

THE DANA CONCERT SERIES
PRESENTS

6TH ANNUAL
YSU HORN WORKSHOP

GUEST HORN ARTISTS:

GRETA RICHARD, GUNNERY SERGEANT
CECILIA BUETTGEN, STAFF SERGEANT

FROM "THE PRESIDENT'S OWN"
U.S. MARINE BAND

HOSTED BY:
DR. STACIE MICKENS

BLISS RECITAL HALL
SUNDAY - JANUARY 7, 2018
12PM-5PM

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

SCHEDULE OF EVENTS

- 12:00** Introductions and Recital
- 1:00** Presentations by Cecilia Buettgen
and Greta Richard
- Question and Answer:
 - Music Careers in the Military
 - Practice Techniques
 - Auditioning
 - Women in the Military
- 2:00** Break *
- 2:15** Master Class
- 3:45** Break*
- 4:00** Horn Choir and Pull-out Lessons with Guests

* Please visit the Motter's Music display tables to try out horns and purchase music.

RECITAL PROGRAM

Alla Caccia

Alan Abbott (b. 1926)

Greta Richard, horn

Diane Yazvac, piano

Lamento d'Orfeo

Volker David Kirchner (b. 1942)

Cecilia Buettgen, horn

Diane Yazvac, piano

Ages

Susan Mutter (b. 1962)

Six

Fifteen

Thirty-four

Sixty-xix

Ninety-two

Stacie Mickens, horn

Diane Yazvac, piano

Des canyons aux étoiles
Appel interstellaire

Olivier Messiaen (1908-1992)

Cecilia Buettgen, horn

Larghetto

Emmanuel Chabrier (1841-1894)

Greta Richard, horn

Diane Yazvac, piano

Landscapes

James Naigus (b. 1987)

Cecilia Buettgen, Stacie Mickens, Greta Richard, horns

Diane Yazvac, piano

GUEST ARTIST BIOGRAPHIES

French horn player **Gunnery Sergeant Greta Richard** joined "The President's Own" United States Marine Band in June 2000.

Gunnery Sgt. Richard began her musical career at age 11. Upon graduating in 1992 from Mahtomedi High School in Minnesota, she attended Ithaca College in New York where she earned a dual bachelor's degree in music education and performance in 1997. In 2000, she earned a master's degree in music performance from Southern Methodist University in Dallas. Her instructors included Jack Covert of Ithaca College and Gregory Hustis of the Dallas Symphony Orchestra. Prior to joining "The President's Own," Gunnery Sgt. Richard performed with the Natal Philharmonic Orchestra in Durban, South Africa; the Dallas Wind Symphony; and the Dallas Symphony Orchestra. Gunnery Sgt. Richard performs with the Marine Band, Marine Chamber Orchestra, and Marine Chamber Ensembles at the White House, in the Washington, D.C., metropolitan area, and across the country during the band's annual concert tour. In 2014, she performed David Lyon's Concerto for Horn and Strings with the Marine Chamber Orchestra.

French horn player **Staff Sergeant Cecilia Buettgen** joined the "The President's Own" United States Marine Band in May 2013. Staff Sgt. Buettgen began her musical training on the horn at age 11. After graduating in 2004 from Sterling Heights High School, she earned a bachelor's degree in 2008 from Western Michigan University (WMU) in Kalamazoo. In 2010, she earned a master's degree from the University of Cincinnati College-Conservatory of Music (CCM). She studied with Lin Folk of WMU, Elizabeth Freimuth of CCM and the Cincinnati Symphony Orchestra, and Randy Gardner of CCM and the Philadelphia Orchestra. Prior to joining "The President's Own," Staff Sgt. Buettgen was the acting principal horn of the Beijing National Opera House in China and performed with the Columbus and Lima Symphony Orchestras in Ohio, Kentucky Symphony Orchestra in Newport, the Richmond Symphony Orchestra in Indiana, and the Southwest Michigan Symphony Orchestra in St. Joseph. Staff Sgt. Buettgen performs with the Marine Band, Marine Chamber Orchestra, and Marine Chamber Ensembles at the White House, in the Washington, D.C., metropolitan area, and across the country during the band's annual concert tour.

HOST BIOGRAPHY

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

Mickens serves as principal horn of both the Wheeling and Youngstown Symphonies and as fourth horn of the Akron Symphony. She has performed with the Pittsburgh Opera, Detroit Symphony Orchestra, Detroit Chamber Winds, Blossom Music Festival, Monarch Brass, Madison Symphony Orchestra, and Wisconsin Chamber Orchestra. Previously, she was a member of the following symphony orchestras: Lansing, Dearborn, Southwest Michigan, La Crosse, Cedar Falls, and Dubuque.

Representing the University of Michigan, Mickens performed in recital at the Kennedy Center in Washington, D.C. as part of the Millennium Stage's Conservatory Project. She has performed as a Regional Guest Artist at the 2006 Midwest Horn Workshop, 2013 Southeast Horn Workshop, and 2015 and 2016 Northeast Horn Workshops. In 2011 and 2012, Mickens was invited to participate in the Thy Chamber Music Festival, giving several concerts in the northwest region of Denmark. As a concerto soloist, Mickens recently performed the Bach B Minor Mass at Luther College and Minnesota's Orchestra Hall; she has twice been a featured soloist with the Dana Wind Ensemble, which performed at the 2015 Ohio Music Education Association conference in Cleveland; with the Akron Symphony, performing Schumann's *Konzertstück* in 2014, and with the Packard Band in 2013. As creator and host of the annual YSU Horn Workshop, Mickens recently hosted and performed with Guest Artist Richard King of The Cleveland Orchestra in January 2017. She performed and presented at the International Women's Brass Conference in June 2017 at Rowan University in Glassboro, New Jersey.



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AN ALL-STEINWAY SCHOOL

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THE DANA CONCERT SERIES
PRESENTS

GUEST ARTIST RECITAL:

ROMAN RUDNYTSKY, PIANIST

BLISS RECITAL HALL
MONDAY, JANUARY 22, 2018
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Sonata in D, Hob. XVI:37 Franz-Josef Haydn (1732-1809)

Allegro con brio

Largo e sostenuto

Finale: Presto ma non troppo

Sonata in F sharp, op. 78 Ludwig van Beethoven (1770-1827)

Adagio cantabile---Allegro ma non troppo

Allegro vivace

Sonata in F, op. 54 Ludwig van Beethoven

In tempo d'un menuetto

Allegretto----Piu Allegro

Sonata No.3 in A minor, op. 28 Sergei Prokofieff (1891-1953)
(in one movement)

Three Pieces from IBERIA

Isaac Albeniz (1860-1909)

Almeria
Rondena
Triana

INTERMISSION

Works by Fryderyk Chopin (1810-1849)

Polonaise-Fantaisie, op. 61

Mazurka in C, op. 24 no. 2

Grande Valse Brillante in F, op. 34 no. 3

Concerto No.2 in F minor for
piano and orchestra, op. 21

Transcription for solo piano
by Roman Rudnytsky

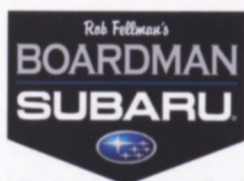
Maestoso
Larghetto
Allegro vivace

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THE DANA CONCERT SERIES
PRESENTS

MUSIC AT NOON

YSU WIND ENSEMBLE

DR. STEPHEN L. GAGE, CONDUCTOR

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, JANUARY 24, 2018
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



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YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

Fall Semester 2017 Stephen L. Gage, Conductor

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

FLUTE/PICCOLO

Olivia Benna, Pittsburgh, PA
Mckenzie Cooper, Butler, PA
Morgan Frederick, Kingston #
Brandi Perkins, Windermere, FL #
Anna Reitsma, Pittsburgh, PA #**^

OBOE/ENGLISH HORN

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

BASSOON/CONTRABASSOON

Rebecca Dangerfield, Poland ^*
Maria Pupino, Canfield

CLARINET/BASS CLARINET

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

SAXOPHONE

Santino Almasy, Poland
Max Klauscher, Moon, PA #
James O'Donnell, Altoona, PA
Daniel Slenscak, Howland ^*
Thomas Turnbull, Pittsburgh, PA

HORN

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

PIANO/KEYBOARD

Emma Donkin, Youngstown ^
Cody Tonkinson, Salem
Spencer Crosser, Lisbon

TRUMPET

Maxwell Franko, Poland
Ross Hill, Poland
Herbert Hunkele, New Castle, PA ^
Brandon Perkins, Windermere, FL #*
Annie Reese, Niles
Effie Starheim, Hubbard

TENOR TROMBONE

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

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA #^*

EUPHONIUM

Christopher King, North Jackson
David Ottney, Howland ^*
Juan Rodriguez, Howland

TUBA

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

GUITAR

Isaac Hraga, Youngstown ^

DOUBLE BASS

Ian Kinnaman, Damascus, MD ^

PERCUSSION

Spencer Crosser, Lisbon
Joel Gillespie, East Liverpool
Evan McCreary, Poland
T.J. Rusk, Brookfield
Thomas Starr, Pittsburgh, PA ^*
Anthony Tresky, Pittsburgh, PA

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

PROGRAM

ONYX QUARTET -- JAMES UMBLE, COACH

Quartet for Saxophones.

Elliot DelBorgo

- I. Quickly
- II. Gently
- III. With Vigor

Max Klauscher – Soprano Saxophone
Dan Slenscak – Alto Saxophone
Thomas Turnbull – Tenor Saxophone
Santino Almasy – Baritone Saxophone

YSU WIND ENSEMBLE -- STEPHEN L. GAGE, CONDUCTOR

When Penguins Fly

David Morgan

Stacie Mickens, Horn

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THE DANA CONCERT SERIES
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THE DANA CLARINET DAY

BLISS RECITAL HALL
SUNDAY, JANUARY 28, 2018

YOUNGSTOWN STATE UNIVERSITY



College of
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SCHEDULE

10:30 AM	Registration
11:00AM-12:20 PM	Rehearsal
12:20-12:40 PM	Lunch
12:40-1:20 PM	Sectional
1:30-2:15 PM	“Embrace the Squeaks” –How to Turn Enemy into Friend
2:30-3:30 PM	Rehearsal
4:00 PM	The Dana Clarinet Day Epic Concert

UPCOMING CONCERTS

THURSDAY, MARCH 22, 2018, 7:30 PM

Faculty Chamber Music Concert
Ford Family Recital Hall
DeYor Performing Arts Center
260 West Federal Street, Youngstown OH 44503

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

SUNDAY, APRIL 15, 2018, 2 PM

Clarinet Studio Recital
Bliss Recital Hall

WEDNESDAY, APRIL 25, 2018, 12:15 PM

Clarinet Recital
Butler Institute of American Art

PROGRAM - 4PM DANA CLARINET DAY EPIC CONCERT

Prelude and Allegro

Arthur Frankenhohl (b. 1924)

The Dana Clarinet Ensemble

Overture to *The Barber of Seville*

Gioacchino Rossini (1792-1868)

arr. By Harvey Hermann

Clarinet Poem

Lucien Cailliet (1891-1985)

Dance of the Buffoons

Nikolai Rimsky-Korsakov (1844-1908)

from *The Snow Maiden*

arr. By George F. Roach

The Dana Clarinet Day Epic Ensemble

THE DANA CLARINET SOCIETY

Cayla Conrad, President

Taylor Aslanis, Vice President

Arran Collins, Secretary

Jenna Provino, Treasurer

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THE DANA CONCERT SERIES PRESENTS

MUSIC AT NOON
DANA CHAMBER ORCHESTRA

JOSEPH KROMHOLZ, DIRECTOR

WEDNESDAY, JANUARY 31, 2018
THE BUTLER INSTITUTE OF AMERICAN ART
12:15 PM

YOUNGSTOWN STATE UNIVERSITY



College of
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MUSIC AT NOON
DANA CHAMBER ORCHESTRA

JOSEPH KROMHOLZ, DIRECTOR

WEDNESDAY, JANUARY 31, 2018
THE BUTLER INSTITUTE OF AMERICAN ART
12:15 PM

PROGRAM

ANTONIN DVORAK

(1841-1904)

SERENADE FOR STRINGS, OP. 22

MODERATO

MENUETTO: ALLEGRO CON MOTO

SCHERZO: VIVACE

LARGHETTO

FINALE: ALLEGRO VIVACE

DANA CHAMBER ORCHESTRA

VIOLIN 1

JOSEPH KROMHOLZ, DIRECTOR
JULIANA DODSON
DAVID TIMLIN
JORDAN GRANTONIC

BASS

ERIC FINKELSTEIN

FLUTE

BRANDI MARINO

VIOLIN 2

BRITTANY BAGLIA
KATHRYN SEWALL
CLAIRE LYONS
BRYNN MCCULLOUGH
EMILEE ROGERS

CLARINET

CAYLA CONRAD
TAYLOR ASLANIS

BASSOON

ELLIOT KWOLEK

VIOLA

BOWEI YANG
ELIZABETH GEORGE
FAITH ROBERTS

HORN

SARAH SCHWENKE
NOAH CLINE

TRUMPET

BRANDON PERKINS

CELLO

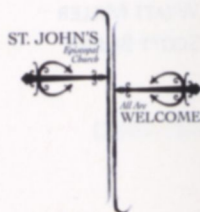
STEPHANIE ZITKOVICH
WYATT MILLER
SCOTT BURNS

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THE DANA CONCERT SERIES PRESENTS

**DANA VOCAL SOCIETY
ANYTHING BUT ENGLISH**

BLISS RECITAL HALL
SATURDAY, FEBRUARY 3, 2018
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



*College of
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& Communication*

DANA VOCAL SOCIETY "ANYTHING BUT ENGLISH"

QUANDO SARÀ QUEL DI
SARAH HUNTER, SOPRANO

ANTONIO F. TENAGLIA (1612-1672)

LE VIOLETTE
GEENA BADALAMENTI, SOPRANO

ALESSANDRO SCARLATTI (1660-1725)

LA VEZZOSA PASTORELLA
KRISTINA CLEMONS, SOPRANO

DOMENICO BRUNI (1758-1821)

"OH COLOMBINA" FROM PAGLIACCI
EMILIO SANTIAGO, TENOR

RUGGIERO LEONCAVALLO (1857-1919)

WIDMUNG
BRIANNA CRAWFORD, MEZZO-SOPRANO

ROBERT SCHUMANN (1810-1856)

VOLTA LA TERRA FRONTE ALLE STELLE
SARA ECKENRODE, SOPRANO

GIUSEPPE VERDI (1813-1901)

AUF DEM KIRCHHOFE
DAVID MOUSE, BASS

JOHANNES BRAHMS (1833-1897)

LIEBST DU UM SCHÖNHEIT
KATY HOWELLS, SOPRANO

CLARA SCHUMANN (1819-1896)

JE VEUX VIVRE FROM ROMÉO ET JULIETTE
REBECCA ENLOW, SOPRANO

CHARLES GOUNOD (1818-1893)

ACCOMPANIED BY SPENCER REED

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



Cinderella

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

**Based on Perrault's 1698 version of
the Cinderella fairy tale**

April 20-22, 2018

Ford Theater, Bliss Hall

**School day performance: Friday, April 20
Email lafactor@ysu.edu for more information**

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THE DANA CONCERT SERIES PRESENTS

DANA CHAMBER ORCHESTRA

JOSEPH KROMHOLZ, DIRECTOR

SUNDAY, FEBRUARY 4, 2018

4:00 PM

FORD FAMILY RECITAL HALL

ELEANOR BEECHER FLAD PAVILION

DEYOR PERFORMING ARTS CENTER

YOUNGSTOWN STATE UNIVERSITY



College of
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DANA CHAMBER ORCHESTRA

JOSEPH KROMHOLZ, DIRECTOR

SUNDAY, FEBRUARY 4, 2018

4:00 PM

FORD FAMILY RECITAL HALL
ELEANOR BEECHER FLAD PAVILION
DEYOR PERFORMING ARTS CENTER

PROGRAM

GIOACHINO ROSSINI

"UNA VOCE POCO FA" FROM IL BARBIERE DI SIVIGLIA

(1792 - 1868)

LINDSAY HEAVNER, SOPRANO

ANTONIN DVORAK

SERENADE FOR STRINGS, OP. 22

(1841-904)

MODERATO

MENUETTO: ALLEGRO CON MOTO

SCHERZO: VIVACE

LARGHETTO

FINALE: ALLEGRO VIVACE

DANA CHAMBER ORCHESTRA

VIOLIN 1

JOSEPH KROMHOLZ, DIRECTOR

JULIANA DODSON

DAVID TIMLIN

JORDAN GRANTONIC

VIOLIN 2

BRITTANY BAGLIA

KATHRYN SEWALL

CLAIRE LYONS

BRYNN MCCULLOUGH

EMILEE ROGERS

VIOLA

BOWEI YANG

ELIZABETH GEORGE

FAITH ROBERTS

CELLO

STEPHANIE ZITKOVICH

WYATT MILLER

SCOTT BURNS

BASS

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FLUTE

BRANDI MARINO

CLARINET

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BASSOON

ELLIOT KWOLEK

HORN

SARAH SCHWENKE

NOAH CLINE

TRUMPET

BRANDON PERKINS

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THE DANA CONCERT SERIES PRESENTS

**TRANSCONTINENTAL
SAXOPHONE QUARTET**

MONDAY, FEBRUARY 12, 2018

7:30 PM

ST. JOHN'S EPISCOPAL CHURCH

SPONSORED BY DANA SCHOOL OF MUSIC AND
YSU STUDENT GOVERNMENT

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

TRANSCONTINENTAL SAXOPHONE QUARTET

MONDAY, FEBRUARY 12, 2018

ST. JOHN'S EPISCOPAL CHURCH

RUSSELL PETERSON, SOPRANO SAXOPHONE
MARCO ALBONETTI, ALTO SAXOPHONE
CARRIE KOFFMAN, TENOR SAXOPHONE
YIANNIS MIRALIS, BARITONE SAXOPHONE

SUITE HELLENIQUE PEDRO ITURRALDE (b. 1929)
KALAMATIANOS
VALSE
KRITIS

MINIMAL RUSS PETERSON (b. 1969)

PASSIONE IN FUGA JAVIER GIROTTI (b. 1965)

MOUNTAIN ROADS DAVID MASLANKA (1943-2017)
I. OVERTURE
II. CHORALE: WO SOLL ICH FLIEHEN
III. ARIA
VI. FINALE: ALLE MENCHEN MUSSEN STERNBEN

HELLENIC SUITE #1 VASSILIS TENIDIS (1936-2017)

MORRONGA LA MILONGA JAVIER GIROTTI (b. 1965)

GOSPEL FEVER RUSS PETERSON (b. 1969)

TRANSCONTINENTAL SAXOPHONE QUARTET

THE TRANSCONTINENTAL SAXOPHONE QUARTET (TSQ) IS COMPRISED OF MUSICIANS FROM CYPRUS, ITALY, AND THE UNITED STATES. THE QUARTET OFFERS INNOVATIVE PROGRAMMING WITH WORKS THAT COMBINE ELEMENTS FROM CLASSICAL, JAZZ, ROCK, ETHNIC AND WORLD MUSIC. DEDICATED TO PROMOTING AND DEVELOPING THE SAXOPHONE REPERTOIRE, THE TSQ OFTEN COLLABORATES WITH GREEK, CYPRIOT, ITALIAN AND AMERICAN COMPOSERS.

WINNERS OF THE FISCHOFF NATIONAL CHAMBER MUSIC COMPETITION AND THE MUSIC TEACHERS NATIONAL ASSOCIATION COLLEGIATE CHAMBER MUSIC COMPETITION, TSQ HAS APPEARED THROUGHOUT EUROPE AND NORTH AMERICA. THEY HAVE PERFORMED IN MUSIC FESTIVALS SUCH AS THE RAVENNA FESTIVAL IN ITALY, THE WORLD SAXOPHONE CONFERENCES IN VALENCIA, SPAIN AND MONTREAL, CANADA, AT NUMEROUS UNIVERSITIES AND CONSERVATORIES, AND IN A DIVERSE ARRAY OF COMMUNITY VENUES.

THE ORIGINAL QUARTET WAS ESTABLISHED IN 1996 AT BOWLING GREEN STATE UNIVERSITY UNDER THE SUPERVISION OF DR. JOHN SAMPEN. SINCE THEN, ITS MEMBERS HAVE PLAYED VALUABLE ROLES IN THE FIELD OF CLASSICAL SAXOPHONE AS WINNERS IN INTERNATIONAL MUSIC COMPETITIONS, AS COMPOSERS, AND AS SAXOPHONE PROFESSORS AT UNIVERSITIES AND CONSERVATORIES IN EUROPE AND THE USA. CARRIE KOFFMAN JOINED THE GROUP IN 2014.

THE TSQ HAS RELEASED A CD ENTITLED MOUNTAIN ROADS WITH ALBANY RECORDS.

RUSSELL PETERSON, SOPRANO SAXOPHONE, IS A CLASSICAL AND JAZZ SAXOPHONIST, BASSOONIST, AND COMPOSER, HOLDS DEGREES FROM YOUNGSTOWN STATE UNIVERSITY (OHIO), LE CONSERVATOIRE DE BORDEAUX (FRANCE), AND BOWLING GREEN STATE UNIVERSITY (OHIO), WHERE HE STUDIED WITH DR. JAMES UMBLE, DONALD BYO, JEAN-MARIE LONDEIX, DR. JEFFERY LYMAN AND DR. JOHN SAMPEN. PETERSON HAS SERVED ON THE FACULTY AT YOUNGSTOWN STATE UNIVERSITY (OHIO), THE UNIVERSITY OF TOLEDO (OHIO), MINNESOTA STATE UNIVERSITY MOORHEAD, INTERLOCHEN SUMMER ARTS ACADEMY AND IS CURRENTLY INSTRUCTOR OF SAXOPHONE, BASSOON, AND JAZZ STUDIES AT CONCORDIA COLLEGE IN MOORHEAD, MINNESOTA.

MARCO ALBONETTI, ALTO SAXOPHONE, PERFORMS AND TEACHES AROUND THE WORLD. HE HAS APPEARED AT MYRIAD ITALIAN THEATERS AND INTERNATIONAL VENUES, AND HE IS ACTIVE IN THE PERFORMANCE OF BOTH TRADITIONAL AND CONTEMPORARY MUSIC. FOR FOUR YEARS, HE PERFORMED REGULARLY WITH LUCIANO BERIO. FOR FIVE YEARS, HE WAS THE SAXOPHONIST FOR THE LEGENDARY ITALIAN "DIVA" MILVA, PERFORMING MUSIC OF ASTOR PIAZZOLLA AND KURT WEILL IN PREDOMINANT EUROPEAN THEATERS. HE IS THE ARTISTIC DIRECTOR OF THE FAENZA SAXART FESTIVAL, ITALY, AND HOLDS A TENURED POSITION AS PROFESSOR OF SAXOPHONE AT THE CONSERVATORY OF MUSIC "F.A. BONPORTI" IN TRENTO, ITALY WHERE HE HAS A CLASS OF INTERNATIONAL STUDENTS. HE IS ALSO EXTERNAL EXAMINER FOR DOCTORAL STUDIES AT SIBELIUS ACADEMY IN HELSINKI.

CARRIE KOFFMAN, TENOR SAXOPHONE, TEACHES ON THE FACULTY AT THE HARTT SCHOOL AT THE UNIVERSITY OF HARTFORD AND AT THE YALE SCHOOL OF MUSIC. PRIOR TO THIS, SHE HELD POSITIONS AS ASSISTANT PROFESSOR OF SAXOPHONE AT PENN STATE UNIVERSITY, AT THE UNIVERSITY OF NEW MEXICO, AND TAUGHT AT BOSTON UNIVERSITY. SHE HAS PERFORMED AS A SOLOIST AND CHAMBER MUSICIAN THROUGHOUT THE UNITED STATES, EUROPE, NEW ZEALAND, AND IN SCOTLAND, THAILAND, CHINA AND ARGENTINA. SHE ALSO HAS AN ONGOING RECORDING AND PERFORMING SERIES ENTITLED PINK INK THAT IS DEDICATED TO PROMOTING THE MUSIC OF LIVING WOMEN COMPOSERS. COMMITTED TO NEW MUSIC, COMMISSIONS AND PREMIERES INCLUDE 50 COMPOSITIONS. KOFFMAN HOLDS A BACHELOR'S DEGREE FROM THE UNIVERSITY OF MICHIGAN AND A MASTER'S DEGREE FROM THE UNIVERSITY OF NORTH TEXAS.

YIANNIS MIRALIS, BARITONE SAXOPHONE, IS ASSOCIATE PROFESSOR OF MUSIC EDUCATION AND SAXOPHONE AND VICE-DEAN OF THE SCHOOL OF ARTS AND EDUCATION SCIENCES AT EUROPEAN UNIVERSITY CYPRUS. HE SERVED AS ASSISTANT PROFESSOR AT THE UNIVERSITY OF IDAHO AND HE HAS ALSO TAUGHT AT THE UNIVERSITY OF WINDSOR IN CANADA AND THE UNIVERSITY OF CYPRUS. AS THE FIRST CYPRIOT CLASSICAL SAXOPHONIST, HE HAS PERFORMED NUMEROUS TIMES WITH THE CYPRUS SYMPHONY ORCHESTRA AND HAS EXTENSIVE PERFORMING EXPERIENCE AS A CHAMBER MUSICIAN IN CYPRUS, ITALY, GREECE, LEBANON, GERMANY, SWITZERLAND, SPAIN, FINLAND, SWEDEN, CANADA AND THE USA. APART FROM BEING A MEMBER OF THE TSQ, HE IS A MEMBER OF THE MEDITERRANEAN TRIO, AND HAS ALSO PERFORMED WITH THE MACEDONIAN AND ATHENS SAXOPHONE QUARTETS. MIRALIS IS ALSO THE CONDUCTOR OF THE SYMPHONIC BAND OF STROVOLOS MUNICIPALITY-EUROPEAN UNIVERSITY CYPRUS. HE IS FOUNDING MEMBER OF THE GREEK SAXOPHONE ASSOCIATION, PRESIDENT OF THE CYPRUS SAXOPHONE ASSOCIATION, AS WELL AS BOARD MEMBER OF THE EUROPEAN CHAMBER MUSIC TEACHERS' ASSOCIATION (ECMTA) AND ISME'S FORUM FOR INSTRUMENTAL AND VOCAL TEACHING. MIRALIS HOLDS DEGREES FROM LAWRENCE UNIVERSITY, BOWLING GREEN STATE UNIVERSITY AND MICHIGAN STATE UNIVERSITY.

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THE DANA CONCERT SERIES PRESENTS

MUSIC AT NOON
YSU FLUTE ENSEMBLE

KATHRYN THOMAS UMBLE, DIRECTOR

WEDNESDAY, FEBRUARY 14, 2018
THE BUTLER INSTITUTE OF AMERICAN ART
12:15 PM

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

MUSIC AT NOON
YSU FLUTE ENSEMBLE
KATHRYN THOMAS UMBLE, DIRECTOR

PROGRAM

LA MILONGA (2000)

CHRISTOPHER CALIENDO

I. ALLEGRO MODERATO

III. ALLEGRO

FLUTE ENSEMBLE

SONATA IN E FLAT, BWV 1031

JOHANN SEBASTIAN BACH (1685-1750)

ANNA REITSMA, FLUTE

DIANE YAZVAC, PIANO

LEGENDS FROM THE GREENWOOD

CATHERINE MCMICHAEL (B. 1951)

(THREE LEGENDS OF NORTH AMERICA)

I. HIAWATHA AND THE WEST WIND

ANNA REITSMA, MCKENZIE COOPER,

NADYA STRATTON, FLUTE

OLIVIA BENNA, ALTO FLUTE

SUITE FOR FLUTE AND PIANO, OP. 34

CHARLES-MARIE WIDOR (1844-1937)

I. MODERATO

MCKENZIE COOPER, FLUTE

DIANE YAZVAC, PIANO

STREAMING GREEN

NANCY GALBRAITH (B. 1951)

FLUTE ENSEMBLE

YSU FLUTE ENSEMBLE

OLIVIA BENNA
MCKENZIE COOPER
AMBER DECAPRIO
VERONICA ERJAVEC
MORGAN FREDERICK

EMILY KARR
BRANDI MARINO
ANNA REITSMA
NADYA STRATTON

KATHRYN THOMAS UMBLE 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 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. 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 DEPARTMENT OF THEATRE AND DANCE PRESENTS

UNIVERSITY THEATRE PRESENTS

Mr. WHEELER'S

BY ROB ZELLERS

A WORLD PREMIERE PLAY ABOUT YOUNGSTOWN



The Mahoning Valley Historical Society
Youngstown, Ohio

BLISS HALL | SPOTLIGHT THEATER

FEBRUARY 16 - 25, 2018

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

CAST MEMBERS

In Order of Appearance

Character

Doug Keith Stepanic

Doug (Understudy) Daniel Navabi

Ed Nic Wix

Cherelle Destinee Thompson

Sasha Mia Colon

Kenyatta Shanon Coleman

Matty Nathan Wagner

Tommy Stefon Funderburke

**Mr. Wheeler's is underwritten by a generous donation from
*Jack Scott and Julie Michael Smith***

PRODUCT SETTING

Place: Mr. Wheeler's, Youngstown, Ohio

Time: 2005

Act 1

Act 1 Scene 1 – a couple weeks before Christmas, early morning

Act 1 Scene 2 – later that morning

Act 1 Scene 3 – later that day

Act 1 Scene 4 – late at night

Act 1 Scene 5 – early the next morning

Act 1 Scene 6 – later that morning

Ten minute intermission

Act 2

Act 2 Scene 1 – that same morning

Act 2 Scene 2 – a couple days later, late at night

Act 2 Scene 3 – a few days later, late morning before lunch rush

Act 2 Scene 4 – a few days later, late at night

Act 2 Scene 5 – New Year's Eve day

DIRECTOR'S NOTE

First of all, I want to welcome you to the World Premiere of Rob Zellers' *Mr. Wheeler's*! When I first read Rob's script, I was struck by these scrappy twenty-somethings trying to make their way in the world and I knew, even in that first reading, that this was a play that would resonate with our students. I also knew this would be a fantastic opportunity for our acting students to be part of the collaborative process that happens between the playwright, director, designers and actors as they bring a new play to life. A new play requires an extra level of care and creative input from all involved and Rob has been a great collaborator throughout this entire process.

This story illuminates and reflects the economic struggle that millennials are facing across the rustbelt of this country. In countless towns, cities, and rural areas throughout the heartland, they are facing tough economic choices and are asking themselves, "Can I make a life here?" In too many instances, millennials often have to choose between family and a good job. Those that leave often long for that connection to home, to long-time friends, to a sense of place that has become part of them. Those that stay are often faced with a bleak future that can lead to a sense of despair that is often eased by self-medicating through alcohol and drugs. It is my belief that the opioid epidemic and the recent election are symptoms of this despair.

As we were in rehearsal for this play, I heard many stories from long-time residents of their memories of eating at "Mr. Wheeler's" during younger, happier times. Like so many memories, the sense of nostalgia and longing was palpable and while our version of this once famous local hang-out hopefully captures the spirit of "Mr. Wheeler's" it is not meant to be a faithful recreation. In Rob's fictionalized version, set in 2005, we meet this wonderful, "motley crew" who, no matter what, have each other's backs. They are scrappy, tenacious, and irrepressible. It is my belief that Rob Zellers has created a place and group of characters that are a true reflection of the spirit of Youngstown and the people who call it home.

I want to give a special thanks to Jack Scott and Julie Michael Smith for their generous gift that made this collaboration possible; to our intrepid design team who did an amazing job in bringing this world to life; to our student actors who have been instrumental in breathing life into these memorable characters; and to Rob Zellers for inventing such a rich and compelling story.

Matthew Mazuroski
Director
Associate Professor of Theatre

PRODUCTION STAFF & CREW

Director: Matthew Mazuroski
Scenic Designer: Todd Dicken
Costume Designer: Katherine Garlick
Lighting Designer: Angelique Tanner
Sound Designer: Johnny Pecano
Stage Manager: Aislinn Lowry
Assistant Stage Manager: Maria Cicco
Production Manager: Chuck Kettering
Costume Shop Supervisor: Wendy Akers
Scene Shop Assistants: Michael A. Callahan, Davon J. Cochrane, Mason G. Edmunds, Halla J. Henry, Tristan N. Kile, Monique J. Lopez, Ben C. Mowrer, Maurice A. Parker, Clayton Petrella
Properties Assistants: Hannah P. Kirkpatrick, Emmett Podgorski
Costume Construction Crew: Rosemary Bresson, Jessica Hirsh, Morgan Lacamera, Megan E. Levan, Connor Petrella, Leah A. Tekac, Chantele M. Vera, Sidni L. Worth
Wardrobe Crew: Jacob Nash, Alexis Denney
Videography: Miles Garrett
Light board Operator: Timothy Grich
Sound Operator: AnnMarie G. Lowerre
House Management: Camia Parks
Ushers: Alice J. Davis, Aakash Adhikari
Box Office Staff: Mark Angelilli, Megan Factor, Laura Garvin, Justin Tullis, Andrew Zack

PLAYWRIGHT'S BIOGRAPHY

Rob Zellers is delighted to be back in Youngstown following last winter's Youngstown Playhouse production of *Harry's Friendly Service*. His plays have been developed and produced at Pittsburgh Public Theater, Pittsburgh Playhouse, Urban Stages, Mid-town Direct, Pioneer Theatre Company, Playwrights Theatre of New Jersey, Cincinnati Playhouse in the Park, The Lark, PlayPenn, New Harmony Project, Accessible Theatre Company of Boston, Playhouse on the Square Memphis, and Carnegie Mellon and Wake Forest Universities. He is co-author of *The Chief*, the most successful play in Pittsburgh Public Theater's history, published by University of Pittsburgh Press and made into a feature film. Other plays: *Smokey Hollow*, *Safekeeping*, *Something to Live For: The Billy Strayhorn Story*, and *The Happiness They Seek*.

Rob was the Education Director at Pittsburgh Public Theater for over 25 years where he established numerous successful theater education programs to serve the Pittsburgh community. He is the recipient of an Edgerton Award, the Tapestry Award in the Arts, Pittsburgh New Works Lifetime Achievement Award, and proud member of The Dramatists Guild.

