Baroque, Pittsburgh, PA
Andrew Fouts, baroque violin;
Patricia Halverson, viola da gamba;
Scott Pauley, theorbo
7:30 p.m. | St. John's Episcopal Church
323 Wick Avenue, Youngstown, OH 44503

Saturday, April 30
YSU Drumline Workshop and Snare Drum Clinic
Guest Artist: Jeff Queen
9:00 am -3:00 pm | Bliss Hall

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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The Dana Concert Series presents

Musical Theater Recital

ACCOMPANIED BY DIANE YAZVAC

Tuesday, April 12
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Program

Angelique Tanner

"Gimme, Gimme"
Thoroughly Modern Millie
Jeanine Tesori (b. 1962) and Dick Scanlan (b. 1960)

"Calm, Cool, Collected"
Calvin Berger
Barry Wyner
With Emily Shipley

Stefon Funderburke

"On Broadway"
Smokey Joe's Café
Barry Mann (b. 1939), et al

"Johanna"
Sweeny Todd
Stephen Sondheim (b. 1930)

Kathryn Jerome

"I Will Be Loved Tonight"
I Love You, You're Perfect, Now Change
Jimmy Roberts and Joe DiPietro (b. 1961)

"The History of Wrong Guys"
Kinky Boots
Cyndi Lauper (b. 1953)

Jessica Hirsh

"It Needs Work"
City of Angels
Cy Coleman (1929-2004) and David Zippel (1954)

"Quiet"
Forward
Jonathan Reid Gealt

Allyson Hood

"Once Upon a December"
Anastasia
Stephen Flaherty (b. 1960) and Lynn Ahrens (b. 1948)

"The Past is Now Another Land"
Aida
Elton John (b. 1947) and Tim Rice (b. 1944)

Tristan Kile

"Real Live Girl"
Little Me
Cy Coleman (1929-2004) and Carolyn Leigh (1926-1983)

"Different"
Honk!
George Stiles (b. 1961) and Anthony Drewe

Mia Colon

"Heaven Help My Heart"
Chess
Benny Andersson (b. 1946), Tim Rice (b. 1944)
and Bjorn Ulvaeus (b. 1945)

"All That Jazz"
Chicago
John Kander (b. 1927) and Fred Ebb (1928-2004)

Simon Davis

"You've Got to Be Carefully Taught"
South Pacific
Richards Rodgers (1902-1979)
and Oscar Hammerstein (1985-1960)

"Not a Day Goes By"
Merrily We Roll Along
Stephen Sondheim (b. 1930)

Monique Lopez

"A Cockeyed Optimist"
South Pacific
Richard Rodgers (1902-1979)
and Oscar Hammerstein (1895-1960)

"I Don't Know How to Love Him"
Jesus Christ Superstar
Andrew Lloyd Webber (b. 1948) and Tim Rice (b. 1944)

Nathan Wagner

"One Last Kiss"
Bye, Bye, Birdie
Charles Strouse (b. 1928) and Lee Adams (b. 1924)

"Tell My Father"
The Civil War
Frank Wildhorn (b. 1959) and Jack Murphy

Melinda Harris

"I Am Sixteen Going on Seventeen"
The Sound of Music
Richard Rodgers (1902-1979)
and Oscar Hammerstein (1895-1960)

"They Say Its Wonderful"
Annie Get Your Gun
Irving Berlin (1988-1989)

Daniel Navabi

"You Must Have Been a Beautiful Baby"
Hard to Get
Harry Warren (1983-1981) and Johnny Mercer (1909-1976)

"Santa Fe"
Newsies
Alan Menken (b. 1949) and J.A.C. Redford (b. 1953)

Makenzie Moorman

"On My Own"
Les Misérables
Claude Michel Schönberg (b. 1944), Alain Boubil (b. 1941),
Herbert Kretzmer (b. 1925)

"You Can Always Count on Me"
City of Angels
Cy Coleman (1929-2004) and David Zippel (b. 1654)

Michael A. Callahan

"Skylark"
Hoagy Carmichael (1899-1981) and Johnny Mercer (1909-1976)

"Kansas City"
Oklahoma!
Richard Rodgers (1902-1979)
and Oscar Hammerstein (1895-1960)

Aaron Gutauckas

"Who I'd Be"
Shrek the Musical
Jeanine Tesori (b. 1961) and David Lindsey-Abaire (b. 1968)
Featuring Katie Jerome and Stefon Funderburke

"Why Does She Love Me?"
Love Never Dies
Andrew Lloyd Webber (b. 1948) and Glenn Slater (1968)

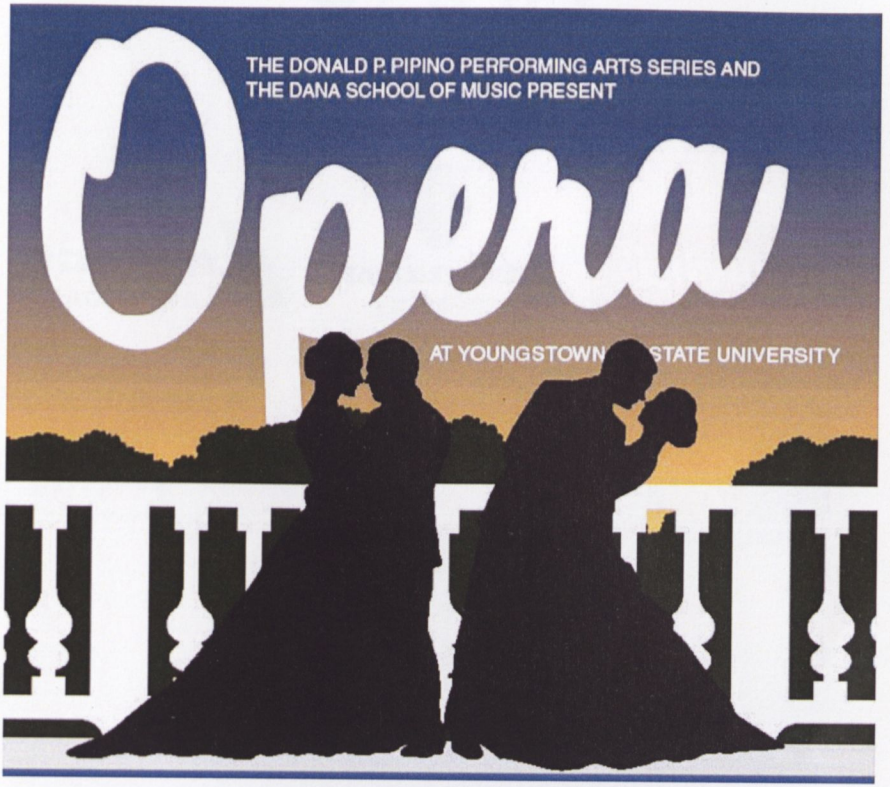
Emily Shipley

"Burn"
Hamilton
Lin-Manual Miranda (b. 1980)

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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The Dana Concert Series presents

Music At Noon

CLARINET STUDIO RECITAL

Wednesday, April 13

12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

DANA CONCERT SERIES

MUSIC AT NOON CONCERTS SPRING 2016

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

Wednesday, April 20

Music at Noon: Guitar Studio Recital

Wednesday, April 27

Music at Noon: Musical Theater

Mark your calendars for our 2016 Opera!

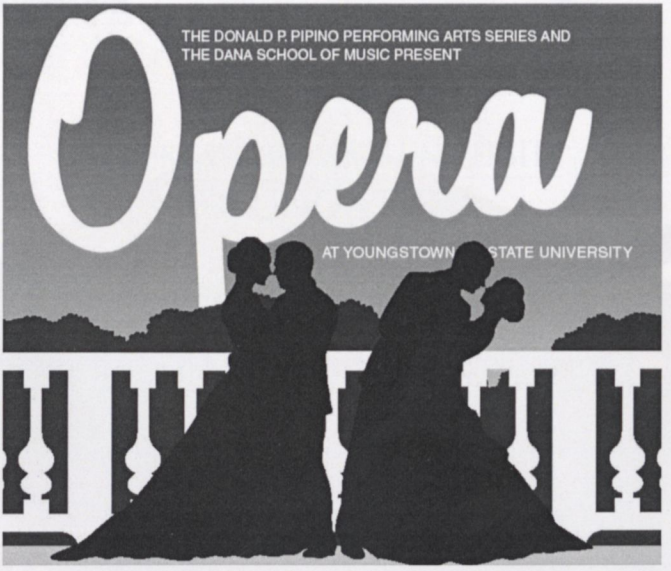
Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English



Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

PROGRAM

Three Romances for Clarinet and Piano, Op. 941 — Robert Schumann (1810-1856)
I. Nicht schnell
III. Nicht schnell

Rachel Cline, clarinet
Diane Yazvac, piano

Sonatina for Clarinet and Piano — Sir Malcolm Arnold (1921–2006)
I. Allegro con brio

Ryan Mrofchak, clarinet
Diane Yazvac, piano

Three Pieces for Clarinet Solo — Igor Stravinsky (1882-1971)
No.1 and No.2

John Stumpff, clarinet

Sonata No.2, Op.120 in E-flat Major — Johannes Brahms (1833-1897)
I. Allegro amabile

Alex Bark, clarinet
Diane Yazvac, piano

Concert Piece No. 2, Op. 113 in F Minor — Felix Mendelssohn (1778-1862)

Andrew Leuty, clarinet
Cayla Conrad, bass clarinet
Diane Yazvac, piano

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Donald P. Pipino
Performing Arts Series

2015-2016
Season Events

SPRING 2016 - PART III

The Dana Concert Series presents

Music At Noon

CLARINET STUDIO RECITAL

Wednesday, April 13

12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

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MUSIC AT NOON CONCERTS SPRING 2016

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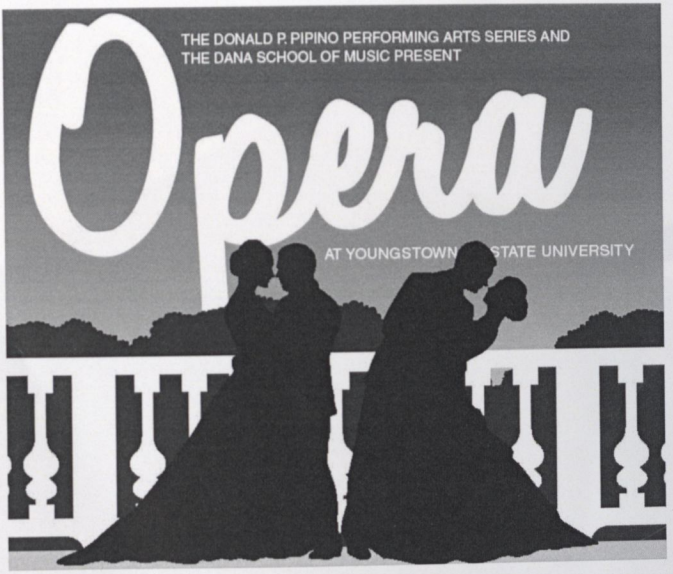
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English



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The Dana Concert Series presents

YSU Jazz Combos

DAVE KANA & THERON BROWN, INSTRUCTORS

Wednesday, April 13
7:00 pm | Chestnut Room, Kilcawley Center

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

JAZZ OCTET

Brandon Ritchie, trumpet; Alex Miller, saxophone;
Stephen Spencer, trombone; Mike Rich, guitar;
Jeremy Lucas, piano; John Guido Vitullo, vibraphone:
Matt Jackson, bass: Tommy Starr, drums:
Jordan Mastrangelo, vocals

KD's Motion	Kenny Dorham, Arr. Brandon Ritchie
In A Sentimental Mood	Duke Ellington, Arr. John Guido Vitullo
The Love We Had	The Dells, Arr. Stephen Spencer

JAZZ QUINTET

Leicester Stovell, trumpet; Josh Wertz, saxophone;
Nicholas Jones, guitar;Eric Finkelstein, bass;
Hobie Butcher, drums

Limehouse Blues	Douglas Furber & Phiip Braham
You Name It	Josh Wertz
Lazy Bird	John Coltrane

Jazz Sextet

Jared Peters, Herb Hunkele, trumpet; Tyler Guerrieri,
Nick Frank, guitar Gabe Davis, bass: Nathan Negro, drums

There Is No Greater Love — Isham Jones & Marty Symes

Softly As In A Morning Sunrise — Sigmund Romberg & Oscar Hammerstein

Cissy Strut — The Meters

Jazz Sextet

Justin Randall, trumpet; Stephen P. Harvey, saxophone;
Alex Ayers, piano; Anthony Kunovic, guitar; Luke Hagerman, bass;
Zach Connolly, drums

A Shade Of Jade — Joe Henderson

Nardis — Miles Davis

Goodbye Porkpie Hat — Charles Mingus

YSU Jazz Studies Calendar

FINAL CONCERT OF
SPRING SEMESTER 2016

Monday, April 25
Jazz Combo
Austintown Library
10:00 a.m.

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

Acknowledgements

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the 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.

Thursday, April 14
Saxophone Studio Recital
7:30 pm | Bliss Recital Hall

Friday, April 15
Musicology Guest Artist Lecture:
Daniel Harrison, Yale
4:00 pm | Bliss Recital Hall

Sunday, April 17
Clarinet Studio Recital
7:30 pm | Bliss Recital Hall

Monday, April 18
Dana Guitar Ensembles
7:30 pm | Bliss Recital Hall

Tuesday, April 19
Flute Ensemble Concert
6:00 pm | Bliss Recital Hall

Wednesday, April 20
Music at Noon: Guitar Studio Recital
12:15 pm | Butler Institute
of American Art

Wednesday, April 20
Dana Composers Concert
7:30 pm | Bliss Hall, Room 2222

Friday, April 22 – Sunday, April 24
Così fan tutte
by Wolfgang Amadeus Mozart
Sung in Italian with supertitles in English Including the Dana Symphony Orchestra
Friday, April 22 & Saturday,
April 23 at 7:30 pm
Sunday, April 24 at 2:00 pm
Tickets are available at the University Theater Box Office in Bliss Hall
330-941-3105

Monday, April 25
Friends of Austintown Library Present
YSU Jazz Combos
10:00 a.m. | Austintown Branch, Public Library of Youngstown and Mahoning County
600 Raccoon Road, Youngstown, OH

Monday, April 25
Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion, Hartt School of Music
7:30 pm | Stambaugh Auditorium $

Wednesday, April 27
Music at Noon: Musical Theater
12:15 pm | Butler Institute of American Art

Friday, April 29
Chatham Baroque, Pittsburgh, PA
Andrew Fouts, baroque violin;
Patricia Halverson, viola da gamba;
Scott Pauley, theorbo
7:30 p.m. | St. John's Episcopal Church
323 Wick Avenue, Youngstown, OH 44503

Saturday, April 30
YSU Drumline Workshop and Snare Drum Clinic
Guest Artist: Jeff Queen
9:00 am -3:00 pm | Bliss Hall

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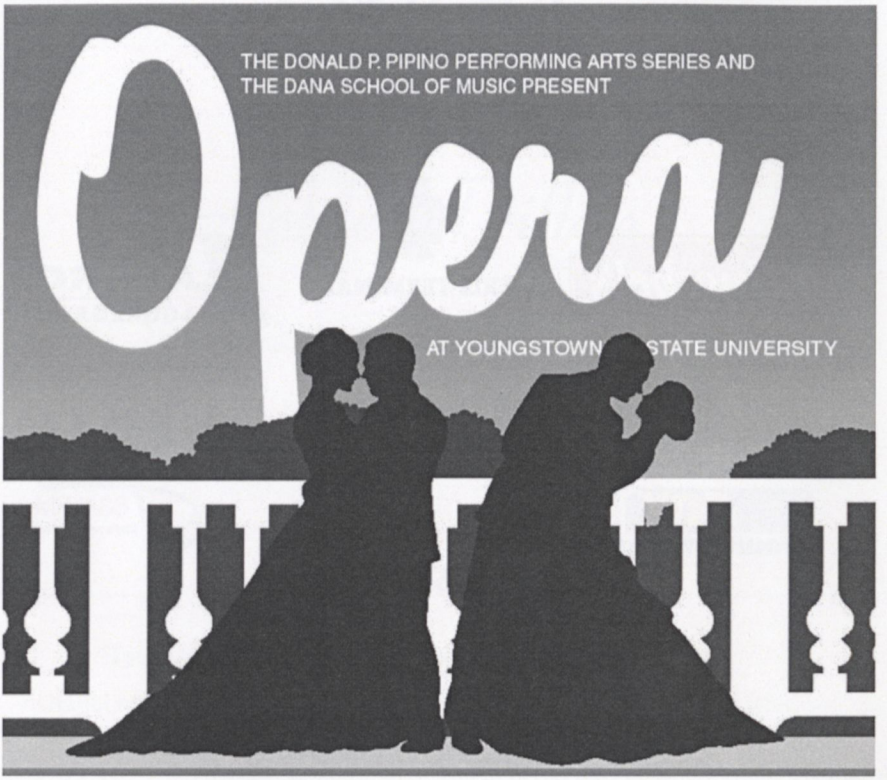
April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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THE DANA CONCERT SERIES

PRESENTS

Ashley Dillon

JUNIOR RECITAL

THIS JUNIOR RECITAL IS PRESENTED IN PARTIAL
FULFILLMENT OF THE BACHELOR OF ARTS IN APPLIED MUSIC

BLISS RECITAL HALL
WEDNESDAY, APRIL 13, 2016
7:00 PM

YOUNGSTOWN STATE UNIVERSITY

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& Communication

Life & Death is an audio-video work that combines video installation with live, prerecorded, and prepared piano performance. On a large scale, the piece examines the conflict between life and death. It does so through the portrayal of daily life and its confrontation with reality during a time of extreme loss. It brings into question the weight we place upon pursuits that we believe to be "matters of life and death," regardless of our shared, inevitable fate.

The work is a first person narrative presented in five parts. Leitmotifs are used throughout to communicate the passage of time, monotony of daily life and imminent death. The music and video are of equal importance and work in tandem to provide a combined aural/visual experience. Repetitive sequences, representative of daily life, become more and more interrupted by the presence of the inevitable.

This show comes after personal loss and a realization of the damaging effects of routine. It calls attention to the nature of our pursuits, how they have taken priority over our primal needs and their use as a crutch of subconscious distraction.

Recital Program

I.

II.

A Room — John Cage (1912-1992)

Aeolian Harp — Henry Cowell (1897-1916)

III.

Dream — John Cage (1912-1992)

IV.

Unavailable Memory Of — John Cage (1912-1992)

Adventures of Ivan — Aram Khachaturian (1903-1978)

V.

Prelude for Meditation — John Cage (1912-1992)

**Fragmented Throughout:*

In a Landscape — John Cage (1912-1992)

Mad Rush — Philip Glass (b. 1937)

All other sound samples are prerecorded improvisations.

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The Dana Concert Series presents

Saxophone Studio Recital

WITH DIANE YAZVAC, PIANO

Thursday, April 14
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Hot Sonate — Erwin Schulhoff (1894-1942)
I.
IV.

Daniel Slencsak

Sonate — Bernard Heiden (1910-2000)
I. *Allegro*

Brandon Staley

Sicilienne — Pierre Lantier (1910-1998)

Sam Gregory

Sonata — Paul Hindemith (1895-1963)
I. *Ruhig bewegt*
II. *Lebhaft*

Stephanie Pavlovich

Adagio & Allegro — G. F. Handel (1685-1759)

Kathleen Brown

Sonate — Robert Muczynski (1929-2010)
I.
II.

Jeremy Leishman

Sonate — Bernard Heiden (1910-2000)
I. *Allegro*

Christie Hrdlicka

Fantasie sur un Theme Original — Jules Demersseman (1833-1866)

Thomas Turnbull

Bagatelles — Erwin Dressel (1909-1972)

I. *Elegie*
III. *Aria*
IV. *Gigue*

Ellwood Jones

Sonata — Paul Creston (1906-1985)

Mvt. II *With tranquility*
Mvt. II *With gaiety*

Hannah Wilhelm

Chanson et Passepied — Jeanine Rueff (1922-1999)

Billy McKinney

Diversion — Bernard Heiden (1910-2000)

Jon Markovich

Paganini Lost — Jun Nagao (b. 1964)

Valerie Miller
Alex Miller
Diane Yazvac, piano

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THE DANA CONCERT SERIES

PRESENTS

John Guido Vitullo

SENIOR PERCUSSION RECITAL

Assisted by:

Alex Ayers	Stephen Harvey	Justin Randall
Richard Dickinson	Anthony Kunovic	Brandon Ritchie
Luke Hagerman	Jordan Mastrangleo	Joshua Wertz

THIS SENIOR RECITAL IS PRESENTED IN PARTIAL
FULFILLMENT OF THE B.M. IN PERCUSSION PERFORMANCE

SPOTLIGHT THEATER
THURSDAY, APRIL 14, 2016
8:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Biography

John Guido Vitullo is a Senior at the Dana School of Music at Youngstown State University. He was born in Youngstown, Ohio and currently lives in Austintown, Ohio. His journey as a musician began at age seven when he began taking piano lessons from Elsie Barba. Later, at age eleven, he started percussion lessons with William Gonda and continued these through high school.

John graduated from Ursuline High School in 2010 studying music under John Peplowski and Vincent Lucente. There, he was a member of the Fighting Irish Marching Band, concert band, jazz/stage band, liturgical choir, and percussion ensemble for four years. He was percussion captain in the marching band his senior year and received the Semper Fidelis Award. During his high school years, he performed in the OMEA District V Honors Band and in the Youngstown Symphony Youth Orchestra.

Currently at Youngstown State University, John has studied with Dr. Glenn Schaft, Dr. Elizabeth Delamater, Ed Davis and Dustin May. He has performed with the Wind Ensemble, Concert Band, Jazz Ensemble, Jazz Combo, Percussion Ensemble, Marching Pride, and Pep Band. Most notable performances include the Wind Ensemble's performance at Carnegie Hall in New York City and performing with the Percussion Ensemble at the Ohio Day of Percussion. He is a member of the Youngstown Percussion Collective, Percussive Arts Society, and former president of the Delta Eta chapter of Phi Mu Alpha: Sinfonia.

John assists Dylan Kollat instructing the YSU Marching Pride Drumline and is head drumline instructor at Liberty High School. He sings in the Poland United Methodist Church choir and plays drum set for their praise team. He is a founding member of Cosmic Lemons, a jazz/funk/fusion group, and has played drum set on their debut album, "Lift Off". He also plays in the Irish folk band, Jane Black, he is the singer and bodrhan player and performs at venues around the Youngstown area such as Suzies and Y.O.L.O.

"I would like to thank my friends and family for their enormous support, my teachers for always pushing me and making me strive to be the best I can, and my fraternity brothers for reminding me of my love for music. OAS AAS LLS!"

