

Dana School of Music

5th Annual
YSU Horn Workshop

**FEATURING
GUEST ARTIST, RICHARD KING**

HOSTED BY DR. STACIE MICKENS

Bliss Recital Hall
Sunday, January 8, 2017
12:00 PM to 5:00 PM

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

SCHEDULE OF EVENTS

- 12:00** Introductions
Recital
- 1:00** Question and Answer Session
with Richard King
- 1:30** Break – try horns provided by Motter’s Music
Snacks provided
- 1:45** Horn Ensembles Rehearsals
- (Professionals, college students, and high school juniors/seniors with Richard King in BRH. High school freshmen/sophomores and middle school students with Stacie Mickens in 2326. Adult amateurs may choose.)
- 3:00** Break – try horns provided by Motter’s Music
Snacks provided
- 3:15** Master Class with Richard King
- 4:15** Break – try horns provided by Motter’s Music
Snacks provided
- 4:30** Richard King’s Horn Ensemble presentation
- 5:00** End

*Motter’s Music Inc. | 4242 Boardman Canfield Road,
Canfield, OH 44406 | 330-533-3600 | Toll Free in OH
and PA 855-UR-MUSIC | mottersmusic2.com

RECITAL PROGRAM

Sonata for Horn and Piano, Op. 17

Ludwig van Beethoven
(1770-1827)

Allegro moderato
Poco adagio, quasi andante
Rondo – Allegro moderato

Richard King, horn
Cicilia Yudha, piano

Adagio and Allegro, Op. 70

Robert Schumann
(1810-1856)

Stacie Mickens, horn
Cicilia Yudha, piano

Sonata for Horn and Piano in E flat, Op. 101

York Bowen
(1884-1961)

Moderato espressivo
Poco lento maestoso
Allegro con spirito

Richard King, horn
Cicilia Yudha, piano

Horn Songs, Vol. 3

Johannes Brahms (1833-1897)
arr. Verne Reynolds (1926-2011)

Weg der Liebe, Op. 20
So lass uns wandern!, Op. 75

Richard King and Stacie Mickens, horns
Cicilia Yudha, piano

*The Donald P. Pipino Performing Arts Series
gratefully acknowledges major support from
the following Sponsors:*

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The Dana Concert Series
presents
Music at Noon

Justin Randall And Prism

Butler Institute Of American Art
Wednesday, January 18, 2017
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication



**DANA CONCERT SERIES — MUSIC AT NOON
SPRING 2017**

JANUARY

Wednesday, January 25
Musical Theater

FEBRUARY

Wednesday, February 1
Dana Chorale
Korea Tour Preview:
"America to Korea"

Wednesday, February 8
String Studio Recital

Wednesday, February 15
Piano Studio Recital

Wednesday, February 22
Tuba and Euphonium Ensemble

MARCH

Wednesday, March 1
Percussion Ensemble

Wednesday, March 15
Voice Department Recital

Wednesday, March 22
Brass Chamber Ensembles

Wednesday, March 29
Early Music Ensemble

APRIL

Wednesday, April 5
Piano Area Recital

Wednesday, April 12
Saxophone Studio Recital

Wednesday, April 19
Dana Guitar Studio Recital

Wednesday, April 26
Clarinet Studio Recital

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

PROGRAM

SELECTIONS FROM:

Straight, No Chaser

Thelonious Monk

There Will Never Be Another You

Harry Warren

Solar

Miles Davis

Summertime

George Gershwin

Softly, As In A Morning Sunrise

Sigmund Romberg

All Blues

Miles Davis

Oleo

Sonny Rollins

PERSONNEL:

Justin Randall, trumpet

Anthony Kunovic, guitar

Alex Ayers, piano

Frank Toncar, bass

Zach Connolly, drums

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The Dana Concert Series
presents
Music at Noon

Musical Theater

ACCOMPANIED BY:
DIANE YAZVAC
IAN LEROY

Butler Institute Of American Art
Wednesday, January 25, 2017
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

MIA COLON

"Raise the Roof"

The Wild Party

Andrew Lippa

"Heaven Help My Heart"

Chess

Benny Andersson and Björn Ulvaeus

MAKENZIE MOORMAN

"I Can't Say No"

Oklahoma!

Richard Rodgers and Oscar Hammerstein

"Better Than That"

The Last Five Years

Jason Robert Brown

JESSICA HIRSH

"Getting to Know You"

The King and I

Richard Rodgers and Oscar Hammerstein

"Dancin' all the Time"

Big

David Shire and Richard Maltby, Jr.

STEFON FUNDERBURKE

“Hurricane”

Hamilton

Lin-Manuel Miranda

“Like It Here”

The Hinterlands

Wendy Stewart and Gary West

AARON GUTAUCKAS

“And They’re Off”

A New Brain

William Finn

“My Dad and I Don’t Talk”

Ella Rose Chary and Joel Waggoner

KATIE JEROME

“Since You Stayed Here”

Brownstone

Peter Larson and Josh Rubins

“I Think That He Likes Me”

Homemade Fusion

Michael Kooman and Christopher Dimond

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The Dana Concert Series
presents

TOO MANY SOPRANOS PRESENT:

Pictures and Letters

DR. NANCY ANDERSEN WOLFGANG

JENNIFER JONES MOSHER

RACHAEL PAVLOSKI

DR. MISOOK YUN

SUSAN FOSTER

Accompanied by Diane Yazvac,
Ian LeRoy, and Marcellene Hawk

Bliss Recital Hall
Monday, January 30, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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RECITAL PROGRAM

“Pretty Women”/“Ladies Who Lunch”

Sweeny Todd/Company

Stephen Sondheim (b. 1930)

Dr. Misook Yun

“My Letter to the World”

Emily

Gwyneth Walker (b. 1947)

Poem by Emily Dickinson (1830-1886)

편지 (Letter)

Isang Yun (1917-1995)

Poem by Sang-ok Kim (1920-2004)

비 오자 장독간에 봉선화 반만 벌어

As it rains, touch-me-not opens half
way by the clay pots

해마다 피는 꽃을 나만 두고 볼 것인가.

Annual flowers, should I be enjoying it
only myself.

세세한 사연을 적어 누님께로 보내자.

Let me write in details, and send it to
my sister.

누님이 편지 보며 하마 울까 웃으실까.

Would she cry or would she laugh as
she reads my letter

눈 앞에 삼삼이는 고향 집을 그리시고

As if I can see my home with longing

손톱에 꽃물 들이던 그날 생각하시리

She might recall staining finger nails
with the flowers

양지에 마주앉아 실로 찬찬 매어주던

Sitting by the sunny spot, while
wrapping the fingers

하얀 손가락 가락이 연붉은 그 손톱을

White fingers with stained finger nails

지금은 꿈 속에나 본 듯이 힘줄만이

Now, as if it were a dream, tendon

서누나.

showing.

Susan Foster

"Dich, theure Halle"

Tannhäuser

Richard Wagner (1813 - 1883)

Rachael Pavloski

"Journey to the Past"

Anastasia

Stephen Flaherty (b. 1960) and Lynn Ahrens (b. 1948)

"Wishing You Were Somehow Here Again"

Phantom of the Opera

Andrew Lloyd Webber (b.1948), Charles Hart (b. 1961), and Richard Stilgoe (b.1943),

Dr. Nancy Andersen Wolfgang

"Crossword Puzzle"

Starting Here, Starting Now

David Shire (b. 1937) and Richard Maltby, Jr. (b. 1937)

"Portrait"

A . . . My Name is Alice

Amanda McBroom (b. 1947)

Jennifer Mosher

"Blues in the Night"

Blues in the Night

Harold Arlen (1905-1986) and Johnny Mercer (1909-1976)

"Hear Ye, Israë!"

Elijah, opus 70

Felix Mendelssohn (1809 -1847)

~~ *Intermission* ~~

Dr. Misook Yun

"Marietta's Lied"

Die tote Stadt

Erich Wolfgang Korngold (1897-1957) and Paul Schott (1860-1945)

Glück, das mir verblieb,
rück zu mir, mein treues Lieb.

Abend sinkt im Hag
bist mir Licht und Tag.

Bange pochet Herz an Herz
Hoffnung schwingt sich himmelwärts.

Joy, that has stayed with me,
Come to me, my true love.

Night sinks into the grove
You are my light and day.
Anxiously beats heart on heart
Hope itself soars heavenward.

Wie wahr, ein traurig Lied.
Das Lied vom treuen Lieb,
das sterben muss.

How true, a sad song.
The song of true love,
that must die.

Ich kenne das Lied.
Ich hört es oft in jungen,
in schöneren Tagen.
Es hat noch eine Strophe--
weiß ich sie noch?

I know the song.
I heard it often in younger,
in better days.
It has yet another verse--
Do I know it still?

Naht auch Sorge trüb,
rück zu mir, mein treues Lieb.
Neig dein blaß Gesicht
Sterben trennt uns nicht.
Mußt du einmal von mir gehn,
glaub, es gibt ein Auferstehn.

Though sorrow becomes dark,
Come to me, my true love.
Lean (to me) your pale face
Death will not separate us.
If you must leave me one day,
Believe, there is an afterlife.

Rachael Pavloski

"Va! Laisse couler mes larmes"

Werther

Jules Massenet (1842-1912)

Jennifer Mosher

"A Letter from Sullivan Ballou"

John Kander (b. 1927)

Dr. Nancy Andersen Wolfgang

"Here Alone"

Little Women

Jason Howland (b. 1971) & Mindi Dickstein (unknown)

"The Woman in His Room"

Where's Charlie?

Frank Loesser (1910-1969)

Rachael Pavloski

"One Last Time"

Hamilton

Lin-Manuel Miranda (b. 1980)

Susan Foster

"Liebst du um Schönheit"

Rückert-Lieder

Gustav Mahler (1860 - 1911)

Poem by Friedrich Rückert (1788 - 1866)

If you love for beauty, do not love me!

Love the sun with its golden hair!

If you love for youth, do not love me!

Love spring - spring is new every year!

If you love for riches, do not love me!

Love the mermaid, she has many luminous pearls.

If you love for loves sake, then love me!

Love me forever, as I will love you always, forever!

Susan Foster (Countess) and Dr. Misook Yun (Susanna)

"Sull' aria"

Le nozze di Figaro

Wolfgang Amadeus Mozart (1756 - 1791)

and Lorenzo da Ponte (1744 - 1828)

Susanna: Sull'aria...

Contessa: Che soave zeffiretto...

Susanna: Zeffiretto...

Contessa: Questa sera spirerà...

Susanna: Questa sera spirerà...

Contessa: Sotto i pini del boschetto.

Susanna: Sotto i pini...

Contessa: Sotto i pini del boschetto.

Susanna: Sotto i pini...del boschetto...

Contessa: Ei già il resto capirà.

Both: Certo, certo il capirà.

On the breeze...

What a gentle little Zephyr...

A little Zephyr...

This evening will sigh...

This evening will sigh...

Under the pines in the little grove.

Under the pines...

Under the pines in the little grove.

Under the pines in the little grove.

And the rest he'll understand.

Certainly, certainly he'll understand.

DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

Sunday, February 12

Chamber Orchestra

4:00 pm | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

Tuesday, February 14

Faculty Piano Recital, Sean Baran

7:30 pm | Bliss Recital Hall

Wednesday, February 15

Youngstown Percussion Collective
Solo and Ensemble Recital

7:30 pm | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

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Mad About the Arts

YSU Jazz Ensemble

7:00 pm-10:00 pm | McDonough Museum of Art \$

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Faculty Recital: Dr. James Umble, Saxophone

Carolyn Warner, Piano

3:00 pm | Bliss Recital Hall

Dana
School of Music

Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017

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The Dana Concert Series
presents
Music at Noon

DANA CHORALE

*“Musical Journey
from America to Korea”*

HAE-JONG LEE, DIRECTOR
KATHY MILLER, ACCOMPANIST

Butler Institute Of American Art
Wednesday, February 1, 2017
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PERSONNEL

DANA CHORALE

HAE-JONG LEE, DIRECTOR

KATHY MILLER, ACCOMPANIST

STEPHEN WEST, GRADUATE ASSISTANT

SOPRANO

Amanda Bertilacci	Niles, OH
Kristina Clemons	Youngstown, OH
Sarah Ferguson-Burns	Warren, OH
Sara Eckenrode	Youngstown, OH
Rebecca Enlow	Salem, OH
Katy Howells	Baden, PA
Olivia Kochunas	Warren, OH
Francesca Molinaro	Connellsville, PA
Kortney Squibbs	Orwell, OH

ALTO

Christina Aviles	Dunkirk, NY
Kathleen Brown	Pittsburgh, PA
Brianna Crawford	Wampum PA
Katie Fernstrom	Canfield, OH
Jordan Hazy	Zelienople, PA
AnnaMaria Jadue	Austintown, OH
Anna Murcko	Napoleon, OH
Amanda Nottingham	Warren, OH
Christina Russo	Hermitage, PA
Erika Walker	Canfield, OH

TENOR

Victor Cardamone	NE Pittsburgh, PA
Dante Colella	Wellsville, OH
Sam Gregory	Pittsburgh, PA
Emilio Santiago	Hermitage, PA
Stephen West	Brunswick, GA

BASS

Nicholas Hazelton	Grove City, PA
Dylan Grinnell	Sharpsville, PA
Andrew Gurdak	Cortland, OH
Anthony Humphrey	New Castle, PA
Jared Liscinsky	Damascus, MD
David Mouse	East Liverpool, OH
Jason Volovar	Poland, OH

PROGRAM

"MUSICAL JOURNEY FROM AMERICA TO KOREA" (Program will be selected from the list below)

Korean Art Songs and Folk Songs:

<i>Go-hyang-eh Bom</i> "Spring in My Hometown"	Nan-pa Hong, arr. Young-jo Lee
<i>Ne-ma-me Gang-mul</i> "The River of My Heart"	Su-in Lee, arr. Suk-tae Choi
<i>Pal-so-seong</i> "Eight Laughing Voices"	Hyo-won Woo
<i>Sum-jeeb Ah-gee</i> "Island Child"	Hungryul Lee, arr. Hyun-joo Baeg
<i>Yuhowanun Naye Mogja</i> "The Lord Is My Shepherd/Psalm 23"	Un-young Na
<i>Arirang</i>	Arr. Kyu-Yung Jin
<i>San-yoo-hwa</i> "Wild Flower on the Mountains"	HyunChul Lee
<i>Ben-no-reh</i> "Sailors' Song"	Hwijo Kim

Songs of Journey:

<i>Jubilate Deo</i>	Peter Anglea
<i>Only in Sleep</i>	Eriks Esenvalds
<i>A Voyage of Melody</i>	Arr. Chwei-wei/Hae-Jong Lee

American Spiritual and Gospel Songs:

<i>Ain'-a That Good News</i>	Spiritual, arr. William Dawson
<i>This Little Light of Mine</i>	Spiritual, arr. Paul Christiansen
<i>Let Me Fly</i>	Spiritual, arr. Robert DeCormier
<i>Wade in de Water</i>	Spiritual, arr. Allen Koepke
<i>My God Is a Rock</i>	Spiritual, arr. Alice Parker & Robert Shaw
<i>Elijah Rock</i>	Spiritual, arr. Moses Hogan
<i>The Battle of Jericho</i>	Spiritual, arr. Moses Hogan
<i>Praise His Holy Name!</i>	Keith Hampton

SHARE THE WORD! THE YSU DANA CHORALE WILL BE GOING ON TOUR TO SOUTH KOREA THIS SUMMER (MAY 8—19)! THIS WILL BE AN AMAZING OPPORTUNITY FOR ALL STUDENTS INVOLVED, AND WE ARE LOOKING FOR COMMUNITY SUPPORT TO ASSIST WITH THE COSTS OF THE TRIP. IF YOU ARE INTERESTED IN SUPPORTING US, PLEASE PICK UP THE YSU FOUNDATION PLEDGE CARD WITH ENVELOPE AND SEND YOUR TAX-DEDUCTIBLE GIFT TO THE YSU FOUNDATION.

PLEASE CONTACT DR. LEE AT 330-941-3799 OR HLEE01@YSU.EDU IF YOU HAVE ANY QUESTIONS ABOUT THE DANA CHORALE KOREA TOUR.

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

PRESENTS

Katie Jerome

SENIOR MUSICAL THEATER
VOCAL RECITAL

ACCOMPANIED BY:
DIANE YAZVAC, PIANO

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

BLISS RECITAL HALL
SATURDAY, FEBRUARY 4, 2017
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

DANA SCHOOL OF MUSIC

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Dana

Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

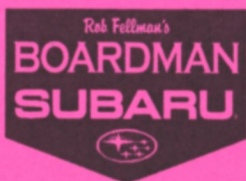
Saturday, March 18, 2017

RECITAL PROGRAM

- | | |
|---|--|
| Honey Bun
<i>South Pacific</i> | Richard Rogers & Oscar Hammerstein II
(1902-1979) (1895-1960) |
| Since You Stayed Here
<i>Brownstone</i> | Josh Rubins & Peter Larson
(n.d.) (n.d.) |
| What More Do I Need
<i>Saturday Night</i> | Stephen Sondheim
(b.1930) |
| Boy Wanted | George Gershwin & Ira Gershwin
(1898-1937) (1896-1983) |
| Someone Else's Story
<i>Chess</i> | Benny Andersson, Bjorn Ulvaeus & Tim Rice
(b.1946) (b.1945) (b. 1944) |
| Astonishing
<i>Little Women</i> | Jason Howland, Mindi Dickstein & Allen Knee
(b.1971) (n.d.) (n.d.) |
| I Think That He Likes Me
<i>Out of Our Heads</i> | Michael Kooman & Christopher Dimond
(b.1984) (n.d.) |
| She Used to Be Mine
<i>Waitress</i> | Sara Bareilles
(b. 1979) |

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THE DANA CONCERT SERIES
PRESENTS

MUSIC AT NOON
Strings Recital

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, FEBRUARY 8, 2017
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



*College of
Creative Arts
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**DANA CONCERT SERIES — MUSIC AT NOON
SPRING 2017**

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Voice Department Recital

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Dana Guitar Studio Recital

Wednesday, April 26
Clarinet Studio Recital

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PROGRAM

Partita No. 2 in D minor, BWV 1004

J. S. Bach (1685-1750)

Allemanda
Sarabanda

Jordan Grantonic, violin

Sonata No. 2 in A minor, BWV 1003

J. S. Bach

Grave

Brittany Baglia, violin

Suite in G major, BWV 1007

J. S. Bach

Allemande
Courante

Bowei Yang, viola

Sonata No. 1 in G minor, BWV 1001

J. S. Bach

Adagio

Caitlin Hedge, violin

Partita No. 3 in E major, BWV 1006

J. S. Bach

Loure
Gavotte en Rondeau
Menuet
Bourée
Gigue

Joseph Kromholz, violin

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THE DANA SCHOOL OF MUSIC

AUDITION DAY SCHEDULE

- 8:30 A.M.** Reception/Registration
Bliss Hall First Floor foyer
Music by YSU Guitar Quartet
- 9:00 A.M.** Informational Meeting & Student Recital
Bliss Hall 1238
- 10:15 A.M.** Theory Placement Evaluations Begin
Room 3139
- 10:15 A.M.** Auditions begin
Brass Room 2222
Piano Room 1240
Percussion Room 2234
*Please report to room 2240
30 minutes before your audition*
String Room 3139
Woodwinds Room 3137
Voice Room 3026
- 10:30 A.M.** Bliss Hall Tour with Dr. Steven Reale
Meet outside of Bliss Recital Hall
-

BLISS HALL

SATURDAY, FEBRUARY 11, 2017

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

STUDENT RECITAL PROGRAM - 9:00 A.M.
BLISS RECITAL HALL - ROOM 1238

James Bond Theme

Monty Norman (b. 1928)
Trans. Mark MacKinnon

Muskrat Ramble

Kid Ory (1886 - 1973)
Arr. Jay Brower

Herbert Hunkele, trumpet
Brandon Ritchie, trumpet
Alisha Moore, horn
Stephen Spencer, trombone
Jacob Umbrazun, tuba

Holiday Inn

Be Careful, It's My Heart

Irving Berlin (1888 - 1989)

David Mouse, baritone
Jerry Rezanka, piano

Milonga Sentimental

Sebastiàn Piana (1903 - 1994)
Arr. Gina Love

Angela Buzzacco, guitar
Isaac Hraga, guitar
Gina Love, guitar
Shaun McCune, guitar

Sonata No. 1 in G minor, BWV 1001

Adagio

J. S. Bach (1685 - 1750)

The King's Reel

Traditional
Arr. Caitlin Hedge

Caitlin Hedge, violin

DANA SCHOOL OF MUSIC FACULTY

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Mr. Michael Strauss | Viola; mlstrauss@ysu.edu
Dr. James Umble | Saxophone; Bliss Hall 3033, jcumble@ysu.edu
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Ms. Diane Yazvac | Piano, Keyboard Musicianship; dpyazvac@ysu.edu
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Dr. Misook Yun | Voice, Opera; Bliss Hall 3159, myun@ysu.edu
Mr. Clement Zumpella | Woodwind Methods; cjzumpella@ysu.edu

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*The Dana Concert Series
presents*

Dana Chamber Orchestra

JOSEPH KROMHOLZ, DIRECTOR

St. John's Episcopal Church
Sunday, February 12, 2017
4:00 PM

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DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

Tuesday, February 14

Faculty Piano Recital, Sean Baran
7:30 pm | Bliss Recital Hall

Friday, February 17

Mad About the Arts
YSU Jazz Ensemble
7:00 pm-10:00 pm | McDonough Museum of Art \$

Sunday, February 19

Faculty Recital: Dr. James Umble, Saxophone
Carolyn Warner, Piano
3:00 pm | Bliss Recital Hall

Monday, February 20

Jazz Ensembles
7:30 pm Chestnut Room Kilcawley Center

Wednesday, February 22

Faculty Chamber Music
Joseph Kromholz, violin
Alice Wang, clarinet
Cicilia Yudha, piano
7:30 pm | Bliss Recital Hall

Dana
School of Music

Audition Schedule

Saturday, February 11, 2017
Saturday, February 25, 2017
Saturday, March 18, 2017

RECITAL PROGRAM

Piano Concerto No. 20 in D minor, K.466

Mozart (1756-1791)

Allegro

Romanze

Allegro assai

Cicilia Yudha, piano

BRIEF INTERMISSION

Simple Symphony, Op. 4

Benjamin Britten (1913-1976)

I. Boisterous Bourée

II. Playful Pizzicato

III. Sentimental Sarabande

IV. Frolicsome Finale

DANA CHAMBER ORCHESTRA

Flute

Jacquelyn Jupina

Oboe

Dominic DeLaurentis*

Francesca Clause

Bassoon

Donald Byo

Frances Clause

Horn

Laura Makara

Sarah Schwenke

Trumpet

Herbert Hunkele

Jared Peters

Timpani

Anthony Tresky

Violin

Joseph Kromholz

Brittany Baglia

Jordan Grantonic

Caitlin Hedge

Katie O'Neill*

Alexandra Santon*

Viola

Faith Roberts

Bowei Yang

Cello

Scott Burns*

Stephanie Zitkovich*

Bass

Eric Finkelstein

* Guest artist

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Dana Chorale Korea Tour *Benefit Concerts*

“MUSICAL JOURNEY FROM AMERICA TO KOREA”

“미국에서 한국으로의 음악적 여정”

— Korea Tour Preview —

Hae-Jong Lee, Director
Kathy Miller, Accompanist
Misook Yun, Soprano

Featuring

Korean Folk Songs, Art Songs, and American Spirituals

February 12 (Sunday), 4:00 PM

Pittsburgh Korean Central Church, Pittsburgh, PA
821 S Aiken Ave, Pittsburgh, PA 15232

February 18 (Saturday), 7:00 PM

Holy Family Catholic Church, Poland, OH
2729 Center Rd, Youngstown, OH 44514

February 25 (Saturday), 7:00 PM

Lakeside High School, Ashtabula, OH
Invitation to Robert Shaw Choral Festival
6600 Sanborn Road, Ashtabula, OH 44004

February 26 (Sunday), 4:00 PM

Korean Central Presbyterian Church of Cleveland
8220 Brecksville Rd, Brecksville OH 44141

March 19 (Sunday), 4:00 PM

Westminster Presbyterian Church, Boardman, OH
119 Stadium Dr, Youngstown, OH 44512

March 31 (Friday), 7:30 PM

St. Columba Cathedral, Youngstown, OH
Dana Spring Choral Concert
159 W Rayen Ave, Youngstown, OH 44503

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PROGRAM

"MUSICAL JOURNEY FROM AMERICA TO KOREA"

(Program will be selected from the list)

American Spiritual and Gospel Songs:

- Ain'-a That Good News* Spiritual, arr. William Dawson
This Little Light of Mine Spiritual, arr. Paul Christiansen
Victor Cardamone, tenor
Let Me Fly Spiritual, arr. Robert DeCormier
Victor Cardamone, tenor
Wade in de Water Spiritual, arr. Allen Koepke
My God Is a Rock Spiritual, arr. Alice Parker & Robert Shaw
David Mouse, baritone
Elijah Rock Spiritual, arr. Moses Hogan
The Battle of Jericho Spiritual, arr. Moses Hogan
Francesca Molinaro, soprano
Praise His Holy Name! Keith Hampton
Sam Gregory, saxophone
-

Songs of Journey:

- Jubilate Deo* Peter Anglea
Only in Sleep Eriks Esenvalds
Olivia Kochunas, soprano
A Voyage of Melody Arr. Chwei-wei/ Hae-Jong Lee
Erika Walker & Rebecca Enlow, soli
-

Korean Art Songs and Folk Songs:

- Go-hyang-eh Bom* "Spring in My Hometown" Nan-pa Hong, arr. Young-jo Lee
Rebecca Enlow, soprano
Ne-ma-me Gang-mul "The River of My Heart" Su-in Lee, arr. Suk-tae Choi
Pal-so-seong "Eight Laughing Voices" Hyo-won Woo
Sum-jeeb Ah-gee "Island Child" Hungryul Lee, arr. Hyun-joo Baeg
Yuhowanun Naye Mogja "The Lord Is My Shepherd/Psalm 23" Un-young Na
Dr. Misook Yun, soprano
Arirang Arr. Kyu-Yung Jin
Olivia Kochunas & Victor Cardamone, soli
San-yoo-hwa "Wild Flower on the Mountains" HyunChul Lee
Ben-no-reh "Sailors' Song" Hwijoo Kim
Dr. Misook Yun & Victor Cardamone, soli

PERSONNEL

DANA CHORALE

HAE-JONG LEE, DIRECTOR

KATHY MILLER, ACCOMPANIST

STEPHEN WEST, GRADUATE ASSISTANT

SOPRANO

Amanda Bertilacci Niles, OH
Kristina Clemons Youngstown, OH
Sarah Ferguson-Burns Warren, OH
Sara Eckenrode Youngstown, OH
Rebecca Enlow Salem, OH
Katy Howells Baden, PA
Olivia Kochunas Warren, OH
Francesca Molinaro Connellsville, PA
Kortney Squibbs Orwell, OH

ALTO

Christina Aviles Dunkirk, NY
Kathleen Brown Pittsburgh, PA
Brianna Crawford Wampum PA
Katie Fernstrom Canfield, OH
Jordan Hazy Zelenople, PA
AnnaMaria Jadue Austintown, OH
Anna Murcko Napoleon, OH
Amanda Nottingham Warren, OH
Christina Russo Hermitage, PA
Erika Walker Canfield, OH

BASS

Nicholas Hazelton Grove City, PA
Dylan Grinnell Sharpsville, PA
Andrew Gurdak Cortland, OH
Anthony Humphrey New Castle, PA
Jared Liscinsky Damascus, MD
David Mouse East Liverpool, OH
Jason Volovar Poland, OH

TENOR

Victor Cardamone NE Pittsburgh, PA
Dante Colella Wellsville, OH
Sam Gregory Pittsburgh, PA
Emilio Santiago Hermitage, PA
Stephen West Brunswick, GA

SHARE THE WORD! THE YSU DANA CHORALE WILL BE GOING ON TOUR TO SOUTH KOREA THIS SUMMER (MAY 8—19)! THIS WILL BE AN AMAZING OPPORTUNITY FOR ALL OF THE STUDENTS INVOLVED, AND WE ARE LOOKING FOR COMMUNITY SUPPORT TO ASSIST WITH THE COSTS OF THE TRIP. IF YOU ARE INTERESTED IN SUPPORTING US, PLEASE PICK UP THE YSU FOUNDATION PLEDGE CARD WITH ENVELOPE AND SEND YOUR TAX-DEDUCTIBLE GIFT TO THE YSU FOUNDATION. YOU CAN ALSO DONATE ONLINE AT [HTTP://WWW.YSUFUNDATION.COM/GIVING.PHP](http://www.ysufoundation.com/giving.php).

PLEASE CONTACT HAE-JONG LEE, DIRECTOR OF CHORAL ACTIVITIES AT 330-941-3799 OR [HLEE01@YSU.EDU](mailto:hlee01@ysu.edu) IF YOU HAVE ANY QUESTIONS REGARDING THE DANA CHORALE KOREA TOUR.

BIOGRAPHIES

DR. HAE-JONG LEE, Associate Professor, has been the Director of Choral Activities at the Dana School of Music, Youngstown State University, Youngstown OH since 2002. Lee also serves as the Artistic Director of the Stambaugh Chorus and Warren Civic Chorus. He had been Chorus Master of the Opera Western Reserve over the past 10 years as well. In addition, Lee has served many churches as a Music Director/Conductor throughout his career since 1979, including Sojeong Church (Busan, Korea), Lord's Church (Seoul, Korea), Lower Bucks Korean Church, Bucks County, PA, University Place Christian Church, Champaign, IL, Cleveland Korean Presbyterian Church, and Zion Community Church, Cleveland, OH. Lee earned his D.M.A. degree from University of Illinois, Urbana-Champaign, M.M. degree from Westminster Choir College, Princeton, NJ, and B.M. degree from Seoul National University, Seoul, Korea. Before coming to the US, he taught in Joongdong Middle School for two years. He is proud of being a founding member of Seoul Motet Choir (1989-1992), a premier professional choir of Korea. Lee has led numerous workshops and sessions on conducting, vocal technique, choral rehearsal, and performance practice in Korea and the US, additionally teaching a wide range of vocal students in his private voice studio since 1986. He is also active in coaching conductors in various locations and settings, including in YSU, Midwest University, conducting workshops, and private studios. Lee is a strong advocate of a "Linguistic Approach to a Beautiful Tone, Using Consonants as Facilitators." He presented a lecture of the same topic at the 10th World Symposium on Choral Music in Seoul, Korea during the summer of 2014. While visiting Korea, Lee also guest-conducted the Seoul Motet Choir and led multiple lectures and clinics for Korean choirs and choral workshops. He remains active as a guest conductor, choral competition juror, and clinician for a variety of choral events in the United States and Korea. Most recently he served as the Youth Festival Chorale Guest Conductor and one of six international jurors of the Busan International Choral Festival and Competition on October 2016 in Busan, Korea. Lee is an Honorary Conductor of Noel Choir and serves as an Overseas Advisor for the Korea Choral Institute and the Seoul Motet Music Foundation. He is an active member of professional organizations, including ACDA, IFCM, and NAFME.

Praised as a singer of “exquisite clarity” and “virtuosity,” lyric soprano **MISOOK YUN** has performed in Italy, Austria, South Korea, and the U.S. An accomplished operatic performer, Dr. Yun has appeared in the roles of Mimi, Cio Cio San, Nedda, Tosca, Santuzza, Micaela, Adina High Priestess in Aida, and Violetta. As a concert soloist, Yun’s major performances include Chants d’Auvergne, Elijah, Faure’s Requiem, Bachianas Brasileiras No. 5, Schubert Mass in G, Mozart’s Requiem, Magnificat, Haydn’s The Creation, Four Last Songs (Strauss), Mahler’s Symphony No. 2, Carmina Burana, Beethoven’s 9th Symphony, and Messiah. She 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, Eugene Opera, and Youngstown Opera Guild. Yun won the audience choice award at the Classical Singer Convention in May 2010 in New York City. Her other competition winnings include the Northwest Regional finalist of the Metropolitan Opera National Council Audition, and first prize in the Paul and Lillian Petri Scholarship Competition which enable her to go study abroad in Austria and Italy. Yun’s competition winnings include the Northwest Regional finalist of the Metropolitan Opera National Council Audition, the concerto competition at the University of Oregon, and first prize of the Paul & Lillian Petri Scholarship Competition which enabled her to study in Italy and Austria during the summer of 1997. She has also been a semi-finalist in the Vera Scammon International Vocal Competition, and the audience choice award at the Classical Singer Convention in May 2010 in New York City. Accomplished pedagogue, in the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen through out the North America. Recently she participated OperaWorks’s Artist Teacher Training program. Dr. Yun has been invited to be part of summer faculty at Summer Music Study in Hungary program in Szeged. Dr. Yun is a professor at the Dana School of Music, Youngstown State University.

Youngstown State University's **DANA CHORALE** is a premier choral ensemble of the Dana School of Music, consisting primarily of music majors and minors. This ensemble has toured European countries and performs regularly on campus and throughout the region, including numerous regional conference performances. The Chorale enjoys a reputation of performing significant choral repertoire of all eras consistently at the highest level. As a part of the larger Dana School of Music Symphonic Choir, the Chorale regularly performs with the Dana Symphony Orchestra, YSU Symphonic Wind Ensemble and regional professional orchestras such as Youngstown Symphony Orchestra and Warren Philharmonic Orchestra. Our recent choral/orchestral repertoire includes Fauré's *Requiem*, Schubert's *Mass in G*, Beethoven's *Mass in C* and *Ode to Joy* (fourth movement of the 9th Symphony), Bach's *Magnificat* and *Cantata 116*, Handel's *Messiah*, Pinkham's *Christmas Cantata*, Rutter's *Gloria, Requiem*, and *Magnificat*, Mendelssohn's *Elijah*, Mozart's *Vesperae K.339*, *Coronation Mass* and *Requiem*, and Vivaldi's *Gloria* and *Magnificat*, and many more, in addition to many smaller works by great composers. The Chorale shared a stage with the Peiyang Chorus of Tianjin University, an internationally acclaimed collegiate choir from China, with all Lauridsen program. The Dana Chorale celebrated the 140th anniversary of the Dana School of Music with a special performance of *Carmina Burana* by Carl Orff with YSU Symphonic Wind Ensemble in 2010 and is looking forward to celebrating the School's 150th anniversary with another monumental concert in the 2019-2020 season. The ensemble serves as a core ensemble of the Dana Holiday Concert, an immensely popular holiday event in the region. Recently the premier ensemble also enjoyed a couple of world premieres, including the modern world premiere of C.P.E. Bach's *St. Luke Passion* (1775) assisted by the editor (Dr. Randall Goldberg, Musicologist and Director of the Dana School of Music) of the acclaimed first modern edition of the work and North-American premiere of the concert band version of Karl Jenkins' *The Armed Man*. In spring of 2016 the Chorale was invited to "The 9th Scholarship Benefit Concert for Young Musicians" organized by Judson University and Chicago Korean Musicians Association. The Chicago concert was broadcasted through the Korean media including YTN and WinTV Chicago. The Chorale's Chicago performance was enthusiastically received by the Korean-American audience as such "The audience expressed their deep appreciation with exciting sigh and enthusiastic applause... capturing the beauty of Korean tune/rhythms... with exquisite harmonies...at the end of the concert all audience rushed to a standing ovation... I would like to send the most enthusiastic applause to Professor Lee and the Dana Chorale who captured, experienced, and expressed a truly genuine Korean music." As the Chorale prepares for its tour of Korea (May 2017), it has planned several pre-tour concerts in multiple cities including Cleveland, OH, Pittsburgh, PA, Boardman, OH, Youngstown, OH, and Poland, OH.

Founded 148 years ago, the **DANA SCHOOL OF MUSIC** is one of the oldest music schools in the United States. More than 50 faculty and staff maintain a tradition of conservatory-style music training in a metropolitan university setting. We offer students a wide range of degree programs and majors. Bachelor of Music degrees are awarded in composition, music education, music performance, jazz studies, and recording technology. Candidates may also earn the Bachelor of Arts degree with majors in music history, music theory, or applied music. At the graduate level, programs leading to the Master of Music degree are available to full or part time students in the areas of composition, theory, education, history, performance (including conducting), and jazz studies. In 2004, the Dana School of Music was designated an All-Steinway School. With a value of \$837,000, 68 new Steinway pianos were delivered to the Dana School of Music, making YSU the first public university in Ohio to be designated an All-Steinway School. The Dana School of Music alumni are found in numerous local and world stages, including world-class Jazz scenes such as Sean Jones, many opera houses such as Metropolitan Opera, professional orchestras such as Pittsburgh Symphony Orchestra, US Army/Air Force/Navy Bands, entertainment world, and many secondary schools and universities in the US. Dana School of Music is proud of providing a world-class music education to domestic and international students.

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The Dana Concert Series
presents

Recital of Works for Solo Piano

SEAN BARAN, PIANO

Bliss Recital Hall
Tuesday, February 14, 2017
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



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DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

Wednesday, February 15

Music at Noon: Piano Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, February 15

Youngstown Percussion Collective Solo and Ensemble Recital
7:30 pm | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

Friday, February 17

Mad About the Arts
YSU Jazz Ensemble
7:00 pm-10:00 pm | McDonough Museum of Art \$

Sunday, February 19

Faculty Recital: Dr. James Umble, Saxophone
Carolyn Warner, Piano
3:00 pm | Bliss Recital Hall

Monday, February 20

Jazz Ensembles
7:30 pm Chestnut Room Kilcawley Center

Dana
School of Music

Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017

RECITAL PROGRAM

"Dedication"

Schumann/Transcribed by Franz Liszt
(1811 – 1886)

Three Fantasies, Op. 111

Robert Schumann
(1810 – 1856)

1. Very quickly, played with passion
2. Rather slowly – Somewhat more agitatedly – Tempo 1
3. Powerfully, and strongly marcato

Four Pieces, Op. 119

Johannes Brahms
(1833 – 1897)

1. Intermezzo in B minor
2. Intermezzo in E minor
3. Intermezzo in C Major
4. Rhapsody in E-flat Major

Three Love Songs

Nelson Keyes
(1928 – 1987)

Gently, Johnny, My Jingalo
Shenandoah
Lolly-Too-Dum

Third Piano Sonata, Op. 22

Vincent Persichetti
(1915 – 1987)

- I. Declaration
- II. Episode
- III. Psalm

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*The Dana Concert Series
presents
Music at Noon*

Piano Studio Recital

Butler Institute Of American Art
Wednesday, February 15, 2017
12:15 P.M.

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**DANA CONCERT SERIES — MUSIC AT NOON
SPRING 2017**

FEBRUARY

Wednesday, February 22

Tuba and Euphonium Ensemble

MARCH

Wednesday, March 1

Percussion Ensemble

Wednesday, March 15

Voice Department Recital

Wednesday, March 22

Brass Chamber Ensembles

Wednesday, March 29

Early Music Ensemble

APRIL

Wednesday, April 5

Piano Area Recital

Wednesday, April 12

Saxophone Studio Recital

Wednesday, April 19

Dana Guitar Studio Recital

Wednesday, April 26

Clarinet Studio Recital

ALL CONCERTS AT THE BUTLER INSTITUTE OF AMERICAN ART

AND BEGIN AT 12:15 PM

FREE AND OPEN TO THE PUBLIC

PROGRAM

From: Danças características Africanas Heitor Villa-Lobos 1887-1959
3. Kankikis, Op. 65

Katie Fernstrom

Arabesque no. 1 Claude Debussy 1862-1918
Marleen Ocheltree

Etude Op. 10, No. 12 in C minor Frederic Chopin 1810-1849

Alyssa Titi

From: Estampes Claude Debussy
1. Pagodes

Emma Donkin

From: 'The King and I' Hello Young Lovers Richard Rodgers 1902-1979/
From: 'The Sound of Music' My Favorite Things Transcription:
Stephen Hough

Michael Nichols

Waltz in D flat Major op 70, no. 3 Frederic Chopin
Samuel Dipre

Serpent's Kiss William Bolcom *1938

Jason Volovar

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The Dana Concert Series
presents

Dr. James Umble
Faculty Recital

with

CAROLYN WARNER, PIANO

NANCY DESALVO, PIANO

Bliss Recital Hall
Sunday, February 19, 2017
3:00 PM

YOUNGSTOWN STATE UNIVERSITY



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RECITAL PROGRAM

Der Hölle Nachklang I (1992)

Dmitri Terzakis (b. 1938)

Nancy DeSalvo, piano

15 Etudes pour Saxophone

Charles Koechlin (1867-1950)

Alto et Piano, Op. 188 (1942-1944)

- II. Pour les sons liés et le charme de la sonorité
- X. Pour le qualité du son dans un style soutenu et pour les nuances
- IX. Pour le longueur de la respiration et l'égalité du son

Carolyn Warner, piano

Four Impromptus (1983)

Paul Cooper (1926-1996)

- I. In nomine Igor Stravinsky
- II. In nomine Benjamin Britten
- III. In nomine Roberto Gerhard
- IV. In nomine Nadia Boulanger

Sonatine (1903-05)

Maurice Ravel (1875-1937)

- I. Modéré
- II. Mouvement de menuet
- III. Animé

trans. Walter/Poffenberger

Scaramouche (1937)

Darius Milhaud (1892-1974)

- I. Vif
- II. Modéré
- III. Braziliera

BIOGRAPHIES

Dr. James Umble is Professor of Saxophone at Youngstown State University. He is a nationally recognized teacher, clinician, soloist, recitalist and chamber musician. A concert at the Cleveland Museum of Art led Cleveland Plain Dealer critic Donald Rosenberg to write *"...Umble must be one of the most elegant exponents of his instrument...he was virtuosic in every way..."*

Dr. Umble will be the Guest Professor at next summer's celebrated AMERICAN SAXOPHONE ACADEMY to be held at The University of Iowa, joining colleagues from The University of Michigan, the Eastman School, Indiana University and Iowa in teaching advanced collegiate saxophonists from around the country.

He has performed as a concerto soloist with the United States Navy Band in Washington D.C. , the Youngstown Symphony Orchestra, the Firelands Symphony Orchestra and at recent Conferences of The North American Saxophone Alliance. He has joined the wind section of the Cleveland Orchestra under conductors Franz Welser-Most, Pierre Boulez, David Zinman, Giancarlo Guerrero and others. He served on the faculty of the 2014 CLARISAX Festival in Medellin Colombia and the Xi'an (China) Clarinet and Saxophone Conference and as well was a featured soloist at the State University of Potsdam (NY) First Annual Single Reed Conference. He has performed solo recitals at Western Michigan University, Penn State University and at George Mason University. He was recently a Guest Professor (short-term sabbatical replacement) at The University of Indiana (Bloomington) and has presented master classes at The University of Miami (FL), The University of Oregon, The University of Southern Oregon, Illinois State University, New Mexico State University, The University of New Mexico, SUNY Potsdam (NY) and many other institutions throughout the country.

BIOGRAPHIES

His acclaimed reference book, "*Jean-Marie Londeix, Master of the Modern Saxophone*", which describes the life and pedagogy of one of the world's most beloved French saxophone artist/teachers, is a standard reference text in use around the world. His recording of works for saxophone "*Déjeuner sur l'herbe*" has been warmly received. He can also be heard on compact disc performing the music of Florent Schmitt (AUR) and Evan Chambers (Cambria). His recording of Marilyn Shlude's *Concerto* with the YSU Wind Ensemble under the direction of Stephen Gage is on that groups CARNIVAL recording.

He has frequently appeared in concert with members of the Cleveland Orchestra in the chamber music formation known as "The Cleveland Duo and James Umble". This trio has been heard in chamber music performances in concert halls, universities and synagogues throughout the United States. New York Concert Reviews wrote that their Mannes College performance was "...*sensuous...an outstanding performance...*"

He holds a First Prize in Saxophone Performance from the National Conservatory of Bordeaux, France, where he studied with Jean-Marie Londeix, a Doctor of Musical Arts degree from the University of Michigan where he studied with Donald Sinta. He has also holds a Masters degree in performance from Bowling Green State University where he studied with John Sampen and a BME degree with studies with Donald W. Beckie.

Carolyn Gadiel Warner is a native of Winnipeg, Canada. Before joining the violin and keyboard sections of The Cleveland Orchestra in 1979, where she now holds the Marc Swartzbaugh endowed assistant Keyboard Chair, Ms. Warner served for four years in both capacities with the Buffalo Philharmonic Orchestra under the direction of Michael Tilson Thomas. Pianist and violinist Carolyn Gadiel Warner began her musical education with the piano at age three. Later taking up the violin, she earned degrees in both instruments from the University of Toronto and the Paris Conservatory of Music, from which she graduated with a First Prize.

Since 1979, Ms. Warner has been a member of both the violin and keyboard sections of The Cleveland Orchestra. Ms. Warner serves on the chamber music faculty at the Cleveland Institute of Music. She is a founding member – with her husband, Stephen Warner, also a violinist in The Cleveland Orchestra – of the Cleveland Duo and the Cleveland Duo & James Umble, which have been profiled in *The Strad* magazine and can be heard on the Cappella, Dana, and Klavier record labels. Both ensembles have toured for more than 20 years throughout North America and abroad, performing dozens of concerts each year for students of all ages and levels of musical background.