DIRECTOR'S BIOGRAPHY

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

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

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

CAST BIOGRAPHIES

Shanon Coleman

Shanon is a senior Theatre Arts Major at YSU with a minor in film studies. He has performed in *No More Peace* as Jacob and Stewie in *Hairspray* for the Youngstown Playhouse. He's also directed a 10 minute play called *Broken* last December. He was Assistant Stage Manager for *Spring Awakening* last Fall. He wants to continue to act and also become a freelance photographer. With his minor in film studies he hopes to utilize it for acting on camera. He wishes the best for his fellow peers and is striving to follow his dreams.

Mia Colón

Mia Colón is a third year student who has been cast in the productions *Vanya, Sonia, Masha, and Spike as Cassandra* and in *No More Peace* as Socrates. Professional credits include Ann Charity/Wenayo in *Trumpet in The Land* and Lorraine in *All Shook Up*. Mia enjoys not only performing onstage, but spending time outdoors and taking motorcycle trips alongside her father. After college, Mia plans on pursuing a performance career in the cruise line industry and traveling the world. She would like to thank her family, her best friend Caitlin and her boyfriend Dan for their continued support.

Stefon Funderburke

Stefon is very excited to be playing Tommy in *Mr. Wheeler's*. He has performed on stage with Barry Manilow and overseas in Norway. He has acted for Tecumseh Outdoor Drama where he got his fight certification in Single Sword. Stefon is very happy to be performing in his last show YSU with such an incredible cast and crew!

Daniel Navabi

Daniel Navabi is known for his rendition of "My Unfortunate Erection" in YSU's production of *25th Annual Putnam County Spelling Bee*. Since then he has been in a few short films along with *A Funny Thing Happened on the Way to the Forum* and *Hairspray*. Daniel was Moritz in the rock musical *Spring Awakening*. Danny also hopes that his family is doing great in their new life in Boston, Massachusetts and is impressed by how much of a trooper his dog Lucy was on the way there. Daniel hopes everyone enjoys Mr. Wheelers!

Keith Stepanic

Keith Stepanic is a freshman Theatre Studies major. He has done theater since the seventh grade and has performed in over 40 shows. Some of his favorite roles were Gomez (*The Addams Family*), Lonny Barnett (*Rock of Ages*) and Brad Majors (*The Rocky Horror Show*). Aside from performing, he has directed two shows at Champion High School, *The Bold, and the Murdered*, and *The Disappearance of Daniel Hand*. At the end of his college career, he hopes to start a theater that focuses around deaf and hard-of-hearing actors and actresses.

Destinee Thompson

Destinee Thompson is a freshman majoring in Theater Studies. She has been participating in plays and musicals all throughout middle school and at Firestone High School for the Arts. She also worked with Akron Civic Theater each year to be in the All City Musicals which was only for high school students in Akron. Also, over the summer of 2017, she worked with Weathervane Playhouse Theater in the production of *Hairspray*. She loves to sing and act, and one day she plans on being an actress or on Broadway.

Nathan Wagner

Nathan Wagner is a junior musical theatre major. This is Nathan's 3rd year at YSU and in that time he has participated in several Department of Theatre and Dance productions. He performed in *The 25th Annual Putnam County Spelling Bee* as Barfee's understudy, in *No More Peace!* as the Little Man, and most recently in *Spring Awakening* as the Adult Man. Nathan is also interested in the process of Dramaturgy and has served as student dramaturg in *No More Peace!* and *Spring Awakening*. He wishes the cast and crew the best of luck in the show!

Nic Wix

Nic is a freshman pursuing a BFA in Theatre. He enjoys all aspects of the art form and hopes to receive training in technical aspects as well as performance. Nic has grown much in the short time he has spent here and has developed many spectacular relationships with fellow students and professors. He is incredibly grateful to his family and friends for allowing him to make his love of acting into a field of study. Pursuing the arts has exposed Nic to an amazing world that few people bother to find and fewer still manage to master.

PROFESSIONAL STAFF BIOGRAPHIES

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

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

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

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

Department of Theater and Dance Faculty and Staff:

Matthew Mazuroski, MFA, Chair, Associate Professor, Acting and Directing
Christine Cobb, MA, Professor, Dance
Todd W. Dicken, MFA, Assistant Professor, Scenic and Lighting Design
Maria Fenty Denison, DMA, Assistant Professor, Musical Theatre
Katherine Garlick, MFA, Assistant Professor, Costume Design
C. Austin Hill, PhD, Assistant Professor, Theater History
Wendy Akers, BFA, Costume Shop Specialist
Chuck Kettering, BA, Production Manager
Frank A. Castronovo, PhD, Professor Emeritus, Theater and Dance
Dennis Henneman, PhD, Professor Emeritus, Theater and Dance

Office of Community Engagement and Events

Lori A. Factor, Director

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Bachelor of Arts, Theatre Studies-Film/Video Concentration

Bachelor of Fine Arts, Musical Theatre

Bachelor of Arts, Dance Management

YSU is one of only 180 institutional members of the National Association of Schools of Theater (NAST).

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

YSU ETA PHI chapter of ALPHA PSI OMEGA

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The Department of Theatre and Dance Presents



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Ford Theater | Bliss Hall

No Sunday Performance

A dance concert.

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**WELCOME TO THE
DANA SCHOOL OF MUSIC
AUDITION DAY**

**SATURDAY, FEBRUARY 17, 2018
BLISS HALL**

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

DANA SCHOOL OF MUSIC AUDITION DAY SCHEDULE

SATURDAY, FEBRUARY 17, 2018 | BLISS HALL

8:30 A.M. RECEPTION & REGISTRATION BLISS HALL
FIRST FLOOR FOYER

9:00 A.M. WELCOME / STUDENT RECITAL RECITAL HALL 1238

10:15 A.M. THEORY PLACEMENT EVALUATION ROOM 3142
(EXAM WILL TAKE APPROXIMATELY 30 MINUTES.)

10:15 A.M.

AUDITIONS BEGIN

BRASS ROOM 2222

PIANO ROOM 1240

PERCUSSION ROOM 2234

*(PERCUSSION STUDENTS: PLEASE REPORT TO ROOM
2240 THIRTY MINUTES PRIOR TO YOUR AUDITION
TIME TO WARM UP.)*

STRINGS ROOM 3139

WOODWINDS ROOM 3136

VOICE ROOM ROOM 3026

10:30 A.M. BLISS HALL TOUR
*MEET IN FRONT OF THE
DANA SCHOOL OF MUSIC OFFICE (THIRD FLOOR)*

11:15 A.M. THEORY PLACEMENT EVALUATION ROOM 3142
(EXAM WILL TAKE APPROXIMATELY 30 MINUTES.)

***PRACTICE ROOMS ARE LOCATED ON THE THIRD FLOOR.**

DANA STUDENT RECITAL PROGRAM

9:00 AM

SUITE No. 5 IN C MINOR, BWV 1011 J. S. BACH (1685-1750)

GAVOTTE
COURANTE

BOWEI YANG, VIOLA

CAPRICE EN FORME DE VALSE FOR SOLO SAXOPHONE PAUL BONNEAU (1918-1995)

ALEXANDER MILLER, SAXOPHONE

THE BARBER OF SEVILLE GIOACHINO ROSSINI (1792-1868)

UNA VOCE POCO FA

LINDSAY HEAVNER, MEZZO-SOPRANO

MARY ANN BUSH, PIANO

GRAINGER SUITE PERCY GRAINGER (1882-1961),

SUSSEX MUMMERS' CHRISTMAS CAROL ARR. JOSEPH KREINES
AS SALLY SAT A-WEEPING

ELIZABETH DIEHL AND ERICA JONES, TRUMPET

CARI HOSEY, HORN

JUAN RODRIGUEZ, EUPHONIUM

ELLIOTT ROOSE, TUBA

DANA SCHOOL OF MUSIC FACULTY

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DR. EWELINA BOCZKOWSKA | MUSICOLOGY; EBOCZKOWSKA@YSU.EDU
MR. THERON BROWN | JAZZ PIANO; TEBROWN02@YSU.EDU
MR. DONALD BYO | BASSOON; DWBYO@YSU.EDU
DR. KIVIE CAHN-LIPMAN | CELLO; KCAHNLIPIAN@YSU.EDU
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DANA SCHOOL OF MUSIC AUDITION DATES

SATURDAY, JANUARY 27, 2018

SATURDAY, FEBRUARY 17, 2018

SATURDAY, FEBRUARY 24, 2018

FOR MORE INFORMATION CONTACT THE DANA SCHOOL OF MUSIC AT
330-941-3636 OR ONLINE AT YSU.EDU/CCAC/MUSIC

THE DANA CONCERT SERIES
PRESENTS

YSU JAZZ ENSEMBLES

DAVE KANA & KENT ENGELHARDT, DIRECTORS

MONDAY, FEBRUARY 19, 2018
CHESTNUT ROOM, KILCAWLEY CENTER
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Jazz Ensemble, directed by Dave Kana

Things Ain't What They Used To Be	Mercer Ellington & Ted Persons Arr. Dave Lalama
June Is Busting Out All Over	Richard Rogers & Oscar Hammerstein II Arr. Bill Holman
Nica's Dream	Horace Silver Arr. Dan Mihelarakis
Just Friends	John Klenner & Sam M. Lewis Arr. Bill Holman

SAXOPHONES:

Alto	Santino Almasy Jake Jeges
Tenor	Colt Hutchinson Stephen Stanko
Baritone	Matt Eustace

TRUMPETS:

Ethan Barnard
Max Franko
Jordan King
Andy Pickard/Daniel Mihelarakis
John Ford
Nicholas Brophey

TROMBONES:

Taylor Natoli
Andrew Morro
Jacob Provino

RHYTHM SECTION:

Guitar	Daniel Mihelarakis/ Andy Pickard
Piano	Nadya Stratton
Bass	Brendon Burke
Drums	Zachary Criss

Jazz Ensemble, directed by Kent Engelhardt

Love For Sale	Cole Porter Arr. Pete Meyers
Ballad Of The Sad Young Men	Tommy Wolf & Fran Landesman Arr. Chas Baker
*Disk Jockey Jump	Gerry Mulligan Ed. Kent J. Engelhardt
Consolation	Dave Morgan
*Minor Walk	Linton Garner & Gil Fuller Ed. Kent J. Engelhardt

SAXOPHONES:

Alto	Sam Gregory Max Klauscher
Tenor	Alex Miller Thomas Turnbull
Baritone	Jimmy O'Donnell

TRUMPETS:

Herbert Hunkele Justin Randall Leicester Stovell Jared Peters Bri Rzucidlo
--

TROMBONES:

Dominic Gentile Brandon Hackimer Aaron Podorson

RHYTHM SECTION:

Guitar	Nick Frank
Piano	Emma Donkin
Bass	Matt Jackson
Drums	Tommy Starr

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

ACKNOWLEDGMENTS

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

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

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

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

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THE DANA CONCERT SERIES
PRESENTS

MUSIC AT NOON

PIANO STUDIO RECITAL

DR. CAROLINE OLTMANN, DIRECTOR

WEDNESDAY, FEBRUARY 21, 2018
THE BUTLER INSTITUTE OF AMERICAN ART
12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Bal Masque

Amy Beach
(1885-1944)

Jason Volovar

Lyric Waltz from *Dance of the Dolls*

Dmitri Shostakovich
(1906-1975)

Andrew Gurdak

Nocturne in C sharp Minor
Op. Posthumous

Frederic Chopin
(1810-1849)

Cody Tonkinson

Souvenir De Porto Rico
Souvenir De Andalouse

Louis M. Gottschalk
(1829-1869)

Jason Volovar

Nocturne in B flat Minor Op. 9 No. 1

Frederic Chopin
(1810-1849)

Marleen Ocheltree

Suite Española, Op. 47
I. Granada
II. Cataluña
III. Sevilla

Isaac Albéniz
(1860-1909)

Katie Fernstrom

Epithalamium

William Bolcom
(1938)

Jason Volovar

Spring Semester Music at Noon Concerts

Wednesday, February 28

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

Wednesday, March 14

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

Wednesday, March 21

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

Wednesday, March 28

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

Wednesday, April 4

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

Wednesday, April 11

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

Wednesday, April 18

Music at Noon: YSU Barbershop Singers "Love and Singing"
Butler Institute of American Art | 12:15pm

Wednesday, April 25

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

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THE DANA CONCERT SERIES

PRESENTS

Shaun A. McCune

JUNIOR GUITAR RECITAL

THIS JUNIOR RECITAL IS PRESENTED IN PARTIAL
FULFILLMENT OF THE B.M. IN MUSIC PERFORMANCE

BLISS RECITAL HALL
FEBRUARY 22, 2018
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



*College of
Creative Arts
& Communication*

Join the Dana Guitar Association at these upcoming events

Tuesday, February 27

Guest Artist Recital: Classical guitarist Elliot Frank
Bliss Recital Hall | 7:30 pm

Monday, March 12

Jazz Guitar Clinic: Guest artist Julian Lage
Bliss Hall 2222 | 1:30 pm - 4:00 pm

Tuesday, April 10

Dana Guitar Ensemble
Bliss Recital Hall | 7:30 pm

Wednesday, April 11

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

All events are free and open to the public.

YOUNGSTOWN STATE UNIVERSITY



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RECITAL PROGRAM

Prélude no. 1 Heitor Villa-Lobos
(1887-1959)

Étude no. 1 Heitor Villa-Lobos
(1887-1959)

Chôros no. 1 Heitor Villa-Lobos
(1887-1959)

Theme and Variations by Handel Mauro Giuliani
(1781-1829)

Wild Mountain Thyme arr. Scott Tennant
b. 1962

Spatter the Dew arr. David Russell
b. 1953

Allemande BMV 996 J.S. Bach
(1685-1750)

Recuerdos de la Alhambra Francisco Tárrega
(1852-1909)

Concerto for Guitar and Orchestra, I. Guitar Elmer Bernstein
Diane Yazvac - piano (1922-2004)

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**WELCOME TO THE
DANA SCHOOL OF MUSIC
AUDITION DAY**

**SATURDAY, FEBRUARY 24, 2018
BLISS HALL**

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

DANA SCHOOL OF MUSIC AUDITION DAY SCHEDULE

SATURDAY, FEBRUARY 24, 2018 | BLISS HALL

8:30 A.M. RECEPTION & REGISTRATION BLISS HALL
FIRST FLOOR FOYER

9:00 A.M. WELCOME/STUDENT RECITAL BLISS HALL 1238

10:15 A.M. THEORY PLACEMENT EVALUATION ROOM 3142
(EXAM WILL TAKE APPROXIMATELY 30 MINUTES.)

10:15 A.M. AUDITIONS BEGIN

BRASS	ROOM 2222
PIANO	ROOM 1240
PERCUSSION <i>(PERCUSSION STUDENTS: PLEASE REPORT TO ROOM 2240 THIRTY MINUTES PRIOR TO YOUR AUDITION TIME TO WARM UP.)</i>	ROOM 2234
STRINGS	ROOM 3139
WOODWINDS	ROOM 3136
VOICE	ROOM 3026

10:30 A.M. BLISS HALL TOUR
*MEET IN FRONT OF THE DANA SCHOOL
OF MUSIC OFFICE (THIRD FLOOR)*

11:15 A.M. THEORY PLACEMENT EVALUATION ROOM 3142
(EXAM WILL TAKE APPROXIMATELY 30 MINUTES.)

**PRACTICE ROOMS ARE LOCATED ON THE 3RD FLOOR.*

DANA STUDENT RECITAL PROGRAM

9:00 A.M.

FANTASIESTÜCKE FOR CLARINET AND PIANO, OP. 73
I. ZART UND MIT AUSDRUCK

ROBERT SCHUMANN (1810-1856)

MARISSA LYERLY, CLARINET
DIANE YAZVAC, PIANO

MAGNIFICAT IN D MAJOR, BWV 243
NO. 4 QUIA FECIT MIHI MAGNA

JOHANN SEBASTIAN BACH (1685-1750)

DAVID MOUSE, BARITONE
JERRY REZANKA, ACCOMPANIST

SONATA NO. 1 IN G MINOR, BWV 1001
ADAGIO

JOHANN SEBASTIAN BACH (1685-1750)

JULIANA DODSON, VIOLIN

GRAINGER SUITE
SUSSEX MUMMERS' CHRISTMAS CAROL
AS SALLY SAT A-WEEPING

PERCY GRAINGER (1882-1961),
ARR. JOSEPH KREINES

ELIZABETH DIEHL AND ERICA JONES, TRUMPET
CARI HOSEY, HORN
JUAN RODRIGUEZ, EUPHONIUM
ELLIOTT ROOSE, TUBA

IMPROVISATION

MARLEEN OCHELTREE, PIANO

DANA SCHOOL OF MUSIC FACULTY

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DANA SCHOOL OF MUSIC AUDITION DATES

SATURDAY, JANUARY 27, 2018

SATURDAY, FEBRUARY 17, 2018

SATURDAY, FEBRUARY 24, 2018

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THE DANA CONCERT SERIES
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MISOOK YUN'S VOICE STUDIO RECITAL
MISOOK YUN, DIRECTOR

SATURDAY, FEBRUARY 24, 2018
3:00 P.M.
BLISS RECITAL HALL

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

PROGRAM

Bist du bei mir

Johann Sebastian Bach
(1685-1750)

Sarah Hunter, mezzo-soprano
Jaime Schiele, piano

If you are with me, I will gladly go
to my death and to my rest.
Ah, how pleasant would my end be
if your dear, fair hands shut
my faithful eyes!

Il mio bel foco

Benedetto Marcello
(1686-1739)

Alexander Kluchar, bass-baritone
Nancy Cline, Piano

My beautiful fire
How near or fair
That I may be
Without change ever tempers
For you, dear pupils,
Will burn forever.

That flame that inflames,
Love to all my soul,
That never shall extinguish
And if fate to you makes me
My wandering lovely rays,
Other light she wants
Neither want to never will

In meinem Garten die Nelken

Robert Franz
(1815-1892)

Kate Landry, soprano
Mary Ann Bush, piano

My treasured flowers are dying,
The pinks with crimson crown,
Withered neglected are lying,
For thou art gone
The flame so fondly I cherished,
That on my hearth once shone,
Sank into ashes and perished,
For thou art gone.

The world is bare, benighted,
Now I am left all alone,
My heart is long ago blighted,
For you are gone.

Die Rose, Die Lilie

Robert Franz

Jared Liscinsky, baritone
Mary Ann Bush, piano

The Rose and the lily, the dove and the sunlight,
I loved them all once with a deep devotion.
I love them no more! I love but the rarest, the brightest,
the fairest, the sweetest, the purest, herself
the spring of love, my one light, my rose and my lily, my dove and
my sunlight!

Il mio ben quando verra

Giovanni Paisiello
(1740-1816)

Olivia Kochunas, soprano
Nancy Cline, piano

When my beloved comes
to see his love in grief,
beautiful flowers will cover
the sunburnt shore.
But I do not see him,
alas, my beloved does not come.

When he tells the breezes
of his beloved and his grief,
gentle birds, then he will teach you
a sweeter song.
However, I do not hear him. Who hears him?
Oh, my beloved has fallen silent.

Merciful echo, that at this point
has already exhausted my tears,
return to him
and he will gently ask you for his bride.
Hush, now he's calling me, hush! Alas!
No, he is not calling me, o God, he is not there.

"Volta la terrea fronte alle stelle"
from *Un Ballo in Maschera*

Giuseppe Verdi
(1813- 1901)

Sara Eckenrode, soprano
Nancy Cline, pianist

Once the earth faced the stars
How is pupil sparkles
She predicts the beautiful ones
Be it happy or sad
She is with Lucifer!
About the prophet, whose skirt He grabs!
Pass the sea or with flights of war,
His stories are suave
She is with Lucifer!

Qui sedes ad dexteram patris
from *Mass in B minor*

Johann Sebastian Bach

Brianna Crawford, mezzo-soprano
Nancy Cline, piano
Camryn Doctor, oboe

You who sit at the right hand of the Father,
have mercy on us.

Botschaft

Johannes Brahms
(1833-1897)

Anna Murcko, mezzo-soprano
Marcellene Hawk, piano

Blow, Breeze, gently and lovingly
about the cheeks of my beloved;
play tenderly in her locks,
do not hasten to flee far away!
If perhaps she is then to ask,
how it stands with poor wretched me,
tell her: Unending was his woe,
highly dubious was his condition;
However, now he can hope
magnificently to come to life again.
For you, lovely one, are thinking of him!

Ah! Love but a day

Amy Beach
(1867-1944)

Katy Howells, soprano
Nancy Cline, piano

"Una Voce poco fa "
from *Il Barbiere di Siviglia*

Gioachino Rossini
(1792-1868)

Lindsay Heavner, mezzo-soprano
Mary Ann Bush, piano

A voice has just
echoed here into my heart
my heart is already wounded
and it was Lindoro who shot.
Yes, Lindoro will be mine
I've swore it, I'll win.

The tutor will refuse,
I'll sharpen my mind
finally he'll accept,
and happy I'll rest.

Yes, Lindoro will be mine
I've swore it, I'll win.
I let be ruled, I let be guided
I'm obedient, sweet, loving
I let be ruled, I let be guided
But if they touch where my weak spot is
I'll be a viper and a hundred traps
before giving up I'll make them fall

"Il doce suono....Spargi d'amaro pianto"
from *Lucia di Lammermoor*

Gaetano Donizetti
(1797-1848)

Francesca Molinaro, soprano
Mary Ann Bush, piano

The sweet tone of his voice struck me.
Ah, that sweet voice settled here in my heart.
Edgardo, I am restored to you,
Edgardo, ah my Edgardo, yes, I am restored to you:
I have escaped from your enemies.
A chill spreads through my breast!
My every fiber trembles, my steps are unsteady!
By the fountain sit with me for a while -
yes, by the fountain sit with me!

Alas! the horrible ghost looms and separates us!
Edgardo, oh, the ghost separates us!
Here, let us take shelter, Edgardo,
at the foot of the altar.
It is strewn with roses!
A heavenly harmony - tell me, do you not hear it?
Ah, the wedding hymn is sounding!

Ah, the wedding hymn!
The ceremony is being prepared for us!
Oh happy me! Edgardo!
Oh, joy felt and not spoken!

The incense is burning,
the sacred torches are shining;
they are shining all around.
Here is the minister! Offer me your right hand!
Oh happy day!

At last I am yours, and last you are mine;
God gives me to you.
Every most welcomed pleasure of mine, yes,
will be shared with you, with you!
Life for us will be a happiness from merciful heaven.

Sprinkle my earthly veil
with bitter weeping,
while in heaven above I pray for you.
Only in joining you will heaven be beautiful for me, ah yes, for me.
Ah!

PERFORMERS' Biographies

Sarah Hunter is a mezzo-soprano and she is a freshman Vocal Performance major. She is a member of Dana Chorale and Dana Vocal Society. She has received a rating of I at the Ohio Music Education Association's District 5 Solo and Ensemble every year for the past three years. This spring she will make her opera debut as a spirit in the Dana School of Music's production of *Cendrillon*.

Alexander Kluchar, Bass/Baritone, is a freshman vocal performance major. He is a bass in Dana Chorale, a bass in One Accord, and is a student arranger for Pella Penguins. He is also an assistant speech and debate coach at Poland High School. He is currently on the Dean's list and the President's list for his academic success. This April he will be playing "The First Minister" *Cendrillon*. He was last seen as a feature soloist in the Fall Cabaret in "Together Again" as "Igor" from Young Frankenstein.

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

Jared Liscinsky is a sophomore Music Education major. He is the President of the Barbershop Chorus and is excited to be playing the role of the Master of Ceremonies in this spring's production of *Cendrillon*.

Olivia Kochunas, soprano, is a sophomore music education student from Warren, Ohio. She has been a member of Dana Chorale, University Chorus, and Dana Opera Ensemble. She also is a current member of the St. Columba Cathedral choir.

Sara Eckenrode is a vocal performance major. She has been in some of operas at YSU, including *The Medium* where she played Toby. She will be seen as Noémie in *Cendrillon*. She has also been in *Lucia di Lammermoor* and *Carmen* with Opera Western Reserve, which she is a Young Artist for. Sara has performed in several countries including Hungary and South Korea.

Brianna Crawford is a native of New Beaver PA and graduated from Mohawk High School in 2015. She is a junior Music Education major and has been casted in the role of Dorothée for the spring opera production of *Cendrillon*. In past productions Brianna has played the part of Mrs. Nolan from Menotti's *The Medium* and studied the role of Dorabella from Mozart's *Così fan Tutte*. Brianna is a member of the Illuminare vocal ensemble.

Anna Murcko is a junior music education major, and has performed the roles of Dorabella in Mozart's, *Così fan tutte*, and Mrs. Gobineau in Gian Carlo Menotti's *The Medium*; she will also be performing the title role in Massenet's *Cendrillon* with the Dana Opera Ensemble this April. She has performed as a chorus member in Opera Western Reserve's productions of *Carmen*, and *Lucia di Lammermoor*. She is an Ohio NATS Competition 1st place winner in the Junior Women's category. She is a member of the Dana Chorale and St. John's Episcopal Choir in Youngstown, Ohio.

Katy Howells is a senior vocal performance major. She has been seen in roles such as Despina in Mozart's *Così fan tutte* and Monica in Menotti's *The Medium*. She will be performing the role of Prince Charming in the upcoming YSU production of Massenet's *Cendrillon*. She looks forward to hearing her peers perform.

Mezzo-Soprano, **Lindsay Heavner**, is a first year graduate student in Vocal Performance. She received her Bachelor of Arts and Bachelor of Music Education degrees from Alderson Broaddus University. Her operatic performance experiences include *La Cenerentola*, *Slow Dusk*, and *Le Nozze di Figaro*. She has received honors such as the Alderson Broaddus Vocal Award, winner of Alderson Broaddus' 2017 Honors Recital, and a winner of the 2017 Dana Young Artist Competition. In the Dana School of Music's 2017 Opera Scenes, she has played roles of Cherubino (*Le Nozze di Figaro*), Charlotte (*Werther*), Madame de la Haltière (*Cendrillon*), Mrs. Quickly (*Falstaff*), and Tsibe (*La Cenerentola*). Her future performances include the roles of Madame de la Haltière and *Cendrillon* in the Dana School of Music's spring opera, Massenet's *Cendrillon*,

Francesca Maria Molinaro, soprano, is a graduate vocal performance student from Connellsville, PA. She received her bachelor's degree in music education from Alderson Broaddus University in Philippi, WV. She was recently a winner of YSU's 2017 annual Young Artist Competition, and placed second at the Ohio NATS (National Association of Teachers of Singing) Division XIII: Advanced College/Independent Studio Women. This past summer, Francesca performed in her first ever Young Artist Program with Pittsburgh Festival Opera where she covered the role of Atlanta from Handel's *Xerxes*. She plans to audition for professional opera companies after graduating YSU.

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THE DANA CONCERT SERIES
PRESENTS

PIANO STUDIO RECITAL
DR. CAROLINE OLTMANN, DIRECTOR

SATURDAY, FEBRUARY 24, 2018
BLISS RECITAL HALL
3:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

Nocturne in C sharp Minor Op. Posthumous
Frederic Chopin
(1810-1849)

Cody Tonkinson

Suite Española, Op. 47
Isaac Albéniz
(1860-1909)

IV. Cádiz
V. Asturias
VI. Aragón

Katie Fernstrom

Lyric Waltz from *Dances of the Dolls*
Dmitri Shostakovich
(1906-1975)

Andrew Gurdak

Allemande in G Major
Carl Maria von Weber
(1786-1826)

Rosemary Bresson

Chanson sans Paroles from *Lied ohne Worte*, Op. 40 No. 2
Jean Sibelius
(1865-1957)

Victoria Buskirk

Musical Portraits Op. 10 No. 22 Kamenniy-ostrov
Anton Rubinstein
(1829-1894)

Marleen Ocheltree

Improvisations

Marleen Ocheltree and Carvell Austin

Deserted Plantation Suite
William Grant Still
(1895-1978)

Jason Volovar

Spring Semester Music at Noon Concerts

Wednesday, February 28

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

Wednesday, March 14

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

Wednesday, March 21

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

Wednesday, March 28

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

Wednesday, April 4

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

Wednesday, April 11

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

Wednesday, April 18

Music at Noon: YSU Barbershop Singers "Love and Singing"
Butler Institute of American Art | 12:15pm

Wednesday, April 25

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

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William M. Suit

GRADUATE TRUMPET RECITAL

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

BLISS RECITAL HALL
SUNDAY, FEBRUARY 25, 2018
6:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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Join Us for a Spring Semester Music at Noon Concert

Wednesday, February 28

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

Wednesday, March 14

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

Wednesday, March 21

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Butler Institute of American Art | 12:15pm

Wednesday, April 25

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

All Events are free and open to the public.

YOUNGSTOWN STATE UNIVERSITY



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& Communication

RECITAL PROGRAM

Concerto in D for Trumpet

Giuseppe Torelli (1685-1709)

I
II
III

Mary Ann Bush, Organ

Concerto for Trumpet and Piano

Alexander Arutunian (1920-2012)

Mary Ann Bush, Piano

Music for Trumpet Solo

Bruno Reinhardt (b.1929)

Moderato

Recitativo

Tempo di Marcia

-----Intermission-----

Rustiques pour Trompette Ut et Piano

Eugene Bozza (1905-1991)

Mary Ann Bush, Piano

Sonata for Trumpet and Piano

Halsey Stevens (1908- 1989)

Allegro moderato

Adagio Tenero

Allegro

Mary Ann Bush, Piano

A Simple Song from Mass

Leonard Bernstein (1918-1990)

Mary Ann Bush, Piano

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THE DANA SCHOOL OF MUSIC CONCERT SERIES

PRESENT

A WINTER CONCERT

FEATURING THE:

**YOUNGSTOWN STATE UNIVERSITY
PERCUSSION ENSEMBLE**

DR. GLENN SCHAFT, DIRECTOR

**YOUNGSTOWN STATE UNIVERSITY
CONCERT BAND**

DR. BRANDT PAYNE, CONDUCTOR

STAMBAUGH AUDITORIUM
MONDAY, FEBRUARY 26, 2018- 7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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PERCUSSION ENSEMBLE

Ritual Music: Variations on the Numbers 2 and 4 (2006) David Skidmore
b. 1982

Escape: Sextet for Triangle (2014) Drew Worden
b. 1988

2+1 (2013) Ivan Trevino
b. 1983

Evan McCreary & Tommy Starr - marimba

Rancho Jubilee (2009) Andrew Beall
b. 1980

Fandango 13 (2013) Michael Burritt
b. 1962

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

CONCERT BAND

Fortress Frank Ticheli
b. 1958

Industrial Renaissance Paul Louth
b. 1967

World Premiere
Guest Conductor, Dr. Paul Louth

On a Hymnsong of Philip Bliss David Holsinger
b. 1945

English Folksong Suite Ralph Vaughan Williams
1872-1958

- I. March – Seventeen Come Sunday
- II. Intermezzo
- III. March – Folk Songs from Somerset

Percussion Ensemble Program Notes

Ritual Music was written for the Chicago dance company Raizel Performances and was premiered in 2005. As the title suggests, I used the numbers two and four to bring order to the primeval timbres and violent counterpoint of the piece. The pitches in the marimba, the rhythmic motifs, and the structure of the phrases were all determined numerically. As such, a friction is created between the mechanical simplicity of the structural elements and the abandon with which the instruments shout, shriek, groan, and wail. The ritual is tightly controlled with respect to its numeric foundations, yet it is also an incantation of things far more frantic and powerful. Thus, the piece can act as a sort of "overture" for percussion. Notes by David Skidmore.

Escape: Sextet for Triangle was written for "Im-Pulse Image Percussion" at the Eastman School of Music. "Im-Pulse Image Percussion" features the Eastman Percussion Ensemble and Professor of Percussion Michael Burritt performing new works to accompany short animated features produced by filmmaker Mary Ellen Bute in the 1930's and new films created by Rochester-based filmmaker Stephanie Maxwell. The music may be performed with or without film.

In the words of composer Ivan Trevino – There are many percussionists around the world who only have access to one marimba (like me!). I decided to write a piece that would allow two marimbists to play a duet utilizing one marimba. While **2+1** simplifies instrument needs, it creates a challenging experience for the performers, who have to maneuver around the instrument without getting in each other's way. In addition, the piece is written so that the players face each other. At the time I composed it, I was listening to Bon Iver's self-titled release and although the rhythmic language in 2+1 is different from the band's album, the harmonic language shares similar qualities. The piece is dedicated to my wife Amanda. We recently rescued a puppy named Sadie, the first "addition" to our family; hence the name 2+1.

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

Fandango 13 is a virtuosic dance in mixed meter scored for percussion sextet. It was originally scored as a quartet and served as the third and final movement to a larger piece titled *4 Points West*, a commission

from the West Point Academy Percussion Quartet in 2005. *Fandango 13* is a re-orchestration and expansion of this movement. The pitch material is essentially modal in nature with cadences in major and minor tonalities but never truly establishes a true tonal center. *Fandango* is a milieu of the many styles, ranging from pop and jazz to minimalism and contemporary music, that comprise my musical experience. Notes by Michael Burritt

Concert Band Program Notes

Fortress was composed in 1988 and received its premiere performance by the Batawagama Youth Camp Band in Iron County, Michigan, Donald Schleicher, conductor, on June 25, 1988. In the work, the tritone is the most important harmonic interval throughout. Alteration between major triads a tritone apart occurs throughout the piece. Additionally, there are three important motives that recur throughout the work, each receiving emphasis at different times. The main idea, a dotted eighth note followed by a sixteenth note rhythm, returns often and is passed around to differing sections. The call motif, a triplet figure followed by a half note, utilizes the tritone at the end of the figure. And the legato theme, which combines slurred patterns and a wide contrasting dynamic shape, occurring over a four-measure phrase.