DANA SCHOOL OF MUSIC

Upcoming Percussion Events

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

* *

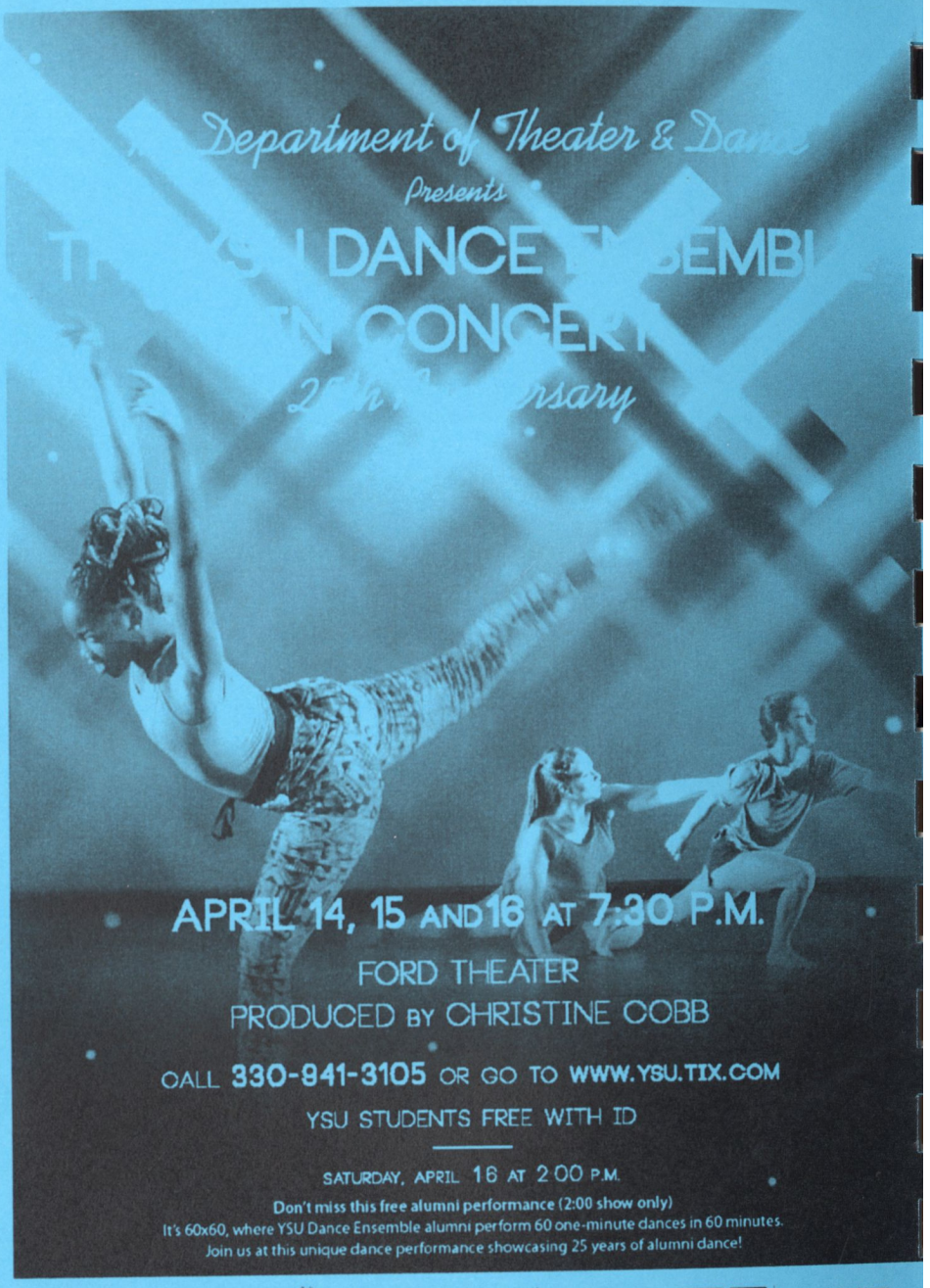
April

April 17, 2016
Nathan Negro Junior Recital
8PM, Bliss Recital Hall

April 22 – 25, 2016
Guest Artist Residency, Ben Toth
Director of Percussion Studies
at the Hartt School of Music, Hartford, CT

April 25, 2016
YSU Wind Ensemble & Concert Band
Guest Soloist Ben Toth, percussion
7:30PM, Stambaugh Auditorium

April 30, 2016
YSU Drumline Clinic and Masterclass
Guest Artist Jeff Queen, Snare Drum Clinic
9AM - 3PM, Bliss Hall 2326
Registration at ysubands.org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Presents
DANCE ENSEMBLE
IN CONCERT
APRIL 14, 15 AND 16 AT 7:30 P.M.
FORD THEATER
PRODUCED BY CHRISTINE COBB
CALL 330-941-3105 OR GO TO WWW.YSU.TIX.COM
YSU STUDENTS FREE WITH ID
SATURDAY, APRIL 16 AT 2:00 P.M.
Don't miss this free alumni performance (2:00 show only)
It's 60x60, where YSU Dance Ensemble alumni perform 60 one-minute dances in 60 minutes.
Join us at this unique dance performance showcasing 25 years of alumni dance!
The Donald P. PIPINO Performing Arts Series
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By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
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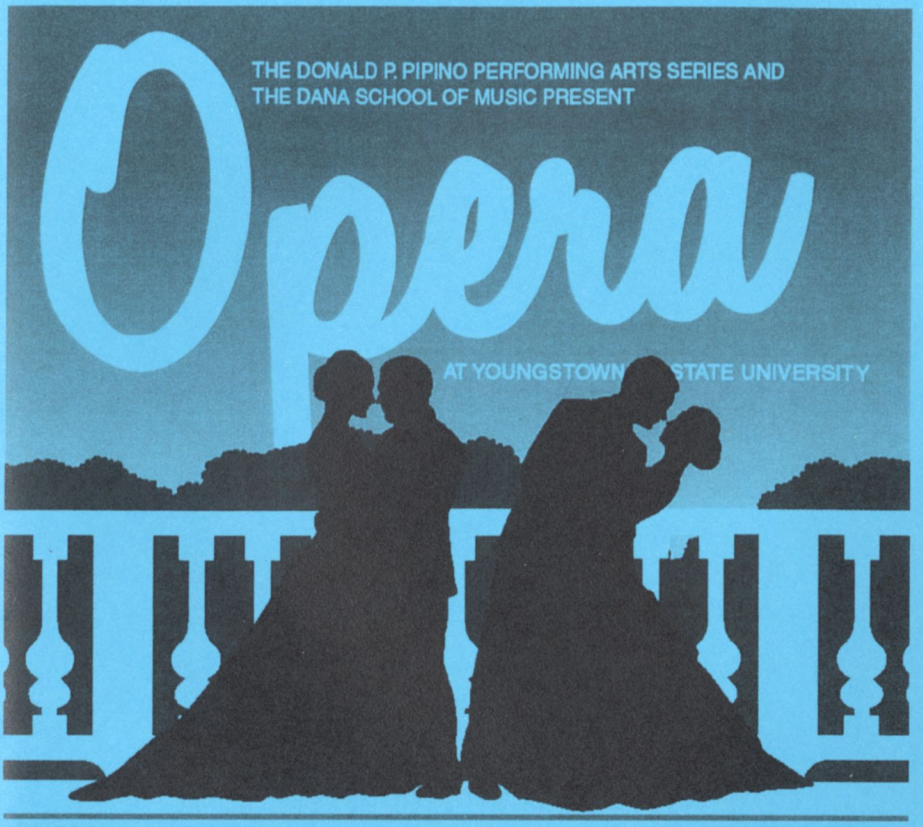

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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THE DANA CONCERT SERIES

PRESENTS

Giovanna Pinto

GRADUATE CLARINET RECITAL

DIANE YAZVAC, PIANO

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FULFILLMENT OF THE M.M. IN MUSIC PERFORMANCE

BLISS RECITAL HALL
FRIDAY, APRIL 15, 2016
6:00 PM

YOUNGSTOWN STATE UNIVERSITY

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Recital Program

Raga Music for Solo Clarinet (1957) — John Mayer (1930-2004)

I. Vilasakhani
II. Megha (Rainy Season)
III. Vibhasa (Sunrise)
IV. Gunakali (Morning)
V. Shri (Afternoon)
VI. Pilu (Evening)
VII. Puravi (End of Day)
VIII. Kanada (In the Deep of Night)
IX. Vasanta (Spring Raga)

Sonata for Clarinet No. 2, Op. 120 No. 2 (1895) — Johannes Brahms (1833-1897)

I. *Allegro amabile*
II. *Allegro appassionato*
III. *Andante con moto-allegro*

~~ *Intermission* ~~

Première Rhapsodie (1910) — Claude Debussy (1862-1918)

Liquid Ebony (2002) — Dana Wilson (b. 1946)

I. Call
II. Prayer
III. Dance of not pretending

Program Notes

Raga Music for Solo Clarinet **John Mayer**

John Mayer was born in Calcutta, India in 1930. At the age of seven, Mayer began studying violin with Phillipe Sandre. Sandre, an instructor at the Calcutta School Music, taught Mayer outside of school because his parents could not afford tuition. Mayer studied Indian classical violin and later relocated to Bombay to study Western classical violin. Melhi Mehta, Mayer's violin instructor in Bombay suggested he apply to study at the Royal Academy of Music in London. After studying composition at the Royal Academy of Music of one year, Mayer joined the London Philharmonic Orchestra.

Mayer worked as an orchestra violinist until 1965 when he left the Royal Liverpool Philharmonic. He continued to compose after leaving the Royal Academy, often blending Indian classical techniques with other genres of music. Mayer collaborated saxophonist Joe Harriot to record *The Indo-Jazz Suite*, a groundbreaking blend of Indian classical, jazz, and western classical styles. The Indo-Jazz Fusions, Harriot and Mayer's group, remained together until Harriot's death in 1973. Mayer re-established the Indo Jazz Fusions in 1995 with a new lineup of musicians. The group recorded two more albums, *Asian Airs* and *Ragatal,* before Mayer passed away in 2004.

Raga Music was composed in 1957 when Mayer was playing violin in the London Philharmonic Orchestra. The piece is comprised of nine short movements based on different North Indian Hindustani *ragas*. Each movement exhibits the style associated with the *raga* and the time of day in which the *raga* is played. Mayer captured the virtuosity and improvisatory nature of Hindustani classical music by composing with mixed meters, extreme dynamics, and utilizing the entire range of the clarinet.

Sonata for Clarinet No. 2, Op. 120 No. 2 **Johannes Brahms**

Considered to be one of the giants among Romantic composers, Johannes Brahms began studying piano at an early age. Always seeking perfection, Brahms destroyed many of his early works. His talent for piano and composition brought him to the attention of Robert Schumann. Brahms's relationship with the Schumanns, Robert and Clara, played a large role in his life. He became close to the family and helped Clara when a suicide attempt confined Robert to a sanatorium. After Schumann's death, Brahms spent time as a court music teacher and conductor. Brahms composed in many different mediums and often premiered his own piano compositions. The premier of *German Requiem*, a large choral work, cemented his fame as a composer.

Often considered old-fashioned by his contemporaries, Brahms compositional style remains firmly tied to classical traditions, though he did not shun innovation. He pioneered new methods of medic treatment and harmonic development. Brahms's body of work includes four symphonies, two piano concertos, a violin concerto, a double concerto for violin and cello, and numerous chamber pieces.

At the age of 57, Brahms decided to retire from composing, but moved by the lyric nature of the clarinet, Brahms ended his retirement to explore a little used medium; the clarinet sonata. Op. 120 No. 1 and 2 are the last two pieces of music Brahms composed. The first movement, *Allegro amabile*, begins a delicate melody in E-flat major and is composed in sonata form The second movement, *Allegro appasionato,* contrasts the double meter of the first movement with a quick triple meter. The third movement, *Andante con moto-allegro,* is a theme and variation in which the composer manipulates almost every aspect of the theme to create dramatic musical contrast.

Première Rhapsodie **Claude Debussy**

Claude Debussy was born in 1862 in St. Germain-en-Laye, France. Known for his distinct compositional style, orchestration and harmonic deviations, Debussy was influenced by a wide variety of musicians, including; Gounod, Liszt, Chopin, Grieg, and Ravel. In 1872, at the age of 10, Debussy entered the Paris Conservatory of Music to study piano. He studied piano with the prestigious Antoine Francois

Marmonel who had also taught well-known opera composer Georges Bizet. Debussy abandoned his dream of becoming a concert pianist after failing to win a *premier prix* in piano. Some of his first compositions were written during the summer of 1880. His summer employment included working for Nadezhda von Meck, Tchaikovsky's patron, as a piano tutor. He began studying composition at the Conservatoire after returning from his summer in von Meck's employment. In 1884, Debussy won the *Prix de Rome* compositional contest with his piece *L'enfant prodigue*, a lyric scene for soprano, tenor, baritone and orchestra. Debussy's compositional career spanned various genres; from his opera *Pellaes et Melisande* to his symphonic sketch in three parts *La mer.*

Debussy was invited to join the advisory board of the Paris Conservatoire in 1909. He accepted and became an integral part in the management of his *alma mater.* Dedicated to Prosper Mimart, the clarinet professor at the Paris Conservatory of Music, *Premiere Rhapsodie* was written for the annual examination, or *concour,* at the Paris Conservatoire. Each year staff members at the Conservatoire would compose or commission pieces for the students to play as an examination at the end of the year. The *solo de concour* was performed from memory for a panel of judges, including the composer. Students competed to win the prestigious *Premier Prix*, or First Prize.

Debussy maintained the integrity of his musical style while designing an evaluation to be used by Mimart to assess his clarinet students. In *Premiere Rhapsodie* slow lyrical sections are ornamented with technical clarinet flourishes meant to complement the piano melody. Even though the piece is not divided into movements, there are several distinct character changes that break up the solo. The piece begins with a slow lyrical section that gradually gathers momentum to drastically faster cadenza-like passage before slowing to the original tempo. The tempo in each section of the piece fluctuates but the entire piece builds to the work's virtuosic ending. Prosper Mimart premiered *Premiere Rhapsodie* in 1911 and the composer later transcribed the work for clarinet and orchestra.

Liquid Ebony **Dana Wilson**

Dana Wilson was born in 1946 in Lakewood, OH. The current Charles A. Dana Professor of Music at Ithaca College, Wilson has a background in jazz piano and rock guitar. Compositional trends popular when Wilson began his undergraduate degree, specifically serialism, deterred him from continuing his musical education. Instead, Wilson earned a psychology degree from Bowdoin College in Brunswick, Maine while remaining actively involved in musical activities. Wilson later pursued a Master of Composition at the University of Connecticut and a doctorate from the Eastman School of Music. Wilson's diverse musical background is reflected in his unique compositional style of combining African folk music, jazz, Eastern European folk music and Western classical music.

Liquid Ebony is dedicated by the composer "with admiration and friendship" to clarinetist Larry Combs." The piece was commissioned by Combs to premiere at the International Clarinet Festival in Salt Lake City in 2003 where the first performance received a standing ovation. Dana Wilson continues to compose and teach composition at Ithaca College in Ithaca, New York. Wilson also co-authored a text about choral arranging and composition. His most recent works include *Concerto for Trombone* for solo trombone and wind ensemble and *Thousand Whirling Dreams* for clarinet, violin, and piano.

The second collaboration of Combs and Wilson, *Liquid Ebony* consists of three movements; "Call", "Prayer", and "Dance of Not Pretending." Wilson's distinctive composition style incorporates Eastern European folk music and Klezmer influences to create an improvisatory-sounding virtuosic piece to highlight Comb's strengths as a clarinetist. The first movement of *Liquid Ebony* is intended to capture the spirit of an improvisatory call played on an instrument. The composer integrates a level of improvisation in the melismatic solo sections. Movement two, "Prayer", is the foil of the previous movement. Where "Call" is exuberant and free, "Prayer" is more subdued with select outbursts. Movement three, "Dance of Not Pretending", begins with a *cadenza* that gains momentum until it finally reaches the highest pitch of the introduction before descending to the lowest note of the introduction. The style of the piece shifts to an upbeat, yet menacing 7/8 dance. Wilson describes the third movement as "a Bulgarian romp amidst an ominous reality."

Join us for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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Michael Nichols

JUNIOR PIANO RECITAL

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BLISS RECITAL HALL
SATURDAY, APRIL 16, 2016
3:00 PM

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Recital Program

Piano Concerto No.2 in G minor — Sergei Prokofiev (1891-1953)
Andantino-Allegretto — Sean Baran, Orchestral Reduction

Études d'exécution transcendante — Franz Liszt (1811-1886)
12. in D-flat major "Chasse-Neige" (Snow Plow)
8. in C Minor "Wilde Jagd" (Wild Hunt)

Seven Vituoso Etudes — Earl Wild (1915-2010)
3. The Man I Love — George Gershwin (1898-1937)
4. Embrace You

Valses nobles et sentimentales — Maurice Ravel (1875-1937)

1. Modéré – très franc
2. Assez lent – avec une expression intense
3. Modéré
4. Assez animé
5. Presque lent – dans un sentiment intime
6. Assez vif
7. Moins vif
8. Epilogue: lent

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THE DANA CONCERT SERIES

PRESENTS

Dominic DeLaurentis

SENIOR PIANO RECITAL

BLISS RECITAL HALL
SATURDAY, APRIL 16, 2016
4:30 PM

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Join us for our 2016 Opera!

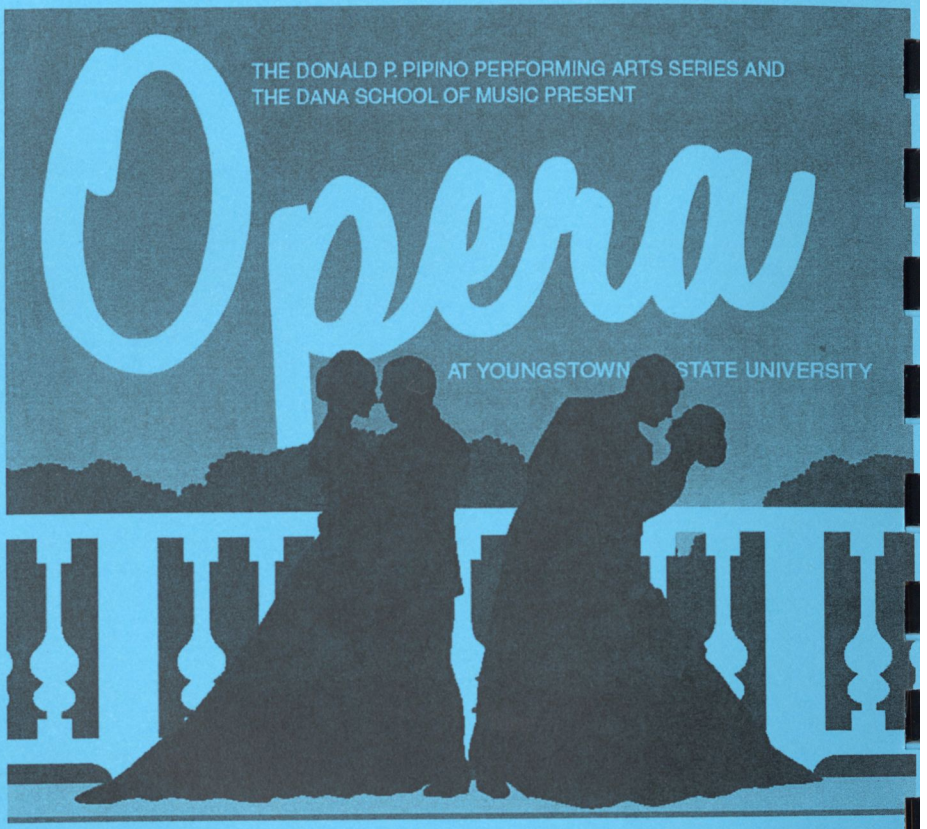
Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English



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Recital Program

Sonata, Op. 1 — Alban Berg

Sonata no. 4 in E flat Major, K. 282 — Wolfgang Amadeus Mozart

Funerailles — Franz Liszt
(no. 7 from Harmonies Poétiques et Religieuses)

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THE DANA CONCERT SERIES

PRESENTS

Nathan Negro

JUNIOR PERCUSSION RECITAL

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BLISS RECITAL HALL
SUNDAY, APRIL 17, 2016
4:00 PM

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Recital Program

Over the Rainbow (1993) — **Harold Arlen (1905-1986)**
Arr. Robert Oetomo (b. 1988)

The percussion ensemble arrangement of Harold Arlen's Over the Rainbow from The Wizard of Oz is based on Oetomo's solo marimba version. The three accompaniment parts support the soloists as if within a classical concerto setting.

A trio of mallet players accompany the solo marimba part on vibraphones, glockenspiel, and a second marimba, diversifying the texture possibilities and color spectrum. The arrangement contains influences of jazz in its harmonies and quasi-improvisation, as well as classical romantic elements of runs, ornaments, and flourishes. The instrumentation highlights these influences while maintaining the simplicity of the melody and harmony of the original song.

Groovin High (1945) — **Dizzy Gillespie (1917-1993)**

"Groovin' High" is an influential 1945 song by jazz composer and trumpeter Dizzy Gillespie. The song was a bebop mainstay that became a jazz standard, one of Gillespie's best known hits, and, according to *Bebop: The Music and Its Players* author Thomas Owens, "the first famous bebop recording". The song is a complex musical arrangement based on the chord structure of the 1920 standard originally recorded by Paul Whiteman, "Whispering", with lyrics by John Schonberger and Richard Coburn *(né* Frank Reginald DeLong; 1886–1952) and music by Vincent Rose. The biography *Dizzy* characterizes the song as "a pleasant medium-tempo tune" that "demonstrates...[Gillespie's] skill in fashioning interesting textures using only six instruments".

Willow (2016) — **Nathan Negro (b. 1995)**

A tune originally created as a ballad for solo piano that developed into something more. A very meaningful and thought provoking melody for piano joined by trumpet, bass, and drumset that moves through a variety of styles and colors.

Ab Blues (2016) **Justin Randall (b. 1994)**

A playful melody composed by one of my dear friends, Justin Randall.

Michelle (2016) **Nathan Negro (b. 1995)**

A jazz waltz that was originally made to be shuffle but just couldn't stay away from the feeling of three. This subtle and quiet melody creeps up out of an ambiguous aural landscape and leaves one with nothing more than the desire to let the music happen, imperfect and beautiful.

There Will Never Be Another You (1942) **Harry Warren (1893-1981)**

"There Will Never Be Another You" is a popular song with music by Harry Warren and lyrics by Mack Gordon for the 20th Century Fox musical *Iceland* (1942) starring Sonja Heading and John Payne. The songs in the film featured Joan Merrill accompanied by Sammy Kaye and His Orchestra. The song was published in 1942, and is one of the widely known and performed standards of the jazz repertoire.

Ngiyisiyilima (2016) **Nathan Negro (b. 1995)**

This piece is inspired by an African Proverb and traditional rhythms and playing styles originating in Africa. The proverb itself: *only a fool tests the depth of a river with both feet.* The title of the piece literally translates to: *I am a fool*. I find when I play this kind of music that the only way to really let the music breathe is to let the natural feel and pulse flow through oneself. You might even say that when I play this music, one of my favorite types of music to play, that I jump in the river with both feet.

Personnel List

Rainbow:

Hobie Butcher
Jesse DeLorenzo
Tommy Starr

**Willow, Ab Blues, Michelle,
There Will Never Be Another You, Groovin' High:**

Justin Randall - Trumpet
Eric Finkelstein - Bass
Jeremy Lucas - Piano
Anthony Kunovic - Guitar

Ngiyisiyilima

Hobie Butcher
Aaron Graneto
Joel Gillespie
Jesse DeLorenzo
John Guido Vitullo
Anthony Tresky
Tommy Starr
Andy Hacker
Evan McCreary

Biography

Nathan Negro is a junior music education major at Youngstown State University's Dana School of Music. Nathan was born and raised in Wooster Ohio, and graduated from Northwestern High School where he was a member of the Concert Band, Marching Band, and the Tri-County Honors Band. While at YSU, he has studied with Dr. Glenn Schaft, Dr Elizabeth Delamater, and Dustin May.

During his time at Dana, Nathan has performed with the Concert Band, Marching Band, Dana Symphony Orchestra, Percussion Ensemble, Jazz Combo, and the Wind Ensemble. He is also a member of Percussive Arts Society and the Youngstown Percussion Collective.

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

Thank you so much for your help. It's much appreciated!

-Nathan Negro

DANA SCHOOL OF MUSIC
UPCOMING PERCUSSION EVENTS

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

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APRIL

April 22 – 25, 2016
Guest Artist Residency, Ben Toth
Director of Percussion Studies
at the Hartt School of Music, Hartford, CT

April 25, 2016
YSU Wind Ensemble & Concert Band
Guest Soloist Ben Toth, percussion
7:30PM, Stambaugh Auditorium

April 30, 2016
YSU Drumline Clinic and Masterclass
Guest Artist Jeff Queen, Snare Drum Clinic
9AM - 3PM, Bliss Hall 2326
Registration at ysubands.org

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The Dana Concert Series presents

Clarinet Studio Recital

Sunday, April 17
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

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

Misty Everetts, clarinet
Diane Yazvac, piano

Three Romances for Clarinet and Piano, Op. 941 — Robert Schumann (1810-1856)

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

Rachel Cline, clarinet
Diane Yazvac, piano

Rhapsody for Clarinet — Willson Osborne (1906-1979)

Cayla Conrad, bass clarinet

Concertino for Clarinet and Orchestra in E-flat Major, Op.26 — Carl Maria von Weber (1786-1826)

Taylor Aslanis, clarinet
Diane Yazvac, piano

Three Pieces for Clarinet Solo — Igor Stravinsky (1882-1971)

John Stumpff, clarinet

Sonatina for Clarinet and Piano — Sir Malcolm Arnold (1921–2006)

I. Allegro con brio
II. Andantino
III. Furioso

Ryan Mrofchak, clarinet
Diane Yazvac, piano

Wings — Joan Tower (b. 1938)

Joseph Mansfield, clarinet

Sonata No.2, Op.120 in E-flat Major — Johannes Brahms (1833-1897)

I. Allegro amabile
II. Allegro appassionato

Alex Bark, clarinet
Diane Yazvac, piano

Come Out and Play — Dana Wilson (b. 1946)

Joseph Mansfield, Jackie Mortimer, Samuel Carr, clarinet
Giovanna Pinto, bass clarinet

Program Notes
(Written by the Performers)

Solo de Concours for Clarinet and Piano by André Messager

Written in 1899, Solo De Concours was composed by French organist and composer Andre Messager as a contest piece for the Paris Conservatory. Born and raised in France, Messager was introduced into the world of music by taking piano lessons at the early age of seven. Coming from a bankrupt family, Andre was awarded scholarships to continue his studies at the school of classical and religious music in Paris. He studied piano with Adam Lausset, organ with Clement Loret, and composition with Eugene Giogout, Gabriel Fraure, and later on with the famous Camille Saint-Saens. Messager's accomplishments include conducting at the Folies Bergere and being commissioned to compose for operas, ballets, and operettas.

Andre Messager's Solo De Concours was written to display style, character, and artistry of the clarinet. The piece begins with a fun and light-hearted melody that flows beautifully into a lyrical middle section showing off the clarinets ability to play a technical and yet very soft countermelody behind the piano. To demonstrate the performers advanced technical ability, the cadenza explores much of the clarinets range in an intense display of flourishing thirty-second notes. This section ends with a return of the melodic theme introduced in the beginning. The pace then quickly changes into a fast and exciting virtuosic push towards the end of the piece that is sure to leave the audience on their toes with bouncing excitement.

Three Romances for Clarinet and Piano, Op. 941 by Robert Schumann

Alban Berg was born in Vienna in 1885. His family lived comfortably until 1900, when his father died. In addition, he had to repeat both his sixth and seventh years of schooling, before becoming the father to an illegitimate daughter at the age of 17. Though they suffered through tough times, Berg and his three siblings all received instruction in piano from their governess. He composed many songs and piano duets during this time. Berg's formal compositional training began in 1904, when he began studying with composer Arnold Schoenberg. Schoenberg believed that while Berg had the potential to become a successful composer, he had no diversity in his compositions, as all of them sounded song-like. In order to correct this, Schoenberg instructed Berg to write minuets, variations, and other small-scale pieces, all of which are incomplete. Through this instruction, Berg came to be one of the most prolific atonal and dodecaphonic composers of the early 20th Century, alongside Schoenberg and Anton Webern. Berg's most famous works include the operas *Wozzeck* and *Lulu.* Berg died in 1935, as the result of an infected insect bite.

Four Pieces for Clarinet and Piano, Op. 5 was composed in 1913. The piece itself has been described as a miniature four-movement sonata, as each of the movements is very short, and comprised of large-scale motives compressed into tiny forms, which he manipulates throughout each movement. The piano and clarinet are of equal voice for the duration of the piece. In several cases, the piano finishes a line that the clarinet begins, and vice versa.