BIOGRAPHIES

Dr. Nancy Zipay DeSalvo performs extensively as a soloist, a professional accompanying pianist, and a chamber music collaborator. She has been a guest soloist with the Hong Kong Philharmonic Orchestra and is currently a pianist with the Youngstown Symphony Orchestra. She is an Associate Professor at Westminster College in New Wilmington, Pennsylvania where she teaches applied piano, vocal and instrumental accompanying, piano techniques courses and music history. She has also served as the Chair of the Department of Music.

Dr. DeSalvo completed a Doctor of Musical Arts degree from the Cleveland Institute of Music/ Case Western Reserve University in Collaborative Piano, where she was a student of Anne Epperson. She and baritone singer Jason Fuh captured First Prize for their performance of Four Claudal Poems in the Darius Milhaud Performance Auditions held at the Cleveland Institute of Music. Dr. DeSalvo also received the Gwendolyn Koldofsky Award, given at the discretion of the Cleveland Institute of Music faculty to a Collaborative Piano major who has special aptitude for vocal accompanying and who exemplifies the important dual role of the profession – that of support, service and cooperation, balanced with professional skill and high standards of performance. Dr. DeSalvo received a Master of Music degree in Piano Performance from the Manhattan School of Music where she studied with Constance Keene and Artur Balsam. After completing the master's degree she worked exclusively in the studio of renowned violin teacher Dorothy Delay at the Juilliard School of Music as a collaborative pianist. She also held the position of Artist-in-Residence at the Bay View Music Festival in northern Michigan.

Nancy Zipay DeSalvo was added to the Steinway Artist roster in 2002.

DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

Monday, February 20

Jazz Ensembles

7:30 pm Chestnut Room Kilcawley Center

Wednesday, February 22

Faculty Chamber Music

Joseph Kromholz, violin; Alice Wang, clarinet; Cicilia Yudha, piano

7:30 pm | Bliss Recital Hall

Friday, February 24

Guest Artist Musicology Lecture: Nathan B. Kruse
(Case Western Reserve University)

4:00 pm | Bliss Recital Hall

Friday, February 24

YSU Wind and Percussion Invitational featuring
Fairport High School Wind Ensemble, William Tiberio, Conductor;
North Hills High School Wind Ensemble, Len Lavelle, Conductor

Featuring Alice Wang, clarinet and
Kathryn Thomas Umble, flute

7:00 pm | Stambaugh Auditorium \$

Dana
School of Music

Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017

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The Dana Concert Series
presents

Celebrating Centennials:
Tadd Dameron, Thelonious Monk
& Dizzy Gillespie

YSU
Jazz Ensembles

DAVE KANA & KENT ENGELHARDT,
DIRECTORS

Chestnut Room, Kilcawley Center
Monday, February 20, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

JAZZ ENSEMBLE – DAVE KANA

Front Burner	Sammy Nestico
Samara	Steve Wright
Groove	Oliver Nelson
Hang In There	Sammy Nestico

SAXOPHONES:

Kathleen Brown
T.J. Graham
Bill McKinney
Jon Markovich
Matt Eustace

TROMBONES:

Jacob Provino
Andrew Morro
Taylor Natoli

TUBA:

BeJahn Duren

TRUMPETS:

Jared Peters
Erica Jones
Meg Bryant

RHYTHM SECTION:

Guitar	Mike Rich
Vibraphone	Joel Gillespie
Accordion	Ashley Dillon
Piano	Emma Donkin
Bass	Matt Jackson
Drums	Evan McCreary

JAZZ ENSEMBLE – KENT ENGELHARDT

Good Bait Tadd Dameron

Groovin' High Dizzy Gillespie
Arr. Rob McConnell

Round Midnight Thelonious Monk & Cootie Williams
Arr. Bill Dobbins

A Night In Tunisia Dizzy Gillespie
Arr. Michael Mossman

Stay On It Tadd Dameron

SAXOPHONE, FLUTE & CLARINET:

Flute Nadya Stratton
Alto Kevin Smith
Arran Collins
Tenor Sam Gregory
Santino Almasy
Baritone Thomas Turnbull

TRUMPETS:

Brandon Ritchie
Herbert Hunkele
Justin Randall
Michael Barkett

TROMBONES:

Stephen Spencer
Dominic Gentile
Emily Donovan
Aaron Podorson

RHYTHM SECTION:

Guitar Nicholas Jones
Piano Alex Ayers
Bass Eric Finkelstein
Drums Hobie Butcher

YSU JAZZ CONCERT CALENDAR

SPRING SEMESTER

Monday, January 30, Saxophonist Jim Snidero Masterclass
Bliss Hall, Room 2222, 1:00 p.m.

Friday, February 17, Jazz Ensemble, MAD About the Arts
McDonough Museum, 7:00 p.m.

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

Thursday, March 16, Dave Rivello Ensemble
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

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

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

ACKNOWLEDGEMENTS

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series for their support.

We wish to express our gratitude to those who have generously donated to The Tony Leonardi Jazz Scholarship Fund. If you are interested in making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Senator Harry Meshel for his gift of the Senator Harry Meshel Scholarship in Jazz and his establishment of The Jazz Visitors Fund. His generosity will continue to assist new generations of jazz students at YSU. If you are interested in making a donation to JVF, checks can be made payable to The Jazz Visitors Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Mr. David Bulkley & Family for his gift of the Robert E. Bulkley Memorial Scholarship for Jazz Drummers. If you are interested in making a donation, checks can be made payable to The Robert E. Bulkley Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

Dana Concert Series Calendar - Spring 2017

FEBRUARY

Wednesday, February 22

Music at Noon: Tuba and Euphonium Ensemble
12:15 pm Butler Institute of American Art

Wednesday, February 22

Faculty Chamber Music
Joseph Kromholz, violin; Alice Wang, clarinet;
Cicilia Yudha, piano
7:30 pm | Bliss Recital Hall

Friday, February 24

Guest Artist Musicology Lecture:
Nathan B. Kruse
(Case Western Reserve University)
4:00 pm | Bliss Recital Hall

Friday, February 24

Blissful Beginnings — Opening Night Art Walks
6:00 p.m. | Bliss Hall

Friday, February 24

YSU Wind and Percussion Invitational featuring
Fairport High School Wind Ensemble, William
Tiberio, Conductor; North Hills High School Wind
Ensemble, Len Lavelle, Conductor
Featuring Alice Wang, clarinet and
Kathryn Thomas Umble, flute
7:00 pm | Stambaugh Auditorium \$

Monday, February 27

YSU Concert Band and
YSU Percussion Ensemble
7:30 pm | Stambaugh Auditorium \$

MARCH

Wednesday, March 1

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

Thursday, March 2

Dana Symphony Orchestra
Featuring the Dana Young Artist Winners \$
7:30 pm | Stambaugh Auditorium

Friday, March 3, 2017

Guest Artist Recital: Fidelio Trio
7:30 p.m. | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

Wednesday, March 8

Guest Artist Recital: Prof. Ferenc Szecsködi, violin,
and Prof. Anika Szokody, piano,
(University of Szeged, Hungary)
7:30 pm | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

Wednesday, March 15

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

Wednesday, March 15

Youngstown Percussion Collective
Solo and Ensemble Recital
7:30 pm | Ohio Room, Kilcawley Center

Thursday, March 16

Guest Artist Concert: Dave Rivello Ensemble
7:30 pm | Chestnut Room, Kilcawley Center

Friday, March 17

Dana Brass and Friends
7:30 pm | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

Saturday, March 18

Misook Yun Voice Studio Recital
7:30 pm | Bliss Recital Hall

Sunday, March 19

Horn Studio Recital
3:00 pm | Bliss Recital Hall

Wednesday, March 22

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

Thursday, March 23

Jazz Combos
7:30 pm | Spotlight Theater, Bliss Hall

Friday, March 24

Guest Artist Recital:
Patrick Kearney, classical guitarist and
composer, (Montreal, Canada)
7:30 pm | Bliss Recital Hall

Saturday, March 25

Guest Artist Masterclass, Patrick Kearney
9:00-11:00 am | Bliss Recital Hall

Sunday, March 26

Oboe Studio Recital
3:00 pm | Bliss Recital Hall

Monday, March 27

Flute Studio Recital
7:30 pm | Bliss Recital Hall

Wednesday, March 29

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

Dana Concert Series Calendar - Spring 2017

Friday, March 31

Spring Choral Concert
Choral Overture to Korea
7:30 pm | St. Columba Cathedral
159 W. Rayen Ave, Youngstown, OH
44503

APRIL

Monday, April 3

Strings Showcase
7:30 p.m. | Bliss Recital Hall

Tuesday, April 4

YSU Flute Ensemble Concert
6:00 pm | Bliss Recital Hall

Wednesday, April 5

Music at Noon: Piano Area Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 5

Percussion Ensemble
7:30 pm | Spotlight Theater

Thursday, April 6

Blissful Beginnings
Opening Night Art Walks
6:00 p.m. | Bliss Hall

April 6, 7 and 8, 2017 at 7:30 p.m.

Ford Theater | Bliss Hall
The YSU Dance Ensemble in Concert

Thursday, April 6

Dana Clarinet Studio Recital
7:00 pm | Bliss Recital Hall

Friday, April 7

Guest Artist Musicology Lecture:
Daniel Goldmark (Case Western Reserve
University)
4:00 pm | Bliss Recital Hall

Monday, April 10

Jazz Ensembles
7:30 pm | Chestnut Room Kilcawley Center

Tuesday, April 11

Musical Theater Studio Recital
7:30 pm | Bliss Recital Hall

Wednesday, April 12

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

Friday, April 14

Guest Artist Jazz Guitar Masterclass/Performance:
Peter Bernstein (Acclaimed NYC jazz guitarist)
12:00 noon-2:30 pm | Bliss Hall, Room 2222

Saturday, April 15

24th Annual YSU Flute Festival
Guest Artist: Marianne Gedigian
8:30 am to 4:00 pm | Bliss Recital Hall & Rm. 2326

Tuesday, April 18

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

Wednesday, April 19

Music at Noon: Dana Guitar Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 19

Composers' Ensemble
7:30 pm | Bliss Hall, Room 2222

Thursday, April 20

Jazz Combos
7:30 pm | Bliss Hall, Spotlight Theater

Friday, April 21

Blissful Beginnings - Opening Night Art Walks
6:00 p.m. | Bliss Hall

April 21, 22 and 23

From Mozart to Menotti: Two One-Act Operas
The Impresario by W. A. Mozart and
The Medium by Gian Carlo Menotti
7:30 pm | Bliss Hall, Ford Theater \$

Monday, April 24

YSU Concert Band and YSU Wind Ensemble
Pictures and More!
7:30 pm | Stambaugh Auditorium \$

Wednesday, April 26

Music at Noon: Clarinet Studio Recital
12:15 pm | Butler Institute of American Art

Wednesday, April 26

Saxophone Studio Recital
7:30 pm | Bliss Recital Hall

Friday, April 28

Spring Choral Concert II
7:30 pm | Bliss Recital Hall

Saturday, April 29

Drumline Workshop and Masterclass
Guest artist: Michael McIntosh
9:00 am -3:00 pm | Bliss Recital Hall
Rooms 2326, 2222

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The Dana Concert Series
presents

MUSIC AT NOON

Tuba-Euphonium Ensemble
Concert

DIRECTED BY: DR. BRIAN KISER

Butler Institute Of American Art
Wednesday, February 22, 2017
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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& Communication



**DANA CONCERT SERIES — MUSIC AT NOON
SPRING 2017**

MARCH

Wednesday, March 1
Percussion Ensemble

Wednesday, March 15
Voice Department Recital

Wednesday, March 22
Brass Chamber Ensembles

Wednesday, March 29
Early Music Ensemble

APRIL

Wednesday, April 5
Piano Area Recital

Wednesday, April 12
Saxophone Studio Recital

Wednesday, April 19
Dana Guitar Studio Recital

Wednesday, April 26
Clarinet Studio Recital

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

PROGRAM

Two Baroque Dances
Gavotte
Gigue

G.F. Handel
Arr. Grady Greene

Overtown Throwdown

Alejandro Guardia, Jr.

Lullaby

Michael Forbes

Rebecca Shelton & Jacob Umbrasun
Alison Morris, piano

Liechtensteiner Polka

Ed Kotscher and R. Lindt
Arr. Gal Robertson

Kyler Freeland, Brent Drysdale, Taylor Natoli, Lauren Zetts

Karma Police

Radiohead
Arr. BeJahn Duren

Sheik of the Rub'al Khali

Taylor Natoli

****World Premiere****
Conducted by Taylor Natoli

Euphoniums:

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

Tubas:

Travis Beatty, Dominick Commisso, BeJahn Duren, Alyssa Kordecki,
Taylor Natoli, Jacob Provino, Jacob Umbrasun, Lauren Zetts

Percussion:

Hobie Butcher

Directed by Dr. Brian Kiser

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*The Dana Concert Series
presents*

FACULTY CHAMBER MUSIC RECITAL

JOSEPH KROMHOLZ, VIOLIN & VIOLA

ALICE WANG, CLARINET

CICILIA YUDHA, PIANO

Bliss Recital Hall

Wednesday, February 22, 2017

7:30 PM

YOUNGSTOWN STATE UNIVERSITY



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DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

Friday, February 24

Guest Artist Musicology Lecture:

Nathan B. Kruse

(Case Western Reserve University)

4:00 pm | Bliss Recital Hall

Friday, February 24

YSU Wind and Percussion Invitational featuring
Fairport High School Wind Ensemble, William Tiberio, Conductor;
North Hills High School Wind Ensemble, Len Lavelle, Conductor

Featuring Alice Wang, clarinet and

Kathryn Thomas Umble, flute

7:00 pm | Stambaugh Auditorium \$

Monday, February 27

YSU Concert Band and

YSU Percussion Ensemble

7:30 pm | Stambaugh Auditorium \$

Dana
School of Music

Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017

RECITAL PROGRAM

Sonata for Violin and Piano in G Major, K. 379

W. A. Mozart
(1756 – 1791)

Adagio – Allegro
Tema con variazioni

Sonata for Clarinet and Piano (1962)

Francis Poulenc
(1899 – 1963)

Allegro tristamente
Romanza
Allegro con fuoco

Intermission

Trio for Clarinet, Viola, and Piano
in E-flat Major, K. 498, "Kegelstatt"

W. A. Mozart

Andante
Menuetto
Rondeaux: Allegretto

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The Dana Concert Series
presents

YOUNGSTOWN STATE UNIVERSITY
11TH ANNUAL WIND & PERCUSSION INVITATIONAL

featuring the:

YSU Percussion Ensemble
Glenn Schaff, Director

Fairport High School Concert Band
William Tiberio, Conductor

North Hills High School Wind Symphony
Leonard Lavelle, Conductor

YSU Wind Ensemble
Stephen L. Gage, Conductor;
Kathryn Thomas Umble, Flute,
& Alice Wang, Clarinet

Stambaugh Auditorium
Friday, February 24, 2017
7:00PM

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

YSU PERCUSSION ENSEMBLE REPERTOIRE:

Gankino Choro

Traditional Bulgarian
Arr. Wessela Kostowa

YSU Percussion Ensemble
Dr. Glenn Schaft - Director

We have arranged this traditional dance music to include improvised keyboard and frame drum solos. The asymmetric meter consists of eleven subdivisions grouped 2/2/3/2/2 or 4/3/4.

PERSONNEL:

Edward Butcher, Salem, OH
Joel Gillespie, East Liverpool, OH
Brandon Maffitt, Warren, OH
Evan McCreary, Poland, OH
Elexis Moore, Warren, OH

Marino November, McDonald, OH
Tracy Rusk, Brookfield, OH
Tommy Starr, Pittsburgh, PA
Anthony Tresky, Pittsburgh, PA
Nathan Weingart, Canfield, OH

FAIRPORT HIGH SCHOOL WIND ENSEMBLE REPERTOIRE:

William Tiberio, Conductor

Twin Ports Overture

Mark Camphouse

Riften Wed

Julie Giroux

English Folk Song Suite

Ralph Vaughan Williams

I. March – "Seventeen Come Sunday"

III. March – "Folk Songs from Somerset"

NORTH HILLS HIGH SCHOOL WIND ENSEMBLE REPERTOIRE:

Len Lavelle and Chris Ballentine, Conductors

National Emblem March

E. E. Bagley/Fennell

Children's March

Percy Aldridge Grainger

Chester Overture

William Schuman

~~ 10 Minute Intermission ~~

YSU WIND ENSEMBLE REPERTOIRE:

Stephen L. Gage, Conductor

Transcendent Journey (2008) Rossano Galante (b. 1967)

Kyrie Eleison (2017) Thomas Starr (b. 1995)

Choral Conductor & Composer, Tommy Starr
North Hills HS Graduate, 2013

Introduction and Rondo-Capriccioso (1863) Camille Saint-Saens (1835-1921)
Arr. Lee Brooks

Kathryn Thomas Umble, Flute
Alice Wang, Clarinet

Lincolnshire Posy Percy Aldridge Grainger (1882-1961)

1. Lisbon
2. Harkstow Grange
3. Rufford Park Poachers
4. The Brisk Young
5. Lord Melbourne
6. The Lost Lady Found

March from Symphonic Metamorphosis (1943) Paul Hindemith
(1895-1963)

COMBINED YSU, FAIRPORT & NORTH HILLS HS WIND ENSEMBLE:

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

YSU WIND ENSEMBLE PROGRAM NOTES:

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

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

In 2005 and 2008, Mr. Galante's compositions, *Resplendent Glory* and *Transcendent Journey* were both commissioned by and dedicated to Dr. Peter Boonshaft and the Hofstra University Symphonic Band.

"Kyrie eleison. *Christe eleison,*" translated to "Lord, have mercy. Christ has mercy" is an essential prayer of the Christian liturgy. It is the first of the five known Mass Ordinaries, along with the *Gloria in Excelsis*, *Sanctus*, *Agnus Dei*, and *Ite, Missa Est*.

Originally composed as a chorale for choir, the simplicity of the Kyrie text now sings, not only from the mouths of the choir, but also from the beauty of instruments. Composer, Thomas (Tommy) Starr is currently in his third years as a composition and percussion major in YSU's Dana School of Music. He studies percussion with Dr. Glenn Schaft and composition with Dr. David Morgan. Tommy graduated from North Hills HS in June 2013.

Charles Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed the *Introduction and Rondo Capriccioso* in 1863. Pablo de Sarasate, for whom the work was written, was the first to perform it, in 1870. Alfred de Sève was the first to play it in this country, with the Boston Symphony Orchestra conducted by George Henschel, on December 14, 1883. Louis Persinger was soloist in the first San Francisco Symphony performance, in January 1919, with Alfred Hertz conducting. This setting was done by YSU Bands long-time friend and recording engineer, Dr.

Lee Brooks. It was premiered by Kathryn Umble and Robert Fitzer, Jr. and a recording of this piece is found on the YSU Wind Ensemble NAXOS CD I, *Urban Requiem* (2009).

Introduction and Rondo Capriccioso was conceived as an independent piece, and it has been consistently popular. The great violinist Pablo de Sarasate (1844–1908) discovered how well the Saint-Saëns Violin Concerto No. 1 and this work go together, the latter virtually functioning as the finale of the former. But whether heard alone or in the wake of the concerto, it is a delicious occasion for nonchalant virtuosity and charm. We are excited to feature YSU Dana School of Music Faculty Members Kathryn Umble, Flute, and Alice Wang, Clarinet on this program.

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*, *Children’s March* and *Molly on the Shore*. *Lincolnshire Posy* is considered to be Grainger’s masterwork for wind band. It is based on folk songs that he and Lucy Broadwood collected in Lincolnshire in 1905-06. He intended it as a collection of “musical wildflowers” reflective not only of the songs but of the singers who sang them to Grainger and their personalities. Thus, style plays a big role in each movement. Grainger uses every compositional device at his disposal to great effect: harmonies move unpredictably, meter is unstable or absent, countermelodies creep in and out of prominence, melodies go willfully in and out of phase, all in service of the singer’s implied interpretation of each folk tune. Grainger recorded each singer on wax cylinders, using those recordings as reference to faithfully recreate each tune. He began the process of assembling the various tunes into *Lincolnshire Posy* in 1937. It was premiered by the Pabst Blue Ribbon beer factory worker’s band in Milwaukee that same year on March 7. This premier was incomplete: as is often the case today, the PBR band was not up to the challenge of the harder movements.

Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber* began life in early 1940, when Hindemith first took up residence in the United States after several years of public and private jousting with the Nazi government of his native Germany. (The Nazis officially called his music "degenerate," though they may also have been responding to his private, but hardly secret, expressions of detestation regarding their policies.)

Hindemith sketched a series of movements based on themes by Weber, to be used in a ballet for a dance company run by Léonide Massine, who had already collaborated with Hindemith on the ballet *Nobilissima visione*. The project died when Hindemith and Massine had one too many artistic differences (not to put too fine a point on it, Massine's staging ideas, which would have used backdrops by Salvador Dali, were too weird for Hindemith, and Massine thought Hindemith's score "too personal," whatever that means), and in 1943 Hindemith redid the music into the *Metamorphosis*, in the process turning it into a splashy, colorful orchestral piece of the sort that American audiences in particular seemed to like. It was an immediate success when it was premiered by Artur Rodzinski and the New York Philharmonic in January 1944. It has remained perhaps Hindemith's most popular work, even if critics often feel compelled to denigrate it.

The surprising thing is that Hindemith's end product, while staying so close to Weber, sounds so little like the original. The suite's march finale is again from the Op. 60 duets, much expanded. The horn calls implicit in Weber's trio section are made explicit in Hindemith's version, and become the basis of the requisite big finish. Keith Wilson set this marvelous march for the modern wind band under the guidance of Hindemith while both were teaching at Yale.

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.

ABOUT THE FAIRPORT HS WIND ENSEMBLE:

The Fairport High School Concert Band is the premiere wind and percussion group in the Fairport School District, located near Rochester, NY. The music program in the district is comprehensive and includes 9 concert bands in grades 5-12 taught by 7 wind and percussion teachers. Each year the Fairport Concert Band places students in the New York All-State ensembles, and as a group has earned seven consecutive Gold Medals "with Distinction" in the New York state ensemble contest, hardest level. The group has been invited to perform at the New York State Band Directors Conference and has premiered several new compositions and hosted guest conductors from the region each year. The band was founded in 1955. Tonight, we are joined by some of our staff members as well as some University of Rochester college students who are filling in for students who are on vacation. Our school has winter break this week .

WILLIAM TIBERIO has been an instrumental music teacher for 33 years, 29 of them at Fairport High School, and the first four years at Auburn HS (where he was lucky enough to teach with Stephen Gage). At FHS he conducts the FHS Concert Band, Sophomore Band, two jazz ensembles, jazz combos, pit orchestra for musicals, and chamber woodwind ensembles. He guest conducts the Fairport High School Orchestra each Spring. He also teaches woodwind lessons in the district in grades 9 through 12. He holds a position with the Eastman School of Music Community Education Division, where he teaches in the high school summer jazz program and founded the Eastman CED Chamber Wind Ensemble, Jr. High School Jazz Ensemble, and Music Educators Jazz Ensemble. In the summer of 2013, he founded the ECMS-sponsored Music Educators Wind Ensemble, and directs it during the school year. He has also been on the summer staff at the Hochstein Music School as a director of a jazz camp and the Tritone Fantasy Jazz Camp, a jazz program for adults. He is the past President of the New York State Chapter of the International Association of Jazz Educators, and has been an instructor in the IAJE Training Institute for jazz educators.

Bill was appointed in the Fall of 2004 to conduct the University of Rochester Wind Symphony and in the Fall of 2008 to direct the UR Jazz Ensemble. In 2009, he began teaching one of the Ithaca College Jazz Lab Bands, and is now on the faculty of the jazz department at IC. His current assignment includes two jazz lab bands. He assumed the directorship of the SUNY Geneseo Jazz Ensemble this year as well.

Bill is a frequent guest conductor for honor concert bands and jazz ensembles throughout New York State and has also conducted at SUNY Fredonia and Lawrence University, Wisconsin. He has served as a clinician for the Eastman School of Music JazzFest and is an All-State woodwind adjudicator and band pageant clinician. His Concert Band at FHS has received seven consecutive Gold with Distinction awards in NYSSMA Level 6. In the Spring of 2013, Bill was selected as one of 200 quarter- finalists out of 30,000 applicants in the first ever national Grammy Music Educator Awards.

FAIRPORT HIGH SCHOOL CONCERT BAND

Piccolo

Olivia Caraccio

Flute I

Eve Yoder

Flute II

Madison Yandow

Diana Spencer

Oboe

Margaret Sidor

Francesca Clause

Clarinet I

Emma Yusko

Clarinet II

Majd Rouhana

Matt Galan

Clarinet III

Will Millechia

Kristin West

Bass Clarinet

Doug Brock (Contra)

Sam Mellon

Alto Saxophone I

Ricky Lipinski

Alto Saxophone II

Joe Himmelberg

Andrew DelNagro

Tenor Saxophone

Maggie Phipps

Baritone Saxophone

Hanna Slaughter

David Yusko

Bassoon

Jake Jefferson

Elliot Kwolek

Trumpet I

Hayden Orth

Matthew Van Heel

Trumpet II

Brian O'Connor

Dom Macri

Trumpet III

Dylan Orcutt

James Regan

French Horn I

Greg Savich

French Horn II

Naomi Reutz

French Horn III

Laura McKava

French Horn IV

Alicia Moore

Trombone I

Tyler Holmes

Trombone II

Trevor Schneggenburger

Lucas West

Trombone III

Eric Arao

Baritone Horn

David Ottney

Tuba

Justin Stafford

Matt Sherrill

Percussion

Brian Egan

Jake Simon

Lenny Shapiro

Logan Fingar

String Bass

Ben Eckdahl

ABOUT THE NORTH HILLS HS WIND ENSEMBLE:

The North Hills Bands have a long and storied history. At the center of the program are our concert bands. The North Hills Wind Ensemble (formerly Symphony Band) has been featured at conventions around the country including the Midwest Convention (six times), the Concert Band National Convention and numerous times at both the MENC/NAfME All-Eastern Convention (eight times) and PMEA State Convention (twelve times). The bands were awarded the Sudler Flag of Honor from the John Philip Sousa Foundation as part of the inaugural group in 1983. Guest soloists, conductors and clinicians have included over the years William Revelli, Arthur Fieldler, Arnald Gabriel, Vaclav Nelhybel, Alfred Reed, Stephen Gage, Fred Allen, Allen Vizzutti, Urbie Green, Fred Hemke, Louis Bellison, among many others.

The North Hills Marching Band is a traditional, "Big Ten" style marching band. Trademark features of the group are its high march step, precision drill, and commitment to quality musical performance. A completely extra-curricular ensemble, the band strives to support the community and entertain audiences as the band performs numerous different shows each season. The band has performed in the Presidential Inaugural Parade, Chicago St. Patrick's Day Parade, New York City St. Patrick's Day Parade, Washington D.C. Cherry Blossom Parade, NFL, MLB and NCAA games and on Main Street of Walt Disney World. The North Hills School District has adopted the marching band's motto of "Pride, Tradition and Excellence." This season marked the largest marching band in the history of the North Hills School District.

The North Hills High School Bands have maintained a commission series since 1965, making it the longest-running series of its kind in the United States. Through the support of the North Hills Instrumental Parents Association, the series has resulted in the creation of over 50 works for band. Works from the series have been recorded by the Tokyo Kosei Wind Orchestra with Frederick Fennel conducting, D.C. service bands, the University of North Texas Wind Symphony, and college ensembles throughout the country. They have also been featured in the educational series, *Teaching Music Through Performance in Band*.

In 2016, NAMM again recognized the North Hills School District School as a Best Community for Music Education. The Middle States Association also recognized North Hills High School Music Program as a Program of Distinction though their accreditation process, one of only six in in the nation.

The bands extend our gratitude to our former directors, Mr. James Caruso (1946-1960), Mr. Warren Mercer (1961-1992), Ms. Areta Kalogeras (marching band, 1989-2008) and Mr. David Matthews (1992-2011).

LEN LAVELLE teaches Bands and Orchestras at North Hills High School in Pittsburgh, Pennsylvania, and serves as the Music Department Curriculum Leader. He has taught instrumental music from the elementary through the college level.

In the last seven years, Mr. Lavelle's bands have been featured three times each at the PMEA State Convention and NAFME All-East Convention, all in different years. Since coming to North Hills High School 6 years ago, enrollment in the marching band and orchestra programs have nearly doubled. Both programs are currently the largest in the history of the school district while overall school enrollment is at a low.

During his tenure as Curriculum Leader at North Hills, the district was recognized for the first time as one of NAMM's "Best Communities for Music Education" and became one of only six schools in the nation to be accredited by The Middle States Association as a "Program of Distinction." He has been invited to present professional development at regional and state conferences on topics including "Building and Retaining Your Program," "Supporting and Working with Your Booster Organization," and "Getting the Sound You Want from Your Concert Band."

Mr. Lavelle has been recognized as a Teacher of Excellence by the Pittsburgh Teacher Excellence Center, received the Outstanding Music Educator Award from the Pittsburgh Youth Philharmonic Orchestra and received the Extra Mile Award from Bethel Park School District. Mr. Lavelle has guest conducted both school and honor groups and at all levels including the Interlochen Summer Arts Camp. He is an active member of PMEA and NAFME, and a member of the *Phi Beta Mu*, International Band Masters' Fraternity.

Len is a proud graduate of North Hills High School. His wife Sarah is the Director of Orchestras at North Allegheny High School. They live in the North Hills School District with their young daughters Annie and Grace, who study piano.

CHRISTOPHER BALLENTINE is currently in his second year of teaching in the North Hills School District in Pittsburgh, PA. As a member of the faculty in North Hills, Chris teaches high school and middle school bands and orchestras, as well as 4th-6th grade strings at two elementary schools. In these two years, chamber string ensembles have formed at both the middle and high schools and the elementary string program has continued its growth with almost two hundred students participating in orchestra in grades 4- 6.

A 2015 graduate of Penn State University, Chris completed his student teaching at North Hills with cooperating teachers Len Lavelle and Heidi Kohne. While at Penn State, he was one of five students from across the university to receive the John W. Oswald award for outstanding leadership in his respective field. He additionally received Penn State's "Outstanding Student Teacher" award in May 2015. Chris was awarded Jury Recognition and Honors three times during his undergraduate degree, studying under Dr. Langston J. Fitzgerald III. He was heavily involved in PCMEA, serving as the Region Coordinator for 2014.

Chris was a member of the Bluecoats Drum and Bugle Corps, of Canton, Ohio in 2014, the Penn State Blue Band from 2011 – 2015, and Pi Kappa Lambda Music Honor Society. He additionally was on the staff of the Easton Area High School Marching Band from 2012 – 2013. He is an active member of PMEA. Chris is a proud student of Ms. Carole Lutte and alumnus of Easton Area High School in Easton, PA.

NORTH HILLS HIGH SCHOOL WIND ENSEMBLE

Flute

Olivia Benna, piccolo
Maddy Bonner Kelsey Davis
Emily McGurgan
Lauren Rebel

Oboe

Hailey Seamon, English Horn
Greta Zewe

Bassoon

Alec Duquette
Ellie Urich

Clarinet

Donny Albert
Jessica Bauer
Erika De Graef
Mady Malone
Ava Pietrzyk
Julia Shimkus
Nick Zullo

Bass Clarinet

Aubrey Graham
Marissa Karpinski, contra

Saxophone

Dillon Clark
Quinten Harkness
Anelise McGee
Grant Mumper
Shane Riley

Piano

Carlene Bensch,
NHSD Accompanist

Trumpet

Carol Doyle
Andy Ehrlich
Nathaniel Smith
Timmy Swab
Lindsey Taylor

Horn

Jesse Crownover
Ben Flory
Adyn Gallagher
Emily Kaup

Trombone

Eric Crownover
Adam Gettens, bass
Brandon Hackimer
Emerson Spear

Euphonium

Jared Adams
Dan Cunningham

Tuba

Brendan Burke
Luke Chuderewicz
Ethan Harkness
Sawyer McCloud

Percussion

Amanda Baumgartner
Aidan Kelly
Amanda Mullen
Nick Rossmiller
Jack Wells
Ryan Yester

ABOUT THE SOLOISTS:

KATHRYN THOMAS UMBLE is the Associate Professor of Flute at the Dana School of Music, Youngstown State University. 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.

Umble has presented recitals in Europe and throughout the United States and is a founding member of Duo Allant, a flute and guitar ensemble. She was featured as 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.

ALICE WANG is the Associate Professor of Clarinet at the Dana School of Music, Youngstown State University. In addition to being an active clinician and performer in the United States and Asia, Alice is the Principal Clarinetist of the Warren Philharmonic Orchestra and Opera Western Reserve Orchestra. She is also a member of Youngstown Symphony Orchestra where she is serving as Acting Principal. Alice frequently collaborates with the Pittsburgh-based chamber ensemble Renaissance City Winds. Dr. Wang will be joining the faculty for the Hawaii Performing Arts Festival this summer.

Wang completed her Doctorate of Musical Arts at the University of Texas and her undergraduate degree at the University of Southern California. She also attended the Royal College of Music in Stockholm where she studied with Hermann Stefansson of Royal Stockholm Philharmonic Orchestra.

ABOUT THE CONDUCTORS:

DR. GLENN SCHAFT is Professor and Director of Percussion Studies at Youngstown State University and faculty advisor/co-founder of the Youngstown Percussion Collective. His performance and teaching career spans over forty years in idioms such as classical, new music, world music, jazz, blues, rock, reggae, funk, Brazilian, West African, and Afro-Cuban music. He is an artist endorser with Avedis Zildjian Co., Innovative Percussion Inc., Remo Inc., and educational consultant with Black Swamp Percussion. Glenn earned three performance degrees; the DMA from the University of Illinois at Urbana-Champaign, the MA from Eastern Illinois University, and the BM from Baldwin Wallace University. He also pursued post-doctoral studies in contemporary music and orchestral percussion at Cleveland State University, Afro-Cuban music in Havana, Cuba and world percussion at the Berklee School of Music World Percussion Festival. A longtime member of the Percussive Arts Society, Glenn has served on the Drum set Committee, University Pedagogy Committee, Membership Committee, and has appeared as performer, lecturer, and panelist at PAS international conventions throughout the United States.

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 24th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced high school honor bands and orchestras, most of the premiere US Military Bands, as well as a number of university wind bands throughout the United States. 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.

YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE – SPRING 2017

Denotes Graduate Student; * Denotes Section Leader

FLUTE/PICCOLO

Lindsey Kiselica, North Lima
Anna Reitsma, Pittsburgh, PA # *
Jewellean Wyne, Pittsburgh, PA

OBOE/ENGLISH HORN

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

BASSOON/CONTRABASSOON

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

CLARINET/BASS CLARINET

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

SAXOPHONE

Kathleen Brown, Pittsburgh, PA (B)
Jeremy Leishman, New Philadelphia (A)*
Alex Miller, Cortland (A)
Kevin Smith, Akron (S) * #
Thomas Turnbull, Pittsburgh, PA (T)

HORN

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

PIANO/KEYBOARD

Alyssa Titi, Canfield ^

TRUMPET

Michael Barkett, Canfield * ^
Ross Hill, Poland
Herbert Hunkele, New Castle, PA
Brianna Rzucidlo, Beloit
Gabriella Sandy, Niles
Effie Starheim, Hubbard

TENOR TROMBONE

Dominic Gentile, Canonsburg, PA
Stephen Spencer, Ashtabula ^ *
Robert Violette, Niles

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #

EUPHONIUM

David Ottney, Howland
Rebecca Shelton, Bristolville * ^

TUBA

Jacob Umbrazun, Cortland * ^
Lauren Zetts, Lowellville

STRING BASS

Ian Kinnaman, Damascus, MD ^

HARP

Rebecca Pfingstl, Pittsburgh, PA * ^

PERCUSSION

Hobie Butcher, North Lima
Brandon Maffit, Warren
Evan McCreary, Poland
Thomas Starr, Pittsburgh, PA ^ *
Anthony Tresky, Pittsburgh, PA

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

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THE DANA SCHOOL OF MUSIC
AN ALL-STEINWAY SCHOOL

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ERIKA WALKER, MEZZO-SOPRANO

SENIOR VOCAL RECITAL

ACCOMPANIED BY
NANCY CLINE, PIANO

KATHLEEN HOWELLS'S JUNIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT
OF THE BACHELOR OF MUSIC DEGREE IN VOCAL PERFORMANCE

ERIKA WALKER'S SENIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT
OF THE BACHELOR OF ARTS DEGREE IN VOCAL PERFORMANCE

ST. JOHN'S EPISCOPAL CHURCH

FRIDAY, FEBRUARY 24, 2017

7:00 PM

YOUNGSTOWN STATE UNIVERSITY



*College of
Creative Arts
& Communication*

RECITAL PROGRAM

Messiah

George Frideric Handel
(1685-1759)

"But who may abide the day of his coming"

Erika Walker

"How beautiful are the feet"

Kathleen Howells

Kindertotenlieder

Gustav Mahler
(1860-1911)

1. "Nun wille die Sonn' so hell aufgehn!"
2. "Nun seh' ich wohl, warum dunkle Flammen"
5. "In diesem Wetter!"

Erika Walker

L'Absence

Manuel Garcia
(1775-1832)

Tout est si beau!

Serge Rachmaninoff
(1873-1943)

Kathleen Howells

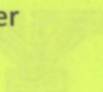
Il s'est tu le charmant rossignol

Alexander Gretchaninoff
(1864-1956)

Au bord de l'eau

Gabriel Fauré
(1845-1924)

Erika Walker



- "Deh, piu a me non v'ascondete"
from *Eraclea* Giovanni Bononcini
(1670-1747)
- L'Abbandonata Saverio Mercadante
(1795-1870)
- "Deh, vieni non tardar"
from *Le Nozze di Figaro* Wolfgang Amadeus Mozart
(1756-1791)
Kathleen Howells
- Since First I Met Thee Anton Rubenstein
(1887-1982)
Erika Walker
- Heart, We Will Forget Him Aaron Copland
Why Do They Shut Me Out Heaven? (1900-1990)
Kathleen Howells
- Un certo non so che Antonio Vivaldi
(1678-1741)
- Sogno Francesco P. Tosti
(1846-1914)
- "Smanie implacabili"
from *Così fan tutte* Wolfgang A. Mozart
(1756-1791)
Erika Walker
- Er, der Herrlichste von Allen Robert Schumann
(1810-1856)
- Die Lorelei Franz Liszt
(1811-1886)
Kathleen Howells

PROGRAM NOTES

Messiah

But Who May Abide

But who may abide the day of his coming?
And who shall stand when he appeareth?
For he is like a refiner's fire

How beautiful are the feet

How beautiful are the feet of them
Who preach the gospel of peace,
And bring glad tidings of good things.

George Frideric Handel (1685 – 1759)

Born in Germany but lived in Great Britain, he was most famous for his operas, oratorios, anthems, and organ concertos. His family was mostly indifferent to music, and Handel went on to be one of the greatest composers of the Baroque period.

Kindertotenlieder

1. Nun wille die Sonn' so hell aufgeh'n

Nun wille die Sonn' so hell aufgeh'n
Als sie kein Unglück die Nacht gescheh'n
Das Unglück geschah nur mir allein!
Die Sonne, sie scheinete allgemein!
Du mußt nicht die Nacht in dir
verschränken,
Mußt sie ins ew'ge Licht versenken
Ein Lämplein verlosch in meinem Zelt!
Heil! Sei dem Freudenlicht der Welt.

Now the sun will rise so brightly
As if no disaster had come in the night
The disaster came to me alone!
The sun goes on shining everywhere!
You must not let night dwell
in your heart
You must submerge it in eternal light
A little lamp went out in my heart
Hail, to the joyous light of the world.

2. Nun seh' ich wohl, warum so dunkle Flammen

Nun seh' ich wohl, warum so dunkle
Flammen
Ihr sprühtet mir in manchem Augenblicke,
O Augen!
Gleichsam, um voll in einem Blicke su
drängen eure
ganze Macht zusammen.
Doch ahnt' ich nicht, weil Nebel mich
umschwammen,
Gewoben von verblendenden Geschicke,
Daß sich der Strahl bereits zur Heimkehr
Schicke,
Dorthin von wannen alle Strahlen stamen.
Ihr wolltet mir mit eurem Leuchten sagen:
Wir möchten nah dir bleiben gerne!
Doch ist uns das vom Schicksal
abgeschlagen.
Sieh' uns nur an, denn bald sind wir
dir ferne!
Was dir nur Augen sind in diesen Tagen,
In künft'gen Nächten sind des dir nur
Sterne.

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

5. In diesem Wetter!

In diesem Wetter, in diesem Braus
Nie hätt' ich gesendet die Kinder hinaus!

Man hat sie getragen, getragen hinaus!
Ich durfte nichts dazu sagen!
In diesem Wetter, In diesem Saus,
Nie hätt ich gelassen die Kinder hinaus

Ich fürchtete, sie erkranken;
Das sind nun eitle Gendanken.
Ich sorge, sie stürben morgen;

Das ist nun nicht ze besorgen
Ich durfte nichts dazu sagen!
In diesem Wetter, In diesem Saus,
In diesem Braus, sie ruh'n, sie ruh'n.
Ah wie in der Mutter, der Mutter Haus;
house;
Von keinem Sturm erschreckt,
Von Gottes Hand bedekket,
Sie ruh'n, sie ruh'n wie in der Mutter
Haus!

In such a weather, in such a storm,
I would never have sent the children
out!

They have been carried, carried off!
I was not allowed to say a word!
In such a weather, in such a storm,
I would never have let the children go
out.

I was afraid that they might fall ill;
These are now but idle thoughts.
I was afraid they might die on the
morrow.

I need not worry about it anymore
I was not allowed to say a word.
In such a weather, in such a storm,
In such a tempest, they rest, they rest.
As in their mother's, their mother's

By no storm frightened,
By God's hand protected,
They rest as in their mother's house!

Gustav Mahler (1860 – 1911)

Mahler was a late-Romantic era composer from Austria and one of the best conductors of the generation. He was known as a bridge between 19th century tradition and 20th century modernism. He displayed his talents at an early age and graduated from the Vienna Conservatory in 1878. His reputation as one of the world's greatest opera conductors came from his interpretations of Wagner, Mozart, and Tchaikovsky and he was the director of the New York Metropolitan Opera and the New York Philharmonic. He composed eight symphonies and many other works.

L'Absence

Objet chéri, loin de toi que j'adore,
puis-je espérer un moment de bonheur?
Le jour se passe, et la nuit vient encore

sans apaiser me regrets et ma douleur.

J'attends demain; après lui je soupire,
comme aujourd'hui vail donc s'écouler?
Brûlant d'espoir mon Coeur bat, il desire..,

L'heureux demain, toujours doit il s'envoler.

Dieu du Plaisir, oui, c'est toir que j'implore,
de mes chagrins termines en le cours?
Fais, que je dise à la nouvelle aurore,
Je vais revoir le ris et mes amours!

My beloved, you are so distant
Can I hope for a moment of happiness
When I am away from you whom I
adore?

A day goes by and night returns without
giving
ease to my regrets and my sadness.

I wait for tomorrow, sighing:
will it go the same as today?
Burning with hope, my heart beats with
desire.

Happy tomorrow, it is always escaping
me.

God of pleasure, I implore you:
will there be an end to my troubles?
Please let me say to the morrow:
I shall see smiles and love!

Manuel Garcia (1775 – 1832)

Born in Spain, he was best known as an operatic tenor, who sang all over Western Europe. He specialized in Rossini operas. He also had main roles in the first performances of Italian operas in New York. When he got older, he began to lose his famous voice, so he dedicated his time to vocal pedagogy and composition.

Tout est si beau!

Tout est si beau! Tout resplendit
Aux flammes du couchant
Le clair ruisseau, les prés en fleur,
Les nuages légers.
Nous sommes seuls, Et tout se tait,
Sous le regard de Dieu, Je viens,
Dans l'ombre des grands bois,
Vers toi, ma bienaimée!

How fair this spot! I gaze to where
The golden brook runs by.
The fields are all inlaid with flowers,
The white clouds sail on high.
No step draws near, Such silence reigns,
Alone with God I seem; With Him,
In the shadows of great wood,
Toward thee, my beloved!

Sergei Rachmaninoff (1873 – 1943)

He was born in Russia in 1873. Rachmaninoff was a very emotional person, which you can hear in most of his works. His depression heavily affected the way he composed. He had many ups and downs throughout his career, but still to this day he is an incredibly popular composer of the Romantic era.

Il s'est tu le charmant rossignol

Il s'est tu le charmant rossignol
Les étoiles s'allument au ciel;
Et la lune à travers les rameaux
Fait briller la rosée sur les près.
Tout sommeille, tout boit la fraîcheur.
Quel murmure?
Non, tout s'est calmé.
Mon oreille perçoit le bruit
Doux d'une feuille tombée à mes pieds.
Plus grisant que la nuit de printemps est
ton charme,
O ma belle adorée!
Cette nuit, e ce rêve si beau
Que ne puis je les vivre à jamais .

Hush'd the song of the nightingale
Yonder star falling trails thro' the blue;
Through a network of boughs sil-vr'y pale
Shines the moon and enkindles the dew.
Roses slumber, cool night breezes float.
Soft, a murmur?
Now, it dies away.
Scarcely heard in the darkness remote
Sounds the rustling of leaves blown astray.
Ah, how fair, love, thy countenance seems,
In the radiance the moonlight doth lend!
I, this night fill'd with golden dreams
Would prolong without end.