Industrial Renaissance is a three-part piece depicting a cycle of booming industry, slow down, and hopes for rebirth. The first part, full of tense and percussive sounds, calls to mind the clamor of a factory floor with machines running nonstop; this is followed by a darker, quieter movement based on a hauntingly simple, repetitive bass figure. Improvised segments by flutes, trumpet, vibraphone, and snare drum represent creativity and industriousness in an attempt to bring the closed factory back to life. The third movement is much brighter and more hopeful. Based on the Lydian mode – the standard major scale with raised 4th degree that is often considered an exultant or futuristic-sounding scale, it builds to a triumphant conclusion. Dr. Paul Louth is Associate Professor of Music Education at the Dana School of Music. He earned a B.Mus. and B.Ed. from the University of Toronto and an M.Mus. and Ph.D. from Western University. Louth studied composition with the Canadian jazz icon Phil Nimmons, and he has had commissioned work for school ensembles performed at the Midwest Clinic in Chicago.

On A Hymnsong of Philip Bliss is a restful, gentle, and reflective composition based on the 1876 Philip Bliss – Horatio Spafford hymn, “It is Well with My Soul.” Written to honor the retiring Principal of Shady Grove Christian Academy, “On a Hymnsong of Philip Bliss” was presented as a gift from the SGCA Concert Band to Reverend Steve Edel in May of 1989.

“It is Well with My Soul” was first published in Gospel Songs No. 2 by Sankey and Bliss (1876). It is possibly the most influential and enduring

in the Bliss repertoire and is often taken as a choral model, appearing in hymnals of a wide variety of Christian fellowships.

Ralph Vaughan Williams was an influential British composer and folk-song collector. His powerful and expressive orchestral music is notable for its very "English" sound. His early adventures collecting folk songs in the English countryside profoundly influenced his later compositions. Along with Gustav Holst, his works for wind band form a foundation for the serious literature in that medium.

English Folk Song Suite was written in 1923 and premiered at Kneller Hall, home of Britain's finest military music academy. Its source material consists of several English folks songs. It is cast in 3 movements: a "March" subtitled "Seventeen Come Sunday"; an "Intermezzo" on "My Bonny Boy"; and another "March" subtitled "Folk Songs from Somerset", which incorporates several different tunes. The original composition also included a fourth movement, *Sea Songs*, which Vaughan Williams later decided to publish separately. While the *English Folk Song Suite* is a cornerstone of the wind band repertoire, it is not fully demonstrative of Vaughan Williams's compositional powers. Only the "Intermezzo" approaches the harmonic daring and lyricism that mark the rest of his work. The remainder of the piece is a fairly straightforward, faithful setting of the folk songs.

Percussion Ensemble Personnel

Edward Butcher, Salem, OH
Zachary Criss, Warren, OH
Spencer Crosser, Lisbon, OH
Joel Gillespie, East Liverpool, OH
Brandon Maffitt, Warren, OH

Evan McCreary, Poland, OH
James Reardon, East Liverpool, OH
Tracy Rusk, Brookfield, OH
Tommy Starr, Pittsburgh, PA
Anthony Tresky, Pittsburgh, PA

Notable YSU Percussion Ensemble performances include the Percussive Arts Society Ohio Chapter Days of Percussion at Capital University, Ohio Northern University, Youngstown State University and OMEA Professional Development Conferences in Cleveland, Columbus, and Cincinnati. An important part of our mission involves collaborations with composers in the commissioning, premiering, and critically acclaimed recording of their works. Our 2005 release "Dark Wood" includes six premiere recordings and composer commissions with Jeffrey Matter and Dave Morgan; featuring Glenn Schaft as soloist on Morgan's "Reactions for Drumset and Wind Ensemble" with the YSU Wind Ensemble, Dr. Stephen Gage-director. Our commission project with New York City-based percussionist/composer John Hollenbeck on his "Ziggurat" for five percussionists and four saxophonists, was premiered at the Whitney Museum of Contemporary Art in New York City, and is available on his 2008 release "Rainbow Jimmies." The Youngstown Percussion Collective's 2012 release "Forms Of Things Unknown" is a tour-de-force suite by YSU professor of jazz studies, bass, and composition, Dr. Dave Morgan.

- **Thanks to** Avedis Zildjian Co. (cymbals), Remo Inc. (drumheads and world percussion), Innovative Percussion Inc. (sticks and mallets), and Black Swamp Percussion (accessory percussion) for their generous product and artist support. **Audio Recordings \$5 each** - proceeds benefit the Youngstown Percussion Collective.
- **Dark Wood** - chamber music featuring six premiere recordings and four commissioned works recorded by the Youngstown Percussion Collective and Youngstown State University Percussion Ensemble, Glenn Schaft performer and Executive Producer. **Forms Of Things Unknown** is the Youngstown Percussion Collective's commission project with YSU faculty member Dr. Morgan, who composed a one-hour tour de force chamber work. Premiered in 2011 at the Butler Institute of American Art, YPC subsequently recorded the work at the Dana School of Music and performed it at the Ohio Music Education Association Professional Conference in Columbus. Available at I-Tunes and CD Baby.com

Concert Band Personnel

*Section leader

FLUTE

Jacquelyn Jupina*
Marissa Cashbaugh
Willow Artherholt
Cassidy Bartalsky
Veronica Erjavec
May Einfalt

OBOE

Brynn Anstadt

BASSOON

Mason Taylor*

CLARINET

Gabrielle Chapman
Caroline Griswold
Kelly Kovacevich
Malini Rajasekaran
Elizabeth Sabo
Austin Watson
Hannah White

ALTO SAXOPHONE

Stephanie Pavlovich*
Anthony Bonamase
Courtney Larkin
Austin Ward

TENOR SAXOPHONE

Daniel Creighton

BARITONE SAXOPHONE

Mark Reinke

HORN

Stephen Hall*
Joshua Bryan
Chaste Chapman
Rosemary Bresson
Ben Cross
Cheyenne Halderman

TRUMPET

Erica Jones*
Mario Beaulieu
Ethan Barnard
Elizabeth Diehl
John Ford
Jordan King

TROMBONE

Evan Jones
Tessa Goehring
Mathew Knapp
Kyle Zimmerman

EUPHONIUM

Brent Drysdale
Matt Franks

TUBA

Jacob Provino*
Dominick Commisso
Dylan Douglas
Meredith Pallo
Elliott Roose

PERCUSSION

Brandon Maffitt*
Zachary Criss
Elaine Huncik
James Reardon

FACULTY BIOS

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 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; 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.

Paul Louth is Associate Professor of Music Education at the Dana School of Music, where he teaches graduate and undergraduate courses in music education foundations, methods, and research. He is a former high school music teacher and professional freelance trombonist who earned bachelors degrees in performance and education from the University of Toronto, and an M.Mus. and Ph.D. in Music Education from Western University. Louth studied composition and arranging with the Canadian jazz composer Phil Nimmons, and he has had commissioned pieces for school ensembles performed at the Midwest Clinic in Chicago.

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PRESENT:

12TH ANNUAL YSU WIND & PERCUSSION INVITATIONAL

YSU Percussion Ensemble
Glenn Schaft, Director

Warren G. Harding HS Symphonic Band
Reid Young, Conductor

Hudson HS Wind Ensemble
Beverly O'Connor, Conductor

YSU Wind Ensemble
Stephen L. Gage, Conductor
Stacie Mickens, Horn
Glenn Schaft, Percussion
David Morgan, Composer

STAMBAUGH AUDITORIUM
7:00 PM

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PROGRAM

Youngstown State University Percussion Ensemble

Dr. Glenn Schaft - Director

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REPERTOIRE

Fandango 13 (2013)

Michael Burritt (b. 1962)

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

Personnel:

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Brandon Maffitt, Warren, OH
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Tommy Starr, Pittsburgh, PA
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YSU Percussion Events visit <percussion.ysu.edu>

- 2/26/18 – Percussion Ensemble/Concert Band Concert, Stambaugh Auditorium, Youngstown, 7:30PM
- 3/8/18 – Percussion Ensemble Concert, Butler Institute of American Art Noontime Concert Series, Youngstown, 12:15PM Free Admission
- 3/14/18 – YSU Percussion Ensemble, Spotlight Theater, Bliss Hall, YSU Campus, 7:30PM
- 4/28/18, 9AM-3PM, Marching Percussion Workshop, Guest Artist-Tom Gasparrini, Bliss Hall room 2326. Mr. Gasparrini is battery coordinator/instructor at the The Bluecoats Drum and Bugle Corps of Canton, Ohio and Rhythm X indoor drumline of Dayton, OH. He is a performing artist and clinician with Evans Drumheads and Innovative Percussion mallets and sticks. Visit YSUBands.org for more info.

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WARREN G. HARDING HS SYMPHONIC BAND

Reid Young, Conductor
Heather Sirney, Conductor

Sang!

Dana Wilson

For Heaven and the Future

Samuel Hazo

Under the Cover of Night... Into the Light of Day

Stephen Melillo

ABOUT THE WARREN G. HARDING HS BAND PROGRAM

The band program at Warren G. Harding High School features on average 170 students in a variety of ensembles. The 165 member 'Raider' Marching Band performs at all home and away football games, multiple community parades and various around Warren, OH. The marching band has a long-standing tradition of excellence dating back to when two separate high schools existed in the city. They have performed in numerous national parades including the NYC Macy's Thanksgiving Day Parade, National Memorial Day Parade in Washington D.C., National Cherry Blossom Parade, Chicago St. Patrick's Day Parade and many more.

The Harding band program consists of three main concert ensembles including the Symphonic Band, Concert Band and Freshman Band. The Jazz Ensemble I is a full year class that meets daily with the Jazz Ensemble II meeting only during the 2nd semester of the year. Harding High School also offers course in Music Theory, Music Appreciation, Beginning Piano and Advanced Piano.

The feeder program in Warren City consists of four different middle school buildings: Lincoln K-8, Jefferson K-8, Willard K-8 and McGuffey K-8. Each building has its own individual band director that joins the high school program throughout the summer for marching band instruction. The staff at the high school team teaches all of its ensembles together.

The band receives support from both Warren City Schools and the Warren G. Harding Band Boosters. Participation at all levels is free and open to all students.

ABOUT THE CONDUCTORS:

Reid Young is currently in his 6th year as director of bands at Warren G. Harding High School. Under his direction, the Harding Bands regularly perform at district and state level Ohio Music Education Association events. At Warren G. Harding High School, he conducts the Marching Band, Symphonic Band, Concert Band, Freshman Band, and Jazz Ensemble 1. Mr. Young also teaches Music Theory and Music Appreciation courses. He is an active performer on bassoon and saxophone with several local ensembles including the Greenville Symphony, W.D. Packard Concert Band and the Big Band Sound of Packard. Mr. Young earned his bachelor of music education from Youngstown State University. He is currently in his 14th year of teaching and has previously taught in Indiana and Pennsylvania.

Heather Sirney is the assistant director of bands at Warren G. Harding High School. As one of the music teachers at the high school, her teaching responsibilities include Marching Band, Symphonic Band, Concert Band, Freshmen Band, Jazz Ensemble 1, Jazz Ensemble 2, and Beginning Piano. Ms. Sirney received her education at Youngstown State University, earning a Bachelor of Music Education and continued at YSU as a graduate assistant within the band department while earning a Master of Music with a conducting emphasis. Now in her second year at WGH, she previously taught music at Cardinal Mooney High School in Youngstown and Huntingdon Area High School in Huntingdon, PA.

Kevin Kifer is currently a band director and music teacher within the Warren City Schools. He has worked with high school drumlines and bands in Ohio, Kentucky, and Texas for 19 years and is currently advisor and arranger for the Warren G. Harding High School "Raider" Drumline. Mr. Kifer earned a bachelor's degree in music education/percussion from the College-Conservatory of Music at the University of Cincinnati and a master's degree in music education from Youngstown State University. At the college level, he has served on the drumline staff for the UC "Bearcat" Marching band and as the drumline advisor and arranger for the Kent State University "Golden Flashes" Marching Band and the Youngstown State University "Marching Pride." Mr. Kifer is a member of the

worship team at North-Mar Church in Warren, Ohio where he plays drumset and bass guitar. He has performed in several area musicals and various rock, jazz, and blues bands.

Rebecca Shelton is currently student teaching within the Warren City Schools, working towards earning her Bachelor of Music in Music Education with an Instrumental focus from Youngstown State University. During her time at YSU, Miss Shelton performed at Carnegie Hall in New York City as a member of the Wind Ensemble, in Chicago, Illinois as a member of the Dana Chorale, and as the Head Drum Major of the YSU Marching Pride for the FCS Championship in Frisco, Texas. She is employed by Howland Community Church as the pianist/organist and frequently accompanies local choirs and soloists for District V Solo and Ensemble Contest each year. Miss Shelton will pursue her Ohio Music Educator's Teaching License after graduation this spring.



YSU PERCUSSION ENSEMBLE

Rancho Jubilee (2009)

Andrew Beall (b. 1980)

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

Notes by Andrew Beall and Glenn Schaft

HUDSON HS WIND SYMPHONY

Valdres Marsj

Johannes Hanssen/arr. Loras Schissel

Art In The Park

Robert Sheldon

- I. *Le Cycliste...an example of cubism by Gino Severini*
- II. *The Shadowed Stream...an example of aquarelle by John Singer Sargent*
- III. *Excavation...an example of sgraffito by Willem de Kooning*
- IV. *Transfiguration...an example of chiaroscuro by Raphael*

Armenian Dances (Part I)

Alfred Reed

ABOUT THE HUDSON HIGH SCHOOL BAND PROGRAM:

The Hudson High School band was established in 1935. The most visible part of the program is The Hudson High School "Swing" Marching Band. In the early days of the program the band played the popular music of the time, which was swing jazz music. Over the years the band has progressed to playing

popular music from today, however, they have retained the descriptor of "Swing" through tradition and to recognize our signature high-*with a swing*-step marching style. The band is non-competitive and performs five new shows each marching band season. The final new show of the year is the traditional senior show which has music chosen by and drills written and taught by members of the senior class. The band has performed at many band shows in the area, including the Cuyahoga Falls Band Show, the Solon Band Show and the Medina Band Show, among others. The band has also performed two times at the Buckeye Invitational Band Show at the Ohio State University. The marching band is under the direction of Bev O'Connor, and assistant directors John Burrington and Jacob Moore.

After the marching season is over the band switches gears and divides up into 3 concert bands, the Blue and White Symphonic Bands and the Wind Symphony. The Wind Symphony has performed at the District 6 OMEA Large Group Adjudicated Event for the past 4 years and has earned Superior ratings in class A for the past three. This year the band will be taking on the challenge of performing at this event in class AA. In addition to OMEA performances the band has performed at the North-Eastern Ohio Band Invitational, and has had the honor of playing in the spectacular Severance Hall in Cleveland. All of the Hudson Concert bands have also competed at various festivals during our bi-annual trips. They have been fortunate to perform in Orlando Florida, Williamsburg Virginia, and Gatlinburg, Tennessee. This spring the bands will travel and compete in Nashville Tennessee, with the Hudson High School Choirs.

In addition to their marching and concert bands, the Music program in the Hudson schools boasts two award winning Jazz Ensembles. The Jazz I and Jazz II groups are taught by Roberto Iriarte and John Burrington respectively. Both of these ensembles have performed extensively in Jazz venues all over Ohio and beyond. The Choir program is comprised of three choirs, in addition to its exciting show choir, Vocal Impact is under the direction of choir director Jacob Moore. The Hudson City Schools is also very proud of its orchestra program, under the direction of Roberto Iriarte. The two orchestras at Hudson High School are the Sinfonietta and the Hudson Chamber Orchestra.

Beverly O'Connor has been teaching music in the Hudson City Schools for 32 years. During her tenure in Hudson she has taught general music, elementary band, middle school band and high school band. Her current duties include teaching all levels of middle school band, middle school jazz ensemble and director of bands at the high school level.

Mrs. O'Connor attended Kent State University as a trombone/euphonium major, graduating in 1985 with a bachelor of music in Education. During her years at Kent State Mrs. O'Connor played in almost every instrumental ensemble available to her including the Wind Ensemble, Marching Band, Jazz Ensemble and Orchestra. She was fortunate to have been hired by the Hudson City Schools in the fall of 1985 and has never taught in any other school district. In 2001 Mrs. O'Connor earned a Masters of Education in School Counseling.

Mrs. O'Connor is married to Cal O'Connor, a band director, and is the sister-in-law of Wes O'Connor, director of the Austintown Fitch High School band. Mr. and Mrs. O'Connor have two adult children. Both are heavily involved in music, though they are not music teachers. Mrs. O'Connor resides in her hometown of Kent, OH.

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YSU WIND ENSEMBLE

Dr. Stephen L. Gage, Conductor

Dr. Stacie Mickens, Horn; Dr. Glenn Schaft, Percussion;
& Dr. David Morgan, Composer

REPERTOIRE

ARTURO MARQUEZ

Danzon No. 2

(b. 1950)

(1994)

Arranged by Oliver Nickel

Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Mexico's musical culture enveloped Márquez from his earliest days. Following in the family tradition, he became a musician as well, studying piano, violin, and trumpet.

At age sixteen he discovered his ultimate outlet of musical expression, composition, which he studied at the National Conservatory of Music of México in Mexico City, the Taller de Composición of the Institute of Fine Arts of México in Mexico City, with Jacques Castérède in private lessons in Paris, and at the California Institute of the Arts in Valencia. The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the *danzón*. One of these, *Danzón No. 2*, is so well loved it has been referred to as a second national anthem for Mexico. Márquez provides this account of *Danzón No. 2*:

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his *Danzonera Orchestra*. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between

music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily

DAVID MORGAN

When Penguins Fly

(b. 1957)

(2017)

Stacie Mickens, Horn

"When Penguins Fly" is a rhapsody for French horn and wind ensemble. It is a one-movement programmatic work that explores a variety of moods and emotions.

The penguin is a most fascinating creature. Around for millions of years, these birds now spend half of their lives swimming in oceans, and can thrive in some of the world's harshest climates. They are highly sociable, living in colonies that can number in the hundreds of thousands. While generally associated with Antarctica, most penguins live in more temperate climates in the Southern Hemisphere.

The penguin is the mascot of Youngstown State University, symbolizing our sense of community, tenacity, dignity, perseverance and adaptability. This piece is dedicated to past, present, and future students of YSU's Dana School of Music, who continue to demonstrate that penguins can indeed fly, as they turn their dreams into reality through hard work and passion.

"When Penguins Fly" begins with the solo voice emerging from the collective. The austere main theme is then introduced, evoking the stark beauty of Antarctica. Dramatic tension builds as our protagonist feels the need to spread her wings and explore other worlds. Once she takes flight, the remainder of the piece portrays various episodes of our hero's journey.

It is only fitting that the French horn is the musical representation of our miraculous penguin. Perhaps the most majestic of all orchestral instruments, the horn is incredibly versatile, capable of both blending with the ensemble and soaring as a lyrical soloist. It is capable of astonishing technical feats, yet can captivate us with a single held note.

The imagery in my mind's eye throughout the compositional process was provided by the brilliant 2008 BBC documentary, *Flying Penguins*.

Notes by David Morgan

RICHARD WAGNER**(1813-1883)**

Arranged by Lucien Cailliet

Elsa's Procession to the Cathedral from Lohengrin (1848)

Richard Wagner is considered one of the world's greatest composers. As a teenager, he became very passionate about music after hearing works by composers such as Ludwig van Beethoven and Wolfgang Amadeus Mozart. Wagner drew on this musical inspiration and his familiarity with theater to not just compose operas, but to bring the genre to a whole new level. The legend of the Holy Grail is the inspiration for the opera *Lohengrin*.

In the opera, Elsa is unfairly accused of killing her brother. *Lohengrin*, a knight and guardian of the grail, protects Elsa from any harm. The music heard in "Elsa's Procession to the Cathedral" is overflowing with medieval color and has an ageless elegance that has made this piece a repertoire standard.

Transcriber Lucien Cailliet was a clarinetist in the Philadelphia Orchestra for many years and also served as associate conductor of The Allentown Band in Pennsylvania. This ensemble, with whom Cailliet frequently tested his transcriptions, is the oldest civilian concert band in the nation and has a proud history of talented musicians gracing its roster. His imaginative transcription of this bridal procession from *Lohengrin*, which dates from 1938, seamlessly combines the chorus and the orchestra into a setting that has proved to be one of Cailliet's most successful and popular adaptations for band.

DAVID MORGAN**(b. 1957)***Reactions* (2017)

Glenn Schaft, Percussion

I have long been mesmerized by great percussionists. Cultures from around the globe including those of India, Africa, South America, and the Caribbean have deep musical traditions based in rhythm and percussion. The incredible legacy of American drum set players is also part of this interconnected web. The feature all of these traditions have in common is the emphasis on developing the art of improvisation within very specific and detailed traditions and systems.

When I was approached about writing a concerto to feature Glenn Schaft, I quickly became overwhelmed by the possibilities. Here is an artist who has spent a lifetime deeply engaged with all of these musical cultures, a person who plays all of the percussion instruments at a high level, and a master of the drum set tradition. What notes could I possibly write on the page that could begin to approach the essence and brilliance of these cultures? After months of experimentation and dead ends it finally dawned on me that I didn't actually need to write any specific notes for him to play, that he could improvise a part better than anything I could write.

My goal then became to create a series of environments within which he could weave his magic, to map out a music journey. The soloist, provided only with the most rudimentary map, is free to play anything on any instrument at any

time, or to not play at all. Thus, the musical content of solo part is different every time. The major challenge for the ensemble is to be completely solid on the written material in order to not be thrown off course by unexpected surprises created by the soloist. Enjoy the journey of improvisational magic created by Glenn Schaft and the YSU Wind Ensemble.

Notes by David Morgan



COMBINED WARREN HARDING, HUDSON, & YSU BANDS:

JOHN PHILIP SOUSA

(1854-1932)

Stars and Stripes Forever (1896)

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

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

The march was performed on almost all of Mr. Sousa's concerts and always drew tears to the eyes of the audience. The author has noted the same emotional response of audiences to the march today. The march has been named as the national march of the United States.

There are two commentaries of how the march was inspired. The first came as the result of an interview on Mr. Sousa's patriotism. According to Mr. Sousa, the march was written with the inspiration of God.

"I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing '*Stars and Stripes Forever*.' Day after day as I walked it persisted in crashing into my very soul. I wrote in on Christmas Day, 1896." (Taken from program notes for the week beginning August 19th, 1923. Bierley, *John Philip Sousa*, page 71.)

ABOUT YSU BANDS & THE YSU WIND ENSEMBLE:

The wind band program at YSU includes a wide array of performance groups, from concert bands and chamber groups, to marching and pep organizations. Over 280 students perform in these ensembles each year.

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

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

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

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

Lions, Jesters, and Dragons, Oh My! (1998); *Star Wars and Other Scores* (2000); *Carnival* (2002); *Spin Cycle* (2004); *Tipping Points* (2006); *Urban Requiem* (NAXOS 2008); *Old Wine in New Bottles* (NAXOS 2013), *Shadows & Reflections* (to be released in 2018)



ABOUT THE SOLOISTS:

STACIE MICKENS is Associate Professor at the Dana School of Music, Youngstown State University where she teaches horn, coaches brass chamber ensembles, and performs with the Dana Brass and Dana Woodwind Quintets. She completed her Doctorate of Musical Arts (DMA) at the University of Michigan as a recipient of the Rackham Fellowship Award. There she studied with former Philadelphia Orchestra member and jazz musician Adam Unsworth

and with Detroit Symphony member Bryan Kennedy. She holds a Master of Music (MM) degree from the University of Wisconsin-Madison, where she studied with renowned horn pedagogue Douglas Hill. She received a Bachelor of Arts (BA) degree in music and English from Luther College (Decorah, IA) and studied horn with Patricia Brown and piano with John Strauss. Mickens served on the faculties of Luther College and Winona State University (Winona, MN) for five years, teaching horn, brass methods, aural skills, and chamber music.

Mickens serves as principal horn of both the Wheeling and Youngstown Symphonies and as fourth horn of the Akron Symphony. She has performed with the Pittsburgh Opera, Detroit Symphony Orchestra, Detroit Chamber Winds, Blossom Music Festival, Monarch Brass, Madison Symphony Orchestra, and Wisconsin Chamber Orchestra. Previously, she was a member of the following symphony orchestras: Lansing, Dearborn, Southwest Michigan, La Crosse, Cedar Falls, and Dubuque.

Representing the University of Michigan, Mickens performed in recital at the Kennedy Center in Washington, D.C. as part of the Millennium Stage's Conservatory Project. She has performed as a Regional Guest Artist at the 2006 Midwest Horn Workshop, 2013 Southeast Horn Workshop, and 2015 and 2016 Northeast Horn Workshops. In 2011 and 2012, Mickens was invited to participate in the Thy Chamber Music Festival, giving several concerts in the northwest region of Denmark. As a concerto soloist, Mickens recently performed the Bach B Minor Mass at Luther College and Minnesota's Orchestra Hall; she has twice been a featured soloist with the Dana Wind Ensemble, which performed at the 2015 Ohio Music Education Association conference in Cleveland; with the Akron Symphony, performing Schumann's *Konzertstück* in 2014, and with the Packard Band in 2013. She performed and presented at the International Women's Brass Conference in June 2017 at Rowan University in Glassboro, New Jersey.

GLENN SCHAFT is Professor and Director of Percussion Studies at Youngstown State University, performs with the Faculty Jazz Group, and is founder and faculty advisor for the Youngstown Percussion Collective - a student organization. He is an artist endorser with Avedis Zildjian Co., Innovative Percussion Inc., Remo Inc., and an educational consultant with Black Swamp Percussion. He is a member of the Percussive Arts Society and serves on the Drumset Committee.

Glenn's performance credits include myriad instruments and musical styles. He has toured the United States, Cuba, and China and performed with: Dance Theater Of Harlem, Colorado Music Festival, Cleveland Jazz Orchestra, Air Force Band of Mid-America, Cleveland Dance Collective, American Jazz Orchestra, Robert Page Singers, Skaneateles Chamber Music Festival, Youngstown Percussion Collective, Battu World Percussion Group, Akron Symphony, Youngstown Symphony, Cleveland Chamber Symphony, Ohio Chamber Orchestra, Cleveland Ballet, Cleveland Opera, Pittsburgh Symphony Percussion Section, The Texas Tenors, Five By Design, Women Of The Phantom, Chuck Berry, Peter Bernstein, Stewart Copeland, Paquito D'Rivera, Raul Esparza, Chita

Rivera, Jim McNeely, Sean Jones, Chip Stephens, Robert Lockwood Jr., Alison Krauss, Cleveland Jazz Orchestra, Marvin Stamm, Freddie Bryant, Laurence Hobgood, Dave Stryker, Victor Krauss, Nick Brignola, Allen Vizzutti, Brian Lynch, Todd Coolman, Dan Wilson, John Fedchock, Ernie Krivda, Andrea Zonn, Robert Van Sice, Reynaldo Gonzalez, Ruben Alvarez, Taku Hirano, Ndugu Chancelor, Trichy Sankaran, Ricardo Flores, Chris Hanning, Michael Spiro, among others. He appears as soloist on Dave Morgan's *Reactions for drumset and wind band* with the YSU Symphonic Wind Ensemble on *Spin Cycle*, winner of the *Downbeat* magazine award for Outstanding College Wind Ensemble Recording.

Glenn earned the Doctor of Musical Arts from the University of Illinois at Champaign-Urbana with Tom Siwe, the Master of Arts from Eastern Illinois University with Johnny Lee Lane, and the Bachelor of Music from Baldwin-Wallace University with George Kiteley. He did post-doctoral studies and managed the New Music Associates, a professional ensemble in-residence, at Cleveland State University and studied contemporary music with Edwin London. He studied with Tom Freer and Jay Burnham of the Cleveland Orchestra, drumset with John Riley, Lewis Nash, John Hollenbeck, and Harold Damas, Afro-Cuban percussion with Roberto Vizcaino, Fermin Nani, and Santiago Nani at the National School of the Arts in Havana, Cuba, with Giovanni Hidalgo, Horacio Hernandez, Glen Velez, Jamie Haddad, and Trichi Sankaran at the Berklee College of Music World Percussion Festival, drum circle facilitation with Christine Stevens at the Remo Health Rhythms Workshop, ethnomusicology with Bruno Netti, Charles Capwell, Tom Torino, and jazz composition with Alan Horney.

To contact Dr. Schaft, please visit his website at www.glennschaft.com.



ABOUT THE COMPOSER:

DAVID MORGAN: The composer and bassist David Morgan has performed with a wide variety of jazz, pop and classical artists. Morgan was a recipient of a "New Works: Creation and Presentation" grant from Chamber Music America, which resulted in his recording, *The Way of the Sly Man*, featuring Jack Schantz, Howie Smith, Jamey Haddad, and Dan Wall. Morgan also composed the music for CD *The Surprise of Being—Live at Birdland* by the Cleveland Jazz Orchestra featuring Joe Lovano. His most recent recording is *Beyond Boundaries* with vocalist Amanda Powell.

A Tri-C Jazz Fest concert of Morgan's transcriptions and arrangements of the music of Frank Zappa by the Jazz Unit featuring Ernie Watts and Mark Wood earned an Award of Achievement from *Northern Ohio Live*. He performed this music as guest artist with the Chicago Jazz Orchestra in December 2012. He performs with and arranges for the Apollo's Fire project "Mediterranean Roots", and performs a few times each season with The Cleveland Orchestra as a jazz bassist and bass guitarist.

The American Wind Symphony Orchestra commissioned several pieces, including "Colors of Your Dreams," "Reflections and Mediations", and "The Art of Seven." Several of Morgan's orchestral pieces are recorded on Centaur Records. His most recent large-scale composition, "When Penguins Fly" for French horn and Wind Ensemble, will be premiered at the OMEA Convention in February by the YSU WE featuring soloist Stacie Mickens. Morgan is Professor of Jazz Studies, Composition and Double Bass at Youngstown State University.



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. 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, Randall Craig Fleisher, and Paul Vermel. In September 2012, Dr. Gage was appointed as the Principal Conductor of the W. D. Packard Concert Band in Warren. Stephen also is in the midst of his 25th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestra at Emporia State University (KS) and as Director of Bands at Auburn High School (NY); in 2017, Dr. Gage was inducted into the inaugural class of the Auburn High School (NY) Music Hall of Fame, was appointed to the Board of Directors of the Ohio Chapter of Phi Beta Mu, and is an elected member of the prestigious American Bandmasters Association.

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 and Singing Sergeants, the U.S. Army Band: "Pershing's Own", and the U.S. Army Field Band & Chorus, among others. The list also includes experiences in Canada, Ireland, and in 34 states. Dr. Gage has received critical acclaim from a number of distinguished composers, including a number of Pulitzer prize winners: Joseph Schwanter, Carter Pann, John Mackey, Samuel Adler, Karel Husa, Frank Ticheli, John Mackey, Michael Colgrass, Donald Grantham, D.J. Sparr, Jerry Ascione, Anthony O'Toole, Stephen Barr, 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 son, Brendan, daughter, Claudia, lives in Waterbury, CT; and Gage's son, Matthew and granddaughter, Zoey, live in Austin, TX.