The first movement plays with the idea of time. The tempo markings change very frequently, and the rhythms are highly syncopated. The second movement is extremely slow, and is the most lyrical of the four pieces. The third movement begins with the piano, whose line is quickly given to the clarinet to develop. This movement is rhythmically challenging, and offers the extra challenge of the extended technique of flutter tonguing. In the fourth movement, Berg again develops small cells of material, before the piece ends softly, with the clarinet fading out before the piano's final chord. In all, with its use of extended techniques and wacky rhythmic structure, Alban Berg's *Four Pieces for Clarinet and Piano* is a challenging introduction to the world of atonality.

Rhapsody for Clarinet by Willson Osborne

Willson Osborne was an American neoclassical composer born in 1906. After studying at the University of Michigan, Osborne also studied at Yale with Paul Hindemith. He also taught music composition and theory at Philadelphia's School of Music. Osborne's works are not very well known, but he has written several piano works, some chamber pieces for brass ensembles, and mixed choir works. One of the last published pieces he wrote was in 1965 called *The Quiet Sons.* Osborne's most well known piece is the Rhapsody.

Osborne's *Rhapsody for Clarinet* is originally written for an unaccompanied bassoon compared to the B flat clarinet. Written for Sol Schoenbach in 1952 on bassoon, this piece was titled "Study for Bassoon." This piece became noticed after being broadcasted in New York City. The rhapsody is written in a Phrygian mode, and the piece itself can be broken into four specific sections that feature the Phrygian qualities. Throughout the piece, there are many different tempo changes and dynamic changes, and it is up to the performer to interpret, making each performance different than each other.

Concertino for Clarinet and Orchestra in E-flat Major, Op.26 by Carl Maria von Weber

Carl Maria von Weber was born on November 18, 1786 in Germany. He was born with a disease that left him with a limp for his whole life. Weber was also born into a family of musicians and actors. His father, Franz Anton, created his own traveling theater company and he was quite hopeful that his son Carl would be a prodigy like Mozart. This was not the case however, and his father was disappointed. Michael Haydyn, the brother of famous composer Joseph Haydyn, taught a young Carl Weber when he was first starting out in the world of music and composition. Weber composed his music during the end of the Romantic Period and into the Classical Period. He is mostly known for his operas some of which include *Der Freischutz* which translates to The Marksman, *Oberon* or The Elf King's Oath, and *Silvana*. Weber died in January of 1826 in London, England.

The Concertino for Clarinet in Eb Major Op. 26 was written by Weber for his clarinetist friend Heinrich Barmann. It has been said that Weber completed the work in just three days. This piece has become one of the most popular pieces for clarinet players around the world. The piece consists of one movement with a theme and variations. After the slow and dramatic introduction, the theme is introduced. Four variations follow the theme and each one becomes more complex. The piece overall is fun and not as serious as most classical pieces which you can hear through the articulation and changing pace of each variation. This piece really showcases the abilities of the clarinet displaying the large range capable of the instrument as well as its ability to express the emotions of the music on the page.

Three Pieces for Clarinet Solo by Igor Stravinsky

Igor Stravinsky (1882-1971) was a Russian-born 20th Century composer who also took residence in France/Switzerland and the United States. Stravinsky was first known for his ballet music including *Firebird, Petrushka,* and *The Rite of Spring,* which were composed during his "Nationalistic" or "Russian Phase." Ironically enough these "Russian Ballets" were composed on his summer vacations in Switzerland and were premiered in Paris.

Three Pieces for Clarinet Solo was written in 1919 in Switzerland and was dedicated to one of his patrons, Werner Reinhart. This dedication was made to Reinhart because not only was he the primary patron of *L'Histoire du Soldat* (scored for 3 voices, one female dancer and 7 instruments), Reinhart was also an amateur clarinetist. *L'Histoire* and *Three Pieces for Clarinet Solo* were important in Stravinsky's compositional output because these two pieces mark the transition between his Nationalistic and Neo-classical compositional styles.

Stravinsky's *Three Pieces* is noted as one of the most difficult in the repertoire for clarinet for several reasons. First Stravinsky was very particular in his notation regarding phrasing, especially breathing, and wished to have his pieces "executed" precisely to his instruction. Secondly Stravinsky uses almost the entire range of the instrument and often requires large leaps between registers. Third, what makes the work especially difficult is the rhythmic aspect, where Stravinsky plays with the feel of the solo switching between duple and triple accents.

Sonatina for Clarinet and Piano by Sir Malcolm Arnold

Sir Malcolm Arnold was English Composer whose is most famous for his film composition scores and nine symphonies that he composed throughout his lifetime. As a child, Arnold's primary instrument was the trumpet; at the age of 16, Arnold won a scholarship to study under Ernest Hall at the Royal Conservatory of Music in Toronto, Ontario, Canada. There, he began to study composition with Patrick Hadley and Gordon Jacob. In the 1940s, Arnold played trumpet in the London Symphony Orchestra from 1941-1942 and in 1946. During 1944-1945 Arnold served in WWII playing trumpet but accidentally shot himself in the foot while in service and in 1948 he won the Mendelssohn Scholarship which allowed him to pursue music composition for the next twenty years of his life.

Arnold's twenty concertos were usually written for his friends and based these concertos off the personalities of his friends. *Sonatina for Clarinet and Piano* was first performed at the Royal Conservatory of Music in Toronto in 1951 by a man named Colin Davis, who was a renowned clarinetist. He later served most of his musical career as the director of the London Symphony Orchestra, but was known for having anger-management issues. During his lifetime, he was known for his "abrasiveness and fits of temper." Overtime, he became calm and engaged in pipe-smoking and knitting.

With this said, evidence of Davis's personality is evident through *Sonatina*. The piece was composed in 1951 and is divided into three movements: Allegro con brio, Andantino, and Furioso. The first movement is in A Minor and is composed in a brisk four-four time signature. The first movement conglomerates with pieces of Davis's personality through the use of accents, fortissimos, and staccatos, making the opening of the piece aggressive. The middle of the first movement bounces between a four-four time signature and a six-eight time signature, making it playful and is representative of a blissful Davis as a conductor for the London Symphony Orchestra; he held this position later in his life as he mellowed down from his juvenile anger. The ending of the first movement goes back to the harsh personality of Davis but ends with a soft rendition of the traditional theme found within the piece.

Contrary to the first movement, the second movement is written in a slow six-eight time signature and contains smooth passages. In the middle of the second movement, hints of Davis's harsh personality is incorporated with the piano's use of diminished and minor chord progressions. Towards the end of the second movement, the smooth passages return and the movement ends with solo clarinet.

Like the first movement, the third movement is very fast and is written in a three-four time signature. Throughout the movement, multiple fortissimos and accents are written to represent the abrasiveness of Davis' personality. From the middle of the movement onwards, the clarinet and piano often perform the same rhythm together and trade the melody back and forth between instruments; because of the unconventional chord progressions, noticeable hints of Davis are evident in the passage. Towards the end of the piece, the clarinet performs with a very prominent fortissimo and ends with the piano on the upbeat of beat one, giving the piece an unconventional ending and a unique characteristic that make Arnold stand out against other composers of the 20th century.

Wings by Joan Tower

Joan Towers is a widely recognized American composer who was born in 1938. Growing up, Towers spent much of her childhood in South America. During this period of her life, she was heavily influenced by many of the rhythms and sounds she heard in the music around her. Her career path has taken her many places and has presented her with many prestigious jobs. She has been commissioned to write works for many symphony orchestras including, Chicago, New York, St. Louis, Pittsburgh, and Washington, D.C. She has served as the composer-in-residence for the St. Louis Symphony, The Orchestra of St. Luke's, and the Pittsburgh Symphony Orchestra. In 2008, she worked with Leonard Slatkin and the Nashville Symphony recorded her Piece "Made in America". This album received three Grammy awards that include: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Most recently in 2016, Towers and the Nashville Symphony have received a Grammy nomination for Best Contemporary Classical Composition. Away from composing, Towers is an in-demand pianist and music educator.

Joan Towers has composed many chamber works over her career. In 1969 Towers founded a chamber group called the Da Capo Players. For most of her compositions, she writes with a specific musician in mind. When composing Wings, Joan Towers had one of her close friends and clarinetist of Da Capo Players, Laura Flax. Towers has also composed many tributes to other composers such Stravinsky, Beethoven, and Copland. Oliver Messiaen's Quartet for the End of Time was a heavy influence on Wings.

Sonata No.2, Op.120 in E-flat Major by Johannes Brahms

Born in Hamburg, Germany in 1833, Johannes Brahms was the second child in his family. His mother was a seamstress, but his father was a decently talented musician who played a variety of instruments. As a result, Brahms had a musical upbringing, taking lessons on piano, cello, and horn. As he grew up, he found a deep attraction towards the works of German romantics, both poets and composers. He was also a lover of European folk tradition, as he began compiling manuscript collections of European folksongs at a very young age. He began composing around this time, and despite none of the pieces being on a large scale just yet, he was getting noticed throughout Europe over the years, especially by Robert Schumann. Schumann found Brahms a remarkable rising star among composers, describing his early piano sonatas as "veiled symphonies". As he moved forward in his composing career, he would end up being a sort of reference point for the Romantic Era of music, with tonal shifts and massive swells of sound that recalled Beethoven as well as a strong sense of folksong within his compositions. Johannes Brahms would end up being one of the titans of Germany's musical history.

The Second Sonata for Clarinet and Piano was written towards the end of Brahms' life and also in a "post-retirement" phase, as Brahms swore in 1890 that he was through with composing. But soon after, he would witness clarinetist Richard Mühlfeld and describe him as "the greatest wind player in the world". As a result, Brahms quickly stepped out of retirement to compose four final works, each featuring the clarinet in a starring role. The Second Sonata for Clarinet and Piano was among them, and if there were only one piece that could be described as a love song for a clarinet, this is surely it. The first movement draws listeners in with an exquisite melody that has just enough chromaticism to give a sense of mystery and awe. From there, a second movement heads down some darker territory as it delves into a minor key, with a "B" section that recalls the masterful fugues of Johann Sebastian Bach. The final movement starts off slow and lyrical, followed a nimble shift in melody, and with a change in meter, the piece comes to a gorgeous and satisfying end.

Come Out and Play by Dana Wilson

About the piece, the composer writes:

I grew up before childhood was filled with video games and organized play dates, and certainly before constantly scheduled after-school classes, lessons, and resumé-building for college applications. It was a time when you had time, and you'd go around the neighborhood hoping to enlist friends to come out and play. Once a critical mass was formed, the activity evolved into some variation of a number of games. While I didn't think of it in this way then (and I'm sure we were developing physical, psychological and social skills), I look back on these times as filled with relaxed invention and improvisation with a motley crew of comrades. Above all, it was fun.

The entire piece is based on the pitch interval of the descending minor third. This is found in most children's songs. (For example, the song "Rain, rain, go away" is made up exclusively of this interval, as is the playground taunt Na-na, na-na, na na na na na-na.) In fact, a good deal of the world's folk music (and sports-arena chanting) exploits this interval.

This piece opens with one child calling to another, beckoning them to come out and play. "Tag" is a scurrying about, interrupted only by the declamation "You're it!" heard in the music. "Swings" traces the trajectory of a few swings as the riders build arc and momentum at different rates.

Okay, patty-cake is essentially a game to be played with babies. But since it is probably the best known of all clapping game, here it represents all of them. The rhythm of the melody is from the rhythm of that well-known chant. The rest of the movements are self-explanatory.

Please Join us for our 2016 Opera!

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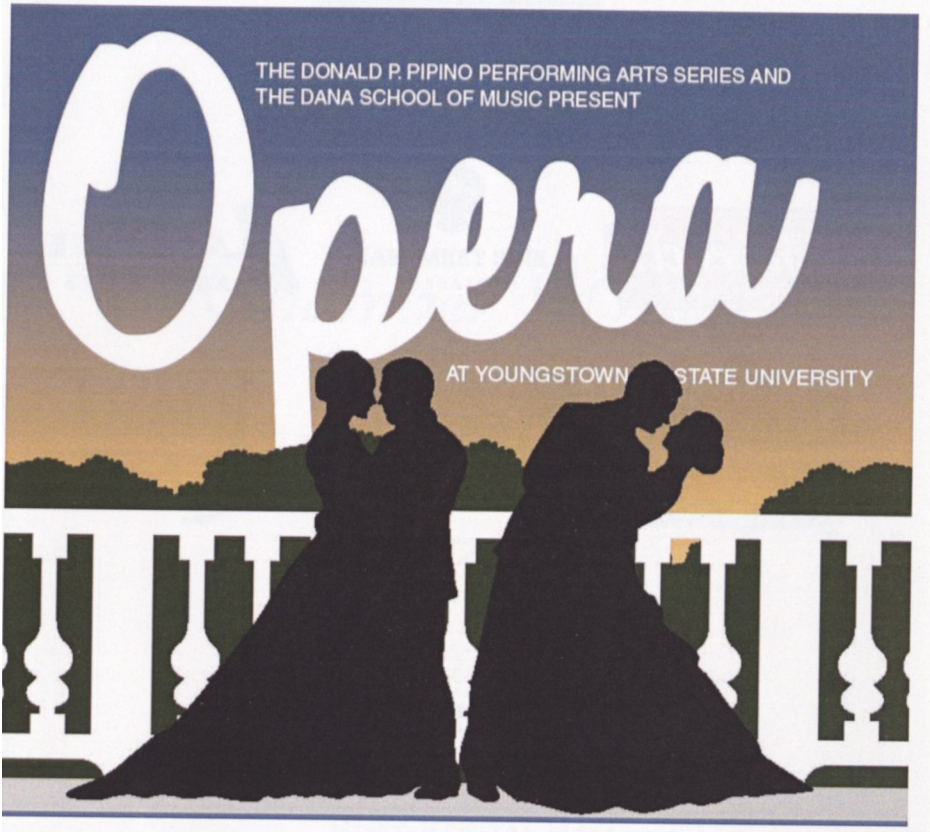
April 22 and 23 at 7:30PM; April 24 at 2:00PM

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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THE DANA CONCERT SERIES

PRESENTS

Chamber Winds Recital

BLISS RECITAL HALL

MONDAY, APRIL 18, 2016

4:00 P.M.

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

"Party of Five" Brass Quintet
Quintet Coach, Dr. Stacie Mickens

Program TBA

Michael Barkett - Trumpet
Herbert E. Hunkele II - Trumpet
Alisha Moore - Horn
Tommy Urich - Trombone
Jake Umbrazun - Tuba

Monday Chamber Winds Ensemble
Conductor, Nicholas Marzuola

Hodie Christus Natus Est, Ch. 40 — Giovanni Gabrielli (ca. 1555-1612)
arr. Nicholas Marzuola (1986)

Serenade No. 1 — Vincent Persichetti (1929-1987)
for Ten Wind Instruments

I. Prelude
II. Episode
III. Song
IV. Interlude
V. Dance

Tori Francioni - Flute
Francesca Clause - Oboe
John Stumpff - Clarinet
Tori DeRiggi - Horn
Elliot Kwolek - Bassoon
Michael Barkett - Trumpet
Herbert E. Hunkele II - Trumpet
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The Dana Concert Series presents

YSU Faculty Woodwind Quintet

KATHRYN THOMAS UMBLE, FLUTE
SHAWN REYNOLDS, OBOE
ALICE WANG, CLARINET
DONALD W. BYO, BASSOON
STACIE MICKENS, HORN

Monday, April 18
6:00 pm | Ford Family Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

Program to be chosen from the following works:

Libertango — Àstor Piazzolla (1921-1992)

Partita for Wind Quintet — Irving Fine (1914-1962)

- Introduction and Theme
- Variation
- Interlude
- Gigue
- Coda

Dance Suite (1955) — Paul Valjean (1935-1992)

Passacaille — Adrien Barthe (1828-1898)

Suite from "Ancient Airs and Dances" — Ottorino Respighi (1879-1936)
arr. Adam Lesnick

- Balletto detto "Il Conte Orlando"
- Villanella - Ignoto (Fine del Sec. XVI.)
- Gagliarda - Vincenzo Galilei (155..)

Aires Tropicales — Paquito D'Rivera (b. 1948)

- Alobrada
- ValsVenezolano
- Afro
- Contradanza

YSU Faculty Woodwind Quintet

Kathryn Thomas Umble, flute	kaumble@ysu.edu
Shawn Reynolds, oboe	srreynolds@ysu.edu
Alice Wang, clarinet	amwang@ysu.edu
Donald W. Byo, bassoon	jubibyo@yahoo.com
Stacie Mickens, horn	srmickens@ysu.edu

Biographies

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

"...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. 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.

Shawn Reynolds has served as professor of oboe and English horn at Youngstown State University since fall of 2015. Prior, he served for 12 years as the professor of oboe, chamber music coach, and member of the faculty woodwind quintet at Westminster College in New Wilmington, PA.

He is the 2nd oboist and solo English horn with the W.D. Packard Band (a professional wind ensemble) and serves as the principal oboist and English horn of the Greenville Symphony Orchestra (PA). He appears frequently as a substitute with the Youngstown Symphony Orchestra, the Warren Philharmonic, and Ballet Western Reserve as well as throughout North East Ohio and Western Pennsylvania. Previously he has served as the 2nd oboist with the Kentucky Symphony Orchestra and as principal oboe and English horn with the *SORG Opera Company* near Cincinnati, OH. Additionally, he lived and performed during the summer of 2002 in Lucca, Italy and was listed as a substitute for the *New World Symphony*. He has been featured as oboe soloist with the Greenville Symphony Orchestra and as English horn soloist with the Youngstown Symphony Orchestra on Aaron Copland's *Quiet City*. Additionally, he has been featured as English horn soloist with the W.D. Packard Band in the wind version of Copland's *Quiet City*.

Shawn holds a MM in oboe/English horn performance from the University of Cincinnati College – Conservatory of Music (CCM) and BS in Music Education from Youngstown State University. His primary oboe teachers include Dr. Mark Ostoich, Dr. Tedrow Perkins, and Loyal "Bud" Mould. He has done additional study with Martin Nuebert and has participated in master classes with Chris Philpots, Martin Shurring, Bert Lucarelli, and John deLancie.

Shawn is passionate about teaching and has been a clinician at numerous state and regional music education conferences (OMEA and PMEA) in both Ohio and Pennsylvania and has also presented internationally in Ithaca, New York as part of the International Double Reed Society (IDRS). He is also an active OMEA woodwind adjudicator. He is honored to be able to return to his alma mater to serve as the professor of oboe.

Since receiving her Bachelor of Music degree at University of Southern California, **Dr. Alice Wang** has studied and performed internationally. Most recently, along with soprano Dr. Misook Yun, she performed at the International Clarinet Association ClarinetFest in Baton Rouge, Louisiana in August, 2014. Together they won the Pittsburgh Concert Society Major Competition and were featured in its recital series. For the 2013 Ohio Music Education Association Professional Development Conference, Alice performed Frank Ticheli's *Concerto for Clarinet* with the YSU Symphonic Wind Ensemble under Dr. Stephen Gage. Alice directed the Dana Clarinet Ensemble in a performance at the OMEA Conference in Cincinnati in 2011 and is selected to perform once again in Cleveland in 2015.

Dr. Wang completed her Doctorate of Musical Arts in Clarinet at the University of Texas at Austin with Richard MacDowell. Her previous teachers include Yehuda Gilad, Mitchell Lurie, Walter Boeykens of the Royal Conservatoire of Antwerp, Belgium and Hermann Stefansson of the Royal College of Music in Stockholm, Sweden. She is a member of the Youngstown Symphony Orchestra and has performed with the Warren Philharmonic Orchestra, the Opera Western Reserve and the Canton Symphony Orchestra.

Alice joined the Dana School of Music faculty in 2007. Currently she lives in Pittsburgh with her husband Kurt, and their sometimes ill-mannered dog Wally, a flock of hens, and about 20,000 bees.

Stacie Mickens is Assistant Professor of Horn at the Dana School of Music, Youngstown State University. 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 current Detroit Symphony member Bryan Kennedy. She holds a Master of Music (MM) degree from the University of Wisconsin-Madison, where she studied with renowned horn pedagogue Douglas Hill. She received a Bachelor of Arts (BA) degree in music and English from Luther College (Decorah, IA), studying with Patricia Brown. Mickens proudly calls Iowa her home state, and previously served on the faculties of Luther College and Winona State University (Winona, MN) for five years where she taught horn, brass methods, aural skills, and coached chamber groups.

An active orchestral musician, Mickens serves as principal horn of both the Wheeling Symphony and Youngstown Symphony, and fourth horn of the Akron Symphony. Previously, she was a member of symphonies in Lansing, MI, Dearborn, MI, and Southwest Michigan, La Crosse, WI, Cedar Falls, IA, and Dubuque, IA. She has performed with the Detroit Symphony Orchestra, Detroit Chamber Winds, Blossom Music Festival, Madison Symphony Orchestra, and Wisconsin Chamber Orchestra. In 2012, she represented the University of Michigan as part of the Kennedy Center Millennium Stage's Conservatory Project, performing in recital at the Kennedy Center in Washington, D.C. Mickens was featured at the 2006 Midwest Horn Workshop, the 2013 Southeast Horn Workshop, and the 2015 Northeast Horn Workshop. 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. She truly loves teaching and performing, and is interested in new music, reading, and nature.

Donald W. Byo was a long time Director of the Dana School of Music of Youngstown State University where he was honored with the title Director Emeritus. He had served as Dean of the Dana School of Music until it became a part of the College of Fine and Performing Arts. At that time he was appointed Director of the Music School.

A former principal bassoon in the Youngstown Symphony Orchestra, he is currently principal bassoon in the Warren Philharmonic Orchestra and the W. D. Packard Band. He received the Watson Award given to distinguished administrators and was the recipient of the prestigious Heritage Award from Youngstown State University.

In 1984 Mr. Byo was selected as co-conductor of the W. D. Packard Band which performs some 16 concerts each year. In August of 2012 he retired as director and was honored with the title Director Emeritus by the Packard Board of Trustees.

He and his wife, June, who is also a musician, have three children all of whom earned degrees at YSU (two in music). Two of them have their PHD's and all hold distinguished jobs in their profession.