Alexander Gretchaninoff (1864 – 1956)

Gretchaninoff was a Russian Romantic composer. He started his musical studies rather late, because his father, a businessman, had expected the boy to take over the family firm. Gretchaninoff himself related that he did not see a piano until he was 14 and began his studies at the Moscow Conservatory in 1881 against his father's wishes and without his knowledge. He has written orchestral, vocal and small scale.

Au bord de l'eau

S'asseoir tous deux au bord du flot qui
passe
Le voir passer;
Tous deux un glisse en nuage en l'espace

Le voir glisser;
A l'horizon sil fune un toit de chaume
Le voir fumer;
Aux alentours si quelque fleur embaume

S'en embaumer;
Entendre pied du saule ou,
L'aeu mumure,
L'eau murmurer
Sentir tant que ce rêve dure, le temps durer.

Mais n'apportant de passion profonde.
Qu'à s'adorer, Sans nul souci des querelles
du monde.

Les ignorer, et seuls tous deux
Devant tout ce qui lasse
Sans ce lasser,
Sentir l'amour, devant tout se qui passe,

Ne point passer.

To lie by a stream that is silently
flowing
Watch it flow;
Together, if cloud in the distance is
blowing
To watch it blow;
If far off thatch on a cottage is fuming,
To watch the smoke;
And, close at hand if a flower is
blooming,
To breathe the bloom
When through the willow roots,
Water is sighing,
To hear the sigh
And not to feel, while this dream
is undying, that time will die.
But with no passionate preoccupation.
Except to adore, and with no care
for the world's irritation.
Except to ignore; to watch, we two,
Before all that is wearying
Weariness pass,
And feel that love, before all that is
passing,
Will never pass.

Gabriel Fauré (1845 – 1924)

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

Deh, piu a me non v'ascondete from *Eraclea*

Deh, più a me non v'ascondete
Luci vaghe del mio sol.
Con svelarvi, se voi siete,
Voi potete trar quest'alma fuor di duol.

Alas, hide from me no more,
Lovely eyes of her who is my sun,
By showing yourself, if it be you,
You can put an end to this soul's
suffering.

Giovanni Bononcini (1670 – 1747)

Giovanni Bononcini was born on July 18, 1670 in Modena, Italy. Bononcini and his two younger brothers were orphaned when Bononcini was eight years old. He started studying music in Bologna, and before he was 17 he had already published instrumental works and had become a member of the prestigious *Accademia Filarmonica di Bologna*. He worked in churches and composed several oratorios. He moved around from Rome to Vienna to Berlin to London, and he gave concerts in Paris. Unfortunately, he was forgotten by most people by the time of his death.

L'Abbandonata

Lungi da te ben mio,
per me non v'ha che pianto
Muto è il mio labbro al canto, ogni
piacer morì.
Ahi! Che di nuova fiamma forse tu avvampi
in core
E pel novella amore scordi la tua fedel.

La tua fedel.
Delle mie pene atroci quale raccolsi frutto?

Sol di quest'alma il lutto la morte del mio cor.

Non voglia Iddio punirti dei miei sofferti
affanni
Dei miei sofferti affanni
Perdoni a te inganni e me richiami in Ciel!

My dear, you are far from me
I can do nothing but weep
I cannot sing, I can only think
of death
Oh, a new flame ignites in your
heart
You have found a new love and
have forgotten me,
Your faithful one.
What did I gain from this
atrocious pain?
Only the mourning of my soul
and death of my heart.
I do not wish for God to punish you

Because of my suffering
May God pardon your deceptions and
summon me to Heaven!

Saverio Mercadante (1795 – 1870)

He was a flute, violin, and composing student at the conservatory in Naples, Italy. While he was a student there, he impressed Gioachino Rossini. Mercadante later became the conductor for the college orchestra and composed several symphonies and other works while he was employed there. He worked in several Western European major cities including Vienna, Cadiz, Madrid, and Paris. People say that Mercadante's later style of composing operas influenced the way Verdi wrote his operas; there are many similarities in their compositions.

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

Giunse alfin il momento	The moment finally arrives
Che godro senz'affanno	When I'll experience joy without haste
In braccio all'idol mio	In the arms of my beloved...
Timide cure uscite dal mio petto!	Fearful anxieties, get out of my heart!
A turbar non venite il mio diletto.	Do not come to disturb my delight.
O come par che all'amoroso foco	Oh, how it seems that to amorous fires
L'amenita del loco,	Oh, it seems that earth, heaven and this place
La terra e il ciel risponda.	answerer my heart's amorous fire.
Come la notte i frutti miei seconda	As the night responds to my ruses.
Deh vieni, non tardar, o gioja bella	Oh, come, don't be late, my beautiful joy
Vieni ove amore per goder t'appella	Come where love calls you to enjoyment
Finche non splende in ciel notturna face	Until night's torches no longer shine in the sky
Finche l'aria e ancor bruna,	As long as the air is still dark
E il mondo tace.	And the world quiet.
Qui mormora il ruscel, qui scherza l'aura	Here the river murmurs and the light plays
Che col dolce susurro il cor ristaura	That restores the heart with sweet ripples
Qui ridono i fioretti e l'erba e fresca	Here, little flowers laugh and the grass is fresh
Ai piaceri d'amor qui tutto adescà.	Here, everything entices one to love's pleasures
Vieni, ben mio, tra queste piante ascose.	Come, my dear, among these hidden plants.
Vieni, vieni!	Come, come!
Ti vo' la fronte incoronar di rose.	I want to crown you with roses.

Wolfgang Amadeus Mozart (1756 – 1791)

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

Since First I Met Thee

Long years have winged their weary flight
Since first I met thee
And though enshrined within my heart
I'd fain forget thee
For as the clouds around the sun
Obscured its' brightness
So though hast robbed my once glad life
Of all its lightness
Oh world so wondrous fair
Oh heart once free from care
From out my in-most soul
Escapes a sigh.
From me now all hath flown
That could in life atone.
For weary hours of anguish long gone by.
Then pity take on one whose life is in thy living
For love and pity be akin, yet dare the giving
Then pity take on me
Tis all I ask of thee.
Ah love! If love of thine be like to mine
Thy heart! Must yield the boon for which I pine
And pity take on me.
Pity take on me.
Tis all I ask.

Anton Rubinstein (1829 – 1894)

Rubinstein was a Russian pianist, composer, and conductor. He learned to play piano at a very young age and made his first public appearance at age nine. In 1862 he founded the St. Petersburg Conservatory, which was the first music school in Russia. He died from heart disease in 1894.

Heart, we will forget him

Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.
When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging,
I may remember him!

Why do they shut me out of Heaven?

Why do they shut me out of Heaven?

Did I sing too loud?

But I can sing a little "minor,"

Timid as a bird.

Wouldn't the angels try me just once more

Just see if I troubled them

But don't shut the door, don't shut the door!

Oh, if I were the gentlemen in the white robes

And they were the little hand that knocked,

Could I forbid, could I forbid, could I forbid?

Why do they shut me out of Heaven?

Did I sing too loud?

Aaron Copland (1900 – 1990)

Aaron Copland was born in Brooklyn, New York. His father had no interest in music, but his mother sang and played piano. He began writing music when he was eight years old. Copland studied in Paris for several years in the 1920s, which was around the same time as artists like Ernest Hemingway, Pablo Picasso, and more. He moved back to New York and lived there for the rest of his life. He composed music, taught, and wrote articles about contemporary music of the time. In his later years, he loved conducting and often conducted concerts in the United States and United Kingdom.

Un certo non so che

Un certo non so che

Mi giunge e passail cor, e pur dolor,

Non é, e pur dolor

Se questo fosse amor?

Me suo vorace ardor già posi in cauta,

Posi il pié, incauta il pié.

There's one, I know him not

Into my heart did rove, and yet
no pain he brought

And yet not pain he brought

Can this Unknown be love?

Who, fain his pow'r to prove

A foot unwary caught!

Antonio Vivaldi (1678 – 1741)

Vivaldi was an Italian Baroque composer who was mostly known for his string compositions. He also composed many choral sacred works and over forty operas. He was born in Venice and later recognized as one of the greatest Baroque composers. His most well-known work is a series of violin concertos call The Four Seasons.

Sogno

Ho sognato che stavi a gi noc chi
Come un santo che prega il Signor.
Mi guardavi nel fondo de gl'occhi
Sfavillava il tuo sguardo d'amor.
Tu parlavi e la voce sommessa mi
Chiedea dolcemente merce.
Solo un guardo ce fosse promessa
Imploravi curva to al mio pie.
Io taceva e coll'anima forte
Il desio tentatore lotto
Ho provato il martirio e la morte,
Pur mi vinsi e ti dissi di no
Ma il tuo labbro sfioro la mia faccia
E la forza del cor mi tradi
Chiusi gli occhi ti stesi le braccia

Ma sognavo e il bel sogno svani

I've dreamed of you on your knee
Like a saint who prays to the Lord,
You gazed at me and in your eyes.
Your glance of love sparkled.
You spoke and your soft voice...
Asked me sweetly for mercy...
Only a glance that is promised...
Did you implore bended at my foot.
I was silent and with my strong soul
Struggled to resist temptation
I have felt martyrdom and death,
Yet you conquered me and said no
But your lips touched my face...
And the force of your heart betrayed me.
You closed your eyes, you stretched out
your arms,
But I was dreaming and the beautiful
dream vanished

Sir Francesco Paolo Tosti (1846 – 1914)

Francesco Paolo Tosti received most of his music education in his native Ortona, Italy, as well as the conservatory in Naples. Tosti began his music education at the Royal College of San Pietro a Majella at the age of eleven. He was appointed a student teacher because of his success but unfortunately poor health forced Tosti to leave his studies and return home to Ortona.

Smanie implacabili from *Così fan tutte*

Ah! Scostati!
Paventa il tristo effetto
D'un disperato affetto!
Chiudi quelle finestre
Odio la luce, odio l'aria che spiro--
Odio me stessa!

Chi mi consola?
Deh fuggi, per pietà; lasciami sola.
Smanie implacabili che m'agitano,
Entro quest'anima più non cessate
Finchè l'angoscia mi fa morir
Esempio misero d'amour funesto
Darò all'Eumenidi se viva resto
Col suono no horrible de' miei sospir.

Ah! Stand aside!
Shun the dismal consequences
of a disparing love!
Close the windows
I hate the light, I hate the air I breathe
I hate me, myself!

Who can console me?
Ah, flee, for pity's sake; leave me alone.
Implacable frenzies which agitates me
Within this soul cease no more
Until anguish makes me die
A funeral example of a mournful love
I will give to the Furies if I remain alive
With the horrible sounds of my sighs.

Er, der Herrlichste von allen

Er, der Herrlichste von allen,
wie so milde, wie so gut!
Holde Lippen, klares Auge,
heller Sinn und fester Muth.
So wie dort in blauer
Tiefe hell und herrlich, jener Stern,
Also Er an meinem Himmel
hell und herrlich, hehr und fern!
Wandle deine Bahnen,
nur betrachten deinen Schein,
Nur in Demuth ihn betrachten,
selig nur, und traurig sein.
Höre nicht mein stilles Beten,
deinem Glücke nur geweiht,
Darfst mich nied're Magd nicht kennen,
hoher Stern der Herrlichkeit,
Nur die Würdigste von Allen
darf beglücken deine Wahl,
Und ich will die Hohe segnen,
viele tausend mal;
Will mich freuen dann und weinen,
selig bin ich dann,
Sollte mir das Herz auch brechen,
brich, o Herz, was liegt daran?

He is noble, he is patient,
he is tender, true and kind;
Not an accent, not a motion,
But proclaims his constant mind.
He, the sun of all my heaven,
He, the star of all my night,
Takes his way, alone in glory,
Calm and steadfast, far and bright.
Onward, on thy journey,
And, with proud humility,
Be it mine a far to worship:
Happiness is not for me.
Mark not thou my secret homage,
Though for thee is all my prayer,
Not for me, a lowly maiden
May not breathe that lustrous air.
Not for me, I am not worthy
of a love so full and free,
To some other be an honor,
Far too high for me,
When my eyes are filled with weeping,
Happy in my pain,
And the heart within me breaking
Let it break, I care not then!

Robert Schumann (1810 – 1856)

Robert Schumann was born in Zwickau in the Kingdom of Saxony. He was a popular Romantic composer. He mostly focused on composition and being a music critic. He wrote several piano song cycles. Schumann was enamored with his piano teacher's daughter. It took a long time to convince his teacher to let Schumann marry his daughter. He finally gave in, and Clara and Robert were married right before her twenty-first birthday. Schumann was also a close friend to Johannes Brahms. Unfortunately throughout Schumann's life he showed signs of mental illness. He was put into an insane asylum, and died on July 29, 1856.

Die Lorelei

Ich weiss nicht was soll's bedeuten,
das ich so traurig bin.

Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.
Die luft ist kühl und es dunkelt

und ruhig fliesst der Rhein
Der Gipfel der Berge funkelt

Im Abendsonnenschein.
Die schönste Jungfrau sitzet
Dort oben wunderbar
Ihr goldnes Geschmeide blitzet,
sie kämmt ihr goldnes haar
Sie kämmt e mit goldnem Kamme,
und singt ein da bei
Das hat eine wundersame
Gewalt'ge Melodei.
Den Schiffer in kleinem Schiffer
ergreift es mit wildem weh,
Er schaut nicht die felsen riffe,
er schanut nur hinauf in die Höh
Ich glaube die wellen verschingen,
am ende Schiffer und kahn.
Und das hat mil ihrem singen
Die Lorelei gethan

I know not what spell is o'er me,
this haunting trouble that fills my
breast.

A vision arises before me,
and will not leave me at rest.
The evening breeze comes freshly
blowing
and calmly flows the Rhine
And on the heights in splendour
glowing

the setting sun doth shine.
Above where the sunlight streameth,
there sits a maiden fair
The gold in her raiment gleameth,
she combeth her golden hair
A golden comb she plieth,
she singeth a wondrous song
And strangely the music sightheth
with rapture sweet and strong.
If ever the hapless boatman
should listen and feel its might
He heeds not the nearing rapids,
he gazes above to the height.
In anger the waters engulf him,
and boat and boatman are gone.
While smiling in triumph o'er him
the Loreley sings on

Franz Liszt (1811 – 1886)

Franz List was born in Doborján, Hungary. His father had been employed by the same prince who employed Haydn. His father was friends with Haydn and Beethoven. Franz Liszt began playing piano at the age of seven and started composing when he was eight. Throughout his life, he was a travelling concert pianist and was very popular with the ladies. He was Kapellmeister in Weimar for the Grand Duchess Maria Pavlovna of Russia. Liszt stayed there from 1842 until 1861. In a hotel near Weimar, Liszt fell down the stairs, which started the downfall of his health. He died from pneumonia on July 31, 1886 in Bayreuth, Germany.

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- 8:30 A.M.** Reception/Registration
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Music by YSU Guitar Quartet
- 9:00 A.M.** Informational Meeting & Student Recital
Bliss Hall 1238
- 10:15 A.M.** Theory Placement Evaluations Begin
Room 3142
- 10:15 A.M.** Auditions begin
- | | |
|-------------------|-----------|
| Brass | Room 2222 |
| Piano | Room 1240 |
| Percussion | Room 2234 |
- Please report to room 2240
30 minutes before your audition to warm up*
- | | |
|------------------|-----------|
| String | Room 3139 |
| Woodwinds | Room 3137 |
| Voice | Room 3026 |
- 10:30 A.M.** Bliss Hall Tour with Dr. Randall Goldberg
Meet outside of Bliss Recital Hall
- Practice rooms are on the third floor**
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Ms. Diane Yazvac | Piano, Keyboard Musicianship; dpyazvac@ysu.edu
Dr. Cicilia Yudha | Keyboard Musicianship, Piano; Bliss Hall 3152, cyudha@ysu.edu
Dr. Misook Yun | Voice, Opera; Bliss Hall 3159, myun@ysu.edu
Mr. Clement Zumpella | Woodwind Methods; czumpella@ysu.edu

STUDENT RECITAL PROGRAM - 9:00 A.M.

BLISS RECITAL HALL - ROOM 1238

Milonga Sentimental

Sebastiàn Piana (1903-1994)
arr. Gina Love

YSU Guitar Quartet:

Angela Buzzacco, Isaac Hraga, Gina Love, and Shaun McCune

Three Etudes on Themes of Gershwin

Paul Harvey (b. 1935)

1. I Got Rhythm
3. It Ain't Necessarily So

Rachel Cline, clarinet

Suite No. 1 in G major, BWV 1007 Johann Sebastian Bach (1685-1750)
Allemande
Courante

Bowei Yang, violin

Estampes

Claude Debussy (1862-1918)

No. 1. *Pagodes*

Emma Donkin, piano

Lakmé

Léo Delibes (1836-1891)

The Flower Duet

Lakmé: Francesca Molinaro, soprano

Mallika: Anna Murcko, mezzo-soprano

Jan Crews, piano

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THE DANA CONCERT SERIES

PRESENTS

Rebecca Shelton
&
Jacob Umbrazun

Junior Recital

BLISS RECITAL HALL
SUNDAY, FEBRUARY 26, 2017
7:00 PM

YOUNGSTOWN STATE UNIVERSITY



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DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

FEBRUARY

Monday, February 27

YSU Concert Band and
YSU Percussion Ensemble

7:30 pm | Stambaugh Auditorium \$

MARCH

Thursday, March 2

Dana Symphony Orchestra
Featuring the Dana Young Artist Winners \$
7:30 pm | Stambaugh Auditorium

Friday, March 3, 2017

Guest Artist Recital: Fidelio Trio
7:30 p.m. | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

Wednesday, March 8

Guest Artist Recital: Prof. Ferenc Szecsödi, violin,
and Prof. Anika Szokody, piano, (University of Szeged, Hungary)
7:30 pm | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

Wednesday, March 15

Youngstown Percussion Collective
Solo and Ensemble Recital
7:30 pm | Ohio Room, Kilcawley Center

Dana
School of Music

Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017

RECITAL PROGRAM

Fantaisie Originale

Ermano Picchi (1811-1856)

Arranged by Simone Mantia

Edited by Adam Frey

Rebecca Shelton, euphonium

Alison Morris, piano

Concerto for Tuba

Rolf Wilhelm (1927-2013)

I. Moderato deciso

II. Andante lirico

III. Allegro comodo

Jacob Umbrazun, tuba

Jack Ciarniello, piano

Pocono Menagerie

Kerry Turner (b. 1960)

Michael Barkett, trumpet

Emma Donkin, piano

Alisha Moore, French horn

Rebecca Shelton, euphonium

Adagio from "The Limpid Stream" Op. 39

Dmitri Shostakovich

(1905-1975)

Transcribed by Harri Miettunen

Jacob Umbrazun, tuba

Alyssa Titi, piano

Lullaby

Mike Forbes (b. 1973)

Rebecca Shelton, euphonium

Jacob Umbrazun, tuba

Alison Morris, piano

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The Dana Concert Series
presents

A WINTER CONCERT

Featuring the:

**Youngstown State University
Percussion Ensemble**
Dr. Glenn Schafft, Director

**Youngstown State University
Concert Band**
Dr. Brandt Payne, Conductor

Stambaugh Auditorium
Monday, February 27, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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RECITAL PROGRAM

PERCUSSION ENSEMBLE

Passage (1994) Lynn Glassock (b.1946)

Trio Per Uno (1995/99) Nebojsa Jovan Živković (b. 1962)

II. Contemplativo

Argentinian Tangos (1996) arr. Werner Thomas-Mifune

1. La vi llegar - Enrique Fancini
2. Cafetin de Buenos Aires – Mariano Mores
3. Cristal – Mariano Mores

Gankino Choro

Traditional Bulgarian
arr. Wessela Kowtow

15 Minute Intermission

CONCERT BAND

Quick March, "Sea Songs" Ralph Vaughan Williams (1872–1958)

Symphonic Dance No. 3 "Fiesta" Clifton Williams (1923-1976)

Amazing Grace Frank Tic Heli (b. 1958)

The Foot lifter Henry Fillmore (1881-1956)

PERCUSSION ENSEMBLE PROGRAM NOTES

Lynn Glassock is a native of Dallas, Texas and received his Bachelor of Music and Master of Music in Percussion Performance from the University of North Texas. His teachers have included Paul Guerrero, Ron Fink, Kalan Cherry, Ed Sop and Leigh Howard Stevens. Mr. Glassock teaches Percussion, Introduction to Music Technology and conducts the UNC Percussion Ensemble. Professional experiences include performances with the Dallas Symphony Orchestra, Fort Worth Symphony, Fresno Philharmonic, musical shows and commercial bands. He has written articles for the Instrumentalist and music reviews for Percussive Notes. He is currently a member of the Composition Committee, the Contest and Auditions Procedures Committee, and the Board of Directors for the Percussive Arts Society.

The second movement of Živković's three-movement piece, "**Contemplativo**" has its own special lyric and contemplative mood and serves as an isle of quietness between two volcanoes, in both atmosphere and instrumentation. This music expresses the principle: three bodies – one soul.

Werner Thomas-Mifune's arrangements are published for string quartet and are performed here from the original quartet parts. The Tango is an Argentine genre of urban song and dance that remained popular throughout the 20th century but which originated in the poor neighborhoods of Buenos Aires in the late 19th century. The dance, for couples in a tight embrace, is characterized by very sensual movement. The music is frequently in a minor mode and includes dramatic rhythmic and dynamic contrasts. Notes by Glenn Schaft.

We have arranged this traditional dance music, **Gankino Choro** to include improvised keyboard and frame drum solos. The asymmetric meter consists of eleven subdivisions grouped 2/2/3/2/2 or 4/3/4.

CONCERT BAND PROGRAM NOTES

British composer Ralph Vaughan Williams was encouraged from an early age to study music and learned the piano, violin, and viola while also expressing an early interest in composing. In 1897 he studied composition with Max Bruch in Berlin and in 1908 with Maurice Ravel in Paris. National pride led him to take an interest in the folk songs of England, and along with composers such as Gustav Holst and Percy Grainger, Vaughan Williams began transcribing English folk songs that he later used as the basis for many of his compositions. He was one of the foremost activists in the movement to collect this folk music, focusing on Norfolk, Sussex, and Essex where he collected more than 800 tunes.

Sea Songs was composed in 1924, just one year after his popular *English Folk Song Suite*, the first work he composed for band and in which he incorporated nine folk songs. In "Sea Songs," Vaughan Williams created a simpler, one-movement work in a march style. He incorporated three songs into this work: "Princess Royal," "Admiral Bandow," and "Portsmouth." The work was composed for the Royal Military School of Music at Kneller Hall.

Fiesta was originally one of Clifton Williams's five Symphonic Dances, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration – street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

I wanted my setting of **Amazing Grace** to reflect the powerful simplicity of the words and melody – to be sincere, to be direct, to be honest – and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about “Amazing Grace” reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, “Amazing Grace,” was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, “Amazing Grace” has since grown to become one of the most beloved of all American spirituals. Notes by composer, Frank Tic Heli.

The Foot lifter march was composed for a series of radio broadcasts sponsored by a small Cincinnati insurance agency in 1928. The company’s slogan was “A penny a day for insurance.” The march was also known as “The Penny-a-Day March” for the short duration of the sponsorship because of the widespread depression. The president of the insurance agency remarked that the piece was certainly a foot lifter, and Fillmore used that title while the work was in manuscript. (March Music Notes, by Norman E. Smith)

PERCUSSION ENSEMBLE PERSONNEL

Edward Butcher, Salem, OH

Joel Gillespie, East Liverpool, OH

Brandon Maffitt, Warren, OH

Evan McCreary, Poland, OH

Alexis Moore, Warren, OH

Marino November, McDonald, OH

Tracy Rusk, Brookfield, OH

Tommy Starr, Pittsburgh, PA

Anthony Tre sky, Pittsburgh, PA

Nathan Weingart, Canfield, OH

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PERCUSSION STUDIO UPCOMING EVENTS:

FREE ADMISSION

March 1, 2017 - Percussion Ensemble, Music at Noon
Butler Institute of American Art, 12:15 PM

March 15, 2017 - Youngstown Percussion Collective Recital
Kilcawley Center, Ohio Room, 7:30PM

April 5, 2017 - Percussion Ensemble Spring Concert
Spotlight Theater, Bliss Hall, 7:30PM

April 17, 2017 - Hobie Butcher-Junior Recital
Bliss Hall Spotlight Theater, 8 PM

April 29, 2017 - Drumline Workshop, with Guest Artist
Mike McIntosh, details TBA <http://ysubands.org>
Mike is the Percussion Caption Supervisor and percussion
designer for the Cavaliers Drum and Bugle Corps.
Special Performance - YSU Percussion Ensemble

CONCERT BAND PERSONNEL

*Section leader, ^Concert master, # Graduate assistant

FLUTE

Jacquelyn Jupina*
Sidney Charles
Amber DeCaprio
Emily Karr

OBOE

Richard Knoxville

BASSOON

Jessica John*
Mason Taylor

CLARINET

Ally Moreschi*, ^
Gabrielle Chapman
Kelly Kovacevich
Anthony Messuri
Jenna Provino
Elizabeth Sabo
Mackenzie Smiley
Hannah White

BASS CLARINET

Rachel Cline

ALTO SAXOPHONE

Christie Hrdlicka*
Santino Almasy
TJ Graham
Jon Markovich

TENOR SAXOPHONE

Mark Reinke

BARITONE SAXOPHONE

Billy McKinney

HORN

Samantha Nicholson*
Noah Cline*
Chaste Chapman
Cheyenne Halderman

TRUMPET

Elizabeth Diehl*
Megan Bryant
Zachary Digman
Brandon Ritchie *, #
Jacob Ruckdeschel

TROMBONE

Aaron Podorson *, #
Mary Bittler
Chris Flores
Charles Lynagh
Alicia Sarra
Victoria Silvis

EUPHONIUM

Kyler Freeland*
Matthew Franks
Andrew Morro
Brent Drysdale

TUBA

Jake Provino*
Bejahn Duren
Alyssa Kordecki
Dominick Commisso

PERCUSSION

Nathan Weingart*
Joel Gillespie
Marino November
Alexis Moore
T.J. Rusk

FACULTY BIOGRAPHIES

Glenn Schaft is Professor and Director of Percussion Studies at Youngstown State University and faculty advisor/co-founder of the Youngstown Percussion Collective. His performance and teaching career spans over forty years in idioms such as classical, new music, world music, jazz, blues, rock, reggae, funk, Brazilian, West African, and Afro-Cuban music. He is an artist endorser with Aveda's Zildjian Co., Innovative Percussion Inc., Remo Inc., and educational consultant with Black Swamp Percussion. Glenn earned three performance degrees; DMA from the University of Illinois at Urbana-Champaign, MA from Eastern Illinois University, and BM from Baldwin Wallace University. He also pursued post-doctoral studies in contemporary music and orchestral percussion at Cleveland State University, Afro-Cuban music in Havana, Cuba and world percussion at the Berklee School of Music World Percussion Festival. A longtime member of the Percussive Arts Society, Glenn has served on the Drumset Committee, University Pedagogy Committee, Membership Committee, Emerging Leaders Committee, and has appeared as performer, lecturer, and panelist at numerous PAS international conventions throughout the United States.

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

DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

March 18, 2017

Dana School of Music Audition Day #3

April 24, 2017

YSU Wind Ensemble and Concert Band Concert
Stambaugh Auditorium, 7:30 PM

FOR INFORMATION AND REQUIREMENTS

FOR THE 2017

**MARCHING PRIDE COLOR GUARD
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PLEASE VISIT:

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

Mozart From To Menotti

Two One-Act Operas

The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



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The Dana Concert Series
presents

MUSIC AT NOON

PERCUSSION ENSEMBLE

DR. GLENN SCHAFT, DIRECTOR

Butler Institute Of American Art
Wednesday, March 1, 2017
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

PROGRAM

Passage (1994)

Lynn Glassock (b.1946)

Lynn Glassock is a native of Dallas, Texas and received his Bachelor of Music and Master of Music in Percussion Performance from the University of North Texas. His teachers have included Paul Guerrero, Ron Fink, Kalman Cherry, Ed Soph and Leigh Howard Stevens. Mr. Glassock teaches Percussion, Introduction to Music Technology and conducts the UNC Percussion Ensemble. Professional experiences include performances with the Dallas Symphony Orchestra, Fort Worth Symphony, Fresno Philharmonic, musical shows and commercial bands. He has written articles for the *Instrumentalist* and music reviews for *Percussive Notes*. He is currently a member of the Composition Committee, the Contest and Auditions Procedures Committee, and the Board of Directors for the Percussive Arts Society.

Trio Per Uno (1995/99)

Nebojsa Jovan Živković (b. 1962)

II. Contemplativo

The second movement of a three-movement piece, this movement has its own special lyric and contemplative mood and serves as an isle of quietness between two volcanoes, in both atmosphere and instrumentation. This music expresses the principle: three bodies – one soul.

Nagoya Marimbas (1994)

Steve Reich (b.1936)

Nagoya Marimbas was commissioned by Sekar Sakura at the Nagoya College of Music in Japan in honor of the opening of Shirakawa Hall. It was premiered in 1994 by Sekar Sakura and Yukie Kurihara, marimbas.

Argentinian Tangos (1996)

arr. **Werner Thomas-Mifune**

La vi llegar - Enrique Fancini

Cafetin de Buenos Aires – Mariano Mores

Cristal – Mariano Mores

Werner Thomas-Mifune's arrangements of Argentinean Tangos are published for string quartet and are performed from the original string quartet parts. The Tango is an Argentine genre of urban song and dance that has remained popular throughout the 20th century but which

originated in the poor neighborhoods of Buenos Aires in the late 19th century. The dance, for couples in a tight embrace, is characterized by very sensual movement. The music is frequently in a minor mode and includes dramatic rhythmic and dynamic contrasts.

Notes by Glenn Schaft

Gankino Choro

Traditional Bulgarian

Arr. Wessela Kostowa & Glenn Schaft

We have arranged this traditional dance music to include improvised keyboard and frame drum solos. The asymmetric meter consists of eleven subdivisions grouped 2/2/3/2/2 or 4/3/4.

PERSONNEL

Edward Butcher, Salem, OH	Marino November, McDonald, OH
Joel Gillespie, East Liverpool, OH	Tracy Rusk, Brookfield, OH
Brandon Maffitt, Warren, OH	Tommy Starr, Pittsburgh, PA
Evan McCreary, Poland, OH	Anthony Tresky, Pittsburgh, PA
Elexis Moore, Warren, OH	Nathan Weingart, Canfield, OH

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

Percussion Studio Upcoming Events: free admission

- March 15, 2017 - Youngstown Percussion Collective Recital
Kilcawley Center, Ohio Room, 7:30PM
- April 5, 2017 - Percussion Ensemble Spring Concert
Spotlight Theater, Bliss Hall, 7:30PM
- April 17, 2017 - Hobie Butcher-Junior Recital
Bliss Hall Spotlight Theater, 8 PM
- April 29, 2017 - Drumline Workshop
with Guest Artist Mike McIntosh, <http://ysubands.org>
Mr. McIntosh is the Percussion Caption Supervisor and percussion designer for the Cavaliers Drum and Bugle Corps.
Special Guest Performance - YSU Percussion Ensemble

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*The Dana Concert Series
presents*

**2017 DANA YOUNG ARTISTS CONCERT:
*FROM THE NEW WORLD***

featuring the:

YSU DANA SYMPHONY ORCHESTRA

STEPHEN L. GAGE, CONDUCTOR

JOSEPH KROMHOLZ, STRING COACH
& DANA CHAMBER ORCHESTRA CONDUCTOR

MICHAEL NICHOLS, PIANO,
2017 DYAC CONCERTO/ARIA WINNER

FRANCESCA MOLINARO, SOPRANO,
2017 DYAC CONCERTO/ARIA WINNER

WINDY FIVE WOODWIND QUINTET

Stambaugh Auditorium
Thursday, March 2, 2017
7:30PM

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

DANA SYMPHONY ORCHESTRA REPERTOIRE:

Quintette Pour Instruments a Vent Paul Taffanel (1891-1953)
I. Allegro con moto

Madeline Grimes, flute; Kristen Thompson, oboe;
Cayla Conrad, clarinet; Elliot Kwolek, bassoon; Brendan Gage, horn;
Kathryn Umble, coach

Concerto No. 2 for Piano and Orchestra Sergei Prokofiev (1891-1953)
II. Andantino

Michael Nichols, Piano

Je Suis Titania from Mignon Ambrose Thomas (1811-1898)

Francesca Molinaro, Soprano

Intermission (15 minutes)

Symphony No. 9 in E Minor: Antonin Dvorak (1841-1908)
"From the New World", Op. 17 (1872 rev. 1879-1880)

- I. Adagio-Allegro molto
- II. Largo
- III. Scherzo. Molto vivace
- IV. Allegro con fuoco

PROGRAM NOTES:

Quintette Pour Instruments a Vent

Paul Taffanel

Composed: 1876

Duration: c. 10'

Orchestration: flute, oboe, clarinet, bassoon, and horn

Taffanel is considered the father of the modern French school of flute playing. With Gaubert, he wrote a method for flute playing and was professor of flute at the Conservatoire. He was born in Bordeaux, France where his father was a flute teacher and started his son at an early age.

Paris became his musical home as a flautist in the Conservatoire concerts, and the conductor of the Paris Opera. His pupils at the Conservatoire are a long "Who's Who" of early twentieth century French flautists. His greatest contribution to the world of woodwinds was the founding of the Societe des Instruments a Vent in Paris in 1879, and so he is responsible for the renaissance of woodwind chamber music. He contributed fine chamber music himself and prepared effective arrangements for flute and piano. One would expect the flute to be given virtuoso passages, and it is, but the Quintette opens with a flourish from the clarinet.

Program note by Catherine Roche

Piano Concerto No. 2 in G Minor, Op. 16

Sergei Prokofiev

Composed: 1944

Duration: c. 12 minutes

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings, and solo piano

Another critic wrote that the concerto left its listeners "frozen with fright, hair standing on end." With a major scandal under his belt (in that most scandal-packed year of premieres, this concerto coming only four months after Stravinsky's *Rite of Spring*), Prokofiev now felt that he truly was on the threshold of fame. His career advanced quickly. Immediately after graduation from the conservatory in 1914—the recipient of the coveted Rubinstein Prize—he left Russia and later met the hottest names in European music circles, Igor Stravinsky and Sergei Diaghilev. Prokofiev was bowled over by Stravinsky's music, and *The Rite of Spring* had a lasting impact on his own development as a composer (a debt Prokofiev never publicly admitted). In London, Prokofiev played his Second Piano Concerto for Diaghilev, who at first

considered choreographing it but then asked him to write a new ballet score (the ill-fated *Ala and Lolli*, later revised as the *Scythian Suite*, followed by a second commission, *The Tale of the Buffoon*).

In 1918, Prokofiev talked an official into issuing him a passport with no expiration date, and he set off for the United States. Remembering that he had once met a friendly Chicagoan named Cyrus McCormick in Petrograd, Prokofiev traveled to Chicago, which seemed unusually welcoming and receptive to his music. Frederick Stock invited him to play his First Piano Concerto and to conduct the *Scythian Suite* with the Chicago Symphony, and the Chicago Opera agreed to produce *The Love for Three Oranges*. Stock invited Prokofiev back to play the world premiere of his new Third Piano Concerto in 1921.

When Prokofiev came to this country in 1918, he left the score of his Second Piano Concerto in his Petrograd apartment, where it eventually was used by the new tenants as fuel “to cook an omelet,” as the composer’s friends later informed him. In 1923, then living in Paris, Prokofiev decided to reconstruct the score from memory. “I have so completely rewritten the Second Concerto that it might almost be considered the Fourth,” he wrote to a friend that year. But in his auto-biography he claimed that he had merely made “the contrapuntal development slightly more complicated, the form more graceful—less square,” and that he “improved” both the piano and orchestral parts. We’ll never know how different the original 1913 concerto is from the one he introduced in Paris in May 1924. But then, in a city used to being at the center of the *avant-garde*, it caused little stir.

The Second Piano Concerto has four movements, unconventionally arranged—the last three offer little variety of tempo and there’s no “slow movement” at all.

The first movement begins with a delicate, expansive lyrical theme in the piano; it’s the only one of its kind in the work. Prokofiev ingeniously transforms much of the standard development and recapitulation sections into a monumental, unabashedly virtuosic cadenza for solo piano (he marks the climax “colossal”). By the time the orchestra re-enters, the movement is practically over.

Program note by Phillip Huscher

Je Suis Titania from Mignon

Ambroise Thomas

Composed: 1866

Duration: c. 6 minutes

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings, and soprano soloist

Ambroise Thomas occupied the loftiest rungs of French music during the middle decades of the 19th century. He won premiers prix in piano and harmony as a student at the Paris Conservatoire, and received the Prix de Rome for his cantata *Hermann et Ketty* in 1832. During his three-year Italian residency, he gained the warm admiration of the noted painter Jean Auguste Dominique Ingres, then superintendent of the prize winners in Rome, and submitted compositions that so excited the taste of the directors of the competition that they arranged for their immediate publication. After returning to Paris in 1835, he applied himself to composing stage works in the pleasing and unpretentious style of the day with such prolificacy and success that he was made a Chevalier in the Légion d'honneur a decade later and an officer of that institution in 1858. Thomas was elected to the French Academy in 1851, appointed professor of composition at the Paris Conservatoire five years later, and served as the school's director from 1871 until his death in 1896.

His *Mignon* of 1866 was among the favorite operas of the late 19th century, both in France and abroad; he was granted the Grand Croix of the Légion d'honneur on the occasion of the work's 1,000th performance at the Opéra-Comique in 1894, the first musician to be so honored. One of the most revealing evidences of the high regard in which he was held by his age is the fact that Verdi abandoned his own long-projected opera on the subject of hamlet in deference to Thomas' work of 1868.

Michel Carré and Jules Barbier based their libretto for *Mignon* on an episode from Goethe's well-known novel of 1796, *Wilhelm Meister*, which tells of the plight of *Mignon*, a young woman stolen by Gypsies from her Italian home when she was a child. During the Gypsies' wanderings in Germany, *Mignon* meets Lothario, a nobleman searching across the Continent for his abducted daughter, and *Wilhelm Meister*, a student who buys her freedom from the Gypsies.

The score is full of sweet airs and dazzling display pieces that stick firmly in the memory, which is what good melodies are supposed to do, after all. '*Mignon*' is actually a contest between the two female characters, who represent opposite temperaments and human qualities. *Philine*, the unscrupulous temptress, naturally has the most brilliant music to sing including the dazzling '*Je suis Titania*,' whose high E-flat has thrilled audiences since the opera's inception.

Program note by Richard Rodda

considered choreographing it but then asked him to write a new ballet score (the ill-fated *Ala and Lolli*, later revised as the *Scythian Suite*, followed by a second commission, *The Tale of the Buffoon*).

In 1918, Prokofiev talked an official into issuing him a passport with no expiration date, and he set off for the United States. Remembering that he had once met a friendly Chicagoan named Cyrus McCormick in Petrograd, Prokofiev traveled to Chicago, which seemed unusually welcoming and receptive to his music. Frederick Stock invited him to play his First Piano Concerto and to conduct the *Scythian Suite* with the Chicago Symphony, and the Chicago Opera agreed to produce *The Love for Three Oranges*. Stock invited Prokofiev back to play the world premiere of his new Third Piano Concerto in 1921.

When Prokofiev came to this country in 1918, he left the score of his Second Piano Concerto in his Petrograd apartment, where it eventually was used by the new tenants as fuel “to cook an omelet,” as the composer’s friends later informed him. In 1923, then living in Paris, Prokofiev decided to reconstruct the score from memory. “I have so completely rewritten the Second Concerto that it might almost be considered the Fourth,” he wrote to a friend that year. But in his auto-biography he claimed that he had merely made “the contrapuntal development slightly more complicated, the form more graceful—less square,” and that he “improved” both the piano and orchestral parts. We’ll never know how different the original 1913 concerto is from the one he introduced in Paris in May 1924. But then, in a city used to being at the center of the avant-garde, it caused little stir.

The Second Piano Concerto has four movements, unconventionally arranged—the last three offer little variety of tempo and there’s no “slow movement” at all.

The first movement begins with a delicate, expansive lyrical theme in the piano; it’s the only one of its kind in the work. Prokofiev ingeniously transforms much of the standard development and recapitulation sections into a monumental, unabashedly virtuosic cadenza for solo piano (he marks the climax “colossal”). By the time the orchestra re-enters, the movement is practically over.

Program note by Phillip Huscher

Je Suis Titania from Mignon

Ambroise Thomas

Composed: 1866

Duration: c. 6 minutes

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings, and soprano soloist

Ambroise Thomas occupied the loftiest rungs of French music during the middle decades of the 19th century. He won premiers prix in piano and harmony as a student at the Paris Conservatoire, and received the Prix de Rome for his cantata *Hermann et Ketty* in 1832. During his three-year Italian residency, he gained the warm admiration of the noted painter Jean Auguste Dominique Ingres, then superintendent of the prize winners in Rome, and submitted compositions that so excited the taste of the directors of the competition that they arranged for their immediate publication. After returning to Paris in 1835, he applied himself to composing stage works in the pleasing and unpretentious style of the day with such prolificacy and success that he was made a Chevalier in the Légion d'honneur a decade later and an officer of that institution in 1858. Thomas was elected to the French Academy in 1851, appointed professor of composition at the Paris Conservatoire five years later, and served as the school's director from 1871 until his death in 1896.

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Program note by Richard Rodda

Symphony No. 9 in E Minor: From the New World

Antonin Dvorak

Composed: Between December 1892 and spring 1893, mostly in New York City**Duration:** c. 44'**Instrumentation:** 2 flutes (2nd doubling piccolo), 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, and strings

Jeanette Thurber was not a woman who easily accepted *no* for an answer. In June 1891, she invited Dvořák to New York to direct the National Conservatory of Music, an establishment she had been nurturing into existence over several years. Thurber had studied music in Paris, and when she returned to the United States she used the considerable financial resources of her businessman-husband to create an American conservatory in the French image—which is to say, one in which talented students of all backgrounds would be supported at the government's expense, regardless of sex or of racial or economic background. In 1891, she finally managed to get the organization chartered through an act of Congress. By that time, she had already enlisted an impressive roster of musicians to serve on the faculty, including the pianist Rafael Joseffy and the cellist (and composer) Victor Herbert. Securing a composer of Dvořák's eminence to lead the conservatory would be a phenomenal coup. And she brought it off.

On September 26, 1892, Dvořák and part of his family arrived in New York (four of six children remained back home in Bohemia) and took up residence at a townhouse at 327 East 17th Street, a short stroll from the National Conservatory (which was located at 126-128 East 17th Street, on a site now occupied by Washington Irving High School). The Dvořák home is no more. In 1941, Mayor Fiorello LaGuardia had a historical plaque installed on the façade in a bow to the composer's centennial. The building's façade was granted landmark status in February 1991 (the Dvořák sesquicentennial), but within months a nearby hospital, which by that time owned the property, prevailed on New York's City Council to overturn that landmark designation. In August 1991, the house was accordingly razed to make way for an AIDS hospice. The block was re-named Dvořák Place, and in 1997 a non-profit group called the Dvořák American Heritage Association installed a statue of the composer in Stuyvesant Square Park, just across the street from where he had lived. Dvořák would remain a New Yorker until 1895 (spending the summer of 1893 in the Czech community of Spillville, Iowa, and the following summer in Prague), building the National Conservatory's curriculum and faculty, appearing as a guest conductor, and composing such masterworks as his String Quartet No. 12 in F major (Opus 96, *The American*), his String Quintet in E-flat major (Opus 97), and his *Symphony From the New World*. The National Conservatory continued to flourish for two decades following Dvořák's years there. But by 1915 its reputation began to wane; it left its 17th Street facility and moved from one address to another, disappearing from the scene in 1928.

Although he was occasionally wracked with homesickness, there is no question that Dvořák enjoyed much about his American years. Musical New York made much of him, delighting in having so distinguished a European composer in their midst. Dvořák found many of his students to be receptive and stimulating, and his insatiable musical curiosity went into high gear when he encountered African-American and American Indian music. These repertoires have been much invoked in discussion of the Symphony *From the New World*, beginning with the composer's own observations about the piece.

The African-American presence in the American music scene was immense during Dvořák's years, which coincided with the rise of ragtime. Born of certain strands of African-American music in the mid- to late-nineteenth century, ragtime emerged into mainstream commercial consciousness through minstrel shows and, in the 1890s, through performances at prestigious popular venues (the 1893 World's Columbian Exposition in Chicago—which Dvořák attended—is often cited) by such pianist-composers as Scott Joplin. But ragtime left no effect on Dvořák. His fascination seems to have centered more on spirituals. One of his National Conservatory students, Harry Burleigh, would create dozens of spiritual arrangements that would become famous beyond the African-American community, arrangements whose European "respectability" were perfectly in line with, say, Brahms's take on German folk songs or Dvořák's settings of Moravian traditional tunes.

So far as American Indian music is concerned, we know that Dvořák did attend one of Buffalo Bill Cody's "Wild West" shows in New York in the spring of 1893, which would have included a fair measure of more-or-less authentic singing and dancing from a group of Oglala Sioux who belonged to Cody's troupe. (These Indians, as it happened, hailed from the Pine Ridge reservation in the Dakota Territory, which only two years earlier had been the location of the notorious massacre at Wounded Knee.) Since Dvořák was just then completing his Symphony *From the New World*, it's impossible that the music he heard on that occasion could have inspired the symphony's material in any direct way; and the same must be said of the Iroquois performers Dvořák encountered a few months later at a performance given by the Kickapoo Medicine Company during his summer in Spillville.