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

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

UPCOMING EVENTS:

- 2/26/18 YSU Concert Band & Percussion Ensemble; Stambaugh Auditorium; 7:30 PM
- 2/24/18 YSU Dana School of Music Audition Day #3 9:00 AM Bliss Hall
- 2/28/18 YSU Dana School of Music Symphony Orchestra presents its 2018 *Dana Young Artists Concert: Viva Italia!* featuring soloists Anna Reitsma, flute, and Laura Makara, horn. The orchestra will perform music of Rossini, Nielsen, and Franz Strauss and will close with Respighi's powerful tone poem, *Pines of Rome*. Powers Auditorium. 7:30 PM
- 4/25/18 **DAVID MASLANKA: IN MEMORIUM** The YSU Concert Band & Wind Ensemble will close the year with a special tribute concert to David Maslanka that will conclude with Maslanka's epic, *Symphony No. 4*. Stambaugh Auditorium. 7:30 PM

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THE DANA CONCERT SERIES PRESENTS

GUEST ARTIST RECITAL

**CLASSICAL GUITARIST
ELLIOT FRANK, USA**

**(PRIZEWINNER IN THE CONCURSO INTERNACIONAL
DE LA CASA DE ESPAÑA IN SAN JUAN, PUERTO RICO)**

TUESDAY FEBRUARY 27, 2018

BLISS RECITAL HALL | 7:30 PM

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

SUITE VENEZOLANA

REGISTRO
VALS

ANTONIO LAURO (1917-1986)

EL NEGRITO
EL MARABINO
ANGOSTURA
CARORA

CHACONNE

JOHANN SEBASTIAN BACH (1685-1750)

INTERMISSION

PLATERO Y YO

PLATERO
EL LOCO
LA AZOTEA
DARBON
PASEO
LA TORTUGA
LA MUERTE
A PLATERO EN SU TIERRA

EDUARDO SAINZ DE LA MAZA (1903-1982)

SONATA

ALLEGRO
ANDANTE
ALLEGRO VIVO

JOAQUIN TURIN (1882-1949)

ELLIOT FRANK

APLAUDED BY CRITICS AND AUDIENCES FOR HIS UNIQUE BLEND OF POWERFUL VIRTUOSITY, BEAUTIFUL TONE, AND NATURAL MUSICIANSHIP, ELLIOT FRANK IS A FREQUENT GUEST PERFORMER AND TEACHER AT GUITAR FESTIVALS, AS CONCERTO SOLOIST AND ON CONCERT SERIES THROUGHOUT THE AMERICAS AND EUROPE. MOST RECENTLY HE HAS APPEARED AT THE INAUGURAL UTAH CLASSICAL GUITAR FESTIVAL, AT GREAT GUITARISTS AT STETSON, THE CSU GUITAR SYMPOSIUM, AS CONCERTO SOLOIST WITH THE MCCLEAN ORCHESTRA, AND AT THE UNIVERSITY OF ALASKA-ANCHORAGE. OTHER HIGHLIGHTS INCLUDE PERFORMANCES FOR THE MEDITERRANEAN GUITAR FESTIVAL IN CERVO, ITALY, THE SEA AND GUITARS FESTIVAL IN VR SAR, CROATIA, THE MEDITERRANEAN GUITAR SCHOOL IN KARLOVAC, CROATIA, THE INAUGURAL ENCUENTRO INTERNACIONAL DE GUITARRA VILLA CALETAS IN HERRADURA, COSTA RICA, AND THE SAUBLE BEACH FESTIVAL OF THE CLASSIC GUITAR IN SAUBLE BEACH, ONTARIO. HE HAS ALSO BEEN A FEATURED PERFORMER AT THE 2006 GUITAR FOUNDATION OF AMERICA FESTIVAL, THE 2009 AND 2012 CLASSICAL MINDS GUITAR INSTITUTE, THE ALEXANDRIA GUITAR FESTIVAL, PICCOLO SPOLETO, THE FESTIVAL LACHINE IN MONTREAL, CANADA, AT THE

SOUTHWEST GUITAR FESTIVAL IN SAN ANTONIO, AND AT THE SIXTH GUITAR FESTIVAL OF THE DOMINICAN REPUBLIC. OTHER INTERNATIONAL PERFORMANCES INCLUDE APPEARANCES IN COLOMBIA, VENEZUELA, AND VIENNA, AUSTRIA. HE HAS ALSO PERFORMED FOR THE TAMPA CLASSICAL GUITAR FESTIVAL, THE NORTH CAROLINA BACH FESTIVAL, THE TENNESSEE GUITAR FESTIVAL, AND THE EAST CAROLINA UNIVERSITY SUMMER GUITAR FESTIVAL, WHERE HE SERVES AS ARTISTIC DIRECTOR. HIS FIRST COMPACT DISC, SOUTH AMERICAN GUITAR MUSIC, HAS BEEN PRAISED AS BEING "ELOQUENT" AND "DELIGHTFUL." HE HAS ALSO APPEARED IN SOLO RECITALS FOR THE TALLAHASSEE GUITAR SOCIETY, THE DALLAS GUITAR SOCIETY, THE PIEDMONT GUITAR SOCIETY, AND GUITAR HOUSTON. AN AFICIONADO OF GUITAR MUSIC OF HISPANIC CULTURES, HE HAS PERFORMED LECTURE/RECITALS PERTAINING TO THE MUSIC OF ANTONIO LAURO FOR THE GUITAR FOUNDATION OF AMERICA AT INTERNATIONAL FESTIVALS IN PASADENA AND NEW ORLEANS. ELLIOT FRANK HAS COMMISSIONED AND PERFORMED WORKS FOR GUITAR INCLUDING THE WORLD PREMIERE OF ANDREW ZOHNS E SONATA, WHICH WAS PREMIERED IN 2004 AT THE NEW MUSIC AT ECU FESTIVAL. MOST RECENTLY HE GAVE THE WORLD PREMIERE OF CONCERTO DA CAMERA FOR GUITAR AND CHAMBER ORCHESTRA BY MARK TAGGART IN MARCH OF 2016. HE ALSO GAVE THE PREMIERE OF THIS WORLD MAY LOSE ITS MOTION, A GUITAR CONCERTO BY MARC FARIS, AT THE 2012 NEW MUSIC AT ECU FESTIVAL AND HE HAS ALSO PERFORMED WITH CONCERTO SOLOIST WITH THE NORTH CAROLINA SYMPHONY. ELLIOT FRANK IS ALSO A PRIZEWINNER IN NATIONAL AND INTERNATIONAL COMPETITIONS INCLUDING THE CONCURSO INTERNACIONAL DE LA CASA DE ESPAÑA IN SAN JUAN, PUERTO RICO. ELLIOT FRANK WAS SELECTED TO INITIATE THE GUITAR STUDIES PROGRAM FOR EAST CAROLINA UNIVERSITY AND IS CURRENTLY TEACHING THERE IN ADDITION TO MAINTAINING AN ACTIVE CONCERT SCHEDULE. HIS STUDENTS AND ALUMNI CONTINUE TO DISTINGUISH THEMSELVES WITH AN IMPRESSIVE ARRAY OF FIRST PRIZES IN NATIONAL AND INTERNATIONAL COMPETITIONS, AND THEY HOLD TEACHING POSITIONS AT UNIVERSITIES ACROSS THE UNITED STATES.

UPCOMING GUITAR EVENTS

MONDAY, MARCH 12

JAZZ GUITAR CLINIC: GUEST ARTIST JULIAN LAGE (WORLD-RENOWNED JAZZ GUITARIST)
1:30-4PM, ROOM 2222

TUESDAY, APRIL 10

DANA GUITAR STUDIO RECITAL
7:30PM, BLISS RECITAL HALL.

WEDNESDAY, APRIL 11

DANA GUITAR STUDIO RECITAL
12:15PM, BUTLER INSTITUTE OF AMERICAN ART

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THE DANA CONCERT SERIES PRESENTS

MUSIC AT NOON
YOUNGSTOWN STATE UNIVERSITY
PERCUSSION ENSEMBLE

DR. GLENN SCHAFT, DIRECTOR

FEBRUARY 28, 2018
THE BUTLER INSTITUTE OF AMERICAN ART

12:15PM

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

RITUAL MUSIC: VARIATIONS ON THE NUMBERS 2 AND 4 (2006)

DAVID SKIDMORE (b. 1982)

RITUAL MUSIC WAS WRITTEN FOR THE CHICAGO DANCE COMPANY RAIZEL PERFORMANCES AND WAS PREMIERED IN 2005. AS THE TITLE SUGGESTS, I USED THE NUMBERS TWO AND FOUR TO BRING ORDER TO THE PRIMEVAL TIMBRES AND VIOLENT COUNTERPOINT OF THE PIECE. THE PITCHES IN THE MARIMBA, THE RHYTHMIC MOTIFS, AND THE STRUCTURE OF THE PHRASES WERE ALL DETERMINED NUMERICALLY. AS SUCH, A FRICTION IS CREATED BETWEEN THE MECHANICAL SIMPLICITY OF THE STRUCTURAL ELEMENTS AND THE ABANDON WITH WHICH THE INSTRUMENTS SHOUT, SHRIEK, GROAN, AND WAIL. THE RITUAL IS TIGHTLY CONTROLLED WITH RESPECT TO ITS NUMERIC FOUNDATIONS, YET IT IS ALSO AN INCANTATION OF THINGS FAR MORE FRANTIC AND POWERFUL. THUS, THE PIECE CAN ACT AS A SORT OF "OVERTURE" FOR PERCUSSION. NOTES BY DAVID SKIDMORE.

2+1 (2013)

IVAN TREVINO (b. 1983)

EVAN MCCREARY & TOMMY STARR - MARIMBA

IN THE WORDS OF COMPOSER IVAN TREVINO - THERE ARE MANY PERCUSSIONISTS AROUND THE WORLD WHO ONLY HAVE ACCESS TO ONE MARIMBA (LIKE ME!). I DECIDED TO WRITE A PIECE THAT WOULD ALLOW TWO MARIMBISTS TO PLAY A DUET UTILIZING ONE MARIMBA. WHILE 2+1 SIMPLIFIES INSTRUMENT NEEDS, IT CREATES A CHALLENGING EXPERIENCE FOR THE PERFORMERS, WHO HAVE TO MANEUVER AROUND THE INSTRUMENT WITHOUT GETTING IN EACH OTHER'S WAY. IN ADDITION, THE PIECE IS WRITTEN SO THAT THE PLAYERS FACE EACH OTHER. AT THE TIME I COMPOSED IT, I WAS LISTENING TO BON IVER'S SELF-TITLED RELEASE AND ALTHOUGH THE RHYTHMIC LANGUAGE IN 2+1 IS DIFFERENT FROM THE BAND'S ALBUM, THE HARMONIC LANGUAGE SHARES SIMILAR QUALITIES. THE PIECE IS DEDICATED TO MY WIFE AMANDA. WE RECENTLY RESCUED A PUPPY NAMED SADIE, THE FIRST "ADDITION" TO OUR FAMILY; HENCE THE NAME 2+1.

ESCAPE: SEXTET FOR TRIANGLES (2014)

DREW WORDEN (b. 1988)

THIS WORK WAS WRITTEN FOR "IM-PULSE IMAGE PERCUSSION" AT THE EASTMAN SCHOOL OF MUSIC. "IM-PULSE IMAGE PERCUSSION" FEATURES THE EASTMAN PERCUSSION ENSEMBLE AND PROFESSOR OF PERCUSSION MICHAEL BURRITT PERFORMING NEW WORKS TO ACCOMPANY SHORT ANIMATED FEATURES PRODUCED BY FILMMAKER MARY ELLEN BUTE IN THE 1930'S AND NEW FILMS CREATED BY ROCHESTER-BASED FILMMAKER STEPHANIE MAXWEL. THE MUSIC MAY BE PERFORMED WITH OR WITHOUT FILM. NOTES BY DREW WORDEN

RAGTIME SELECTIONS

GEORGE HAMILTON GREEN (1893-1970)

ARR. BOB BECKER (b.1947)

LOG CABIN BLUES (1924) FEATURING ANTHONY TRESKY
SPANISH WALTZ (1924) FEATURING TOMMY STARR
CHROMATIC FOX-TROT (1924) FEATURING TRACY RUSK
THE RAGTIME ROBIN (1924) FEATURING BRANDON MAFFITT
XYLOPHONIA (1925) FEATURING JOEL GILLESPIE

JOE GREEN (1892-1939)

ARR. BOB BECKER

RAGTIME MUSIC - NOTES BY BOB BECKER

DURING THE LAST TWENTY YEARS OF THE 19TH CENTURY, A REVOLUTIONARY METHOD OF PLAYING POPULAR MUSIC EMERGED IN THE UNITED STATES - A STYLE OF CREATIVE, SYNCOPATED TRANSFORMATION AND EMBELLISHMENT OF A MELODY. ESSENTIALLY AN AFRO-AMERICAN PHENOMENON, THE STYLE WAS CRYSTALLIZED BY BLACK PIANISTS INTO A GENUINELY CLASSICAL COMPOSITIONAL FORM CALLED THE "RAG", A WORD PROBABLY

DERIVED FROM VERNACULAR DESCRIPTIONS OF THE HIGHLY SYNCOPATED MELODIC LINES AS "RAGGED". THESE MELODIES WERE SET AGAINST A STEADY, MARCH-LIKE BASS PATTERN PLAYED BY THE PIANIST'S LEFT HAND.

AFTER 1915 THE RAG BEGAN TO BE TRANSFORMED, AND ITS INFECTIOUS SYNCOPATION WAS APPLIED TO MANY TYPES OF POPULAR AND SOME CLASSICAL MUSIC. STRAVINSKY'S "RAGTIME FOR ELEVEN INSTRUMENTS" AND DEBUSSY'S "GOLLIWOG'S CAKEWALK" ARE EXAMPLES. THE TERM "RAGTIME" CAME TO REFER TO ALL MUSIC THAT USED THE CHARACTERISTIC FOUR-AGAINST-THREE SYNCOPATION OF THE EARLIER PIANO RAGS. BY 1920 A TYPE OF RAGTIME BECAME POPULAR ALONG WITH A NEW DANCE CALLED THE FOX-TROT. KNOWN AS "NOVELTY RAGTIME", THIS MUSIC WAS HIGHLY TECHNICAL, PROGRAMMATIC, AND SPEEDIER THAN PREVIOUS RAG MUSIC, AND IT WAS A PERFECT VEHICLE FOR AN INSTRUMENT WHICH HAD RECENTLY BEEN ENGINEERED TO A HIGH STANDARD OF QUALITY BY MANUFACTURERS IN THE CHICAGO AREA - THE XYLOPHONE.

DURING THE 1920'S THE XYLOPHONE AS A SOLO INSTRUMENT REACHED A PEAK IN POPULARITY. XYLOPHONE SOLOISTS APPEARED WITH PIANO ACCOMPANIMENT, IN DANCE ORCHESTRAS AND CONCERT BANDS, AND WERE HEARD REGULARLY ON RADIO BROADCASTS AND PHONOGRAPH RECORDS. GEORGE HAMILTON GREEN, SAMMY HERMAN, AND HARRY BREUER, THE BEST-KNOWN XYLOPHONISTS OF THIS ERA, WON CRITICAL ACCLAIM AS WELL AS TREMENDOUS PUBLIC ESTEEM. ALL WERE GREAT ARTISTS, BUT PERHAPS THE MOST IMPORTANT WAS GEORGE GREEN, WHO, UNTIL HIS RETIREMENT IN 1940, REIGNED SUPREME AMONG XYLOPHONISTS. HE WAS A GREAT TECHNICAL INNOVATOR, AS WELL AS A PROLIFIC COMPOSER, AND HENCE PLAYED A MAJOR ROLE IN THE CREATION OF AN EXTENSIVE SOLO LITERATURE FOR THE XYLOPHONE. THIS BODY OF MUSIC CAME TO INCLUDE TRANSCRIPTIONS OF STANDARD OVERTURES, HUNGARIAN RHAPSODIES, VIOLIN CONCERTOS AND CONCERT PIANO SELECTIONS, AS WELL AS ORIGINAL COMPOSITIONS FOR THE XYLOPHONE IN THE FORM OF MEDLEYS, RAGS, AND NOVELTY DANCE MUSIC.

THIS MUSIC HAS BEEN ARRANGED BY BOB BECKER A MEMBER OF THE RENOWNED CANADIAN PERCUSSION GROUP NEXUS. THESE ARRANGEMENTS ARE SCORED FOR XYLOPHONE SOLOIST, FOUR MARIMBISTS, AND A POTPOURRI OF PERCUSSIVE ACCENTS.

YSU PERCUSSION ENSEMBLE PERSONNEL:

EDWARD BUTCHER, SALEM, OH
ZACHARY CRISS, WARREN, OH
SPENCER CROSSER, LISBON, OH
JOEL GILLESPIE, EAST LIVERPOOL, OH
BRANDON MAFFITT, WARREN, OH

EVAN MCCREARY, POLAND, OH
JAMES REARDON, EAST LIVERPOOL, OH
TRACY RUSK, BROOKFIELD, OH
TOMMY STARR, PITTSBURGH, PA
ANTHONY TRESKY, PITTSBURGH, PA

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YSU PERCUSSION EVENTS <PERCUSSION.YSU.EDU>

- 3/14/18 – YSU PERCUSSION ENSEMBLE, SPOTLIGHT THEATER, 7:30PM, FREE ADMISSION
- 4/4/18 – ANTHONY TRESKY, JUNIOR RECITAL, BLISS HALL ROOM 2326, 7:30PM
- 4/5/18 – JOEL GILLESPIE AND EVAN MCCREARY, JUNIOR DUO RECITAL, BLISS HALL ROOM 2326, 7:30PM
- 4/28/18, 9AM-3PM, MARCHING PERCUSSION WORKSHOP, GUEST ARTIST-TOM GASPARRINI, BLISS HALL ROOM 2326. MR. GASPARRINI IS CURRENTLY A BATTERY COORDINATOR/INSTRUCTOR AT THE BLUECOATS DRUM AND BUGLE CORPS OF CANTON, OHIO AND RHYTHM X, INDOOR DRUMLINE, OF DAYTON, OH AND A PERFORMING ARTIST AND CLINICIAN WITH EVANS DRUMHEADS AND INNOVATIVE PERCUSSION MALLETS AND STICKS. FEATURING DYLAN KOLLAT-YSU DRUMLINE INSTRUCTOR AND A SPECIAL PERFORMANCE BY THE YSU PERCUSSION ENSEMBLE, GLENN SCHAFT - DIRECTOR.

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PRESENT

VIVA ITALIA!
2018 DANA YOUNG
ARTISTS CONCERT

FEATURING THE

YSU DANA SYMPHONY ORCHESTRA

STEPHEN L. GAGE, CONDUCTOR
JOSEPH KROMHOLZ, STRING COACH &
DANA CHAMBER ORCHESTRA CONDUCTOR
ANNA REITSMA, FLUTE
LAURA MAKARA, HORN

POWERS AUDITORIUM
DEYOR PERFORMING ARTS CENTER
WEDNESDAY, FEBRUARY 28, 2018 | 7:30 PM

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

Overture to *Il barbiere di Siviglia* (1816) Gioachino Rossini (1792-1868)

Concerto for Flute (1926) Carl Nielson (1865-1931)

I. Allegro moderato

Anna Reitsma, Flute

Horn Concerto in C Minor, Op. 8 Franz Strauss (1822-1905)

I. Allegro moderato

II. Andante

III. Allegro moderato

Laura Makara, Horn

INTERMISSION (15 minutes)

I pini di Roma (The Pines of Rome) (1924) Ottorino Respighi (1879-1936)

I. Pines of the Villa Borghese

II. Pines Near a Catacomb

III. The Pines of the Janiculum

IV. Pines of the Appian Way

Program Notes

Overture to *Il barbiere di Siviglia*

Ottorino Respighi

Composed: 1816

Instrumentation: piccolo, flute, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, 3 trombones, and strings

Performance Time: 7'45"

To say that the premiere of Rossini's *Il barbiere di Siviglia* (*The Barber of Seville*) was an unmitigated failure, would in no way be an exaggeration. There seems an unending litany to the blunders that took place that fateful evening in 1816 at the Teatro Argentina in Rome. Rossini's first complication was perhaps of his own making: he based his opera on the already popular French play by Pierre Beaumarchais, which had already been set popularly in opera form by the senior composer, Giovanni Paisiello. Paisiello had his allies in the audience and their only purpose seemed to be to disrupt the production. That was just the beginning of Rossini's woes.

There were well-documented instances of a main character tripping over a prop during his entrance and falling flat on his face, having to sing his aria with a bloodied nose; another singer had the misfortune of plummeting through a trap door that had accidentally been left open; a character in the midst of his serenade broke a string on his accompanying instrument; and another poor sop didn't adequately find his mark, instead turning the wrong way and walking into some already precariously placed scenery. One might imagine this could be enough buffoonery for one evening, but sadly, no. During one of the opera's most climactic scenes, a stray cat strode across the stage, eliciting giggles from the audience, as well as Rossini's cast. (It was never proven if one of Paisiello's cohorts engineered the feline's entrance, or if it was just another in a string of remarkably unlucky events of the premiere.) Rossini could bear no more and left the theater before the opera's curtain calls.

Luckily for Rossini, Italian opera-goers of the time were both fickle, and in possession of very short memories. The second performance, completely devoid of the first night's high jinks, allowed the audience to truly recognize the genius of *The Barber of Seville*. Rossini chose not to attend the second performance, fearing the same types of disasters as the previous night's. While he was at home worrying about what was happening during the second performance of *Seville*, he heard an uproar in the street. When he looked out his window, he saw a large group of people shouting and carrying torches approaching his dwelling. At first, he feared they were coming to harm him, until he heard the words, "Vivat Rossini" ("Long live Rossini"). Apparently Rossini's memory was better than the audience's, because when he realized they wanted him to come out and accept their accolades, he muttered something unprintable and stayed indoors, refusing to acknowledge their tribute.

This is one of the more recognizable opera overtures in popular culture, familiar to both opera lovers and the reluctant and nescient opera detractors. Lest us forget the cartoon's contribution to *Seville's* popularity – Woody Woodpecker's *The Barber of Seville* (1944) and Bugs Bunny's creative *The Rabbit of Seville* (1949). Even the seminal sitcom, *Seinfeld* (1993) used the allegro of the overture during one of its most farcical plot lines involving a barber and an infidelity scandal.

Concerto for Flute (FS 116)

Carl Nielsen

Composed: 1926

Instrumentation: 2 oboes, 2 clarinets, 2 bassoons, 2 horns, bass, trombone, and strings

Performance time: 11:30

Carl Nielsen is without a doubt the most notable Danish composer of the early 20th century. Born the seventh of twelve children in a poor peasant family on the island of Fyn, he studied violin and trumpet as a child and gained entrance to the Royal Conservatory of Copenhagen when he was 19. Through many years as a second violinist and later as a conductor of the Royal Chapel Orchestra, he honed his skills as a composer of orchestral music. From 1916 until his death he taught at and eventually became director of the Royal Conservatory in Copenhagen. Best known internationally for his six symphonies, two operas, three concerti, and a wind quintet, in Denmark his many songs in simple folksong style are also well-known and loved.

1922 was a pivotal year in Carl Nielsen's life: he was diagnosed with a severe heart condition, he reconciled with his wife after close to seven years' separation, he learned to drive, he conducted the premiere of his Fifth Symphony, and he completed a work for the Copenhagen Wind Quintet. The new woodwind quintet was an attempt "to present the characteristics of the various instruments," and in the process of working with the performers he came to know them extremely well.

From this experience, he decided to write a concerto for each of the five players of the wind quintet in such a way that the music would be a kind of musical portrait of the soloist. Although he only completed two of the projected five wind concerti, the flute concerto (1926) and the clarinet concerto (1928) are character studies cunningly made to suit the individuality of the soloist.

The Concerto for Flute was composed for Holger Gilbert-Jespersen (1890 - 1975). I have been privileged to know Gilbert Jespersen, who soloed with my Danish youth orchestra on a number of occasions and was a friend of my first violin teacher, Axel Bille, who himself had known Nielsen as a fellow

violinist in the Royal Chapel Orchestra. Gilbert-Jespersen was a gentle soul with a wonderful sense of humor, and, like the music, also full of shadow and ambiguity. The Flute Concerto is a portrait so complete that new facets of his personality are discovered with each hearing. Nielsen wrote, "Here in a nutshell is what I demand of all art—opposing forces which meet and glow, appearing one but remaining two, embracing and caressing like rippling water over pebbles, yet never actually touching and breaking the delicate interplay."

The first movement, **Allegro moderato**, begins with a sharp dissonance between a sustained E-flat whole note in the low strings and brass and a simultaneous passage in D minor in the woodwinds and upper strings. A similar tonal ambiguity permeates the whole concerto. After some searching, the flute settles into an E-flat minor theme, which is taken up by the orchestra and tossed about in the keys of F minor, B-flat minor, C-sharp minor, C-sharp major, and A minor. After a full symphonic treatment with a gentle second theme more or less in F major, a development, and a recapitulation, the movement comes to a soft conclusion in G-flat major. Two of the movement's three cadenza-like passages are conversations with other instruments, not solo cadenzas.

Horn Concerto in C minor, op. 8

Franz Strauss

Composed: 1865

Instrumentation: Solo horn, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, violins, violas, cellos, basses

Performance Time: 13:20

Though now more famous as the father of Richard Strauss, Franz Strauss was a very well-known horn player with a well-documented reputation for being both musically conservative and difficult to work with. Franz's musical aesthetics held up Mozart and Beethoven as the ultimate models, and his dislike for Wagner was no secret. He was, however, one of the most gifted and musical horn players of the day, so much of the time his rather stubborn personality and abrasiveness were tolerated. This was true even of Wagner; despite Strauss's public criticism of him, Wagner had Franz perform in the premieres of several of his operas. He once wrote that "Strauss is a detestable fellow, but when he plays his horn, one cannot sulk with him". Franz's conservatism was so strong that not even his son escaped comment. He famously remarked that the younger Strauss's masterwork *Salome* sounded like "a swarm of ants crawling in the seat of your trousers".

His aesthetic views and legendary musical skills (especially his uniquely rich, beautiful tone) immensely influenced his concerto. Unlike his son's concertos, which showcase amazing feats of technique on the instrument, Franz's 1865 contribution to the genre challenges the

player's sense of musicality, tone, intonation, and melodic phrasing. The first movement opens like a traditional concerto, with the orchestra establishing the key and thematic material for the work. It is a rather stern military march, but in a surprising turn of events, the entrance of the solo horn also brings a lyrical new theme. The thematic material is not shared as much in this concerto as other concerto forms. As a result, the importance of the solo horn is always held primary.

The end of the first movement dovetails with the beginning of the second; there is not a traditional pause between movements. After a short orchestral interlude, the melodically-driven *Andante* begins. This movement highlights the kind of lyrical, balanced playing for which Strauss the horn player was known. The final movement is signaled by a timpani roll and is the most technically demanding movement of the work. Some of the leaps and runs no doubt inspired his son, who became rather notorious among horn players for writing very challenging horn parts in his own work—certainly a trait passed from father to son.

notes by Anthony Suter

I pini di Roma (The Pines of Rome)

Ottorino Respighi

Composed: 1924

Instrumentation: 3 flutes, 3rd doubling piccolo, 2 oboes, English horn, clarinets, bass clarinet, 2 bassoons, contrabassoon; 6 horns, 5 trumpets, 3 trombones, 2 euphoniums, tuba; timpani, bass drum, campanelli, piatti, raganella, tam tam, tamburo basco, triangle; strings

Performance time: 24:30

Laboring under the shadows of such greats as Puccini, Rossini, and Verdi, many lesser Italian composers at the turn of the 20th century found that, to their countrymen, music meant only opera. Ottorino Respighi is credited with being the first Italian composer in that period to achieve both fame and popularity for purely orchestral works. His three most famous works, the tone poems *Fontane di Roma* (Fountains of Rome, 1917), *Pini di Roma* (Pines of Rome, 1924), and *Feste Romana* (Roman Festivals, 1929), exemplify the eclectic, pictorial style that won him such popularity.

The premiere was held on December 14, 1924, at the Teatro Augusteo in Rome, and just as expected, the audience did boo -- at the atonal trumpet blasts at the end of the first movement, and at the nightingale. But the finale's triumphal brass won the audience over and earned the piece a standing ovation. It has enjoyed popularity ever since, with Respighi's friend Arturo Toscanini championing the work in the United States and leading its premiere in New York in 1926.

The work's extremely specific musical imagery and brilliant scoring to achieve this effect has been cited by many early Hollywood composers as an inspiration. Indeed, Respighi was so specific in what he intended that he published descriptions of the settings he envisioned for each movement at the beginning of the score. For the first, **Pines of the Villa Borghese**, he wrote:

"Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms." The section opens brilliantly and moves in flurries of sound, with snatches of military fanfares and children's songs, including the Italian version of Ring-around-the-rosy, shouted out by brass or woodwinds and accented by colorful percussion (ratchet, triangle). The movement builds to a bustling crescendo while a trumpet blares a discordant note. This has been likened to children "blowing a raspberry," but to this mother's ear it sounds just like a parent shouting "Enough!" And, as Respighi writes:

"Suddenly the scene changes -- we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."

Pines Near a Catacomb begins with solemn chords in the low strings, over which the trombones sound a quiet theme reminiscent of Gregorian chant. This develops until an offstage trumpet introduces a second motif. As the trumpet ends, the strings begin a rhythmic pulsing, changing meter from 6/4 to 5/4. But though the pulsing gradually crescendos, the two original themes are never lost: the brass continues to play the chant, then a portion of the trumpet's tune, underneath the strings. The movement dies away as a quiet piano cadenza opens the next movement, **The Pines of the Janiculum**.

"There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing."

A clarinet plays a long, rubato solo over soft, sustained string chords. Flutes and strings develop this first motif, then the oboe introduces a rising and falling theme that is quickly taken up by the strings. Though the movement always keeps a fluid, forward momentum, the overall effect is calm and reflective, never agitated. It rises to an ethereal sound with the addition of flowing arpeggios in celeste, harp, and piano, then the clarinet sounds a long sustained note and the recorded nightingale makes its appearance over softly trilling strings. The movement ends in quiet contemplation. But this mood is quickly broken by piano, low brass, and low strings sounding insistent, repeated eighth notes over marching fifths in quarter notes, depicting:

"Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol."

The army of the finale, **Pines of the Appian Way**, approaches somewhat ominously, with bass clarinet and low brass sounding fragmentary phrases of military fanfares while the upper strings begin to pulse in descending half-steps. An extended English horn solo marks the dawn and the brass begins to call out, both offstage and on. The movement builds to an inexorable climax and -- whether it be the army Respighi envisioned or the flying whales of a recent Disney movie -- the listener cannot escape the image of some great body in glorious, triumphant motion.

Notes by Barbara Henniger

ABOUT THE DYAC CONCERTO WINNERS:

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 is winner of the 2018 Dana Young Artist Competition. She has performed as principal flute player of Westmoreland Symphonic Winds, section leader of the YSU Wind Ensemble and principal flute of the Dana Symphony Orchestra. She has performed flute/piccolo for multiple pit orchestras in the Greensburg area including for *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. She is currently the flute teacher for Motter's Music in Canfield, OH and a private instructor for Spider Web Music in Warren OH. 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.

LAURA MAKARA Laura Makara is a graduate student at the Dana School of Music, Youngstown State University, where she studies horn with Dr. Stacie Mickens. In May 2018 she will graduate with a Master's Degree in Horn Performance. She graduated from the University of Akron where she earned a Bachelor's Degree in Horn Performance and studied with William Hoyt and Karl Kramer-Johansen.

While at YSU, Laura has served as a graduate assistant for the horn studio as well as the Dana School of Music recruitment committee. In addition to

being one of the winners of the Dana Young Artist Competition, Makara placed second in the 2016-2017 Dana Young Scholar Competition and was awarded the Ohio Federation of Music Club's Graduate Scholarship. Laura has served as principal horn and section leader of the YSU Wind Ensemble and the Symphony Orchestra, and has performed in the Horn Choir and in a variety of chamber ensembles.

As an undergraduate at the University of Akron, Laura received both music and academic scholarships and was inducted into the music honors society, Pi Kappa Lambda. Laura served as principal horn for the University of Akron's Symphony Orchestra and Symphonic Band. She also participated in numerous chamber ensembles as well as Brass Choir. Laura performed with the University of Akron Symphony Orchestra as a concerto competition winner in 2014.

Laura currently serves as second horn with the Greenville Symphony Orchestra and frequently performs with the Wheeling Symphony Orchestra and the Youngstown Symphony Orchestra. She has also performed with the Champaign-Urbana Symphony Orchestra in Illinois as well as the Canton Symphony. Laura is also passionate about teaching. In addition to performing, she teaches high school and middle school horn players in the Youngstown area. She has coached OMEA District 5 Honors Band horn sectionals and has served as a judge for ILMEA horn auditions in Illinois. Laura resides in Boardman, Ohio with her husband, David and her menagerie of dogs and cats.

ABOUT THE CONDUCTOR:

STEPHEN L. GAGE has served as Professor of Music and Director of Bands & Orchestras at Youngstown State University's Dana School of Music since 1993. In 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 the Dana Chamber Winds & Strings. Stephen holds degrees from the University of Illinois Urbana-Champaign, the Eastman School of Music, and the State University of New York at Fredonia where he also earned the Performers Certificate and was a concerto winner. Stephen studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vermel. In September 2012, Dr. Gage was appointed as the Conductor of the W. D. Packard Concert Band in Warren. In 2017-18 Stephen begins his 25th season as the Edward Zacharias Memorial Chair/Conductor of the Youngstown Symphony Youth Orchestra. Previous teaching positions include serving as Director of Bands & Orchestras at Emporia State University (KS) and as Director of Bands at Auburn High School (NY).

Professor Gage has written numerous published articles on conducting, rehearsal techniques, and wind band literature, and he is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute. Stephen has guest conducted and cliniced high school honor concert bands, wind ensembles, and orchestras as well as a number of university wind bands throughout the United States. His list of guest conducting appearances includes the Youngstown Symphony Orchestra, the U.S. Army Band: "Pershing's Own", and the U.S. Army Field Band & Chorus among others. The list also includes experiences in Canada, Ireland, and in 35 states. Dr. Gage has received critical acclaim from a number of distinguished composers, including a number of Pulitzer prize winners: Joseph Schwanter, Carter Pann, John Mackey, Samuel Adler, Karel Husa, Frank Ticheli, John Mackey, Michael Colgrass, Donald Grantham, D.J. Sparr, Jerry Ascione, Anthony O'Toole, and David Gillingham for his interpretation and recordings of their music. Stephen's professional affiliations include memberships in the CBDNA, NBA, OMEA/MENC, Phi Mu Alpha Sinfonia, Kappa Delta Pi, Phi Beta Mu, Sigma Alpha Iota, and Phi Kappa Phi. Dr. Gage has been inducted into the prestigious American Bandmasters and was named as both *Distinguished Professor* and *Faculty Mentor of the Year* at YSU; he is currently on the Ohio Phi Beta Mu Board of Directors. In 2012, Gage was awarded the *Marty Manning Faculty Mentor Award* at the University. Stephen and the YSU Wind Ensemble made their Carnegie Hall debut in 2005 and he and the YSU Wind Ensemble returned to Carnegie Hall to give a feature performance in late November 2015. The YSU Wind Ensemble has produced seven CD recordings. The sixth CD in this series, *Urban Requiem*, was released on the NAXOS International Recording Label in June 2008 and the seventh; *Old Wine In New Bottles* was released by NAXOS in August 2012. Both of these NAXOS recordings have earned critical praise from numerous critical reviewers and represented composers for their artistically convincing performances and musical and technical quality. An eighth CD, *Shadows & Reflections* is scheduled for a 2018 release.