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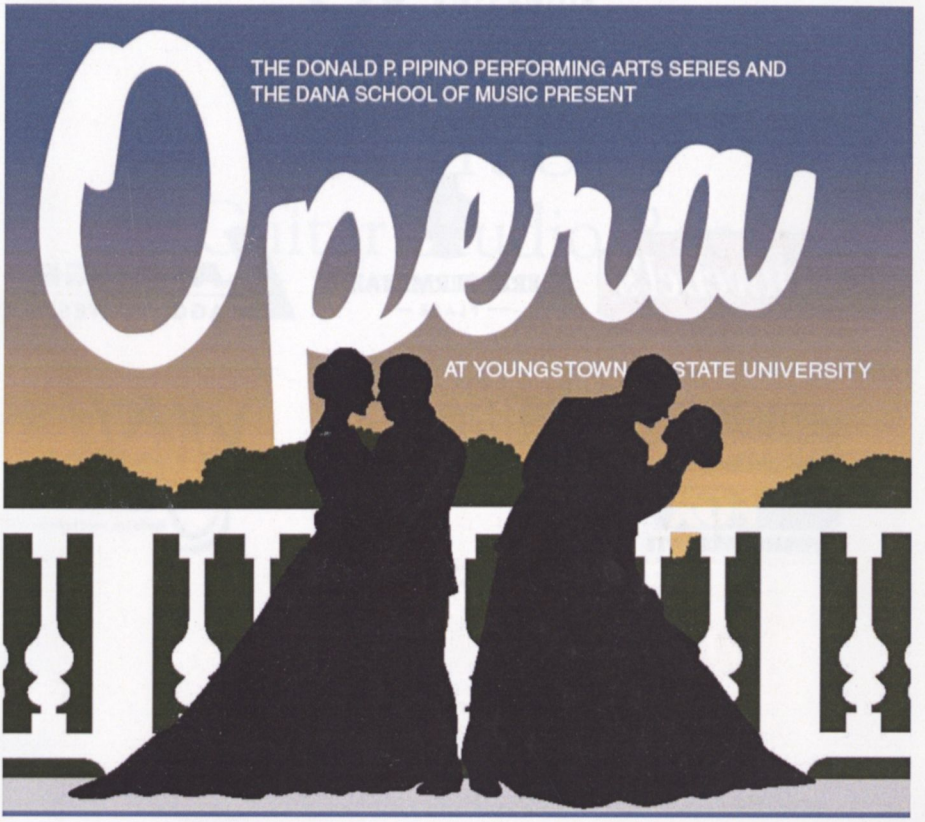

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The Dana Concert Series
presents

YSU
Guitar Studio Recital

Monday, April 18
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
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& Communication

PROGRAM

People — Jule Styne (1905-1994)

Jazz Guitar Duo
(Joe Campana and Rob Fellman)

Lute Suite in E major, BWV 1006 — Johann Sebastian Bach (1685-1750)
-Prelude

Michael Reardon, *classical guitar*

Body and Soul — Johnny Green (1908-1989)

Jazz guitar duo
(Anthony Kunovic and Nicholas Frank)

Rondeau from 'Abdelazer' — Henry Purcell (1659-1695)

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

All of You — Cole Porter (1891-1964)

Nicholas Jones, *jazz guitar*

Lute Suite No. 1, BWV 996 — Johann Sebastian Bach (1685-1750)
-Bourrée

Angela Buzzacco, *classical guitar*

Suite Venezolana — Antonio Lauro (1917-1986)
- Registro (Preludio)

Shaun McCune, *classical guitar*

Sonate for Harp — Pierick Houdy (b. 1929)
I. Allegro moderato

Rebecca Pfingstl, *harp*

Gee, Baby, Ain't I Good To You — Andy Razaf (1895-1973)
(arr. Anthony Kunovic)

Anthony Kunovic, *jazz guitar*

Suite for harpsichord No. 1, in G minor — Jean-Baptiste Loeillet (1680-1730)
- Aria

Michael Reardon, *classical guitar*

Summertime — George Gershwin (1898-1937)

Jazz Guitar Duo
(Mike Rich and Tyler Guerrieri)

Scarborough Fair — Traditional English
Arr. Angela Buzzacco/Simon and Garfunkel

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

2015-2016 Dana School of Music Guitar Events:

November 5, Thursday
Dana Guitar Studio Recital: 7:30pm, Bliss Recital Hall

November 6, Friday
Jazz Clinic/Masterclass: Brad Shepik (New England Conservatory and NYC jazz guitarist), 12 noon-2:30pm, room 2222, Dana School of Music

November 20, Friday
Guest Artist Recital: Andrew Zohn, classical guitarist and composer (CSU, Georgia): 7:30pm, Bliss Recital Hall

November 20, Friday
Guest Artist Masterclass: Andrew Zohn: 1pm-3pm, Room TBD

February 10, Wednesday
Faculty Artist Recital: Duo Allant (Francois Fowler, guitar; Kathryn Thomas Umble, flute), 7:30, Bliss Recital Hall

March 4, Friday
Guest Artist Recital: Ekachai Jearakul (Thailand) Winner of the 2014 GFA International Classical Guitar Competition: 7:30pm, Bliss Recital Hall

March 5, Saturday
Masterclass: Ekachai Jearakul: 9am-11am, Bliss Hall - Room 2222

March 18, Friday
Jazz Clinic/Masterclass: Tim Miller - guitar (Berklee College of Music) 12 noon-2:30pm, room 2222, Dana School of Music

April 18, Monday
Dana Guitar Studio Recital: 7:30pm, Bliss Recital Hall

April 20, Wednesday
Dana Guitar Studio Recital: Noon (12:10pm)
Butler Institute of American Art

April 22, Friday
Dana Guitar Studio Recital: Convocation, 11am, Bliss Recital Hall

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James Stroud

Music Lessons For Us All (Poland)

Robert Monrean and Maria Volpe

Student Government Association of YSU

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Free and Open to the public

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

Dana Guitar Association of Youngstown State University

DANA SCHOOL OF MUSIC

Upcoming Events

For the complete Dana schedule visit our website at web.ysu.edu/cac

For information please call 330-941-3636

* *

APRIL

Tuesday, April 19
Flute Ensemble Concert
6:00 pm | Bliss Recital Hall

Wednesday, April 20
Music at Noon: Guitar Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 20
Dana Composers Concert
7:30 pm | Bliss Hall, Room 2222

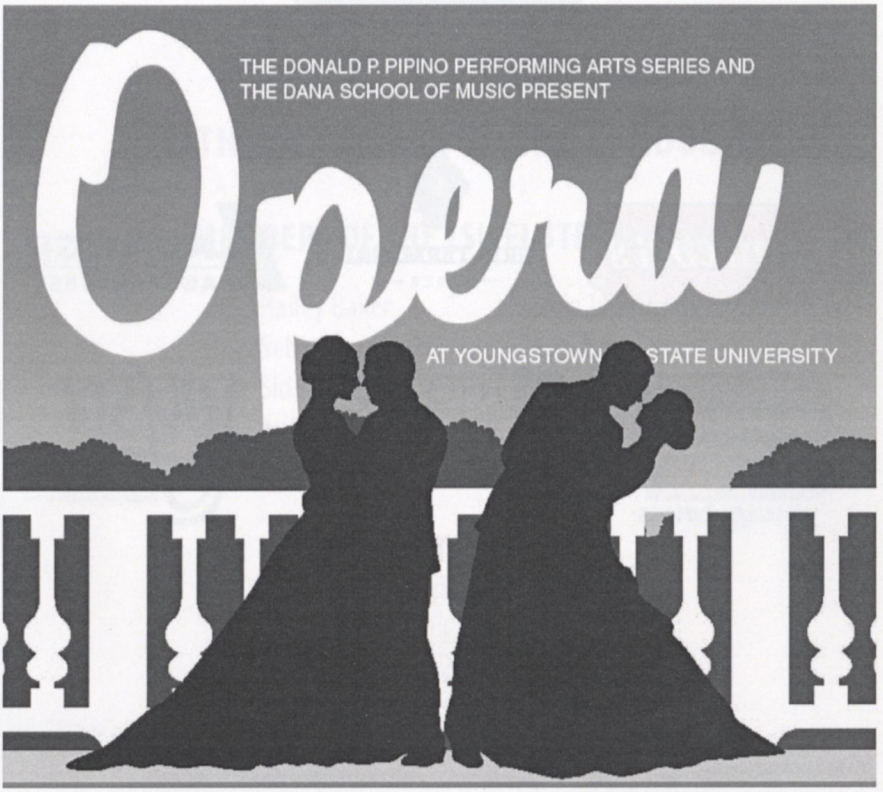
Monday, April 25
Friends of Austintown Library Present YSU Jazz Combos
10:00 a.m. | Austintown Branch, Public Library of Youngstown and Mahoning County
600 Raccoon Road, Youngstown, OH

Monday, April 25
Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion, Hartt School of Music
7:30 pm | Stambaugh Auditorium $

Mark your calendars for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.
Youngstown State University - Ford Theater
By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte
Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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The Dana Concert Series
presents

YSU
Flute Ensemble

KATHRYN THOMAS UMBLE, CONDUCTOR

MEMBERS OF THE YSU FLUTE ENSEMBLE

Hailey Baker
Sebastian Calvin
Sidney Charles
Amber DeCaprio
Tori Francioni
Jackie Jupina
Emily Karr
Brenna Price
Kristen Richter
Jewellea Wyne

Tuesday, April 19
6:00 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

Simple Gifts — Traditional, Arr. Ricky Lombardo (b. 1946)

Celtic Suite — Michael T. Coolen
- Glen Fiddich
- Skye
- Papa's Jig

The Magic Flute (In Five Minutes) — Wolfgang Amadeus Mozart (1756-1791) arr. Judy Nishimura

Partita in A Minor, BWV 1013 — Johann Sebastian Bach (1685-1750)
- Sarabande
- Allemande

Sebastian Calvin, flute

Spirit Flight — Katherine Hoover (b. 1937)

Brenna Price, flute

Lookout for solo flute — Robert Dick (b. 1950)

Hailey Baker, flute

Itsuki-no-Komori-uta: Japanese Lullaby of Itsuki Village — Traditional, Arr. Wil Offermans

Rumanian Folk Dances — Bela Bartok (1881-1945)
- Jocul cu bâta (Stick Dance)
- Braul (Sash Dance)
- Pe loc (In One Spot)
- Buciumeana (Horn Dance)
- Poarga romaneasca (Romanian Polka)
- Maruntel (Fast Dance)

Biography

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

"...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. 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

PRESENTS

Nicholas Marzuola

GRADUATE TRUMPET RECITAL

ACCOMPANIED BY MARI ANN BUSH

HOLY FAMILY PARISH - POLAND, OH
TUESDAY, APRIL 19, 2016
7:00 P.M.

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Trumpet Concerto in E-Flat — Johann Nepomuk Hummel (1778-1837)
- I. Allegro con spirito
- II. Andante
- III. Rondo

The other voices of the trumpet — Daniel Pinkham (1923-2006)
For Trumpet in C, Organ and Tape

Sonate — Paul Hindemith (1895-1963)
for Trumpet in Bb and Piano
- I. Mit Kraft
- II. Massig bewegt
- III. Trauermusik

Romanze et Scherzo — Thorvald Hansen (1847-1915)

Please Join us for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30PM; April 24 at 2:00PM

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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The Dana Concert Series presents

Music At Noon

GUITAR STUDIO RECITAL

DIRECTED BY DR. FRANÇOIS FOWLER

Wednesday, April 20

12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY

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James Stroud

Music Lessons For Us All (Poland)

Robert Monrean and Maria Volpe

Student Government Association of YSU

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Dana Guitar Association of Youngstown State University

PROGRAM

Gee, Baby, Ain't I Good To You — Andy Razaf (1895-1973)
arr. Anthony Kunovic

Anthony Kunovic, *jazz guitar*

Suite for harpsichord No. 1, in G minor — Jean-Baptiste Loeillet (1680-1730)
-Aria

Michael Reardon, *classical guitar*

Body and Soul — Johnny Green (1908-1989)

Jazz guitar duo
(Anthony Kunovic and Nicholas Frank)

All of You — Cole Porter (1891-1964)

Nicholas Jones, *jazz guitar*

Summertime — George Gershwin (1898-1937)

Jazz Guitar Duo
(Mike Rich and Tyler Guerrieri)

Scarborough Fair — Traditional English
Arr. Angela Buzzacco/Simon and Garfunkel

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

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THE DANA CONCERT SERIES

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Chamber Winds Recital

BLISS RECITAL HALL
MONDAY, APRIL 20, 2016
4:00 P.M.

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Duet No. 4 from "Six Duets for Two Horns" — Otto Nicolai (1810-1849)

I. Allegro
II. Andante
III. Rondo

Laura Ogram, horn
Alisha Moore, horn

"Hot Bocal Singles" Bassoon Trio

Talking Tree Trunks — Elliot Kwolek (1995)

Elliot Kwolek, bassoon
Frances Clause, bassoon
Rebecca Dangerfield, bassoon

Wednesday Chamber Winds Ensemble
Conductor, Brady Amerson

Serenade for Ten Winds, Opus 40 — Arthur Bird (1856-1923)

I. Allegro Moderato
II. Adagio
III. Allegro Assai
IV. Allegro Energico

Brenna Price, flute
Evy Amerson, flute
Dominic DeLaurentis, oboe and english horn
Victoria Donadio, oboe
Jackie Mortimer, clarinet
Giovanna Pinto, clarinet
Laura Ogram, horn
Alisha Moore, horn
Frances Clause, bassoon
Rebecca Dangerfield, bassoon

Please Join us for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30PM; April 24 at 2:00PM

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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The Dana Concert Series
presents

Composers Ensemble

AN EVENING OF NEW COMPOSITIONS BY

JENNA BARVITSKI
EMMA DONKIN
ALEX MILLER
TOMMY STARR

Wednesday, April 20
7:30 pm | Bliss Hall, Room 2222

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

Recital Program

Kyrie Eleison — Tommy Starr

Cayla Conrad, soprano
Emma Donkin, alto
Maria Koch, alto
Rebecca Shelton, alto
Eric Finkelstein, tenor
Elliot Kwolek, tenor
Herbie Hunkele, bass
Tommy Starr, bass
Sean Baran, conductor

Paradox — Alex Miller

Alex Miller, saxophone

Nocturne No. 1 in Ab major — Emma Donkin

Emma Donkin, piano

bass[oon] – for eric & elliot — Jenna Barvitski

Eric Finkelstein, bass
Elliot Kwolek, bassoon

Four Inventions for Piano — Tommy Starr

Clay Colley, piano

Two Pieces for Flute and Piano — Emma Donkin

I: Heaven's Lullaby

II: Éveillé

Jacquelyn Jupina, flute

Emma Donkin, piano

Jubilance — Alex Miller

Madeline Grimes, flute

Jackie Mortimer, clarinet

Elliot Kwolek, bassoon

Nathan Negro, percussion

Michael Nichols, piano

Alyssa Titi, synthesizer

Recital Program

Kyrie Eleison — Tommy Starr

Cayla Conrad, soprano
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Nathan Negro, percussion

Michael Nichols, piano

Alyssa Titi, synthesizer

Program Notes

All notes provided by the composers

Kyrie Eleison **Tommy Starr**

"God is the composer; you are the song."

- Dr. Steve Maraboli

"The only proof he needed for the existence of God was music."

- Kurt Vonnegut

Kyrie eleison.
Christe eleison.
Kyrie eleison.
Gloria in excelsis Deo.
Hominibus bonæ voluntatis.
Cum Sancto Spiritu
Gloria Dei Patris.
Amen.

Paradox **Alex Miller**

Paradox is a piece for any unspecified saxophone. The player is required to play into the open end of a piano while the sustain pedal is depressed. This effect causes the strings in the piano to vibrate and becoming a mass of sound. The piano serves as the "piano accompanist" to the solo player, thus creating the paradox of a duet for one person.

Nocturne No. 1 in Ab major **Emma Donkin**

A pilot for a series of nocturnes, this piece in particular depicts the strength of human character and the fortitude we possess despite our flaws and failures. As the quiet, confident melody explores multiple key areas, it persists and remains the overarching theme of the piece, representing each and every one of us as we navigate different seasons of our lives. While a nocturne, usually considered a piece for the end of the day, this piece quietly encourages us to not let the sun set on our dreams and love of life.

bass[oon] – for eric & elliot **Jenna Barvitski**

Last fall, Eric and Elliot told me they wanted to play a duet together. However, they were unable to find anything written for the unlikely combination of bass and bassoon, so I offered to write a piece for them. They obligingly accepted my proposal: "bass[oon]" is the result. I set out to trace the stylistic evolution of Western classical music, hence the extensive introduction, which is meant to induce a meditative, trance-like state by emulating Gregorian chant, one of the earliest forms of notated music. After a restatement of the melody in parallel fifths with the occasional addition of a drone note, the piece took on a life of its own and skipped many stylistic generations, landing itself squarely in the twenty-first century. Successive movements are in the works to fill in the historical gaps created by this leap. I am deeply grateful to Eric and Elliot for inspiring me to write this piece and for performing it. Their earnest preparations can undoubtedly be attributed to their excellent musicianship.

Four Inventions for Piano **Tommy Starr**

"But maybe music was not intended to satisfy the curious definiteness of man. Maybe it is better to hope that music may always be transcendental language in the most extravagant sense."

- Charles Ives

"Every great inspiration is but an experiment."

- Charles Ives

"Don't cry for me, for I go where music is born."

- J.S. Bach

Note: Invention Four is a theme and variations of the SATB arrangement of Virgil Thompson's "My Shepherd Will Supply My Need."

Program Notes

Two Pieces for Flute and Piano **Emma Donkin**

These two pieces go hand in hand to describe two entirely different hours of the day. The first is intended to lull the listener into a quiet thoughtfulness; the reoccurring motif in both the flute and piano mimics the simple sweetness of a lullaby. The second piece depicts a bright, early morning in which we find a cheerful songbird, singing to a slumbering student who is all too reluctant to get up. As the short piece progresses, our songbird gradually gets more and more frustrated until our sleeping beauty finally musters the energy to spring out of bed, ending the piece with a quick gesture.

Jubilance **Alex Miller**

Written specifically for Madeline Grimes, Jackie Mortimer and Elliot Kwolek, Jubilance is a unique take on the traditional woodwind trio. Scored for flute, clarinet and bassoon, the piece also incorporates piano, percussion and synthesizers to accompany the trio. Jubilance itself means excitement and joy, and throughout the piece there are different examples of happiness such as excitement, peace, and jollity.

The Composers

Jenna Barvitski is a multi-instrumentalist and composer. An aspiring modern-day Renaissance woman, she is pursuing the integration of many disciplines as a lifelong experiment in convergence, creation, and exploration—pushing personal limits, testing boundaries, and reaching for resolution. She believes that the medium is not as important as the essence of what is communicated through artistic expression. She holds a BM in performance from the Dana School of Music and has lived and worked on both continental coasts as an activist and educator. She is currently attending YSU to obtain her teaching license in music education.

Emma Donkin is a sophomore music composition student at the Dana School of Music. While she began her studies in piano at the age of ten, her interest in arranging and composition began in high school. Her musical influences and compositions range from jazz and progressive rock, to neoclassical and solo piano music influenced by the likes of composers such as Joplin, Debussy, and Chopin. She has composed for solo instrumentalists, chamber, and jazz ensemble, and is grateful to have had the opportunity to study piano with various artists both at YSU and abroad in Kaufbeuren, Germany. Emma studies under Dr. David Morgan and Dr. Caroline Oltmanns, and would like to thank them both for their creative influence and mentoring over the past two years.

Alex Miller is in his third year as a music composition major at The Dana School of Music. As a composer, Alex has enjoyed performances of his compositions around Northeast Ohio, Virginia and France. In 2015, the YSU Wind Ensemble under the direction of Dr. Stephen Gage, premiered his Fanfare for Wind Ensemble (2014) at the OMEA State Convention in Cleveland. Along with being an active composer, Alex is a multi-instrumentalist with his main focus being saxophone, and a regular performer with his band Cosmic Lemons.

Tommy Starr has been composing his own original works since age twelve, and is in his second year of study in composition with Dr. David Morgan. Blessed with an extremely musical family and talented friends, teachers and instructors, Tommy has been able to work and learn from a wide range of fabulous musicians extending from Pittsburgh and Youngstown, to Prague, Vienna, and Salzburg. His works are offerings to the wonderful musicians who perform the music and the audiences who listen.

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THE DANA CONCERT SERIES

PRESENTS

Rebecca Pfingstl

SENIOR HARP RECITAL

ACCOMPANIED BY CLAY COLLEY

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

BLISS RECITAL HALL
FRIDAY, APRIL 22, 2016
4:30 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Variations on a Theme of Mozart — Mikhail Ivanovich Glinka (1804-1857)

Sonata for Harp — Pierick Houdy (b. 1929)

I. Allegro Moderato
II. Lento
III. Vivo

Aria in a Classic Style, Op. 19, for harp and organ — Marcel Grandjany (1891 – 1957)

Clay Colley, Organ

Legende — Henriette Renie (1875- 1956)

~ Intermission ~

Concerto for Harp and Orchestra — Reinhold Gliere (1874 – 1956)

I. Allegro Moderato
II. Tema con variazioni
III. Allegro Giocoso

Clay Colley, Piano

Program Notes

Variations on a Theme of Mozart

Thanks to Mikhail Ivanovich Glinka's sister, Lyudmilla Shestakova, who transcribed this set of Variations in E flat major on a theme from Mozart's The Magic Flute has become a staple of the harp repertoire. It turns out that the work, which can be played on either piano or harp, was lost after Glinka composed it sometime around 1822, and Shestakova later rewrote the piece from memory so that it could be published.

Sonata for Harp

French composer Pierick Houdy was born in 1929, and at age ten, he entered the Paris Conservatoire, and studied with renowned teachers including Nadia Boulanger, Milhaud, and Olivier Messiaen. Eventually he married harpist Ghislaine de Winter, for whom he composed the extremely technical, three movement Sonata for harp in 1983. Similar to several composers of his era, Houdy composed this sonata without notating any actual key signatures, but moves through several key areas as the piece progresses.

http://www.gramophone.co.uk/review/houdy-harp-works
https://robertkingmusic.com/pierick-houdy-sonata-for-harp.html

Aria in a Classic Style

Aria in a Classic Style for harp and organ, Op. 19, was written by French harpist/composer Marcel Grandjany in 1937. Grandjany was a celebrated harpist who studied at the Paris Conservatoire and became a highly respected teacher, especially in his later years at the Juilliard School in New York, accordingly wrote dozens of works for solo harp, mostly unaccompanied. The Aria in Classic Style was composed in about 1950 to a commission from the great American patron of chamber music, Elizabeth Sprague Coolidge. Originally for harp and organ – Grandjany was himself also an organist – the accompaniment was later arranged for strings. A poised and elegant melody is stated first by harp alone, then by orchestra and harp jointly; finally it is entrusted to the orchestra, the soloist embellishing it by way of a series of wide–ranging arpeggiated passages. A brief cadenza brings the work to a close.
http://www.bourbakiensemble.org/pr33.ps

Legende

Legende by Henriette Renie (1875-1956) has endured in the harp's repertoire as one of Renie's most popular and demanding compositions, featuring chromatic passages not typically written for the harp. It is a programmatic work, inspired by the poem "Les Elfes" by the French poet Charles-Marie-Rene Leconte de Lisle (1818-1894), who was closely associated with the Parnassian movement in poetry. Legende was written in 1901 and first performed in 1902. It is a piece that tells the story of a knight on the way to meet his fiancée the day before their wedding. While travelling, the knight encounters a band of elves and their queen. The queen attempts to seduce him as her elves dance around him, but the knight remains firm, and insists that he must return to his fiancée. The queen finally lets him continue on his journey, but puts a curse on not only the knight, but his fiancée as well. Later along the road, the knight sees his fiancée; only it is her ghost, the Queen's curse having killed her. The knight then dies from grief over the loss of his fiancée. As the piece progresses, the themes of the knight riding along, the elves' dances, and the melody that represents the knight's fiancée can be heard recurring throughout the entire work.

https://www.questia.com/magazine/1G1-200979876/program-and-edits-to-legende-by-henriette-renie

Concerto for harp in E-flat Major

Gliere was an exact contemporary of Ravel and only a few years younger than Rachmaninov. He followed the latter's musical path, remaining firmly rooted in the styles of techniques he had learned in his youth and never strayed from the colorful Russian cosmopolitan style. But unlike Rachmaninov, he never left the broad territories of the Russian Empire or its successor, the Soviet Union. His avoidance of any modernist or radical sounds also kept him on the right side of the Soviet demand for accessible "Socialist Realist" art.
This concerto was written in 1938. It uses the instrument's idiomatic texture of arpeggiated chords very frequently; at other times rich chords are used and, in the second movement, a simple melodic texture introduces the main theme for a group of variations and coda. For the most part the music is amiable and untroubled. When Gliere wrote it he sought the advice of harpist Ksenia Erdeli as to the practicality of his music. Her suggestions were so helpful that he offered to give her credit in the publication as co-composer but she refused, insisting that her function was that of an editor. This concerto remains one of the most well-known in harp repertoire.

http://www.allmusic.com/composition/harp-concerto-in-e-flat-major-op-74-mc0002357231

Acknowledgements

There are a lot of people that have made it possible for me to give this recital today. First of all, thank you to my incredible harp teacher Marissa Knaub Avon, for continually challenging me and giving me so many opportunities over the past five years, Dr. Stephen Gage, and to Dr. Francois Fowler and the guitarists for letting me join them and perform with the studio.

I would also like to thank my amazing accompanist, Clay Colley. It's been really fun to get to work on these pieces with him. Thank you for making the whole rehearsal/recital process such a great experience!

Finally, thank you to my family and friends, who have endured many hours of concerts, recitals, and my practice run-through's of pieces for said concerts and recitals. All of your time and support has meant so much!

Dana School of Music Upcoming Events

For the complete Dana Schedule visit our
Website at web.ysu.edu/cac
For more information please call 330-941-3636

Monday, April 25
Friends of Austintown Library Present YSU Jazz Combos
10:00 a.m. | Austintown Branch, Public Library
of Youngstown and Mahoning County
600 Raccoon Road, Youngstown, OH

Monday, April 25
Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion, Hartt School of Music
7:30 pm | Stambaugh Auditorium $

Wednesday, April 27
Music at Noon
Musical Theater
12:15 pm | Butler Institute of American Art

Friday, April 29
Chatham Baroque, Pittsburgh, PA
Andrew Fouts, baroque violin; Patricia Halverson, viola da gamba;
Scott Pauley, theorbo
7:30 p.m. | St. John's Episcopal Church
323 Wick Avenue, Youngstown, OH 44503

Saturday, April 30
YSU Drumline Workshop and Snare Drum Clinic
Guest Artist: Jeff Queen
9:00 am - 3:00 pm | Bliss Hall

Please Join us for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30 p.m.; April 24 at 2:00 p.m.

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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& DANA SCHOOL OF MUSIC

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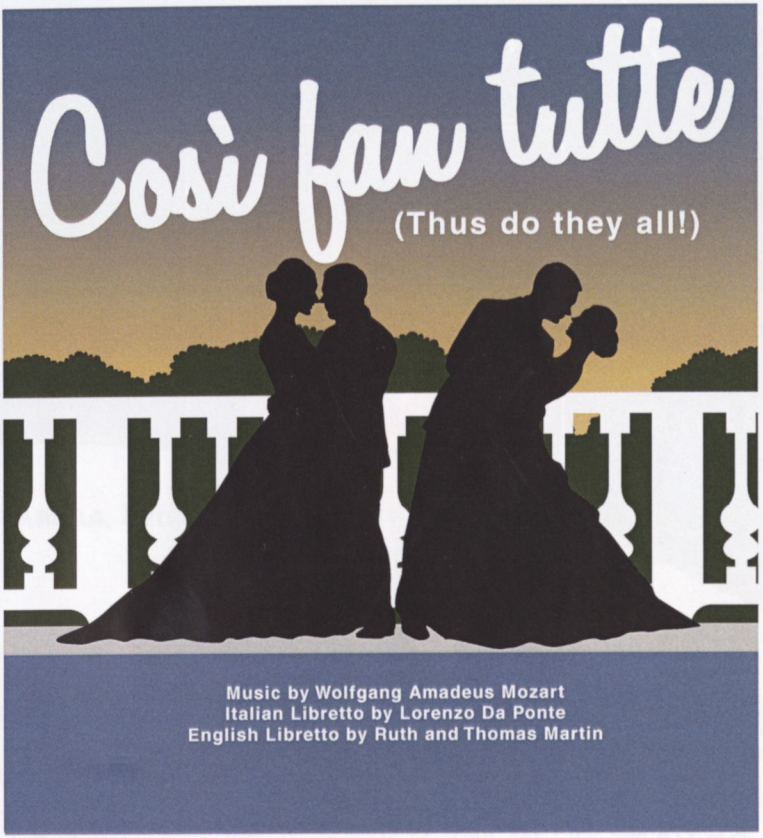

DR. MISOOK YUN, OPERA PROGRAM DIRECTOR

DR. STEPHEN GAGE, CONDUCTOR

DAVID VOSBURGH, STAGE DIRECTOR

KEVIN WOLFGANG, LIGHTING DESIGNER

BARBARA LUCE, COSTUME DESIGNER

APRIL 22 - 24, 2016

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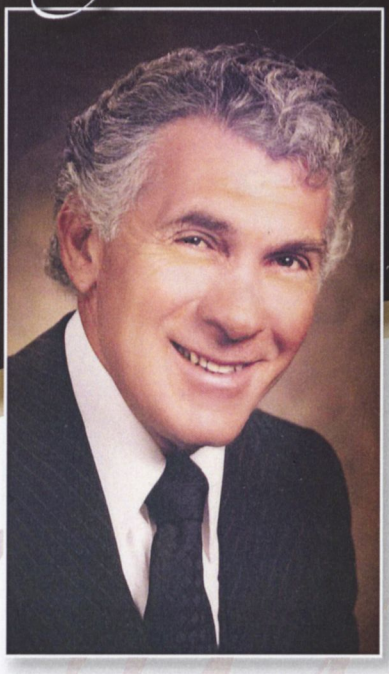

Donald P. Pipino lived his life loving the arts, especially opera. He embodied the creative spirit of the arts, supporting numerous arts, education, and cultural programs locally and throughout many communities, providing guidance and resources for their continued success.