The fact is that, for all his interest in cultural diversity, Dvořák was not an ethnomusicologist. Scarcely a decade after the Symphony *From the New World* was premiered, a legion of composers sallied into the field in search of the authentic voice of the people: Kodály in Hungary, Vaughan Williams in Great Britain, Bartók seemingly everywhere. Dvořák was of an older generation, and he was happy to derive folkish inspiration at arm's length and subsume it into his own artistic vocabulary. This was common practice

in the 1890s, when a considerable number of classical composers (such as the so-called “American-Indianists”) provided American audiences with purportedly “ethnic” music gussied up in concert-dress clothes. This was to some extent analogous to what James Fenimore Cooper and Henry Wadsworth Longfellow had achieved in their literary works infused with purported Indian lore, or to the carefully styled photographs Edward S. Curtis began taking in the 1890s and that would pave the way towards his monumental photographic collection, *The North American Indian*.

The ethnic influences on the *New World Symphony* become interesting in light of the composer’s own assertions about the subject. The *New York Herald* of May 21, 1893, carried an article by the journalist James Creelman, who quoted Dvořák as saying that, “I am now satisfied that the future music of this country must be founded upon what are called the [African-American] melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I first came here last year I was impressed with this idea and it has developed into a settled conviction.” Dvořák again spoke with the *Herald* on the day of his new symphony’s premiere to emphasize the work’s American Indian connections, specifically citing parallels to Longfellow’s *Song of Hiawatha* (which was a Romantic effusion rather than an authentic expression of any Native culture).

The premiere of the *New World Symphony*, with Anton Seidl conducting the New York Philharmonic, was a huge success, the greatest of the composer’s career, and the critic Henry T. Finck, writing in the *New York Evening Post*, proclaimed it “the greatest symphonic work ever composed in this country,” which at that point was probably true. The title came to Dvořák as an afterthought, and he added it just before delivering the score to the Philharmonic, later explaining that it signified nothing more than “impressions and greetings from the New World.” But for that subtitle, a listener encountering the piece for the first time might not consider it less demonstrative of the “Czech spirit” than any of the composer’s other symphonies. But the name has invited all manner of speculation, and, buoyed by Dvořák’s own allusions, musicologists have found in its melodies echoes of such undeniably American tunes as “Swing Low, Sweet Chariot,” not to mention more general turns of phrase that invite a “folkish” interpretation. Coincidences all? Perhaps. Syncopated rhythms and modal melodies are emblematic of many folk and popular musical traditions, those of Bohemia and the United States included. For his part, Dvořák would go on to downplay whatever debt to American music might lie in these much-admired pages. “I have simply written original themes embodying the peculiarities of [American] Indian music,” he insisted to *Harper’s* magazine, “and using these themes as subjects, have developed them with all the resources of modern rhythms, harmony, counterpoint, and orchestral color.”

For all its presumed American-ness, Dvořák's *New World* Symphony is perhaps best approached as an unusually inspired late-nineteenth-century composition firmly anchored in the European orchestral tradition. The first movement is cast in a sonata form introduced by a slow, brooding introduction, but Dvořák unifies these two sections—indeed, the symphony as a whole—through the cunning use of thematic recollection: In this case, the music of the introduction seems a not-yet-fully-formed expression of the heroic, rather Wagnerian, horn theme at the outset of the *Allegro molto* portion. Though the movement's structure follows familiar contours, the layout of its tonality does not lack for interesting details. That horn theme, for example, is first heard in its complete form in the key of E-flat minor, a semitone below the overriding key of E minor; the sidestep that rectifies the movement to its proper key adds an element of psychological uplift. The ensuing themes are not less evocative: a dance-tune (introduced by flute and oboe) curiously reminiscent of "Turkey in the Straw" and another that evokes, for many, the spiritual "Swing Low, Sweet Chariot."

The second movement, *Largo*, opens with a series of dense chords before settling into the key of D-flat major for one of the most famous English horn tunes ever written, one that combines tenderness, nostalgia, and a sense of resolute hopefulness. It sounds for all the world like a folk song, and that is what generations of listeners have taken it to be, especially once the title "Goin' Home" became attached to it. In fact, the song "Goin' Home" followed the symphony by three decades when, in 1922, William Arms Fisher crafted words to fit Dvořák's tune. Fisher (1861-1948), who had studied with Dvořák at the National Conservatory and eventually was his teaching assistant there, became a notable music historian, editor, and author. An enthusiast for Dvořák's ideas about melding authentic American songs with the techniques of classical composition, Fisher made numerous concert settings of African-American pieces, which he gathered into a collection and published in 1926. This helped confuse the issue, but the fact is that "Goin' Home" is strictly a "pseudo-spiritual." The music gives way to a bucolic section that seems to shimmer with birdsong, after which the English horn returns with its plaintive melody. This *Largo* was the first of two movements that Dvořák suggested were derived from Longfellow's "Hiawatha," though precisely which section of that epic it portrays has been a matter of debate.

The composer was more precise when it came to the third movement. This *Scherzo*, he said, relates to the section of Longfellow's poem that describes the dance of Pau-Puk-Keewis: "It was he who in his frenzy / Whirled these drifting sands together, / On the dunes of Nagow Wudjoo, / When, among the guests assembled, / He so merrily and madly / Danced at Hiawatha's wedding, / Danced the Beggar's Dance to please them." The dance is introduced, most curiously, by a motif Dvořák has borrowed quite unashamedly from Beethoven's Ninth Symphony. A pastoral trio ensues. If you weren't forewarned that this was

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taking place “on the shores of Gitche Gumee, on the dunes of Nagow Wudjoo, by the shining Big-Sea-Water,” you might reasonably assume the scene was somewhere in Upper Austria. The “Beethoven’s Ninth” motif returns as a transition back to the main Scherzo theme, and the proceedings die away in a coda during which we hear reminiscences of themes from the first movement.

Recollections of earlier music also haunt the final movement, which evolves out of a march-theme that seems perfectly appropriate to a symphony straight out of central Europe. We tend to think of Dvořák as broadly resembling Brahms in musical inclinations, and although there is plenty here that is Brahms-like (particularly the Brahms of the Hungarian Dances), Dvořák’s finale also reminds us of its composer’s early infatuation with Wagner. The musical world of Dvořák’s day had become polarized between what was viewed as Brahmsian conservatism and Wagnerian experimentalism. One of the great achievements of Dvořák’s late music, and certainly of the *Symphony From the New World*, is the extent to which it bridges that divide.

Program note by James M. Kelle

ABOUT THE CONCERTO WINNERS:

MICHAEL NICHOLS is a Piano Performance major at Youngstown State University's Dana School of Music. He currently studies piano with Dr. Caroline Oltmanns. A lover of 20th century music, he delights in bringing obscure works to public attention. Michael is regularly heard in recital as a soloist. During spring of 2016, he gave his junior recital, and he is currently preparing for his senior recital in fall 2017. In 2016, Michael was the first featured performer on the Music in the Afternoon series, a new program of the McGuffey Historical Society. A strong believer in giving back to the community, Michael also performs yearly at McGuffey Elementary School as part of the McGuffey Historical Society's Founder's Day program.

During the Summer of 2016, Michael participated in the first YSU Piano Ensemble Workshop and the YSU-Lewis School Summer Piano Camp as both a teacher and a collaborator. In 2011, Michael placed first in the Omega Psi Phi Talent Hunt. During High School, Michael was featured in an interview by the Vindicator for his musical talent, and he performed in numerous Chaney High School VPA productions as pianist, arranger, and music director. He continues to participate regularly in the Dana Concert Series as soloist, collaborator, and accompanist. Michael has participated in masterclasses led by acclaimed pianists and pedagogues such as Spencer Myer, Luis Magalhães, Michael Schneider, Maira Liliestedt, Joachim Reihuber and Zahari Metchkov. After he completes his undergraduate coursework, Michael is planning to pursue a master's degree in piano performance.

FRANCESCA MOLINARO, soprano, is a Graduate Vocal Performance student from Connellsville, PA. She received her bachelor's degree in music education from Alderson Broaddus University in Philippi, WV. Ms. Molinaro has played numerous roles in opera scenes including Rosina from *The Barber of Seville*, Sadie from *Slow Dusk*, Lakmé from *Lakmé*, Laetitia from *The Old Maid and the Thief*, and Olympia from *The Tales of Hoffmann*. Her honors include being named a winner of ABU's 2013 Biennial Honor's Recital Competition, placing second at the 2014 Eastern Division MTNA (Music Teacher's National Association) Young Artist Competitions in Voice held at Penn State University, being named a winner of ABU's 2015 Biennial Concerto Competition where she sang with the West Virginia Symphony, and a winner of ABU's 2016 Biennial Honor's Recital Competition. Francesca is a student from the studio of Dr. Misook Yun. She plans to audition for opera companies in the US after graduating from YSU.

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 24th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced high school honor bands and orchestras, most of the premiere US Military Bands, as well as a number of university wind bands throughout the United States. 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 ORCHESTRA STAFF: 2016-2017

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

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Faith Roberts, Graduate Assistant, froberts@student.ysu.edu

YSU DANA SYMPHONY ORCHESTRA – SPRING 2017

Denotes Graduate Student; * Denotes Section Leader;

^ Denotes Principal Player

VIOLIN

Brittney Baglia, Chautauqua, NY #
Jenna Barvitski, Boardman
Jonathan Charlton, Beaver, PA
Jordan Grantonic, Boardman
Rachel Haney-Myers, Hermitage, PA
Caitlin Hedge, Wooster, # * ^
Brynn McCullough, Pittsburgh, PA
Alexandra Santarcangelo, Meadville, PA
Edward Smrek, Boardman
Richard Smrek, Boardman
Ronald Smrek, Boardman

VIOLA

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

CELLO

Billy Blaze, Hermitage, PA
Sarah Demetruk, Boardman
Edward Madej, Boardman
Veronica Marcella, Boardman
Wyatt Miller, Boardman
Sherry Mills, Austintown
Simon Pusateri, Boardman
Stephanie Zitkovich, Boardman *^

STRING BASS

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

FLUTE/PICCOLO

Madeline Grimes, Vienna * ^
Nadya Stratton, Boardman
Anna Reitsma, Pittsburgh, PA

OBOE/ENGLISH HORN

Francesca Clause, Boardman
Kristen Thompson, Poland ^*

CLARINET/BASS CLARINET

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

BASSOON

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

HORN

Brendan Gage, Poland
Hannah Jones, Pittsburgh, PA
Laura Makara, Boardman * # ^
Alisha Moore, Leavittsburg

TRUMPET

Ross Hill, Poland
Jared Peters, Erie, PA
Brandon Ritchie, Des Moines, IA * # ^

TENOR TROMBONE

Emily Donovan, Grove City
Dominic Gentile, Canonsburg, PA ^

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA # ^ *

TUBA

Travis Beatty, Lowellville *^

HARP

Rebecca Pfingstl, Pittsburgh, PA *^

TIMPANI/PERCUSSION

Thomas Starr, Pittsburgh, PA *^
Nathan Weingart, North Lima

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

**STRING/ORCHESTRA PROGRAM
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D E G R E E S

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

S T U D E N T O P P O R T U N I T I E S

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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.

F A C U L T Y

Joseph Kromholz, violin, viola, string quartet,
chamber orchestra conductor — jkromholz@ysu.edu

Michael Strauss, viola, string quartet — mistrauss@sbcglobal.net

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, symphony orchestra conductor — slgage@ysu.edu

For more information, please visit our website at:

<http://web.ysu.edu/ccac/music>

**YSU DANA SYMPHONY ORCHESTRA & CHAMBER ORCHESTRA
PERFORMANCES: 2016-2017**

Sunday, September 14, 2016 4:00 PM

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

Thursday, November 2, 2016 7:30 PM

From Russia With Love
YSU Dana Symphony Orchestra
Stambaugh Auditorium
Stephen L. Gage, Conductor
Caitlin Hedge, Violin

Wednesday, December 7, 2016 8:00 PM

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

Sunday, February 12, 2017 4:00 PM

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

Thursday, March 2, 2017 7:30 PM

Dana Young Artist's Concert: *From the New World*
Dana Symphony Orchestra
Stephen L. Gage, Conductor
DYAC Winners: Michael Nichols, Piano; Francesca Molinaro, Soprano;
"Windy Five" Woodwind Quintet, Kathryn Umble, Coach

Friday-Sunday, April 21-23, 2017

The Impresario **Wolfgang Amadeus Mozart**
The Medium **Gian Carlo Menotti**

Ford Theater – Bliss Hall – YSU Campus

Friday & Saturday 7:30 PM

Sunday 2:00 PM

David Vosburgh, Director; Misook Yun, Music Director
Stephen L. Gage, Orchestra Conductor

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*The Dana Concert Series
presents*

GUEST ARTIST RECITAL

FIDELIO PIANO TRIO

DARRAGH MORGAN, VIOLIN
ADI TAL, CELLO
MARY DULLEA, PIANO

St. John's Episcopal Church
Friday, March 3, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

RECITAL PROGRAM

**Piano Trio in D major,
Op. 70, No. 1, "Ghost"** Ludwig van Beethoven (1770-1827)
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Variations on a Poem Michael Hersch (b. 1971)

~~ *Intermission* ~~

Piano Trio in G minor, Op. 15 Bedřich Smetana (1824-1884)
Moderato assai – Più animato
Allegro, ma non agitato
Finale. Presto

THIS PROGRAM IS MADE POSSIBLE THROUGH THE GENEROSITY
OF CULTURAL IRELAND.



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BIOGRAPHY

The ...*Virtuosic Fidelio Trio*... (Sunday Times) are **Darragh Morgan**, violin, **Adi Tal**, cello and **Mary Dullea**, piano. Shortlisted for the 2016 Royal Philharmonic Society Music Awards, the Fidelio Trio are enthusiastic champions of the piano trio genre, performing the widest possible range of repertoire on concert stages across the world; they are broadcast regularly on BBC Radio 3, RTÉ Lyric FM, WNYC, NPR and featured on Sky Arts documentaries; they have an impressive list of commissions and first performances from the leading and newest composers and have a large discography of highly acclaimed recordings.

Since their debut at London's Southbank Centre, they have appeared at the Wigmore Hall and Kings Place, at festivals from Brighton and Cheltenham to St. Magnus, and from Gregynog to Huddersfield. They regularly perform across the Irish Sea at the National Concert Hall, Dublin, the Kilkenny Festival and the Belfast Festival at Queens as well as overseas in Shanghai, Porto, Paris, Venice, Florence, Johannesburg, New York City, Princeton, San Francisco and Boston.

Their extensive discography includes Ravel and Saint-Saëns for Resonus Classics; Korngold and Schoenberg (*Verklärte Nacht* arr. Steuermann) for Naxos; the complete Michael Nyman Piano Trios for MN Records; multiple releases on NMC, Delphian Records and Convivium including portrait CDs for composers such as Luke Bedford and Michael Zev Gordon.

Keen to ensure the future of the piano trio, The Fidelio Trio work closely with composition and performance students at institutions across the UK and all over the world including the Peabody Conservatory, Curtis Institute, NAFA Singapore, and Stellenbosch Conservatorium South Africa, also they have been artists-in-residence at St. Patrick's College Dublin City University, University of Illinois at Champaign-Urbana, and the State University of New York, SUNY.

The Fidelio Trio are constantly commissioning new works, giving first performances and, importantly, further performances to introduce them into the repertory. Composers that the Trio have worked closely with include Toshio Hosokawa, Charles Wuorinen, Johannes Maria Staud, Michael Nyman, Gerald Barry, Donnacha Dennehy, Evan Ziporyn, Simon Bainbridge, Judith Weir ... to name but a few.

Inspirational musicians The Fidelio Trio have collaborated with include Nicholas Daniel (oboe), Richard Watkins (horn), Joan Rodgers and Patricia Rozario (soprano), and with spoken word, author Alexander McCall Smith and poet Sinéad Morrissey. Following on from their recent French Piano Trios Series at St. John's Smith Square, London, the 2016-17 season includes an extensive Asia tour (Thailand, Brunei, Singapore, Malaysia and Hong Kong), a further USA tour, many festival appearances and a Schubert cycle at Kilkenny Arts Festival. Their recent release of Ravel and Saint-Saëns Trios was Gramophone Magazine Critic's Choice. They are Artistic Directors of their annual Winter Chamber Music Festival at Belvedere House, Dublin City University and continue to be passionate in their advocacy for the piano trio across the world.

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*The Dana Concert Series
presents*

GUEST ARTIST RECITAL

FERENC SZECSÓDI, VIOLIN

ANIKÓ SZOKODY, PIANO

St. John's Episcopal Church
Wednesday, March 8, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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RECITAL PROGRAM

Sonata in A major Cesar Franck
(1822-1890)

Intermission

Three Hungarian Folk Dances Leó Weiner
(1885-1960)
Fox Dance
Ronde of Marosszék
Peasants Dance

Csárda Scenes No. 2 Jenő Hubay
(1858-1937)

Scherzo Péter Tóth
(b. 1965)

Brautzug, Op. 95, No. 1 Jenő Hubay

Carmen Fantasie Brillante

Banjo and Fiddle William Kroll
(1901-1980)

BIOGRAPHIES

Mr. Szecsődi studied under István Bodonyi at the Béla Bartók Conservatory, and Mihály Szűcs, at the Franz Liszt Academy of Music. During his time there he won the Grand Prize of the Music Academy.

His teaching career began in 1977 at the Franz Liszt Music Academy in Szeged. He attained habilitation (the highest academic qualification one can achieve) in 2000 and became the youngest university professor in Hungary. In recognition of his educational excellence, he was elected as the director of the Violin and Chamber Music Department in the same year. Many of his students have continued with successful careers as virtuoso violinists, giving concerts or teaching in Hungary and throughout Europe. Since 2005, he has been the President of the Jenő Hubay Society (the famous Hungarian violinist, composer and teacher).

He became an international soloist in 1984, when he received the much sought-after Grand Prize of the Cziffra Grant. Since that time, he is a welcomed artist in the concert halls of many large European cities, such as Vienna, Bologna, Madrid, Paris, Zürich and Kiev to name a few.

Ferenc Szecsődi plays an important role in Hungarian music life and many composers, for example: Zolt Durkó, Pál Rózsa, Miklós Kocsár and Lajos Huszár have dedicated their solo pieces to him. Mr. Szecsődi regularly plays on recordings and in the studios of the Hungarian Radio and Television. In 1987, he was awarded the Artistic Prize of the Hungarian Radio, and in 1992 named "best performing artist of the year" and the following year (1993) awarded the Liszt Prize. As acknowledgment of his pedagogic activity, he was awarded with the Weiner Prize in 1996.

His important recordings include a wide range of classical Hungarian violin literature. His record entitled "The Great Hungarian Violin School", was commended by lovers of violin music as well as the critics, who acclaimed his "brilliant technical ability and exuberant musicality" (Új Magyarország), or praised the "Hungarian Paganini's temperamental playing" (Zürchersee Zeitung).

RECITAL PROGRAM

Anikó Szokody is a native of Hungary and holds a Master of Music Degree in Piano Performance from Indiana University, having studied with György Sebők, a Piano Artist Degree from the Franz Liszt Academy of Music in Budapest as well as a Teachers Diploma. She also earned an Artist Diploma from the Conservatorio Beethoven in Buenos Aires, Argentina, where she studied with Pia Sebastiani.

As an active international soloist and chamber musician, she regularly appears on Hungarian Television and Radio and can be heard on WMHT and Vermont Public Radio. Hungarian Public Television has produced a documentary on her professional career, which has been aired in Hungary and throughout Europe.

Additionally, Aniko has also performed as soloist with the Budapest Strings, the Orchestra de Ciudad de Buenos Aires, Chautauqua Festival Wind Orchestra and has concertized in Italy, Poland, Austria, Germany, Argentina, throughout the United States and most recently in Qatar. She has performed in such places as the Teatro Colon in Buenos Aires, Troy Savings Bank Music Hall, Zankel Hall in Skidmore College, Empire State College, Saratoga Springs, Brunswick Castle Concert Hall, Hungary, Franz Liszt Academy Concert Hall, Old Franz Liszt Academy Concert Hall, Kodály Institute Concert Hall, to name but a few. She has also had the distinguished honor of presenting a special performance for Árpád Göncz, President of Hungary at the Consulate in Buenos Aires, as well as playing for guests from the White House at an event organized by the World Federation of Hungarians in Washington D.C.

Her recent performances in New York have included collaborations with the Adirondack Ensemble, Capital Chamber Artists, Upper Hudson Musical Arts, Luzerne Chamber Players and the Saratoga Chamber players. Aniko is a regular performer on the Luzerne Faculty Concert Series and the Luzerne Chamber Music Festival. She has had the privilege to perform with Luzerne Music Center's President, Artistic Director and CEO, Elizabeth Pitcairn several times and appeared in chamber music performance with Michelle Kim, Assistant Concertmaster of the New York Philharmonic Orchestra as well.

Ms. Szokody was Associate Instructor of Piano at Indiana University, served as studio pianist for cellist Janos Starker and has been on the faculty of Chautauqua Institution, New York from 1999-2006. Ms. Szokody was on the faculty of Union College as well and maintained a successful private studio. Her students were regular top prize winners at piano competitions and continue their studies at the Juilliard School of Music, Manhattan School of Music, Bowdoin and Indiana University School of Music. Having moved to Hungary in the Fall of 2011 she joined the piano faculty of the University of Szeged, Hungary and the Kiskunhalas School of Music. In 2012 Ms. Szokody was also invited to join the faculty of the Conservatory of Szeged, where she enjoys a very active teaching schedule. In the Fall of 2014 she was appointed to the position of "Artist" Teacher Faculty at the University of Szeged. Her students are recent prize winners at the National Chamber Music Competition, where Ms. Szokody was presented a Special Recognition Award for her coaching work and achievement at a national level.

Her biographical synopsis can be found in the Dictionary of International Biography, Cambridge, England as well as in Marquis Who's Who in America, Who's Who in the World and Who's Who in American Education publications.

This performance is supported by the following:



DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

Wednesday, March 15

Youngstown Percussion Collective
Solo and Ensemble Recital

7:30 pm | Ohio Room, Kilcawley Center

Thursday, March 16

Guest Artist Concert: Dave Rivello Ensemble
7:30 pm | Chestnut Room, Kilcawley Center

Friday, March 17

Dana Brass and Friends
7:30 pm | St. John's Episcopal Church
323 Wick Ave, Youngstown, OH 44503

Saturday, March 18

Misook Yun Voice Studio Recital
7:30 pm | Bliss Recital Hall

Sunday, March 19

Horn Studio Recital
3:00 pm | Bliss Recital Hall



Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017

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

Mozart From To Menotti

Two One-Act Operas

The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



Call 330-941-3105 for Tickets or visit www.yсу.tix.com
YSU Students free with valid ID

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The Dana Concert Series
presents

MUSIC AT NOON

Voice Department Recital

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

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Minnelied

Felix Mendelssohn
(1809-1847)

Olivia Kochunas (1502), soprano
Jan Crews, piano

Create in Me a Clean Heart, O God

Carl F. Mueller
(1892-1982)

Dante Colella (1502), baritone
Jerry Rezanka, piano

Danksagung an den Bach

Franz Schubert
(1797-1828)

Emilio Santiago (2601), tenor
Jerry Rezanka, piano

Let My Song Fill Your Heart

Ernest Charles
(1895-1984)

Sierra Ellis (2602), soprano
Michael Nichols, piano

Do Not Go, My Love

Richard Hageman
(1881-1966)

Amanda Bertilacci (2602), soprano
Michael Nichols, piano

"Cruda Sorte"
from *Italiana in Algeriv*

Gioachino Rossini
(1797-1868)

Anna Murcko (2602), mezzo-soprano
Marcellene Hawk, piano

Auf dem Kirchhofe

Johannes Brahms
(1833-1896)

David Mouse (2602), baritone
Jerry Rezanka, piano

"Smanie Implacabili"
from *Così fan tutte*

Wolfgang Amadeus Mozart
(1756-1791)

Erika Walker (4802), mezzo-soprano
Nancy Cline, piano

Quatre chansons de jeunesse
3. Pierrot

Claude Debussy
(1862-1918)

Francesca Molinaro (6902), soprano
Mary Ann Bush, piano

"L'année en vain chasse l'année"
from *L'enfant prodigue*

Claude Debussy
(1862-1918)

Rebecca Enlow (6902), soprano
Nancy Cline, piano

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*The Dana Concert Series
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YOUNGSTOWN PERCUSSION COLLECTIVE

Kilcawley Center, Ohio Room
Wednesday, March 15, 2017
7:30 P.M.

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PROGRAM

- Penelope (2016) Nathan Daughtrey (b.1975)
Evan McCreary, Vibraphone
- Sea Refractions (1971) Mitchell Peters (b.1935)
Elexis Moore, Marimba
- Dreams Daniel Hafenstein
Nathan Weingart, Vibraphone
- Mystic Fire (2006) Julie Davila (b.1965)
Brandon Maffitt, Marimba
- Three Camps and Traditional arr. 1999
The Downfall of Paris Guy Gauthreaux II (b.1956)
Marino November, Snare Drum
TJ Rusk, Xylophone
- Hymn For An Gus Burghdorf (b.1973)
Angelic Child (1997) Anthony Tresky, Marimba
- Quadrafunk (1975) Dennis G. Rogers (b.1947)
Joel Gillespie, Drum Set
- Morning Light (2013) Mark Ford (b.1958)
TJ Rusk, Marimba
- Amazing Grace Traditional arr. 2013 Eric Rath (b.1978)
Tommy Starr, Vibraphone
- Nagoya Marimbas (1994) Steve Reich (b.1936)
Hobie Butcher and Tommy Starr
- Tornado (1966) Mitch Markovich (b.1944)
Andy Hacker, Snare Drum
- Ku Ka Illimoku (1978) Christopher Rouse (B.1949)
Joel Gillespie, Evan McCreary, Tommy Starr, Anthony Tresky

YPC was co-founded in the late 1990s by Ron Coulter, Nathan Douds, and Craig Hill, as a collaborative initiative with Dr. Glenn Schaft, the Director of Percussion Studies at Youngstown State University. YPC is a non-profit student organization in residence at Youngstown State University. YPC's mission is to advance the percussive arts through performance, recordings, composition, composer commission projects, educational outreach events targeting people of all ages, research, fundraising, and other related activities. Membership is open to YSU students, alumni, and faculty. Glenn Schaft, director of percussion studies at YSU, serves as the YPC faculty advisor.

YPC would like to send an additional thank you to the faculty and staff at Youngstown State University and The Dana School of Music for their continued support. We would also like to send a personal thank you to the professor of percussion at YSU, Dr. Glenn Schaft.

UPCOMING PERCUSSION EVENTS:

- April 5, 2017 - Percussion Ensemble Spring Concert
Spotlight Theater, Bliss Hall, 7:30PM
- April 17, 2017 - Hobie Butcher - Junior Recital
Bliss Hall Spotlight Theater, 8 PM
- April 29, 2017 - Drumline Workshop
with Guest Artist Mike McIntosh, <http://ysubands.org>
Mr. McIntosh is the Percussion Caption Supervisor and percussion designer for the Cavaliers Drum and Bugle Corps.
Special Guest Performance - YSU Percussion Ensemble

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

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The Dana Concert Series
presents

DAVE RIVELLO ENSEMBLE

SPONSORED BY:

YSU JAZZ VISITORS FUND

DANA SCHOOL OF MUSIC

WYSU-FM 88.5

MOTTER'S MUSIC (DENNY BIVIANO, PROPRIETOR)

Chestnut Room, Kilcawley Center
Thursday, March 16, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

DAVE RIVELLO ENSEMBLE

The Dave Rivello Ensemble was formed in 1993 by composer/conductor Dave Rivello as a vehicle for his original work. The 12-piece ensemble includes a standard jazz rhythm section (piano, bass, drums) three reed players and six brass (including flugelhorn and tuba). The scope of Rivello's music encompasses the jazz tradition and modern classical music, creating a unique blend of improvised and notated music. Rivello's compositions have been referred to as 'dreaming in color'. In addition to having held a regular gig for several years, they have performed at the Rochester International Jazz Festival, performed with Bob Brookmeyer, held a week long residency at Proctor's Theater in Schenectady New York, performed at Cornell University, the Monroe Community College Jazz Festival, the Coudersport Fine Arts Festival, perform an annual concert in Kilbourn Hall at the Eastman School of Music, have appeared several times on the Bop Shop record store's concert series, and WGMC's 'Meet The Artist' series. The ensemble includes some of the best musicians in Rochester, and is continuing to be more in demand for festivals and clinics. Dave Rivello was voted 'Best Big Band Leader' by City newspaper for his work with this ensemble.

MUSIC TO BE SELECTED FROM THE FOLLOWING:

Dancing In Circles	Sometime
The Path of Innocence	The Girl With The Sad Eyes
Beyond The Fall	Re-Imagining The World
Light Up The Sky	Facing The Mirror
Threads	Stealing Space
Another Fall	Chorale
Invisible Boxes	A Series of Short Prayers
The Edge of a Dream	I Wasn't Asking

Dave Rivello, composer/conductor

PERSONNEL:

REEDS

Luke Norris
Ben Britton
Hannah Mathieson

TRUMPETS

Charlie Carr
Mike Kaupa

FLUGELHORN

Garret Reynolds

TROMBONES

Mark Kellogg
Evan Dobbins

TUBA

Jeremy Stoner

PIANO

Jonathan Fagan

BASS

Emiliano Lasansky

DRUMS

Aaron Staebell

BIOGRAPHY:

DAVE RIVELLO, a Struthers, Ohio native, is a freelance composer, arranger and bandleader based in Upstate New York. He leads a 12-piece ensemble (The Dave Rivello Ensemble) that is his main orchestral voice. He has served as composer-in-residence at many schools, writing for their ensembles and giving clinics and private lessons. His residencies have been sponsored by Meet The Composer, Harvard Project Zero, and The New York Council of the Arts. He has written for and been commissioned by: The Smithsonian Institute, Oklahoma State University, The Youngstown Symphony Orchestra, The Penfield Symphony Orchestra, The Penfield Music Commission Project, The Youngstown State University Jazz Ensemble, Bobby McFerrin, David Taylor, Phil Woods, Gene Bertoncini, Randy Brecker, Jiggs Whigham, Billy Hart, The Bill Kirchner Nonet, Regina Carter, James Carter, Claudia Acuna, the Airmen of Note, Kevin Mahogany, Russell Malone and many others. His music has been widely performed throughout the U.S. as well as in Germany and Spain. He is also on the faculty at the Eastman School of Music and directs the award winning New Jazz Ensemble. Under his direction, this ensemble won the *Downbeat* Student Music Award for 'Best College Big Band' in 2009. His debut recording, *Facing The Mirror*, received strong praise from reviewers in the United States, Italy and Ireland. *The Village Voice* Jazz Critics Poll chose *Facing The Mirror* as the Debut release of 2009.

He has studied composition and arranging with Bob Brookmeyer, Bill Holman, Manny Albam, Rayburn Wright, Bill Dobbins and Sam D'Angelo. He holds degrees from The Eastman School of Music and The Dana School of Music at Youngstown State University.

His music is currently being published by Alfred Publications, Advance Music in Germany, UNC Jazz Press, GIA Publications, and The Penfield Music Commission Project. As a music copyist, Dave has worked for Bob Brookmeyer, Joseph Schwantner, Kenny Werner, Donald Hunsberger, Rayburn Wright, Bob Belden, Manny Albam, and Bill Dobbins.

Dave received his bachelor of music degree from the Dana School of Music at Youngstown State University, where he completed a dual major of trumpet performance (jazz emphasis) and a music education degree. While at YSU, Dave took private lessons with Sam D'Angelo focusing on composition, arranging, and music theory. He moved to Rochester, New York, in 1987 to attend the Eastman School of Music, where he completed his Masters degree in Jazz and Contemporary writing. During that time, he won the *Down Beat* magazine award for "Best Original Extended Composition", and the International Association of Jazz Educators award for "Best Original Large Ensemble Composition."

Ohio, 44555

Monday, April 10, Jazz Ensembles

The YSU Jazz Ensembles will perform at the Youngstown State University
Clement Room, Kitchawley Center, 7:30 p.m.

for his gift of the Robert E. Dinkley Memorial Scholarship for

Jazz Drummers. If you are interested in making a donation, check or cash

made payable to YSU, should be mailed to Dr. Robert E. Dinkley,

Engagement Office, 1110 University Drive, Youngstown, Ohio, 44555.

One University Place, Youngstown, Ohio, 44555

SPRING SEMESTER

Monday, January 30, Saxophonist Jim Snidero Masterclass
Bliss Hall, Room 2222, 1:00 p.m.

Friday, February 17, Jazz Ensemble, MAD About the Arts
McDonough Museum, 7:00 p.m.

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

Thursday, March 16, Dave Rivello Ensemble
Chestnut Room, Kilcawley Center, 7:30 p.m.

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

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

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

ACKNOWLEDGEMENTS

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series for their support.

We wish to express our gratitude to those who have generously donated to The Tony Leonardi Jazz Scholarship Fund. If you are interested in making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Senator Harry Meshel for his gift of the Senator Harry Meshel Scholarship in Jazz and his establishment of The Jazz Visitors Fund. His generosity will continue to assist new generations of jazz students at YSU. If you are interested in making a donation to JVF, checks can be made payable to The Jazz Visitors Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Mr. David Bulkley & Family for his gift of the Robert E. Bulkley Memorial Scholarship for Jazz Drummers. If you are interested in making a donation, checks can be made payable to The Robert E. Bulkley Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

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The Dana Concert Series
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MISOOK YUN'S VOICE STUDIO RECITAL

Bliss Recital Hall
Saturday, March 18, 2017
7:30 P.M.

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RECITAL PROGRAM

Rose Softly Blooming

Louis Spohr
(1784-1859)

Olivia Kochunas, soprano
Nancy Cline, piano

Olivia Kochunas, soprano, is a freshman music education student. She is a member of the Dana Chorale, and will be traveling to South Korea with the ensemble in May. In April, she will be seen in Mozart's opera, *The Impresario*. Olivia also is a part of the choirs of St. Columba Cathedral and St. John's Episcopal Church.

Intermezzo

Robert Schumann
(1810-1856)

Jared Liscinsky, baritone
Mary Ann Bush, piano

Thine image pure and smiling,
Still in my heart shall stay,
With cheerful look beguiling,
Each pensive hour away.

My heart secretly singeth
An old, melodious song,
On summer breeze that wingeth
Its way to thee along.

Jared Liscinsky, baritone, is a freshman vocal education major. He is a member of both Dana Chorale and Barbershop, and is excited to be going to South Korea this spring with the Dana Chorale.

"Vedrai carino"

from *Le nozze di Figaro*

Wolfgang Amadeus Mozart

(1756-1791)

Sara Eckenrode, soprano

Nancy Cline, piano

You will see, sweetness, if you are good
That beautiful remedy you will have
It is natural, it is not disgusting
And the apothecary is not far, no
It is a certain balm, I bear on
I can give, if you want to prove
You would like to know, where I am
Feel it beating, touch my heart!

Sara Eckenrode is a sophomore, vocal performance major at YSU. She is a member of Sigma Alpha Iota and of the Dana Vocal Society. Last summer, she participated in the Singing Program in Hungary, where she studied at the University of Szeged. This summer, she will perform in South Korea along with the Dana Chorale, in which she is also a member. She will also be seen in Menotti's *The Medium* as both Toby and the Voice.

"Lullaby"

from *The Consul*

Gian Carlo Menotti

(1911-2007)

AnnaMaria Jadue, mezzo-soprano

Nancy Cline, piano

AnnaMaria Jadue is a second year music student majoring in Vocal Music Education and Integrated Language Arts Education from Austintown, Ohio. She is founder of the PellaPenguins, which is an acapella group. She also coaches for the Canfield Speech and Debate.

Widmung

Robert Schumann
(1810-1856)

Brianna Crawford, mezzo-soprano
Nancy Cline, piano

You my soul, you my heart,
you my bliss, O you my pain,
you my world in which I live,
my heaven you, to which I float,
O you my grave, into which
my grief forever I've consigned.
You are repose, you are peace,
you are bestowed on me from Heaven.
Your love for me gives me my worth,
your eyes transfigure me in mine,
lovingly you raise me above myself,
my good spirit, my better self!

Brianna Crawford, mezzo-soprano, is a sophomore vocal education major. She is from Wampum Pennsylvania. Brianna will be playing Mrs. Nolan in the Opera Workshop production of The Medium. She is a member of the Illuminare formerly known as SYC.

Das erste Veilchen

Felix Mendelssohn
(1809-1847)

Anna Murcko, mezzo-soprano
Marcellene Hawk, piano

When I beheld the first violet bloom,
I gazed on its beauty, I breathed its perfume;
The herald of spring dawn closely was prest
and fondly cherished to live on my breast;
The spring is departed,
The violet is dead,
Flowers more gay now deck its bed.
unheeded they blossom, in memory I see
The violet, that first bloomed so sweetly for me.

Anna Murcko is a sophomore music education major. She is a member of the Dana Chorale and St. John's Episcopal Choir and Sigma Alpha Iota. She has previously played the role of Dorabella in *Così fan tutte*, and as a chorus member in Opera Western Reserve's production of *Carmen*. She will be performing the role of Mrs. Gobineau in Menotti's *The Medium* this spring at YSU. She has also performed in scenes from *The Old Maid and the Thief*, as Miss Todd, and *Lakmé*, as Mallika.

Tout est si beau!

Serge Rachmaninoff
(1873-1934)

Katy Howells, soprano
Nancy Cline, piano

How fair this spot! I gaze to where
The golden brook runs by.
The fields are all inlaid with flowers,
The white clouds sail on high.
No step draws near, Such silence reigns,
Alone with God I seem; With Him,
In the shadows of great wood,
Toward thee, my beloved!

Katy Howells is a junior vocal performance major. She is the treasurer of the Dana Vocal Society, and the editor of YSU's Sigma Alpha Iota chapter. She was a part of Die Fledermaus and played Despina in *Così fan tutte* here at Dana. She will be performing the role of Monica in *The Medium* this semester. She just finished her junior recital, and looks forward to preparing for her senior recital next year.

L'allegro marinaro

Vincenzo Bellini
(1801-1835)

Nicholas Hazelton, baritone
Nancy Cline, piano

As soon as the blue sea
brightly mirrors the sky,
to your trusty ship
return, o seaman.
Let's try out a happy
song on the waves;
let's defy the waves and thunder
as happy adventurers.

Hope, o mariner:
Hope is our treasure.
Let everyone hope to return
again to the bosom of his faithful ones.
The future is surrounded by a cloak:
Only God can know
who it may be who will again see
his old mother, weeping.

As soon as we shall see in the sky
the rain clouds raging,
we must work with courage.
Loudly we will cry out: "Courage!"
For today, songs and music
are what fate has dealt us;
tomorrow it can send us,
perhaps, storms and thunder.

But we shall see, returning on the sea,
full of joy, again that sunlight
that must return us
to the peace of our native land.
Then, out of danger,
a mother will listen to
that which will tell her
the tearful story of her son.

Nicholas is a junior vocal performance major. He is the bass co-section leader in the Dana Chorale. In March 2015, Nicholas performed in Strauss's *Die Fledermaus* as Dr. Falke in YSU's theater. This April, he will be performing in a modernized version of Mozart's *Der Schauspieldirektor (The Impresario)* as The Impresario, as well as Mr. Gobineau in Menotti's *The Medium*.

Un certo non so che

Antonio Vivaldi

(1678-1741)

Erika Walker, mezzo-soprano

Nancy Cline, piano

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

Erika is a senior Vocal Performance major. She has been seen on the stage with YSU Opera Workshop as Despina in Mozart's *Così fan tutte*. This year she will be playing the role of Madame Flora in Menotti's *The Medium*. Erika is an Opera Western Reserve Young Artist and hopes to further her opportunities there. After graduation, she hopes to audition for the United States Air Force Singing Sergeants.

"L'année en vain chasse l'année"

from *L'enfant Prodiges*

Claude Debussy

(1862-1918)

Rebecca Enlow, soprano

Nancy Cline, piano

Year pursues empty year!
With each returning season,
their games and frolics sadden me despite myself:
they reopen my wound and my grief increases . . .
I come to seek out the solitary beach . . .
Involuntary pain!

Useless efforts!

Lia weeps continually for the child she no longer has! . . .

Azaël! Azaël! Why have you left me? . . .

In my maternal heart your image has remained.

Azaël! Azaël! Why have you left me? . . .

Yet the evenings were sweet

on the plain with its elm-trees,

when, laden with the harvest,

we would drive the big russet oxen home.

When the task was accomplished,

children, old people, and servants,

farm-workers or shepherds,

would praise the blessed hand of God.

So day would follow day

and in the pious family

young men and young girls

would exchange chaste vows of love.

Others do not feel the weight of old age

happy in their children,

they see the years' glide past

without regret, as without sadness . . .

How heavy time hangs for a heart without consolation!

Rebecca Enlow is a first year graduate student in vocal performance. She received her Undergraduate degree from YSU last may in music education. She has been a young artist with the Opera Western Reserve since 2014, where she has been a part of Carmen, Elixir of Love, and Don Giovanni. She has recently played various roles in the YSU opera scenes, and was last seen in a full opera as Adele in Die Fledermaus. She will be playing the roles of Mariah Gallas in the Impresario and Mrs. Gobineau in the Medium this spring with the YSU Opera Workshop.

La Capinera

Julius Benedict
(1804-1885)

Francesca Molinaro, soprano
Mary Ann Bush, piano

Bright April comes,
March winds are over,
And thou sweet bird are here once more.
I hear again the cheerful lay
Among the leaves and flowers gay.
Thy liquid notes such pleasure bring,
My heart with thee would ever sing.
Would sing of joy, all joys above
Of happy youth and happy love!
Of happy, happy love!
La la la la!
To welcome thee
Each flowers bell
It's secret love, to thee will tell.
The Zephyr's soft with murm'ring sigh
Will seek a kiss as they pass by.
And while the heart is near to thine,
It feels a joy and bliss divine!
Then sing of joy, all joys above,
Of happy youth and happy love
Of happy, happy love!
La la la la!

Francesca is a first year graduate student studying vocal performance. She will be performing the role of Madame Goldentone in *The Impresario* at YSU and was a winner of this year's annual Young Artist Competition at YSU. She is also a Young Artist for the Opera Western Reserve in Youngstown. Francesca plans to audition for major opera companies upon graduation.

DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

Sunday, March 19

Horn Studio Recital

3:00 pm | Bliss Recital Hall

Thursday, March 23

Jazz Combos

7:30 pm | Spotlight Theater, Bliss Hall

Friday, March 24

Guest Artist Recital

Patrick Kearney, classical guitarist and composer,
(Montreal, Canada)

7:30 pm | Bliss Recital Hall

Saturday, March 25

Guest Artist Masterclass

Patrick Kearney

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

Monday, March 27

Flute Studio Recital

7:30 pm | Bliss Recital Hall

Dana
School of Music

Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017

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

Mozart From To Menotti

Two One-Act Operas

The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



Call 330-941-3105 for Tickets or visit www.ysu.tix.com
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The Dana Concert Series
presents

DANA HORN STUDIO
RECITAL

DR. STACIE MICKENS, DIRECTOR
JACK CIARNIELLO AND DIANE YAZVAC, PIANO

Bliss Recital Hall
Sunday, March 19, 2017
3:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Glass Bead Game James Beckel (b.1948)
I. The Call and Awakening

Alisha Moore, horn
Jack Ciarniello, piano

Nocturno, Op.7 Franz Strauss (1822-1905)

Samantha Nicholson, horn
Diane Yazvac, piano

Hunter's Moon Gilbert Vinter (1909-1969)

Noah Cline, horn
Diane Yazvac, piano

Six Melodies for Horn and Piano Charles Gounod (1818-1893)
No. 3 Andante
No. 4 Larghetto

Cheyenne Halderman, horn
Diane Yazvac, piano

Villanelle Paul Dukas (1865-1935)

Sarah Schwenke, horn
Diane Yazvac, piano

Sonata for Horn and Piano (1939) Paul Hindemith (1895-1963)
I. Mäßig bewegt

Brendan Gage, horn
Diane Yazvac, piano

Concertino for Horn, Op. 45, No. 5 Lars-Erik Larsson (1908-1986)

I. Allegro moderato

II. Lento cantabile

III. Finale - allegro vivace

Laura Makara, horn

Diane Yazvac, piano

Six Horn Quartets, Op. 35 Nikolai Tcherepenin (1873-1945)

I. Nocturne

II. Ancienne chanson allemande

III. La chasse

Brendan Gage, Laura Makara

Alisha Moore, and Sarah Schwenke, horns

To Yonder Lovely Grove Clément Janequin (1485-1560)

Legend of The Sleeping Bear Eric Ewazen (b.1954)

I. at play on the Western Shore

Frippery #1: Medium Lowell Shaw (b. 1930)

Frippery #2: Fast

Noah Cline, Brendan Gage, Cheyenne Halderman,
Cari Hosey, David Makara, Laura Makara, Alisha Moore,
Samantha Nicholson, Sarah Schwenke, horns
Stacie Mickens, conductor

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*The Dana Concert Series
presents*

MUSIC AT NOON
Brass Chamber Ensembles

DR. STACIE MICKENS, ENSEMBLE COACH

Butler Institute of American Art
Wednesday, March 22, 2017
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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**DANA CONCERT SERIES — MUSIC AT NOON
SPRING 2017**

MARCH

Wednesday, March 29

Early Music Ensemble

APRIL

Wednesday, April 5

Piano Area Recital

Wednesday, April 12

Saxophone Studio Recital

Wednesday, April 19

Dana Guitar Studio Recital

Wednesday, April 26

Clarinet Studio Recital

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

PROGRAM

Cosmic Voyage

Michael Forbes (b.1973)

Kyler Freeland and Brent Drysdale, euphoniums
Lauren Zetts and Taylor Natoli, tubas

Color Code

Elizabeth Raum (b.1945)

- II. Shifting and Shimmering Shades of Violet and Gray
- III. Champagne and Chocolate

Sarah Schwenke, horn
Alyssa Kordecki, tuba
Michael Nichols, piano

I Want To Hold Your Hand

John Lennon/Paul McCartney

All You Need Is Love

arr. Canadian Brass

With A Little Help From My Friends

Michael Barkett and Herbert Hunkele, trumpets

Alisha Moore, horn

Stephen Spencer, trombone

Jacob Umbrazun, tuba

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The Dana Concert Series
presents

YSU
JAZZ COMBOS

DAVE KANA & THERON BROWN,
INSTRUCTORS

Spotlight Theater, Bliss Hall
Thursday, March 23, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

JAZZ QUINTET

BRANDON RITCHIE, JARED PETERS, TRUMPETS;
STEPHEN SPENCER, TROMBONE; TYLER GUERRIERI, GUITAR;
IAN KINNAMAN, BASS; TOMMY STARR, DRUMS

In Walked Bud	Thelonious Monk
Coffee in a Box	Jared Peters
Evidence	Thelonious Monk

JAZZ SEPTET

BRI RZUCIDLO, TRUMPET; HAILEY BAKER, FLUTE;
JORDAN GRANTONIC, VIOLIN; DONALD McQUEEN, GUITAR;
ALBERTO CHEVEREZ, BASS; JOEL GILLESPIE, DRUMS

Stride To Home	Bri Rzucidlo
Blues For Wood	Woody Shaw
Mercy, Mercy, Mercy,	Joe Zawinul

JAZZ SEXTET

HERBIE HUNKELE, TRUMPET;

ALEX MILLER & SAM GREGORY, SAXOPHONES; NICK FRANK, GUITAR;

MATT JACKSON, BASS; JESSE DELORENZO, DRUMS

Strollin' Horace Silver

This I Dig of You Hank Mobley

Remember Rockefeller at Attica Charles Mingus

Marie Antoinette Wayne Shorter

JAZZ QUARTET

JUSTIN RANDALL, TRUMPET; ANTHONY KUNOVIC, GUITAR;

ALEX AYERS, PIANO; ERIC FINKELSTEIN, BASS;

HOBIE BUTCHER, DRUMS

Woody 'N' You Dizzy Gillespie

Four on Six Wes Montgomery

Sadhana Justin Randall

PROGRAM

YSU JAZZ CONCERT CALENDAR

SPRING SEMESTER

FRIDAY, FEBRUARY 17

Jazz Ensemble, MAD About the Arts

McDonough Museum, 7:00 p.m.

MONDAY, FEBRUARY 20

Jazz Ensembles

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

THURSDAY, MARCH 16

Dave Rivello Ensemble

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

THURSDAY, MARCH 23

Jazz Combos

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

MONDAY, APRIL 10

Jazz Ensembles

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

THURSDAY, APRIL 20

Jazz Combos

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

ACKNOWLEDGEMENTS

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series for their support.

We wish to express our gratitude to those who have generously donated to The Tony Leonardi Jazz Scholarship Fund. If you are interested in making a donation, checks can be made payable to The Tony Leonardi Jazz Scholarship Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Senator Harry Meshel for his gift of the Senator Harry Meshel Scholarship in Jazz and his establishment of The Jazz Visitors Fund. His generosity will continue to assist new generations of jazz students at YSU. If you are interested in making a donation to JVF, checks can be made payable to The Jazz Visitors Fund and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

The YSU Jazz Studies Area would like to acknowledge Mr. David Bulkley & Family for his gift of the Robert E. Bulkley Memorial Scholarship for Jazz Drummers. If you are interested in making a donation, checks can be made payable to The Robert E. Bulkley Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

DANA SCHOOL OF MUSIC

Upcoming Events

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

For information please call 330-941-3636

Friday, March 24

Guest Artist Recital

Patrick Kearney, classical guitarist and composer,
(Montreal, Canada)

7:30 pm | Bliss Recital Hall

Saturday, March 25

Guest Artist Masterclass

Patrick Kearney

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

Monday, March 27

Flute Studio Recital

7:30 pm | Bliss Recital Hall

Friday, March 31

Spring Choral Concert

Choral Overture to Korea

7:30 pm | St. Columba Cathedral

159 W. Rayen Ave, Youngstown, OH 44503

Dana
School of Music

Audition Schedule

Saturday, February 11, 2017

Saturday, February 25, 2017

Saturday, March 18, 2017

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The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



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The Dana Concert Series
presents

GUEST ARTIST RECITAL

PATRICK KEARNEY, CLASSICAL GUITAR

Bliss Recital Hall
Friday, March 24, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Gigue Manuel M. Ponce (1882-1948)

Hyperion (2010) Harry Stafylakis (b.1982)

Sonata III Manuel M. Ponce

Allegro moderato

Andante

Allegro non troppo

INTERMISSION

Train to Koyunbaba (2003) Patrick Kearney (b.1970)

Koyunbaba (1985) Carlo Domeniconi (b.1947)

Moderato

Mosso

Cantabile e allegro

Presto

****Mr. Kearney plays on Savarez Alliance/Cantiga strings***

Free and Open to the public

For more information about guitar

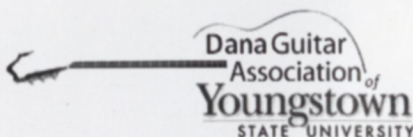
studies at the Dana School

of Music, please visit:

www.danaguitarassociation.org

or contact Dr. Francois Fowler

fpfowler@ysu.edu



BIOGRAPHY

Classical guitarist Patrick Kearney represents a rare balance between sheer technical virtuosity and intense musicality. A true artist, he consistently spellbinds audiences through his deep musical insight and natural dramatic flair, interspersing his performances with narration and anecdotes discovered through deliberate research into the guitar repertoire.

Born in Montreal, Canada, Patrick Kearney discovered the classical guitar early on in life. Having won his first national competition in Ottawa at the age of ten, he pursued his studies first under Daniel Boyer and then with Jacques Joubert at Vanier College. Convinced that music was his true calling, Patrick went on to complete his Superior Diploma in Performance at the *École Normale de Musique de Paris*, where he received the highest honours under the direction of Rafaël Andia and Alberto Ponce.

Upon his return from France in 1993, Patrick began his professional career as an international competitor and touring artist, winning top prizes in several international competitions. Patrick has performed in concert and conducted master classes on numerous tours throughout Europe, the United States, Mexico, and Canada. He has appeared as a soloist with several orchestras, including the *Orchestre Philharmonique de l'Île*, the Shenandoah University Orchestra, Montreal's *I Musici*, and the *Ensemble Appassionata*. In 1997 he completes his Master's Degree under the guidance of Peter McCutcheon.

Never content to remain confined within the standard guitar repertoire, Patrick has taken steps to contribute significantly to the world of art music. He has commissioned and premiered several works by contemporary composers such as Andrew Zohn, Atanas Ourkouzounov, Jay Kauffman, Ginette Bellevance, and Robert F. Jones, and has inspired composers such as Daniel Boyer and Claude Engel to create and dedicate new works to him.

Patrick Kearney has released four guitar albums: **Bouquet** (1997); **Stringendo** (2002), which is a tribute to contemporary Montreal-related composers and was nominated for the prestigious OPUS Prize; the powerful **Diabolico** (2004), in which the listener follows a musical timeline between ambitious youth and understated maturity; and recently the acclaimed **Impressions** (2009), featuring the works of M.M.Ponce, on the ATMA classique label.

Mr. Kearney teaches guitar at Concordia University in Montreal as well as at Vanier College. He is the founder and director of the Montreal International Classical Guitar Festival and Competition (www.guitaremontreal.com), which is hosted by Concordia Music.

PRESS QUOTES:

In regards to Impressions on the ATMA classique label: “ It is rare to find a guitarist capable of such velvety ones ... very expressive, energetic and virtuosic when it is needed, ... every note is thought out.”

-Véronique Robert, l'Actualité.com

“ Patrick Kearney is a revelation! “

-François Tousignant, Le Devoir

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

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ANTHONY AND BARBARA BUZZACCO

DAVID AND JOANNE RICH

DR. PIETRO PASCALE AND JOHN M. PASCALE, LUTHIER

DR. TEDROW PERKINS

DR. AND MRS. DEAN BERNACCHIA

FRANK'S AUTO PARTS (YOUNGSTOWN)

GBS CORP. (NORTH CANTON)

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AND FINANCIAL SERVICES (POLAND)

STUDENT GOVERNMENT ASSOCIATION OF YSU

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DANA SCHOOL OF MUSIC

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MARCH

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Patrick Kearney

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

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7:30 pm | Bliss Recital Hall

Friday, March 31

Spring Choral Concert

Choral Overture to Korea

7:30 pm | St. Columba Cathedral

159 W. Rayen Ave, Youngstown, OH 44503

APRIL

Monday, April 3

Strings Showcase

7:30 p.m. | Bliss Recital Hall

Tuesday, April 4

YSU Flute Ensemble Concert

6:00 pm | Bliss Recital Hall

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Two One-Act Operas

The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



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The Dana Concert Series
presents

Classical Guitar Masterclass

Guest Artist:

Patrick Kearney

Classical Guitarist and Composer
(Montréal, Canada)

Bliss Recital Hall
Saturday, March 25, 2017
9:00am - 11:00am

YOUNGSTOWN STATE UNIVERSITY



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Creative Arts
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ANTHONY AND BARBARA BUZZACCO

DAVID AND JOANNE RICH

DR. PIETRO PASCALE AND JOHN M. PASCALE, LUTHIER

DR. TEDROW PERKINS

DR. AND MRS. DEAN BERNACCHIA

FRANK'S AUTO PARTS (YOUNGSTOWN)

GBS CORP. (NORTH CANTON)

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PROGRAM

Featuring performances by YSU guitar students:

Nocturne, Op.4, No. 2 Johann Kaspar Mertz (1806-1856)

Gina Love

Choros No.1 Heitor Villa-Lobos (1887-1959)

Shaun McCune

Prelude No. 4 Heitor Villa-Lobos (1887-1959)

Isaac Hraga

Recuerdos de la Alhambra Francisco Tárrega (1852-1909)

Angela Buzzacco

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



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THE DANA CONCERT SERIES

PRESENTS

Katie Jerome
Stefon Funderburke

SENIOR PROJECT

ACCOMPANIED BY DIANE YAZVAC

WITH APPEARANCES BY:

Aaron Gutauckas, Mac Callahan & Jacob Nash
Fight Choreography by Josh Crank and Aaron Gutauckas

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

BLISS HALL, SPOTLIGHT THEATER
SATURDAY, MARCH 25, 2017
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

ACT 1

Get Out and Stay Out
9-5

Katie Jerome

Dolly Parton
(b. 1946)

Gravity

Freestyle Dance by Stefon Funderburke
Sung by Katie Jerome

Sara Bareilles
(b. 1979)

Damis Monologue
Tartuffe

Stefon Funderburke

Molière
(1622-1673)

Percy Monologue
The Spitfire Grill

Katie Jerome

James Valcq & Fred Alley
(b. 1963) (b. 1962)

Not My Father's Son
Kinky Boots

Stefon Funderburke

Cyndi Lauper
(b. 1953)

Satisfied
Hamilton

Stefon Funderburke, Katie Jerome, Jacob Nash, and Mac Callahan

Lin-Manuel Miranda
(b. 1980)

Extremities *

William Mastroimone
(b. 1947)

*** Warning: Contains explicit language, violence and may not
be suitable for all audiences.**

ACT 2

~ 10 MINUTE INTERMISSION ~

New Rhythms

Choreographed by Katie Jerome

This Is Not Love

Lizzie

Alan Stevens Hewitt
(n.d.)

Katie Jerome

Don't Let Me Go

Shrek

Jeanine Tesori & David Lindsay-Abaire
(b. 1961) (b. 1969)

Stefon Funderburke

I Think I Got You Beat

Shrek

Jeanine Tesori & David Lindsay-Abaire
(b. 1961) (b. 1969)

Katie Jerome and Stefon Funderburke

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THE DANA CONCERT SERIES

PRESENTS

Jewellean Wynne

SENIOR FLUTE RECITAL

ACCOMPANIED BY:
DIANE YAZVAC, PIANO

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

BLISS RECITAL HALL
SUNDAY, MARCH 26, 2017
5:00 PM

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

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

Mozart From To Menotti

Two One-Act Operas

The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



Call 330-941-3105 for Tickets or visit www.ysu.tix.com
YSU Students free with valid ID

RECITAL PROGRAM

First Sonata

Bohuslav Martinu (1890-1959)

I. Allegro Moderato

Orpheus

Christoph Willibald Von Gluck (1714-1787)

II. Menuet and Dance of the Blessed Spirits

Ecstatic Dances

Ross Edwards (b. 1943)

Flute duet with Kristen Richter

Chanson Et Badinerie

Pierre Camus (1885-1948)

I. *Chanson*

Sonatine for Flute and Piano

Giesecking(1895-1956)

I. Moderato

II. Allegretto

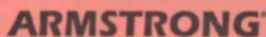
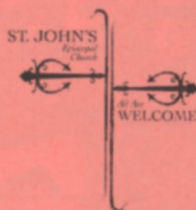
III. Vivace

I would like to thank all of my friends and family for their long lasting support through my journey to becoming the musician I am today.

I am very fortunate to have all of you in my life that wish the best for me and help me succeed. A big thank you to Mrs. Diane Yazvac for accompanying me in all of my juries and performances over the past couple of years. Lastly, a huge thank you to Dr. Kathryn Umble who never once stopped believing in me. I have grown so much from a musician to an educator and also a conductor thanks to your guidance and I will never be able to thank you enough for everything!

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The Dana Concert Series
presents

YSU
FLUTE STUDIO RECITAL

KATHRYN THOMAS UMBLE
ASSOCIATE PROFESSOR OF FLUTE

DIANE YAZVAC, PIANO

Bliss Recital Hall
Monday, March 27, 2017
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

- Sonatine for Flute and Piano
I. Moderato
Walter Giesecking (1895-1956)
Jewellea Wyne
- Concertino
Cecile Chaminade (1857-1944)
Lindsey Kiselica
- Meditation sur le 1st Prelude de Bach
Charles Gounod (1818-1893)
Amber DeCaprio
- Reverie
Andre Caplet (1878-1925)
Emily Karr
- Six Pieces for Flute and Piano
I. Song of the Anshuge
II. Lullaby
Fikret Amirov (1922-1984)
Jackie Jupina
- Danse de la Chevre
Arthur Honegger (1892-1955)
Sidney Charles
- L'Après-midi d'un faune
Claude Debussy (1862-1918)
Arr. by Platonov
Nadya Stratton
- Fantasie
Philippe Gaubert (1879-1941)
Madeline Grimes
- Sonata in D Major
for Flute and Piano, Op. 94
VI. Allegro con brio
Sergei Prokofiev (1891-1953)
Anna Reitsma

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*

BASSOON ANNIVERSARY CONCERT

BASSOONS

Elliot Kwolek, Frances Clause,
Rebecca Dangerfield,
Jessica John and Mason Taylor

PIANO

Mary Ann Bush

Bliss Recital Hall
Wednesday, March 29, 2017
7:00 P.M.

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DANA SCHOOL OF MUSIC

Upcoming Concerts

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

MARCH

Friday, March 31

Spring Choral Concert

Choral Overture to Korea

7:30 pm | St. Columba Cathedral

159 W. Rayen Ave, Youngstown, OH 44503

APRIL

Monday, April 3

Strings Showcase

7:30 p.m. | Bliss Recital Hall

Tuesday, April 4

YSU Flute Ensemble Concert

6:00 pm | Bliss Recital Hall

Wednesday, April 5

Music at Noon: Piano Area Recital

12:15 pm | Butler Institute of American Art

Wednesday, April 5

Percussion Ensemble

7:30 pm | Spotlight Theater

PROGRAM

Where're You Walk

G.F. Handel
Arr. Walter Beeler

The Grouchy Old Bear
(Der alte Brummbär)

Julius Fucik
Arr. Alan Hawkins

Divertimento No. 1 for Bassoon Trio

W. A. Mozart

Sinfonie Concertante für 2 Fagotte and Orchestra
Allegro

August Ritter

Café Suite for Solo Bassoon
Tango Bohemica

Robert Ronnes

Konzert für zwei Fagotte and Orchestra
Allegro

C. L. Dietter

3 Foxy Bassoonists
Allegro
Andante
Allegro

Elliot Kwolek

Eine Kleine Nachtmusic K525

W. A. Mozart
Arr. Alan Hawkins

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THE DANA CONCERT SERIES

PRESENTS

Anna Reitsma

GRADUATE FLUTE RECITAL

ACCOMPANIED BY:
DIANE YAZVAC, PIANO

BLISS RECITAL HALL
FRIDAY, MARCH 31, 2017
7:30 PM

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

Mozart From To Menotti

Two One-Act Operas

The Impresario *by W. A. Mozart*

The Medium *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



Call 330-941-3105 for Tickets or visit www.yсу.tix.com

YSU Students free with valid ID

RECITAL PROGRAM

Fantaisie

Philippe Gaubert (1879-1941)

Tango Etude No. 1

Astor Piazzolla (1921-1992)

Andante et Rondo

Albert Franz Doppler (1821-1883)

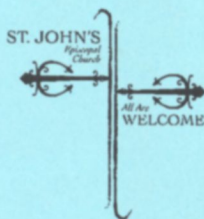
Hailey Baker, flute

Sonata for Flute and Piano in D, Op. 94

Sergei Prokofiev (1891-1953)

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The Dana Concert Series
presents

MUSIC AT NOON
Piano Area Recital

Butler Institute of American Art
Wednesday, April 5, 2017
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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PROGRAM

From Six Morceaux op. 11:
No. 1 Barcarolle

Sergei Rachmaninoff
(1873-1943)

Alyssa Titi and Michael Nichols

Balloon Ride
Riding the Pony
Song of the Skeletons

James Wilding
(*1973)

Aidan Hyland and Caroline Oltmanns

From: *Five Easy Pieces*

1. Andante
3. Balalaika

Igor Stravinsky
(1882-1971)

Jason Volovar and Andrew Gurdak

Appalachian Summer - "Geoffrey Carroll"

David B. Engle
(*1938)

Jason Volovar and Sam Dipre

Scherzo and Allegro in C Major

Anton Diabelli
(1781-1858)

Katie Fernstrom and Jennifer Stellmar

Waltz in D-flat Major

Emma Donkin/Elliot Kwolek
(*1996/*1995)

Emma Donkin and Elliot Kwolek

From Medieval Pieces:

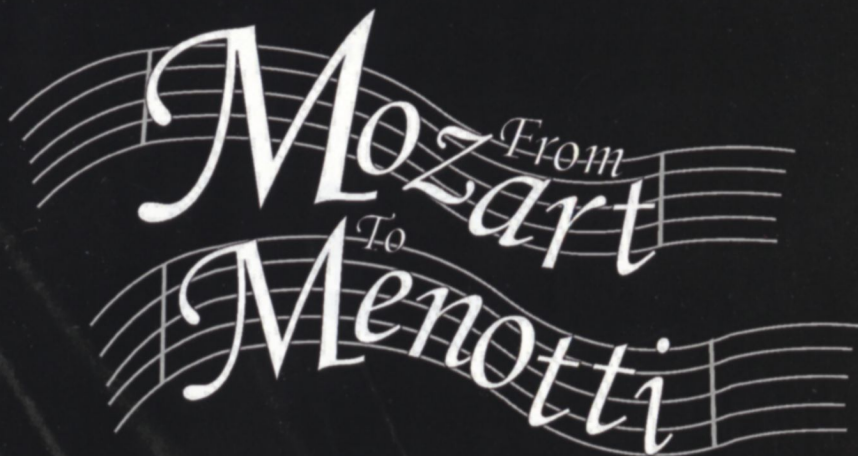
- Jousting Tournament
- The Sad King
- Jester Extraordinaire

James Wilding

Sean Baran and Caroline Oltmanns

*The Donald P. Pipino Performing Arts Series
and The Dana School of Music Present*

Opera at YSU



Featuring two short operas:

The Medium by Gian Carlo Menotti

The Impresario by W.A. Mozart

April 21-23, 2017 | Ford Theater

April 21 & 22 | 7:30

April 23 | 2:00

Call 330-941-3105 or visit
www.ysu.tix.com for tickets.



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*The Dana Concert Series
presents*

YSU PERCUSSION ENSEMBLE

Glenn Schafft, Director

Spotlight Theater, Bliss Hall

April 5, 2017

7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Gymel (1973)

William Duckworth (b. 1943)

Gymel is a marimba quartet of a different color - by mixing minimalism and indeterminacy (chance), this piece always sounds similar but never the same. The notation, a diamond shaped collection of short motives, functions as a map of players' choice pathways. Each player starts on a different corner of the diamond and gradually weaves their way toward a common center block (longer phrase), and then out to a different ending position by playing each motive 6-12 times.

Sonata Ico (1995)

Michael R. Adams (b. 1951)

Drumming Part One (1971)

Steve Reich (b. 1936)

Steve Reich has been called "America's greatest living composer" (*The Village VOICE*), "...the most original musical thinker of our time" (*The New Yorker*), and "...among the great composers of the century" (*New York Times*). His music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the "establishment" that was serialism. His music is known for steady pulse, repetition and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew scriptures.

—Reprinted by kind permission of Boosey & Hawkes

Passage (1994)

Lynn Glassock (b.1946)

Lynn Glassock is a native of Dallas, Texas and received his Bachelor of Music and Master of Music in Percussion Performance from the University of North Texas. His teachers have included Paul Guerrero, Ron Fink, Kalman Cherry, Ed Soph and Leigh Howard Stevens. Mr. Glassock teaches Percussion, Introduction to Music Technology and conducts the UNC Percussion Ensemble. Professional experiences include performances with the Dallas Symphony Orchestra, Fort Worth Symphony, Fresno Philharmonic, musical shows and commercial bands. He has written articles for the *Instrumentalist* and music reviews for *Percussive Notes*. He is currently a member of the Composition Committee, the Contest and Auditions Procedures Committee, and the Board of Directors for the Percussive Arts Society.

Intermission

Nagoya Marimbas (1994)

Steve Reich (b.1936)

Nagoya Marimbas was commissioned by Sekar Sakura at the Nagoya College of Music in Japan in honor of the opening of Shirakawa Hall. It was premiered in 1994 by Sekar Sakura and Yukie Kurihara, marimbas.

Argentinian Tangos (1996)

arr. Werner Thomas-Mifune

1. La vi llegar - Enrique Fancini
2. Cafetin de Buenos Aires – Mariano Mores
3. Cristal – Mariano Mores

Werner Thomas-Mifune's arrangements of Argentinean Tangos are published for string quartet and are performed from the original quartet parts. The Tango is an Argentine genre of urban song and dance that has remained popular throughout the 20th century but which originated in the poor neighborhoods of Buenos Aires in the late 19th century. The dance, for couples in a tight embrace, is characterized by very sensual movement. The music is frequently in a minor mode and includes dramatic rhythmic and dynamic contrasts. Notes by Glenn Schaft.

Ku-Ka-Ilimoku (1978)

Christopher Rouse (b. 1949)

In Hawaiian mythology, Ku is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. Ku is manifested in several forms: as Ku-Ka-Ilimoku he represents the god of war. Thus, this work for percussion ensemble is best viewed as a savage, propulsive war dance. *Ku-Ka-Ilimoku* was commissioned by the Syracuse Symphony Percussion Ensemble.

Gankino Choro

Traditional Bulgarian

Arr. Wessela Kostowa

We arranged this festive dance music to include improvised keyboard and frame drum solos. The asymmetric meter consists of eleven subdivisions grouped 2/2/3/2/2 or 4/3/4.

Personnel:

Edward Butcher, Salem, OH; Joel Gillespie, East Liverpool, OH; Brandon Maffitt, Warren, OH; Evan McCreary, Poland, OH; Elexis Moore, Warren, OH; Marino November, McDonald, OH; Tracy Rusk, Brookfield, OH; Tommy Starr, Pittsburgh, PA; Anthony Tresky, Pittsburgh, PA; Nathan Weingart, Canfield, OH

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

Percussion Studio Upcoming Events: free admission

April 29, 2017 - Drumline Workshop, with Guest Artist Mike McIntosh,
<http://ysubands.org>

Mike McIntosh is the Percussion Caption Supervisor and percussion designer for the Cavaliers Drum and Bugle Corps. Special Guest Performance - YSU Percussion Ensemble

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THE DANA CONCERT SERIES

PRESENTS

Nicholas Jones

SENIOR GUITAR RECITAL

THIS SENIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT
OF THE B.M. IN JAZZ GUITAR PERFORMANCE

BLISS RECITAL HALL
THURSDAY, APRIL 6, 2017
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



College of
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RECITAL PROGRAM

John William

Nicholas Jones

Quartet

Nicholas Jones - Guitar, Alex Ayers - Piano,
Ian Kinnaman - Bass, Zach Connolly - Drums

On Green Dolphin Street

Bronislaw Kaper (1902-1983)

Quartet

Nicholas Jones - Guitar, Alex Ayers - Piano,
Ian Kinnaman - Bass, Zach Connolly - Drums

All of You

Cole Porter (1891-1964) Arr. Jamie Finlay

Solo Guitar

(Nicholas Jones - Guitar)

'Round Midnight

Thelonious Monk (1917-1982)

Duo

Nicholas Jones - Guitar, Alex Ayers - Piano

Giant Steps

John William Coltrane (1926-1967)