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

YSU DANA SYMPHONY ORCHESTRA

VIOLIN I

Brittney Baglia, Chautauqua, NY,
Concertmaster # *
Juliana Dodson, Austin, Texas, Assistant
Principal
Kathryn Sewall, Beaver, PA
Claire Lyons, Monaca, PA
Jon Charlton, Beaver, PA
Richard Smrek, Boardman
Alexandra Santarcangelo, Meadville, PA
Caitlin Beckett, Austintown

VIOLIN II

Jordan Grantonic, Boardman, Principal
David Timlin, Boardman, Assistant Principal
Brynn McCullough, Pittsburgh, PA
Bartosz Blazcyk, Grover, MO
Marleen Ocheltree, Kinsman
Annabelle Adkins, Boardman
Ronald Smrek, Poland
Edward Smrek, Boardman

VIOLA

Faith Roberts, Cleveland, Principal
Boweï Yang, Chengdu, China P.R.C.,
Assistant Principal
Elizabeth George, Boardman
Emilee Rogers, Hudson
Tela Myers, Boardman
Sally Santarcangelo, Meadville, PA
Peyson Weekley, Hermitage, PA

CELLO

Stephanie Zitkovich, Boardman, Principal
Wyatt Miller, Boardman, Assistant Principal
Billy Blaze, Hermitage, PA
Thomas Drabison, Austintown
Vit Fiala, Youngstown

STRING BASS

Eric Finkelstein, Pittsburgh, PA, Principal
Ian Kinnaman, Damascus, MD, Assistant
Principal
Brendan Burke, Pittsburgh, PA
Christopher J. Shroads, Beaver, PA

PIANO/CELESTA/ORGAN

Marleen Ocheltree, Kinsman
Sean Baran, Austintown

FLUTE/PICCOLO

Olivia Benna, Pittsburgh, PA, Principal
Nadya Stratton, Boardman
Morgan Frederick, Youngstown

OBOE/ENGLISH HORN

Kristen Thompson, Poland, Principal *
Camryn Doctor, Poland
Brynn Anstadt, Cortland

CLARINET/BASS CLARINET

Marissa Lyerly, New Wilmington, PA,
Principal
Jenna Provino, Youngstown
Alexander Dautel, Brunswick
Taylor Aslanis, Bay Village

BASSOON

Elliot Kwolek, Beaver, PA, Principal
Rebecca Dangerfield, Poland
Adam Sniezek, Pittsburgh, PA

HORN

Sarah Schwenke, New Wilmington, PA ,
Co-Principal
Brendan Gage, Poland, Co-Principal
Max McMullen, Avon
Samantha Nicholson, Niles
Noah Cline, Warren

TRUMPET

Brandon Perkins, Wendemere, FL,
Principal
Daniel Mihelarakis, Coraopolis, PA
William Suit, Brookfield

TENOR TROMBONE

Dominic Gentile, Pittsburgh, PA, Principal
Brandon Hackimer, Pittsburgh, PA

BASS TROMBONE

Aaron Podorson, Pittsburgh, PA, Principal

TUBA

Lauren Zetts, Lowellville, Principal

HARP

Rebecca Pffingstl, Pittsburgh, PA, Principal

TIMPANI/PERCUSSION

Evan McCreary, Poland, Principal
Anthony Tresky, Pittsburgh, PA
Brandon Maffitt, Warren
Joel Gillespie, East Liverpool

ANTIPHONAL BRASS

Herbert Hunkele, Jr., Trumpet
Ross Hill, Trumpet
Alisha Moore, Horn
Laura Makara, Horn
David Ottney, Euphonium
Juan Rodriguez, Euphonium

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THE DANA CONCERT SERIES PRESENTS

YSU JAZZ COMBOS

DAVE KANA & THERON BROWN, INSTRUCTORS

THURSDAY, MARCH 1, 2018
SPOTLIGHT THEATER | BLISS HALL
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

YSU JAZZ COMBOS

DAVE KANA & THERON BROWN, INSTRUCTORS

THURSDAY, MARCH 1, 2018

SPOTLIGHT THEATER, BLISS HALL | 7:30 P.M.

PROGRAM

JAZZ QUINTET

JARED PETERS, TRUMPET; JORDAN GRANTONIC, VIOLIN; JAKE JEGES, SAXOPHONE;
ISAAC HRAGA, GUITAR; BRENDAN BURKE, BASS;
EVAN MCCREARY, DRUMS

ALL THE THINGS YOU ARE

JEROME KERN & OSCAR HAMMERSTEIN II

PASSION DANCE

MCCOY TYNER

ON GREEN DOLPHIN STREET

BRONISLAW KAPER & NED WASHINGTON

JAZZ QUINTET

HERBIE HUNKELE, TRUMPET; NADYA STRATTON, FLUTE;
DANIEL MIHELARAKIS, GUITAR; MATT JACKSON, BASS; HOBIE BUTCHER, DRUMS

GOOD NEWS FIRST

MATT JACKSON

NARANJA

DAN MIHELARAKIS

NEW GIRL

DUKE PEARSON

JAZZ QUINTET

LEICESTER STOVELL, TRUMPET; SAM GREGORY, SAXOPHONE;
TYLER GUERRIERI, GUITAR; MIKE KUHNS, BASS; ANTHONY TRESKY, DRUMS

TRISTE

ANTONIO CARLOS JOBIM

GEORGIA ON MY MIND

HOAGY CARMICHAEL & STUART GORRELL

MY SHINING HOUR

HAROLD ARLEN & JOHNNY MERCER

JAZZ QUINTET

JUSTIN RANDALL, TRUMPET; ALEX MILLER, SAXOPHONE; NICHOLAS FRANK, GUITAR;
IAN KINNAMAN, BASS; TOMMY STARR, DRUMS

PHARAOH

NICK FRANK

HAVE YOU MET MISS JONES?

RICHARD ROGERS & LORENZ HART

RECONCILIATION

IAN KINNAMAN

TRIBUTE TO SHOSTI

TOMMY STARR

SPRING JAZZ CONCERT CALENDAR

SUNDAY, MARCH 18

JAZZ ENSEMBLE 1 AND JAZZ COMBOS 2

LAKELAND JAZZ FESTIVAL, KIRTLAND, OH | 4:00 P.M.

DR. WAYNE L. RODEHORST PERFORMING ARTS CENTER

CALL 440.525.7526 FOR CONCERT INFORMATION

TICKETS ARE \$10 FOR GENERAL ADMISSION AND \$7 FOR STUDENTS

THURSDAY, APRIL 5

GUEST ARTIST: SPIN CYCLE PERFORMANCE AND MASTER CLASS WITH JAZZ COMBOS

ROOM 2222, BLISS HALL | 1:00-4:00 P.M.

MONDAY, APRIL 9

JAZZ ENSEMBLES

CHESTNUT ROOM, KILCAWLEY CENTER | 7:30 P.M.

THURSDAY, APRIL 26

JAZZ COMBOS

SPOTLIGHT THEATER, BLISS HALL | 7:30 P.M.

ACKNOWLEDGMENTS

THE YSU JAZZ STUDIES AREA, GLENN SCHAFT AND THE YSU PERCUSSION STUDIO WISH TO THANK AVEDIS ZILDJIAN CYMBAL Co., REMO Inc., INNOVATIVE PERCUSSION Inc., AND BLACK SWAMP PERCUSSION FOR THEIR SUPPORT.

THE YSU JAZZ STUDIES AREA WISHES TO EXPRESS OUR GRATITUDE TO THOSE WHO HAVE GENEROUSLY DONATED TO SCHOLARSHIPS BENEFITTING OUR STUDENTS:

- **THE TONY LEONARDI JAZZ SCHOLARSHIP FUND**
- THE LATE SENATOR HARRY MESHEL FOR HIS GIFT OF THE **SENATOR HARRY MESHEL SCHOLARSHIP IN JAZZ** AND HIS ESTABLISHMENT OF **THE JAZZ VISITORS FUND**. HIS GENEROSITY WILL CONTINUE TO ASSIST NEW GENERATIONS OF JAZZ STUDENTS AT YSU
- MR. DAVID BULKLEY & FAMILY FOR HIS GIFT OF THE **ROBERT E. BULKLEY MEMORIAL SCHOLARSHIP FOR JAZZ DRUMMERS**

PLEASE CONSIDER MAKING A GIFT TO ANY OF THESE SCHOLARSHIP FUNDS BY MAKING A CHECK PAYABLE TO THE SPECIFIC FUND AND MAILING TO DR. KENT ENGELHARDT AT THE DANA SCHOOL OF MUSIC, YOUNGSTOWN STATE UNIVERSITY, ONE UNIVERSITY PLAZA, YOUNGSTOWN, OHIO, 44555.

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Jason Volovar

GRADUATE PIANO RECITAL
A TRIBUTE TO AMERICAN COMPOSERS

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

BLISS RECITAL HALL
SATURDAY, MARCH 3, 2018
2:00P.M.

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Join the Dana Guitar Association at these upcoming events

Wednesday, February 28

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

Wednesday, March 14

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

Wednesday, March 21

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

Wednesday, March 28

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

Wednesday, April 4

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

Wednesday, April 11

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

Wednesday, April 18

Music at Noon: YSU Barbershop Singers "Love and Singing"
Butler Institute of American Art | 12:15pm

Wednesday, April 25

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

All events are free and open to the public.

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RECITAL PROGRAM

Souvenir de Porto Rico, Marche des Gibaros, Op. 31

Louis Moreau Gottschalk 1829-1869)

Souvenirs d'Andalousie, Caprice de concert sur la cana, Op. 22

A Deserted Plantation

William Grant Still

I. Spiritual

(1895-1978)

II. Young Missy

III. Dance

Bal Masque, Op. 22

Amy Beach

(1867-1944)

Graceful Ghost Rag

William Bolcom

(b.1938)

Epithalamium

The Serpent's Kiss (Rag Fantasy)

(feel free to laugh...you'll know when)

Variations on a Shaker Melody

Aaron Copland

(1900-1990)

Sean Baran

Billy the Kid

II. Street in a Frontier Town

(a) Cowboys with Lassos

(b) Mexican Dance and Finale

Spencer Reed

Rhapsody in Blue

George Gershwin

(1898-1937)

Clay Colley

Orchestra

Louis Moreau Gottschalk: his piano works display a Romantic keyboard technique, flavored with the vernacular melodies of New Orleans streets, South American dance halls, North American music halls, as well as Spanish-inspired pieces. During his Spanish tour through La Mancha county, he composed “**Souvenirs d’Andalousie**”. This piece combined a collection of Spanish themes into a single work featuring a fandango with a bolero rhythm. “**Souvenir de Porto Rico**” displayed musical development decades ahead of time. “It is infused with syncopations and harmonic relationships that relate more closely to twentieth-century ragtime and jazz.”

William Grant Still: as an African-American composer, his compositions for piano connote visions of African-American life and history. These visions depict the progress of a courageous people from the cradle of civilization to a glorious future in the afterlife. “After millions of years, they are taken into slavery and moved to other locales, until the Civil War ends their bondage”. “**A Deserted Plantation**” represents how they were once toiled in chains, and can now face their new freedom because of their belief in the Divine. They celebrate through the joyful ability to dance, sing and find love in the face of hardship.

Amy Beach: she was born a natural musician and began composing songs and piano pieces at an early age. She began focusing on composition because of her marriage, but had always thought herself a “pianist first and foremost.” During her composition of “**Bal Masque**”, she created a waltz in the Viennese tradition. The definition of the title means “masquerade ball”, where participants would attend an event in costume, or wearing a mask. These traditions date back to the 15th century and continued until the end of the 18th century, where they eventually disappeared altogether. Beach’s charming piano solo work contains all of the elegance, humor and good cheer found in much of her music.

William Bolcom: Seattle-born composer and pianist, Bolcom is best known for writing new traditional-style rags. His still-most-famous work “**Graceful Ghost**” was written in memory of his father. The piece is full of flowing syncopation, elegant melodies with gentle minor harmonies. Although graceful in spirit, it contains a wistful longing and class that sets it apart. “**Epithalamium**” was written in dedication to Bolcom’s close friends, Max Morath and Diane Skomars, twenty-five years after his first piano rag in 1967. It is still in classic rag style, but there is more flexibility in the variety of musical textures and rhythmic patterns that represents Bolcom’s mastery of the ragtime genre. “**The Serpent’s Kiss**” is considered a “Rag Fantasy” or (fantasia). This means “an ingenious and imaginative instrumental composition, often characterized by distortion and exaggeration”. It has an extended rag form that allows composers more freedom and imagination in their musical expression. The descriptive title depicts the character of the serpent by means of varied musical ideas.

Aaron Copland: for nearly four decades, Conductor/Songwriter Copland became one of the century's foremost composers with highly influential music that had a distinctive blend of classical, folk and jazz idioms. The piano duet "**Variations on a Shaker Melody**" was comprised from a Shaker tune called "**Simple Gifts**". It reflects the general philosophy of the Shakers, whose search for simplicity in all things, together with a form of ritual dancing, comprised a major part of their worship. The suite "**Billy the Kid**" was written for the American Ballet Caravan and based on a story by Eugene Loring. Movement II, "Street in a Frontier Town," possesses the most excitement out of the entire suite thanks to its fluctuating tempos, numerous key changes and complex technical passages. Part (a) "Cowboys with Lassos", is an opening that may resemble a fast-paced rodeo during an old western. Part (b) "Mexican Dance and Finale", might display the heart-pounding hooves of a horse through an open prairie, destined toward Billy's sweetheart.

George Gershwin: Definition of "**Rhapsody in Blue**": a musical composition for solo piano and jazz band, which combines elements of classical music and jazz-influenced effects. How long did it take Gershwin to compose this masterpiece? Five weeks. Did he have a structured game-plan? No! In Gershwin's words, "It was on the train, with its steely rhythms, its rattle-ty bang, that is so often stimulating to a composer. I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance". What more can you say?

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



Cinderella

Music by Jules Massenet

Libretto by Henri Cain

**Based on Perrault's 1698 version of
the Cinderella fairy tale**

April 20-22, 2018

Ford Theater, Bliss Hall

School day performance: Friday, April 20
Email lafactor@ysu.edu for more information

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Aaron Gutauckas

SENIOR RECITAL

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FULFILLMENT OF THE B.F.A. IN MUSICAL THEATER

BLISS RECITAL HALL
SATURDAY, MARCH 3, 2018
7:30P.M.

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



INDERELLA

An Opera

Music by Jules Massenet
Libretto by Henri Cain

Based on Perrault's 1698 version of
the Cinderella fairy tale

April 20 & 21, 2018 7:30pm
Sunday April 22, 2018 2:00pm

Ford Theater | Bliss Hall

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WKNB
27

WYASCU
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RECITAL PROGRAM

Johanna
Sweeney Todd Stephen Sondheim (b. 1930)

Camelot
Camelot Alan Jay Lerner (1918-1986)
Frederick Leowe (1901-1988)

Cool
West Side Story Leonard Bernstein (1918-1990)
Stephen Sondheim (b. 1930)

Left Behind
Spring Awakening Duncan Sheik (b. 1972)
Steven Sater

Ballad of Mack the Knife
The Threepenny Opera Marc Blitzstein (1905-1964)
Kurt Weill (1900-1950)

Blah Blah Blah
Nice Work If You Can Get It George Gershwin (1898-1957)
Ira Gershwin (1896-1983)

Unwell
Performed by: Matchbox Twenty Rob Thomas (b. 1972)

Where's the Girl
The Scarlet Pimpernel Nan Knight
Frank Wildhorn (b. 1958)

Accompanied by Anthony Ruggiero

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THE DANA CONCERT SERIES PRESENTS

**GUEST CLINICIAN
DEREK GIPSON
BLUECOATS BRASS CAPTION HEAD**

SUNDAY, MARCH 11, 2018
BLISS HALL | ROOM 2326, 5:00-7:00 PM

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**SUNDAY, MARCH 11, 2018
BLISS HALL, ROOM 2326, 5-7PM**

MUSIC IN MOTION: CREATING AN ENSEMBLE SOUND DEREK GIPSON, BLUECOATS BRASS CAPTION HEAD

DEREK GIPSON IS EXCITED TO BE RETURNING TO THE BLUECOATS FOR A FOURTH YEAR. MR. GIPSON BEGAN HIS DRUM CORPS CAREER AT AGE 12 WITH EXPRESSIONS DRUM AND BUGLE CORPS. HE LATER MARCHED SOUTHWIND DRUM AND BUGLE CORPS AND CULMINATED HIS PERFORMING YEARS WITH 4 YEARS WITH THE CADETS OF BERGEN COUNTY. AFTER AGING OUT WITH CADETS, HE WAS A MEMBER OF THE BRASS STAFF OF CAROLINA CROWN IN 1999 AND THEN SPENT 3 YEARS ON BRASS STAFF WITH THE CADETS. IN 2005 AND 2006 HE WAS THE BRASS CAPTION-HEAD OF CAPITAL REGIMENT. AND BEFORE LANDING THE HEAD BRASS POSITION AT THE BLUECOATS, HE WAS ON STAFF FOR THE SANTA CLARA VANGUARD AND THE BLUE KNIGHTS.

MR. GIPSON RECEIVED HIS BACHELORS DEGREE IN MUSIC EDUCATION FROM LOUISIANA STATE UNIVERSITY. UPON GRADUATION, HE EARNED A POSITION AS TRUMPET PERFORMER, UNDER-STUDY SOLOIST, PICCOLO TRUMPET AND PERCUSSION WITH THE BROADWAY PRODUCTION BLAST! THE CAST WON A TONY AWARD DURING ITS 6 MONTH RUN. AFTER BLAST, HE CONTINUED HIS PROFESSIONAL TRUMPET-PLAYING CAREER WITH A SHOW BAND FOR NORWEGIAN CRUISE LINES.

SINCE THEN, DEREK GIPSON HAS BEEN A MIDDLE SCHOOL BAND DIRECTOR FOR NORTH GULFPORT 7TH AND 8TH GRADE FROM GULFPORT, MS AND SHERWOOD MIDDLE SCHOOL FROM MEMPHIS, TN. MR. GIPSON HAS BEEN JUDGING HIGH SCHOOL MARCHING BANDS SINCE 1999 FOR THE USBANDS CIRCUIT AND HAS JUDGED THE USBANDS NATIONAL CHAMPIONSHIPS TWICE. HE IS ALSO A WINTER GUARD JUDGE FOR THE LOUISIANA/MISSISSIPPI COLOR GUARD AND PERCUSSION CIRCUIT.

IN ADDITION TO THE BLUECOATS, HE IS CURRENTLY AN ADJUNCT STAFF MEMBER AND PRIVATE LESSON TEACHER FOR THE GULFPORT CITY SCHOOLS BAND PROGRAMS AS WELL AS A SUBSTITUTE TEACHER AND FOR SCHOOLS THROUGHOUT THE MISSISSIPPI GULF COAST. OUTSIDE OF HIS VARIOUS ROLES IN MUSIC EDUCATION AND THE MARCHING ARTS, MR. GIPSON ENJOYS CHEERING ON HIS NEW ORLEANS SAINTS AND LSU TIGERS!

JOIN US FOR A SPRING SEMESTER MUSIC AT NOON CONCERT

WEDNESDAY, MARCH 14

MUSIC AT NOON: VOICE DEPARTMENT RECITAL
BUTLER INSTITUTE OF AMERICAN ART | 12:15 PM

WEDNESDAY, MARCH 21

MUSIC AT NOON: EARLY MUSIC ENSEMBLE
BUTLER INSTITUTE OF AMERICAN ART | 12:15 PM

WEDNESDAY, MARCH 28

MUSIC AT NOON: BRASS CHAMBER ENSEMBLES
BUTLER INSTITUTE OF AMERICAN ART | 12:15 PM

WEDNESDAY, APRIL 4

MUSIC AT NOON: SAXOPHONE STUDIO RECITAL
BUTLER INSTITUTE OF AMERICAN ART | 12:15 PM

WEDNESDAY, APRIL 11

MUSIC AT NOON: DANA GUITAR ENSEMBLE
BUTLER INSTITUTE OF AMERICAN ART | 12:15 PM

WEDNESDAY, APRIL 18

MUSIC AT NOON: YSU BARBERSHOP SINGERS "LOVE AND SINGING"
BUTLER INSTITUTE OF AMERICAN ART | 12:15PM

WEDNESDAY, APRIL 25

MUSIC AT NOON: CLARINET ENSEMBLE
BUTLER INSTITUTE OF AMERICAN ART | 12:15 PM

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THE DANA CONCERT SERIES PRESENTS

JAZZ GUITAR MASTERCLASS

GUEST ARTIST: JULIAN LAGE

MONDAY MARCH 12, 2018,
BLISS HALL ROOM 2222 | 1:30-4PM

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

JAZZ GUITAR MASTERCLASS

GUEST ARTIST: JULIAN LAGE

YOUNGSTOWN STATE UNIVERSITY, DANA SCHOOL OF MUSIC
MONDAY MARCH 12, 2018, 1:30-4PM, BLISS HALL ROOM 2222

FEATURING PERFORMANCES BY JULIAN LAGE, JORGE ROEDER (BASS) AND ERIC DOOB (DRUMS) AND PERFORMANCES BY YSU MUSIC STUDENTS:

GUITAR DUO: DAN MIHELARAKIS AND NICHOLAS FRANK PERFORM SOLAR BY MILES DAVIS.

GUITAR DUO: ANDY PICKARD AND TYLER GUERRIERI PERFORM OLEO BY SONNY ROLLINS.

TRIO: DAN MIHELARAKIS (GUITAR), MATT JACKSON (BASS), AND HOBIE BUTCHER (DRUMS) PERFORM LADY BIRD BY TAD DAMERON.

TRIO: NICHOLAS FRANK (GUITAR), IAN KINNAMAN (BASS), AND JESSE DELORENZO (DRUMS) PERFORM BRIGHT SIZE LIFE BY PAT METHENY.

ARTIST BIOGRAPHY

JAZZ GUITARIST JULIAN LAGE IS SOMEWHAT OF A CHILD PRODIGY -- PLAYING HIS INSTRUMENT AT THE AGE OF FIVE AND PERFORMING IN PUBLIC A YEAR LATER. SHORTLY THEREAFTER, LAGE BEGAN PLAYING WITH SUCH RENOWNED ARTISTS AS CARLOS SANTANA (WHEN HE WAS ONLY EIGHT YEARS OLD!), PAT METHENY, KENNY WERNER, TOOTS THIELEMANS, MARTIN TAYLOR, AND DAVID GRISMAN, AMONG OTHERS, RESULTING IN LAGE BEING THE SUBJECT OF THE 1997 ACADEMY AWARD-NOMINATED DOCUMENTARY FILM JULES AT EIGHT. IN ADDITION TO PERFORMING, LAGE HAS RECORDED AS A DUO WITH GRISMAN (THE 1999 RELEASE DAWG DUOS), AND CONTRIBUTED A FINE COVER OF "IN A SENTIMENTAL MOOD" WITH MARTIN TAYLOR AND DAVID GRISMAN, TO THE 2000 COMPILATION ACOUSTIC DISC: 100% HANDMADE MUSIC, VOL. 5. LAGE HAS ALSO APPEARED AT NUMEROUS JAZZ CONCERTS/FESTIVALS AND PERFORMED AT THE 2000 GRAMMY AWARDS.

IN 2009, LAGE RELEASED HIS DEBUT SOLO ALBUM, SOUNDING POINT, ON EMARCY. THE ALBUM WAS WIDELY CELEBRATED AS THE ARRIVAL OF A NEW AND AUTHORITATIVE VOICE ON THE INSTRUMENT. THIS WAS FOLLOWED BY THE CONCEPT ALBUM GLADWELL IN 2011. HE FRONTED A QUINTET THAT FEATURED BASSIST JORGE ROEDER, TENOR SAXOPHONIST DAN BLAKE, CELLIST ARISTIDES RIVAS, AND DRUMMER/PERCUSSIONIST TUPAC MANTILLA. THE GUITARIST SWITCHED LABELS FOR 2013'S FREE FLYING. ISSUED ON PALMETTO RECORDS, IT WAS RECORDED IN DUET WITH PIANIST FRED HERSCH.

THE DUO FORMAT APPARENTLY AGREED WITH LAGE, THOUGH ITS FOCUS SHIFTED A BIT. IN 2014, HE ISSUED TWO SUCH ALBUMS. THE FIRST WAS AVALON WITH GUITARIST CHRIS ELDRIDGE. PRODUCED BY THE MILK CARTON KIDS' KENNETH PATTENGALE, IT CONTAINED BLUEGRASS, FOLK, JAZZ, AND CLASSIC POP STANDARDS; THE PAIR CALLED IT A "LOVE LETTER TO THE ACOUSTIC GUITAR." LAGE'S SECOND 2014 ALBUM, ROOM, WITH FELLOW JAZZ GUITARIST NELS CLINE,

APPEARED ON MACK AVENUE. IT FOCUSED ON A RANGE OF MATERIAL, FROM INTRICATELY COMPOSED AND COMPLEX WORKS TO FREE AND SPONTANEOUS IMPROVISATIONS.

IN 2016, LAGE RELEASED THE TRIO ALBUM ARCLIGHT WITH BASSIST SCOTT COLLEY AND DRUMMER KENNY WOLLESEN. PRODUCED BY GRAMMY-WINNING GUITARIST/SONGWRITER JESSE HARRIS (NORAH JONES, MADELEINE PEYROUX), THE ALBUM FEATURED THE SINGLE "NOCTURNE." A FIVE-SONG EP, LIVE IN LOS ANGELES, FOLLOWED LATER THAT YEAR, DOCUMENTING CONCERT VERSIONS OF SONGS FROM ARCLIGHT. IN EARLY 2017, LAGE REUNITED WITH CHRIS ELDRIDGE FOR MOUNT ROYAL, A SECOND VOLUME OF ACOUSTIC GUITAR DUETS. LATER THAT YEAR, HE PAIRED WITH GYAN RILEY FOR MIDSUMMER MOONS, A DUET ALBUM OF TEN JOHN ZORN COMPOSITIONS. THE FOLLOWING YEAR LAGE REASSEMBLED HIS TRIO WITH COLLEY AND WOLLESEN FOR MODERN LORE. PRODUCED BY HARRIS, THIS SET FLIPPED THE SCRIPT ON ARCLIGHT. WHERE THE PREVIOUS SET -- HIS FIRST ELECTRIC GUITAR TRIO DATE -- FOUND THE ARTIST INSPIRED BY FREEWHEELING, PRE-BOP JAZZ, THE LATTER RECORDING INCORPORATED THE RHYTHMIC SENSIBILITY AND PERSONA OF EARLY ROCK & ROLL IN IMPROVISATIONAL SETTINGS.

ARTIST BIOGRAPHY BY GREG PRATO

UPCOMING GUITAR EVENTS

TUESDAY, APRIL 10

DANA GUITAR STUDIO RECITAL
7:30PM, BLISS RECITAL HALL.

WEDNESDAY, APRIL 11

DANA GUITAR STUDIO RECITAL
12:15PM, BUTLER INSTITUTE OF AMERICAN ART

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THE FOLLOWING PEOPLE AND ORGANIZATIONS HAVE GENEROUSLY SUPPORTED THE DANA GUITAR ASSOCIATION'S 2017-2018 CONCERT SEASON. WE SINCERELY THANK OUR FINE SPONSORS FOR THEIR SUPPORT.

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THE DANA CONCERT SERIES PRESENTS

FLUTE STUDIO RECITAL

MARCH 12, 2018

BLISS RECITAL HALL | 7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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FLUTE STUDIO RECITAL

KATHRYN THOMAS UMBLE, PROFESSOR OF FLUTE

DIANE YAZVAC, ACCOMPANIST

PROGRAM

SONATA FOR FLUTE AND PIANO
II. ARIA

OTAR TAKTAKISHVILI (1924-1989)

ANNA REITSMA

SONATINA FOR FLUTE AND PIANO
I. ALLEGRETTO GRAZIOSO

ELDIN BURTON (1913-1979)

MORGAN FREDERICK

CZARDAS VITTORIO

VITTORIO MONTI (1868-1922)

EMILY KARR

BLACK ANEMONES FOR FLUTE AND PIANO

JOSEPH SCHWANTER (B.1943)

NADYA STRATTON

FLUTE CONCERTO IN D MAJOR, RV 428, *IL GARDELLINO*
II. CANTABILE
III. ALLEGRO

ANTONIO VIVALDI (1678-1741)

VERONICA ERJAVEC

SONATA FOR FLUTE AND BASSO CONTINUO OP.2, No.4
I. LA LUMAGE
II. ALLEMANDA
IV. LE LUTIN

MICHEL BLAVET (1700-1768)

AMBER DECAPRIO

SONATA FOR FLUTE AND PIANO
II. SEHR LANGSAM

PAUL HINDEMITH (1895-1963)

BRANDI PERKINS

CONCERTINO FOR FLUTE AND PIANO

CÉCILE CHAMINADE (1857-1944)

OLIVIA BENNA

SUITE, OP. 34 FOR FLUTE AND PIANO
II. SCHERZO
III. ROMANCE

CHARLES M. WIDOR (1844-1937)

MCKENZIE COOPER

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 PROFESSOR OF FLUTE AT THE DANA SCHOOL OF MUSIC, YOUNGSTOWN STATE UNIVERSITY.

REVIEWERS COMMENT ON UMBLE'S PERFORMANCES:

"...EXCELLENT SENSE OF SHAPING MELODIC LINES."

— JAMES FLOOD, CLEVELANDCLASSICAL.COM

"...PERFORMANCE WAS IMMACULATE AND MOVING..."

— JIM MCCUTCHEN, PRESIDENT, DAYTON CLASSICAL GUITAR SOCIETY

IN ADDITION TO PERFORMING PRINCIPAL FLUTE WITH THE WARREN PHILHARMONIC ORCHESTRA, UMBLE HOLDS THE PICCOLO POSITION WITH THE YOUNGSTOWN SYMPHONY ORCHESTRA AND HAS PERFORMED WITH THE ERIE PHILHARMONIC, OPERA WESTERN RESERVE, FONTAINEBLEAU FESTIVAL ORCHESTRA, NATIONAL FLUTE ASSOCIATION GALA ORCHESTRA AND TOLEDO SYMPHONY ORCHESTRA. SHE HAS BEEN FEATURED IN CONCERTO PERFORMANCES WITH WARREN PHILHARMONIC ORCHESTRA, YOUNGSTOWN SYMPHONY ORCHESTRA, YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE AND BOWLING GREEN STATE UNIVERSITY WIND ENSEMBLE AND ORCHESTRA.

UMBLE HAS PRESENTED RECITALS IN EUROPE AND THROUGHOUT THE UNITED STATES, INCLUDING VENUES SUCH AS ALICE TULLY HALL, NEW YORK, THE CLEVELAND INSTITUTE OF MUSIC WITH MEMBERS OF THE CLEVELAND ORCHESTRA, AND THE CLEVELAND ART MUSEUM. UMBLE IS A FOUNDING MEMBER OF DUO ALLANT, A FLUTE AND GUITAR ENSEMBLE - DUOALLANT.COM. SHE WAS FEATURED A GUEST ARTIST OF THE PITTSBURGH FLUTE CLUB, GUEST ARTIST IN RECITAL WITH THE AURISTA ENSEMBLE IN NEW YORK CITY, WINNER OF THE PITTSBURGH CONCERT SOCIETY MAJOR AUDITIONS COMPETITION, AND SHE HAS PERFORMED IN RECITAL AT NUMEROUS NATIONAL FLUTE ASSOCIATION CONVENTIONS.

KATHRYN UMBLE HAS GIVEN MANY MASTER CLASSES AND PRESENTATIONS AT SCHOOLS AND UNIVERSITIES INCLUDING PENN STATE UNIVERSITY, BOWLING GREEN STATE UNIVERSITY, MICHIGAN STATE UNIVERSITY, RENOVA FESTIVAL, DANA FLUTE FESTIVAL, PITTSBURGH FLUTE CLUB, UNIVERSITY OF FLORIDA AND NATIONAL FLUTE ASSOCIATION CONVENTIONS. SHE CAN BE HEARD ON THE NAXOS, DANA, GMMC, AND ACCESS LABELS.

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The Dana Concert Series Presents

Music At Noon Voice Department

March 14, 2018
Butler Museum of American Art

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

Music At Noon

Voice Department

March 14, 2018 | Butler Museum of American Art

Se tu m'ami Giovanni Battista Pergolesi (1710-1736)
Geena Badalamenti, mezzo-soprano (1502)
Jason Volovar, piano

Reve d'Amour Gabriel Fauré (1845-1924)
Alexander Kluchar, bass-baritone (1502)
Nancy Cline, piano

"Saltro che lacrime" Wolfgang Amadeus Mozart (1756-1791)
from *La Clemenza di Tito*
Sydney DiCenso, soprano (1502)
Jerry Rezanka, piano

The Jolly Roger R. Ritchie Robertson (1872-1939)
Elliott Roose, baritone (1502)
Jerry Rezanka, piano

Ständchen Johannes Brahms (1833-1897)
Amanda Bertilacci, soprano (3702)
Jason Volovar, piano

Quanto è bella, quanto è cara Gaetano Donizetti (1797-1848)
from *L'elisir d'amore*
Emilio Santiago, tenor (3701)
Jason Volovar, piano

Heart we will forget him Aaron Copland (1900-1990)
Brianna Crawford, mezzo-soprano (3702)
Nancy Cline, piano

"Volta la terrea fronte alle stele" Giuseppe Verd (1813- 1901)
from *Un Ballo in Maschera*
Sara Eckenrode, soprano (3702)
Nancy Cline, pianio

At last, at last I'm Here Jules Massenet (1842-1912)
from *Cendrillon*
Anna Murcko, mezzo-soprano (3702)
Marcellene Hawk, piano

"For Behold, Darkness... George Frideric Handel (1685-1759)
The People that Walked in Darkness"
from *Messiah*
David Mouse, baritone (3702)
Jerry Rezanka, piano

Liebst du um Schönheit Clara Schumann (1819-1896)
Katy Howells, soprano (4802)
Nancy Cline, piano

Rastlose Liebe Franz Schubert (1797-1828)
Lindsay Heavner, mezzo-soprano (6902)
Jan Crews, piano

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THE DANA CONCERT SERIES PRESENTS

**YOUNGSTOWN STATE UNIVERSITY
PERCUSSION ENSEMBLE**

DR. GLENN SCHAFT- DIRECTOR

3/14/18, BLISS HALL
SPOTLIGHT THEATER, 7:30PM

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

The Department of Theatre and Dance Presents



The YSU

DANCE ENSEMBLE

April 5, 6 and 7, 2018
7:30 p.m.

Ford Theater | Bliss Hall

No Sunday Performance

A dance concert.

Call 330-941-3105 or
go to www.yсу.tix.com

YSU students free with ID

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SHORT ANIMATED FEATURES PRODUCED BY FILMMAKER MARY ELLEN BUTE IN THE 1930'S AND NEW FILMS CREATED BY ROCHESTER-BASED FILMMAKER STEPHANIE MAXWEL. THE MUSIC MAY BE PERFORMED WITH OR WITHOUT FILM.