His patronage has been memorialized through the creation of the Donald P. Pipino Performing Arts Series in Youngstown State University's College of Creative Arts and Communication. This generous contribution will provide the resources to continue our robust opera program as well as offer assistance to ongoing performing arts initiatives at YSU.

Così fan tutte

CAST (In Order of Vocal Entrance)

FERRANDO, a young officer . . . . . (4/22, 24) Victor S. Cardamone
(4/23) Patrick M. Niess

GUGLIELMO, a young officer . . . . . .(All Dates) Anthony Humphrey

FIORDILIGI, betrothed to Guglielmo . . (4/22, 24) Sierra McCorvey
(4/23) Kathleen Bachtel

DORABELLA, betrothed to Ferrando . . .(4/22, 24) Kathryn Cramer
(4/23) Anna Murcko

DESPINA, the sisters' maid . . . . . (4/22, 24) Erika Walker
(4/23) Katy Howells

DON ALFONSO, a philosopher . . . . . .(4/22, 24) Dean La Salandra
(4/23) David Mouse

UNDERSTUDIES . . . . . Brianna Crawford
Sara Eckenrode
Nicholas Hazleton

SETTING

Time: SUMMER, 1791 **PLACE:** NAPLES, ITALY

ACT I - MORNING

Scene one – a tavern

Scene two – the sisters' garden

Scene three – the sisters' salon

Scene four – the garden

INTERMISSION 15 MINUTES

ACT II – AFTERNOON

Scene one – the salon

Scene two – the garden

Scene three – the sisters' boudoir

Scene four – the dining room

DIRECTOR'S NOTE

Wolfgang Amadeus Mozart, born in 1756, was a child piano prodigy who toured Europe with his father and his sister, delighting audiences and crowned heads wherever they went. He composed his first opera, *Apollo et Hyacinthus*, at the age of eleven. With Lorenzo da Ponte, he created three masterpieces: *The Marriage of Figaro* (1786), *Don Giovanni* (1787) and this opera, *Cosi fan tutte* (1891). The first two were instant successes, but *Cosi*, with its somewhat "racy" premise, has had periods of popularity and others where it was either ignored or had an entirely different libretto with a more "pastoral" plot. Since the revival by the Metropolitan opera in the 1950s with a stellar cast and a Broadway director, it has become a repertory staple.

Mozart composed two masterpieces after, *The Magic Flute* in 1791 and his *Requiem* which was unfinished at his death in that same year at the young age of 35. Da Ponte eventually immigrated to America where he taught at Columbia University in New York City and lived in New Jersey until his death in 1838.

~ David Vosburgh, Stage Director

Dana School of Music Opera Workshop

Dr. Misook Yun, Voice Coordinator
Jan Crews, accompanist

Kathleen Bachtel, Mac Callahan, Victor S. Cardamone, Christina Clemmons, Brianna Marie Crawford, Sara Eckenrode, Nicholas Hazleton, Anthony Humphrey, Kathryn Cramer, Dean La Salandra, Sierra McCorvey, David Mouse, Anna Murcko, Patrick M. Niess, Emilio Santiago, Erika Walker

The Dana Chorale

Dr. Hae-Jong Lee, Director of Choral Activities

Anna Henkels, AnnaMarie Jadue, Amanda Nottingham, Diane Pack, Victoria Patterson, Victoria Remley, Brianne Samson, Kortney Squibbs, Kevin D. Casey, Joel Gillespie, Paul Hill, Colton Randall, Nick Saraya, Jason Volovar, Stephen West

Dana Orchestra

Dr. Stephen Gage, Director of Bands and Orchestra

Violin I
Lydia Byard

Violin II
Caitlin Hedge
Alexandra Stanton

Viola
Jenna Barvitski

Cello
Stephanie Zitkovich
Billy Blaze

String Bass
Eric Finkelstein
Frank Toncar

Flute I/II
Victoria Francioni
Brenna Price

Oboe I/II
Dominic DeLaurentis
Alex Stojkov

Clarinet I/II
Joseph Mansfield
Jackie Mortimer

Bassoon I/II
Elliot Kwolek

Horn I/II
Victoria DeRiggi

Trumpet I/II
Brandon Ritchie
Michael Barkett

Timpani
Tommy Starr

Harpsichord: Jan Crews

STAFF

Ford Theater Production Manager . . . . . Todd Dicken

Scenery by OPERA Western Reserve

Opera Program Director. . . . . Dr. Misook Yun

Scenic Designer. . . . . David Vosburgh

Master Carpenter. . . . . Frank Bongen

Shop Assistants: Cameron Beebe, Michael Free, James Lancaster

Opera Workshop Production Staff

Production Stage Manager. . . . . .Devin Whitehouse

Assistant to the Director. . . . . Brianna Marie Crawford

Sound and Projections Director. . . . . Jeff Wormley

Super Titles Transcriber. . . . . Kathleen Bachtel

Super Titles Operator. . . . . Mac Callahan

Master Fly Operator. . . . . Michael Free

Properties Master. . . . . .Emilio Santiago

Wardrobe Assistants. . . . . Sara Eckenrode

BOX OFFICE STAFF

Joe Nidel, Tony Dutton,
Josh Chordas, Megan Factor,
Lucas Bevacqua

DONALD P. PIPINO
PERFORMING ARTS SERIES STAFF

Lori Factor, Director
Anna Ruscitti, Admin. Assistant

SPECIAL THANKS TO:

Department of Theater and Dance

Rebel Mickelson, YSU Costume Shop

Mark Gasser, Gasser Chair Company

GREEN ROOM NOTES

KATHLEEN BACHTEL (Fiordiligi) from Massillon, OH, is a graduate of Westminster College and a Graduate Assistant in the Dana School of Music. At Westminster she sang the leading soprano roles in *The Merry Widow* and *Countess Maritza*. At YSU she was Rosalinda in last spring's *Die Fledermaus*. An OPERA Western Reserve Young Artist she has been seen in *Don Giovanni*, as Gianetta in *The Elixir of Love*, and in the school tours of *The Three Little Pigs* and *The Billy Goats Gruff*. She wishes to thank her friends and teachers who made her last YSU performance so memorable.

MAC CALLAHAN (super title operator) is a native of Stoutsville, OH. A graduate of the William V. Fisher Catholic High School, he was seen in *Catch Me If You Can*, *Seussical* and *Grease*. At YSU he was Dr. Blind in last year's *Die Fledermaus* and on the scene shop crew for the Theater Department's *Tartuffe*. He extends "special thanks to Mom and Dad and only regular thanks to Jes."

VICTOR S. CARDAMONE (Ferrando) from Apollo, PA, is a senior Music Education major at YSU where he has sung the roles of First Sailor in *Dido and Aeneas*, The Sandman and the Woodsman in *Hansel and Gretel*, the Counsel in *Trial By Jury*, Cox in *Cox and Box* and Alfred in *Die Fledermaus* in the Spring operas. An OPERA Western Reserve Young Artist, he has appeared in *La Bohème* , *Il Barbiere di Siviglia*, *Don Giovanni*, *The Elixir of Love* and the school tour of *The Three Little Pigs*. At Westminster College he created the role of Hieronymus in the world premiere of *Katharina von Bora*. He dedicates his performances to his late mother, Laura Lee Patton-Cardamone.

GREEN ROOM NOTES

KRISTINA CLEMONS (wardrobe assistant/chorus) is a YSU freshman in Vocal Education. She attended Austintown Fitch High School. She is making her opera debut in this production of *Cosi fan tutte*.

BRIANNA MARIE CRAWFORD (assistant director/chorus) is from Wampum, PA and a graduate of the Mohawk Jr./Sr. High School. She is a freshman working toward a B. M. in Vocal Music Education. With the Dana School of Music Opera Workshop she has sung Mrs. Nolan in *The Medium*, Spirit #3 and Hansel in scenes from *The Magic Flute* and *Hansel and Gretel*.

SARA ECKENRODE (wardrobe assistant/chorus) is a freshman B.M. candidate in Vocal Performance here at YSU. A native of Youngstown, she is a graduate of Cardinal Mooney High School. She sang Gretel and Spirit #1 in scenes from *Hansel and Gretel* and *The Magic Flute* in the fall Opera Workshop concert. *Cosi fan tutte* marks her operatic debut.

KATY HOWELLS (Despina) From Baden, PA, she attended Ambridge Area High School where she was Rita in *Thoroughly Modern Millie*, Bird Girl in *Seussical!*, Georgia Henricks in *Curtains!* And Wendy Darling in *Peter Pan*. In last year's *Die Fledermaus* she was the understudy for Adele and a member of the ensemble.

ANTHONY HUMPHREY (Guglielmo) is from New Castle, PA, where he attended New Castle High School. A senior B. M. in Music Education candidate here at YSU, he has been seen as Frank and Ivan in *Die Fledermaus* and Cox in *Cox and Box* in previous Spring Opera productions. He is an OPERA Western Reserve Young Artist and has been touring in this year's school offering of *The Billy Goats Gruff*.

GREEN ROOM NOTES

KATHRYN KRAMER (Dorabella) is a senior B. S. in Music Education candidate here at YSU. From Burgettstown, PA, she attended the Lincoln Park Performing Arts Charter School where she was Demeter in *CATS*, Elsie and Velsey understudy in *Leader of the Pack*, and assistant stage manager and female swing in *Joseph and the Amazing Technicolor Dream Coat*. She was in the chorus in the Dana School of Music's Spring Opera production of *Dido and Aeneas*.

DEAN LA SALANDRA (Don Alfonso) is a senior in Bassoon Performance here at YSU. A native of Youngstown, he attended Austintown Fitch High School. As an OPERA Western Reserve Young Artist he has sung the following roles in the school performances; Dr. Dulcamara in The *Ellixir of Love*, Leporello in *Don Giovanni*, a title role in *The Three Little Pigs* and the Sergeant in the Main Stage production of *Don Giovanni*. With the YSU Spring Operas he has sung Eisenstein in *Die Fledermaus*, Bouncer in *Cox and Box*, the Usher in *Trial by Jury* and Peter in *Hansel and Gretel*. He wishes to thank "mother, boy friend, doctor (because of mono)."

SIERRA McCORVEY (Fiordiligi) is a senior Vocal Music Major at YSU. She is a Warren, OH resident and a graduate of Howland High School. She joined the OPERA Western Reserve Young Artists this spring in the school tour of *The Billy Goats Gruff*. An active soloist, *Cosi fan tutte* marks her Spring Opera debut. She wishes to thank the "family and friends I've neglected while pursuing my dreams, and Kath Dillon."

DAVID MOUSE (Don Alfonso) a freshman B. M. in Music Performance candidate is from East Liverpool where he attended East Liverpool High School. While there he performed the role of Bob Wallace in Irving Berlin's *White Christmas* and Oliver Warbucks in *Annie* for which he also did the lighting. He makes his opera debut in the Dana School of Music's Spring Opera, *Cosi fan tutte*.

GREEN ROOM NOTES

ANNA MURCKO (Dorabella) is a freshman Music Education student here at YSU. From Napoleon, OH she attended Napoleon High School. This production of *Cosi fan tutte* is her operatic debut. She wishes to thank "Dr. Yun and fellow cast mates for being so supportive throughout this production."

PATRICK M. NIESS (Ferrando) is from Warren where he attended Howland High School. Here at YSU he is a General Studies senior. With the Dana School of Music's Spring Operas he has sung Box in *Cox and Box*, the Defendant in *Trial by Jury* and the Witch in *Hansel and Gretel*. He has appeared with the Valley Lyric Opera as Borsa in *Rigoletto* and Spoletta in *Tosca*. An OPERA Western Reserve Young Artist, he has sung Nemorino in the student performance of *The Elixir of Love* and one of the title roles in the school tours of *The Three Little Pigs* and *The Billy Goats Gruff*.

EMILIO SANTIAGO (chorus/properties master) is a freshman in Vocal Music Education here at YSU. A native of Hermitage, PA where he attended Hickory High School he appeared as Gangster # 2 in *Kiss Me Kate* and as Vlad Vladikoff in *Seussical the Musical*. He makes his Spring Opera debut in this year's production of *Cosi fan tutte*.

ERIKA WALKER (Despina) is a resident of Canfield, OH where she attended Canfield High School. A junior B. M. in Vocal Music Education, she has appeared in the choruses of *Trial by Jury* and *Die Fledermaus* where she also understudied the role of Orlovsky. She has been a chorus member of *Il Barbiere di Siviglia* and *La Bohème* with OPERA Western Reserve.

PRODUCTION STAFF BIOS

Praised as a singer of "exquisite clarity" and "virtuosity," lyric soprano **Misook Yun** (Opera Program Director) has performed in Italy, Austria, South Korea, and the U.S. An accomplished operatic performer and soloist, Ms. Yun has performed with companies including 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, and Eugene Opera.

An accomplished pedagogue, in the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen through out North America. Recently she participated in OperaWorks' 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 future engagement will be as soprano soloist in Vivaldi's *Gloria* with Youngstown Symphony Orchestra in March 2017. Dr. Yun is a professor at the Dana School of Music.

David Vosburgh (Stage Director/Senic Designer) After a performing career that included over 30 opera roles and numerous Broadway and national tour credits, David came to Youngstown in 1995 to be the Artistic Director of the Youngstown Playhouse until 2000 and to teach at YSU where he has directed 15 Spring Operas. He is also the Production Director of OPERA Western Reserve which enters its 13th season with this fall's production of *Carmen* at Stambaugh Auditorium. In his 62 years of professional theater he has directed and/or designed over 100 productions of opera, plays, musical comedies and revues.

Stephen L. Gage (Conductor, Dana Symphony Orchestra) has served as Professor of Conducting and Director of Bands & Orchestra at Youngstown State University's Dana School of Music since 1993. In fall 2014, Dr. Gage was appointed as the conductor of the YSU Dana Symphony Orchestra in addition to his work with the YSU Wind Ensemble, the Dana Chamber Winds & Strings; he is also the head of the MM in Instrumental Conducting program. Stephen holds degrees from

the University of Illinois Urbana-Champaign, the Eastman School of Music, and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. In September 2012, Dr. Gage was appointed as the Conductor of the W. D. Packard Concert Band in Warren. Stephen is also in the midst of his 23rd season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra.

FRANK BONGEN (Master Carpenter), a native of Indiana, is a professional photographer and a mathematics instructor. He has been Master Carpenter for OPERA Western Reserve for the past 11 seasons and has constructed sets for the last nine YSU opera productions. He also worked on the sets for *Driving Miss Daisy* at the Oakland Center for the Arts, for Archangel Dance Theatre, and Karen Clark Green's, *The Color of Love*.

DEVIN WHITEHOUSE (Production Stage Manager) is a graduate of the University of Illinois Urbana-Champaign theatre department. She has been a part of over thirty professional, community and educational productions including *The Shadow Box* at the Youngstown Playhouse, *Taming of the Shrew* with the Mahoning Valley Players, *Ragtime* with Top Hat Productions, and the last three OPERA Western Reserve presentations. Here at YSU she has stage managed *Hansel and Gretel* and the double bill of *Trial by Jury* and *Cox and Box* and last spring's *Die Fledermaus*.

JAN CREWS (Accompanist) 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.

PRODUCTION STAFF BIOS

KEVIN WOLFGANG (Lighting Designer) has a Master of Fine Arts degree from the University of Georgia in Costume Design and a BFA in Scenography from SUNY, New Paltz. He has taught at YSU, Spellman College, Ithaca College, SUNY Cortland and the Las Vegas Performing Arts High School. He is currently the Outreach Manager for the TechStyleLAB at KSU's Fashion School.

BARBARA LUCE (Costume Designer) holds a Bachelor's Degree from Marietta College with a double major in Music and Home Economics and a Master's in Liberal Studies and Costume History from Kent State. She is the owner of The Costume Kingdom in Poland, OH and has costumed over 10 Shakespearean plays and 50 operas, including those for the YSU opera and all of the OPERA Western Reserve productions.

Erica Hess (Wig Designer) is a senior Theater Studies major at Youngstown State University. She has worked on many of the YSU productions including; Props for *The 25th Annual Putnam County Bee,* Props for *It's a Wonderful Life: A Live Radio Play,* lighting and paint crew for *25th Anniversary YSU Dance Ensemble Concert,* lighting and paint crew *The Spitfire Grill: A Musical,* lighting and paint crew for *A Steampunk Christmas Carol* and Wardrobe for *Out of This Furnace*. She also works in the YSU Costume Shop. In her spare time, she enjoys drawing and drafting in SketchUp.

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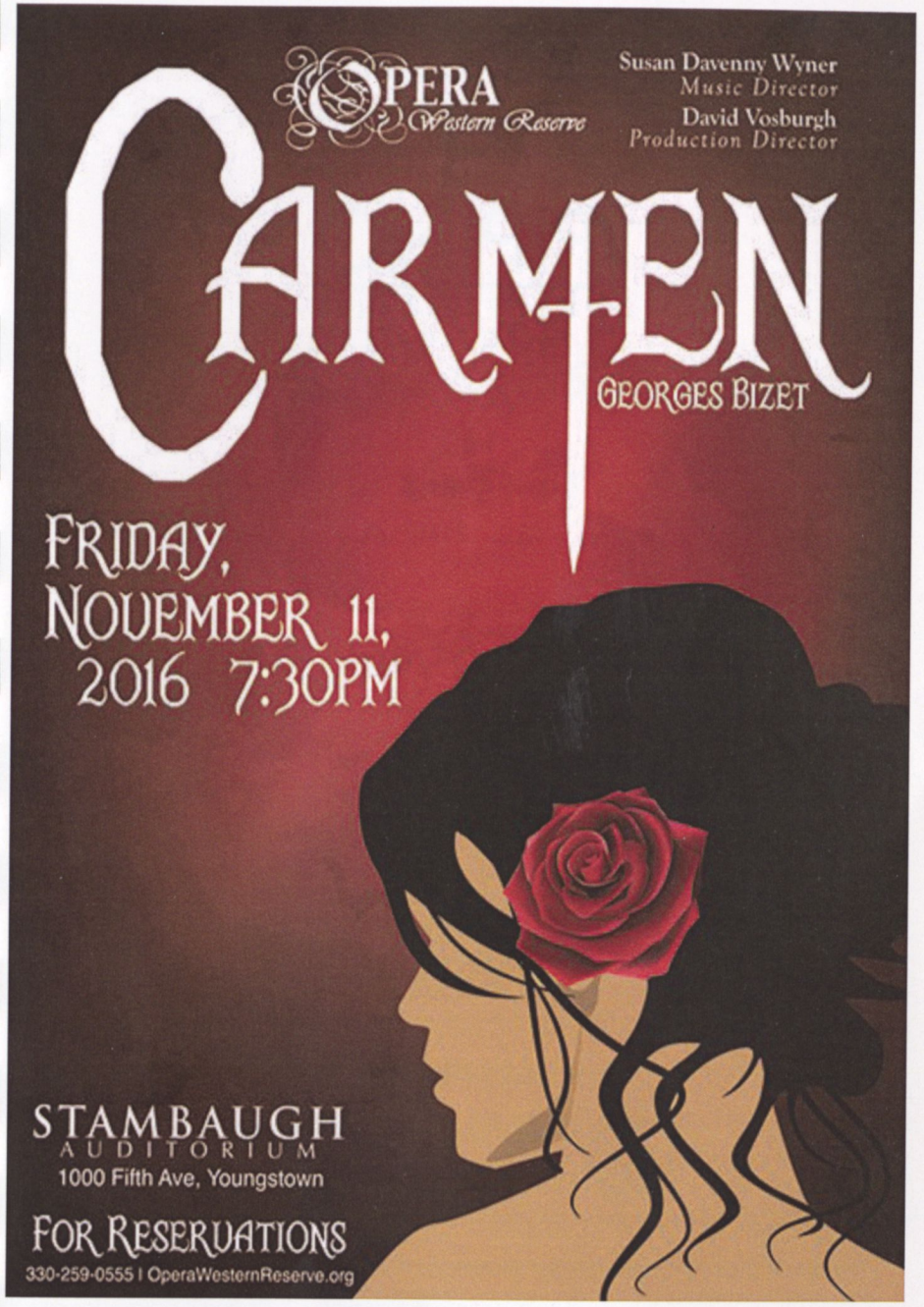
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PRESENTS

Michael Barkett

JUNIOR TRUMPET RECITAL

Diane Yazvac, Piano
Jerry Rezanka, Piano
Paul Hill, Voice
Alex Miller, John Guido Vitullo, Frank Toncar

This Junior Recital is presented in partial fulfillment
of the B.M. in Music Performance

BLISS RECITAL HALL
SATURDAY, APRIL 23, 2016
12:00 P.M.

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Trumpet Concerto No. 2 in C Major — Johann Michael Haydn (1737-1806)
II. Allegro Molto

Concerto for Trumpet in E-flat — Johann Baptist Georg Neruda (1708-1780)
I. Allegro
II. Largo
III. Vivace

The Trumpet Shall Sound — George Frederic Handel (1685-1759)

~~ *Intermission* ~~

Recorda-me — Joe Henderson (1937-2001)

Solid — Sonny Rollins (b. 1930)

All of Me — Seymour Simon and Gerald Marks, arr. Michael Barkett

Please Join us for our 2016 Opera!

Così fan tutte

April 22 and 23 at 7:30PM; April 24 at 2:00PM

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English

Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

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THE DANA CONCERT SERIES

PRESENTS

Jason Volovar

SPRING PIANO RECITAL

BLISS RECITAL HALL
SATURDAY, APRIL 23, 2016
3:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of
Creative Arts
& Communication

Recital Program

Prelude and Fugue in G Major, No. 15, Book 2 — Johann Sebastian Bach (1685-1750)

Sonata No. 10 in G Major, Op.14, No. 2 — Ludwig Van Beethoven (1770-1827)

Prelude in G minor, Op. 23, no. 5 — Sergei Rachmaninoff (1873-1943)

~~ Intermission ~~

Piano Concerto in A minor, Op.16 — Edvard Grieg (1843-1907)

Michael Nichols, Orchestral Reduction

Biography

Jason Volovar is a fifth year Piano Performance Major at the Dana School of Music at Youngstown State University. He currently pursues an undergraduate degree in Piano Performance studying Classical Piano with the renowned concert pianist and pedagogue Dr. Caroline Oltmanns and Jazz Piano with Theron Brown.

As a student piano teacher since 2012, Jason is involved educating pupils of all ages ranging from five - to seventy years. He also participates as a judge for various music clubs.

Jason has recently performed at events such as the Christmas party for Colonial Metals at Avalon Country Club, YSU Faculty and Staff dinner, Youngstown Diocese Annual Banquet at the Georgetown, a 60th birthday gathering at Riverside Gardens, and the 1965 Class Reunion Luncheon at Youngstown State University. As a piano major since 2011, he has been part of two to three studio recitals per semester. He performed his Junior Recital in April 2015. Video footage of a number of recordings are featured on the internet including three solo piano recordings and one duet performance on Youtube.

Jason has coordinated and performed music for multiple weddings, receptions, wine tastings, banquets and other special occasions. In addition, he has been an accompanist for various instrumentalists, has competed twice in the Dana Young Artists Competition, and is the recipient of the 2013 Youngstown Music Teachers' Association Competition Award.

Jason served as president of the Dana Piano Guild from 2012 through 2014 directing bake sale operations, television interviews, sponsorship drives and continues to participate within the organization. Special events include a Franz Liszt Convocation dedicated to the performance of works by the composer as well as a community outreach concert at Holy Family School in Poland, Ohio. An avid church musician, Jason is the director of choir operations for Calvary Baptist Church in Canfield, Ohio. As an Eagle Scout, he regularly serves his community and currently is a Merit Badge counselor for Music and Golf for Boy Scout Troop 2 in Poland, Ohio. Being a member of the Dana Chorale for the past two years, he has participated in events such as Carols & Cocoa, the Fall/Spring semester concerts and recently traveled with the ensemble to perform in Chicago. Other groups include Youngstown Music Teachers Association, The National Society for Collegiate Scholars, College Music Society, and The National Eagle Scout Association.

He hopes to attain a Master's degree in Piano Performance beginning in the Fall of 2016.

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THE DANA CONCERT SERIES

PRESENTS

Jeremy Leishman

JUNIOR SAXOPHONE RECITAL

DIANE YAZVAC, PIANO

BLISS HALL, BAND ROOM
SUNDAY, APRIL 24, 2016
12:00 P.M.

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Sonata in Eb Major (BMV 1031) — J. S. Bach (1685-1750), ed. J. Michael Leonard

I. Allegro moderato
II. Siciliano
III. Allegro

Sonata, Op. 29 — Robert Muczynski (1929-2010)

I. Andante maestoso
II. Allegro energico

Sonata, Op. 19 — Paul Creston (1906-1985)

I. With vigor
II. With tranquility
III. With gaiety

Fantaisie sur un thème original — Jules Demersseman (1833-1866)

Saxophone Quartet — Philip Glass (b. 1937)

IV.

Jonathan Pohl, soprano saxophone
Jeremy Leishman, alto saxophone
Daniel Slencsak, tenor saxophone
Brandon Staley, baritone saxophone

Please Join us for our 2016 Opera!