Arr. Nicholas Jones

Quartet

Nicholas Jones - Guitar, Alex Ayers - Piano,
Ian Kinnaman - Bass, Zach Connolly - Drums

~~~ INTERMISSION ~~~

Speak

Nicholas Jones

Quartet

Nicholas Jones - Guitar, Alex Ayers - Piano,  
Ian Kinnaman - Bass, Zach Connolly - Drums

I Can't Get Started

Vernon Duke (1903-1969)

Arr. Joe Pass (1929-1994)

Solo Guitar

Nicholas Jones - Guitar

Beguile

Nicholas Jones

Quartet

Nicholas Jones - Guitar, Alex Ayers - Piano,  
Ian Kinnaman - Bass, Zach Connolly - Drums

Aplysia

Ben Monder (b. 1962)

Quartet

Nicholas Jones - Guitar, Alex Ayers - Piano,  
Ian Kinnaman - Bass, Zach Connolly - Drums

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THE DEPARTMENT OF THEATER AND DANCE

PRESENTS

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*26th Annual  
YSU Dance Ensemble  
in Concert*

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BLISS HALL • FORD THEATER  
APRIL 6, 7, 8, 2017

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YOUNGSTOWN STATE UNIVERSITY



College of  
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& Communication



# *Welcome!*

---

Good evening and welcome to the YSU Dance Ensemble in Concert 2017! The choreographers and performers consist of dance management majors, dance minors, and others majoring in a wide array of academic fields at YSU. All of them have worked hard for tonight's performance rehearsing weekly since September. These students are an eclectic group of individuals ranging in age, technical ability, dance experience and interests, but all have one thing in common, the love of dance and a desire to bring their thoughts and feelings to life through movement.

So please sit back and delight in your imagination through the poetry of motion!

## *Enjoy!!*

Christine Cobb  
Artistic Director  
YSU Dance Ensemble

---

## ACT 1

---

### *Vytrvalost'*

**Choreographer:** Taryn Kerfoot

**Music:** *Shadows* by Unwed Sailors

**Student Lighting Designer:** Justin Peigowski

**Dancers:** Lea Buonavolonta, Rachel Davis, Hailey Gelzheiser, Kiara Jones, Savannah Lach, Lydia Marshall, Summer Neely, Rachel Schmidt, Angelique Tanner

**Vytrvalost':** steady persistence in a course of action or purpose, especially in spite of difficulties, obstacles or discouragement.

### *Boxes*

**Choreographer:** Alyssa Armstrong

**Music:** *Canvas, Aha!* by Imogen Heap; *Roundtable Rival* composed and performed by Lindsey Stirling

**Student Lighting Designer:** Michael Free

**Dancers:** Alyssa Armstrong, Timmy Campbell, Christina Fonner, Sarah Gage, Erica Mitchell, Samantha Poe, Erynn Ruf

### *Yea, though I walk...*

**Choreographer:** Kiara Jones

**Music:** *Lost Song* by Olafur Arnalds; *Even When it Hurts* by Hillsong

**Student Lighting Designer:** DJ Davis

**Dancers:** Krista Colarosa, Sarah Gage, Hailey Gelzheiser, Kiara Jones, Savannah Lach, Rachael Penick, Rachel Schmidt, Angelique Tanner, Leah Tekac

## *Settin' It Free*

**Choreographer:** Christina Fonner

**Music:** *Set Me Free* by Diplo

**Dancers:** Lea Buonavolonta, Timmy Campbell, Mariah Carbone, Christina Fonner, AnnMarie Lowerre, Ben Mowrer, Samantha Poe

## *My Voice*

**Choreographed and danced by:** Krista Colarosa

**Music:** *Roar* by Katy Perry, performed by Julia Harriman

**Student Lighting Designer:** Wesley T. Miller

## *It's Britney*

**Choreographer:** Hailey Gelzheiser

**Music:** *Break the Ice* by Nate Hills, James Washington, Keri Hilson, and Marcella Araica; *Hot as Ice* by Faheen Najm, Nate Hills and Marcella Araica; *Toxic* by Cathy Dennis, Christian Karlsson, Pontus Winnberg, and Henrik Jonback; *Gimme More* by Nate Hills, James Washington, Keri Hilson, Marcella Araica; *Circus* by Lukasz Gottwald, Claude Kelly, and Benjamin Levin performed by Britney Spears

**Student Lighting Designer:** Alyssa Stiner

**Dancers:** Lea Buonavolonta, Kait Carson, Mia Colón, Stefon Funderburke, Hailey Gelzheiser, Lydia Marshall, Rachel Schmidt, Jacquelyn Staley, Angelique Tanner, Leah Tekac

(10 minute intermission)

## ACT 2

---

### *Village of Lies*

**Choreographer:** Bailey K. Mackey

**Music:** *Accused* by Jeremy Thompson

**Student Lighting Designer:** Hailey Gelzheiser

**Dancers:** Kaitlyn Carson, Mia Colón, Rachel Davis, Christina Fonner, Sarah Gage, Aubrianna Morrison, Kendall Orris, Rachael Penick, Erynn Ruf

### *On Golden Sands*

**Choreographed and danced by:** Christine Cobb

**Music:** *Beyond The Sea* by C. Trenet and J. Lawrence performed by Kandice Williams, Fred Mollin and the Blue Sea Band

**Student Lighting Designer:** Rachel Schmidt

To my dearest Thom (1951-2016) . . . until we meet again!

### *A Self Love Story*

**Choreographer:** Sarah Gage

**Music:** *Spirits* by The Strumbellas

**Student Lighting Designer:** Mario Ricciardi

**Dancers:** Alyssa Armstrong, Christina Fonner, Sarah Gage, Erica Mitchell, Samantha Poe, Erynn Ruf, Leah Tekac

Finding balance within yourself is the first step to happiness.

***Dis·dain*** - the feeling that someone or something is unworthy of one's consideration or respect; contempt.

**Choreographer:** Savannah Lach

**Music:** *Lost it to Trying* by Son Lux

**Student Lighting Designer:** Angelique Tanner

**Dancers:** Kiara Jones, Jacquelyn Staley, Savannah Lach

## ***A Night at the Theater***

**Choreographer:** Angelique Tanner

**Music:** *We Both Ran for the Gun, Overture, Hot Honey Rag*  
by J. Kander and F. Ebb

**Student Lighting Designer:** Ben Bogen

**Dancers:** Rosie Bresson, Timmy Campbell, Mariah Carbone,  
Mia Colón, Rachel Davis, Stefon Funderburke, AnnMarie Lowerre,  
Lydia Marshal, Ben Mowrer, Kendall Orris, Rachel Schmidt, Leah Tekac

(10 minute intermission)

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# YSU DANCE ENSEMBLE OFFICERS 2016-2017

---

Angelique Tanner/President

Hailey Gelzheiser/Vice-President

Erica Mitchell/Secretary

Alyssa Armstrong/Treasurer

Savannah Lach/Publicity

Congratulations to Savannah Lach, recipient of the  
Kocinski Award for Outstanding Senior in Dance Award 2017!

## *Special Thanks To:*

The Department of Theater and Dance

(Matthew Mazuroski, Chairperson), Ellen E. Jones, and all student  
lighting designers for their beautiful work,

Katherine Garlick for the amazing costume design,

April Rock and the YSU costume shop, Todd Dicken,

Megan Jones, Halla Henry, Lori Factor, Anna Ruscitti, Leslie Cusano,

Karen Westerfield, Nola Nolen and Laurie Bell.

## **CREATIVE TEAM**

Artistic Director: Christine Cobb

Costume Designer: Katherine Garlick

Master Lighting Designer: Ellen E. Jones

## **TECHNICAL STAFF**

Production Manager: Todd Dicken

Costume Shop Supervisor: April Rock

Stage Manager: Megan Jones

Assistant Stage Manager: Halla J. Henry

Light Board Operator: Jacob Nash

Sound Board Operator: Miles Garrett

Assistant Lighting Designer: Angeliqe Tanner

Scenic & Lighting Crew: Hannah Kirkpatrick, Ashley Munson, Daniel Navabi, Emmett Podgorski, members of the Stagecraft and Lighting Design class

Scene Shop Technicians: Molly Lukehart, Diana Marker, Shanon Coleman

Costume Construction Crew: Jazmin Raposa, Lindsey Pratt, Alicia Reed, Maria Stevenson, Chantele Vera

Wardrobe Crew: Elizabeth Terrell, Danielle Trybala

Deck/Fly Crew: Jacob Emerson

Box Office Staff: Andrew Zack, Jazlynn Rivera, Tony Dutton,

Laura Garvin, Mark Angelilli

House Manager: Jazmin Raposa

Ushers: Molly Lukehart, Brooke Nobbs, Daren Price

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Youngstown State University currently offers a minor in dance and a B.A. in Dance Management major which is an interdisciplinary degree consisting of business, dance, and theater production coursework which has been designed for students wishing to own and operate their own dance studio or business. For further information concerning the degree program or opportunities in dance at YSU contact The Department of Theater and Dance (330) 941-3810 or Christine Cobb at (330) 941-1896.

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

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

Christine Cobb, MA, Professor Dance

Ellen E. Jones, MFA, Asst. Professor Scenic and Lighting Design

Katherine Garlick, MFA, Asst. Professor Costume Design

Nancy Andersen Wolfgang, PhD, Asst. Professor Musical Theater

C. Austin Hill, PhD, Assistant Professor Theater History

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

Dennis Henneman, PhD, Professor Emeritus Theater and Dance

Todd Dicken, MFA, Production Manager

April Rock, MFA, Costume Shop Supervisor

Linda Glover, MS, Secretary

## **DONALD P. PIPINO PERFORMING ARTS SERIES STAFF**

Lori Factor, Director

Anna Ruscitti, Administrative Assistant

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

Bachelor of Arts, Theater Studies

Bachelor of Arts, Theater Studies - Film/Video Concentration

Bachelor of Fine Arts, Musical Theater

Bachelor of Arts, Dance Management

YSU is one of only 180 institutional members of the National Association of Schools of Theater (NAST). For more information contact Matthew Mazuroski, Chair • 330-941-3810 • [theater@ysu.edu](mailto:theater@ysu.edu)

## **YSU ETA PHI CHAPTER OF ALPHA PSI OMEGA**

Alpha Psi Omega is the national theater honorary society established in the mid 1920's. Membership is granted to fully accredited institutions with a four-year curriculum in theater and drama leading to a degree.

**President:** Katie Jerome

**Vice President:** Megan Jones

**Blackbox Chair:** Molly Lukehart and Diana Marker

**Secretary:** Sam Mentzer

**Treasurer:** Jack Rusk

**Faculty Advisor:** Dr. Nancy Andersen Wolfgang



## DID YOU KNOW...

According to The Harris Poll:

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

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

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

### What Can You Do With A Theater Degree?

Here are some examples:

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

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

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

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

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

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

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

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

# Friends of University Theater

**Become a Friend of University Theater  
and See How You Can Help!**

- Connect with other people who share your passion and commitment for University Theater.
- Support the amazing and talented University Theater students at Youngstown State University.
- Continue to assist University Theater in offering free tickets to Youngstown State University students.
- Deepen your community experience and strengthen your ties to YSU.
- Gain special privileges and other value added benefits.
- Be recognized in public for your gift.

## Friends of University Theater Categories

Producer's Circle \$1000 and above

Director's Circle \$250- \$999

Benefactor \$50- \$249

Patron \$25-\$49

| The Perks                                           |                                                                            |                                                      |                                                                        |
|-----------------------------------------------------|----------------------------------------------------------------------------|------------------------------------------------------|------------------------------------------------------------------------|
| Advance notice of University Theater special events | Opportunities to meet guest artists and participate in members only events | Recognition in the program for all major productions | Official recognition through Youngstown State University's Annual Fund |

Call the Department of Theater and Dance at 330-941-3810 or email [theater@cc.yzu.edu](mailto:theater@cc.yzu.edu) for more information and the opportunity to join Friends of University Theater!

Youngstown State University is an accredited institutional member of the National Association of Schools of Theater (NAST).

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gratefully acknowledges major support from  
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AN ALL-STEINWAY SCHOOL

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THE DANA CONCERT SERIES

PRESENTS

---

*Laura Makara*

GRADUATE HORN RECITAL

ACCOMPANIED BY:  
DIANE YAZVAC, PIANO

---

BLISS RECITAL HALL  
FRIDAY, APRIL 7, 2017  
7:30 PM

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YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

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

# Mozart From To Menotti

Two One-Act Operas

**The Impresario** *by W. A. Mozart*

**The Medium** *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



Call 330-941-3105 for Tickets or visit [www.ysu.tix.com](http://www.ysu.tix.com)  
YSU Students free with valid ID

## RECITAL PROGRAM

---

*Horn Concerto No. 1 in D major* Franz Joseph Haydn (1732-1809)

Allegro

Adagio

Allegro

*Six Melodies for Horn and Piano* Charles Gounod (1818-1893)

Larghetto

**INTERMISSION**

*Sonata No. 3 for Horn and Piano* Alec Wilder (1907-1980)

Moderately fast

Slowly

With a solid beat and jazz feeling

Tempo di valse - Joyously

*Concertino* Lars-Erik Larsson (1908-1986)

Allegro moderato

Lento cantabile

Allegro vivace

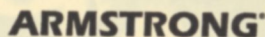
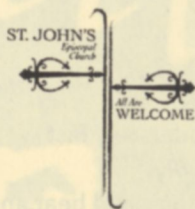
Laura Makara, horn

Diane Yazvac, piano

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THE DANA CONCERT SERIES

PRESENTS

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*Marleen Ocheltree*

SENIOR PIANO RECITAL

ACCOMPANIED BY:

MICHAEL NICHOLS AND SEAN BARAN

---

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

---

BLISS RECITAL HALL  
SATURDAY, APRIL 8, 2017  
3:00 PM

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YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication



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

# Mozart From To Menotti

Two One-Act Operas

**The Impresario** *by W. A. Mozart*

**The Medium** *by Gian Carlo Menotti*

Ford Theater in Bliss Hall

April 21 & 22

7:30 pm

April 23

2:00 pm



Call 330-941-3105 for Tickets or visit [www.ysu.tix.com](http://www.ysu.tix.com)  
YSU Students free with valid ID

## RECITAL PROGRAM

---

Deux Arabesques

I. Andantino

II. Allegretto

Claude Debussy

(1862-1918)

From: *Children's Corner*

III. Serenade for the Doll

Claude Debussy

Danse Tarantelle Syrienne

Claude Debussy

L'Allouette

Mikhail Glinka

(1804-1857)

From: *Concerto No. 2 in G minor Op. 22*

I. Andante

Camille Saint-Saens

(1835-1921)

Accompanist: Michael Nichols

From: *Liebesträume, S.541*

No. 3 Notturmo

Franz Liszt

(1811-1886)

"Libertango"

Astor Piazzolla

(1921-1992)

Accompanist: Sean Baran

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The Dana Concert Series  
presents

## CHAMBER MUSIC RECITAL

Bliss Recital Hall  
Monday, April 10, 2017  
5:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

**Quartet No. 2 in A minor, Op. 51, No. 2**

Johannes Brahms (1833-1897)

Allegro non troppo  
Andante moderato  
Quasi Minuetto, moderato  
Finale. Allegro non assai

Joseph Kromholz, violin  
Brittany Baglia, violin  
Faith Roberts, viola  
Jeffrey Singler, cello

**String Trio in G major, Op. 9, No. 1**

Ludwig van Beethoven (1770-1827)

Adagio — Allegro con brio

Jordan Grantonic, violin  
Caitlin Hedge, viola  
Jeffrey Singler, cello

***Intermission***

**Quintet in G minor, K.516**

W. A. Mozart (1756-1791)

Allegro  
Menuetto and Trio. Allegretto  
Adagio ma non troppo  
Adagio — Allegro

Joseph Kromholz, violin  
Caitlin Hedge, violin  
Michael Strauss, viola  
Bowe Yang, viola  
Jeffrey Singler, cello

*The Donald P. Pipino Performing Arts Series  
and The Dana School of Music Present*

## Opera at YSU



Featuring two short operas:

*The Medium* by Gian Carlo Menotti

*The Impresario* by W.A. Mozart

**April 21-23, 2017 | Ford Theater**

April 21 & 22 | 7:30

April 23 | 2:00

Call 330-941-3105 or visit  
[www.yсу.tix.com](http://www.yсу.tix.com) for tickets.



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The Dana Concert Series  
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YSU  
JAZZ ENSEMBLES

DAVE KANA & KENT ENGELHARDT,  
DIRECTORS

THE MUSIC OF DAVE RIVELLO

Chestnut Room, Kilcawley Center  
Monday, April 10, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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& Communication



## PROGRAM

---

### Jazz Ensemble – Dave Kana

|                     |                                                     |
|---------------------|-----------------------------------------------------|
| Watch What Happens  | Michel LeGrand & Norman Gimbel<br>Arr. Steve Wright |
| The Jive Samba      | Nat Adderley<br>Arr. Mark Taylor                    |
| Walking In The Rain | Sammy Nestico                                       |
| Watermelon Man      | Herbie Hancock<br>Arr. Bob Lowden                   |

#### SAXOPHONES:

Kathleen Brown  
T.J. Graham  
Bill McKinney  
Jon Markovich  
Matt Eustace

#### TRUMPETS:

Jared Peters  
Erica Jones  
Meg Bryant

#### TROMBONES:

Jacob Provino  
Andrew Morro  
Taylor Natoli

#### TUBA:

BeJahn Duren

#### RHYTHM SECTION:

**Guitar** Mike Rich  
**Vibraphone** Joel Gillespie  
**Accordion** Ashley Dillon  
**Piano** Emma Donkin  
**Bass** Matt Jackson  
**Drums** Evan McCreary

### Jazz Ensemble – Kent Engelhardt

|                           |              |
|---------------------------|--------------|
| Dancing In Circles        | Dave Rivello |
| Re-Imagining The World    | Dave Rivello |
| A Series Of Short Prayers | Dave Rivello |
| I Wasn't Asking           | Dave Rivello |

#### SAXOPHONE, FLUTE & CLARINET:

**Flute** Nadya Stratton  
**Alto** Kevin Smith  
Arran Collins  
**Tenor** Sam Gregory  
Santino Almasy  
**Baritone** Thomas Turnbull

#### TRUMPETS:

Brandon Ritchie  
Herbert Hunkele  
Justin Randall  
Michael Barkett

#### TROMBONES:

Stephen Spencer  
Dominic Gentile  
Emily Donovan  
Aaron Podorson

#### RHYTHM SECTION:

**Guitar** Nicholas Jones  
**Piano** Alex Ayers  
**Synthesizer** Nadya Stratton  
**Bass** Eric Finkelstein  
**Drums** Hobie Butcher

## JAZZ CONCERT CALENDAR

APRIL 20

Jazz Combos

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

### ACKNOWLEDGMENTS

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series for their support.

We wish to express our gratitude to those who have generously donated to **The Tony Leonardi Jazz Scholarship Fund**. If you are interested in making a donation, checks can be made payable to the 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 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 the Robert E. Bulkley Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

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## MUSICAL THEATER LAB RECITAL

From the studios of Jennifer Jones Mosher,  
Rachael Pavloski, and  
Dr. Nancy Andersen Wolfgang  
Accompanied by Diane Yazvac and Ian LeRoy

Bliss Recital Hall  
Tuesday, April 11, 2017  
7:30 PM

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## PROGRAM

---

"We Got the Beat/You Can't Stop the Beat"

Charlotte Caffey (b. 1953)

*Hairspray*

Marc Shaiman (b.1959) and Scott Wittman (b. 1954)

**Maria Stevenson**

"All The Things You Are"

*Very Warm for May*

Jerome Kern (1885-1945) and Oscar Hammerstein, Jr. (1895-1960)

**Leah Tekac**

"Jimmy"

*Thoroughly Modern Millie*

Jeanine Tesori (b. 1961) and Dick Scanlan (b. 1960)

**Halla Henry**

"Temporary"

*Urban Myths*

John Bucchino (b. 1952)

**Ben Mowrer**

"You Know Better Than I"

*Joseph: King of Dreams*

John Bucchino (b. 1952)

**Rosie Bresson**

"Poor Wand'ring One"

*The Pirates of Penzance*

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

**Jacob Nash**

"King's Dilemma"

*Victor/Victoria*

Henry Mancini (1924-1994) and Leslie Bricusse (b. 1931)

**Ciara Rosario**

"In a Restaurant by the Sea"

John Bucchino (b. 1952)

"Don't Stop Believin'"

Steven Perry (b. 1949), Neal Schon (1954) and Jonathan Cain (b. 1950)

**Featuring Jacob Nash and Makenzie Moorman**

**Danielle Trybala**

"Get Happy"

*Summer Stock*

Harold Arlen (1905-1886) and Ted Koehler (1894-1973)

**Paige Rebber**

"Please Don't Make Me Leave"

*Dracula*

Frank Wildhorn (b. 1958), Christopher Hampton (b. 1946) and Don Black (b. 1938)

**Jacob Emerson**

"The Way You Look Tonight"

*Swing Time*

Jerome Kern (1885-1945) and Dorothy Fields (1905-1974)

**AnnMarie Lowerre**

"I Wish I Were in Love Again"

*Babes in Arms*

Richard Rodgers (1902-1979) and Lorenz Hart (1895-1943)

**Simon Davis**

"What Is It About Her?"

*The Wild Party*

Andrew Lippa (b. 1964)

**Daniel Navabi**

"Electricity"

*Billy Elliot: The Musical*

Elton John (b. 1947) and Lee Hall (b. 1966)

**Monique Lopez**

"Once Upon a Dream"

*Jekyll & Hyde*

Frank Wildhorn (b. 1958) and  
Leslie Bricusse (b. 1931)

**Michael "Mac" Callahan**

"I Got Life"

*Hair: The American Tribal Love-Rock  
Musical*

Galt MacDermont (b. 1928), James Rado  
(b.1932) and Gerome Ragni (1935-1991)

**Jessica Hirsh and Makenzie Moorman**

"Who Will Love Me As I Am?"

*Sideshow*

Henry Krieger (b. 1945) and  
Bill Russell (b. 1949)

**Angelique Tanner**

"Pulled"

*The Addams Family*

Andrew Lippa (b. 1964)

**Mia Colon**

"Satisfied"

*Hamilton*

Lin-Manuel Miranda (b.1980)

**Nathan Wagner**

"Man Up"

*The Book of Mormon*

Robert Lopez (b. 1975), Trey Parker (b. 1969)  
and Matt Stone (b. 1971)

**Jessica Hirsh**

"Moments in the Woods"

*Into the Woods*

Stephen Sondheim (b. 1930)

**Tristan Kile**

"How Lucky You Are"

*Seussical*

Stephen Flaherty (b. 1960) and  
Lynn Ahrens (b. 1948)

**Makenzie Moorman**

"I Don't Need a Roof"

*Big Fish*

Andrew Lippa (b. 1964)

**Aaron Gutauckas**

"When the Earth Stopped Turning"

*Elegies*

William Finn (b. 1952)

**Stefon Funderburke**

"Where is the Life that Late I Led?"

*Kiss Me, Kate*

Cole Porter (1891-1964)

**Katie Jerome**

"I'll Be Here"

*Ordinary Days*

Adam Gwon (n.d.)

**Ian LeRoy**

"The Old Red Hills of Home"

*Parade*

Jason Robert Brown (b. 1970)

"Somebody to Love"

Freddie Mercury (1946-1991)

**Featuring Mac Callahan and Mia Colon**

"The Song of Purple Summer"

*Spring Awakening*

Duncan Sheik (b. 1969) and

Steven Sater (n.a.)

**Featuring Paige Rebber**

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**MUSIC AT NOON**  
**Saxophone Studio Recital**

DR. JAMES UMBLE, PROFESSOR OF MUSIC  
(SAXOPHONE)

KEVIN M. SMITH, GRADUATE ASSISTANT  
IN SAXOPHONE

Butler Institute of American Art  
Wednesday, April 12, 2017  
12:15 PM

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Revolution

Marc Mellits (b. 1966)  
(trans. J. Nichol)

- I. Groove Canon
- III. December 1989
- IV. Groove Machine

Christie Hrdlicka, soprano saxophone  
Mark Reinke, alto saxophone  
Jon Markovich, tenor saxophone  
Billy McKinney, baritone saxophone

July

Michael Torke (b. 1961)

Thomas Turnbull, soprano saxophone  
Kathleen Brown, alto saxophone  
Sam Gregory, tenor saxophone  
Santino Almasy, baritone saxophone

Westside Story Medley

Leonard Bernstein (1918-1990)  
arr. James Boatman

Kevin Smith, soprano saxophone  
Alex Miller, alto saxophone  
Valerie Miller, tenor saxophone  
Jeremy Leishman, baritone saxophone

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

# Opera at YSU



Featuring two short operas:

*The Medium* by Gian Carlo Menotti

*The Impresario* by W.A. Mozart

**April 21-23, 2017 | Ford Theater**

April 21 & 22 | 7:30

April 23 | 2:00

Call 330-941-3105 or visit  
[www.ysu.tix.com](http://www.ysu.tix.com) for tickets.



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*The Dana Concert Series  
presents*

## JAZZ CLINIC/MASTERCLASS

GUEST ARTIST: PETER BERNSTEIN

Featuring performances by Peter Bernstein  
YSU faculty David Morgan, bass and  
Glenn Schafft, drums  
Performances by Dana School of Music students

Bliss Hall, Room 2222  
Friday, April 14, 2017  
12 noon-2:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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& Communication

## PROGRAM

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**Guitar Duo:** Andrew Farley and Nicholas Frank perform *When You Wish Upon a Star* by Ned Washington/Leigh Harline.

**Guitar/Bass Duo:** Anthony Kunovic (guitar) and Eric Finkelstein (bass) perform *Have You Met Miss Jones?* by Richard Rodgers.

**Guitar Duo:** Joe Campana and Tyler Guerrieri perform *How Insensitive* by Antônio Carlos Jobim.

**Quartet:** Nicholas Jones (guitar), Ian Kinnaman (bass), Alex Ayers (piano) and Zach Connolly (drums) perform *John William* by Nicholas Jones.

### Artist Biography

Jazz guitarist **Peter Bernstein** (b. 1967, New York City) has been a part of the jazz scene in New York and abroad since 1989. During that time he has participated in over 80 recordings and numerous festival, concert and club performances with musicians from all generations. As a leader, Peter has released nine albums and a DVD, *Live at Smoke*.

He got his first break while attending the New School when he met the legendary guitarist Jim Hall. Hall asked Peter to participate in his Invitational Concert as part of the 1990 JVC Jazz Festival. The event featured such guitarists as John Scofield and Pat Metheny and was released as *Live at Town Hall Vol. 2.* by Music Masters. Hall noted that Peter "...has paid attention to the past as well as the future. He is the most impressive guitarist I've heard. He plays the best of them all for swing, logic, feel and taste."

Also in 1990, Peter Bernstein was discovered by alto saxophonist Lou Donaldson and took part in the first of four recordings with him. He was a regular member of his group throughout the 1990s. "Some people just have it." Donaldson said. "...most of the time you have to teach someone what to do, but Peter knows it all."

Peter has also enjoyed long musical associations with legendary drummer Jimmy Cobb (Cobb's Mob), as well as organist Larry Goldings and drummer Bill Stewart as a member of their highly acclaimed trio. The *New York Times* called them "the best organ trio of the last decade".

Together they recorded a dozen records, all of which display their distinctive sound, whether exploring the depths of jazz standards or playing their original compositions.

From 1995 through 1997, Peter was a member of Joshua Redman's band and played on Redman's Freedom in the Groove CD. He played with Diana Krall's quartet from 1999 through 2001 and with Dr. Lonnie Smith, the legendary organist who made his debut on the George Benson Cookbook albums. He has also recorded five CDs with organist Melvin Rhyne, known for his association with Wes Montgomery. In addition, Peter has appeared in groups led by Nicholas Payton, Sonny Rollins, Lee Konitz, Tom Harrell, and Eric Alexander.

Current projects include his recent album, Monk, recorded for the newly reactivated Xanadu label. Together with Doug Weiss and Bill Stewart, he put their own spin on the rich legacy of Thelonious Monk.

In September, Bernstein released a solo guitar record, Solo Guitar – Live at Smalls (Smalls Live), an intimate recording that makes you feel like you're sitting in the front row at Small's jazz club in New York City.

#### **Dana Guitar Studio Calendar**

Tuesday, April 18, **Dana Guitar Studio Recital**, 7:30 p.m., Bliss Recital Hall.  
Wednesday, April 19, Music at Noon: **Dana Guitar Studio Recital**, 12:10 p.m., Butler Institute of American Art.

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# 24TH ANNUAL YSU FLUTE FESTIVAL

MARIANNE GEDIGIAN, GUEST ARTIST

Dianne Frazer, Piano

Diane Yazvac, Piano

Kathryn Thomas Umble,  
YSU Associate Professor of Flute

Sponsored by:

Haynes Flutes, FluteFX, The Friends of Music,  
Dana School of Music, and YSU's College of Creative Arts  
and Communication

Saturday, April 15, 2017

8:30 am - 4:00 pm

Bliss Hall

Youngstown State University

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## Schedule of Events

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**8:30 a.m. - 9:00 a.m.**

Registration, Bliss Hall, First Floor Lobby

**9:00 a.m. - 4:00 p.m.**

Exhibits Open, Bliss Hall, First Floor Lobby

**9:00 a.m. – 9:25 a.m.**

Techniques and Show Tunes Reading Session, Room 2326

**9:10 a.m. – 9:50 a.m.**

Flute Workshop with Kathryn Umble, Room 3026

**9:25 a.m. – 9:50 a.m.**

Junior High Masterclass with Anna Reitsma, Room 2326

**10:00 a.m. – 11:00 a.m.**

Guest Artist Recital, Marianne Gedigian, Recital Hall

**11:30 a.m. – 12:15 p.m.**

Flute Class for All with Marianne Gedigian, Recital Hall

**12:20 p.m. – 12:50 p.m.**

Intermediate/Advanced Flute Ensemble Reading Session, Room 2326

**12:20 p.m. - 12:50 p.m.**

Beginner's Flute Ensemble Reading Session, Room 3026

**1:00 p.m. – 3:00 p.m.**

Marianne Gedigian Masterclass, Recital Hall

**3:15 p.m. – 4:00 p.m.**

Flute Ensemble Concert, Recital Hall

**Junior High Masterclass with Anna Reitsma | 9:25 a.m.**

**Participants: Lauren Radeschi, Lauren Roberts, Angel Bohurjak**

## **Guest Artist Recital | 10:00 a.m.**

**Marianne Gedigian, flute and Dianne Frazer, piano**

Sonata in b minor Johann Sebastian Bach (1685-1750)

- I. Andante
- II. Largo e dolce
- III. Presto

Concertino for Flute and Piano, Op. 107 Cécil Chaminade (1857-1944)

Spiral Lament Ian Clarke (b. 1964)

Sonata in C for Flute and Piano Otar Taktakishvili (1924-1989)

- I. Allegro Moderato
- II. Aria: Moderato
- III. Allegro Scherzando

## **Guest Artist Masterclass | 1:00 p.m.**

**Marianne Gedigian**

**With the YSU Flute Studio**

**Diane Yazvac, piano**

Fantaisie Philippe Gaubert (1879-1941)

Madeline Grimes, YSU

Sonatina for Flute and Piano Eldin Burton (1913-1979)

I. Allegro Grazioso

Mckenzie Cooper, Butler HS

Andante et Rondo Albert Franz Doppler (1821-1883)

Hailey Baker, YSU

Anna Reitsma, YSU

Chanson et Badinerie Pierre Camus (1885-1948)

Jewellea Wyne, YSU

Sonata for Flute and Piano in D, Op. 94 Sergei Prokofiev (1891-1953)

IV. Allegro Con Brio

Anna Reitsma, YSU

## Flute Ensemble Closing Concert | 3:00 p.m.

Central Greene Flute Ensemble

Mandi Lawrence, director

*My Shepherd Will Supply My Need*

Isaac Watts (1674-1748)

*An Gàèlic Tìodhlac* (A Gaelic Offering)

Catherine McMichael (b. 1954)

I. *Ròs Bothan* (Rose Cottage)

II. *Gearr Riombal* (Describe a Circle)

Members: Jordan Bell, Sarah Bish, Kristen Black, Holly Grainger, Daelen Jenks

### YSU Flute Ensemble

Kathryn Thomas Umble, director

Program selected from:

Peer Gynt Suite No. 1, Op. 46

Edvard Grieg (1843-1907)

I. Morning

II. The Death of Ase

IV. The Hall of the Mountain-King

Samba de Uma Nota So

A.C. Jobim and Newon Mendonca

Arr. M. Barquette

Concerto, Op. 10, #3 "Il Cardellino"

Antonio Vivaldi (1669-1741)

Arr. V. Jicha

I. Allegro

II. Cantabile

III. Allegro

Kathryn Thomas Umble, Flute Soloist

Adagio for Strings

Samuel Barber (1910-1981)

Arr. R. Schmidt

*Farandole* from the

*L'arlesienne* Suite No. 2

Georges Bizet (1838-1875)

Arr. E. Monroe

Members: Sidney Charles, Amber DeCaprio, Jackie Jupina, Emily Karr,

Lindsey Kiselica, Anna Reitsma, Nadya Stratton, Jewellea Wyne

*Dona Nobis Pacem*

Traditional

## Biographies

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**Marianne Gedigian**, Professor of Flute and holder of the Butler Professorship in Music at The University of Texas at Austin Butler School of Music, was a regular performer with the Boston Symphony Orchestra for over a decade, including several seasons as Acting Principal Flute under Seiji Ozawa. As Principal Flute with the Boston Pops Esplanade Orchestra and Acting Principal Flute with the Boston Pops, Ms. Gedigian has been heard on dozens of recordings and Evening at Pops television broadcasts as well as the nationally broadcast Fourth of July specials. She has also been heard on several John Williams' movie scores, including *Saving Private Ryan* and *Schindler's List*.

In the 2000 – 2001 season, Ms. Gedigian was invited by Mariss Jansons to perform as Acting Principal Flute with the Pittsburgh Symphony Orchestra. Her solo performances have taken her around the world, including recitals in Japan, Australia, England, and Armenia, and she has appeared as concerto soloist numerous times with the Boston Pops Orchestra and with the Armenian Philharmonic performing her own transcription of the Khachaturian Violin Concerto. She was featured with Ian Anderson of Jethro Tull fame in a performance at the Berklee College of Music in Boston. Ms. Gedigian has been a featured soloist and teacher at numerous National Flute Association conventions across the country, and is a frequent recitalist and teacher for flute clubs in the United States, Australia, Japan, and England.

Ms. Gedigian has been first prizewinner in the National Flute Association's Young Artist Competition, and the James Pappoutsakis Memorial Flute Competition. She keeps an active schedule as a chamber musician as a founding member of the Boston-based Walden Chamber Players and was formerly a member of the Dorian Wind Quintet. Her solo recordings include *Voice of the Flute* and *Revolution*, both with pianist Rick Rowley.

Ms. Gedigian is on the summer faculty at the Brevard Music Center, and has served on the faculties of Boston University's College of Fine Arts, The Boston Conservatory, the Round Top International Institute, and the Tanglewood Music Center. Ms. Gedigian's teachers include Leone Buyse, Doriot Anthony Dwyer, Clement Barone, and Donna Olkowski.

**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. She was a featured 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.

**Dianne Frazer** is recognized globally as a premiere collaborative pianist. Known for her wit and style on and off stage, she “exudes an energy and an excitement that is both irresistible and endearing.” She has performed with a “who’s who” of international artists, and has performed in Weill Recital Hall in Carnegie Hall, Avery Fisher Hall, and Merkin Hall. According to Branford Marsalis, “Dianne is one bad-ass pianist!!”

Dianne is on the faculty at Louisiana State University, is a principal pianist for the National Flute Association, International Society of Bassists, World Bass Festival in Poland, the MTNA Southern Division, the Florida Flute Association, and has been a staff pianist at the Oberstdorf Music Festival in Germany, ISI Florence in Italy, Bradetich International Double Bass Competition, International Hornists Society, International Trumpet Guild, North American Saxophone Alliance, International Clarinet Association, International Tuba Euphonium conventions, and numerous state and regional festivals. Dianne holds two performance degrees, was a two-time Fischhoff finalist, and was an adjudicator for the prestigious Dranoff International Two Piano Competition.

**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.

**Anna Reitsma** graduated magnum cum laude from Seton Hill University with a BM in Music Education (2016), which she attended on a full tuition scholarship. She is currently pursuing her Master’s in Flute Performance from Youngstown State University where she is the Flute and Music History Graduate Assistant. Her flute teachers include Kathryn Umble, Rosalind Stack, and Wendy Kumer. Anna has performed as principal flute player of Westmoreland Symphonic Winds and is currently section leader of the YSU Wind Ensemble and a member of the Dana Symphony Orchestra and YSU Flute Ensemble. She has performed flute/piccolo for multiple pit orchestras in the Greensburg area including *Into the Wood* with St. Vincent Summer Theatre and *Man of La Mancha* with the Latrobe Cabaret Theatre. She has completed research in music education and presented at the Poster Session for the 2016 PMEA annual in-service conference on the characteristics of successful high-school band directors. Anna is passionate about teaching music and especially teaching flute. She looks forward to sharing her love of music and passion for flute with others as she begins her career journey.



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The Department of Theater and  
Dance presents

# MUSICAL THEATER LAB POP/ROCK MUSICALS

Spotlight Theater  
Saturday, April 15, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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"Footloose"

*Footloose*

Kenny Loggins and Dean Pitchford

**Featuring Mac Callahan**

//Choreographed by Guest Artist John Scacchetti//

*Smokey Joe's Café*

The Music of Jerry Leiber and Mike Stoller

"Jailhouse Rock"

**Featuring AnnMarie Lowerre**

"Yakety Yak"

**Featuring Halla Henry and Leah Tekac**

"Love Potion #9"

**Featuring Jessica Hirsh**

"On Broadway"

Barry Mann, Cynthia Weil, Jerry Leiber and Mike Stoller,

"Kansas City"

"Don't Stop Believin'"

Steve Perry, Neal Schon and Jonathan Cain

arr. Adam Anders and Tim Davis

**Featuring Makenzie Moorman and Jacob Nash**

*Movin' Out*

The music of Billy Joel

"Scenes from an Italian Restaurant"

**Featuring Ian LeRoy**

"Just the Way You Are"

**Featuring Mac Callahan**

"Only the Good Die Young"

**Featuring Ben Mowrer**

"She's Got a Way"

**Featuring Jacob Nash**

"We Got the Beat/You Can't Stop the Beat"

Charlotte Caffey

*Hairspray*

Marc Shaiman and Scott Wittman

arr. Adam Anders and Peer Astrom

**Featuring Rosie Bresson, Angelique Tanner, Jessica Hirsh,  
and Halla Henry**

*Boy from Oz*

"I'd Rather Leave While I'm in Love"

Peter Allan and Carole Bayer Sager

**Featuring Rosie Bresson**

"Arthur's Theme"

Peter Allan, Carole Bayer Sager, Christopher Cross, and Burt Bacharach

**Featuring Tristan Kile**

"I Honestly Love You"

Peter Allan and Jeff Barry

**Featuring Ciara Rosario**

"Don't Cry Out Loud"

Peter Allan and Carole Bayer Sager

**Featuring Angelique Tanner**

"I Go to Rio"

Peter Allan and Adrienne Anderson

**Featuring Simon Davis**

"Somebody to Love"

Freddie Mercury

arr. Adam Anders and Tim Davis

**Featuring Mac Callahan and Mia Colon**

*Million Dollar Quartet*

"Great Balls of Fire"

Otis Blackwell and Jack Hammer

**Featuring Ian LeRoy**

"Blue Suede Shoes"

Carl Lee Perkins

**Featuring Angelique Tanner**

"Fever"

John Davenport and Eddie Cooley

**Featuring Mia Colon**

"(Ghost) Riders in the Sky"

Stan Jones

**Featuring Makenzie Moorman**

*Jersey Boys*

"Big Girls Don't Cry"

Bob Crewe and Bob Gaudio

"Working My Way Back to You"

Denny Randell and Sandy Linzer

"My Boyfriend's Back"

Robert Feldman, Gerald Goldstein and Richard Gottehrer

"December, 1963"

Robert Gaudio and Judy Parker

**Featuring Jacob Nash, Daniel Navabi, Ben Mowrer, Stefon**

**Funderburke, Makenzie Moorman, Angelique Tanner, Jessica**

**Hirsh and Rosie Bresson**

"The Song of Purple Summer"

*Spring Awakening*

Duncan Sheik and Steven Sater

**Featuring Paige Rebber**

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## CLARINET STUDIO RECITAL

Bliss Recital Hall  
Monday, April 17, 2017  
8:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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- Introduction, Theme and Variations Carl Maria von Weber  
(1786-1826)  
Jenna Provino, clarinet  
Diane Yazvac, piano
- Fantaisie for Clarinette and Piano Phillippe Gaubert  
(1879-1941)  
Cayla Conrad, clarinet  
Diane Yazvac, piano
- Fantasiestücke for Clarinet and Pian Niels Wilhelm Gade  
(1817-1890)  
Andantino con Moto  
Hannah White, clarinet  
Diane Yazvac, piano
- Concerto for Clarinet in Eb Op. 36 Franz Krommer  
(1759-1831)  
Allegro  
Alexandria Moreschi, clarinet  
Diane Yazvac, piano
- Concerto for Clarinet and String Orchestra Gerald Finzi  
(1901-1956)  
Allegro vigoroso  
Taylor Aslanis, clarinet  
Diane Yazvac, piano
- Five Bagatelles Opus 23: Clarinet in B-flat Gerald Finzi  
(1901-1956)  
Prelude: Allegro deciso  
Carol: Andante semplice  
Elizabeth Sabo, clarinet  
Diane Yazvac, piano
- Sonatina for Clarinet and Piano op. 29 Malcolm Arnold (1921-2006)  
Andantino  
Allegro con brio  
Arran Collins, clarinet  
Diane Yazvac, piano
- Quartette No. 1 R.M. Endressen  
It Takes Four to Tango Daniel Dorff  
(b. 1956)  
Ally Moreschi, Liz Sabo, Jenna Provino, Taylor Aslanis

Allegro  
Andante sostenuto, molto espressivo  
Allegro con brio

Arran Collins, Rachel Cline, John Stumpff, Alex Bark

## Program Notes

### Written by the Performers

**Carl Maria von Weber** was born on November 18, 1786 in Eutin, Germany and composed music throughout the transition of the classical era to the romantic era. He was born into a family that was widely composed of musical and theatrical talent, his father even starting a small acting troupe. From a young age, Weber was taught by various music instructors. In 1803, Weber continued to study under Abbe Vogler, who then recommended him for a directing job at Breslau. His career at Breslau took a turn for the worse after a permanent injury to his vocal chords caused by swallowing some acid. After he resigned from Breslau, Duke Eugen set him up with a directing job at Wurttemberg, where he wrote two symphonies. Weber became a secretary of King Frederick I, but became so irresponsible that he became massively in debt and was eventually banished when his father was accused of embezzlement. His father and he went to Manneheim, and then to Darmstadt, where he was hoping to get another job. When he did not get a job, he went to Munich. In Munich he met Heinrich Baermann. His career was finally stabilizing and he was writing more and more music for clarinet and other instruments. He married one of his singers, Caroline Brandt. He continued writing operas and having success until, on June 5, 1826, when he was going to return to his family in Germany, he had died in his room in London, England.

Introduction, Theme and Variations begins with a moderate tempo as the clarinet is introduced by the piano. The introduction continues for a couple minutes, and then transitions to a more upbeat melody, the theme. Although the theme is more upbeat, it is still delicate. The first variation resembles the theme very closely tempo wise, but the rhythm changes to straight 16<sup>th</sup> notes as the moving line. Variation II further complicates things, adding in triplet rhythms along the same premise of the theme. Variation III introduces a very different take on the theme and introduces a new flavor, mixing 32<sup>nd</sup> notes, triplets, and 16<sup>th</sup> notes. Variation IV goes right into very quick notes, though the resemblance of the theme is very apparent. Variation V slows things down and leads into a cadenza. The cadenza leads

into another quick variation, a sudden change from the slow variation. The time signature changes as the end of the piece approaches, getting more and more vibrant.

I view this piece as a set of vivid and drastically different moods. This emulates his style of composition very well; he was mostly known for his many operas, which have to be just as vivid and dramatic. This piece can be challenging due to the many different style changes throughout the variations. What starts out as slow and connected will quickly turn into fast and separated. The piano and the clarinet work together to emulate the original scoring that called for a string quintet.

**Phillippe Gaubert** was born in France. At a young age, he began to study the flute with Paul Taffanel, a flute professor at the Paris Conservatoire. Gaubert continued to study flute and also studied composition. He performed in many orchestras for Parisian operas, and became the flute professor at the Paris Conservatoire. Later on, Taffanel and Gaubert co-authored a flute method book together. Gaubert's compositions are considered to be Romantic-Impressionistic music, and he wrote for mainly flute, ballets and operas.

Fantaisie was composed in 1911, and is considered a classical chamber piece. Within the composition, there are many shifting tempos and styles, along with a lot of chromaticism and complex rhythms. The lyrical melodies throughout the piece contain large leaps within the registers of the clarinet. There are many technical passages, creating the challenge for the player to maintain the stylistic character of the piece, while matching the piano's duet part, compared to an accompaniment. The conversations between the clarinet and piano really showcase the term "fantasy" within this piece.

**Niels W. Gade** was born on February 22, 1817. He was a well know Danish Composer who also held the prominent positions of the music director of Musikforningen and music director of the Royal Danish Conservatory of Music. In 1843 Gade became the assistant of Mendelssohn, who was the director in Leipzig, one of the best orchestras in Germany. There he became friends with Robert Shumann as well. After Mendelssohn's Death he became the director of Leipzig until 1848. After that he went to Copenhagan to be the Director of the Royal Danish Conservatory of Music and often travelled Europe, directing many of the best orchestras, until 1882, when he stayed home to focus on his responsibilities at home, such as the director of the Royal Danish Conservatory of Music. He died on December 21, 1890.

Gade had two periods, the first was known for his Scandinavian sound. The second period had a more romantic sound to it, which he gained from his friends Mendelssohn and Shumann's German Romantic sound. Fantasiestücke for Clarinet and Piano was written in the second period, a

few years after he left Leipzig. This was his 43<sup>rd</sup> composition. This piece is a mix of his native Scandinavian sound, mixed with the traditional German Romantic sound.

Clarinet voice in this piece is very romantic. The part requires more than just the basic technical skills. The player has to be able to use musicality. The player has to give the voice and tone to the music. The piano compliments the sound of the clarinet. It has several repeating parts that keep the clarinet steady during its flowing parts. The first movement has a moderate flowing tempo that has a very sweet tone. The second movement is a faster piece that is more lively. The third movement is a slower piece that has a very romantic sound. The last movement is faster and more mysterious sounding.

**Franz Krommer** was born on November 27, 1759 in the town of Kamenice in the former country of Moravia, in what is now the Czech Republic. He began studying both organ and violin at the age of 15 under the instruction of his uncle, Anton Matthias Krommer, who was also a composer. He continued to study with his uncle for the next ten years, and during that time he became temporary organist at the Turan before the age of 20. In 1786, Krommer became a violinist in the Court orchestra of the Duke of Styrum, in what is now Hungary, and eventually came to be music director there. Over the next decade, Krommer held the post of concertmaster in various orchestras throughout the region, until he finally settled in the Court of Duke Ignaz Fuchs. While there, he composed the majority of his pieces, including symphonies, 50 of his 70 string quartets, and this Concerto for Clarinet in Eb. Towards the end of his life, Krommer held the positions of chamber door guardian, and eventually court composer and director of music under Emperor Franz Joseph I of Austria, where he traveled around Europe with the ruler until his death in 1831.

Concerto for Clarinet in Eb is written in the Classic style of three movements. The first movement is relatively long, and contains a lively and bold opening exposition, backed by a brash and spirited orchestra, that comes forth a second time later in the movement. This gives way to the more solemn and thoughtful second movement that greatly resembles the vocal style of an aria at the time. Lastly, the finale brings a different feel, written in a playful 6/8 meter, that alternates between feeling both hesitant and triumphant. There are many nods to the style of the Romantic era during which this piece was composed, such as the periodic shifts to minor keys throughout the piece. The lyrical ability and strength of the clarinet is beautifully showcased from start to finish.

**Gerald Finzi** was born in London, England on July 14th, 1901 and died of Hodgkin's Disease on September 27, 1956. He is best known for his choral compositions. Finzi studied composition for a few years with Ernest Farrar and Edward Bairstow at York Minster before moving to the quiet

countryside to compose in peace. In 1921, he wrote *By Footpath and Stile* and it was the first work he ever published. This piece is a song-cycle written for a string quartet and baritones. Finzi eventually left the countryside to study with RO Morris in 1926. World War II caused a premiere of his piece, *Dies Natalis*, to be cancelled thus interrupting his career. Finzi was the founder of a small chamber group called the Newbury String Players which initially consisted of amateur musicians. They played string music from the 18th century but also premiered some of his pieces. After the end of the war, Finzi was commissioned to write a handful of works including the Clarinet Concerto, written in 1948, which is "perhaps his best known work." His last composition was a Cello Concerto, written in the early 1950's, which premiered the night before his death.

This concerto consists of three movements which were originally written for solo clarinet and orchestra. The first movement, *Allegro*, changes key seven times throughout the roughly seven minute movement. The main theme returns multiple times in different keys. Toward the end of the movement has a brief cadenza in which the soloist showcases the wide range of the clarinet. Following the cadenza is octave trills that lead to the end of the movement. The second movement, *Adagio*, is much slower but just as difficult as the first movement. The solo clarinet line starts with an *ad lib* section in which the musician plays the melody freely. This is followed by quick runs that contrast the slow beauty of the entire movement. This movement, though slower than the one before, is full of intense moments. (Written by Ms. Sabo)

**Gerald Finzi** was born in London on July 14, 1901, and was born to a German/Italian Jewish family in London, the teenage Finzi was taught composition in Harrogate by Ernest Farrar, a pupil of Stanford, and by Edward Bairstow, Master of Music at York Minster. Finzi was better known for his vocal music, but he also wrote well for clarinet, such as *Five Bagatelles* and his later *Clarinet Concerto*. By the outbreak of World War II in Europe, Finzi's technical facility as a composer had developed considerably; on the cusp of 40, he felt more in command of his skills than ever before.

When World War II broke out, Finzi wanted Britain to beat Germany, but the idea of war service loomed over his head, worried about an interruption in his composing. Subsequently, Finzi worked hard and his composition debuted on January, 15<sup>th</sup> 1943 by Pauline Juler accompanied by Howard Ferguson at one of the renowned National Gallery daily lunchtime concerts that did so much to hearten war-weary Londoners. Finzi's publisher wanted the movements published separately but Finzi fought back and *Five Bagatelle's* was published and quickly became Finzi's most popular work.

The 'Prelude' (*Allegro deciso*) is the longest, showing the influence of Bach on Finzi, it may be likened to a two-part invention. Its slower central section also features one of the composer's melodic finger-prints, the

interval of a falling minor 7th, creating that wistful quality so recalling of his music. 'Romance' (Andante tranquillo) has a peaceful, slightly other-worldly character, with a melodic line in which triplets are prominent and a song-like middle section. The 'Carol' (Andante semplice) began as a "little carol for Ursula Mary Howells." It was a setting of a poem titled 'Carol' from the collection *Severn and Combe* by Ivor Gurney. Marked by a simple, tender clarinet melody, in the final verse, the piano has embedded as a tiny refrain, the melodic phrase from the song heard at the words 'Christus natus hodie!' The fourth bagatelle bears the title *Forlana* (Allegretto grazioso), this tender, lilting music seems worlds away from the lively Venetian folk dance which is the origin of the word. The *Fughetta* (Allegro vivace) undoubtedly provided the lively finale that Boosey wanted. Full of Bachian conceits, it explores the full range of the clarinet in a devil-may-care exuberance. (Written by Ms. Aslanis)