RITUAL MUSIC: VARIATIONS ON THE NUMBERS 2 AND 4 (2006) DAVID SKIDMORE (b. 1982)

RITUAL MUSIC WAS WRITTEN FOR THE CHICAGO DANCE COMPANY RAIZEL PERFORMANCES AND WAS PREMIERED IN 2005. AS THE TITLE SUGGESTS, I USED THE NUMBERS TWO AND FOUR TO BRING ORDER TO THE PRIMEVAL TIMBRES AND VIOLENT COUNTERPOINT OF THE PIECE. THE PITCHES IN THE MARIMBA, THE RHYTHMIC MOTIFS, AND THE STRUCTURE OF THE PHRASES WERE ALL DETERMINED NUMERICALLY. AS SUCH, A FRICTION IS CREATED BETWEEN THE MECHANICAL SIMPLICITY OF THE STRUCTURAL ELEMENTS AND THE ABANDON WITH WHICH THE INSTRUMENTS SHOUT, SHRIEK, GROAN, AND WAIL. THE RITUAL IS TIGHTLY CONTROLLED WITH RESPECT TO ITS NUMERIC FOUNDATIONS, YET IT IS ALSO AN INCANTATION OF THINGS FAR MORE FRANTIC AND POWERFUL. THUS, THE PIECE CAN ACT AS A SORT OF "OVERTURE" FOR PERCUSSION. NOTES BY DAVID SKIDMORE.

10 MINUTE INTERMISSION

RAGTIME SELECTIONS

GEORGE HAMILTON GREEN (1893-1970)

ARR. BOB BECKER (b.1947)

LOG CABIN BLUES (1924) FEATURING ANTHONY TRESKY
SPANISH WALTZ (1924) FEATURING TOMMY STARR
CHROMATIC FOX-TROT (1924) FEATURING TRACEY RUSK
THE RAGTIME ROBIN (1924) FEATURING BRANDON MAFFITT
XYLOPHONIA (1925) FEATURING JOEL GILLESPIE

JOE GREEN (1892-1939)

ARR. BOB BECKER

RAGTIME MUSIC - NOTES BY BOB BECKER

DURING THE LAST TWENTY YEARS OF THE 19TH CENTURY, A REVOLUTIONARY METHOD OF PLAYING POPULAR MUSIC EMERGED IN THE UNITED STATES - A STYLE OF CREATIVE, SYNCOPATED TRANSFORMATION AND EMBELLISHMENT OF A MELODY. ESSENTIALLY AN AFRO-AMERICAN PHENOMENON, THE STYLE WAS CRYSTALLIZED BY BLACK PIANISTS INTO A GENUINELY CLASSICAL COMPOSITIONAL FORM CALLED THE "RAG", A WORD PROBABLY DERIVED FROM VERNACULAR DESCRIPTIONS OF THE HIGHLY SYNCOPATED MELODIC LINES AS "RAGGED". THESE MELODIES WERE SET AGAINST A STEADY, MARCH-LIKE BASS PATTERN PLAYED BY THE PIANIST'S LEFT HAND.

AFTER 1915 THE RAG BEGAN TO BE TRANSFORMED, AND ITS INFECTIOUS SYNCOPATION WAS APPLIED TO MANY TYPES OF POPULAR AND SOME CLASSICAL MUSIC. STRAVINSKY'S "RAGTIME FOR ELEVEN INSTRUMENTS" AND DEBUSSY'S "GOLLIWOG'S CAKEWALK" ARE EXAMPLES. THE TERM "RAGTIME" CAME TO REFER TO ALL MUSIC THAT USED THE CHARACTERISTIC FOUR-AGAINST-THREE SYNCOPATION OF THE EARLIER PIANO RAGS. BY 1920 A TYPE OF RAGTIME BECAME POPULAR ALONG WITH A NEW DANCE CALLED THE FOX-TROT. KNOWN AS "NOVELTY RAGTIME", THIS MUSIC WAS HIGHLY TECHNICAL, PROGRAMMATIC, AND SPEEDIER THAN PREVIOUS RAG MUSIC, AND IT WAS A PERFECT VEHICLE FOR AN INSTRUMENT WHICH HAD RECENTLY BEEN ENGINEERED TO A HIGH STANDARD OF QUALITY BY MANUFACTURERS IN THE CHICAGO AREA - THE XYLOPHONE.

DURING THE 1920'S THE XYLOPHONE AS A SOLO INSTRUMENT REACHED A PEAK IN POPULARITY. XYLOPHONE SOLOISTS APPEARED WITH PIANO ACCOMPANIMENT, IN DANCE ORCHESTRAS AND CONCERT BANDS, AND WERE HEARD REGULARLY ON RADIO BROADCASTS AND PHONOGRAPH RECORDS. GEORGE HAMILTON GREEN, SAMMY HERMAN, AND HARRY BREUER, THE BEST-KNOWN XYLOPHONISTS OF THIS ERA, WON CRITICAL ACCLAIM AS WELL AS TREMENDOUS PUBLIC ESTEEM. ALL WERE GREAT ARTISTS, BUT PERHAPS THE MOST IMPORTANT WAS GEORGE GREEN, WHO, UNTIL HIS RETIREMENT IN 1940, REIGNED SUPREME AMONG XYLOPHONISTS. HE WAS A GREAT TECHNICAL INNOVATOR, AS WELL AS A PROLIFIC COMPOSER, AND HENCE PLAYED A MAJOR ROLE IN THE CREATION OF AN EXTENSIVE SOLO LITERATURE FOR THE XYLOPHONE. THIS BODY OF

RAGTIME MUSIC - NOTES BY BOB BECKER CONT.

MUSIC CAME TO INCLUDE TRANSCRIPTIONS OF STANDARD OVERTURES, HUNGARIAN RHAPSODIES, VIOLIN CONCERTOS AND CONCERT PIANO SELECTIONS, AS WELL AS ORIGINAL COMPOSITIONS FOR THE XYLOPHONE IN THE FORM OF MEDLEYS, RAGS, AND NOVELTY DANCE MUSIC.

THIS MUSIC HAS BEEN ARRANGED BY BOB BECKER A MEMBER OF THE RENOWNED CANADIAN PERCUSSION GROUP NEXUS. THESE ARRANGEMENTS ARE SCORED FOR XYLOPHONE SOLOIST, FOUR MARIMBISTS, AND A POTPOURRI OF PERCUSSIVE ACCENTS.

2+1 (2013)

IVAN TREVINO (B. 1983)

EVAN MCCREARY & TOMMY STARR - MARIMBA

THERE ARE MANY PERCUSSIONISTS AROUND THE WORLD WHO ONLY HAVE ACCESS TO ONE MARIMBA (LIKE ME!). I DECIDED TO WRITE A PIECE THAT WOULD ALLOW TWO MARIMBISTS TO PLAY A DUET UTILIZING ONE MARIMBA. WHILE 2+1 SIMPLIFIES INSTRUMENT NEEDS, IT CREATES A CHALLENGING EXPERIENCE FOR THE PERFORMERS, WHO HAVE TO MANEUVER AROUND THE INSTRUMENT WITHOUT GETTING IN EACH OTHER'S WAY. IN ADDITION, THE PIECE IS WRITTEN SO THAT THE PLAYERS FACE EACH OTHER. AT THE TIME I COMPOSED IT, I WAS LISTENING TO BON IVER'S SELF-TITLED RELEASE AND ALTHOUGH THE RHYTHMIC LANGUAGE IN 2+1 IS DIFFERENT FROM THE BAND'S ALBUM, THE HARMONIC LANGUAGE SHARES SIMILAR QUALITIES. THE PIECE IS DEDICATED TO MY WIFE AMANDA. WE RECENTLY RESCUED A PUPPY NAMED SADIE, THE FIRST "ADDITION" TO OUR FAMILY; HENCE THE NAME 2+1. NOTES BY IVAN TREVINO.

OVERKILL (2014) ANDY HARNBERGER (B. 1967)

ANDY HARNBERGER (B. 1967)

OVERKILL WAS PREMIERED IN 2015 BY THE LEE UNIVERSITY PERCUSSION ENSEMBLE, IN CLEVELAND, TENNESSEE. THE PIECE IS BASED UPON A SINGLE "CELL," HEARD AS THE OPENING STATEMENT, WHICH IS MANIPULATED AND VARIED THROUGHOUT THE PIECE. CLASSIC ROCK FANS WILL RECOGNIZE THE MAIN RHYTHMIC THEME, WHICH IS PLAYED OVER AND OVER, HENCE THE TITLE OF THE WORK. NOTES BY THE COMPOSER.

YSU PERCUSSION ENSEMBLE:

EDWARD BUTCHER, SALEM, OH

EVAN MCCREARY, POLAND, OH

ZACHARY CRISS, WARREN, OH

JAMES REARDON, EAST LIVERPOOL, OH

SPENCER CROSSER, LISBON, OH

TRACY RUSK, BROOKFIELD, OH

JOEL GILLESPIE, EAST LIVERPOOL, OH

TOMMY STARR, PITTSBURGH, PA

BRANDON MAFFITT, WARREN, OH

ANTHONY TRESKY, PITTSBURGH, PA

NOTABLE YSU PERCUSSION ENSEMBLE PERFORMANCES INCLUDE THE PERCUSSIVE ARTS SOCIETY OHIO CHAPTER DAYS OF PERCUSSION AT CAPITAL UNIVERSITY, OHIO NORTHERN UNIVERSITY, YOUNGSTOWN STATE UNIVERSITY AND NUMEROUS OMEA PROFESSIONAL DEVELOPMENT CONFERENCES IN CLEVELAND, COLUMBUS, AND CINCINNATI. AN IMPORTANT PART OF OUR MISSION INVOLVES COLLABORATIONS WITH COMPOSERS IN THE COMMISSIONING, PREMIERING, AND CRITICALLY ACCLAIMED RECORDING OF THEIR WORKS.

OUR 2005 RELEASE "DARK WOOD" INCLUDES SIX PREMIERE RECORDINGS AND COMPOSER COMMISSIONS WITH JEFFREY MATTER AND DAVE MORGAN; FEATURING GLENN SCHAFT AS SOLOIST ON MORGAN'S "REACTIONS FOR DRUMSET AND WIND ENSEMBLE" WITH THE YSU WIND ENSEMBLE, DR. STEPHEN GAGE-DIRECTOR. OUR COMMISSION PROJECT WITH NEW YORK CITY-BASED PERCUSSIONIST/COMPOSER JOHN HOLLENBECK ON HIS "ZIGGURAT" FOR FIVE PERCUSSIONISTS AND FOUR SAXOPHONISTS, WAS PREMIERED AT THE WHITNEY MUSEUM OF CONTEMPORARY ART IN NEW YORK CITY, AND IS AVAILABLE ON HIS 2008 RELEASE "RAINBOW JIMMIES." THE YOUNGSTOWN PERCUSSION COLLECTIVE'S 2012 RELEASE "FORMS OF THINGS UNKNOWN" IS A TOUR-DE-FORCE SUITE BY YSU PROFESSOR OF JAZZ STUDIES, BASS, AND COMPOSITION, DR. DAVE MORGAN.

TYLER HUSOSKY IS CURRENTLY IN HIS FIFTH YEAR AS DIRECTOR OF BANDS FOR THE CHAMPION LOCAL SCHOOL DISTRICT. HE GRADUATED FROM YOUNGSTOWN STATE UNIVERSITY WITH A BACHELOR'S DEGREE IN MUSIC EDUCATION. MR. HUSOSKY IS ALSO THE PERCUSSION ADVISOR AND ASSISTANT DIRECTOR OF THE STAMBAUGH YOUTH CONCERT BAND AND THE SALEM QUAKER CITY COMMUNITY BAND. MR. HUSOSKY IS ALSO ACTIVE IN THE OHIO MUSIC EDUCATION ASSOCIATION WHERE HE SERVES AS SITE CHAIR FOR BOTH OMEA DISTRICT 5 JUNIOR HIGH, AND HIGH SCHOOL LARGE GROUP ADJUDICATED EVENTS, CO-CHAIR OF THE DISTRICT 5 FALL CONFERENCE. HE IS ALSO AN ADJUDICATOR FOR OMEA AND IS THE CURRENT DISTRICT 5 PRESIDENT-ELECT. TYLER IS ALSO A MEMBER OF THE NATIONAL BAND ASSOCIATION, IS A FREELANCE PERCUSSIONIST IN THE YOUNGSTOWN-WARREN AREA, AND A FREQUENT PERFORMER WITH THE W.D. PACKARD CONCERT BAND, GREENVILLE SYMPHONY ORCHESTRA, SALEM QUAKER CITY COMMUNITY BAND, LOWELLVILLE MT. CARMEL BAND, AND THE YOUNGSTOWN SYMPHONY.

THE COMMUNITY, ADMINISTRATION, AND BAND BOOSTERS OF CHAMPION, OHIO ARE VERY PROUD OF THE SUCCESS THE HIGH SCHOOL AND MIDDLE SCHOOL BANDS HAVE EARNED AT VARIOUS MUSICAL EVENTS AND COMPETITIONS OVER THE YEARS. THE HIGH SCHOOL CONCERT AND SYMPHONIC BANDS CONSISTENTLY PARTICIPATE IN OMEA LARGE GROUP ADJUDICATED EVENTS, AND HAVE RECEIVED 35 STATE SUPERIOR RATINGS, AND ARE VERY PROUD OF THE TRADITION THAT HAS BEEN ESTABLISHED OVER THE YEARS. OVER THE PAST 40 YEARS, THE BAND HAS TRAVELED TO GERMANY, MEXICO, AND CANADA, AND NUMEROUS DESTINATIONS IN THE UNITED STATES SUCH AS NASHVILLE, ORLANDO, NEW ORLEANS, WASHINGTON D.C. THE "MARCHING THUNDER" ALSO PERFORMED AT AREA BAND NIGHTS, YOUNGSTOWN STATE UNIVERSITY FOOTBALL GAMES, AND THE OHIO STATE UNIVERSITY BUCKEYE BAND INVITATIONAL. CHAMPION BAND MEMBERS ANNUALLY PARTICIPATE AT OMEA SOLO AND ENSEMBLE COMPETITION, AND CONSISTENTLY RECEIVE NUMEROUS SUPERIOR RATINGS AT ALL CLASS LEVELS. STUDENTS IN THE BAND PROGRAM PARTICIPATE IN THE OMEA DISTRICT 5 HONORS BAND, HENRY H. STAMBAUGH YOUTH CONCERT BAND, YOUNGSTOWN YOUTH SYMPHONY, CLEVELAND YOUTH WIND SYMPHONY, AND AREA COMMUNITY BANDS.

THANKS TO AVEDIS ZILDJIAN CO. (CYMBALS), REMO INC. (DRUMHEADS AND WORLD PERCUSSION), INNOVATIVE PERCUSSION INC. (STICKS AND MALLETS), AND BLACK SWAMP PERCUSSION (ACCESSORY PERCUSSION) FOR THEIR GENEROUS PRODUCT AND ARTIST SUPPORT.

AUDIO RECORDINGS \$5 EACH - PROCEEDS BENEFIT THE YOUNGSTOWN PERCUSSION COLLECTIVE

DARK WOOD - CHAMBER MUSIC FEATURING SIX PREMIERE RECORDINGS AND FOUR COMMISSIONED WORKS RECORDED BY THE YOUNGSTOWN PERCUSSION COLLECTIVE AND YOUNGSTOWN STATE UNIVERSITY PERCUSSION ENSEMBLE, GLENN SCHAFT PERFORMER AND EXECUTIVE PRODUCER.

FORMS OF THINGS UNKNOWN IS THE YOUNGSTOWN PERCUSSION COLLECTIVE'S COMMISSION PROJECT WITH YSU FACULTY MEMBER DR. MORGAN, WHO COMPOSED A ONE-HOUR TOUR DE FORCE CHAMBER WORK. PREMIERED IN 2011 AT THE BUTLER INSTITUTE OF AMERICAN ART, YPC SUBSEQUENTLY RECORDED THE WORK AT THE DANA SCHOOL OF MUSIC AND PERFORMED IT AT THE OHIO MUSIC EDUCATION ASSOCIATION PROFESSIONAL CONFERENCE IN COLUMBUS. AVAILABLE AT I-TUNES AND CD BABY.COM

YSU PERCUSSION EVENTS <PERCUSSION.YSU.EDU>

- 4/4/18 – ANTHONY TRESKY, JUNIOR RECITAL, BLISS HALL ROOM 2326, 7:30PM
- 4/5/18 – JOEL GILLESPIE AND EVAN MCCREARY, JUNIOR DUO RECITAL, BLISS HALL ROOM 2326, 7:30PM
- 4/28/18, 9AM-3PM, MARCHING PERCUSSION WORKSHOP, GUEST ARTIST-TOM GASPARRINI, BLISS HALL ROOM 2326. MR. GASPARRINI IS CURRENTLY A BATTERY COORDINATOR/INSTRUCTOR AT THE BLUECOATS DRUM AND BUGLE CORPS OF CANTON, OHIO AND RHYTHM X, INDOOR DRUMLINE, OF DAYTON, OH AND A PERFORMING ARTIST AND CLINICIAN WITH EVANS DRUM-

YOUNGSTOWN STATE UNIVERSITY

PERCUSSION ENSEMBLE

DR. GLENN SCHAFT - DIRECTOR

3/14/18, BLISS HALL

SPOTLIGHT THEATER, 7:30PM

SPECIAL GUESTS

CHAMPION HIGH SCHOOL PERCUSSION ENSEMBLE

TYLER HUSOSKY-DIRECTOR

AND

YOUNGSTOWN SYMPHONY YOUTH

ORCHESTRA PERCUSSION ENSEMBLE

TOMMY STARR - DIRECTOR

AWAY WITHOUT LEAVE (2002)

BOB BECKER (B. 1947)

CHAMPION HIGH SCHOOL PERCUSSION ENSEMBLE

TYLER HUSOSKY-DIRECTOR

NICK COSTIANES, MAGGIE DUNLAP, MICHAEL FASSNACHT,

TYLER HOOLIHAN, GEORGE KATRADIS

AWAY WITHOUT LEAVE IS BASED ON TRADITIONAL MILITARY DRUM BEATS AND STEVE GADD'S MILITARY SAMBA, "DUKE'S LULLABY," AND INCLUDES IMPROVISATION THROUGHOUT.

VIRGINIA TATE (1999)

ANTHONY TRESKY - MARIMBA

PAUL SMADBECK (B. 1955)

WHOA, NELLIE (2017)

TOMMY STARR - MARIMBA

TOMMY STARR (B. 1995)

4/4 FOR FOUR (1972)

ANTHONY CIRONE (B. 1941)

YOUNGSTOWN SYMPHONY YOUTH ORCHESTRA PERCUSSION ENSEMBLE

TOMMY STARR - DIRECTOR

OWEN DAVIS, STEPHEN DORBISH, ALLISON MORRIS, DREW SCALZO

GHOST GARDEN (2015)

TRACEY RUSK - MARIMBA

ADAM HOPPER (B. 1985)

DISTANT WAVES (2017)

JOEL GILLESPIE (B. 1997)

JOEL GILLESPIE & EVAN MCCREARY - MARIMBA,

THOMAS STARR - PERCUSSION

ESCAPE: SEXTET FOR TRIANGLE (2014)

DREW WORDEN (B. 1988)

THIS WORK WAS WRITTEN FOR "IM-PULSE IMAGE PERCUSSION" AT THE EASTMAN SCHOOL OF MUSIC. "IM-PULSE IMAGE PERCUSSION" FEATURES THE EASTMAN PERCUSSION ENSEMBLE AND PROFESSOR OF PERCUSSION MICHAEL BURRITT PERFORMING NEW WORKS TO ACCOMPANY

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



Cinderella

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

**Based on Perrault's 1698 version of
the Cinderella fairy tale**

April 20-22, 2018

Ford Theater, Bliss Hall

**School day performance: Friday, April 20
Email lafactor@ysu.edu for more information**

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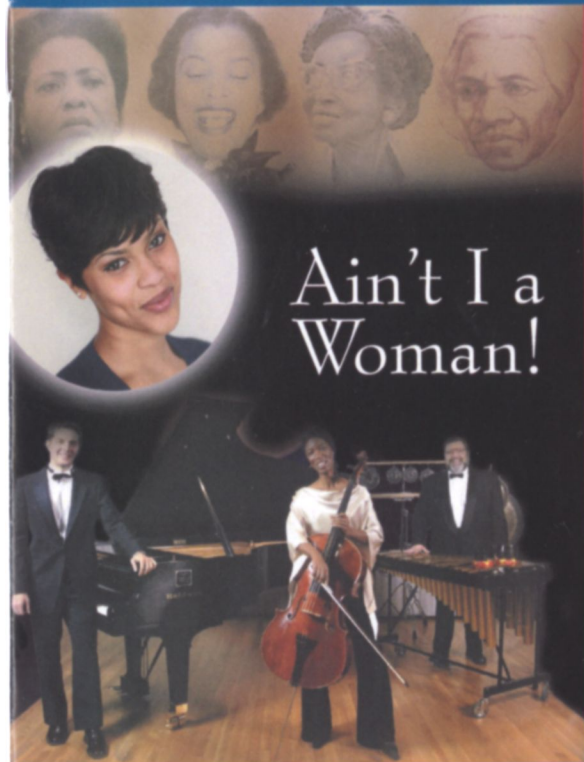
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YOUNGSTOWN STATE UNIVERSITY
COLLEGE of CREATIVE ARTS AND COMMUNICATION

core ensemble

presents



Ain't I a
Woman!

Ain't I a Woman! is a new music theatre work for actress and chamber music trio (cello, piano, percussion). It celebrates the life and times of four powerful African American women: novelist and anthropologist Zora Neale Hurston, ex-slave and abolitionist Sojourner Truth, folk artist Clementine Hunter, and civil rights worker Fannie Lou Hamer. The musical score is drawn from the heartfelt spirituals and blues of the Deep South, the urban vitality of the Jazz Age, and contemporary concert music by African American composers such as Charles Mingus, Thelonius Monk, Max Roach and Diane Monroe.

A chamber music theatre work conceived and performed by

THE CORE ENSEMBLE

(cello, piano & percussion)

and featuring

SHAYLA SIMMONS

as Zora Neale Hurston, Clementine Hunter, Fannie Lou Hamer and Sojourner Truth

FRIDAY, MARCH 16, 2018 - 8:00 PM

FORD THEATRE, BLISS HALL

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



Cinderella

Music by Jules Massenet
Libretto by Henri Cain

Based on Perrault's 1698 version of
the Cinderella fairy tale

April 20-22, 2018

Ford Theater, Bliss Hall

School day performance: Friday, April 20
Email infactor@ysu.edu for more information



The YSU

DANCE ENSEMBLE

April 5, 6 and 7, 2018
7:30 p.m.

Ford Theater | Bliss Hall

No Sunday Performance

A dance concert.

Call 330-941-3106 or
go to www.ysu.tix.com

YSU students free with ID

Photo credit: Leslie Doran/Cosmos Photography



Shayla Simmons

Actress

Shayla Simmons has appeared in theatre (*The Color Purple*, *Dreamgirls*, *Ain't Misbehavin'*, *The Wiz*) and in the national tour of *Winnie the Pooh*. She was a featured artist with the Golden Gospel Singers in a European tour to Germany, Spain and Switzerland. Shayla was the recipient of the NAACP Best Actress Regional Award and the Women of Power Certificate of Achievement in Acting, Singing, Writing, Producing and Directing. She is a graduate of the American Musical and Dramatic Academy in New York City.

Ain't I a Woman!



Ju Young Lee, cellist



Michael Parola, percussionist



Mikhael Darmanie, pianist

the core ensemble

For musician bios, see

<http://www.coreensemble.com/about/>

Isn't It a Woman!

A CHAMBER MUSIC THEATRE WORK

PRODUCED BY

THE CORE ENSEMBLE

TEXT BY KIM HINES

SHAYLA SIMMONS, ACTRESS

THE CORE ENSEMBLE

Ju Young Lee, cello

Mikhael Darmanie, piano

Michael Parola, percussion

Akin Babatunde, original stage adaptation

Hugh Hinton, script editor and musical advisor

Rosa Rodriguez, stage director

Michael Parola, producer

Margot Emery, managing director



PLEASE: No use of cell phones, watch alarms, texting, flash photography, and unauthorized videotaping during the performance. Thank you.

Ain't I a Woman! Program

PART ONE

1934. New York City: A party for Zora Neale Hurston.

The Profit	Max Roach, arr. Charles Floyd
Blues for Miles	Diane Monroe
Crepuscle with Nellie	Thelonius Monk, arr. Hugh Hinton
Blues for Miles (reprise).....	Diane Monroe
Roland Kirk's Message (solo piano)	Charles Mingus
Sweet and Lovely (solo piano)	Thelonius Monk, arr. Charles Floyd
Careless Love	Bessie Smith, arr. Charles Floyd

INTERLUDE

Groovin' Roots	Diane Monroe
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PART TWO

1979. Melrose, Louisiana: The trailer of Clementine Hunter.

Spiritual	Diane Monroe
Fleetin' Blues	Diane Monroe
Blue and Disgusted (solo piano).....	Memphis Slim
I Smell Trouble.....	arr. Diane Monroe
Naima	John Coltrane, arr. Charles Floyd
Devil Woman	Charles Mingus, arr. Charles Floyd
Devil Woman (reprise).....	Charles Mingus, arr. Charles Floyd
Spiritual (reprise).....	Diane Monroe

INTERLUDE

Christo Redentor	Duke Pearson, arr. Charles Floyd
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PART THREE

1962. Near Indianola, Mississippi: The home of Fannie Lou Hamer.

Lamentations: Calvary Ostinato (solo cello)	Coleridge-Taylor Perkinson
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1963. Near Atlanta, Georgia: The hospital room of Fannie Lou Hamer.

Lamentations: Perpetual Motion (solo cello)	Coleridge-Taylor Perkinson
Canon	Charles Mingus, arr. Charles Floyd

The spirit of Sojourner Truth, 1851.

Motherless Child (solo vibraphone)	Frederick Tillis, realized by Charles Floyd
Hold On	Traditional, arr. by Hugh Hinton

1964. Near Indianola, Mississippi: The home of Fannie Lou Hamer.

Lamentations: Fuguing Tune (solo cello)	Coleridge-Taylor Perkinson
Freedom Land	Traditional, arr. by Charles Floyd

Immediately following tonight's performance, please join us for a reception in the Bliss Hall Lobby and meet the performers. Hors d'oeuvres and cash bar will be available.

*(Ain't I a Woman! is performed without intermission.
Playing time is approximately one hour and twenty minutes.)*

Upcoming Events

Sunday, March 18

Dana Horn Studio Recital
Bliss Recital Hall | 7:30 pm
Dr. Stacie Mickens' horn studio students will perform a recital on Sunday, March 18

Wednesday, March 21

Music at Noon: Woodwind Chamber Music
Butler Institute of American Art | 12:15 pm
Stop by the Butler Institute of American Art for a noon-time musical performance by Dana School of Music students or faculty members, as always, free of charge! This performance will feature woodwind students, woodwind quintet, clarinet quartet, and duo with piano.

Wednesday, March 21

Department of Art Guest Artist: James Siena
Lecture: McDonough Auditorium | 5:10 p.m.
James Siena is an American contemporary artist based in New York City. His art is typically created through a series of self-imposed constraints also sometimes referred to as visual algorithms —rules Siena decides on before sitting down to work. In most of his work he establishes a basic unit and action and repeats it indefinitely. Siena commented that, *"at a certain point I wanted to make drawings and works that act as machines. The way they act as machines is you have to find your way into them and find your way out of them. As you undo the making of them they come to life."*

Through March 22, 2018

Current Clay (2016-2018)
Bliss Hall's Judith Rae Solomon Gallery on the street level, second floor.

Gallery reception: Wednesday, March 21, 4:00 - 5:00 p.m.

The exhibition is an innovative selection of ceramic art created by YSU students. The exhibition includes work produced in ceramics classes taught by Professor Missy McCormick from 2016 to 2018.

Thursday, March 22

Faculty Chamber Music Recital
Ford Family Recital Hall at the Eleanor Beecher Flad Pavilion | 7:30 pm
DeYor Performing Arts Center, 260 West Federal Street, Youngstown OH 44503

Dana faculty members Kivie Cahn-Lipman, cello; Joseph Kromholz, violin; Alice Wang, clarinet; and Cicilia Yudha, piano will present a recital. Tickets are available at the door.

Friday, March 23-April 6

82nd Annual Student Art & Design Exhibition Public Reception, Friday, March 23, 5:00-7:00 pm
McDonough Museum of Art The 82nd Annual Juried Student Art & Design Exhibition sponsored by the Student Art Association features works by students enrolled in Art and Design programs in the Department of Art. This annual exhibition draws participation from hundreds of students and is an excellent opportunity to witness the strength, breadth and diversity of YSU's Department of Art.

Friday, March 23

Musical Theatre Cabaret
"From Time to Time" -- Musical theatre's sojourn of song from then to now
Eleanor Beecher Flad Pavilion | 2:00 pm
DeYor Performing Arts Center
260 West Federal Street, Youngstown, OH 44503
Advance tickets for the event are \$25 per person and may be purchased by calling (330) 744-0264 or www.youngstownsymphony.com. Beer, wine, mixed drinks and soft drinks as well as Hors d'oeuvres will be available for purchase.

Friday, March 23

Spring Choral Concert
"Celebration of the Diverse World: United in Song"
Dana Chorale; University Chorus;
YSU Barbershop Singers
Dr. Hae-Jong Lee, Director
St. Columba Cathedral | 7:30 p.m.
159 W. Rayen Ave., Youngstown, OH 44503
Celebrate springtime and our diverse world at this free concert featuring Dana School of Music students, directed by Dr. Hae-Jong Lee, at St. Columba Cathedral.

Saturday, March 24

Organ Day, hosted by YSU and the Youngstown AGO
Trinity United Methodist Church
30 W Front St, Youngstown, OH 44503
Workshop for Young Musicians
"Pedals, Pipes, and Pizza" | 10:00 am

Recital, Sean Baran, Organ
"A Lenten Meditation" | 12:00 pm

Saturday, March 24

The 25th Annual YSU Flute Festival
Guest Artist: Amy Porter (University of Michigan)
Bliss Hall | 8:30 am - 4:00 pm
Join the Dana School of Music as it celebrates the
25th Annual YSU Flute Festival featuring guest artist
Amy Porter from the University of Michigan.

Sunday, March 25

Guest Artist Recital: Amy Porter
Ford Family Recital Hall at the Eleanor Beecher Flad
Pavilion | 2:00 pm
DeYor Performing Arts Center
260 West Federal Street, Youngstown, OH 44503
Amy Porter from the University of Michigan will

perform as a guest artist at the Ford Family Recital
Hall in Downtown Youngstown.

Monday, March 26-April 20

Time Abstracted: An exhibition of contemporary
painting exploring time
Judith Rae Solomon Gallery
Stop by the second floor of Bliss Hall to view this
contemporary art exhibition.

Wednesday, March 28

Music at Noon: Brass Chamber Ensembles
Butler Institute of American Art | 12:15 pm
Stop by the Butler Institute of American Art for a
noon-time musical performance by Dana School of
Music students or faculty members, as always, free
of charge!

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Core Ensemble

has garnered national recognition for its efforts to commission new chamber and multi-genre works. Concertizing and residency programming has taken the Core to Australia, Russia, the Caribbean, Ukraine and every region of the U.S. The Core Ensemble was the 2000 recipient of the Eugene McDermott Award for Excellence in the Arts awarded by the Massachusetts Institute of Technology.

The Boston Globe hailed the Core Ensemble as:

"often formidable, always intelligent, ultimately compelling".

Educational programs and curriculum materials are available. For further information about Core Ensemble productions, please contact Margot Emery:

The Core Ensemble

1320 North Palmway, Lake Worth FL 33460

Telephone: 561-582-0603 or 561-582-3841

www.core-ensemble.cc • email: margot@core-ensemble.cc

For more information on the Core Ensemble, go to

www.coreensemble.com.

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THE DANA CONCERT SERIES PRESENTS

DANA HORN STUDIO RECITAL

STUDENTS OF DR. STACIE MICKENS

SUNDAY, MARCH 18, 2018

BLISS RECITAL HALL

7:30PM

YOUNGSTOWN STATE UNIVERSITY



College of
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DANA HORN STUDIO RECITAL

STUDENTS OF DR. STACIE MICKENS
SUNDAY, MARCH 18, 2018
BLISS RECITAL HALL | 7:30PM

PROGRAM

SONATA FOR HORN AND PIANO, OP. 17 LUDWIG VAN BEETHOVEN (1770-1827)
ALLEGRO MODERATO

MAXWELL McMULLEN, HORN
DIANE YAZVAC, PIANO

LAUDATIO BERNHARD KROL (1920-2013)

SARAH SCHWENKE, HORN

SONATA FOR ALTO HORN AND PIANO PAUL HINDEMITH (1895-1963)

RUHIG BEWEGT
LEBHAF
SEHR LANGSAM
LEBHAF

NOAH CLINE, HORN
DIANE YAZVAC, PIANO

REVERIE, OP. 24 ALEXANDER GLAZUNOV (1865-1936)

BENJAMIN CROSS, HORN
CODY TONKINSON, PIANO

SONATA FOR HORN AND PIANO SAMUEL ADLER (b. 1928)
ANDANTE CON MOTO

JOSHUA BRYAN, HORN
CODY TONKINSON, PIANO

GRAHAM'S CRACKERS DANA WILSON (b. 1946)
BALLAD

ALISHA MOORE, HORN

ÉLÉGIE FOR HORN AND PIANO FRANCIS POULENC (1899-1963)

SAMANTHA NICHOLSON, HORN
DIANE YAZVAC, PIANO

CANCIONES FOR HORN AND PIANO

PAUL BASLER (b. 1963)

STEPHEN HALL, HORN
JASON VOLOVAR, PIANO

BAGATELLE

HERMANN NEULING (1897-1967)

CHEYENNE HALDERMAN, HORN
DIANE YAZVAC, PIANO

HORN LOKK

SIGURD BERGE (1992-2002)

BRENDAN GAGE, HORN

VARIATIONS SUR UNE CHANSON FRANÇAISE

MARCEL BITSCH (1921-2011)

LAURA MAKARA, HORN
DIANE YAZVAC, PIANO

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THE DANA CONCERT SERIES PRESENTS

WOODWIND CHAMBER MUSIC CONCERT

WEDNESDAY, MARCH 21, 2018
BUTLER INSTITUTE OF AMERICAN ART
12:15

YOUNGSTOWN STATE UNIVERSITY



College of
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WOODWIND CHAMBER MUSIC CONCERT

BUTLER INSTITUTE OF AMERICAN ART
WEDNESDAY, MARCH 21, 2018, 12:15

SUMMER MUSIC FOR WOODWIND QUINTET

SAMUEL BARBER (1910-1981)

ANNA REITSMA, FLUTE
KRISTEN THOMPSON, OBOE
MARISSA LYERLY, CLARINET
REBECCA DANGERFIELD, BASSOON
LAURA MAKARA, HORN

16 VALSAS PARA FAGOTE SOLO

FRANCISCO MIGNONE (1897-1986)

I. VALSA BRASILEIRA

III. VALSA DA OUTRA ESQUINA

ELLIOT KWOLEK, BASSOON

KLARINETTENMÄRCHEN

TAKUYA SHIGETA (b. 1960)

KAILEY COUGHLIN, ALEX DAUTEL, ZACHARY
FROMME, JENNA PROVINO, CLARINET

The Donald R. Phipps Performing Arts Series gratefully acknowledges major support from

Youngstown State
University Presents

25th ANNUAL YSU FLUTE FESTIVAL

**Saturday
March 24th
8:30am-5:00pm**

Bliss Hall
Youngstown State University

**Guest Artist:
AMY PORTER**

**Special Guest Artist Recital
Sunday March 25th
2:00 PM | DeYor Performing
Arts Center**

Registration Fees:
(Registration is now online!)
Adults: \$20
Students/Seniors: \$10
Parents of Attending Students: Free

Free for all YSU students, faculty, and staff.
The Recital on March 25th at the DeYor Performing
Arts Center is free and open to the public.