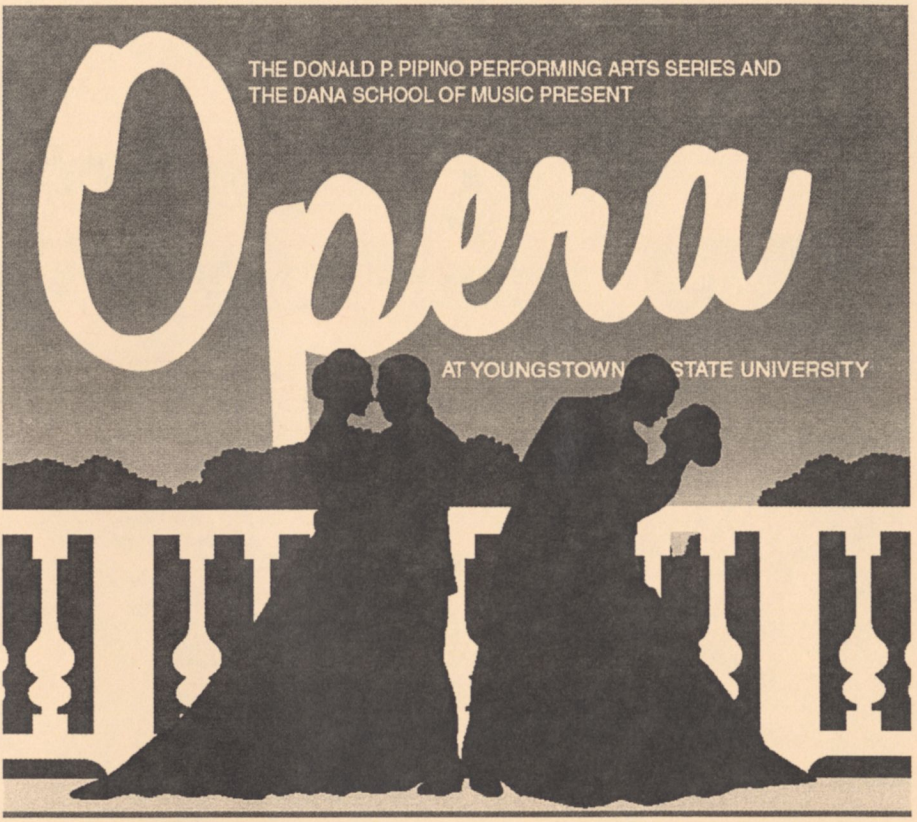
Così fan tutte

April 22 and 23 at 7:30PM; April 24 at 2:00PM

Youngstown State University - Ford Theater

By Wolfgang Amadeus Mozart, Libretto by Lorenzo Da Ponte

Sung in Italian with supertitles in English



Mozart's comic masterpiece, with a libretto by his favorite collaborator, Lorenzo Da Ponte, tells of two young soldiers who accept an older friend's wager that the women they love would not remain faithful in their absence. They return in disguise and woo each other's fiancée with Mozart's wonderful melodies and with surprising success! Who will end up paired with whom at the final curtain? What do you think?

Ticket sales begin April 1. Call 330-941-3105 or go to www.ysu.tix.com

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THE DANA CONCERT SERIES

PRESENTS

Amie Hartman

SENIOR HORN RECITAL

Accompanied by:
Alison Morris
Mary Ann Bush

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

BLISS RECITAL HALL
SUNDAY, APRIL 24, 2016
5:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of
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Recital Program

Horn Concerto in E flat, K. 495 — Wolfgang Amadeus Mozart (1756 – 1791)

Alison Morris, piano

"Scandanavia" from Four Traveling Improvisations for Horn — Vitaly Buyonovsky (1928 – 1993)

—Intermission—

Concerto for Horn, Strings, and Timpani, Op. 150 — York Bowen (1884 – 1961)

I. Lebhaft, energisch bewegt
II. Ruhig fliessend
III. Rondo: Ausserst schnell und leicht

Mary Ann Bush, piano

Fantasie über den Sehnsuchtswalzer von Schubert, Op. 2 — Franz Strauss (1822 – 1905)

Alison Morris, piano

Horn Concerto in E flat, K. 495 — Wolfgang Amadeus Mozart (1756 – 1791)

Program Notes

By 1786, Wolfgang Amadeus Mozart had been enjoying a successful and lofty life in Vienna. This is the year Mozart wrote the popular opera *Marriage of Figaro*, as well as what is known as his fourth and final horn concerto. Like his other three horn concertos, Mozart wrote this for his friend, Joseph Leutgeb, a talented horn player who had been sought after throughout Europe. There are various markings on the original score which have been suggested to be jokes at the expense of Mr. Leutgeb, such as the marking of "Adagio" on the solo part where all the other parts are marked "Allegro"—a jest at the horn player's tendency to come in late or slow down the tempo. Mozart also indicated that this concerto is for Waldhorn, which translates to forest-horn. This specific name for the horn calls to mind the instrument's historical association with hunting calls. Aural references to this can be heard throughout the concerto, especially in the third movement.

This concerto in particular has become a staple in the modern hornists' repertoire. Not only is the piece a challenge for most horn players, but it is wonderful to both perform and listen to.

"Scandanavia" from Four Traveling Improvisations for Horn
Vitaly Buyonovsky (1928 – 1993)

One of the most challenging things for a musician is to perform an unaccompanied solo. This task is easier when a composer writes music as gorgeous as each movement in Vitaly Buyonovsky's *Four Traveling Improvisations for Horn*. Though Buyonovsky himself was born in Leningrad, Russia, this piece has the ability to capture the mind's eye and transport it to a completely new world. The first movement, entitled "Scandanavia" features lines and phrases that evoke the feeling of pining for the fjords of the Scandinavian countryside. From the opening call emulating a call from the mountains, to the mysterious foggy soundscapes, to the folk-like dance tunes, each phrase calls to mind the fantastic world that can only exist in the northern European area.

Concerto for Horn, Strings, and Timpani, Op. 150
York Bowen (1884 – 1961)

Written in 1955, this horn concerto was written specifically to be performed by the renowned hornist Dennis Brain. York Bowen, a horn player before he switched to piano and composing, was very familiar with Brain's lyrical mastery as well as his prowess on rapidly ascending and descending arpeggiated passages. As a result, Bowen had all of these ideas incorporated in this piece, as well as a considerable range that only an instrument like the horn could encompass.

A year after the premier of this piece by Brain himself, Mr. Brain tragically passed away in a car accident involving his Triumph TR2 and a tree. Multiple sources have noted him as the finest horn player of his era.

Fantasie über den Sehnsuchtswalzer von Schubert, Op. 2
Franz Strauss (1822 – 1905)

Franz Strauss, along with being a composer, was an accomplished horn player of his time; he sat principal horn for the Bavarian Opera Court for over forty years. Though he had worked under Richard Wagner and played in the premiers of such Wagnarian operas as *Tristan and Isolde*, *Das Rheingold*, and *Die Wülkerie*, Franz Strauss had distaste for the dramatic Romantic style in favor of the logical and reasoning Classical style. This can be heard throughout his *Fantasie über den Sehnsuchtswalzer von Schubert*, a set of variations on a theme by Franz Schubert. After an introduction and the theme, each variation is set in a very specific form, not unlike a Mozart concerto. However, Strauss's mastery of the horn enabled him to capture moments and phrases that feature the horn's unique sound and technical ability.

Acknowledgements

I would like to thank my family and parents for their continued support in my endeavors—especially my father, whose horn I have been playing for twelve years now. I would also like to thank the teachers I have had the pleasure of learning from over the years: Dr. Bobbie Zajkowski, the late Mr. William B. Slocum, Mr. Robert Cole, and Dr. Stacie Mickens. And of course, this performance would not be possible without Alison Morris and Mary Ann Bush, whose patience, hard work, and great personalities have made rehearsals enjoyable.

Dana School of Music Upcoming Events

For the complete Dana Schedule visit our
Website at web.ysu.edu/cac
For more information please call 330-941-3636

Friends of Austintown Library
Present
YSU Jazz Combos
Monday, April 25
10:00 a.m. | Austintown Branch, Public Library

Firebird and Other Tales!
YSU Concert Band and YSU Wind Ensemble
Soloist: Dr. Benjamin Toth, percussion
Hartt School of Music
Monday, April 25
7:30 pm | Stambaugh Auditorium

Music at Noon
Musical Theater
Wednesday, April 27
12:15 pm | Butler Institute of American Art

Chatham Baroque, Pittsburgh, PA
Andrew Fouts, baroque violin
Patricia Halverson, viola da gamba
Scott Pauley, theorbo
Friday, April 29
7:30 p.m. | St. John's Episcopal Church

YSU Drumline Workshop and Snare Drum Clinic
Guest Artist: Jeff Queen
Saturday, April 30
9:00 am - 3:00 pm | Bliss Hall

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The Dana Concert Series presents

Firebird & Other Tales!

FEATURING THE:

YSU CONCERT BAND
BRANDT PAYNE, CONDUCTOR; BRIAN D. KISER, TUBA,
& NICHOLAS MARZUOLA, GRADUATE CONDUCTOR

YSU WIND ENSEMBLE
STEPHEN L. GAGE, CONDUCTOR, BENJAMIN TOTH, PERCUSSION;
& NICHOLAS MARZUOLA, GRADUATE CONDUCTOR

Monday April 25
7:30 pm | Stambaugh Auditorium

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

YSU CONCERT BAND WIND REPERTOIRE:

Mother Earth Fanfare (2003) David Maslanka (b. 1943)

Nicholas Marzuola, graduate conductor

Incantation and Dance (1960) John Barnes Chance (1932-1972)
Czardas for Tuba & Concert Band (1904) Vittorio Monti (1868-1922)

Brian D. Kiser, tuba

Slava! (1977) Leonard Brenstein (1918-1990)
arranged by Clare Grundman

*** * * INTERMISSION (15 minutes) * * ***

YSU WIND ENSEMBLE REPERTOIRE:

Tales of the Center of the Earth, Op. 33 (2003) Nebojsa Jovan Zivkovic (b. 1962)

Benjamin Toth, percussion

Hashtag# (2012) Robert Traugh (b. 1988)

Be Thou My Vision (1999) David Gillingham (b. 1947)

Nicholas Marzuola, graduate conductor
A Musical Tribute to Robert D. Jorgensen, Emeritus Director of Bands, University of Akron (deceased)

The Firebird Suite (1919 version) Igor Stravinsky (1882-1971)

1. Introduction—The Firebird and its dance—The Firebird's variation
2. The Princesses' Khorovod (Rondo, round dance)
3. Infernal dance of King Kashchei
4. Berceuse (Lullaby)
5. Finale

PROGRAM NOTES

Mother Earth Fanfare **(2003)**

Mother Earth was composed for the South Dearborn High School Band of Aurora, Indiana, Brian Silvey, conductor. The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

Program Note by David Maslanka

* * * * * * * * *

Incantation and Dance **(1960)**

John Barnes was born in Texas, where he played percussion in high school. His early interest in music led him to the University of Texas at Austin, where he received his bachelor's and master's degrees, studying composition with Clifton Williams. The early part of his career saw him playing timpani with the Austin Symphony, and later playing percussion with the Fourth and Eighth U.S. Army Bands during the Korean War. Upon his discharge, he received a grant from the Ford Foundation's Young Composers Project, leading to his placement as resident composer in the Greensboro, North Carolina public schools. Here he produced seven works for school ensembles, including his classic Incantation and Dance. He went on to become a professor at the University of Kentucky after winning the American Bandmasters Association's Ostwald award for his Variations on a Korean Folk Song. Chance was accidentally electrocuted in his backyard in Lexington, Kentucky at age 39, bringing his promising career to an early, tragic end.

Incantation and Dance came into being during Chance's residency at Greensboro. He wrote it in 1960 and originally called it Nocturne and Dance – it went on to become his first published piece for band.

* * * * * * * * *

***Czardas for Tuba & Concert Band* (1904)**

Although Vittorio Monti was Italian (born in Naples), and composed several operettas and other light music, his is well known for his Hungarian Czardas. This work was originally written for either violin or mandolin with a piano accompaniment, and has since been arranged for many different instrumental combinations. Czardas is generally performed as a concert/show piece for solo and accompaniment. ***Czardas*** is based on a Hungarian folk melody that was danced in the village taverns – which in Hungarian were called the czarda(s).

* * * * * * * * *

***Slava!* (1977)**

Bernstein composed ***Slava!*** for Mstislav Rostropovich's first season as music director of the National Symphony Orchestra, and Mr. Rostropovich conducted the premiere in this hall in the orchestra's concerts of October 11, 12 and 14, 1977. Leonard Slatkin conducted the NSO's most recent performance of the piece on May 14, 1998. A performance conducted by the composer, taken from a 1987 concert celebrating Mr. Rostropovich's 60th birthday, is preserved in the set of compact discs issued by the orchestra last fall in celebration of its 75th season.

That title, as listeners familiar with Mussorgsky's *Boris Godunov* know, is the Russian word for "glory"; for that opera's coronation scene, Mussorgsky set that word to the old traditional tune known as "the Slava," a tune quoted earlier by Beethoven in the scherzo of his String Quartet in E minor, Op. 59, No. 2 (the second of his three "Razumovsky" Quartets), and subsequently by Rimsky-Korsakov and other Russian composers. "Slava" is also a nickname given to men with such names as Miroslav, Vladyslav and Vyacheslav, and by far the best-known bearer of that sobriquet is Mr. Rostropovich himself, who is "Slava" to friends, family, colleagues--and indeed everyone who knows him or speaks of him. That is the context in which Bernstein's overture is titled, but there is a reference to the traditional musical "Slava" as well, very brief and in an altered rhythm, at the end of the piece.

Jack Gottlieb, in his notes for the premiere, wrote that the first theme is "a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme II comes from the opening of the show, a canonic tune in 7/8 time. Instead of a conventional development section, there follows another kind of development, heard on tape, which will literally speak for itself [a parody of political oratory]. The two themes reoccur in reverse order.

Near the end of the piece the two themes are presented together with the fleeting citation of the Russian *Slava* theme as noted above. The other "new material" at the end is the chanting of the name "Slava" itself by members of the orchestra. (In the original version, it was the name of Slava's dog Pooks, since departed that was chanted.)

The first performance of this piece, in October 1977, was actually the first world premiere *Slava!* conducted as music director of the NSO. The Bernstein performance included in the orchestra's 75th-anniversary set of commemorative recordings is the only item in that collection performed under a conductor who was not the orchestra's music director.

Program Note from The Kennedy Center

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Tales of the Center of the Earth, Op. 33 **(2003)**

In a spring of 2002 I was commissioned to compose a piece for one percussion soloist and wind ensemble. Commissioner was a consortium of 12 universities from USA led by University of Hartford, Hartt School of Music. Schools conductor Glen Adsit, and percussion Professor Benjamin Toth, who requested a piece that would be a real challenge for a soloist, showing well the possibilities of marimba as well as of percussion, and also leaving some space to the orchestra and especially to its percussion section to "show up". Since the solo part has been composed ON the set-up, it really uses all possibilities and colors of the chosen instrumentarium in very effective and hugely virtuosic way. Therefore is also important for soloist to build his set-up exactly as indicated in order to make all "Licks" playable. In a little less that a year later after a commission, a concerto was finished and premiered in Hartford in April 2003.

"Tales" is a musical story that is drawn from an oriental Balkan-like mood. Even if the large formal structure of the piece is divided in two main sections, there are many "little Tales" in-between such as dreamy cadenzas for the marimba and winds and an Egyptian-sounding groove in the „tutti" passages. After the „oriental" awakening introduction the music moves into a slow dance written for the marimba, which I like to think of as a "Camel-Groove". The dance is developed and leads into a tutti climax, which is broken by a crack of the whip. After a cadenza on marimba and a brief reminiscence of the Camel-dance, the first section ends quietly in the sounds of cymbals reminiscent of "deep-water waves".

The second movement is connected, attacca" and begins with low drums and two tubas. This is immediately supported by a slow uneven rhythm in 5/4 plus 9/8. The percussion grows slowly and adds a touch of mystery. In generally, the second movement is energetic and supported by strong rhythmic pulses, often performed by the whole ensemble in unison. Volcanic like eruptions start in the percussion section and together with a soloist, lead to a percussion cadenza.

"Tales from the Center of the Earth", has purposely been composed in rather tonal musical language with more progressive harmonies featured in the second movement only. In less than a year after its premiere it had already become very much performed among the orchestras. In just one year after the premiere, it had over dozen performances with different orchestras only in USA..

Program note by Nebojša Jovan Živković

* * * * * * * * *

***Hashtag#* (2012)**

"#" (Hashtag) blends elements of a fanfare with a 16-note based funk to create a fast paced high energy piece intended to open or close a concert. It is most important that the tempo adheres strictly to the marking. The repetitive 16-note pattern is written in 7/16 time but should be 'in the pocket' against a quarter note pulse. Robert Traugh is a 2007 Bachelor of Music in Music Education graduate of YSU Dana School of Music. He spent several years as director of bands at Norwin High School and is now back at his alma mater, Kiski Area High School, where he is part of the instrumental music teaching staff and is the director of the highly acclaimed Kiski Area HS Marching Band. Mr. Traugh is currently pursuing the MM in Music Composition at Duquesne University.

Program note by Robert Traugh

* * * * * * * * *

***Be Thou My Vision* (1999)**

It was an honor and privilege to compose ***Be Thou My Vision*** for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune, "Slane," is one of my favorites and inspired me to compose a counter melody, which is likened to an old Irish ballad. Since "Slane" is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of "Slane" ("Be Thou My Vision") in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in Db-major that grows to a glorious climax and then subsides. A heavenly benediction closes the work.

Program note by David R. Gillingham

* * * * * * * * *

The Firebird Suite **(1919 version)**

In 1910, Stravinsky premiered The Firebird ballet with the Ballet Russe, and it became an international success. The new collaboration between Sergei Diaghilev, Stravinsky, and the brilliant dancer Nijinsky brought together what must be considered the most extraordinary minds in ballet history.

Igor Fyodorovich Stravinsky was born in 1882 in Russia, became a French citizen by 1934, and then a naturalized American in 1945. He died in New York in 1971. His early musical training was inconsequential (though his father was a respected Russian Basso) and thus he studied law. It was not until he joined with the great Russian composer Nicolai Rimsky-Korsakov that Stravinsky's musical talents became ignited. Impresario Sergei Diaghilev heard Stravinsky's music in 1908, and with continued encouragement Stravinsky wrote his first full-length orchestral work, The Firebird, which made him famous and provided the genesis for two more ballets, Petrouchka and The Rite of Spring.

History recalls these first seasons of remarkable performances of the Ballet Russe as "Everything that could strike the imagination, intoxicate, enchant, and win one over seemed to have been assembled on that stage ...".

Stravinsky was asked to write the music to this folk tale just months before its premiere. Previously it had been handed to the Russian composer Liadov (one of the Mighty Handful of Russian composers), but he procrastinated. Thus 27 year-old Stravinsky, unknown outside of Russia, was asked. His Firebird is considered one of his masterpieces.

The Firebird illustrates a popular Russian folk tale, summarized below: (Introduction) The czar's son, Prince Ivan, has an unexpected meeting with ``a fabulous bird with plumage of fire'' during a hunting excursion. In exchange for not being hunted down by Ivan, the fabulous Firebird bargains her freedom by giving Ivan a magic feather (The Firebird and Her Dance). Later, Ivan chances upon an enchanted castle with a courtyard full of lovely maidens (Round Dance of the Princesses). They warn Ivan of the evil Kastchei in the castle who, for his own amusement, turns travelers into stone. Ivan, undaunted, enters the castle, and is faced by the evil Kastchei. The magic feather shields him from harm, and the Firebird appears, sending Kastchei and his ogres into a mad dance (Infernal Dance of King Kastchei). The evil ones are left exhausted and eventually destroyed by the Firebird (Berceuse). Kastchei's victims are freed from their stone spells, and Ivan wins the hand of a lovely Princess (Finale).

In this work, Stravinsky created highly visual music, with an otherworldly array of sound effects and orchestral colors that magnify the mystical content of the story. In 1919, Stravinsky revised the suite to the ballet score, which is the one we perform tonight. This transcription for wind ensemble was done for the United States Marine Band: "The President's Own" by Randy Earles and it was edited by Frederick Fennell.

* * * * * * * * *

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ABOUT THE YSU WIND ENSEMBLE

The wind band program at Youngstown State University encompasses a wide range of performance groups, from concert bands and chamber groups to marching, pep, and jazz organizations. Over 300 students perform annually in one or more of these bands. Comprised from among the top wind and percussion students in the Dana School of Music, the Wind Ensemble performs a broad spectrum of music. The YSU Band program includes the YSU Marching Pride, the YSU Basketball Band, the YSU Wind Ensemble, the YSU Concert Band, the YSU University Band, and the Dana Chamber Winds.

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

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

The Wind Ensemble has performed at the MENC National Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and for the ABSDA National Convention. In 2005, Dr. Gage andthe band made their NYC Carnegie Hall debut and the ensemble made its second Carnegie Hall appearance in November 2015. The Wind Ensemble has released seven in-house and internationally released CD recordings:

Lions, Jesters, and Dragons, Oh My! (1998); *Star Wars and Other Scores* (2000); *Carnival* (2002); *Spin Cycle* (2004); and *Tipping Points* (2006).

In June 2008, the ensemble released its first produced CD, *Urban Requiem,* on the NAXOS International label. In August 2012 NAXOS International released its second YSU Wind Ensemble CD, *Old Wine in New Bottles"* in its *Wind Band Classics* series. The following critical reviews were offered for these 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 ROBERT E. FLEMING SCHOLARSHIP:

In academic year, 2013-14, YSU Bands were able to provide the first scholarship from the Robert E. Fleming Scholarship Fund. This scholarship goes to a deserving student in YSU Bands whose leadership, musicianship, service, and character epitomizes the outstanding work done with YSU Bands by Professor Fleming. There is an advertisement in this program that provides information as to how you can continue to help grow this important scholarship fund. To date, two outstanding students have won this award:

2013-2014	Samuel Carr, Clarinet, Bachelor of Music in Music Education, Warren Harding HS
2014-2015	Antonie Jackson, Trumpet, Bachelor of Music in Trumpet Performance, Warren Harding HS
2015-2016	Jacob Umbrazun, Tuba, Bachelor of Music in Tuba Performance, Lakeview HS

THANKS to all who have and who will donate to this scholarship fund. Bob's legacy is further cemented in the support that this scholarship provides to deserving students. Thank you!

YOUNGSTOWN STATE UNIVERSITY DAY OF PERCUSSION:

SATURDAY, APRIL 30, 2016

Marching Percussion
with Yamaha guest artist **MR. JEFF QUEEN**,
campus of Youngstown State University,
for schedule and registration visit:
http://ysubands.org

Dr. Glenn Schaft, Mr. Ed Davis, Mr. Dustin May,
and the YSU Percussion studio wish to thank
Avedis Zildjian Cymbal Co., Remo Inc.,
Innovative Percussion Inc., and Black Swamp Percussion
for their support.

ABOUT THE SOLOISTS:

BRIAN D. 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. In addition to teaching applied Euphonium and Tuba lessons, Dr. Kiser also teaches a music industry class, directs the tuba-euphonium ensemble and performs with the Dana Brass. His students have been very successful in a variety of fields. Many enjoy teaching careers in the public schools and at the collegiate level. Students have received assistantships at many of the top schools in the country and have active performance careers.

He 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 the 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 with 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 annually 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. He has even traded musical sounds with an alligator while on tour in Florida. True story!

Dr. Kiser resides in Boardman with his wife, Candice, who's also a professional musician, and their two adorable children – Mady and Jacob. When not busy with teaching and performing, Dr. Kiser can be found grilling out and watching his favorite Chicago teams.

ABOUT THE SOLOISTS:

BENJAMIN TOTH, Professor of Percussion at The Hartt School, University of Hartford, has presented concerts, radio and television broadcasts, master classes, and children's programs in many countries, spanning six continents. His performances have been described as "tour de force" (Gramophone), "riveting" (New York Times), "dazzling" (Beaumont Enterprise), "powerful" (Louisville Courier-Journal), "primal" (Die Rheinpfalz), "enchanting" (Kornwestheimer Zeitung), "beautiful and unusual" (Washington Post), "passionate" (Westfalen Blatt), "absolutely precise" (Marburger Neue Zeit

His varied musical interests are reflected in his performance credits, highlights of which include: chamber music performances with Percussion Group Cincinnati (member, 1987-1992), the Jovan Percussion Projekt (member, 1996-present), Illinois Contemporary Chamber Players (member, 1985-86), Myriad (Cleveland Orchestra-based ensemble, 1993), and Conundrum (with composer/pianist David Macbride, 1992-present), and duo performances with marimbist/composer Nebojsa Jovan Zivkovic, bassist Robert Black, violinist Catherine Tait, and soprano/composer Susan Botti; concerto appearances with the Cincinnati, Lake Forest, Greensboro, Midland (MI), and Peoria (IL) Symphony Orchestras, the Symphony of Southeast Texas, and the Eastman Wind Ensemble; orchestral and ensemble work with the Sinfonia da Camera, Akron Symphony Orchestra, Cleveland Chamber Symphony, Brass Band of Battle Creek, and the Milwaukee Ballet; percussion and drum set work for regional theaters and national tours of Broadway musicals for the Goodspeed Opera House, Hartford Stage, Kenley Players, and Bushnell Theater, and for many touring artists, including Red Skelton, William Warfield, Mitzi Gaynor, Carol Lawrence, Bob Crosby, and the Jimmy Dorsey Band.