**Malcolm Arnold** was an English composer born in Northampton in 1921. He is most well known for his ability to do anything in the music world. This versatility is what made Arnold one of the greatest modern composers. In his lifetime he composed nine symphonies, two operas, seven ballets, over twenty concertos and 132 film scores. Outside of composition Arnold was a tremendous trumpet player in the London Philharmonic Orchestra, even holding the principal position in the late 1940's.

The *Sonatina for Clarinet and Piano* was written at nearly the same time as Arnold's *Sonatina for Oboe*, both being released in January, 1951. It was first performed March 20, 1951 at the Gallery of the Royal Society of British Artists in London by Colin Davis (clarinet) and Geoffrey Corbett (piano). At this time in his life Arnold was playing Principal Trumpet in the London Philharmonic. The virtuosity of both pieces could be a result of Arnold's own playing abilities.

His *Sonatina for Clarinet and Piano* is split into three movements the first being *Allegro con brio*, then *Andantino*, and lastly *Furioso*. The first and third movements have a jazzy element that may feel "swung" to the listener as opposed to the second movement which is much more lyrical and connected. In the first and third movements the piano plays a more percussive roll while the clarinet plays virtuosic lines.

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The Dana Concert Series  
presents

# YSU GUITAR STUDIO RECITAL

Directed by Dr. François Fowler

Bliss Recital Hall  
Tuesday April 18, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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Creative Arts  
& Communication



## PROGRAM

---

- 'Round Midnight Thelonious Monk (1917-1982)  
*Jazz guitar duo*  
(Nicholas Jones and Nicholas Frank)
- Milonga Sentimental (arr. Gina Love) Sebastiàn Piana (1903-1994)  
*Classical Guitar Quartet*  
(Angela N Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)
- How Insensitive Antônio Carlos Jobim (1927-1994)  
*Jazz Guitar Duo*  
(Joe Campana and Tyler Guerrieri)
- Chôros No. 1 Heitor Villa-Lobos (1887-1959)  
Shaun McCune, *classical guitar*
- When You Wish Upon a Star Ned Washington/Leigh Harline  
*Jazz Guitar Duo*  
(Andrew Farley and Nicholas Frank)
- All the Things You Are Jerome Kern (1885-1945)  
Tyler Guerrieri, *jazz guitar*
- Recuerdos de la Alhambra Francisco Tárrega (1852-1909)  
Angela N Buzzacco, *classical guitar*
- Footprints Wayne Shorter (b. 1933)  
*Jazz Duo*  
(Anthony Kunovic-guitar and Alex Ayers-piano)
- Prelude 4 Heitor Villa-Lobos (1887-1959)  
Isaac Hraga, *classical guitar*
- I Can't Get Started (arr. Joe Pass) Vernon Duke (1903-1969)  
Nicholas Jones, *jazz guitar*
- Jacob's Ladder (arr. Angela N Buzzacco) Rush (1980)  
*Classical Guitar Quartet*  
(Angela N Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)
- Have You Met Miss Jones? Richard Rodgers (1902-1979)  
*Jazz Duo*  
(Anthony Kunovic-guitar and Alex Ayers-piano)

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DR. TEDROW PERKINS | DR. AND MRS. DEAN BERNACCHIA  
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STEPHEN PIERSANTE INSURANCE AND FINANCIAL SERVICES (POLAND)  
STUDENT GOVERNMENT ASSOCIATION OF YSU

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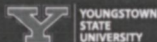
# Opera at YSU

From  
**Mozart**  
To  
**Menotti**

Featuring two short operas:  
***The Medium*** by Gian Carlo Menotti  
***The Impresario*** by W.A. Mozart

**April 21-23, 2017 | Ford Theater**  
April 21 & 22 | 7:30  
April 23 | 2:00

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## MUSIC AT NOON

# YSU GUITAR STUDIO RECITAL

Directed by Dr. François Fowler

Butler Institute of American Art  
Wednesday, April 19, 2017  
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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How Insensitive

Antônio Carlos Jobim (1927-1994)

*Jazz Guitar Duo*

(Joe Campana and Tyler Guerrieri)

I Can't Get Started (arr. Joe Pass)

Vernon Duke (1903-1969)

Nicholas Jones, *jazz guitar*

Recuerdos de la Alhambra

Francisco Tárrega (1852-1909)

Angela N Buzzacco, *classical guitar*

When You Wish Upon a Star

Ned Washington/Leigh Harline

*Jazz Guitar Duo*

(Andrew Farley and Nicholas Frank)

Milonga Sentimental (arr. Gina Love)

Sebastiàn Piana (1903-1994)

*Classical Guitar Quartet*

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

Have You Met Miss Jones?

Richard Rodgers (1902-1979)

*Jazz Duo*

(Anthony Kunovic-guitar and Alex Ayers-piano)

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STUDENT GOVERNMENT ASSOCIATION OF YSU

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

## Opera at YSU



Featuring two short operas:

*The Medium* by Gian Carlo Menotti

*The Impresario* by W.A. Mozart

**April 21-23, 2017 | Ford Theater**

April 21 & 22 | 7:30

April 23 | 2:00

Call 330-941-3105 or visit  
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## COMPOSERS ENSEMBLE

Bliss Recording Studio, Room 2222  
Wednesday, April 19, 2017  
7:30 pm

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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Sheik of the Rub'al Khali

Taylor Natoli

### Dana Tuba-Euphonium Ensemble

*Written specifically for the Dana Tuba-Euphonium Ensemble, "Sheik of the sands of the Arabian desert." The Rub'al Khali is an area of the Arabian Desert's Empty Quarter--a prime location for a buried city. Treating the euphoniums as high brass--much to the dismay of the euphonium players--the piece musically takes the loose form of a royal procession through the palace itself and surrounding grounds.*

Waltz in Db Major

Emma Donkin and Elliot Kwolek

### Emma Donkin and Elliot Kwolek, piano

*This waltz was composed after being asked to write a duet for a Music at Noon recital. Two notable aspects of this work are the flowing melody that returns in various key areas throughout the piece (a signifier of Donkin's compositional style) as well as the light-hearted middle section in G major (a signifier of Kwolek's musical character). This piece is at once light-hearted and mellow, romantic and comedic, and displays two contrasting personalities reflective of two very different musicians.*

The Serious Quartet

Matthew Eustace

**Christie Hrdlicka, soprano saxophone; Billy McKinney, alto saxophone; Sam Gregory, tenor saxophone; Santino Almasy, baritone saxophone**

*The Serious Quartet is high in energy and drive. There is a lot of rhythmic motion as well as harmonic motion. It is written in a chorale style, but with some modern influence.*

The American Dream

Ashley Dillon

### Ashley Dillon, accordion

*My current work explores the relationship between aural and visual information and how the two relate in terms of composition. This piece is an observation and a question, for which I don't have an answer.*

**Emma Donkin, piano; Hobie Butcher, drums;  
Nicholas Jones, guitar; Joel Gillespie, vibes**

*This jazz-inspired piece features a rhythmic melody in 5/4 that returns several times throughout the entirety of the work. Although the piece begins clearly in A minor, over the course of several minutes we wander through several key areas and tonalities, some of which are based on the C melodic minor scale. Featuring a unique ensemble, this composition signifies and describes the possibilities that reside with a musical piece if we are unafraid to press on and discover them.*

## Die Flipperwaldt

Taylor Natoli

**Brent Drysdale, euphonium; Lauren Zetts, tuba; Taylor Natoli, tuba**

*Born out of necessity, "Die Flipperwaldt Gersput" for two tubas and one euphonium answered the age old question, "Wenn ist das Nunstuck git und Slotermeyer?" The great thing about being a composer and not being able to find suitable repertoire for your ensemble: you can write your own!*

## Prelude

Thomas Starr

**Doug Starr, piano**

*"Prelude" is heavily influenced by both the compositional styles of Charles Ives and Claude Debussy. Many of the compositional motives used in this piece are derived from the whole tone collection.*

## Alternate Perspectives

Alyssa Kordecki

Movement I. Anxiety  
Movement III. Bipolar

**YSU Percussion Ensemble**

**Hobie Butcher, Joel Gillespie, Brandon Maffitt, Evan McCreary, Elexis Moore,  
Marino November, T.J. Rusk, Tommy Starr, Nathan Weingart, Tony Tresky**

*"Alternate Perspectives" is a four-movement work written to depict various mental health disorders. Each movement portrays a different set of feelings, thoughts, and actions that the affected people struggle with. The four movements are titled Anxiety, Depression, Bipolar, and Multiple Personalities.*

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# YSU JAZZ COMBOS

DAVE KANA & THERON BROWN, INSTRUCTORS

Spotlight Theater, Bliss Hall  
Thursday, April 20, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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### Jazz Quintet

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

|              |                |
|--------------|----------------|
| Steeplechase | Charlie Parker |
| Theme Song   | Peter Schlamb  |
| Donna Lee    | Charlie Parker |

### Jazz Septet

Bri Rzucidlo, trumpet; Hailey Baker, flute; Jordan Grantonic, violin;  
Nick Jones, guitar; Alberto Cheverez, bass; Joel Gillespie, drums

|                                 |                             |
|---------------------------------|-----------------------------|
| All Blues                       | Miles Davis                 |
| Dearly Beloved                  | Jerome Kern & Johnny Mercer |
| There Will Never Be Another You | Harry Warren & Mack Gordon  |

### Jazz Sextet

Herbie Hunkele, trumpet; Alex Miller & Sam Gregory, saxophones;  
Nick Frank, guitar; Matt Jackson, bass; Jesse DeLorenzo, drums

|                    |                            |
|--------------------|----------------------------|
| Spain              | Chick Corea                |
| Inner Urge         | Joe Henderson              |
| Yesterdays         | Jerome Kern & Otto Harbach |
| Bohemia After Dark | Oscar Pettiford            |

### Jazz Quartet

Justin Randall, trumpet; Anthony Kunovic, guitar;  
Alex Ayers, piano; Ian Kinnaman, bass; Hobie Butcher, drums

|                  |                 |
|------------------|-----------------|
| Nothing Personal | Michael Brecker |
| Oliver James     | Fleet Foxes     |
|                  | Arr. Alex Ayers |
| Lithe            | Chick Corea     |

## ACKNOWLEDGMENTS

The YSU Jazz Studies Area, Glenn Schaft and the YSU Percussion Studio wish to thank Avedis Zildjian Cymbal Co., Remo Inc., Innovative Percussion Inc., and Black Swamp Percussion for their support. Special thanks go to Ms. Lori Factor, and Ms. Anna Ruscitti in the Performing Arts Series for their support.

We wish to express our gratitude to those who have generously donated to **The Tony Leonardi Jazz Scholarship Fund**. If you are interested in making a donation, checks can be made payable to the 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 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 the Robert E. Bulkley Scholarship and mailed to Dr. Kent Engelhardt at the Dana School of Music, Youngstown State University, One University Plaza, Youngstown, Ohio, 44555.

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THE DONALD P. PIPINO PERFORMING ARTS SERIES  
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PRESENT

# Mozart From To Menotti

Two One-Act Operas

*The Impresario* by W. A. Mozart

*The Medium* by Gian Carlo Menotti



DR. MISOOK YUN, DIRECTOR

DR. STEPHEN GAGE, CONDUCTOR

DAVID VOSBURGH, STAGE DIRECTOR/SCENIC DESIGNER

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APRIL 21 - 23, 2017

YOUNGSTOWN STATE UNIVERSITY



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THE MEDIUM  
Music and lyrics by GIAN CARLO MENOTTI

CAST (In Order of Appearance)

---

|                     |                                                         |
|---------------------|---------------------------------------------------------|
| Toby .....          | Emilio Santiago (4/21, 23)<br>Sara Eckenrode (4/22)     |
| Monica .....        | Kathleen Howells (4/21, 23)<br>Amanda Bertilacci (4/22) |
| Madam Flora .....   | Erika Walker (4/21, 23)<br>Sierra Ellis (4/22)          |
| Mr. Gobineau .....  | David Mouse (4/21, 23)<br>Nicholas Hazelton (4/22)      |
| Mrs. Gobineau ..... | Anna Murcko (4/21, 23)<br>Rebecca Enlow (4/22)          |
| Mrs. Nolan .....    | Brianna Crawford (4/21, 23)                             |
| Ghost Voice .....   | Sara Eckenrode (4/21, 23)<br>Kristina Clemons (4/22)    |

SETTING:

An apartment in a European city immediately after World War II.

**ATTENTION: A BLANK PISTOL IS FIRED ONSTAGE**

PRODUCED BY SPECIAL ARRANGEMENT WITH G. SCHIRMER, INC.

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15 MINUTE INTERMISSION

THE IMPRESARIO by W.A. MOZART  
(Der Schauspieldirecktor)

CAST (In Order of Appearance)

Original German libretto by Stephanie the Younger  
English dialogue and super titles by David Vosburgh

---

Maestro Yves von Tempough . . . . . Dr. Stephen Gage

Sir Rudolph Bling, Opera Director . . . . . Nicholas Hazelton (4/21, 23)  
Anthony Humphrey (4/22)

Ivan Ambichon, Intern . . . . . Emilio Santiago (4/21, 23)  
Stephen West (4/22)

Barry Tuono, Artist's Representative . . . Anthony Humphrey (4/21, 23)  
David Mouse (4/22)

Miss Katalina Battaglia,  
Rising Soprano . . . . . Francesca Maria Molinaro (4/21, 23)  
Brienne Kochunas Samson (4/22)

Madam Mariah Gallas, Aging Diva . . . . . Rebecca Enlow (4/21, 23)  
Olivia Kochunas (4/22)

SETTING:

The stage of a major American opera house.  
The time is the present.

# THE MEDIUM ORCHESTRA

Ian LeRoy, Conductor

---

|             |                 |
|-------------|-----------------|
| Piano I     | Ian LeRoy       |
| Piano II    | Jan Crews       |
| Flute       | Nadya Stratton  |
| Clarinet    | John Stumpff    |
| Bassoon     | Frances Clause  |
| Trumpet     | Brandon Ritchie |
| String Bass | Matt Jackson    |
| Percussion  | Tommy Starr     |

---

15 MINUTE INTERMISSION

# THE IMPRESARIO

## ORCHESTRA

Dr. Stephen Gage, Conductor

---

|             |                                          |
|-------------|------------------------------------------|
| Violin I    | Caitlin Hedge*, Brittany Baglia          |
| Violin II   | Jordan Grantonic, Brynn McCollough       |
| Viola       | Faith Roberts, Bowei Yang, Emilee Rogers |
| Cello       | Sarah Demetruk                           |
| String Bass | Eric Finkelstein                         |
| Flute I     | Anna Reitsma                             |
| Flute II    | Jewellea Wynne                           |
| Oboe I      | Kristen Thompson                         |
| Oboe II     | Francesca Clause                         |
| Clarinet I  | Cayla Conrad                             |
| Clarinet II | Arran Collins                            |
| Bassoon I   | Elliot Kwolek                            |
| Bassoon II  | Rebecca Dangerfield                      |
| Horn I      | Brendan Gage                             |
| Horn II     | Sarah Schwenke                           |
| Trumpet I   | Jared Peters                             |
| Trumpet II  | Ross Hill                                |
| Timpani     | Nathan Weingart                          |

\* Concert Mistress

Rehearsal accompanist & Friday morning performance  
accompanist, Jan Crews

# STAGE DIRECTOR'S NOTE

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The pairing of Mozart's "The Impresario" (1786) and Menotti's "The Medium" (1947) creates a veritable operatic "Odd Couple." Not only are these two one-act operas separated by almost 200 years of musical evolution, they are completely different in dramatic style.

Although it has a typically Mozartean overture, "The Impresario"\* is really a play with music, with only four additional musical numbers surrounded by dialogue that pokes fun at singers and directors of the traditional opera business while giving them his usual melodic and difficult vocal music to sing. Originally written in German by Stephanie the Younger, the characters and situations in this popular comedy have been adapted over the centuries by many authors to please the audiences of their times. Our version has been tweaked to match the talents of our student singers and to interject more topical references recognizable by today's audiences.

Menotti's "The Medium+" was originally produced on Broadway and reflects the dramatic structure expected then of a realistic drama. Written in the post-WWII era, we have left it in that period and in an unnamed European city. However, the emotions are as deeply moving today as they were then. It is a story of loss and the struggle to attain some comfort through contact with departed loved ones and the toll it takes on those who would pretend to offer that contact.

Both of these operas provide opportunities for young singers to explore two very different, but still valid, styles of music and acting, both of which are called for in today's opera productions. Directorially they both benefit from the approach of theatrical stage direction while adhering to the musical values of two master composers of operatic theater.

**David Vosburgh**  
**Production Director, OPERA Western Reserve**

\* Impresario: A person who organizes or manages public entertainments, as operas or concerts, a manager or director.

+ Medium: A person through whom the spirits of the dead are alleged to be able to contact the living.

# STAFF

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 LOUIE CENNAME AND ALAN PARKER, YSU FACILITIES  
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# GREEN ROOM NOTES

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**AMANDA BERTILACCI** (Monica 4/22) is from Niles and a graduate of Howland High School, is a Music Education Major in the Dana School of Music. At YSU she has appeared in two scenes, as Susanna in *Le Nozze di Figaro* and as Nella in *Gianni Schicchi*. She has taken the Opera Workshop class in order “to challenge herself and learn new things.”

**KRISTINA CLEMONS** (Voice 4/22, Properties supervisor) is from Youngstown and a graduate of Austintown Fitch High School. She is a Vocal Music Education Major in the Dana School of Music. This is her second opera. She was a supernumerary in *Così Fan Tutte* last year and assisted with the stage props.

**BRIANNA CRAWFORD** (Mrs. Nolan, 4/21-23, Wardrobe Assistant) is from Wampum, PA, and a Vocal Music Education Major in the Dana School of Music. In the Opera Workshop she has performed scenes from *Hansel and Gretel*, *The Magic Flute* as Spirit No. 3, as Mistress Page in *The Merry Wives of Windsor*, Madame de la Haltiere in *Cendrillon* and understudied the role of Dorabella in *Così Fan Tutte*.

**SARA ECKENRODE** Toby (4/21, 23, Ghost Voice 4/22), a native of Youngstown and a graduate of Cardinal Mooney High School performed in last fall’s Opera Workshop and understudied the role of Despina in *Così Fan Tutte*. Last fall she also sang in the chorus of OPERA Western Reserve’s production of *Carmen*. She says, “I adore performing and enjoy opera.”

**SIERRA ELLIS** (Madame Flora, 4/22) is from New Castle, PA where she graduated from New Castle High School. She is studying for a B.A. degree in Music at the Dana School of Music. At New Castle High School she played the roles of Adaperle in *The Wiz*, Rusty in *Footloose* and Laurey in *Oklahoma*. She has taken this year’s Opera Workshop “to have the experience of being onstage in her first opera.”

# GREEN ROOM NOTES

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**REBECCA ENLOW** (Miss Silvertrill 4/21, 23, Mrs. Gobineau 4/22) graduated from Salem High School in her home town. At the Dana School of music she is pursuing a Masters of Music in Vocal Performance. In addition to various opera scenes in the Opera Workshop she has sung Adele in *Die Fledermaus*, Angelina in *Trial By Jury* and the Sandman in *Hansel and Gretel*. An OPERA Western Reserve Young Artist, she has covered the role of Frasquita in *Carmen* and performed in the Mini-Mainstage productions as Adina in *The Elixir of Love* and Zerlina in *Don Giovanni*. She continues to be in the Opera Workshop "to gain experience in a variety of operatic styles."

**NICHOLAS HAZELTON** (Sir Rudolph Bling 4/21, Mr. Gobineau 4/22, 23) from Grove City, PA and a graduate of Grove City Area High School, is working towards a B.M. Vocal Performance degree in the Dana School of Music. With the Opera Workshop he performed as Dr. Falke in *Die Fledermaus* and was the understudy for Guglielmo in last year's *Così Fan Tutte*. He "wants to experience more variety in opera performance, and continue to add to his repertoire."

**KATY HOWELLS** (Monica, 4/21, 23) is from Beaver, PA where she graduated from the Ambridge Area High School. She is a Junior B.M. candidate in voice. With the Opera Workshop she understudied the role of Adele in *Die Fledermaus* and sang the role of Despina in last spring's *Così Fan Tutte*. She is "grateful for the opportunity to work in opera."

**ANTHONY HUMPHREY** (Sir Rudolph Bling 4/22, Barry Tuono 4/21, 23) from New Castle, PA and a graduate of New Castle High School, is a graduate of the Dana School of Music. With the Opera Workshop he has been seen as Guglielmo in *Così Fan Tutte*, Frank and Ivan in *Die Fledermaus*, Cox in *Cox and Box* and as the Judge in *Die Fledermaus*. He has returned to the Opera Workshop in order to "continue his abilities." He performed Sgt. Belcore in OPERA Western Reserve's Mini-Mainstage production of *The Elixir of Love*.



# GREEN ROOM NOTES

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**OLIVIA KOCHUNAS** (Mariah Gallas 4/22) from Warren, is studying for a B.M. in Music Education in the Dana School of Music. She is a graduate of Champion High School where she played Marian Paroo in *The Music Man*, the "Day by Day" girl in *Godspell* and Three Blind Mice in *Shrek the Musical*. She takes the Opera Workshop for "more experience in the field of classical singing."

**FRANCESCA MARIA MOLINARO** (Katalina Battaglia 4/21-23) is a Master of Music candidate in the Dana School of Music. A native of Connellsville, PA she graduated from the Connellsville Area High School and Anderson-Broadus University where she sang Rosina in *The Barber of Seville* and Sadie in Carlisle Floyd's *Slow Dusk*. With the YSU Opera Workshop scenes last fall she sang Letitia in the *Old Maid and the Thief*, Olympia in *The Tales of Hoffmann* and the title role in *Lakme*. "I enjoy singing opera and I have plans to pursue an opera career."

**DAVID MOUSE** (Barry Tuono 4/22, Mr. Gobineau 4/21, 4/23) is studying for a B.M. in Music with a Voice Emphasis. A native of East Liverpool, he graduated from East Liverpool High School. With the Opera Workshop he performed Don Alfonso in last spring's *Così Fan Tutte*.

**ANNA MURCKO** (Mrs. Gobineau 4/21, 23) is a Music Education Major in the Dana School of Music. She is from Napoleon, OH where she graduated from Napoleon High School. She sang the role of Dorabella in last spring's *Così Fan Tutte* and was in the chorus of OPERA Western Reserve's *Carmen*.

**BRIANNE KOCHUNAS SAMSON** (Katalina Battaglia 4/22) is a B.M. of Music Education major in the Dana School of Music. From Warren, OH, she graduated from Champion High School. In addition to over 20 musical theater roles she has been seen at YSU as Penelope in *The Golden Apple*, Mabel in *The Pirates of Penzance* and was in the chorus of *Così Fan Tutte*.

## GREEN ROOM NOTES

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**EMILIO SANTIAGO** (Ivan Ambichon 4/21, 23, Toby 4/21, 23 ) is a sophomore Music Education Major in the Dana School of Music. He is from Hermitage, PA and graduated from Hickory High School where he was seen as a Gangster in *Kiss Me Kate* and as Vlad Vladikoff in *Seussical the Musical*. He was a member of the ensemble in last spring's *Cosi Fan Tutte*. He joined the Opera Workshop "to gain experience as an opera singer and hopefully his career."

**ERIKA WALKER** (Madam Flora 4/21, 23, Wardrobe Assistant) is from Canfield where she graduated from Canfield High School. Here at YSU she is a Vocal Performance Major in the Dana School. With the Opera Workshop she was in the chorus of *Trial By Jury*, understudied Prince Orlovsky in *Die Fledermaus* and was Despina in *Cosi Fan Tutte*. She has sung in the choruses of *La Boheme* and *The Barber of Seville* with OPERA Western Reserve. "I loved being a principal in *Cosi...* and was excited for more."

**STEPHEN WEST** (Ivan Ambichon 4/22) completed his B.A. in Music at Armstrong State University in 2004 and will receive his M.M. in Music this spring. He is a native of Brunswick, GA and a graduate of the Glynn Academy. As a student at Armstrong he was in a Rodgers and Hammerstein Review where he sang the Prince in *Cinderella* and "If I Loved You" from *Carousel*. With the Opera Workshop he sang Detlef in a scene from *The Student Prince* and was in the chorus of *Cosi Fan Tutte*. He says "I love singing!"

## PRODUCTION STAFF BIOS

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

Yun won the audience choice award at the Classical Singer Convention in May 2010 in New York City. Her other competition winnings include the Northwest Regional finalist of the Metropolitan Opera National Council Audition, and first prize in the Paul and Lillian Petri Scholarship Competition which enabled her to study abroad in Austria and Italy.

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

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

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

## PRODUCTION STAFF BIOS

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**DAVID VOSBURGH** (Stage Director/Scenic 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 16 Spring Operas. He is also the Production Director of OPERA Western Reserve which enters its 14th season with this fall's production of *Lucia di Lammermoor* at Stambaugh Auditorium. In his 63 years of professional theater he has directed and/or designed over 100 productions of opera, plays, musicals 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.

**MICHAEL A. FREE** is a senior Theatre B.A major at Youngstown State University with a focus in Scenic Painting and Scenic Design. He began working for Opera Western Reserve in spring of 2016 and helped bring Bizet's *Carmen* to life this past fall as the scenic artist. He has also recently finished his senior project as Scenic Designer for *No More Peace* at YSU. After graduation, Michael will be moving to the Washington D.C area in July to begin his theater career as a Scenic Artist.

## PRODUCTION STAFF BIOS

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**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.

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

## PRODUCTION STAFF BIOS

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**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.

**IAN LEROY**, Menotti Musical Preparation: From Orwell, OH, Ian is a graduate student in the Dana School of Music, where he is studying conducting with a focus on musical theatre and opera. He is a proud alum of the University of Mount Union, where he received his B. M. in Piano Performance. He is thankful to Dr. Gage and Dr. Yun for this opportunity and to the incredible cast for their experience and hard work.

**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."



**OPERA**  
*Western Reserve*

Susan Davenny Wyner  
Music Director

David Vosburgh  
Production Director

Lucia  
Gaetano Donizetti  
di Lammermoor

Sung in the original Italian with English supertitles.

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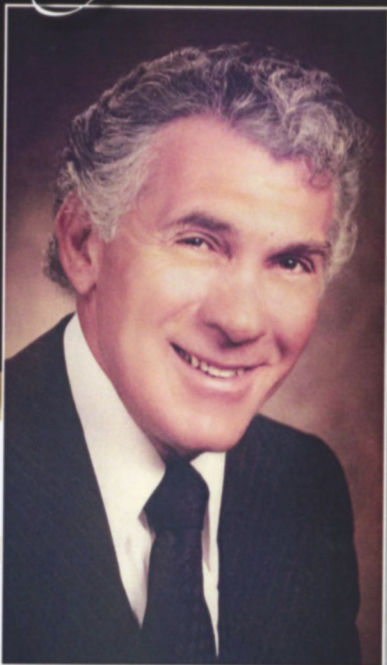
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## RECITAL PROGRAM

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Toccatà in d, BWV 538

Johann Sebastian Bach  
(1685-1750)

Herzlich tut mich verlangen no. 9 & 10  
from *Eleven Chorale Preludes Opus 122*

Johannes Brahms  
(1833-1897)

Passacaglia in d, BuxWV 161

Dieterich Buxtehude  
(1637-1707)

Rhosymedre (or "Lovely") no. 2  
from *Three Preludes on Welsh Hymn Tunes*

Ralph Vaughn Williams  
(1872-1958)

Tokkata d-moll from *12 Stück für die Orgel, Op. 59*

Max Reger  
(1873-1916)

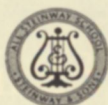
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1:00 PM

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YOUNGSTOWN STATE UNIVERSITY



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## RECITAL PROGRAM

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*Introduction, Theme, and Variations*  
*in Bb Major*  
(1809)

Gioachino Rossini  
(1792-1868)

Gioachino Rossini was born in Pesaro, Italy, in 1792, to a musical family. He began performing publicly by 1804, and by 1806, he was studying at the Accademia Filarmonica of Bologna. He then moved to the Liceo Musicale, where, studying under Stanislao Mattei, Rossini was taught counterpoint. This exposed him to the works of Haydn and Mozart, which eventually influenced his compositional style. In addition, he was also influenced by the Italian theatre music at the time as his mother, Anna, was a prima donna and performed in theatres in Bologna, Lugo, and Fano. These styles fused together to form a sound that is Rossini's own, with the form and flair of a Mozart concerto and the drama and humor of a Romantic Italian opera. Rossini is best known for his operas, as he composed 39 of them, including *The Barber of Seville* (1816) and *William Tell* (1829), but also composed sacred and instrumental music. Rossini passed away in November of 1868, but is still one of the most famous composers of his era.

Rossini composed the *Introduction, Theme and Variations* for clarinet and orchestra in 1809. The Introduction opens with a motive played the piano, designed to grab the attention of anyone listening. The soloist then enters, playing a sweet melody which is soon embellished with trills and turns, and is also extended into the upper registers of the clarinet's playing range. The Theme, taken from one of Rossini's earlier operas, comes next, followed by variations on the Theme. Variation I is bouncy and playful, and features quick peeks up into the altissimo register. The beginning of Variation II is light and even quicker than Variation I, but soon transitions into a dramatic second section. Variation III features a series of quick arpeggios spanning the entire range of the clarinet before making way for descending chromatic scales, which almost sound like laughter. Variation IV has a different

tone completely, as it is the only variation written in a minor key. The soloist plays dramatic, heart-wrenching lines reminiscent of an operatic aria, before the accompaniment comes in to transfer back into the home key. Variation V is the most exciting of all, as the soloist performs joyful, bouncy leaps and closes the piece with virtuosic runs up to the upper altissimo register. Overall, Rossini's *Introduction, Theme and Variations* is a joy to listen to and even more fun to play.

*Three Romances for Clarinet  
and Piano, Op. 94  
(1849)*

Robert Schumann  
(1810-1856)

Nicht schnell  
Einfach, innig  
Nicht schnell

Among the most widely-known composers of the Romantic period, Robert Schumann was born on June 8, 1810, in Zwickau, Germany. As his family was well-off, Schumann was introduced to music and literature early in his life. He was taking piano lessons by age seven, and began composing shortly after. Many of his compositions are for the piano, though he also composed symphonies and chamber works. Schumann had a somewhat difficult life, as he battled with mental instability and illness for the majority of it. After a suicide attempt in 1854, he was sent to a mental asylum, where he died two years later of self-starvation.

Schumann's *Three Romances* was originally composed for oboe and piano, though it has been transcribed for both clarinet and violin. Schumann composed this piece as a birthday present for his wife, Clara. The piece was composed in 1849, which was the most productive year of Schumann's compositional career.

The first movement of the piece is slow, and opens with a melody filled with longing. This melody gives way to a second, more hopeful melody. Utilizing a very short scherzo section, Schumann transitions back to the first melody before ending the movement. The second movement begins with a light, happy melody, before transitioning into a second, drastically different section. The third movement begins with a dramatic motive, which then transitions into a more . The Coda at the end of the piece is mostly in minor. However, Schumann ends the piece on a major chord, leaving the listener with a feeling of peace and contentment. Overall, *Three Romances for Clarinet and Piano, Op. 94* ----- is a beautiful piece which exemplifies the ideals of the Romantic compositional period.

-- **INTERMISSION** --

Three Etudes on Themes of Gershwin  
(1975)

Paul Harvey  
(b. 1935)

I Got Rhythm  
Summertime  
It Ain't Necessarily So

Paul Harvey was born in Sheffield, England in 1935. He began playing the clarinet at age 11. He attended the Royal College of Music, where he studied clarinet and composition. He has performed with the Band of the Irish Guards, the Scottish National Orchestra, Bournemouth Symphony Orchestra, BBC Symphony Orchestra, the National Philharmonic Orchestra, and the London Saxophone Quartet. He taught clarinet at the Trinity College of Music and clarinet and saxophone at the Royal Military School of Music, Kneller Hall. He is a noted composer, arranger, and author, with several books and many compositions in print. He has conducted performances of his own compositions in Britain, Belgium, Holland, and the United States. In 2002, he was presented with a Lifetime Achievement Award by the International Clarinet Association.

*Three Etudes on Themes of Gershwin* was published in 1975. Each of the three Etudes is based off of a popular melody by George Gershwin. The first Etude is based on "I Got Rhythm," the second is based on "Summertime," and the third is based on "It Ain't Necessarily So." Harvey wrote the third Etude first, to be performed as an encore on a recital given by Anton Weinberg in 1975. After it was published, Harvey's publishing company commissioned two other Etudes, so the piece could be performed as a Suite. All of the songs that the Etudes are based on would have been staples of young Harvey's childhood, as he was born into a jazz-crazed society

The first Etude, based on "I Got Rhythm," gives the performer freedom to play with time. Listeners will be able to pick out the melody of the famous lyric "who could ask for anything more" among the sometimes-chaotic sounding leaps and syncopated rhythms. The second Etude is based off Gershwin's "Summertime." Like the original song, this etude is slow and lyrical, and gives the soloist the chance to be expressive. The third Etude, based off "It Ain't Necessarily So" is jazzy and fast-paced. However, the listener can still hear fragments of the original melody. Overall, Paul Harvey's *Etudes on Themes of Gershwin* is a challenge due to its jazzy nature and the expressive style with which the soloist has to play, but is a lot of fun to listen to.

Dante Dances (Danzi d'Inferno)  
(1995)

Dan Welcher  
(b. 1948)

Born in Rochester, New York in 1948, Dan Welcher is one of the most widely performed composers of his generation. He has been the recipient of numerous awards from institutions such as The National Endowment for the Arts, The Rockefeller Foundation, the American Music Center, and ASCAP. Welcher holds degrees from the Eastman School of Music and the Manhattan School of Music, and he currently teaches composition at the University of Texas at Austin, where he also directs the New Music Ensemble.

Welcher composed *Dante Dances* for clarinetist Bradley Wong. According to the composer's program notes, Wong requested a virtuosic clarinet piece, and suggested that Welcher "go to the devil" for inspiration. Welcher took this comment literally, and composed a piece based around Dante Alighieri's *Inferno*, the first part of the 14<sup>th</sup>-century epic poem *Divine Comedy*. This subject matter, combined with the 20<sup>th</sup>-century dance styles that each section is based on, results in an odd juxtaposition of material.

This piece is comprised of seven sections, each representative of a character or region mentioned in *Inferno*. The introduction, "abandon all hope, ye who enter here," depicts the gates of Hell. Six dances follow, beginning with a Tango. The listener can almost picture Charon, a ferryman, transporting souls down the river Styx. The second dance, a Charleston, is representative of Cerberus, who is the three-headed dog who guards the underworld. The third dance is a snappy polka, representative of the Furies. The fourth dance is a stately Gymnopédie, and is dedicated to two doomed lovers, Paolo and Francesca. The fifth dance is a Schottische, dedicated to Ulysses. This fast-paced dance leads directly into the last section, an even more lively Tarantella (for Gianni Schicchi). In addition to the new Tarantella material, Welcher overlays the lyrical Gymnopédie melody, often pitting the styles against each other between the clarinet and the piano. In all, *Dante Dances* is a "diabolical" addition to the clarinet repertoire.

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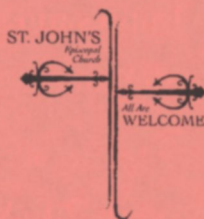
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Alex Bark  
clarinet

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DIANE YAZVAC, PIANO

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THE B.M. IN MUSIC EDUCATION

BLISS RECITAL HALL  
SATURDAY, APRIL 22, 2017  
3:00 PM

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## PROGRAM NOTES

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### *Dance Preludes for Clarinet and Piano by Witold Lutoslowski*

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

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

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

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

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

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

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

### ***Introduction et Rondo, Op. 72 by Charles Marie Widor***

Charles Marie Widor was a French composer as well as a renowned organist. He studied the organ with his father initially, learning so quickly that he became the organist at the lyceé in Lyons at the age of 11. From here, he would eventually go on to study composition with Fétis in Brussels. Widor had essentially mastered both as they would later play large roles in his career. He became the professor of organ at the Paris Conservatory in 1890 and eventually became the professor of composition six years later. Throughout the rest of his life, Widor would continue to compose as well as perform on organ well into his old age. He was known mostly for composing "organ symphonies", which were extended, multi-movement pieces for organ, but his lone piece for clarinet is just as worthy of recognition.

"Introduction et Rondo" written in 1898, is a single movement piece that displays the finest that French Romanticism has to offer. The clarinet and piano dance throughout the piece's roughly eight minute duration, with the clarinet sometimes sounding like it's the one doing the accompanying. A simple theme is found throughout, but interrupting it are some classic elements of French stylings, such as flurries of chromaticism and extended runs. The piece is truly a virtuosic display, as it calls for nimble fingers and careful time, despite its somewhat rhapsodic essence.

## Rhapsody for Clarinet by Willson Osborne

Willson Osborne was an American composer that began his career studying at composition and music theory at the University of Michigan under the direction of Ross Lee Finney. He then went on to further his composition pursuits at Yale University with Paul Hindemith. His career involved composing as well as teaching theory and composition at what was once known as Philadelphia's New School of Music, which is now the Boyer College of Music at Temple University. Osborne was known mostly for solo piano pieces, choir works, and chamber music. Nevertheless, this rhapsody remains his most famous piece.

The Rhapsody for Clarinet was not always so, as it was originally composed for bassoon and published in 1952. Written for Sol Schoenbach, the piece was written with the intent of recording it to be broadcast over New York City's own WNYC as part of a block of contemporary American music. This piece is, by far, Osborne's most commonly performed work, finding itself as part of countless solo recital programs. The piece is truly a rhapsody in every sense of the word. Despite Osborne calling for very specific tempos and dynamic stylings throughout the piece, the nature of the Rhapsody is quite fluid in every musical sense. The clarinet acts as though it were a human voice, singing simply for the sake of singing. The rendition you will hear today will be played on Bass Clarinet, exploring ranges and musical elements not often heard on the instrument.

## Time Pieces for Clarinet and Piano, Op. 43 by Robert Muczynski

Born on March 29, 1929 in Chicago, Robert Muczynski would mature into one of the most fascinating and exciting composers to be prominent in the later half of the twentieth century. He began attending DePaul University in the late 1940's, where he studied piano with Walter Knupfer as well as composition with Alexander Tcherepnin. It was clear that Muczynski displayed a knack for writing music, as he debuted a recital of his own compositions in New York not long after finishing school in 1958. He moved to Tuscon shortly after to become the composer-in-residence at the University of Arizona. He was primarily influenced by composers like Barber, Bernstein, and Bartok, but Muczynski still established a unique sound by combining neoclassical techniques as well as romanticism with dark moods. His main focus was writing chamber and piano pieces, but he also wrote some well-regarded solos for flute as well as saxophone.

*Time Pieces*, perhaps Muczynski's most famous work for clarinet, is a piece that, like many of his other works, ignores many of the trends that took place at the time and establishes a unique identity that sets it apart from other clarinet solos. Despite being written later in Muczynski's career, in 1984, the piece stays true to the composer's spirit that was seen over the past few decades. With questionable tonality, wild chord progressions, and a tense mood throughout, *Time Pieces* proves itself as a mental exercise for the listener unlike anything that came before it. The first movement is an uptempo journey that takes listeners for a wild ride through sixteenth note passages and unexpected shifts in dynamics and pulse. The second movement, on the other hand, is mysterious and much slower, yet still sets an environment that leaves its audience wondering what could happen next. The listener seldom knows what's actually around the corner, as this movement utilizes the same dark tone and dynamic extremes that prove to be a trademark of Muczynski's works. The third movement, a scherzo, alternates between lyrical and technical passages so quickly that it can prove to be disorienting. The fourth and final movement begins with a calm cadenza that recalls the peaceful feeling of the second movement, but quickly transitions into a whirlwind that shows off the full range of the clarinet, leading to a breathless finish.

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Sonatine

Claude Pascal  
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Brilliance

- I. Déclamé
- II. Désinvolte
- III. Dolcissimo
- IV. Final

Ida Gotkovsky  
(b. 1933)

Concerto for Alto Saxophone and Wind Ensemble

- I. Recitative
- II. Passacaglia

Ingolf Dahl  
(1912-1970)

Fantaisie Brillante sur des aires de "Carmen"

François Borne  
(1840-1920)

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## RECITAL PROGRAM

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*Concertino in F Major for Bass Trombone and Piano*

Allegro Maestoso

Adagio

Allegro Moderato

Ernst Sachse  
(1810-1849)

Spencer Reed, piano

*Pastorale for Bass Trombone, Trumpet, and Piano*

Eric Ewazen  
(b. 1954)

Michael Barkett, trumpet  
Rebecca Pfingstl, harp

-- INTERMISSION --

*Concerto for Tuba in F minor*

Allegro Moderato

Andante Sostenuto

Allegro

Ralph Vaughan Williams  
(1872-1958)

Spencer Reed, piano

*Trombone Institute of Technology*

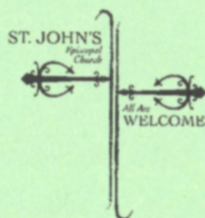
Michael Davis  
(b. 1961)

Stephen Spencer, trombone

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YSU Wind Ensemble  
Stephen L. Gage, Conductor,  
Brady Amerson, Graduate Conductor  
Michael Barkett, Trumpet  
& Elliot Kwolek, English Horn

Stambaugh Auditorium  
Monday, April 24, 2017  
7:30pm

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## PROGRAM

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### YSU CONCERT BAND REPERTOIRE:

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- Toccata for Band* (1957) FRANK ERICKSON (1923-1996)
- I Am* (1991) ANDREW BOYSEN, JR. (b. 1969)
- William Byrd Suite* (1922) GORDON JACOB (1895-1984)
- I. The Earle of Oxford's March
  - II. Pavana
  - V. Wolsey's Wilde
  - VI. The Bells
- Night on Fire* (2013) JOHN MACKEY (b. 1973)

### **INTERMISSION (15 Minutes)**

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### YSU WIND ENSEMBLE REPERTOIRE:

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- Quiet City* (1940) AARON COPLAND (1900-1990)  
Michael Barkett, Trumpet, & Elliot Kwolek, English Horn
- The "Gum-Suckers" March* PERCY ALDRIDGE GRAINGER (1882-1961)  
from *"In a Nutshell"* (1905)
- Irish Tune from a County Derry* (1918)  
Brady Amerson, Graduate Conductor
- Pictures at an Exhibition* (1874) MODEST MUSSORGSKY (1839-1881)
1. Promenade
  2. The Gnome
  3. Promenade
  4. The Old Castle
  5. Promenade
  6. Tuilleries
  7. Bydlo
  8. Promenade
  9. Ballet of the Unhatched Chicks
  10. Samuel Goldenberg and Schmuyle
  11. Limoges. The Market Place
  12. Catacombs
  13. With the Dead in a Dead Language
  14. The Hut on Hen's Legs
  15. The Great Gate of Kiev

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## YSU CONCERT BAND PROGRAM NOTES

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### TOCCATA FOR BAND

Frank Erickson

*Toccata for Band* is a staple of the concert band literature and is extremely popular among high school and college bands. The melodic material presented throughout the piece shares many common threads, and you will be able to hear how Erickson recycles his material throughout the work. The piece opens with a flourishing woodwind melody that is quickly followed by a dark yet flowing clarinet chorale. Other notable features of the piece are the numerous time signature changes, which at times gives the piece a sharp and angular feel. The formal elements of this piece are easy to follow, with fast and slow sections flowing comfortably into each other.

### I AM

Andrew Boysen, Jr.

*I Am* was commissioned by Craig Aune and the Cedar Rapids Prairie High School Band of Cedar Rapids, Iowa in February 1990. It was written in memory of Lynn Jones, a baritone saxophone player in the band who was killed in an auto accident during that winter. The work is basically tonal in nature, but includes extended techniques such as an aleatoric section and singing from members of the ensemble. The aleatoric section is intended to represent the foggy morning of the crash in which Jones died. The words "I Am" are taken from a poem that he wrote just days before his death. The piece is not intended in any way to be an elegy. Instead, it is a celebration, and reaffirmation, of life.

### WILLIAM BYRD SUITE

Gordon Jacob

The *William Byrd Suite* is remarkable for showcasing the talents of 2 composers: William Byrd (1540-1623), an English Renaissance composer and a founder of the English Madrigal School; and Gordon Jacob (1895-1984), a 20th century British composer who, along with Holst and Vaughan Williams, is known as an early champion of the wind band and a skilled composer in the medium. Jacob assembled the suite in 1923, most likely as part of the festivities for the tercentenary of Byrd's death. He "freely transcribed" it from six pieces of Byrd's keyboard work that appeared in the *Fitzwilliam Virginal Book*, a contemporary collection of almost 300 pieces written between about 1562 and 1612. This collection contained keyboard works of more than a dozen composers. While the collection had the virginal – a keyboard instrument that is essentially a portable harpsichord – in mind as its medium, the compositions inside could have been played on any contemporary keyboard instrument.

In physics a motion is a change; in geometry a motion is a transformation. These four songs, written on the occasion of Richard Floyd's retirement from the University Interscholastic League, celebrate that moment of change and transformation by evoking many kinds of motion, of bodies and of the soul. "Violet Crown Fanfare" captures the movement of the heavens and the optimism of the wide-open West; "Night on Fire" suggests the wild dancing of a nomadic camp; "Unquiet Spirits" is a waltz full of longing and an otherworldly sweetness. The final movement, "The Ringmaster's March," is a riotous Ivesian circus parade, a joyful noise in honor of a man who has always been at the center of the show.

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## YSU WIND ENSEMBLE PROGRAM NOTES

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### **QUIET CITY**

**Aaron Copland/arr. Donald Hunsberger**

During the 1930s, Copland became involved in the group theater, a company founded by Lee Strasberg and Harold Clurman to present socially relevant drama at popular prices. Copland's studio at Steinway hall was even one of the group's first meeting places. Clurman later recalled that Copland's own efforts to create a distinctly American body of music had inspired the group in the beginning. Copland often attended rehearsals, and he became friendly with several of the group's members including Elia Kazan and Clifford Odets—whose 1937 play, *The Golden Boy*, was one of the troupe's biggest hits—and Irwin Shaw. although Irwin Shaw is remembered today as the bestselling author of the 1970 novel *Rich Man, Poor Man*, which became a successful TV miniseries, he began his career working in radio and writing film scripts and plays.

In 1939, after the group had successfully staged Shaw's *The Gentle People*, Copland agreed to write incidental music for a production of Shaw's *Quiet City* later that year. "the script," Copland recalled, "was about a young trumpet player who imagined the night thoughts of many different people in a great city and played trumpet to express his emotions and to arouse the consciences of the other characters and of the audience." but the story of Gabe Mellon, who had changed his name in rejection of his Jewish background and became a wealthy businessman, and his struggling brother, trumpet player David Mellnikoff, obviously resonated strongly with Copland at the time, and he wrote music of unexpected depth and beauty. When the group theater production of *Quiet City* never made it beyond a couple of tryout performances, Copland decided to salvage parts of his score. during the summer of 1940, while he was teaching at the first season of the Berkshire Music Center at Tanglewood, he fashioned a short "suite" for trumpet and string orchestra from the incidental music, adding solo English horn "for contrast and to give the trumpeter breathing spaces."

—Note by Philip Huscher

## PERCY ALDRIDGE GRAINGER COUPLET:

### Gum-Suckers March

arr. Mark Rogers

*In a Nutshell* is an entirely original orchestral composition drawing upon many different sources for its inspiration, yet which as a suite maintains a remarkable unity of spirit. 'A "Gum-Sucker" is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called "gums", and the young shoots at the bottom of the trunk are called "suckers"; so "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "Buck-eyes". In the march, Grainger used his own "Australian Up-Country-Song" melody, written by him to typify Australia, which melody he also employed in his Colonial Song for two voices and orchestra, or military band.

## IRISH TUNE FROM A COUNTY DERRY

arr. Mark Rogers