Register by Thursday, March 22 at 10:00PM in order to
be entered into a prize drawing during the Flute Festival

The YSU Flute Festival is designed for flute players of all
levels and will include workshops, vendor exhibits, guest
artist performances, master classes, and a guest artist
recital. This festival is hosted annually by Kathryn
Thomas Umble, Professor of Flute, YSU. For more
information visit our website at the QR code or
contact ysusanafutesociety@gmail.com, 330-941-1831.



<https://ysusanafutesociety.wixsite.com/ysufestivalsregister>

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THE DANA CONCERT SERIES PRESENTS

FACULTY CHAMBER MUSIC RECITAL

THURSDAY, MARCH 22, 2018
DEYOR PERFORMING ARTS CENTER
260 WEST FEDERAL STREET
YOUNGSTOWN, OH 44503

YOUNGSTOWN STATE UNIVERSITY



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



Cinderella

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

**Based on Perrault's 1698 version of
the Cinderella fairy tale**

April 20-22, 2018

Ford Theater, Bliss Hall

**School day performance: Friday, April 20
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YOUNGSTOWN STATE UNIVERSITY



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FACULTY CHAMBER MUSIC RECITAL

THURSDAY, MARCH 22, 2018

TRIO IN C MINOR, OP. 1, NO. 3

LUDWIG VAN BEETHOVEN (1770-1827)

ALLEGRO CON BRIO

ANDANTE CANTABILE CON VARIAZIONI

MENUETTO. QUASI ALLEGRO

FINALE. PRESTISSIMO

DANA PIANO TRIO

JOSEPH KROMHOLZ, VIOLIN

KIVIE CAHN-LIPMAN, CELLO

CICILIA YUDHA, PIANO

INTERMISSION

CHANSONS MADÉCASSES

MAURICE RAVEL (1875-1937)

NAHANDOVE

AQUA!

IL EST DOUX

MARIA FENTY DENISON, VOICE

KATHRYN THOMAS UMBLE, FLUTE

KIVIE CAHN-LIPMAN, CELLO

CICILIA YUDHA, PIANO

QUARTET IN E-FLAT MAJOR, OP. 1

WALTER RABL (1873-1940)

ALLEGRO MODERATO

ADAGIO MOLTO

ANDANTINO UN POCO MOSSO

ALLEGRO CON BRIO

ALICE WANG, CLARINET

JOSEPH KROMHOLZ, VIOLIN

KIVIE CAHN-LIPMAN, CELLO

CICILIA YUDHA, PIANO

DR. **KIVIE CAHN-LIPMAN** HOLDS DEGREES FROM THE OBERLIN CONSERVATORY OF MUSIC, THE JUILLIARD SCHOOL, AND THE UNIVERSITY OF CINCINNATI. HE IS THE FOUNDING CELLIST OF THE INTERNATIONAL CONTEMPORARY ENSEMBLE—WITH WHICH HE PERFORMS REGULARLY TO INTERNATIONAL CRITICAL ACCLAIM—AS WELL AS FOUNDER, LIRONIST, AND DIRECTOR OF THE BAROQUE STRING BAND ACRONYM AND GAMBIST WITH THE VIOL CONSORT LESTRANGE. KIVIE APPEARS ON MORE THAN FORTY RECORDINGS ON LABELS INCLUDING NONESUCH, NAXOS, NEW FOCUS, NEW AMSTERDAM, NEW WORLD, TZADIK, ARSPUBLICA, KAIROS, MODE, TUNDRA, STARKLAND, OLDE

FOCUS, CANTELOUPE, STRADIVARIUS, AND ECM, AND HIS RECORDING OF THE COMPLETE CELLO SUITES OF J.S. BACH WAS PRAISED FOR ITS "ELOQUENT PERFORMANCES," "FRESH THINKING," AND "ENERGY AND ZEAL" (THE STRAD). AS A CHAMBER MUSICIAN, HE HAS PERFORMED FREQUENTLY IN CARNEGIE HALL, LINCOLN CENTER, AND OTHER MAJOR VENUES ON FOUR CONTINENTS, AS WELL AS LIVE ON WNYC 93.9 IN NEW YORK AND WFMT 98.7 IN CHICAGO. KIVIE TAUGHT CELLO AT SMITH AND MOUNT HOLYOKE COLLEGES FROM 2005-2012 AND AT THE COLLEGE OF NEW JERSEY FROM 2015-2017, AND HE HAS BEEN ON THE FACULTY OF THE CORTONA SESSIONS FOR NEW MUSIC EACH SUMMER SINCE 2012. HE JOINED THE FACULTY OF THE DANA SCHOOL OF MUSIC IN 2017.

DR. MARIA FENTY DENISON IS THE NEW COORDINATOR OF MUSICAL THEATRE AT YOUNGSTOWN STATE UNIVERSITY. THERE, SHE STRIVES, WITH HER ARTIST-FACULTY COLLEAGUES, TO CREATE A COOPERATIVE, STUDENT-CENTERED LEARNING ENVIRONMENT. HER EXPERTISE IS IN TRAINING MULTIDISCIPLINARY SINGERS. CURRENTLY, SHE HAS STUDENTS UNDER POP MANAGEMENT CONTRACTS; IN BROADWAY SHOWS ON NATIONAL TOURS THROUGHOUT THE US; CONTINUING STUDIES AT SCHOOLS LIKE TISCH AND NYU STEINHART; WORKING WITH THE SANTA FE DESERT CHORALE; AND PURSUING A FULBRIGHT IN DIRECTING. PREVIOUSLY, MARIA FENTY DENISON WAS COORDINATOR OF THE VOICE HEALTH COLLABORATIVE AT THE UNIVERSITY OF MIAMI—A JOINT EFFORT BETWEEN THE FROST SCHOOL OF MUSIC'S DEPARTMENT OF VOCAL PERFORMANCE AND THE UNIVERSITY OF MIAMI HEALTH'S DEPARTMENT OF OTOLARYNGOLOGY. IN THAT CAPACITY, SHE INITIATED A CAMPUS-WIDE WORLD VOICE DAY IN ORDER TO CREATE AWARENESS FOR BOTH STUDENTS AND FACULTY REGARDING VOICE HEALTH AND HYGIENE. SHE EXPANDED THE VOICE PEDAGOGY CURRICULUM BY ESTABLISHING A DOCTORAL INTERNSHIP IN CLINICAL OBSERVATIONS AND SURGICAL ROTATION IN THE DEPARTMENT OF OTOLARYNGOLOGY. ADDITIONALLY, DR. DENISON PARTICIPATED AS AN ACTIVE MEMBER OF THE VOICE TEAM IN RESEARCH, OUTREACH, DIAGNOSIS, AND VOICE REHABILITATION STRATEGIES FOR SINGERS. ONE OF HER PRIMARY RESEARCH INTERESTS IS THE POSTTRAUMATIC REHABILITATION OF THE SINGING VOICE.

DR. DENISON IS ORIGINALLY FROM NEW JERSEY. SHE HOLDS A BM IN VOICE PERFORMANCE AND AN MM IN VOICE PERFORMANCE AND PEDAGOGY FROM WESTMINSTER CHOIR COLLEGE, PRINCETON, NEW JERSEY, AND A DMA IN VOCAL PEDAGOGY AND PERFORMANCE FROM THE UNIVERSITY OF MIAMI, FROST SCHOOL OF MUSIC.

JOSEPH KROMHOLZ IS COORDINATOR OF STRINGS AT YOUNGSTOWN STATE UNIVERSITY'S DANA SCHOOL OF MUSIC, WHERE HE TEACHES VIOLIN, VIOLA, AND CHAMBER MUSIC. HE PREVIOUSLY TAUGHT VIOLIN AT LUTHER COLLEGE AND TAUGHT MUSIC THEORY AT NEW ENGLAND CONSERVATORY. HIS STUDENTS HAVE ATTENDED THE JUILLIARD SCHOOL, CURTIS INSTITUTE OF MUSIC, CLEVELAND INSTITUTE OF MUSIC, NEW ENGLAND CONSERVATORY, BERKLEE COLLEGE OF MUSIC, AND HARVARD UNIVERSITY. MR. KROMHOLZ HAS TAUGHT AT THE CHAMBER MUSIC CONNECTION IN COLUMBUS, SUNY STONY BROOK'S SUMMER CHAMBER INSTITUTE, ENCORE CHAMBER MUSIC INSTITUTE, RENOVA MUSIC FESTIVAL, AND AT KNEISEL HALL'S MAINE STUDENT PRO

GRAM. IN ADDITION TO TEACHING VIOLIN AND CHAMBER MUSIC, MR. KROMHOLZ IS IN DEMAND AS A CLINICIAN AT MUSIC FESTIVALS, WORKSHOPS, AND TRAINING ORCHESTRAS. HE REGULARLY WORKS WITH COLLEGE AND YOUTH ORCHESTRAS ACROSS THE MIDWEST, AND FREQUENTLY SERVES AS A CONDUCTOR.

MR. KROMHOLZ MAINTAINS AN ACTIVE PERFORMING CAREER AS A SOLO, CHAMBER, AND ORCHESTRAL MUSICIAN. A FOUNDING MEMBER OF THE LINDEN STRING QUARTET AND A CURRENT MEMBER OF THE BRYANT PARK CHAMBER PLAYERS, HE ALSO SERVES AS CONCERTMASTER OF OPERA WESTERN RESERVE, THE WARREN PHILHARMONIC, AND AS ASSOCIATE CONCERTMASTER OF THE YOUNGSTOWN SYMPHONY.

HAILING FROM NEW YORK AND RESTON, VIRGINIA, JOSEPH KROMHOLZ STUDIED VIOLIN AT THE CLEVELAND INSTITUTE OF MUSIC AND ECONOMICS AT CASE WESTERN RESERVE UNIVERSITY, FOLLOWED BY DOCTORAL STUDIES AT NEW ENGLAND CONSERVATORY. HIS MENTORS INCLUDE PAUL KANTOR, MIRIAM FRIED, VIOLAINE MELANÇON, DONALD WEILERSTEIN, PETER SALAFF, AND ITZHAK PERLMAN, AS WELL AS MEMBERS OF THE CAVANI, CLEVELAND, AND JUILLIARD QUARTETS.

KATHRYN THOMAS UMBLE HAS PRESENTED RECITALS ON FLUTE IN EUROPE AND THROUGHOUT THE UNITED STATES, INCLUDING VENUES SUCH AS ALICE TULLY HALL AND SYMPHONY SPACE, NEW YORK, AND THE MILHAUD SOCIETY AT THE CLEVELAND INSTITUTE OF MUSIC WITH MEMBERS OF THE CLEVELAND ORCHESTRA. AMONG RECENT PERFORMANCES, KATHRYN UMBLE WAS GUEST ARTIST IN RECITAL WITH THE AURISTA ENSEMBLE IN NEW YORK CITY, PERFORMED IN RECITAL AT THE 2008 NATIONAL FLUTE ASSOCIATION CONVENTION, WAS FEATURED GUEST ARTIST OF THE PITTSBURGH FLUTE CLUB, AND CONCERTO SOLOIST WITH THE WARREN PHIL HARMONIC ORCHESTRA. DR. UMBLE HOLDS DEGREES FROM THE UNIVERSITY OF MICHIGAN, BOWLING GREEN STATE UNIVERSITY, AND MICHIGAN STATE UNIVERSITY AND WAS AWARDED THE PRIX D'EXCELLENCE FOR OUTSTANDING MUSICIANSHIP FROM THE FONTAINEBLEAU SCHOOL OF MUSIC, FRANCE, WHICH SHE ATTENDED ON FULL SCHOLARSHIP. SHE IS PROFESSOR OF FLUTE AT YOUNGSTOWN STATE UNIVERSITY AND HAS SERVED ON THE FACULTIES OF BOWLING GREEN STATE UNIVERSITY, AND GROVE CITY COLLEGE. IN ADDITION TO PERFORMING AS PRINCIPAL FLUTE WITH THE WARREN PHILHARMONIC ORCHESTRA, DR. UMBLE HOLDS THE PICCOLO POSITION WITH THE YOUNGSTOWN SYMPHONY ORCHESTRA AND HAS PERFORMED AS PRINCIPAL FLUTE WITH THE TOLEDO SYMPHONY ORCHESTRA AND THE YOUNGSTOWN SYMPHONY ORCHESTRA.

WITH A CAREER INCLUDING SOLO AND ENSEMBLE CONCERTS IN BELGIUM, NEW YORK CITY, SWEDEN, LOS ANGELES AND TAIWAN, **ALICE WANG'S** CLARINET PERFORMANCES HAVE BEEN DESCRIBED AS "LIVELY, ASSURING" AND "INCREDIBLE [WITH] FAST AND INTRICATE FINGER WORK." SHE HAS WORKED WITH COMPOSERS HENRYK GORECKI, JOAN

TOWER AND JENNIFER HIGDON AND PERFORMED UNDER CHRISTOPHER HOGWOOD AND GUNTHER SCHULLER. DR. WANG HAS ALSO HAD THE PLEASURE OF RECORDING WITH JAZZ HARMONICIST JEAN "TOOTS" THIELEMANS AND PREMIERED COMPOSITIONS BY JOHN CORIGLIANO, PERCUSSIONIST KEVIN NORTON AND JAZZ TRUMPETER DAVE

DOUGLAS, THE LATTER AS A MEMBER OF THE AWARD-WINNING AMERICAN REPERTORY ENSEMBLE. SOME OF THE OTHER HIGHLIGHTS OF DR. WANG'S CAREER INCLUDE COLLABORATING IN A EUROPEAN CONCERT TOUR TO PROMOTE THE AWARENESS OF ASIAN CULTURES, RECEIVING AN INVITATION FROM THE ROYAL CONSERVATORY OF MUSIC IN STOCKHOLM TO BE A RESIDENT GUEST ARTIST AND GIVING A SOLO CONCERTO PERFORMANCE WITH THE TEXAS FESTIVAL ORCHESTRA.

SINCE HER APPOINTMENT AS ASSISTANT PROFESSOR OF CLARINET FOR THE DANA SCHOOL OF MUSIC AT YOUNGSTOWN STATE UNIVERSITY IN 2007, DR. WANG HAS DIRECTED THE DANA CLARINET ENSEMBLE AND HAS BEEN A FEATURED SOLOIST WITH THE YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE AND THE OHIO DISTRICT 5 HONOR BAND. SHE IS ALSO A MEMBER OF THE FACULTY WOODWIND QUARTET AT YOUNGSTOWN STATE UNIVERSITY AND HAS PERFORMED WITH THE VALLEY LYRIC OPERA, OPERA WESTERN RESERVE AND THE WESTMINSTER WOODWIND QUINTET. DR. WANG COMPLETED HER DOCTORATE OF MUSICAL ARTS IN CLARINET AT THE UNIVERSITY OF TEXAS AT AUSTIN WITH PROF. RICHARD MACDOWELL. HER PREVIOUS TEACHERS INCLUDE YEHUDA GILAD AND MITCHELL LURIE AT THE UNIVERSITY OF SOUTHERN CALIFORNIA, AS WELL AS SIR WALTER BOEYKINS AT THE ROYAL CONSERVATORY OF MUSIC IN ANTWERPE AND HERMANN STEFANSSON OF THE STOCKHOLM ROYAL PHILHARMONIC ORCHESTRA.

A VERSATILE SOLO PIANIST AND AVID CHAMBER MUSICIAN, **CICILIA YUDHA** HAS GIVEN PERFORMANCES IN THE US, AUSTRIA, CAMBODIA, CANADA, FRANCE, GERMANY, AND INDONESIA. SHE IS A FREQUENT SOLOIST WITH THE DUKE UNIVERSITY SYMPHONY ORCHESTRA UNDER THE BATON OF MAESTRO HARRY DAVIDSON. SHE HAS GIVEN MASTER CLASSES AND PRESENTATIONS ACROSS THE UNITED STATES AND SOUTHEAST ASIA. NAVONA RECORDS RELEASED HER DEBUT CD *SELECTED PIANO WORKS BY ROBERT CASADESUS AND HENRI DUTILLEUX* IN SEPTEMBER 2016.

AS A CREATIVE ARTIST, SHE HAS ENJOYED COLLABORATIONS WITH MUSICOLOGIST EWELINA BOCZKOWSKA, TAP DANCER CLAUDIA RAHARDJANOTO, AND POLISH FOLK DANCE SPECIALISTS CHRISTINE COBB AND STAŚ KMIEĆ. SHE HAS PRESENTED LECTURE RECITALS AT TEDx TALKS, THE OHIO MUSIC TEACHERS ASSOCIATION CONFERENCES, THE COLLEGE MUSIC SOCIETY (CMS) NATIONAL CONFERENCES, AND CMS REGIONAL CONFERENCES. SHE REGULARLY PRESENTS PREVIEW CONCERT LECTURES FOR THE CLEVELAND ORCHESTRA AT SEVERANCE HALL. PASSIONATE IN MUSIC EDUCATION AND COMMUNITY SERVICE, YUDHA IS A NATIONALLY CERTIFIED TEACHER OF MUSIC (NCTM) AND IS A RECIPIENT OF THE STEINWAY TOP TEACHER AWARD. ON FULL SCHOLARSHIP, YUDHA EARNED A DOCTORATE IN PIANO PERFORMANCE AT UNIVERSITY OF NORTH CAROLINA GREENSBORO. SHE ALSO HOLDS DEGREES FROM NEW ENGLAND CONSERVATORY, AND THE CLEVELAND INSTITUTE OF MUSIC. SHE JOINED THE DANA SCHOOL OF MUSIC FACULTY AT YOUNGSTOWN STATE UNIVERSITY IN 2012.

Youngstown State
University Presents

25th ANNUAL YSU FLUTE FESTIVAL

**Saturday
March 24th
8:30am-5:00pm**

Bliss Hall
Youngstown State University

**Guest Artist:
AMY PORTER**

**Special Guest Artist Recital
Sunday March 25th
2:00 PM | DeYor Performing
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Adults: \$20
Students/Seniors: \$10
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Free for all YSU students, faculty, and staff.
The Recital on March 25th at the DeYor Performing
Arts Center is free and open to the public.

Register by Thursday, March 22 at 10:00PM in order to
be entered into a prize drawing during the Flute Festival

The YSU Flute Festival is designed for flute players of all
levels and will include workshops, vendor exhibits, guest
artist performances, master classes, and a guest artist
recital. This festival is hosted annually by Kathryn
Thomas Umbie, Professor of Flute, YSU. For more
information visit our website at the QR code or
contact ysudanafflutesociety@gmail.com, 330-941-1831.



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THE DANA CONCERT SERIES

PRESENTS

DANA SPRING CHORAL CONCERT

**"UNITED IN SONGS: CELEBRATE
THE DIVERSE WORLD!"**

Featuring Ensembles:
Dana Chorale
University Chorus
YSU Barbershop Chorus

Hae-Jong Lee, Director
Kathy Miller, Accompanist

FRIDAY, MARCH 23, 2018
ST. COLUMBA CATHEDRAL
YOUNGSTOWN, OH
7:30 PM

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

"UNITED IN SONGS: CELEBRATE THE DIVERSE WORLD"

DANA CHORALE

- Cluck Ol' Hen* (Appalachian Folksong) arr. Phillip Rhodes
Kathryn Sewall, violin
- Shenandoah* (American Folksong) arr. James Erb (1926-2014)
- John the Revelator* (Gospel Song) arr. Paul Caldwell & Sean Ivory

UNIVERSITY CHORUS

- Airang* (Korean) arr. Sin-hwa Park (b. 1958)
- Mouth Music* (Celtic Music) Dolores Keane/John Faulkner
James Reardon, drum
- Bashana Haba'ah* (Israel) Nurit Hirsch (b. 1942) arr. John Leavitt (b. 1956)
Kathryn Sewall, violin; Marissa Lyerly, clarinet
- Cielito Lindo* (Mexican Folksong) arr. Barbara Harlow
- Ah! si mon moine voulait danser* (Canada-France) Donald Patriquin (b. 1938)

DANA CHORALE

- Kuai lo de chu huei* (Taiwan) arr. Lu Chuang-shien (1916-2008)
- Magnificent Horses* (Fantasy on a Mongolian Folk Tune) arr. Jing Ling Tam
Kate Landry, flute; James Reardon, sleigh bells
- Dravidian Dithyramb* (India) Victor Paranjoti (1906-1967)

YSU BARBERSHOP CHORUS—"ONE ACHORD"

- Wait Till the Sun Shines, Nellie* Andrew Sterling & Harry Von Tilzer
arr. Warren "Buzz" Haeger
- You're Sixteen* Richard M. Sherman, arr. Aaron Dale

DANA CHORALE

- Muié Rendêra* (Brazilian Folk Song) arr. Pinto Fonseca (1933-2006)
Lindsay Heavner & Alexander Kluchar, percussions
- Daemon Irrepit Callidus* (Hungary) György Orbán (b. 1947)
- Rotaja "Round Dance"* (Latvia) Juris Karlsons (b.1948)

SYMPHONIC CHOIR

- Hope for Resolution* (South Africa) Paul Caldwell & Sean Ivory
Kate Landry, flute & Sam Gregory, soprano saxophone
James Reardon, drum
- Worthy To Be Praised* (Gospel Song) Byron Smith (b. 1960)
Katy Howells & Rebecca Enlow, soli
Carvell Austin, tambourine

Please join the reception in the basement after the concert to celebrate with exquisite food from diverse cultures prepared by the performers!

PROGRAM NOTES AND TEXT TRANSLATIONS

Cluck Ol' Hen (Appalachian folksong) stands among the many great traditional banjo/fiddle tunes, which have as many variants as there are musicians who play it. The tune exhibits a fairly common pitch structure in traditional Appalachian music, which is related to the tuning and "clawhammer" style of banjo playing: pentatonic (D-F-G-A-C) combined with mixolydian mode (D-E-F#-G-A-B-C-D). Traditional musicians have always shown a penchant for made-up non-sense verses to go with tunes like this, and *Cluck Ol' Hen* is a good example. This setting is the first of the *Three Appalachian Settings* (SATB and solo violin) which was commissioned for the Carleton Singers in 2000 to celebrate the composer's 60th year and his 25th year of teaching at Carleton College.

My ol' hen's a good ol' hen, She lays eggs for the railroad men.

Sometimes one, sometimes two, sometimes enough for the whole dang crew. My ol' hen's a good ol' hen, She lays eggs for the railroad men.

Sometimes two, sometimes three, sometimes enough for the youngun's and me.

Cluck, cluck, cluck and squall. Ain't laid an egg since a way last fall.

My ol' hen she clucks a lot, next time she clucks gonna cluck in the pot.

Um-cluc-ka, um-cluc-ka....

My ol' hen's a good ol' hen, She lays eggs for the railroad men.

Sometimes three, sometimes four, that's not enough, then you can't get any more.

My ol' hen's a good ol' hen, She lays eggs for the railroad men.

Sometimes four, sometimes five, railroad men are the meanest men alive.

Cluck, cluck, cluck and squall. Ain't laid an egg since a way last fall.

My ol' hen she clucks a lot, next time she clucks gonna cluck in the pot.

Um-cluc-ka, um-cluc-ka....

My ol' hen's a good ol' hen, She lays eggs for the railroad men.

Sometimes six, sometimes eight, sometimes they won't fill a little plate.

My ol' hen's a good ol' hen, She lays eggs for the railroad men.

Sometimes eight, sometimes nine, some of them are yours and some of them are mine.

Cluck, cluck, cluck and squall. Ain't laid an egg since a way last fall.

My ol' hen she clucks a lot, next time she clucks gonna cluck in the pot.

My ol' hen's a good ol' hen, She lays eggs for the railroad men.

Sometimes nine, sometimes ten, but that's enough for the railroad men.

My ol' hen she clucks and squalls. Ain't laid an egg since a way last fall.

My ol' hen she clucks a lot, next time she clucks gonna cluck in the pot.

Cluck in the pot.

Shenandoah is one of the most beloved American folksongs. Erb's setting has also become one of the most performed folksongs since written for the University of Richmond Choir's European tour in 1971. It opens with tranquil unisons, first by women and then by men. In the middle section, the soprano unison captures the fluid scenery of the flowing river and mountain while the lower voices depict the depth of the river and emotion in a homophonic texture. The closing section seems to resonate the echoing nature sound expressed by the canonic texture of three women's voices.

O Shenando', I long to see you, And hear your rolling river,

O Shenando', I long to see you, 'Way we're bound away, Across the wide Missouri.

I long to see your smiling valley, And hear your rolling river,

I long to see your smiling valley, 'Way we're bound away, Across the wide Missouri.

'Tis sev'n long years since last I see you, And hear your rolling river,

'Tis sev'n long years since last I see you, 'Way we're bound a way, Across the wide Missouri.

John the Revelator has been performed by a myriad of arrangements by gospel groups throughout the South. It seems to have been first recorded between 1927 and 1930 by Blind Willie Johnson, a street-corner evangelist. A decade later, the piece turned up as regular staple in the repertoire of Delta Blues legend Son House, who was also a practitioner of a charismatic tradition, a religion that used music to lift worshipers into an ecstatic, trance-like state of mind. These traditions, in addition, offered respite and hope to an African-American population trapped in webs of physical and economic hardship. In this arrangement, Caldwell and Ivory have tried to make optimal use of the precious Blues scales employed by Johnson and House. Harmonically and texturally, this setting is more closely related to the work of Son House's musical tradition, the next two generations of American Blues pioneers.

O tell me who is that writtin'? John the Revelator, writtin' in the book of seven seals.
O tell me what is he writtin'? 'bout the Revelation, in the book of seven seals.
When John looked over Calvary's hill, heard a rumblin' like a chariot wheel.
Well, tell us, John, what did you see? I saw a beast rising from the sea!
Talk to us, John! What's the good news? The crippled can walk; the dumb are singin' the blues.
Oh John, in the graveyard, whadaya see? The dead are dancin' all around me.
Tell us who is writin'? Tell us what he's writing'!
Tell us who is writin'? Tell us why he's writin'?
Tell us who is writin'? Time for revelation and for jubilation
Tell us what you're writin'? Read it to us John!
Well, John, just tell it in your book, in that book.
Well, juh John, just tell it in your precious book, write it down for us in that book.
Well, juh John, just tell it, write it down in that book of seven seals, John.

Among many different theories regarding its origin, the most commonly accepted meaning of *Arirang* (Korean) is 'rolling hills.' Korean monophonic Arirang songs have been sung for many centuries throughout Korea, passed largely from generation to generation through oral tradition. There are many different Arirangs representing the character and culture of each region. In this arrangement, three well-known Arirang melodies are utilized; they are "Jung-Sun Arirang," "Mil-Yang Arirang," and "Arirang." While most songs within this genre are melancholy, others can be joyful. The setting first introduces the Jung-Sun Arirang" which represents one of the most somber characters of all Arirangs; then move to the more fluid and familiar "Arirang." In the next section the more joyful one, "Mil-Yang Arirang," joins both melody creating a trio texture.

Arirang, Arirang, Arariyo
You, my lover
are going through the Arirang hills alone.
If you go away without me,
Your feet will become so tired and painful
that you will be unable to walk the distance required.
Ari-Ari, Suri-Suri
If you go away without me
your feet will be painful.
Look at me my love as you look at
the flower in winter time.

Celtic Mouth Music, sometimes called lilting, diddling or port-a-beul (“tunes from the mouth”), is a music straight from the heart and the mouth. Its tantalizing rhythms and its driving melodic lines reveal the unique partnership of song and dance in the folk music traditions of the Celts and the Gaels. Sung during weddings, dances, chore times, or just for sport, mouth music combines astonishing verbal acrobatics with direct, heartfelt harmonies to create an irresistible musical experience. From its inception, Celtic mouth music was a music meant to fill the gaps created by poverty, religious oppression, and/or a lack of good instrumentalists. This particular tune hails from the Hebrides, a chain of island off the west coast of Scotland.

Ho ro harra dalla ho ro harra dalla.... hind ye handan...
 Dance to your shadow when it's good to be livin' lad,
 dance to your shadow when there's nothing better near ye
 Ho ro harra dalla hind ye handan ho ro harra dalla ho ro....
 Hin hin harra dalla...
 There are tunes in the river otter pools in the river water,
 pools in the river and the river calls him.
 Hin hin harra dalla...

Nurit Hirsh is considered one of Israel's most prolific and diverse composers having written over 1,000 songs in a wide variety of genres, including children's songs, folk songs, pop and rock music, orchestral arrangements, and even scores for films and musicals. Many of her songs have become Israeli classics, including **Bashana Haba'ah**. Israel's Six-Day War of 1967 caused a dramatic in the lives and music of her people. Much of the music written since the beginning of the decade reflects a stage of peace and tranquility. The lyric, being optimistic, reflects Jewish people's dream of peace under conflicts. Although the first recording of the original song presents an ultimately positive spirit and upbeat rhythm, Leavitt's arrangement in a much slower tempo presents a sad emotion and longing for peace under painful conflicts.

Bashana haba'ah neshev al hamirpeset	Next year we will sit on the porch
Venispor tziporim nodedot	And count all the birds
Yeladim bechufsha yesachakuto feset	Children on vacation will play catch
Bein habayit l'ven hasadot	Between the house in the fields
Od tireh od tireh Kama tov yiheyeh	You will see how good it will be
Bashana bashana haba'ah (2x)	Next year

Cielito Lindo is a popular Mexican song from a Spanish *copla*, popularized in 1882 by Mexican author Quirino Mendoza y Cortes (1862-1957). It is roughly translated as “Pretty Darling.” The Mexican people have almost adopted this popular song as a symbol of their nation. The song has even become a song, which promotes great patriotism and unity within Mexico.

De la Sierra Morena,	From Sierra Morena,
cielito lindo, vienen bajando,	Pretty darling, coming down are
Un par de ojitos negros,	A pair of little black eyes,
cielito lindo, de contrabando.	Pretty darling, sneaking by.

Refrain:

Ay, ay, ay, ay, canta y no llores,	Ah, ah, ah, ah, sing and don't cry,
Porque cantando se alegran,	Because by singing they get happy,
cielito lindo, los corazones.	Pretty darling, the hearts

Ese lunar que tienes,
cielito lindo, junto a la boca,
No se lo des a nadie,
cielito lindo, que a mí me toca.

That beauty mark that you have
Pretty darling, next to your mouth,
Don't give it to anyone,
Pretty darling, for it is mine.

De tu casa a la mia,
Cielito lindo, no es mas de un paso,
y ahora que estamos solos,
Cielito lindo, dame un abrao.

From your house to mine,
Pretty darling, is no more than a step,
and now we are alone,
Pretty darling, give me a hug.

Ah! si mon moine voulait danser is probably of French-Canadian origin. The text of this song is based on a game of words. In the vernacular of colonial Quebec, the name "Moine/Monk" is given to a small toy called in France: "German Top/toupee d'Allemagne." Apparently, the "Moine/Monk" is actually a top (toupee) that the child puts into a spin with a cord and as it spins, the child tries to make the top dance by whipping it lightly with the cord." So this explains the metaphor of referring to the toy top as a monk and then singing this song which basically tells the top (Monk) that if it dances, the child will give it a list of things that are important to a monk, a hood, a cincture, a rosary, a monk's habit, a book of psalms and in the final verse, a general promise to give other things.

1. Ah! Si mon moine voulait danser!
Ah! Si mon moine voulait danser!
Un capuchon je lui donnerais,
Un capuchon je lui donnerais.
Tu n'entends pas mon moulin-lon-la
Tu n'entends pas mon moulin marcher.
Danse, mon moine, danse!
Tu n'entends pas la danse!
2 ... Un ceinturon...
3 ... Un chapelet...
4 ... Un froc de bur'...
5 ... Un beau psautier...
6 S'il n'avait fait vœu de pauvreté,
Bien d'autres choses je lui donnerais.

1. Ah, if my monk wanted to dance,
Ah, if my monk wanted to dance,
A hood I would give him,
A hood I would give him.
Danse, my monk, danse!
You don't hear the danse!
You don't hear my mill-lo-la,
You don't hear my mill running.
2 ... A belt...
3 ... A rosary...
4 ... A woolen frock...
5 ... A fine psalter...
6 If he hadn't made a vow of poverty,
Many other things I would give him.

Kuai lo de chu huei is a Taiwanese folk song from a mountain tribe. The title is roughly translated as "Happy Gathering." It is a song of harvest festival. The meaning of the text is unknown as it is written in an aboriginal language of a mountain people. As the meaning of the title implies, the song is an uplifting and festive one celebrating flourishing life and dance rhythm. In the middle section, the voices deliver joyful spirit imitating instrumental sounds, almost irresistible to dance with the rhythmic pattern.