His performance venues have included Ravinia, the Walker Arts Center, Carnegie Recital Hall, Symphony Space, Hong Kong Cultural Centre, Dagbe Arts Centre (Ghana), the Encontro Internacional de Percussao (Brazil), the Fifth International Percussion Workshop (Poland), the Festival Bicich Nastroju (Czech Republic), the June in Buffalo festival (with composer Steve Reich), Schleswig-Holstein Musik Festival (Germany), Glasbeni Maj v Pomurju festival (Slovenia), Nomus Music Festivities (Serbia), the Lithuanian National Philharmonic concert series, the inaugural Australian Drum and Percussion Festival, the John Cage Centennial Festival (Washington, D.C.), the College Band Directors National Association national convention, and Percussive Arts

Society International Conventions (thirteen appearances, including collaborations with composers Herbert Brun and John Cage). In addition, Toth served as host and coordinator (as well as conductor and performer) for: "A John Cage Retrospective" - the New Music/Research Day of the 1999 PASIC; "Out of Africa: exploring African influence in contemporary percussion music" - the "Focus Day" of the 2008 PASIC; and co-host (and performer) for the 2012 PASIC "John Cage Centennial Celebration". He has recorded for the Albany, Arabesque, Bis, Centaur, Equilibrium, GIA, Hartt, Innova, Musica Europea, Naxos, TNC and Yesa labels, having appeared on twenty recordings.

He has amassed more than 30 years of experience performing, directing, and arranging for steel drum bands, including a five-week residency in Trinidad in order to perform in the 2000 Panorama (Trinidad National Steel Band Competition) with Robert Greenidge and the "Solo Pan Knights". He spent January, 2008, and January, 2013, studying West African percussion in Ghana, including gyil playing with Bernard Woma, and Ewe barrel drumming with Emmanuel and Ruben Agbeli.

He has studied classical percussion with Thomas Siwe (University of Illinois), Larry Snider (University of Akron), and Donald Miller (Cleveland Orchestra); drum-set with Bob McKee (Cleveland, Ohio); and world percussion with John Amira and Johnny Almendra (Cuban and Haitian percussion), Joseph Galeota (African drumming), Rogerio Boccato (Brazilian percussion), Shane Shanahan (hand drumming), and Glen Velez (frame drumming). Toth previously served on the faculty of the University of Cincinnati's College-Conservatory of Music. He holds a Bachelor's degree in Percussion Performance and Jazz Studies (double major) from the University of Akron, and a Master's degree from the University of Illinois. Benjamin Toth is a Yamaha performing artist. He uses mallets made by Innovative Percussion and plays Zildjian cymbals.

YAMAHA
SHARING PASSION & PERFORMANCE

ABOUT THE GRADUATE CONDUCTOR:

NICHOLAS MARZUOLA is a Graduate Assistant in the Bands department at Youngstown State University studying instrumental conducting with Brandt Payne and Stephen Gage. He is a graduate of The University of Akron and holds degrees in both music education and trumpet performance. His previous teachers include Scott Johnston, Robert Jorgenson and Galen Karriker. Marzuola will begin work on a Ph.D. in Music Education at Case Western Reserve University in the fall of 2016 focusing on wind band repertoire and rehearsal techniques. Marzuola most recently was employed as a band director in the Youngstown City Schools from 2012-14. In the 2011-12 school year, Marzuola taught at Millennium Community School in Columbus, OH. He also was a music educator in Marietta, OH from 2009-11 where he taught 6-12 band and high school general music courses.

In addition to teaching, Marzuola also has world-music experience, previously serving as a contrabassist and currently as a frequent guest conductor of the St. Nicholas Balalaika Orchestra. In addition, he sings in Kosovo Serbian Men's Chorus and at St. Nicholas Orthodox Church in Mogadore, OH.

Marzuola currently lives in Cuyahoga Falls, OH with his wife Allison and dogs Ruby and Phoebe.

ABOUT THE CONDUCTORS:

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

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

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

ABOUT THE CONDUCTORS:

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 Dana 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 22nd season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced high school honor bands and orchestras as well as a number of university wind bands 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, 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 NBA Foundation Board of Directors and he was just named to the Board of Directors for the Ohio chapter of Phi Beta Mu. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the University. 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. The Wind Ensemble has produced seven CD recordings. 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. The NAXOS recordings have been played throughout the world on a variety of classical music radio stations.

Stephen lives in Poland, Oh with his wife, Stephanie, and two of his three children, Claudia and Brendan; Gage's son, Matthew, and granddaughter, Zoey, live in Austin, TX.

YSU WIND ENSEMBLE CD RECORDINGS:

1. Lions, Jesters, and Dragons, Oh My! (1998)
2. Star Wars and Other Scores SOLD OUT (2000)
3. Carnival! (2002)
4. Spin Cycle (2004)
   WINNER of Downbeat Magazine's University Symphonic CD of the Year
5. Tipping Points (2006)
6. Urban Requiem NAXOS, Inc. (2008)
   Wind Band Classics CD1
7. Old Wine in New Bottles NAXOS, Inc. (2012)
   Wind Band Classics CD2

(Urban Requiem & Old Wine in New Bottles are available from NAXOS, Inc., on I-Tunes, and from all on-line CD distributors)

YSU WIND & PERCUSSION INVITATIONAL HS SYMPHONIC BAND/WIND ENSEMBLE PARTICIPANTS (2007-present):

Austintown-Fitch HS Symphonic Band	Wesley O'Connor, Conductor
Bay HS Wind Ensemble	Darren Allen, Conductor
Boardman HS Wind Ensemble	Thomas Ruggeri, Conductor
Canfield HS Symphonic Band	Michael Kelly, Conductor
Champion HS Symphonic Band	Thomas Brucoli, Conductor
Howland HS Symphonic Band	Gregory Rezabek, Conductor
Kiski Area HS Wind Ensemble	Shawn Pityk, Conductor
Lakeview HS Symphonic Band	Nathan Sensabaugh, Conductor
Lakota West HS Symphonic Winds	Gregory Snyder, Conductor
Mason HS Wind Symphony	Robert Bass, Conductor
Mentor HS Wind Ensemble	Byron "Buzz" Hunsicker, Conducto
North Alleghany HS Wind Ensemble	Todd Stefan, Conductor
North Hills HS Wind Ensemble	Len Lavelle, Conductor
Norwin HS Wind Ensemble	Robert Traugh, Conductor
Oswego HS Wind Ensemble	William Palange, Conductor
Poland Seminary HS Wind Ensemble	Nicholas Olesko, Conductor
Seneca Valley HS Wind Ensemble	Robert Matchett, Jr., Conductor
South Range HS Wind Ensemble	Jeffrey DeCesare, Conductor
Wadsworth HS Symphonic Band	Steven Hadgis, Conductor
Willoughby South HS Wind Ensemble	Frederick Primavera, Conductor

Upcoming Events

4/22/16
Guest Artist Residency, Ben Toth,
Director of Percussion Studies at the
Hartt School of Music, Hartford, Connecticut

4/25/16
YSU Wind Ensemble and Concert Band Concert
featuring Ben Toth, Percussion
Stambaugh Auditorium, 7:30 PM

4/30/16
Marching Percussion with Yamaha guest artist
Mr. Jeff Queen, campus of Youngstown State
University, for schedule and registration visit:
http://ysubands.org

2015-2016 Youngstown State University Bands
Dr. Stephen L. Gage, Director of Bands & Orchestra
Dr. Brandt Payne, Director of Athletic Bands
Brandon Ritchie, Graduate Assistant
Nicholas Marzuola, Graduate Assistant
Cayla Conrad, YSU Band Librarian
Andrew Leuty, 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

YOUNGSTOWN STATE UNIVERSITY CONCERT BAND

Spring Semester 2016 Dr. Brandt Payne, Conductor

Key: #Graduate Student, *Section Leader, ^Concert master

FLUTE/PICCOLO
Kristen Richter*
Sidney Charles
Amber DeCaprio
Jacquelyn Jupina
Emily Karr
Jewellea Wyne

OBOE
Francesca Clause*
Victoria Donadio

BASSOON
Rebecca Dangerfield*
Mason Taylor

CLARINET
Andrew Leuty*^
Taylor Aslanis
Cayla Conrad (bass)
Ryan Mrofchak
Jackie Mortimer (e-flat)
Mackenzie Smiley

ALTO SAXOPHONE
Thomas Turnbull*
Kathleen Brown
Christie Hrdlicka

TENOR SAXOPHONE
William McKinney

BARITONE SAXOPHONE
Stephanie Pavlovich

HORN
Cari Hosey*
Nathan Cione
Hannah Jones
Chaste Chapman

TRUMPET
Bri Rzucidlo*
Ross Hill*
Anthony Francione
Erica Jones
Jared Peters
Maura Salyard
Effie Starheim

TROMBONE
Emily Donovan*
Charles Lynagh
Alicia Sarra
Spiro Schialdone

EUPHONIUM
David Ottney*
Austin Brunstetter
Brent Drysdale
Carmen Pellegrino

TUBA
Taylor Natoli*
BeJahn Duren

PERCUSSION
Lennon Sackela*
Noah Au
Anthony Gill
Ryan Jones
Tracy Rusk
Anthony Tresky

YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

Spring Semester 2016 Stephen L. Gage, Conductor

Key: # - Graduate Student * -- Section Leader

FLUTE/PICCOLO
Hailey Baker, Bristolville
Sebastian Calvin, North Lima
Victoria Francioni, Allison Park, PA *
Madeline Grimes, Vienna, Principal
Brenna Price, Salem

OBOE/ENGLISH HORN
Dominic DeLaurentis, Boardman Principal *
Alex Stojkov, Mathews
Francesca Clause, Boardman

BASSOON
Frances Clause, Boardman
Elliot Kwolek, Beaver, PA, Principal *

CONTRABASSOON
Rebecca Dangerfield, Poland

CLARINET/BASS CLARINET
Alex Bark, Cranberry Twp., PA
Rachel Cline, Milton
Joseph Mansfield, Pittsburgh, PA, Concert Master
Jordan Mastrangelo, Monaca, PA
Jackie Mortimer, Cranberry Twp., PA
Giovanna Pinto, Ford City, PA # *
John Stumpff, Greenville, PA #

SAXOPHONE
Jeremy Leishman, New Philadelphia, Principal
Brandon Staley, Liberty
Daniel Slescak, Howland
Hannah Wilhelm, Columbus *

HORN
Victoria DeRiggi, Cranberry Township, PA, Principal *
Cari Hosey, Niles
Alisha Moore, Leavittsburg
Laura Ogram, Cortland

PIANO/KEYBOARD
Alyssa Titi, Canfield, Principal
Katie Fernstrom, Canfield

TRUMPET
Daniel Honeycutt, Bangor, ME, Principal # *
Herbert Hunkele, New Castle, PA
Nicholas Marzuola, Tallmadge #
Sarah Pigza, Beloit
Brandon Ritchie, Pleasantville, IA #
Gabrielle Sandy, Niles

TENOR TROMBONE
Thomas Urich, Pittsburgh, PA, Principal
Stephen Spencer, Ashtabula

BASS TROMBONE
Colton Randall, Jamestown *

EUPHONIUM
Richard Dickinson, Austintown
Rebecca Shelton, Bristolville, Principal *

TUBA
Travis Beatty, Lowellville
Jacob Umbrazun, Cortland , Principal *

STRING BASS
Eric Finkelstein, Principal *

HARP
Rebecca Pfingstl, Pittsburgh, PA *

PERCUSSION
Edward Butcher, Lisbon
Aaron Graneto, Canfield
Andrew Hacker, Hubbard
Evan McCreary, Poland
Nathan Negro, Wooster *
John Vitullo, Liberty, Principal

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

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AN ALL-STEINWAY SCHOOL

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THE DANA CONCERT SERIES

PRESENTS

Andrew Stamp

SENIOR TROMBONE RECITAL

Accompanied by: Jan Crews

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

ST. JOHN'S EPISCOPAL CHURCH
TUESDAY, APRIL 26, 2016
7:30 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Andante et Allegro — Joseph Edouard Barat (1882-1963)

Concerto — Nikolai Rimsky-Korsakov (1844-1908)

I. Allegro vivace
II. Andante cantabile
III. Allegretto

Sonate — Paul Hindemith (1895-1963)

I. Allegro moderato maestoso
II. Allegretto grazioso
III. Allegro pesante
IV. Allegro moderato maestoso

Program Notes

Written in 1935 for the annual trombone competition at the Paris Conservatoire and dedicated to trombone professor Henri Couillaud, *Andante et Allegro* explores the lyrical possibilities of the trombone. The haunting melodies of the first movement wind through several different tonal centers among many extended chords, lending a jazz-like feel to the piece. The second movement launches into a brisk and lively "march in three." Regimented and formal, Barat sourced much of the inspiration for this movement from his experience in military bands. A brief passage recalls ideas from the first movement before launching back into the regimental feel and drives straight toward the finale.

One of the most revered concertos for trombone, the Rimsky-Korsakov concerto starts out with an energetic theme that forms the basis for most of the first movement. A pause for a few more lyrical phrases is interrupted by the initial theme once more. The second movement starkly contrasts the first, showcasing the lyrical possibilities of the trombone. It ends with a short cadenza that leads directly into the third movement. The third movement is a march, resembling the energy of the first. A long cadenza climbs its way over most of the range of the instrument through many arpeggios and scales. As the cadenza ends, a brief gesture that recalls the first movement finishes out the concerto.

The opening movement of the Hindemith sonata displays the more aggressive side of the trombone with its strong opening motives. After the massive rush that is the first movement, the second movement provides a soft reprieve, mostly consisting of piano interludes interspersed with a recurring motive from the trombone. The "Allegro pesante," evokes the feeling of a sea shanty with a slightly more nefarious twist. The rollicking rhythms and triplet feel are a drastic change from the preceding movements. The last movement recalls most of the motivic material from the first movement in a slightly lower tessitura, allowing a strong finish.

Biographies

Andrew C. Stamp is a senior Music Education major from Struthers, Ohio. During his time at Youngstown State University, he has played with numerous instrumental ensembles including the concert band, jazz ensembles, the Marching Pride, and the Dana Symphony Orchestra. In addition, Mr. Stamp has been active as a vocalist, performing with the University Chorus and Dana Chorale. He also appeared in University Theater's production of *Die Fledermaus* (Prince Orlovsky).

Mr. Stamp is a member of student organizations including the Honors Program as a Leslie H. Cochran University Scholar, Ohio Collegiate Music Educators Association, the Dana Research Society, the Dana Vocal Society, the Penguin Trombone Society, and the College Music Society. Andrew presented some of his research on the utilization of Spanish music as a starting point for multicultural music education in young students at the 2014 College Music Society National Conference in St. Louis, Missouri.

Outside of Youngstown State, Mr. Stamp is also a member of the Salem Youth Chorus (Illuminare) and a member of choir at St. John's Episcopal Church. Additionally, Mr. Stamp has begun to establish himself in the horticultural industry as a member of the Ohio Nursery and Landscape Association and by becoming an Ohio Certified Nursery Technician—Master Technician.

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

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The Dana Concert Series presents

Music At Noon

MUSICAL THEATER

ACCOMPANIED BY DIANE YAZVAC

Wednesday, April 27
12:15 pm | Butler Institute Of American Art

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Program

Simon Davis

"Not A Day Goes By"
Merrily We Roll Along
Stephen Sondheim (b. 1930)

"I've Grown Accustomed to Her Face"
My Fair Lady
Frederick Loewe (1901-1988) and Alan Jay Lerner (1918-1986)

Nathan Wagner

"Razzle Dazzle"
Chicago
John Kander (b. 1927) and Fred Ebb (1928-2004)

"Try to Remember"
The Fantasticks
Harvey Schmidt (b. 1929) and Tom Jones (b. 1928)

Allyson Hood

"Sometimes I Feel Like a Motherless Child"
Traditional Spiritual
arr. Bettye Ware

"Gorgeous"
The Apple Tree
Jerry Bock (1928-2010) and Sheldon Harnick (b. 1924)

Aaron Gutauckas

"Blue Skies" from *Betsy*
Irving Berlin (1888-1989)

"Aftershocks"
Next to Normal
Tom Kitt (b. 1974) and Brian Yorkey (na)

Stefon Funderburke

"Johanna"
Sweeney Todd
Stephen Sondheim (b. 1930)

"On Broadway"
Smokey Joe's Café
Barry Mann (b. 1939), et all

Emily Shipley

"So Much Better"
Legally Blonde
Laurence O'Keefe (na) and Nell Benjamin (na)

"Burn"
Hamilton
Lin Manuel Miranda (b. 1980)

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The Dana Concert Series presents

Spring Choral Concert II

YSU Barbershop "One Achord" and University Chorus

HAE-JONG LEE, DIRECTOR
STEPHEN WEST, GUEST CONDUCTOR
DIANE YAZVAC, ACCOMPANIST

Wednesday April 27
7:30 pm | Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY
College of Creative Arts & Communication

PROGRAM

YSU BARBERSHOP - "ONE ACHORD"

Star Spangled Banner	John Stafford Smigh, arr. Val Hicks
I Love a Barbershop Song	Mike Popelka, arr. Duane Enders
My Wild Irish Rose	Chauncey Olcott
	arr. Floyd Connett Honey/Little'Lize Medley

UNIVERSITY CHORUS

Isle of Hope, Isle of Tears — Brendan Graham, arr. John Leavitt (b. 1956)

Sam Gregory, tenor

The Music's Always There With You — John Rutter (b. 1945)

YSU BARBERSHOP - "ONE ACHORD"

Tee-idle Dum Dum	Traditional, arr. Barbershop Harmony Society
Let Me Call You Sweetheart	Leo Friedman
Jingle Bells	J. Pierpont, arr. Barbershop Harmony Society
Irish Blessing	J. Jerome Williams and Don Gray

UNIVERSITY CHORUS

Can You Hear	James Papoulis
Nine Hundred Miles	Philip Silvey
I'll Be There	arr. Audrey Snyder
The Storm is Passing Over	Charles Tindley, arr. Barbara Baker

YSU BARBERSHOP - "ONE ACHORD"

I'm All Alone	Jack Coale and Frank Anderson, arr. Floyd Connett
Auntie Skinner's Chicken Dinner	Theodore Morse, arr. Dave Briner

PROGRAM NOTES

YSU Barbershop "One Achord" was formed during fall 2015. This volunteer vocal chamber ensemble has appeared in the annual 'Carols and Cocoa.'

The lyric of ***Isle of Hope, Isle of Tears***, an Irish song, emotionally captures the story of immigrants who passed through the Ellis Island facility in New York Harbor, including Annie Moore, the first person who passed through the facility on January 1, 1892. The composer, Brendan Graham, is one of Ireland's most famous lyricists and songwriters. Graham's lyrics are often inspirational and deeply personal as presented in the famous song "You Raise Me Up." So is in this "Isle of Hope, Isle of Tears" as the lyric portrays the story of an immigrant to this land in a profoundly personal way: "On the first day of January, eighteen ninety-two, they opened Ellis Island and they let the people through. And the first to cross the threshold of the isle of hope and tears was Annie Moore from Ireland who was all of fifteen years. Isle of hope, isle of tears, isle of freedom, isle of fears. But it's not the isle you left behind. That isle of hunger, isle of pain, isle you'll never see again, but the isle of home is always on your mind..."

John Milford Rutter, born in London in 1945, is a composer, conductor, editor, arranger and record producer. Rutter's compositions are chiefly choral, and include Christmas carols, anthems, and extended works such as *Gloria, Requiem, Magnificat,* and most recently published *The Gift of Life* (2015). Both the text and music of ***The Music's Always There With You*** were written for Per-Anders Sjöberg and published in 1989. This work presents typical features of Rutter's works, particularly written for modest level of choral ensembles, including sweet piano accompaniment, expressive and melodious tune, variety of texture, and traditional and conservative key changes. And yet this combination of the text of 'ode to music' and the music leaves a strong impression to listeners' ears like a powerful popular song: "Every morning will soon turn into evening, and spring time will soon turn into fall; Every memory must fade like passing parade, and youth become a time you just recall; but the good times together seem so magical: Like music that lasts your whole life through; When it's ended it never really dies away 'cos the music's always there with you..."

Can You Hear, by Jim Papoulis, is from the project Sounds Of A Better World = small voices calling, a series of songs focusing on children, which examines their world and how small steps can be made to improve it. The series is dedicated to the belief that music can heal, reveal, challenge, communicate, educate and celebrate, as we journey towards creating a secure global future for our children.

Philip Silvey is Assistant Professor of Music Education at the Eastman School of Music where he directs the Women's Chorus and teaches undergraduate and graduate courses in music education. Previously, he served as Assistant Professor of Choral Music Education at the University of Maryland where he directed the Women's Chorus, the Maryland Boy Choir, and the College Park Youth Choir. He also taught at Baldwin-Wallace Conservatory where he directed the Women's Choir. He holds degrees in composition from Houghton College and the Pennsylvania State University, and a doctorate in music education from the University of Illinois. In this arrangement of the folk tune ***Nine Hundred Miles***, Silvey captures the contemplative sense of separation and longing for reunion as you hear the train motoring through the interweaving vocal and piano lines.

Audrey Snyder does a fine job of arranging ***I'll be There,*** the well-loved classic made popular by The Jackson 5. Reminisce fond memories as you listen to the beautiful popular melody with simple but clean harmony.

Along with Thomas Dorsey, Tindley is considered one of the fathers of modern Black gospel music. He wrote more than 60 hymns and gospel songs, including "I'll Overcome Someday," which later became the well-known "We Shall Overcome." ***The Storm is Passing Over*** was published in a collection of Tindley songs in 1905. Dr. Barbara Baker is nationally known as a teacher, arranger, and clinician. She directs high school choral ensembles, church choirs, and publishes arrangements of gospel choral music with Boosey & Hawkes. Please enjoy this uplifting arrangement of this gospel number. Feel free to clap and move with the music!

Ensemble Personnel

UNIVERSITY CHORUS

Hae-Jong Lee, director
Kathy Miller & Diane Yazvac, accompanists
Stephen West, graduate assistant

SOPRANO

Taylor Aslanis	Bay Village, OH
Amanda Bertilacci	Niles, OH
Kathleen Brown	Pittsburgh, PA
Sidney Charles	Dunkirk, NY
Cayla Conrad	Geneva, OH
BeJahn Duren	Euclid, OH
Anna Murcko	Napoleon, OH
Brianne Samson	Sharon, PA
Melissa Trnkus	Lakewood, OH

ALTO

Emily Donovan	Grove City, OH
Sierra Ellis	New Castle, PA
Christie Hrdlicka	Ravenna, OH
Jordan Mastrangelo	Monaca, PA
Valerie Miller	Pittsburgh, PA
Laura Ogram	Cortland, OH
Stephanie Pavlovich	Lower Burrell, PA
Rebecca Shelton	Bristolville, OH

TENOR

Benjamin Dalrymple	Wellsville, OH
Matt Eustace	Newton Falls, OH
Sam Gregory	Pittsburgh, PA
Andy Hacker	Hubbard, OH
Michael Hodil	Brookfield, OH
Jonathan Pohl	Farmersville, OH
Emilio Santiago	Hermitage, PA
Mason Taylor	Jefferson, OH
Stephen West	Brunswick, GA

BASS

Sam Dipre	Niles, OH
Tim Boehnlein	Youngstown, OH
Dante Colella	Wellsville, OH
Ian Hall	Cortland, OH
Andrew Leuty	Mentor, OH
Bill McKinney	Niles, OH
Tracy Rusk	Brookfield, OH
Lennon Sackela	Canfield, OH
Thomas Turnbull	Pittsburgh, PA

YSU BARBERSHOP - "ONE ACHORD"

Hae-Jong Lee, Director
Stephen West, Graduate Assistant

Michael Callahan	Timothy McCall
Matthew Eustace	David Mouse
Joel Gillespie	Daniel Navabi
Samuel Gregory	Emilio Santiago
Jared Jenkins	Stephen West

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Chatham Baroque

IN CONCERT

SCOTT PAULEY | *THEORBO* **PATRICIA HALVERSON** | *VIOLA DA GAMBA* **ANDREW FOUTS** | *BAROQUE VIOLIN*

"BACH & BEFORE"

FRIDAY, APRIL 29 AT 7:30 P.M.

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Chatham Baroque — the trio of baroque violin, viola da gamba, theorbo and baroque guitar–continues to excite local, national, and international audiences with dazzling technique and lively interpretations of seventeenth- and eighteenth-century music played on instruments of the period. Don't miss this vibrant evening of music. Free and open to the public; free-will offering will be taken.

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Daniel Honeycutt

GRADUATE TRUMPET RECITAL

MARY ANN BUSH, PIANO

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BLISS RECITAL HALL
FRIDAY, APRIL 29, 2016
4:00 P.M.

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Recital Program

Trumpet Concerto (1948) — Henri Tomasi (1901-1971)

I. Allegro
II. Nocturne
III. Finale

Mary Ann Bush, Piano

Polyphony (1970) — Charles Whittenberg (1927-1984)

Intermission

Icarus Wept (1994-1998) — James Mobberley (b. 1954)

I. Strap on Your Lobster
II. Climbing the Blue Staircase
III. Intermezzoid #1: Getting Waxed
IV. Intermezzoid #2: Somebody Else's Face
V. Eleven Feet from the Sun

Sonatina for Trumpet and Electronic Accompaniment (2016) — Stephen P. Harvey (b. 1992)

I. Friday Night Hot Spot
II. In the Cut
III. On the Block (Freestyle)

World Premiere

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Bach and Before

ANDREW FOUTS - *BAROQUE VIOLIN*
PATRICIA HALVERSON - *VIOLA DA GAMBA*
SCOTT PAULEY - *THEORBO*

Friday, April 29
7:30 pm | St. John's Episcopal Church

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DR. & MRS. ALBERT CINELLI

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PROGRAM

Sonata in G Major (BWV 1021) — Johann Sebastian Bach (1685-1750)
- Adagio
- Vivace
- Largo
- Presto

Sonata Seconda in E minor — Philip Heinrich Erlebach (1657-1714)
- *Adagio*
- *Allegro*
- *Allemande*
- *Courante*
- *Sarabande*
- *Gigue*

Ciaccona — Antonio Bertali (1605-1669)

~~ Intermission ~~

Sonata III in F Major — Heinrich Biber (1644-1704)

Sonata a due in D Minor — Bertali

Sonata in A Minor (BuxWV 272) — Dietrich Buxtehude (1637-1707)

Sonata quarta — Johann Heinrich Schmelzer (c. 1620-1680)

Program Notes

Each of the composers featured in this program were proponents to some degree of *stylus phantasticus*, a term which had its roots initially in the improvisational and virtuosic style of organ toccatas and fantasias of composers such as Frescobaldi, and which was later transmitted north through composers like Froberger. The Austro-German school of composers of the seventeenth-century, including Bertali, Schmelzer, and Biber continued this tradition in Austria, and it carried on (in varying degrees) in the works of Buxtehude and Bach in Germany. About the fantastic style the seventeenth-century music theorist Athanasius Kircher wrote, '(it) is especially suited to instruments. It is the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject..." And the later composer and theorist Johann Mattheson described it as "now swift, now hesitating, now in one voice, now in many voices, now for a while behind the beat, without measure of sound, but not without the intent to please, to overtake and to astonish."