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*, *Handel in the Strand*, and *Molly on the Shore*.

Irish Tune from County Derry is a setting of a now-famous tune from the Irish county of Derry in the north (also sometimes called Londonderry). This classic arrangement features beautiful, delicate part-writing for both woodwinds and brass, highlighting each family in turn. While this tune is widely associated with the lyrics “Danny Boy”, it in fact has rich history of lyric settings of which “Danny Boy” is a relative latecomer.

## PICTURES AT AN EXHIBITION

Modest Mussorgsky  
arr. Paul Lavender

Mussorgsky produced his "Pictures at an Exhibition" to perpetuate the memory of a friend artist and architect Victor Hartmann. Mussorgsky was an ardent Russian nationalist, but he was far more interested in folk art than in the grandiose ornamental designs of the aristocracy. Or, as Tchaikovsky put it, "He likes what is coarse, unpolished and ugly."

Modest Mussorgsky devoted himself to seeking truth in art by crafting a natural style without classical artifice. When Hartmann died in 1874, aged only 39, Mussorgsky was devastated. The following year saw a memorial exhibit of 400 Hartmann works, including sketches, watercolors and costume designs. Mussorgsky was deeply moved. Seized with inspiration, he quickly reacted to the exhibition by writing a suite of ten piano pieces dedicated to Hartmann. Mussorgsky based his musical material on drawings and water colors by Hartmann produced mostly during the artist's travels abroad. Locales include Poland, France and Italy; the final movement depicts an architectural design for the capital city of Ukraine.

Mussorgsky links the suite's movements in a way that depicts the viewer's own progress through the exhibition. Two "Promenade" movements stand as portals to the suite's main sections. Their regular pace and irregular meter depicts the act of walking. Three untitled interludes present shorter statements of this theme, varying the mood, color and key in each to suggest reflection on a work just seen or anticipation of a new work glimpsed. Over two dozen composers were seized by a compulsion to orchestrate it the most famous is by Maurice Ravel. Tonight's arrangement was written by Paul Lavender and it was commissioned, premiered, and recorded by the United States Marine Band: *The President's Own*.

—Program note by Yaron Gottfried

—Note by Philip Huscher

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## ABOUT THE SOLOISTS:

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**ELLIOT KWOLEK**, English Horn, is currently an undergraduate student in his junior year at The Dana School of Music. He is majoring in music performance on the bassoon but minors in piano and is independently studying other instruments as well.

Elliot started to show an immense interest in music when he was five years old. He taught himself to play piano and clarinet and learned melodies by ear. While he had access to many different instruments from that time on, he always wanted to play bassoon. Elliot's opportunity to play the bassoon finally came in seventh grade and has been his main focus since.

Through the time spent at the Dana School of Music, Elliot sees other possible career options in music other than bassoon performance. Yet, he is still applying himself to learn how to be the best bassoonist and performing musician possible. Elliot is excited to see what happens when he is finished with school and knows what he has learned will help him tremendously.

**MICHAEL BARKETT** is in his senior year as a trumpet performance major at the Dana School of Music. In his brief time as a trumpet player, he has performed in many capacities, studied with the most influential pedagogues, and has been a featured soloist with multiple ensembles.

Michael's principal teachers include Susan Sexton and Christopher Krummel. He has studied with orchestral greats such as Michael Sachs and James Wilt as well as pedagogues including David Hickman, Ray Mase, and Allan Dean. Michael has been coached by brass icons including Scott Hartman, James DeSano, Ronald Romm, and Ed Carroll.

Michael has been principal trumpet as well as section member of many ensembles. He has performed as principal trumpet of the YSU Wind Ensemble, the YSU Dana Symphony Orchestra, and the Stambaugh Festival Orchestra. He is a regular substitute for the Youngstown Symphony Orchestra. He currently holds the principal trumpet position in the Pittsburgh Youth Symphony Orchestra, an internationally acclaimed organization.

As a soloist, Michael has been featured with multiple ensembles including the Canfield High School Symphonic Band, Youngstown Symphony Youth Orchestra, Salem Quaker City Band, Packard Band, and will be performing with the Mercer County Municipal Band. Michael will be attending graduate school in the fall.

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## ABOUT THE GRADUATE CONDUCTOR:

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**BRADY AMERSON** is in his final semester of his Master of Music degree in instrumental conducting at Youngstown State University. He is also the middle school band and choir director and assistant high school director in the Crestview Local School District in Columbiana, Ohio.

A native of Butler, Pennsylvania, Brady received his Bachelor of Music in music education at Slippery Rock University of Pennsylvania. At SRU, Brady performed in numerous ensembles on both clarinet and saxophone; he played principal clarinet on the wind ensemble CD *Give Us This Day*, and won the concerto competition with a soprano saxophone solo. With the jazz ensemble, he was a frequent soloist and performed with musicians such as Wayne Bergeron, Kurt Elling, Michael Philip Mossman, and the Four Freshmen.

In addition to his current teaching position, Brady is an active freelance performer as a saxophonist and woodwind doubler in the tristate area. He has played multiple woodwinds in pit orchestras for professional shows with Pittsburgh Civic Light Opera and Pittsburgh Musical Theater. He has also played with the Pittsburgh Symphony Orchestra for the PNC Pops series and with the Butler Symphony Orchestra. He currently resides in Boardman, OH with his wife, Evy, and their daughter, Vienna.

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## ABOUT THE CONDUCTORS:

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**BRANDT PAYNE** is Director of Athletic Bands, and Associate Professor of Music for the Dana School of Music at Youngstown State University. At YSU he conducts the marching band, pep band, 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.

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## ABOUT THE CONDUCTORS:

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**STEPHEN L. GAGE** has served as Professor of Music and Director of Bands & Orchestra at Youngstown State University's Dana School of Music since 1993. In July 2014, Dr. Gage was appointed as the conductor of the YSU Dana Symphony Orchestra in addition to his work with the YSU Wind Ensemble and 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 24th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY); in 2017, Dr. Gage was inducted into the inaugural class of the Auburn High School Music Hall of Fame.

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced high school honor bands and orchestras as well as a number of university wind bands throughout the United States. His list of guest conducting appearances includes the Youngstown Symphony Orchestra, the U.S. Air Force Band, the U.S. Army Band: "Pershing's Own", and the U.S. Army Field Band & Chorus, among others. The list also includes experiences in Canada, Ireland, and in 34 states. Dr. Gage has received critical acclaim from a number of distinguished composers, including a number of Pulitzer prize winners: Joseph Schwanter, Carter Pann, John Mackey, Samuel Adler, Karel Husa, Frank Ticheli, John Mackey, Michael Colgrass, Donald Grantham, D.J. Sparr, Jerry Ascione, and David Gillingham for his interpretation and recordings of their music. Stephen and the YSU Wind Ensemble made their Carnegie Hall debut in 2005; the Wind Ensemble made a return trip to Carnegie Hall in November 2015. Stephen lives in Poland, Ohio with his wife, Stephanie, and two of his three children, Claudia and Brendan; Gage's son, Matthew, and granddaughter, Zoey, live in Austin, TX.



# YOUNGSTOWN STATE UNIVERSITY CONCERT BAND

Spring Semester 2017 - Dr. Brandt Payne, Conductor

Key: #Graduate Student, \*Section Leader

---

## FLUTE

Jacquelyn Jupina\*  
Sidney Charles  
Amber DeCaprio  
Emily Karr

## OBOE

Richard Knoxville

## BASSOON

Jessica John\*  
Mason Taylor

## CLARINET

Ally Moreschi, Concert Master \*  
Gabrielle Chapman  
Kelly Kovacevich  
Anthony Messuri  
Jenna Provino  
Elizabeth Sabo  
Hannah White

## BASS CLARINET

Rachel Cline

## ALTO SAXOPHONE

Christie Hrdlicka\*  
Santino Almasy  
TJ Graham  
Jon Markovich

## TENOR SAXOPHONE

Mark Reinke

## BARITONE SAXOPHONE

Billy McKinney

## HORN

Samantha Nicholson\*  
Noah Cline\*  
Chaste Chapman  
Cheyenne Halderman

## TRUMPET

Elizabeth Diehl\*  
Megan Bryant  
Zachary Digman  
Brandon Ritchie \*, #  
Jacob Ruckdeschel

## TROMBONE

Aaron Podorson \*, #  
Mary Bittler  
Chris Flores  
Charles Lynagh  
Victoria Silvis

## EUPHONIUM

Kyler Freeland\*  
Matthew Franks  
Andrew Morro  
Brent Drysdale

## TUBA

Jake Provino\*  
BeJahn Duren  
Alyssa Kordecki  
Dominick Commisso

## PERCUSSION

Nathan Weingart\*  
Joel Gillespie  
Marino November  
Elexis Moore  
T.J. Rusk

# YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

Spring Semester 2017 - Dr. Stephen L. Gage, Conductor

Key: #Graduate Student, \*Section Leader, ^Principal Player

---

## FLUTE/PICCOLO

Lindsey Kiselica, North Lima  
Anna Reitsma, Pittsburgh, PA # \* ^  
Jewellean Wyne, Pittsburgh, PA

## OBOE/ENGLISH HORN

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

## BASSOON/CONTRABASSOON

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

## CLARINET/BASS CLARINET

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

## SAXOPHONE

Kathleen Brown, Pittsburgh, PA  
Jeremy Leishman, New Philadelphia \* ^  
Alex Miller, Cortland  
Kevin Smith, Akron \* #  
Thomas Turnbull, Pittsburgh, PA

## HORN

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

## PIANO/KEYBOARD

Alyssa Titi, Canfield ^

## TRUMPET

Michael Barkett, Canfield \* ^  
Ross Hill, Poland  
Herbert Hunkele, New Castle, PA  
Justin Randall, Boardman  
Gabriella Sandy, Niles  
Effie Starheim, Hubbard

## TENOR TROMBONE

Dominic Gentile, Canonsburg, PA  
Stephen Spencer, Ashtabula ^ \*  
Robert Violette, Niles

## BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #

## EUPHONIUM

David Ottney, Howland  
Rebecca Shelton, Bristolville \* ^

## TUBA

Jacob Umbrazun, Cortland \* ^  
Lauren Zetts, Lowellville

## STRING BASS

Ian Kinnaman, Damascus, MD ^ \*

## HARP

Rebecca Pfingstl, Pittsburgh, PA \* ^

## PERCUSSION

Hobie Butcher, North Lima  
Brandon Maffit, Warren  
Evan McCreary, Poland  
Thomas Starr, Pittsburgh, PA ^ \*  
Anthony Tresky, Pittsburgh, PA

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

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AN ALL-STEINWAY SCHOOL

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THE DANA CONCERT SERIES

PRESENTS

---

*Tyler Guerrieri*

JUNIOR GUITAR RECITAL

---

THIS JUNIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT OF  
THE B.M. IN JAZZ PERFORMANCE

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BLISS HALL, ROOM 2222  
TUESDAY, APRIL 25, 2017  
7:30 PM

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YOUNGSTOWN STATE UNIVERSITY



College of  
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& Communication

## RECITAL PROGRAM

---

Oleo

Sonny Rollins (b. 1930)

Guitar Duo

Featuring Joe Campana, Guitar

Soon It's Gonna Rain

Harvey Schmidt (b. 1929)

Solo Guitar

Someday My Prince Will Come

Frank Churchill (1901-1942)

Jazz Trio

Blues For Alice

Charlie Parker (1920-1955)

Jazz Trio

How Insensitive

Antonio Carlos Jobim (1927-1994)

Guitar Duo

Featuring Joe Campana, Guitar

All The Things You Are

Jerome Kern (1885-1945)

Solo Guitar

**Jazz Trio:**

Tommy Starr- Drums

Ian Kinnaman- Bass

## BIOGRAPHY

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Guitarist Tyler Guerrieri is a junior majoring in Jazz Performance at Youngstown State University's Dana School Of Music. He has performed in guitar master classes for Ben Monder, Dan Wilson, Brad Shepik, Glenn Wilson, Chip Stevens, and Jim Snidero. He has participated in Jazz Combo groups for the last four semesters. Tyler is the guitarist for Youngstown's most popular local band Guys Without Ties, and performs solo gigs at the Liberty Library, Howland Library, Cortland Library, and Warren Library. He performs regularly at Selah Restaurant in downtown Struthers for the cooking show Bella Cuccina. Tyler performed various musicals at Top Hat Productions 57<sup>th</sup> Street, Dinner With The Addams, Blood Brothers, Leap of Faith, Penn State in Shenango for the musical Once On This Island, Oakland Center For The Arts Theater for the musicals Hair and Spring Awakens. Youngstown Playhouse for the musical A Chorus line, Cardinal Mooney's Spring Productions of Hello Dolly and Mame, and Chaney Performing Arts School for the musical Footloose.

I would like to thank my family and friends for their love and support through my musical journey and my mentor Dr. Fowler for the guidance and the knowledge he has provided me to become a better musician.

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THE DANA CONCERT SERIES

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PRESENTS

---

DVS KOHL-SLAY

DANA VOCAL SOCIETY  
SPRING RECITAL

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BLISS RECITAL HALL  
TUESDAY, APRIL 25, 2017  
7:30 PM

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YOUNGSTOWN STATE UNIVERSITY



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## RECITAL PROGRAM

---

You'll be Back  
From *Hamilton*

Lin-Manuel Miranda (b. 1980)

Victoria Remley, Soprano

Breathe  
From *In the Heights*

Lin-Manuel Miranda (b. 1980)

Katy Howells, Soprano

Lied der Mingon

Franz Schubert (1797-1828)  
Wolfgang von Goethe (1749-1832)

*Just who from the past knows  
Knows what I suffer  
Alone and separated from all pleasure  
See it in Heaven, after this life  
Ah! The love I know is wide  
It makes me faint  
It burns my guts*

Sara Eckenrode, Soprano

---

Right Hand Man  
From *Something Rotten*

Wayne Kirkpatrick (b. 1961)  
Karey Kirkpatrick (b. 1964)

Kathryn Kramer, Mezzo Soprano  
Ryan Stanton, Baritone

Can't I Just Be

Michael Kooman (b. 1984)  
Christopher Dimond (b. 1979)

Rebecca Enlow, Soprano  
Anthony Humphrey, Baritone  
Kathryn Kramer, Mezzo Soprano  
Ian LeRoy, Piano

In the Dark of the Night  
From *Anastasia*

Stephen Flaherty (b. 1960)  
Lynn Ahrens (b. 1948)

Soloists: Rebecca Enlow, Soprano; David Mouse, Bass;  
Kristina Clemons, Soprano  
Kathryn Kramer, Piano

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THE DANA CONCERT SERIES

PRESENTS

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*Phi Mu Alpha Sinfonia*

AMERICAN MUSIC RECITAL

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BLISS HALL, ROOM 2326

TUESDAY, APRIL 25, 2017

8:00 PM

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The Grumpy Troll (2013)

Mike Forbes (1973)

Travis Beatty – Tuba

My Type (2014)

Saint Model

arr. John Guido Vitullo

Mystic Cats Brass Band

Sinfonia Parting Song (1908)

arr. Rudolph R. Willman

A Sinfonian Anthem (1908)

Augustus O. Palm

Sinfonian Chorus

**PHI MU ALPHA SINFONIA DELTA ETA CHAPTER:**

Aaron Graneto, Aaron Podorson, Andy Hacker, \*Bowei Yang,  
Brandon Maffitt, Brandon Ritchie, Brendan Gage, \*Dominic Gentile,  
Eric Finkelstein, Herbie Hunkele, #Isaac Benner, Jacob Bromely,  
\*John Stumpff, #John Guido Vitullo, Michael Barkett, Santino Almasy,  
Stephen Spencer, Thomas Turnbull, Travis Beatty, Zechariah Harris

**MYSTIC CATS BRASS BAND:**

Thomas Turnbull – Alto Sax  
Herbie Hunkele – Trumpet  
Michael Barkett – Trumpet  
Stephen Spencer – Trombone  
Aaron Podorson – Bass Trombone  
Travis Beatty – Tuba  
#John Guido Vitullo – Drum Set

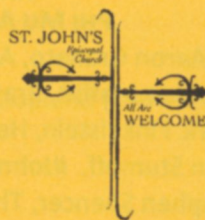
\* indicates Probationary member status

# indicates Alumni status

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The Dana Concert Series  
presents

MUSIC AT NOON

Clarinet Studio Recital

Butler Institute of American Art  
Wednesday, April 26, 2017  
12:15 PM

YOUNGSTOWN STATE UNIVERSITY



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## PROGRAM

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Bagatelle for Four Bb Clarinets

Clare Grundman (1913-1996)

Cayla Conrad, Taylor Aslanis, Jenna Provino, Alexandria Moreschi

Sonatina for Clarinet and Piano, Op. 29  
Allegro con brio

Malcolm Arnold (1921-2006)

Arran Collins, clarinet  
Diane Yazvac, piano

Introduction et rondo, Op. 72

Charles-Marie Widor (1844-1937)

Alex Bark, clarinet  
Diane Yazvac, piano

"Summertime" from Three Etudes on Themes of Gershwin

Paul Harvey (b.1935)

Rachel Cline, clarinet

*Fantasia* for Clarinet and Piano

Philippe Gaubert (1879-1941)

Cayla Conrad, clarinet  
Diane Yazvac, piano

A Klezmer Wedding

Mike Curtis

John Stumpff, Rachel Cline, Arran Collins, Alex Bark

19th Annual  
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July 8 & 9, 2017

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THE DANA CONCERT SERIES

PRESENTS

---

HOBIE BUTCHER  
JUNIOR PERCUSSION RECITAL

---

THIS JUNIOR RECITAL IS PRESENTED IN PARTIAL FULFILLMENT  
OF THE B.A. IN MUSIC ENTREPRENEURSHIP

---

BLISS HALL, ROOM 2222  
WEDNESDAY, APRIL 26, 2017  
5:00 PM

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YOUNGSTOWN STATE UNIVERSITY



College of  
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## RECITAL PROGRAM

---

### **Bag's Groove (1954)**

**Milt Jackson (1923 – 1999)**

**Arr. Arthur Lipner (b.1958)**

*Bag's Groove* is the signature work of jazz vibraphonist Milt "Bags" Jackson. Bags helped to create the sound which came to be known as Bebop. His melodic sensitivity, sense of timing, and his "swingability" combined to bring the vibraphone to new heights of musicality and visibility in the public eye.

### **Footprints (1966)**

**Wayne Shorter (b. 1933)**

*Footprints* is a jazz standard composed by Wayne Shorter, first appearing on his 1966 album *Adam's Apple*. The best known recorded version of this 3/4 meter tune is on the 1966 Miles Davis Album, "Miles Smiles."

### **Vera Cruz (1969)**

**Milton Nascimento (b.1942)**

*Vera Cruz* is a Latin composition composed by Milton Nascimento. This tune has been arranged by many artists and has been played in multiple styles. This arrangement is inspired by world renowned guitarist, Pat Metheny.

### **Nothing Personal (1989)**

**Don Grolnick (1948 – 1996)**

*Nothing Personal* is a double-time blues composed by Don Grolnick and made famous by Jazz saxophonist Michael Brecker. This arrangement is inspired by Brecker's classic performance at The Austria Jazz Festival 1989.

### **Take Five (1959)**

**Paul Desmond (1924 – 1977)**

*Take Five* is a composition by Paul Desmond, who played alto saxophone for the Dave Brubeck Quartet, and appeared on Brubeck's classic album, *Time Out*. This tune is titled "Take Five" because it was written in an unusual 5/4 meter. This was one of the first jazz compositions with a time signature other than the standard 4/4 or 3/4 time.

### **Cherokee (1938)**

**Ray Noble (1903 – 1978)**

*Cherokee* was recorded by Clifford Brown and Max Roach on the album *Study in Brown* in 1955 as an up-tempo arrangement. The song was originally the first of five movements for an "Indian Suite", (Cherokee, Comanche War Dance, Iroquois, Seminole, and Sioux)

**Come Together (1969)**

**John Lennon (1940 – 1980)**

**Paul McCartney (b. 1942)**

*Come Together* is a song written primarily by John Lennon. Being the opening track on the album *Abbey Road*, it was also released as a single coupled with another Beatles hit, *Something*. This classic rock standard was originally written by Lennon as an attempt to write a song for Timothy Leary's campaign for governor of California against Ronald Reagan. *Come Together* reached the top of the charts in the United States and peaked at No. 4 in the United Kingdom.

---

### ***THE BAND...***

**Justin Randall, Trumpet**

**Alex Ayers, Piano**

**Anthony Kunovic, Guitar**

**Eric Finkelstein, Bass**

**Hobie Butcher, Drums**

---

**HOBIE BUTCHER** is a Music Entrepreneurship major at Youngstown State University. He was born and raised in Salem, Ohio, and graduated in 2014 from Salem High School where he was a member of the "Pride of Salem" Marching Band, and the high school's Stage Band. Throughout his junior high and high school years, Hobie studied with his father, Hobie E. Butcher, and former YSU Director of Percussion, Joseph Parlink. While at YSU, he has studied percussion under Glenn Schaft, Ed Davis, Dustin May, Dylan Kollat, and Elizabeth DeLamater.

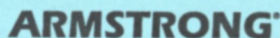
While at Youngstown State, Hobie has performed in the Wind Ensemble, Concert Band, Dana Symphony Orchestra, Percussion Ensemble, Marching Band, Pep Band, Jazz Large Ensemble, and Jazz Combos. He is also a proud member of the Youngstown Percussion Collective in which he serves as the Secretary. Outside of YSU, Hobie has performed for the last two years at Cedar Point amusement park in Sandusky, Ohio, being a part of shows such as "Luminosity: Ignite the Night" and "Skeleton Crew". He also has played in many bands in the Youngstown area and is currently a member of Youngstown funk/fusion band *Jones For Revival*.

Hobie would like to thank his family, friends, current and past Percussion Studio members, and educators for their continuous love and support throughout his musical endeavors.

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The Dana Concert Series  
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# SAXOPHONE STUDIO RECITAL

Bliss Recital Hall  
Wednesday, April 26, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication



PROGRAM

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July

Michael Torke (b. 1961)

Thomas Turnbull, soprano saxophone  
Alex Miller, alto saxophone  
Sam Gregory, tenor saxophone  
Santino Almasy, baritone saxophone

Aria

Eugene Bozza (1905-1991)

Matt Eustace, alto saxophone  
Diane Yazvac, piano

Chanson et Passepied

Jeanine Rueff (1922-1999)

Santino Almasy, alto saxophone  
Mary Ann Bush, piano

Sonata

Paul Hindemith (1895-1963)

- I. Ruhig bewegt
- II. Lebhaft

Mark Reinke, alto saxophone  
Diane Yazvac, piano

Sonate

Bernhard Heiden (1910-2000)

- I. Allegro
- II. Vivace

Thomas Turnbull, alto saxophone  
Diane Yazvac, piano

---

Groove Machine

Marc Mellits (b. 1966)

- I. Groove Canon
- III. December 1989
- IV. Groove Machine

Christie Hrdlicka, soprano saxophone  
Mark Reinke, alto saxophone  
Jonathon Markovich, tenor saxophone  
William McKinney, baritone saxophone

Sonate

Bernhard Heiden (1910-2000)

- I. Allegro
- III. Adagio, Presto

Sam Gregory, alto saxophone  
Diane Yazvac, piano

Sonata in A Minor

C.P. E. Bach (1714-1788)

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

Kevin M. Smith, alto saxophone

Sonatine

Claude Pascal (1921-2017)

Jeremy Leishman, alto saxophone  
Diane Yazvac, piano

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The Dana Concert Series  
presents

## SPRING CHORAL CONCERT II

Featuring  
YSU Barbershop  
University Chorus  
Dana Chorale

Hae-Jong Lee & Stephen West, Conductors

Bliss Recital Hall  
April 28, 2017  
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication

## PROGRAM

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### YSU BARBERSHOP:

|                                              |                                                     |
|----------------------------------------------|-----------------------------------------------------|
| <i>Let There Be Music! Let There Be Love</i> | Joe Liles, arr. Joe Liles                           |
| <i>Auntie Skinner's Chicken Dinner</i>       | Theodore Morse, arr. Dave Briner                    |
| <i>I Love You Truly</i>                      | Carrie Jacobs-Bond, arr. Barbershop Harmony Society |
| <i>Tee-idle Dum Dum</i>                      | Traditional, arr. Barbershop Harmony Society        |
| <i>I Love a Barbershop Song</i>              | Mike Popelka, arr. Duane Enders                     |
| <i>One More Song</i>                         | Joe Liles, arr. Joe Liles                           |

### Stephen West Graduate Choral Conducting Recital Program This recital is in partial fulfillment of the Master's of Music in Conducting

#### UNIVERSITY CHORUS

|                                   |                                |
|-----------------------------------|--------------------------------|
| <i>Il bianco e dolce cigno</i>    | Jacques Arcadelt (1507 – 1568) |
| <i>Now is the Month of Maying</i> | Thomas Morley (1557 – 1602)    |

#### DANA CHORALE

|                         |                                  |
|-------------------------|----------------------------------|
| <i>Cruda, Amarilli</i>  | Claudio Monteverdi (1567 – 1643) |
| <i>A boy and a girl</i> | Eric Whitacre (b. 1970)          |

#### UNIVERSITY CHORUS

|                        |                                                      |
|------------------------|------------------------------------------------------|
| <i>Shut de Do</i>      | Randy Stonehill (b. 1952), arr. Mark Hayes (b. 1953) |
| <i>Lord Lead Me On</i> | Marion Easterling (b. 1910 – 1989)                   |
| <i>Like an Eagle</i>   | Carl Strommen (b. 1940)                              |

#### DANA CHORALE

|                                   |                                                |
|-----------------------------------|------------------------------------------------|
| <i>Hear my Prayer, O Lord</i>     | Henry Purcell (1659 – 1695)                    |
| <i>Exultate Deo</i>               | Giovanni Pierluigi da Palestrina (1525 – 1594) |
| <i>Sure on this Shining Night</i> | Samuel Barber (1910 - 1981)                    |

#### COMBINED CHOIR

|                                 |                             |
|---------------------------------|-----------------------------|
| <i>Flower of Beauty</i>         | John Clements (1900 – 1970) |
| <i>Hombe</i>                    | Laz Ekwueme (b. 1936)       |
| <i>I Sing Because I'm Happy</i> | Rollo Dilworth (b. 1970)    |

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## Ensemble Personnel

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### YSU BARBERSHOP

Hae-Jong Lee, Director  
Stephen West, Graduate Assistant

#### TENOR

Ian Kinnaman  
Jeremy Leishman  
Jason Volovar

#### LEAD

Joel Gillespie  
Samuel Gregory  
Daniel Navabi

#### BARITONE

Stephen West  
Jared Liscinsky  
Matthew Eustace

#### BASS

Jared Jenkins  
Timothy McCall  
David Mouse

## UNIVERSITY CHORUS

Hae-Jong Lee, Director

Kathy Miller, Accompanist

Stephen West, Graduate Assistant

Francesca Molinaro, Graduate Assistant

### SOPRANO

Christina Aviles Dunkirk, NY  
Sierra Ellis New Castle, PA  
Jordan Hazy Zelenople, PA  
Kameron Hobbs McDonand, OH  
Kate Landry Poland, OH  
Hayley Meronen Los Angeles, CA  
Elexis Moore Warren, OH  
Elaine Shipton Hubbard, OH

### TENOR

Nathan Negro Austintown, OH  
Michael Nichols Youngstown, OH  
Nick Saraya Medina, OH  
Emilio Santiago Hermitage, PA  
Stephen West Brunswick, GA

### DANA CHORALE

Hae-Jong Lee, Director

Kathy Miller, Accompanist

Stephen West, Graduate Assistant

Francesca Molinaro, Graduate Assistant

### SOPRANO

Amanda Bertilacci Niles, OH  
Kristina Clemons Youngstown, OH  
Sarah Ferguson-Burns Warren, OH  
Sara Eckenrode Youngstown, OH  
Rebecca Enlow Salem, OH  
Katy Howells Baden, PA  
Olivia Kochunas Warren, OH  
Francesca Molinaro Connellsville, PA  
Kortney Squibbs Orwell, OH

### ALTO

Christina Aviles Dunkirk, NY  
Kathleen Brown Pittsburgh, PA  
Brianna Crawford Wampum PA  
Katie Fernstrom Canfield, OH  
Jordan Hazy Zelenople, PA  
AnnaMaria Jadue Austintown, OH  
Anna Murcko Napoleon, OH  
Amanda Nottingham Warren, OH  
Christina Russo Hermitage, PA  
Erika Walker Canfield, OH

### ALTO

Adrianna Dell'Arco Struthers, OH  
Rachael Hostetler West Liberty, OH  
Alexandria Moreschi Columbiana, OH  
Brianna Rzucidlo Beloit, OH  
Annie Sopher Hermitage, PA  
Elizabeth Sabo Geneva, OH  
Jennifer Stellmar Lowellville, OH  
Jessica Williams Hubbard, OH  
Elizabeth Terrell Staten Island, NY  
Ashley Dillon Newton Falls, OH

### BASS

Rahim Hython Warren, OH  
Timothy McCall West Liberty, OH  
Daniel Slenscak Howland, OH  
Ian Kinnaman Damascus, MD

### TENOR

Victor Cardamone NE Pittsburgh, PA  
Dante Colella Wellsville, OH  
Sam Gregory Pittsburgh, PA  
Emilio Santiago Hermitage, PA  
Stephen West Brunswick, GA

### BASS

Nicholas Hazelton Grove City, PA  
Dylan Grinnell Sharpsville, PA  
Andrew Gurdak Cortland, OH  
Anthony Humphrey New Castle, PA  
Jared Liscinsky Damascus, MD  
David Mouse East Liverpool, OH  
Jason Volovar Poland, OH

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THE DANA CONCERT SERIES

PRESENTS

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ALISHA MOORE

JUNIOR FRENCH HORN RECITAL

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BLISS RECITAL HALL

SATURDAY, APRIL 29, 2017

4:00 PM

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## RECITAL PROGRAM

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Horn Concerto No. 4 K. 495

W. A. Mozart

Reverie

Alexandre Glazounov

### *INTERMISSION*

Intrada

Otto Ketting

Sonata for Horn and Piano

Bernhard Heiden

1. Moderato

6 Horn Quartets

Nikolai Tcherepnin

1. Nocturne
2. Ancienne chanson allemande
3. La Chasse

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THE DANA CONCERT SERIES

PRESENTS

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*Kevin Smith*

MASTERS SAXOPHONE RECITAL

ACCOMPANIED BY: NANCY DESALVO, PIANO

---

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M.M. IN MUSIC PERFORMANCE

---

ST. JOHN'S EPISCOPAL CHURCH  
SATURDAY, APRIL 29, 2017  
6:00 PM

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## RECITAL PROGRAM

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Distances Within Me

John Anthony Lennon  
(b. 1950)

BALAFON

Christian Lauba  
(b. 1952)

Concertino Da Camera

- I. Allegro con moto
- II. Larghetto – Animato molto

Jaques Ibert  
(1890-1962)

Sonata in A minor

- I. Poco adagio
- II. Allegro
- III. Allegro

C.P.E Bach  
(1714-1788)

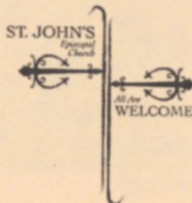
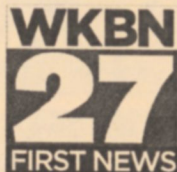
Holy Roller

Libby Larsen  
(b. 1950)

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THE DANA CONCERT SERIES

PRESENTS

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*John Stumpff*

GRADUATE CLARINET RECITAL

DR. NANCY DESALVO, PIANO

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M.M. IN MUSIC PERFORMANCE

---

BLISS RECITAL HALL  
SUNDAY, APRIL 30, 2017  
12:00 PM

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YOUNGSTOWN STATE UNIVERSITY



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## RECITAL PROGRAM

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Sonata No. 1 in F minor Johannes Brahms (1833-1897)  
I. Allegro appassionato  
II. Andante un poco adagio  
III. Allegretto grazioso  
IV. Vivace

Premiere Rhapsodie Claude Debussy (1862-1918)

### *INTERMISSION*

Concerto for Clarinet, Strings,  
Harp, and Piano Aaron Copland (1900-1990)  
I. Slowly and Expressively  
II. Rather Fast

A Klezmer Wedding Mike Curtis  
  
Rachel Cline, Arran Collins – clarinet  
Alex Bark – bass clarinet

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## PROGRAM NOTES

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### **SONATA NO. 1 IN F MINOR**

Johannes Brahms (1833-1897), was born in Hamburg and started his musical journey at a young age by taking piano lessons, cello lessons, horn lessons, and started performing solo by the age of ten. At nineteen, he began to compose his own music, earning him even more fame. Brahms was a romantic composer known for his lush orchestral writing in his symphonies, extensive amount of chamber music, and solo instrumental works, namely his piano works. He was also known for travelling with bands of Gypsies, where he collected and orchestrated much of their musical style. Brahms would often incorporate this style of music into his compositions.

The Clarinet Sonata No.1 was written in 1894 for Brahms' friend, Richard Muhlfeld, who was a clarinetist for the Meiningen Court Orchestra and a well-known soloist. This piece has four movements, which all are related to the key of F minor. This sonata was written in tandem with Brahms' Clarinet Sonata No. 2 in E-flat major, in which they both share the same Opus designation of 120, which was Brahms' final work. Both sonatas were later transcribed for viola, and this sonata is definitely a duo of equals. The clarinet or piano will often introduce musical material while the other instrument will continue to develop and or finish the phrase.

### **PREMIERE RHAPSODIE FOR CLARINET AND PIANO**

Claude Debussy (1862-1918) was a late-Romantic French composer that was involved with the "Impressionist" movement in music. He began music lessons at age seven and by the time he was just ten he entered the Paris Conservatoire.

Although a brilliant pianist, he soon favored composition, in which he adopted an experimental style containing many dissonances. In his travels he experienced many different styles, which he incorporated into his music, giving Debussy an even more "international" sound. He died of cancer in Paris during the German Offensive of Spring of 1918.

The *Premiere Rhapsodie* was composed in 1909 for the 1910 Clarinet Concours at the Paris Conservatoire and was dedicated to the clarinet professor Prosper Mimart. It was originally scored for clarinet and piano, however in 1911 Debussy orchestrated the piano part for full orchestral accompaniment, with Mimart playing the premiere. Like the name suggests it is rhapsodic in form, but Debussy uses several recurring themes to give the piece a sturdier structure. Like other impressionistic works, Debussy uses the piano lines with sweeping extended chords to suggest a watery texture, like ripples on a still pond.

### **CONCERTO FOR CLARINET, STRINGS, HARP AND PIANO**

Aaron Copland (1900-1990) was an American composer and composition teacher, earning from his colleagues the title "The Dean of American Composers." Born in Brooklyn into a Lithuanian Jewish family (Kaplan), the name became anglicized to Copland. Copland eventually decided he wanted to be a composer, and at age 17 he began his studies with noted teacher Rubin Goldmark. In the years following Copland traveled to Paris to study with famed composition teacher Nadia Boulanger. While in Paris Copland noticed that several European composers were adopting Schoenberg's style of serialism, but instead of using tone rows as is, he created actual melodies with the rows. Instead of composing atonal music Copland composed with "extended tonality" focusing on pitch centers rather than keys. His *Concerto for Clarinet and String Orchestra with Harp and Piano*, was written in 1948 for the famed clarinetist Benny Goodman, in which Copland infused jazz elements into an otherwise classical setting. An edited version was premiered by the NBC Symphony Orchestra and Goodman himself. The edited version had a lowered clarinet part in the coda because "The King of Swing" deemed it "too high." The actual premier date is disputed because the first "public" performance was done by the Philadelphia Orchestra several weeks later with Ralph McLane performing the solo.

**A KLEZMER WEDDING** by Mike Curtis is an arrangement of songs in the style of Jewish dances. The term "Klezmer" refers to two Hebrew words "klei" and "zemer" meaning "vessel" and "song" which are professional musicians that perform in this style of music. Originating in Eastern Europe, the klezmerim (klezmer musicians) would originally play dance music for celebrations such as weddings. In the United States, the European Jewish immigrants brought Klezmer music with them and infused it with American Jazz. Many of the great American Jazz Clarinetists such as Benny Goodman and Artie Shaw had their first musical experiences with Klezmer music due to their Jewish ancestry.

The piece starts off with a *Doina*, which is not a dance, but a lament which is sometimes featured Jewish weddings. It is improvisatory in nature, emulating chant and is split between the three soprano clarinets. The *Doina* yields to the *Hora*, which is a slow dance, with Romanian origins. It is played in 3/8 time with pulses on beats one and three, giving it a hobbling feel. The *Hora* then goes into the *Chusidl*, which is a highly embellished, more dignified dance done in 2/4 or 4/4 time. The *Freylach* or "freilach," also known as a Bulgar, is a fast dance done in 8/8 (4/4) with a 3+3+2 feel. Freylach comes from "freylekh," meaning "festive" in Yiddish.

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PRESENTS

---

*Nicholas Frank*

JUNIOR GUITAR RECITAL

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B.M. IN JAZZ STUDIES

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BLISS HALL, ROOM 2222  
SUNDAY, APRIL 30, 2017  
2:00 PM

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## RECITAL PROGRAM

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All the Things You Are

Jerome Kern (1885-1945)  
Oscar Hammerstein (1895-1960)

My Romance

Richard Rodgers (1902-1979)  
Lorenz Hart (1895-1943)

Moose the Mooche

Charlie Parker (1920-1955)

**Guitar Duo:**

*Nicholas Frank and Nicholas Jones*

Blues for Alice

Charlie Parker (1920-1955)

**Trio:**

*Nicholas Frank, Guitar; Matt Jackson, Bass;  
Jesse DeLorenzo, Drums*

Strollin'

Horace Silver (1928-2014)

**Combo:**

*Nicholas Frank, Guitar; Herbie Hunkele, Trumpet; Alex Miller, Sax;  
Matt Jackson, Bass; Jesse DeLorenzo, Drums*

This I Dig of You

Hank Mobley (1930-1986)

**Combo:**

*Nicholas Frank, Guitar; Herbie Hunkele, Trumpet; Alex Miller, Sax;  
Matt Jackson, Bass; Jesse DeLorenzo, Drums*

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PRESENTS

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*Elliot Kwolek*

JUNIOR BASSOON RECITAL

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BLISS RECITAL HALL  
SUNDAY, APRIL 30, 2017  
5:30 PM

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2017

Summer Festival of the Arts



Mark your calendars for  
this year's Summer  
Festival of the Arts

**Saturday**

July 8

10 a.m. to 6 p.m.

**Sunday**

July 9

11 a.m. to 5 p.m.

## RECITAL PROGRAM

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Concerto in C Major No. 17

Antonio Vivaldi (1678-1741)

- I. Allegro non molto
- II. Andante molto
- III. Allegro

Trois Pièces Brèves (1930)

Jacques Ibert (1891-1962)

- I. Allegro
- II. Andante
- III. Assez lent

Neuf Pièces Brèves (1965)

Pierre Max Dubois (1930-1995)

- I. Pomposo
- II. Sicilienne
- III. Vivo
- IV. Tempo de Menuet
- V. Pastorale
- VI. Allegretto
- VII. Adagio
- VIII. Giocoso
- IX. Vivo

Bassoon Trio (2016)

Elliot Kwolek (b. 1995)

- I. Fortuitous
- II. Serenity
- III. Nonchalant

Sonatine pour Basson et Piano (1952)

Alexandre Tansman (1897-1986)

- I. Allegro con moto
- II. Largo cantabile
- III. Presto

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Brandon Ritchie

MASTER'S TRUMPET RECITAL

ASSISTED BY:

MARY ANN BILAS BUSH, PIANO AND ORGAN

NICHOLAS JONES, GUITAR

IAN KINNAMAN, BASS

TOMMY STARR, DRUM SET

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

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BLISS RECITAL HALL  
THURSDAY, MAY 4, 2017  
7:30 PM

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## RECITAL PROGRAM

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*Second Concerto Pour Trompette*

André Jolivet  
(1905 – 1974)

- I. Mesto
- II. Grave
- III. Giocoso

Mary Ann Bilas Bush, Piano

*Shazam for trumpet solo*

Folke Rabe  
(b. 1935)

**INTERMISSION**

*Tryptique*

Henri Tomasi  
(1901 – 1971)

- I. Scherzo
- II. Largo
- III. Saltarelle

Mary Ann Bilas Bush, Piano

*Semaine Sainte A Cuzco*

Henri Tomasi  
(1901 – 1971)

Mary Ann Bilas Bush, Organ

*What It Is*

Alex Miller  
(b. 1995)

World Premiere

Nicholas Jones, Guitar  
Ian Kinnaman, Bass  
Tommy Starr, Drum Set

*Please turn off cell phones and other electronic devices.*

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Youngstown, OH

Presents

## DANA CHORALE KOREA TOUR

### 한국 순회연주

“MUSICAL JOURNEY FROM AMERICA TO KOREA”

“미국에서 한국으로의 음악 여정”

Hae-Jong Lee, Director

Kathy Miller, Accompanist

Featuring

Korean Folk Songs, Art Songs, and American Spirituals



### Visiting Cities:

Seoul 서울  
Cheongju 청주  
Changwon 창원

Gyeongju 경주  
Busan 부산  
Incheon 인천

May 8<sup>th</sup>—May 19<sup>th</sup>, 2017

YOUNGSTOWN STATE UNIVERSITY



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# PROGRAM 프로그램

## "MUSICAL JOURNEY FROM AMERICA TO KOREA"

"미국에서 한국으로의 음악여행"

(Program will be selected from the list.)

### SONGS OF JOURNEY

*Jubilate Deo*

Peter Anglea

Only in Sleep (Olivia Kochunas, soprano)

Eriks Esenvalds

### AMERICAN SPIRITUAL

*Elijah Rock*

Spiritual, arr. Moses Hogan

*My God Is a Rock* (David Mouse, baritone)

Spiritual, arr. Alice Parker & Robert Shaw

*Wade in de Water*

Spiritual, arr. Allen Koepke

### KOREAN ART SONG

그리운 금강산 "Longing for Mt. Gungang" (Victor Cardamone, tenor)

최영섭 작곡

### SONG OF JOURNEY

*A Voyage of Melody* (Erika Walker, soprano)

Arr. Chwei-wei/ Hae-Jong Lee

### AMERICAN SPIRITUAL

*Ain'-a That Good News*

Spiritual, arr. William Dawson

*The Battle of Jericho* (Francesca Molinaro, soprano)

Spiritual, arr. Moses Hogan

### KOREAN ART SONG/FOLK SONG

고향의 봄 "Spring in My Hometown" (Rebecca Enlow, soprano) 홍난파 작곡, 이영조 편곡

팔소성 "Eight Laughing Voices" 우효원 작곡

여호와와는 나의 목자 "The Lord Is My Shepherd" 나운영 작곡

고향의 노래 "Song of Hometown" (Dr. Misook Yun, soprano) 이수인 작곡

아리랑 "Arirang" (Olivia Kochunas, Francesca Molinaro & Victor Cardamone, soli)

진규영 편곡

산유화 "Wild Flower on the Mountains"

이현철 작곡

뱃노래 "Sailors' Song" (Dr. Misook Yun & Victor Cardamone, soli)

김희조 작곡

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### JOINT REPERTOIRE

내맘의 강물 "The River of My Heart"

이수인 작곡, 최석태 편곡

*Praise His Holy Name!* (Sam Gregory, saxophone)

Keith Hampton

## PERFORMERS PROFILE 연주자 프로필



### Dr. Hae-Jong Lee, 지휘자

서울대학교 음대 성악과 학사

Westminster Choir College, 합창지휘 석사

University of Illinois, 합창지휘 및 문헌 박사

현 Youngstown State University, Dana School of Music 합창지휘  
전담 부교수

현 Stambaugh Chorus, Youngstown, OH, 지휘자

현 Warren Civic Chorus, Warren, OH, 지휘자

현 서울 모테트 음악재단 해외자문위원

현 Korea Choral Institute 해외자문위원

현 노엘합창단 명예 지휘자

IFCM (국제합창연맹) 10th World Symposium for Choral Music 강사 (2014)

부산 국제합창제 (BCFC) Youth Festival Chorale 지휘자겸 심사위원 (2016)

미국과 한국의 여러 음악제/합창제에서 강의

미국과 한국의 다수의 합창단 객원지휘



### Kathy Miller, 반주자

Ohio State University, Columbus, OH, 오르간 전공 학사

Cincinnati Conservatory of Music, Cincinnati, OH, 석사

현 YSU Dana School of Music 합창전담 반주자

현 Westminster Presbyterian Church, Boardman, OH, 음악감독  
및 오르가니스트

현 Congregation Rodef Sholom, Youngstown, OH 음악감독 및  
오르가니스트

현 Stambaugh Chorus/Warren Civic Chorus 반주자

### Dana Chorale

대나코랄은 영스타운 주립대학을 대표하는 합창단으로서 주로 음악 전공자들로 구성되며, 영스타운 대학교 내외의 지역을 대표하며 매년 4-5회 연주하고, 또 동북 오하이오 지역의 여러 컨퍼런스에서 연주를 할 뿐만 아니라, 일찌기 성공적인 유럽 연주여행도 하였다. 영스타운 대학교의 더 큰 합창단인 심포닉콰이어의 핵심을 이루며, 대나코랄은 영스타운 지역의 프로페셔널 오케스트라인 Youngstown Symphony Orchestra와 Warren Philharmonic Orchestra 등과 정기적으로 협연을 하기도 한다. 대나코랄은 중국의 천진대학교의 세계적인 대학합창단인 Peiyang Chorus가 미국을 방문했을 때에 조인트로 연주하며 Lauridsen 프로그램을 연주하기도 했고, Dana School of Music의 140주년을 기념하며 YSU Symphonic Wind Ensemble과 함께 칼 오르프의 카르미나 부라나를 연주하기도 했다. 또 대나코랄은 2019-2020년 시즌에 음악대학의 150주년을 기념하며 기념비적인 특별음악회를 계획하고 있다. 더불어 코랄은 영스타운 지역에서 매해 12월 초에 많은 청중의 관심을 끄는 Dana Holiday Concert의 핵심 앙상블로서 활동하며 많은 청중의 사랑을 받고 있다. 최근의 특별한 활동으로는 C.P.E. Bach의 St. Luke Passion(1775)을 작곡가가 작곡하고 1775년에 초연한 후로는 처음으로 현대악보가 출판된 기념으로 영스타운대학에서 현대 세계 초연을 한 것

과 영국의 유명한 현대작곡가 Karl Jenkins의 대표작인 The Armed Man (Peace Mass)를 concert band version으로는 처음으로 북미에서 초연한 것등을 들 수 있다. 2016년 봄에는 시카고 한인음악회와 저드슨 대학교가 매년 주최하는 “제9회 젊은 음악인을 위한 장학기금모금 연주회”에 초대 받아가서 시카고의 청중들 앞에서 연주를 했으며, 그 연주가 한국 방송을 타고 YTN과 WinTV에 보도 되기도 했다. 시카고의 연주는 함께했던 한인청중들로부터 열광적인 반응을 얻었다. 당시의 한 신문과 방송 보도를 인용하면, “마지막 ‘뱃노래’를 부를 때는 ‘어기여차’를 반복하며 한국 민요의 가락과 장단을 절묘한 하모니로 노래하는데 관객들의 탄성이 여기저기서 터져나왔다. 연주가 끝나자 너나할 것 없이 자리에서 일어나 기립박수를 보냈다...미국인이 한국 음악을 그렇게 완성도 있게 연주하는 경우는 시카고에서 보기 힘들었다. 연주가 끝나자 나오는 사람마다 얼굴에 미소와 감동이 그대로 남아있었다. 개인적으로 음악회를 초대했던 분들이 나에게 감사하다고 인사한다. 내가 연주한 것처럼 뿌듯했다... 이 팀을 데리고 한국으로 가시라고. 그래서 한국 사람들에게 이 감동을 전해 주시라고. 누구나 가장 한국적인 것이 가장 세계적이라고 누구나 외치지만 이걸 몸으로 실천한 대나 코럴팀에게 박수를 보내고 싶었다.” 시카고연주의 보도와 일부 연주가 유튜브에 “미국대학합창단, 한국노래를 멋들어지게 부른다”라는 제목으로 올려져서 일년만에 17,000번 이상의 view를 기록하는 관심을 끌고 있다. 가장 최근의 행사로 대나코럴은 2017년 2월에 오하이오 에슈타블라에서의 로버트쇼 합창 페스티벌에 초청되어 연주하기도 했고, 한국 연주여행을 준비하며 동북 오하이오와 펜실베이니아의 여러 도시에서 연주를 했다. 이번 한국 방문연주 기회에 미국과 한국의 문화 교류 차원에서 미국의 전통음악인 흑인영가와 가스펠송으로 미국음악을 대표하고, 또 한국의 전통민요와 가곡등을 한국 원어로 준비하여 한인 청중들과 나눌 수 있는 기회를 특별한 영광으로 생각한다.

## DANA CHORALE

Hae-Jong Lee, Director

Kathy Miller, Accompanist

Stephen West, Francesca Molinaro, and Rebecca Enlow, Graduate Assistants

### SOPRANO

Amanda Bertilacci

Kristina Clemons

Sara Eckenrode

Katy Howells

Olivia Kochunas

Francesca Molinaro

Kortney Squibbs

### ALTO

Christina Aviles

Kathleen Brown

Rebecca Enlow

Jordan Hazy

Amanda Nottingham

Christina Russo

Erika Walker

### TENOR

Victor Cardamone

Dante Colella

Sam Gregory

Emilio Santiago

Stephen West

### BASS

Nicholas Hazelton

Andrew Gurdak

Anthony Humphrey

Jared Liscinsky

David Mouse

Jason Volovar

## ACCOMPANYING PROFESSORS 동반교수 프로필

### Dr. Misook Yun, Soprano

한양대학교 성악과 학사, 석사

University of Oregon, Eugene, OR, 석사, 연주학 박사  
현 YSU Dana School of Music, 성악과 교수, 성악 과장  
다수의 오페라/오라토리오 주역으로 활약  
미국, 한국, 이탈리아, 헝가리, 오스트리아에서 연주  
다수의 오케스트라와 협연  
다수의 성악콩쿨 입상

Summer faculty at Summer Music Study in Hungary program in Szeged

### Dr. Steven Reale

University of Michigan, PhD in Music Theory

현 YSU Dana School of Music, Music Theory, 부교수

Co-founder and first lead organizer for the North American Conference in Video Game Music Awarded the Inaugural "Prize for Excellence in Game Audio Research" from the Ludomusicology Research Group, based in the United Kingdom.

### Dr. Randall Goldberg

Indiana University, PhD in Musicology

현 YSU Dana School of Music, Musicology, Director & 부교수

Scholar of Jewish identity in contemporary American music and the popular music of Jewish immigrants

Historical Musicologist--Carl Philipp Emanuel Bach and Renaissance and Baroque music theory

## TOUR SCHEDULE 연주여행 일정

- May 11 (Thursday), Sejong University 세종대학교 (서울)  
Joint concert with Sejong University Concert Choir, 2 PM  
Lecture: Video Game Music, Dr. Steven Reale, 5 PM
- May 12 (Friday), Chungbuk National University 충북대학교 (청주)  
Joint concert with CBNU Faculty Choir, 7 PM  
Lecture: Video Game Music, Dr. Steven Reale, 1 PM
- May 14 (Sunday), Smyrna Church 서머나교회 (창원)  
Concert, 7:30 PM
- May 15 (Monday), ChangWon National University 창원대학교 (창원)  
Joint concert with CWNU Concert Choir, 7:30 PM  
Lecture: Video Game Music, Dr. Steven Reale, 2 PM

- May 16 (Tuesday), Gyeongju Art Center 경주 문화회관 (경주)  
 Joint rehearsal and clinic with Gyeongju City Chorus, Dr. Hae-Jong Lee, 10 AM
- May 17 (Wednesday), 7:30 PM, Sojung Church (부산)  
 Concert, 7:30 PM
- May 19 (Friday), Korea International Christian (High) School (인천/부천)  
 Concert and YSU introduction 10 AM

## 영스타운 주립대학교 학교소개

Founded 148 years ago, the **DANA SCHOOL OF MUSIC** is one of the oldest music schools in the United States. More than 50 faculty and staff maintain a tradition of conservatory-style music training in a metropolitan university setting. We offer students a wide range of degree programs and majors. Bachelor of Music degrees are awarded in composition, music education, music performance, jazz studies, and recording technology. Candidates may also earn the Bachelor of Arts degree with majors in music history, music theory, or applied music. At the graduate level, programs leading to the Master of Music degree are available to full or part time students in the areas of composition, theory, education, history, performance (including conducting), and jazz studies. In 2004, the Dana School of Music was designated an All-Steinway School. With a value of \$837,000, 68 new Steinway pianos were delivered to the Dana School of Music, making YSU the first public university in Ohio to be designated an All-Steinway School. The Dana School of Music alumni are found in numerous local and world stages, including world-class Jazz scenes such as Sean Jones, many opera houses such as Metropolitan Opera, professional orchestras such as Pittsburgh Symphony Orchestra, US Army/Air Force/Navy Bands, entertainment world, and many secondary schools and universities in the US. Dana School of Music is proud of providing a world-class music education to domestic and international students.

**Youngstown State University** is a public research university located in northeast Ohio between Cleveland, Ohio and Pittsburgh, Pennsylvania, offering its 12,500 student body over 150 undergraduate and graduate programs.

YSU enjoys a strong tradition of close faculty-student interaction, rigorous academics, and unique creative and research opportunities facilitated by YSU's seven colleges.

YSU is accredited by the Higher Learning Commission and is a member of the North Central Association. Its 145-acre campus is vibrant, one of the nation's most attractive and among Ohio's safest, with a wealth of activities students can enjoy – student organizations, fitness and recreational facilities, intercollegiate athletic teams, intramural sports and appearances by world-renowned artists and researchers.



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Libretto by Henri Cain**

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THE DANA CONCERT SERIES

PRESENTS

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*Michael Barkett*

SENIOR TRUMPET RECITAL

ACCOMPANIED BY:  
MARY ANN BUSH

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

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BLISS RECITAL HALL  
FRIDAY, MAY 12, 2017  
7:00 PM

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YOUNGSTOWN STATE UNIVERSITY



College of  
Creative Arts  
& Communication



## RECITAL PROGRAM

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Sonata for Trumpet and Piano

Halsey Stevens (1908-1989)

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Pocono Menagerie

Kerry Turner (b. 1960)

Alisha Moore, horn  
Rebecca Shelton, euphonium  
Emma Donkin, piano

### *INTERMISSION*

Quiet City

Aaron Copland (1900-1990)

---

Intrada

Otto Ketting (1935-2012)

---

Semaine Saint a Cuzco

Henri Tomasi (1901-1971)

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## ARTIST BIO

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Michael Barkett is in his senior year as a trumpet performance major at the Dana School of Music. In his brief time as a trumpet player, he has performed in many capacities, studied with the most influential pedagogues, and has been a featured soloist with multiple ensembles.

Michael's principal teachers include Susan Sexton and Christopher Krummel. He has studied with orchestral greats such as Michael Sachs and James Wilt as well as pedagogues including David Hickman, Ray Mase, and Allan Dean. Michael has been coached by brass icons including, Scott Hartman, James DeSano, Ronald Romm, and Ed Carroll.

Michael has been principal trumpet as well as a section member of many ensembles. He has performed as principal trumpet of the YSU Wind Ensemble, Dana Symphony Orchestra, and Stambaugh Festival Orchestra. He has also is a regular substitute for the Youngstown Symphony Orchestra. He currently holds principal positions with the Pittsburgh Youth Symphony Orchestra, a world-renowned organization.

As a soloist, Michael has been featured with multiple ensembles including the Canfield High School Symphonic Band, Youngstown Symphony Youth Orchestra, Salem Quaker City Band, Packard Band, and the Mercer County Municipal Band. Michael will be attending graduate school at Michigan State University under the instruction of Professor Justin Emerich, this fall.

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