In the long and storied history of the works of **J. S. Bach**, his Sonata in G Major for violin and basso continuo (BWV 1021) is a relatively new arrival. Rediscovered in 1929 in a collection in Eisenach, the violin sonata is based on an almost identical bass line to the Trio Sonata in G Major for violin, flute and continuo (BWV 1038). Scholars have dated the autograph copy with precision to the year 1732 and have determined that it was a family collaboration. The music was copied by Bach's second wife, Anna Magdalena, while the accompanying titles, key signatures, and figured bass indications were written by Bach himself. The title page reads "Sonata per il violino e cembalo" though here we employ a continuo team of viola da gamba and theorbo. The sequence of movements, alternating slow, fast, slow, fast, is a pattern favored by Bach in his chamber works. The expressive melodic writing of the two slow movements perfectly balances the lively energy of the Vivace and Presto movements.

The Sonata Seconda in E Minor by **Phillip Heinrich Erlebach** is among his 13 surviving instrumental works. It shows the influence of the dance derived Italian *sonata da camera*, though with a distinctly French twist. The blending of French and Italian elements into an amalgamated style, known as *Goûts Réunis*, had become prevalent in the early 18th century.

The Sonata in E minor opens with two Italianate movements, an expressive *adagio* and a fleeting *allegro,* in which the violin and viola da gamba work in imitative dialogue, bandying and interpolating musical motives between each other. It then continues with French dances, where *notes inégales* and the occasional *tierce coulé, port de voix,* or *pincé* feel quite at home. Erlebach was employed for 33 years in the court of Count Albert Anton von Schwarzburg-Rudolstadt. He was most prolific in the composition of church music, including, motets, concertato psalms and hymns, masses and oratorios.

Antonio Bertali was born in Verona but spent most of his career north of the Alps, eventually earning the prestigious title of *Kapellmeister* at the Habsburg court in Vienna. Bertali was a master craftsman, combining virtuosic string writing from his native Italy with his adopted country's sense of instrumentation and advanced contrapuntal techniques. In essence, these characteristics defined the *stylus fantasticus*: an Italianate sense of melody, harmonic freedom, and unrestrained virtuosity, combined with a more rigorous, Germanic sense of counterpoint. In his Sonata a due, Bertali bestows to the viola da gamba a role equally virtuosic to that of the violin. The resulting dynamic relationship between the two instruments is rich with imitative counterpoint. In his Ciaccona, Bertali chooses to attach his wildly creative, virtuosic, and impulsive writing for the violin to the popular ground bass pattern provided by the basso continuo. This two-measure pattern modulates to various keys during the course of the 159 repetitions but the changes are all but overshadowed by the violin's pyrotechnics.

About **Heinrich Ignaz Biber**, the 18th century historian Charles Burney wrote, "Of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period." Biber's Sonata in F major comes from his *Sonatae Violino Solo* of 1681, one of four printed collections published during the composer's years in Salzburg. The work uses standard violin tuning and, as with all eight sonatas in the collection, demonstrates completely uninhibited virtuosity. At times in 6th or 7th position, these sonatas are typical of the *stylus fantasticus*, with free, rhapsodic and ornate preludes and finales, brilliantly inventive *passagi* over ostinato basses, and frequent, undaunted use of double stops.

Dietrich Buxtehude likely received his first musical training from his father, who was organist at St. Olai Kirke in Elsinore, Denmark. Buxtehude's first post was at St. Maria Kyrka in Helsingborg. By 1668 he had been appointed organist at the Marienkirche at Lubeck, one of the most important musical posts in northern Germany. His duties there included composing and playing for the main morning and afternoon services as well as organizing the church's programs of *Abendmusik.* He published two collections of seven sonatas for violin, viola da gamba, and continuo (Hamburg, 1694 and 1696), in which each of the two solo lines converses with, imitates, supports, and goads the other to new heights of expression. The Sonata in A Minor (BuxWV 272) performed here, however, is a separate work that did not appear in these two publications. This sonata is built over two distinct ostinato bass patterns at the beginning and end of the piece. These frame a slower, transitional organ-like section in F Major that utilizes double stops for the violin. Throughout, the viola da gamba's role alternates between covering melodic lines in conversation with the violin and dropping down to reinforce the bass.

Austrian **Johann Heinrich Schmelzer** traveled to Italy early in his career and upon returning to Austria worked closely with the Italian musicians employed there, most notably Antonio Bertali and was likely the teacher or mentor of fellow Austrian, Heinrich Biber. At the court of Vienna, Schmelzer was responsible for composing dance music, the primary purpose of which was to highlight the visual elements and fantastical characters of the many dramas, serenatas and lavish pageants in which the royal family frequently took part. Some of this dance music was in fact composed not for humans but for horses! Schmelzer also made notable contributions to the development of the sonata. His collection *Sonatae unarum fidium* (1664) is the first known publication of sonatas for solo violin and continuo by a German-speaking composer. From this collection is Schmelzer's Sonata quarta, a work built on a descending four-note ground bass pattern. Over the course of the many variations for the violin, Schmelzer embeds a suite of dances, moving seamlessly from one to the next. The piece concludes with a free and rhapsodic section in duple meter, concluding with a fiery series of arpeggios for the violin.

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Robert E. Fleming (1931-2011)

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GRADUATE PIANO RECITAL

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BLISS RECITAL HALL
SATURDAY, APRIL 30 2016
1:00 P.M.

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Recital Program

Prelude and Fugue in A major BWV 864 — Johann Sebastian Bach (1685-1750)

Piano Sonata in A major op. 2 no. 2 — Ludwig van Beethoven (1770-1827)
- I. Allegro vivace
- II. Largo appassionato
- III. Allegretto
- IV. Grazioso

Prelude in G flat major op. 53 no. 13 — Nikolai Kapustin (b. 1937)

Piano Sonata no. 4 — Sergei Prokofiev (1891-1953)
- III. Allegro con brio, ma non leggiere

"The Oracle at Delphi" — James Wilding (b. 1973)

Piano Sonata no. 1 — Spencer Reed (b. 1991)
- I. Alla Marcia

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Travis Beatty

SENIOR TUBA RECITAL

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ST. JOHN'S EPISCOPAL CHURCH
SATURDAY, APRIL 30, 2016
2:00 PM

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Recital Program

Sonata 1 in F Major — Benedetto Marcello (1686 - 1739)
trans. Donald C. Little & Richard B. Nelson

I. Largo
II. Allegro
III. Largo
IV. Allegro

D. Jack Ciarniello, piano

Capriccio — Krzysztof Penderecki (b. 1933)

Russian Sailor's Dance — Reinhold Gliere (1875 - 1956)
arr. J. Kelly Diamond

Richard Dickinson & Rebecca Shelton, euphonium
Jacob Umbrazun & Travis Beatty, tuba

Tuba Concerto — Todd Goodman (b. 1977)

II. Mysterious, slow and expressive
III. Fast and aggressive

D. Jack Ciarniello, piano

Sweet Dreams (Are Made of This) — Eurhythmics
Annie Lennox & David Stewart

Brooklyn — Nat McIntosh (b. 1978)
trans. Travis Beatty

The Third Base Brass Band
Herbie Hunkele & Leicester Stovell, trumpets;
Hannah Wilhelm, tenor saxophone; Stephen Spencer, trombone;
Richard Dickinson, baritone; Travis Beatty, sousaphone;
Jacob Umbrazun, drumset

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PRESENTS

Michael Reardon

SENIOR GUITAR RECITAL

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BLISS RECITAL HALL
SATURDAY, APRIL 30, 2016
7:30 PM

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Recital Program

Un Sueño en la Floresta	Agustín Barrios Mangoré (1885-1944)
A Fantasia for Lute	Gregorio Huet (1550-1616)
Suite in G minor Allemande Corrente Sarabande Aria Menuet Gigue	Jean-Baptiste Loeillet (1680-1730)
Claire de Lune	Claude Debussy (1862-1918)

Intermission

Lute Suite in E major, BWV 1006a Prelude	Johann Sebastian Bach (1685-1750)
5 Bagatelles for Guitar III. Alla Cubana II. Lento I. Allegro	William Walton (1902-1983)
Concerto Elegiaco Toccata (Finale)	Leo Brouwer (b. 1939)

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THE DANA CONCERT SERIES

PRESENTS

Joshua Wertz

GRADUATE SAXOPHONE RECITAL

FEATURING:

NANCY DESALVO, PIANO

KEVIN SMITH, HANNAH WILHELM,
VALERIE MILLER, SAXOPHONES

LEICESTER STOVELL, NICK JONES, ERIC FINKELSTEIN,
HOBIE BUTCHER, JAZZ COMBO

THIS GRADUATE RECITAL IS PRESENTED IN PARTIAL
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BLISS HALL, SPOTLIGHT THEATER
SUNDAY, MAY 1, 2016
1:00 P.M.

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Recital Program

Sonata for Alto Saxophone and Piano (1984) — **William Albright (1944-1998)**

I. Two-Part Invention
II. La follia nouva: a lament for George Cacioppo
III. Scherzo "Will o' the wisp"
IV. Recitative and Mad Dance

Nancy DeSalvo, piano

Cello Suite no. 2 — **J.S. Bach (1685-1750)**

Prelude
Sarabande
Gigue

Prelude, Cadence, et Finale (1956) — **Alfred Desenclos (1912-1971)**

-- Intermission --

Sonata for Alto Saxophone and Piano (1970) — **Edison Denisov (1929-1996)**

I. Allegro
II. Lento
III. Allegro Moderato

Nancy DeSalvo, piano

They Might Be Gods (2009) — **John Leszcynski (b. 1987)**

Kevin Smith, soprano saxophone
Hannah Wilhelm, alto saxophone
Valerie Miller, tenor saxophone

Selections for jazz combo

Leicester Stovell- trumpet
Nick Jones- guitar
Eric Finkelstein- bass
Hobie Butcher- drumset

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THE DANA CONCERT SERIES

PRESENTS

Dominic DeLaurentis

SENIOR OBOE RECITAL

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BLISS RECITAL HALL
SUNDAY, MAY 1, 2016
2:00 PM

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Recital Program

Concerto in E Flat Major, H. 468 — Carl Philipp Emanuel Bach (1714-1788)

1. Allegro
2. Adagio ma non troppo
3. Allegro ma non troppo

Black Anenomes — Joseph Schwantner (b. 1943)

Regala para Costa Rica — Mark Biggam

(3 pieces for Oboe and English horn)

1. Allegretto
2. Allegretto
3. Playful

Shawn Reynolds, oboe
Dominic DeLaurentis, English horn

Oboe Concerto, Op. 45 — Eugene Goossens (1893-1962)

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THE DANA CONCERT SERIES

PRESENTS

Valerie Miller

SENIOR SAXOPHONE RECITAL

ACCOMPANIED BY: DIANE YAZVAC

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SPOTLIGHT THEATER, BLISS HALL
SUNDAY, MAY 1, 2016
5:00 PM

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Recital Program

Divertimento — Roger Boutry (b. 1932)

I. Allegro ma non troppo
II. Andante
III. Presto

Atoll II — Isao Matsushita (b. 1951)

Paganini Lost — Jun Nagao (b. 1964)

Alex Miller, alto saxophone
Valerie Miller, alto saxophone
Diane Yazvac, piano

They Might Be Gods — John Leszczynski (b. 1987)

Kevin Smith, soprano saxophone
Hannah Wilhelm, alto saxophone
Valerie Miller, tenor saxophone
Joshua Wertz, baritone saxophone

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THE DANA CONCERT SERIES

PRESENTS

Justin Randall's

"Prism"

JUNIOR TRUMPET RECITAL

THIS RECITAL IS PRESENTED IN PARTIAL
FULFILLMENT OF THE B.M. IN JAZZ PERFORMANCE

BLISS HALL, ROOM 2222
TUESDAY, MAY 3, 2016
6:00 PM

YOUNGSTOWN STATE UNIVERSITY

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Recital Program

Shape Shift (2014)	Justin Randall (b. 1994)
Florus (2016)	Justin Randall (b. 1994)
Blues (2016)	Justin Randall (b. 1994)
Lora (2015)	Stephen P. Harvey (b. 1992)
The Great Filter (2015)	Alex Ayers (b. 1992)
Prism (2015)	Justin Randall (b. 1994)

Personnel

Justin Randall – Trumpet, Flugelhorn

Joshua Wertz – Alto Saxophone, Tenor Saxophone

Stephen P. Harvey – Tenor Saxophone

Anthony Kunovic – Guitar

Alex Ayers – Piano

Luke Hagerman – Bass

Zachary Connolly – Drums

Program Notes

Prism (n) – A transparent solid body, often having triangular bases, used for dispersing light into a spectrum or for reflecting rays of light

Justin Randall's "Prism" acts as a representation of an actual prism in the way that the group has come together as a whole, much like a ray of light entering a prism, and has broken off into numerous musical colors spanning from swing and funk to Latin and open, ambient music.

I would like to extend a huge thank you to my friends, family, band members, and my faculty for helping and guiding me along my musical journey thus far. Without all of you, I wouldn't be where I am now. Thank you.

- Justin Lee Randall

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THE DANA CONCERT SERIES

PRESENTS

Brandon Ritchie

SECOND MASTER'S TRUMPET RECITAL

Assisted by:
Mary Ann Bilas Bush, piano

Alex Ayers
Eric Finkelstein
Jordan Mastrangelo
Stephen Spencer
Tommy Starr
John "Guido" Vitullo
Joshua Wertz

SPOTLIGHT THEATER
TUESDAY, MAY 3, 2016
7:00 PM

YOUNGSTOWN STATE UNIVERSITY

College of Creative Arts & Communication

Recital Program

Sonata for Trumpet and Piano — Kent Kennan (1913 – 2003)

I. With strength and vigor
II. Rather slowly
III. Moderately fast

Mary Ann Bilas Bush, Piano

Sonatina — Hans Werner Henze (1926 – 2012)

I. Toccata
II. Canzona
III. Segnali

Short Break

Concerto in E-flat — Johann Baptist Georg Neruda (1708 – 1780)

I. Allegro
II. Largo
III. Vivace

Mary Ann Bilas Bush, Piano

Slavische Fantasie — Carl Höhne (1871 – 1934)

Mary Ann Bilas Bush, Piano

~~ Intermission ~~

Freddie Hubbard's Solo on Bluesville (live) — Freddie Hubbard (1938 – 2008), Trans. by Brandon Ritchie

Yardbird Suite — Charlie Parker (1920 – 1955)

All I need is You — Brandon Ritchie (b. 1993), Lyrics by Jordan Mastrangelo and Justin Randall

Alex Ayers, Piano
Eric Finkelstein, Bass
Jordan Mastrangelo, Voice
Stephen Spencer, Trombone
Tommy Starr, Drum Set
John "Guido" Vitullo, Vibraphone
Joshua Wertz, Tenor Saxophone

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THE DANA CONCERT SERIES

PRESENTS

Stephen Spencer

SENIOR TROMBONE RECITAL

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BLISS HALL, ROOM 2222
THURSDAY, MAY 5, 2016
7:00 PM

YOUNGSTOWN STATE UNIVERSITY

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Recital Program

Cavatine — Camillie Saint-Saëns (1835 – 1924)

Trombone Concerto — Gordon Jacob (1895 – 1984)

I. Maestoso
II. Adagio molto
III. Alla marcia vivace

Stephen Spencer, Trombone
Jack Ciarniello, Piano

Chorale from Symphony No. 2 — Gustav Mahler (1860 – 1911)
Finale (for Trombone Quintet) — arranged by Thomas Zugger

YSU Trombone Choir

** **INTERMISSION** **

What To Do — Mike Kamuf

Stephen Spencer, Trombone
John Guido Vitullo, Marimba

Camouflage — Youngblood Brass Band

Brooklyn — Youngblood Brass Band
transcribed by Travis Beatty

3rd Base Brass Band

YSU Trombone Choir Personnel:

Kevin Casey

Lucas Clemens

Emily Donovan

Colton Randall

Alicia Sarra

Spiro Schialdone

Stephen Spencer

Andrew Stamp

Tommy Urich

Jake Umbrazun

Robert Violette (Conductor)

3RD Base Brass Band Personnel:

Herbie Hunkele – Trumpet

Leicester Stovell – Trumpet

Hannah Wilhelm – Tenor Sax

Richard Dickinson – Marching Baritone

Stephen Spencer – Trombone

Travis Beatty – Tuba

Jake Umbrazun – Drum Set

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THE DANA CONCERT SERIES

PRESENTS

FACULTY RECITAL

JOSEPH KROMHOLZ, VIOLIN

JEFFREY SINGLER, CELLO

BLISS RECITAL HALL
THURSDAY, MAY 5, 2016
7:30 P.M.

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Recital Program

Suite No. 3 in C major, BWV 1009 — J. S. Bach (1685-1750)

- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée
- Bourrée
- Gigue

Gallery: Suite for Unaccompanied Cello (1966) — Robert Muczynski (1929-2010)

- Prelude
- Rainy Night
- Noonday Heat
- Shanty
- Winter Houses
- Ice Glare
- Black Iron
- September Light
- End of the Day

Jeffrey Singler, cello

Intermission

Partita No. 2 in D minor, BWV 1004 — J. S. Bach

- Allemanda
- Corrente
- Sarabanda
- Giga
- Ciaccona

Joseph Kromholz, violin

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THE DANA CONCERT SERIES

PRESENTS

Richard Dickinson

SENIOR EUPHONIUM RECITAL

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BLISS HALL, ROOM 2326
MONDAY, MAY 9, 2016
7:00 PM

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Recital Program

Brillante: Fantasy on 'Rule Britannia' — Peter Graham (b 1958)
Alison Morris, Piano

Syrnix for Unaccompanied Flute — Claude Debussy (1862-1918)

Estrellita (My Little Star) — Manuel Ponce (1882-1948)
arr. Rich Ridenour and Patrick Sheridan

Wounded Love — Billy Strayhorn (1915-67)
Mike Reardon, Guitar
Eric Finkelstein, Bass
John Vitullo, Percussion

Spelunking — Richard Dickinson (b.1990)

Russian Sailor's Dance — Reinhold Glière (1875-1956)
Arr. J. Kelly Diamond

Little Fugue in G Minor — J. S. Bach (1685-1750)
Arr. Skip Gray
Rebecca Shelton, Euphonium
Travis Beatty, Tuba
Jacob Umbrazun, Tuba

The Movement — Nat McIntosh (b. 1972)

Brooklyn — Nat McIntosh
Trans. Travis Beatty
Herbie Hunkele, Trumpet
Leicester Stovell, Trumpet
Hannah Wilhelm, Tenor Sax
Stephen Spencer, Trombone
Travis Beatty, Sousaphone
Jacob Umbrazun, Tuba

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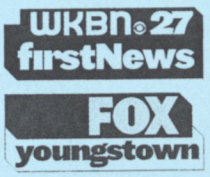

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THE DANA CONCERT SERIES

PRESENTS

Robert Violette

JUNIOR TROMBONE RECITAL

ACCOMPANIED BY: MARY ANN BUSH, PIANO

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BLISS RECITAL HALL
WEDNESDAY, MAY 11, 2016
6:00 PM

YOUNGSTOWN STATE UNIVERSITY

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Recital Program

Concerto in One Movement — **Alexei Lebedev (1924-1993)**
Arr. Ostrander

Mary Ann Bush, piano

Sonata No. 5 — **Johann Ernst Galliard (1687-1747)**

Mary Ann Bush, piano

Sarabande from Cello Suite No. 2 — **J.S. Bach (1685-1750)**

Robert Violette, bass trombone

Tetra Ergon — **Donald White (b.1921)**

For Van
For The Boss
For the Chief
For Dottie

Mary Ann Bush, piano

Concerto in One Movement is a standard in the Tuba and Bass Trombone Repertoire. The piece follows a loose Sonata-Allegro form in which the main theme returns with some variation at the end. Ostrander's edition, however, was not authorized by Lebedev and simplified the original solo part (Ostrander changed several notes and rhythms).

Sonata No. 5 by Galliard, originally written for cello, is a collection of four Baroque Dances in varying tempi. Adagio, Allegro, Alla Sicilliana, and Allegro Assai.

Sarabande from Cello Suite No. 5 The Sarabande originated as an African dance imported to South America via the slave trade, and was performed as a fast, erotic dance there until banned by the Church as "inciting the populace to riot." By the time it had reached Europe, a few years before Bach's birth, the Sarabande had taken on a slow, courtly austerity, while still retaining its characteristic rhythm of quarter / dotted-quarter / eighth // quarter / quarter / quarter. In the key of D minor, this is a representation of Sarabande-Grave.

Tetra Ergon Early in 1972, Mr. Van Haney approached Professor Donald White [born in Narbeth, Pennsylvania in 1921, who was at the time on the faculty of DePauw University] about writing a multi-movement work for bass trombone and piano in memory of three renowned low-brass virtuoso performers. Tetra Ergon is the product of that idea and includes as its first movement a dedicatory piece for Mr. Van Haney. Memorial movements follow:
William Bell: Affectionately known as "The Boss", a beloved teacher and performer, Bill Bell was one of those rare instrumentalists who genuinely influenced the acceptance and artistic standards of his instrument. He played principal tuba with the Sousa Band, the Cincinnati Symphony, the Goldman Band, the NBC Symphony, and the New York Philharmonic. Mr. Bell joined the faculty of the Indiana University School of Music in 1961.
Emory Remington: To his former students, Mr. Remington will always be "The Chief". A revered member of the Eastman School of Music faculty for 49 years, Emory Remington was a self-taught, but inspired trombonist and teacher. To put into words what he meant to his former students is difficult to express. Howard Hanson, Director Emeritus of the Eastman School, has the following to say about "The Chief":
Dorothy Ziegler: Miss Ziegler, a brilliant performer on both trombone and piano, was also a pupil of "The Chief" at the Eastman School of Music. Miss Ziegler performed as trombonist with the National Symphony, Stokowski's All-American Youth Orchestra, and as principal trombonist with the Hollywood Bowl and St. Louis Symphonies, this last position being held for 14 years. She was also active professionally as an orchestral pianist, conductor, opera coach, music therapist, and as a member of the faculty of the University of Miami, Florida, a position she held until her death.

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THE DANA CONCERT SERIES

PRESENTS

Jason Volovar

SENIOR PIANO RECITAL

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BLISS HALL, ROOM 2222
SATURDAY, MAY 14, 2016
2:00 PM

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Recital Program

Prelude and Fugue in G Major, No. 15, Book 2 — Johann Sebastian Bach (1685-1750)

Sonata No. 10 in G Major, Op.14, No. 2 — Ludwig Van Beethoven (1770-1827)

Prelude in G minor, Op. 23, no. 5 — Sergei Rachmaninoff (1873-1943)

~~ Intermission ~~

Piano Concerto in A minor, Op.16 — Edvard Grieg (1843-1907)

Michael Nichols, Orchestral Reduction

Biography

Jason Volovar is a fifth year Piano Performance Major at the Dana School of Music at Youngstown State University. He currently pursues an undergraduate degree in Piano Performance studying Classical Piano with the renowned concert pianist and pedagogue Dr. Caroline Oltmanns and Jazz Piano with Theron Brown.

As a student piano teacher since 2012, Jason is involved educating pupils of all ages ranging from five - to seventy years. He also participates as a judge for various music clubs.

Jason has recently performed at events such as the Christmas party for Colonial Metals at Avalon Country Club, YSU Faculty and Staff dinner, Youngstown Diocese Annual Banquet at the Georgetown, a 60th birthday gathering at Riverside Gardens, and the 1965 Class Reunion Luncheon at Youngstown State University. As a piano major since 2011, he has been part of two to three studio recitals per semester. He performed his Junior Recital in April 2015. Video footage of a number of recordings are featured on the internet including three solo piano recordings and one duet performance on Youtube.

Jason has coordinated and performed music for multiple weddings, receptions, wine tastings, banquets and other special occasions. In addition, he has been an accompanist for various instrumentalists, has competed twice in the Dana Young Artists Competition, and is the recipient of the 2013 Youngstown Music Teachers' Association Competition Award.

Jason served as president of the Dana Piano Guild from 2012 through 2014 directing bake sale operations, television interviews, sponsorship drives and continues to participate within the organization. Special events include a Franz Liszt Convocation dedicated to the performance of works by the composer as well as a community outreach concert at Holy Family School in Poland, Ohio. An avid church musician, Jason is the director of choir operations for Calvary Baptist Church in Canfield, Ohio. As an Eagle Scout, he regularly serves his community and currently is a Merit Badge counselor for Music and Golf for Boy Scout Troop 2 in Poland, Ohio. Being a member of the Dana Chorale for the past two years, he has participated in events such as Carols & Cocoa, the Fall/ Spring semester concerts and recently traveled with the ensemble to perform in Chicago. Other groups include Youngstown Music Teachers Association, The National Society for Collegiate Scholars, College Music Society, and The National Eagle Scout Association.

He hopes to attain a Master's degree in Piano Performance beginning in the Fall of 2016.

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