Mongolian songs often praise horses, real and legendary, reflecting the close relationship between horses and humans. A 13th century chronicle refers to the eight chestnut horses of Chinggis Khaan, and they have thus become a symbol of national identity which embodies the Mongol's love for their native language and culture. Indigenous Mongolian musical rhythms are often patterned after the rhythm of a running horse. Such rhythms represent one of the major ethnic features of Mongolian music, and can be found throughout **Magnificent Horses**.

The *Dravidian Dithyramb* embodies traces of ragas from the Carnatic music of South India, but it also bears an astonishing resemblance to the *tarana* – a form of Hindustani classical music, which uses Persian and Arabic phonemes as nonsense syllables. *Dravidian* usually refers to the languages and races of South India, as distinct from *Aryan*, which usually defines the linguistic and racial group to the north. *Dithyramb* is a Greek term for a wild, passionate hymn. The composer, Paranjoti himself, describes the piece in detail: “Notable for its use of typical Indian melodic motifs, this work for wordless double choir demands the highest precision of rhythm, and a wide range of tonal and dynamic values. The *Dravidian Dithyramb* is an expression of uninhibited festivity. An elusive by persistent pulse motivates the music, which is based on mere fragments of melody—the pulse driving onward faster and faster toward the final frenzied utterance.”

In *Muié Rendêra*, Fonseca combines two of the most popular folk tunes from Northeast Brazil: *Ole, Muie Rendera* and *E Lampa, e Lampa, e Lampeao*. Although Fonseca emphasizes the rhythmic aspects of the piece (such as accents on off-beat and irregular accents), his choral writing is very clear, which allows the listener to identify the melodies very easily. After the declamatory introduction and canonic texture of percussive vocal effect, the alto introduces *E Lampa, e Lampa, e Lampeao*; thereafter the soprano enters with *Ole, Muie Rendera* creating an interesting counterpoint between two melodies and two different stories.

Olê, muié renda
 olê, muié renda
 tu me ensina a fazê rendá
 que eu te ensino a namorá.
 As moçq de Vila Bela
 Não tem outra ocupação
 So que fica na janela
 Na,orando o Lampeão
 Virgulino é Lampeão.
 É Lampa, é Lampa, é Lampa,
 é Lampeão.
 O seu nome é Virgulino,
 o apelido é Lampeão.

Hey, lacemaker woman,
 hey, lacemaker woman,
 if you teach me how to weave,
 I'll teach you how to court (love).
 The girls fro, Vila Bela
 have no other occupation
 They're always standing by the window
 Flirting with Lampeão
 Virgulino is Lampeão
 He is Lampa, Lampa, Lampa,
 he is Lampeão.
 His name is Virgulino,
 his nickname is Lampeão.

György Orbán (b. 1947), born to Hungarian parents in Romania, stands tall among the great composers of Hungary. He migrated to his homeland of Hungary in 1979, becoming the editor for Editio Musica Budapest and professor of music theory and composition at the Liszt Academy of Music in Budapest, where he remains today. He was first influenced by avant-garde music trends, then his music turned towards neo-romanticism. Belonging to the Hungarian choral tradition inspired by folk music, his vocal music is mingled with grotesque, humorous, at times satirical elements as clearly seen in this setting. He often evokes the ideals of earlier musical periods in terms of sound and form. *Daemon Irreplit Callidus*, a setting of a text by an anonymous 17th century poet (most likely a monk), exhibits Orbán's unique harmonic and textural language which promote natural beauty of sound in the classical sense, capturing the lure of dark, evil forces - always overshadowed, however, by the “heart of Jesus.”

Daemon irreplit callidus,
 allicit cor honoribus.
 Daemon ponit fraudes,
 inter laudes, cantus, saltus.

The Demon sneaks expertly,
 tempting the honorable heart.
 He offers trickery
 amid praise, dance, and song.

Quid-quid amabile Daemon dat,
 cor Jesu minus aestimat.
 Caro venatur sensibus;
 sen sus adhaeret dapibus;
 Ine scatur, impinguatur dilatatur.
 Quid-quid amabile caro dat,
 cor Jesu minus aestimat.
 Adde mundorum milia,
 mille millena gaudia;
 quid-quid amabile Totum dat,
 cor Jesu minus aestimat.
 Cordis aestum non explebunt,
 non arcebunt, Daemon!

However amiably the Demon acts,
 it is still worth less than the heart of Jesus.
 The flesh is tempted by sensuality;
 gluttony clings to our senses;
 It overgrows, encroaches, stretches.
 However appealing the flesh is,
 it is still worth less than the heart of Jesus.
 Though the universe may confer,
 thousands upon thousands of praises;
 however appealing the whole universe is,
 it is still worth less than the heart of Jesus.
 They neither fulfill nor put out
 the desire of the heart, Demon!

Juris Karlsons was born in 1948 in Riga, Latvia. His compositions combine the expressive qualities of classical and romantic music along with contemporary compositional techniques, exhibiting bold contrasts of dynamics, color, and style. *Rotaja* is the last of the three-song cycle, *Neslēgtais Gredzens* (written in 1992), which means “the unclosed ring” and refers to a children’s game in which the group joins hands and forms a ring or circle, not quite closed. *Rotaja* is a game, a play, even a toy. It is also, as in this case, a song-and-dance game. Imagine a round-dance, circles, dancers circling around, dancing in the middle, holding hands, letting go, moving, on, stepping fast, swaying, swinging, and swirling around. There is a caller, calling dancers to the middle [“Vidū! Vidū!”]. The couples are bending and swaying to the rhythm. The mood is happy and light, enjoy! enjoy! Adorn your life fully, richly, enjoy your days, be happy. This is a spring dance, the rites of spring; the long, dark winter is gone, the days get longer, there is jubilation.

Vidū
 Viena nāca otra gāja,
 viena laida, cita māja, vidū!
 Nav vēl tverta sniegtā roka,
 jau tu līgo līgo līdz iekš loka, vidū!
 Vajā, vajā, rotā dienas,
 šurpu, turpu, irst un sienas tevi rokas
 tālāk sienas, tālāk lokās, vidū!
 Vajā, vajā, rotā!

To the middle!
 One came, the other went
 One lets go, another waves, vidū!
 The outstretched hand is not yet grabbed,
 You already swing along in a circle, vidū!
 Freely, freely the days spin,
 Hither, thither, part and join your hands
 further joining, further swaying, vidū!
 Freely, freely swirl around!

Hope for Resolution celebrates diversity in its juxtaposition of a European chant (*Divinum mysterium*) melody and an anti-apartheid song from South Africa. The arrangement reflects our respect for divergent musical styles and points us toward our innate potential for peaceful coexistence. *Thula ‘sizwe* is a South African freedom song. The language is Zulu.

Divinum mysterium:

Of the Father’s love begotten, E’er the worlds began to be.
 He is Alpha and Omega. He the source, the ending he.
 O the things that are, that have been, and that future years shall see,
 evermore and evermore.
 Oh, that birth, forever blessed, when the virgin full of grace,
 by the Holy Ghost conceiving, bare the Savior of our race.
 And the babe, the world’s redeemer, first revealed his sacred face,
 evermore and evermore.

O ye heights of heav'n adore him, Angel hosts his praises sing,
Pow'rs, dominions bow before him, And extol our God and King.
Let no tongue on earth be silent, ev'ry voice in concert ring
evermore and evermore.

Thula sizwe:

Thula sizwe, ungabokhala,
uJehovah wakho uzokunqobela
Inkululeko, sizoyithola,
uJehovah wakho uzokunqobela

Nation, do not cry.
Jehovah will protect us.
We will attain freedom.
Jehovah will protect us.

.....

PERSONNEL LIST

DANA CHORALE

Hae-Jong Lee, Director
Kathy Miller, Accompanist
Francesca Molinaro, Graduate Assistant
Lindsay Heavner, Graduate Assistant

SOPRANO

Kristina Clemons, Youngstown, OH
Sydney DiCenso, Howland, OH
Sara Eckenrode, Youngstown, OH
Rebecca Enlow, Salem, OH
Rachel Jones, Cecil, PA
Francesca Molinaro, Connellsville, PA
Elexis Moore, Warren, OH

BASS

Levi DeMarco, Struthers, OH
Andrew Gurdak, Cortland, OH
Alexander Kluchar, Canfield, OH
Cameron Lewis, Youngstown, OH
Jared Liscinsky, Damascus, MD
David Mouse, East Liverpool, OH
Elliott Roose, Hubbard, OH

ALTO

Geena Badalamenti, Rock Creek, OH
Kathleen Brown, Pittsburgh, PA
Katie Fernstrom, Canfield, OH
Lindsay Heavner, Cumberland, MA
Sarah Hunter, Warren, OH
Kate Landry, Poland, OH
Megan Levan, Dunkirk, NY
Anne Sopher, Hermitage PA

TENOR

Carvell Austin, Youngstown, OH
Tim Gregory, Cortland, OH
Troy Gregory, Cortland, OH
Cole Kramer, Hiram, OH
Jonathan Lang, Cortland, OH

UNIVERSITY CHORUS

Hae-Jong Lee, Director

Kathy Miller, Accompanist

Rebecca Enlow, Graduate Assistant

SOPRANO

Kameron Hobbs, McDonald, OH

Katy Howells, Baden, PA

Elexis Moore, Warren, OH

Sara Sandora, Lowellville, OH

Laura Sylvester, Poland, OH

Anne Sopher, Hermitage PA

ALTO

Rebecca Enlow, Salem, OH

Mary Rodack, Pittsburgh, PA

Elaina Shipton, Hubbard, OH

Elizabeth Terrell, Staten Island, NY

Jessica Williams, Hubbard, OH

TENOR

Emilio Santiago, Hermitage, PA

BASS

Carvell Austin, Youngstown, OH

Edward Benson, Youngstown, OH



YSU BARBERSHOP CHORUS—"ONE ACHORD"

Hae-Jong Lee, Director

TENOR

Jason Volovar

Tyler Leibengood, Secretary

Tim Gregory

Jonathan Lang

BARITONE

Richard Blough

Ian Kinnaman, Vice President

Jared Liscinsky, President

Tim McCall, Treasurer

LEAD

Stephen Hall

Calvin Jackson

Daniel Navabi

Brandon Hackimer

BASS

Levi DeMarco

Dominic Gentile

Andrew Gurdak

Alexander Kluchar

David Mouse



UPCOMING CHORAL/VOCAL EVENTS:

YSU Barbershop Chorus Concert

Music At Noon

Wednesday, April 18, 12:15 PM

Butler Institute of American Art

YSU OPERA—CENDRILLON

Friday, April 20, 7:30 PM, Ford Theater, Bliss Hall

Saturday, April 21, 7:30 PM, Ford Theater, Bliss Hall

Sunday, April 22, 2:00 PM, Ford Theater, Bliss Hall

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AN ALL-STEINWAY SCHOOL

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THE DANA CONCERT SERIES PRESENTS

25th ANNUAL YSU FLUTE FESTIVAL

SATURDAY, MARCH 24, 2018

8:30 AM - 5:00 PM

BLISS HALL,
YOUNGSTOWN STATE
UNIVERSITY

SUNDAY, MARCH 25, 2018

2:00 PM

25TH ANNIVERSARY GUEST
ARTIST RECITAL
FORD FAMILY RECITAL HALL AT
THE ELEANOR BEECHER
FLAD PAVILION
DEYOR PERFORMING
ARTS CENTER

AMY PORTER, GUEST ARTIST

KATIE LEUNG, PIANO

DIANE YAZVAC, PIANO

KATHRYN THOMAS UMBLE, YSU PROFESSOR OF FLUTE

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CREATIVE ARTS AND COMMUNICATION

The Department of Theatre and Dance Presents



The YSU

DANCE ENSEMBLE

April 5, 6 and 7, 2018
7:30 p.m.

Ford Theater | Bliss Hall

No Sunday Performance

A dance concert.

Call 330-941-3105 or
go to www.ysu.tix.com

YSU students free with ID

Photo credit: Leslie Dennis/Cassio Photography

THE 25TH ANNUAL YSU FLUTE FESTIVAL

SATURDAY, MARCH 24

8:30 A.M- 5:00 P.M.

ADDITIONAL 25TH

ANNIVERSARY EVENT

SPECIAL GUEST ARTIST RECITAL

SUNDAY, MARCH 25 | 2:00 P.M.

FORD FAMILY RECITAL HALL AT THE

ELEANOR BEECHER FLAD PAVILION

DEYOR PERFORMING ARTS CENTER

AMY PORTER, SPECIAL GUEST ARTIST

KATIE LEUNG, PIANO

DIANE YAZVAC, PIANO

KATHRYN THOMAS UMBLE, YSU PROFESSOR OF FLUTE

SCHEDULE OF EVENTS

SATURDAY MARCH 24:

8:30 AM - 9:00 AM: REGISTRATION, BLISS HALL, FIRST FLOOR LOBBY

9:00 AM - 5:00 PM: EXHIBITS OPEN, BLISS HALL FIRST FLOOR LOBBY

9:00 AM - 9:25 AM: TECHNIQUES AND SHOW TUNES READING SESSION, ROOM 3139

9:10 AM - 9:50 AM: FLUTE WORKSHOP WITH KATHRYN UMBLE, ROOM 3026

9:00 AM - 9:50 AM: JUNIOR HIGH MASTERCLASS WITH STEPHANIE CARTER, ROOM 2326

10:00AM - 12:00 PM: AMY PORTER MASTERCLASS, BLISS RECITAL HALL

12:00 PM - 1:00 PM: LUNCH/EXHIBITS

1:20 PM - 1:50 PM: BEGINNER'S FLUTE ENSEMBLE READING SESSION, RM 3026

1:20 PM - 1:50 PM: INTERMEDIATE/ADVANCED FLUTE ENSEMBLE READING SESSION, ROOM 2326

2:00 PM - 2:50 PM: GUEST ARTIST RECITAL, AMY PORTER, BLISS RECITAL HALL

3:00 PM - 3:45 PM: FLUTE CLASS FOR ALL WITH AMY PORTER, BLISS RECITAL HALL

4:00 PM - 4:30 PM: FESTIVAL CLOSING CONCERT, BLISS RECITAL HALL

10:00 A.M. | MASTERCLASS, AMY PORTER, WITH YSU FLUTE STUDIO

DIANE YAZVAC, PIANO

CONCERTO FOR FLUTE AND ORCHESTRA

CARL NIELSEN (1865-1931)

I. ALLEGRO MODERATO

ANNA REITSMA

SELECTIONS FROM CARMEN & L'ARLESIENNE

GEORGES BIZET (1838-1875)

ANGELICA PARK

CONCERTINO FOR FLUTE AND PIANO, OP. 107

CÉCIL CHAMINADE (1857-1944)

OLIVIA BENNA

BLACK ANEMONES

JOSEPH SCHWANTNER (b. 1943)

NADYA STRATTON

SUITE FOR FLUTE AND PIANO, OP. 34

CHARLES M. WIDOR (1844-1937)

MCKENZIE COOPER

2:00 P.M. | GUEST ARTIST RECITAL

AMY PORTER, FLUTE

KATIE LEUNG, PIANO

FANTAISIE

GEORGES HUE (1858-1948)

SUITE

PHILIPPE GAUBERT (1879-1941)

I. INVOCATION (DANSE DE PRÊTRESSES)

II. BERCEUSE ORIENTALE

III. BARCAROLLE

IV. SCHERZO-VALSE

FLUTE SONATA #11, "THE WESTERN SONATA"

CHRISTOPHER CALIENDO

I. STAGECOACH

II. PRAIRIE

III. HOEDOWN #2

9:00 A.M. | JUNIOR HIGH MASTERCLASS, STEPHANIE CARTER

GRACE BURCHILL, LAUREN RADESCHI, PHOEBE CHEN,

PAIGE THOMAS, MARISSA CONROY, AMANDA PAN

**4:00 P.M. | FESTIVAL CLOSING CONCERT, CENTRAL GREENE FLUTE ENSEMBLE AND
YSU FLUTE ENSEMBLE**

CENTRAL GREENE FLUTE ENSEMBLE

MANDI LAWRENCE, DIRECTOR

AVE MARIA

CORNELIS VERDONCK (1563-1625)

ARR. M. MAGATAGAN

CENTRAL GREENE FLUTE ENSEMBLE: JORDAN BELL, KRISTEN
BLACK, LAUREN MASON, PAIGE REDMAN, JORDAN STEINMILLER

YSU FLUTE ENSEMBLE
KATHRYN THOMAS UMBLE, DIRECTOR

HIDDEN REACTION (WORLD PREMIERE)

NADYA STRATTON (YSU FLUTE STUDENT)

STREAMING GREEN

NANCY GALBRAITH (B. 1951)

DONA NOBIS PACEM

TRADITIONAL

YSU FLUTE ENSEMBLE: OLIVIA BENNA, MCKENZIE COOPER, AMBER DECAPRIO,
VERONICA ERJAVEC, MORGAN FREDERICK, BRANDI PERKINS,
EMILY KARR, ANNA REITSMA, NADYA STRATTON

GUEST ARTIST RECITAL MARCH 25, 2018

2:00 P.M.

FORD FAMILY RECITAL HALL AT THE
ELEANOR BEECHER FLAD PAVILION
DEYOR PERFORMING ARTS CENTER

AMY PORTER, FLUTE**KATIE LEUNG, PIANO**

FANTASIE

GEORGES HUE (1858-1948)

BEYOND THE FOREST

MIKE DJUPSTROM (B. 1980)

- I. ANDANTINO
- II. ALERT
- III. DELICATE, POINTED
- IV. VERY SLOW, FREELY
- V. NOT SLOW

SUITE

PHILIPPE GAUBERT (1879-1941)

- I. INVOCATION (DANSE DE PRÊTRESSES)
- II. BERCEUSE ORIENTALE
- III. BARCAROLLE
- IV. SCHERZO-VALSE

III. BARCAROLLE
IV. SCHERZO-VALSE

INTERMISSION

SONATINE

PHILIPPE GAUBERT (1879-1941)

- I. ALLEGRO, TRÉS ALLANT
 - II. HOMMAGE Á SCHUMANN: ANDANTE
QUASI ADAGIO
-

FLUTE SONATA #11 "THE WESTERN SONATA"

CHRISTOPHER CALIENDO

- I. STAGECOACH
 - II. PRAIRIE
 - III. HOEDOWN #2
-

BIOGRAPHIES

IN A VERSATILE AND DISTINGUISHED CAREER AS ONE OF THE WORLD'S LEADING CONCERT PERFORMERS, AMERICAN FLUTIST **AMY PORTER** HAS BECOME ONE OF THE MOST SKILLFUL AND CREATIVE MUSERS FOR COMPOSERS OF OUR TIME. CRITICS UNIQUELY NOTE HER "STRENGTH, BEAUTY, A CAPTIVATING AND SEDUCTIVE FORCE, SENSITIVITY, PERFECTION AND A SENSE OF HUMOR." MS. PORTER COMBINES HER EXCEPTIONAL MUSICAL TALENT WITH HER PASSION FOR SCHOLARSHIP AND HER MUSICAL ACHIEVEMENTS HAVE RESULTED IN MANY AWARDS AND ACCOLADES FOR HER CONCERTS AND DISCOGRAPHY. REGARDING GERMAN COMPOSER SIGFRID KARG-ELERT, A REVIEWER FROM SPAIN NOTES, "FROM THE OTHER WORLD HE HAS BEEN INSPIRED AND TAKING PRIDE IN THE SOUL OF HIS TRUE MUSE, AMY PORTER."

MS. PORTER FIRST LEAPT TO INTERNATIONAL ATTENTION WINNING THE THIRD KOBE INTERNATIONAL FLUTE COMPETITION IN JAPAN, WHICH LED TO INVITATIONS TO PERFORM THROUGHOUT THE WORLD. IN 2005 SHE RETURNED TO KOBE, JAPAN TO SERVE AS THE AMERICAN JURY MEMBER AT THE SIXTH KOBE INTERNATIONAL FLUTE COMPETITION. IN 2001 SHE WON THE PARIS/VILLE D'AVRAY INTERNATIONAL FLUTE COMPETITION IN FRANCE, COMBINED WITH THE ALPHONSE LEDUC PRIZE FOR OUTSTANDING MUSICIANSHIP. IN THE UNITED STATES, MS. PORTER HAS WON FIRST PRIZES IN THE YOUNG ARTISTS COMPETITIONS OF THE NATIONAL FLUTE ASSOCIATION, ARTISTS INTERNATIONAL, IMA HOGG, AND FLUTE TALK, AMONG OTHERS. IN 2006 MS. PORTER BECAME THE FIRST PERFORMING ARTIST BY THE UNIVERSITY OF MICHIGAN TO BE NAMED A HENRY RUSSEL AWARD RECIPIENT FOR DISTINGUISHED SCHOLARSHIP AND CONSPICUOUS ABILITY AS A TEACHER.

MS. PORTER IS A HAYNES ARTIST WHO PERFORMS RECITALS IN THE MAJOR CONCERT HALLS OF ASIA AND THE UNITED STATES WITH PIANIST CHRISTOPHER HARDING. SHE HAS PERFORMED AS CONCERTO SOLOIST WITH ORCHESTRAS THROUGHOUT THE WORLD. MS. PORTER HAS BEEN HEARD IN RECITAL ON NATIONAL PUBLIC RADIO, HIGHLIGHTED ON PBS LIVE FROM LINCOLN CENTER. SHE HAS BEEN FEATURED ON THE COVERS AND WRITTEN ARTICLES FOR FLUTE TALK MAGAZINE IN THE USA AND THE FLUTE MAGAZINE IN JAPAN.

AN AVID ARRANGER AND EDITOR OF EDUCATIONAL STUDY GUIDES, CARL FISCHER PUBLISHERS PRODUCED MS. PORTER'S ARRANGEMENT OF THE SIX CELLO SUITES BY J.S. BACH FOR FLUTE. SIMULTANEOUSLY SHE RELEASED A TWO-CD SET OF SELECTIONS FROM THE CELLO SUITES, RECORDED IN ANN ARBOR'S HISTORIC HILL AUDITORIUM. HER LATEST STUDY GUIDE IS "THE GAUBERT CYCLE: THE COMPLETE WORKS FOR FLUTE AND PIANO BY PHILIPPE GAUBERT" WITH GUESTS TIM CAREY AND PENELOPE FISCHER. HER LATEST CD IS WITH TRIO VIRADO (VIOLIST JUAN-MIGUEL HERNANDEZ AND GUITARIST JOAO LUIZ) IS MANGABEIRA FEATURING WORKS AND PREMIERES BY PIAZOLLA, HAND, BROUWER, ASSAD AND LUIZ.

A NATIVE OF WILMINGTON, DELAWARE, MS. PORTER IS A GRADUATE OF THE JULLIARD SCHOOL IN NEW YORK. HER TEACHERS AT JULLIARD WERE SAMUEL BARON AND JEANNE BAXTRESSER, AND IN AUSTRIA HER

TEACHERS WERE ALAIN MARION AND PETER-LUKAS GRAF. AFTER JULLIARD, SHE HELD THE POSITION OF ASSOCIATE PRINCIPAL FLUTE IN THE ATLANTA SYMPHONY ORCHESTRA FOR EIGHT YEARS BEFORE BECOMING PROFESSOR OF FLUTE AT THE UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC, THEATRE & DANCE IN ANN ARBOR. SHE IS THE FOUNDER AND PAST PRESIDENT OF THE NON-PROFIT SOUTHEAST MICHIGAN FLUTE ASSOCIATION. SHE IS FOUNDER OF THE POPULAR WORKSHOP, "AMY PORTER'S ANATOMY OF SOUND" HELD ANNUALLY IN ANN ARBOR WITH PROFESSOR OF THEATRE (MOVEMENT) JERALD SCHWIEBERT AND INTERNATIONALLY RENOWNED GUESTS. SHE ALSO IS THE MASTER TEACHER FOR THE MPULSE SUMMER INSTITUTE FOR ADVANCED HIGH SCHOOL STUDENTS AT U OF M.

KATHRYN THOMAS UMBLE, FESTIVAL COORDINATOR, IS PROFESSOR OF FLUTE AT YOUNGSTOWN STATE UNIVERSITY. SHE GREATLY ENJOYS PERFORMING AND SHARING THE MOMENT WITH FELLOW MUSICIANS AND THE LISTENING AUDIENCE. SHE ALSO HIGHLY VALUES TEACHING AND THE PROCESS OF HELPING OTHERS GROW AND FIND THEIR MUSICAL "VOICE".

REVIEWERS COMMENT ON UMBLE'S PERFORMANCES:

"...EXCELLENT SENSE OF SHAPING MELODIC LINES." – JAMES FLOOD, CLEVELANDCLASSICAL.COM

"...PERFORMANCE WAS IMMACULATE AND MOVING..." – JIM McCUTCHEN, PRESIDENT, DAYTON CLASSICAL GUITAR SOCIETY

IN ADDITION TO PERFORMING PRINCIPAL FLUTE WITH THE WARREN PHILHARMONIC ORCHESTRA, UMBLE HOLDS THE PICCOLO POSITION WITH THE YOUNGSTOWN SYMPHONY ORCHESTRA AND HAS PERFORMED WITH THE ERIE PHILHARMONIC, OPERA WESTERN RESERVE, FONTAINEBLEAU FESTIVAL ORCHESTRA, ERIE BALLET ORCHESTRA, NATIONAL FLUTE ASSOCIATION GALA ORCHESTRA AND TOLEDO SYMPHONY ORCHESTRA. SHE HAS BEEN FEATURED IN CONCERTO PERFORMANCES WITH WARREN PHILHARMONIC ORCHESTRA, YOUNGSTOWN SYMPHONY ORCHESTRA, YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE AND BOWLING GREEN STATE UNIVERSITY WIND ENSEMBLE AND ORCHESTRA.

UMBLE HAS PRESENTED RECITALS IN EUROPE AND THROUGHOUT THE UNITED STATES, INCLUDING VENUES SUCH AS ALICE TULLY HALL, NEW YORK, THE CLEVELAND INSTITUTE OF MUSIC WITH MEMBERS OF THE CLEVELAND ORCHESTRA, AND THE CLEVELAND ART MUSEUM. UMBLE IS A FOUNDING MEMBER OF DUO ALLANT, A FLUTE AND GUITAR ENSEMBLE - DUOALLANT.COM. SHE WAS FEATURED A GUEST ARTIST OF THE PITTSBURGH FLUTE CLUB, GUEST ARTIST IN RECITAL WITH THE AURISTA ENSEMBLE IN NEW YORK CITY, WINNER OF THE PITTSBURGH CONCERT SOCIETY MAJOR AUDITIONS COMPETITION, AND SHE HAS PERFORMED IN RECITAL AT NUMEROUS NATIONAL FLUTE ASSOCIATION CONVENTIONS.

KATHRYN UMBLE HAS GIVEN MANY MASTERCLASSES AND PRESENTATIONS AT SCHOOLS AND UNIVERSITIES INCLUDING PENN STATE UNIVERSITY, BOWLING GREEN STATE UNIVERSITY, COLUMBUS STATE UNIVERSITY, MICHIGAN STATE UNIVERSITY, RENOVA FESTIVAL, DANA FLUTE FESTIVAL, PITTSBURGH FLUTE CLUB, UNIVERSITY OF FLORIDA AND NATIONAL FLUTE ASSOCIATION CONVENTIONS. SHE CAN BE HEARD ON THE NAXOS, DANA, GMMC, AND ACCESS LABELS.

PIANIST **KATIE LEUNG** IS A DEDICATED COLLABORATIVE ARTIST AND CHAMBER MUSICIAN. A TWO-TIME WINNER OF THE LILLIAN FUCHS CHAMBER MUSIC COMPETITION, SHE JOINED THE FACULTY OF THE UNIVERSITY OF NEVADA, LAS VEGAS IN 2015. SHE PREVIOUSLY HELD STAFF PIANIST POSITIONS AT MANHATTAN SCHOOL OF MUSIC AND RUTGERS UNIVERSITY. MS. LEUNG PERFORMS FREQUENTLY WITH FLUTIST AMY PORTER IN RECITALS THROUGHOUT THE COUNTRY. SHE HAS BEEN A COLLABORATIVE PIANIST AT THE BANFF CENTRE IN CANADA, THE CASTLEMAN QUARTET PROGRAM IN FREDONIA, NY, AND THE BOWDOIN INTERNATIONAL MUSIC FESTIVAL IN BRUNSWICK, ME.

LEUNG HAS BEEN THE RECIPIENT OF NUMEROUS SCHOLARSHIPS, INCLUDING THE MUSIC SCHOLARSHIP FROM THE AUSTRIAN-AMERICAN SOCIETY OF DELAWARE FOR STUDY AT THE MOZARTEUM SUMMER ACADEMY AND THE CHAMBER MUSIC SOCIETY AND STAMPS LEADERSHIP SCHOLARSHIPS FROM THE UNIVERSITY OF MICHIGAN. A NATIVE OF NORTHERN DELAWARE, KATIE LEUNG HOLDS BACHELOR'S DEGREES IN BOTH PIANO AND FLUTE PERFORMANCE WITH HIGHEST HONORS FROM THE UNIVERSITY OF MICHIGAN AND A MASTER'S DEGREE IN COLLABORATIVE PIANO FROM MANHATTAN SCHOOL OF MUSIC.

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.

STEPHANIE CARTER IS PRINCIPAL PICCOLO FOR THE GREENVILLE SYMPHONY ORCHESTRA OF PENNSYLVANIA FOR THEIR 2017-2018 SEASON. SHE HOLDS A BACHELOR OF MUSIC IN MUSIC EDUCATION FROM YOUNGSTOWN STATE UNIVERSITY'S DANA SCHOOL OF MUSIC, AND A MASTER OF MUSIC DEGREE IN WOODWIND PERFORMANCE FROM THE UNIVERSITY OF AKRON. SHE HAS PERFORMED IN THE DANA SCHOOL OF MUSIC WIND ENSEMBLE, DANA SYMPHONY ORCHESTRA, AND DANA CHAMBER ORCHESTRA, AS WELL AS PRINCIPAL FLUTE IN THE UNIVERSITY OF AKRON SYMPHONY ORCHESTRA AND SYMPHONIC BAND. SHE IS ALSO AN ACTIVE CHAMBER MUSICIAN, HAVING PERFORMED WITH THE LUNARIS GRADUATE WOODWIND QUINTET, THE MASTERWORKS POULENC SEXTET, AND NUMEROUS OTHER CHAMBER GROUPS. STEPHANIE WAS ONE OF THE 2012-2013 DANA YOUNG ARTIST COMPETITION WINNERS, IN WHICH SHE WAS FEATURED PERFORMING THE KHACHATURIAN FLUTE CONCERTO WITH THE DANA SYMPHONY ORCHESTRA. IN ADDITION TO PERFORMING IN THE SCHOOL OF MUSIC ENSEMBLES, SHE IS AN ACTIVE FREELANCE MUSICIAN AND HAS SUBSTITUTED IN THE YOUNGSTOWN SYMPHONY ORCHESTRA, WARREN PHILHARMONIC, AND THE W. D. PACKARD BAND AS A FEATURED SOLOIST ON MULTIPLE OCCASIONS. SHE WAS RECENTLY PERFORMED WITH THE MERCER COMMUNITY BAND AS A GUEST ARTIST ON FLUTE AND PICCOLO. STEPHANIE HAS BEEN SELECTED TO PLAY IN NUMEROUS MASTERCLASSES AND HAS PERFORMED IN THE RENOVA CHAMBER MUSIC FESTIVAL AND MASTERWORKS ORCHESTRAL FESTIVAL. STEPHANIE WAS A YOUNGSTOWN STATE UNIVERSITY SCHOLAR, THE HIGHEST ACADEMIC SCHOLARSHIP OFFERED, AND WAS A GRADUATE TEACHING ASSISTANT ON FULL SCHOLARSHIP AT THE UNIVERSITY OF AKRON. SHE WAS ALSO A WINNER OF THE FOUNCES M. LULEY SCHOLARSHIP AND THE YOUNGSTOWN MUSIC TEACHERS ASSOCIATION SCHOLARSHIP. STEPHANIE HAS TAUGHT MASTERCLASSES AT THE YSU FLUTE FESTIVAL AND THE UNIVERSITY OF AKRON'S OHIO BAND DIRECTORS CONFERENCE AND PRESENTED MANY CLINICS FOR HIGH SCHOOL STUDENTS.

STEPHEN L. GAGE HAS SERVED AS PROFESSOR OF CONDUCTING AND DIRECTOR OF BANDS 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. HE HOLDS DEGREES FROM THE UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN, THE EASTMAN SCHOOL OF MUSIC, AND THE STATE UNIVERSITY OF NEW YORK AT FREDONIA WHERE HE ALSO EARNED THE PERFORMERS CERTIFICATE.

STEPHEN STUDIED CONDUCTING WITH HARRY JOHN BROWN, DONALD HUNSBERGER, DAVID EFFRON, ROY ERNST, JAMES KEENE, H. ROBERT REYNOLDS, AND PAUL VERMEL. IN SEPTEMBER 2012, DR. GAGE WAS APPOINTED AS THE CONDUCTOR OF THE W. D. PACKARD CONCERT BAND IN WARREN. STEPHEN BEGINS HIS 22ND SEASON AS THE EDWARD ZACHARIAS MEMORIAL CHAIR/CONDUCTOR OF THE YOUNGSTOWN SYMPHONY YOUTH ORCHESTRA. PREVIOUS TEACHING POSITIONS INCLUDE SERVING AS DIRECTOR OF BANDS AT EMPORIA STATE UNIVERSITY (KS) AND AS DIRECTOR OF BANDS AT AUBURN HIGH SCHOOL (NY).

PROFESSOR GAGE HAS WRITTEN NUMEROUS PUBLISHED ARTICLES ON CONDUCTING, REHEARSAL TECHNIQUES, AND WIND BAND LITERATURE, AND HE IS AN ACTIVE WIND BAND AND ORCHESTRAL GUEST CONDUCTOR, CLINICIAN, AND ADJUDICATOR OF INTERNATIONAL REPUTE. STEPHEN HAS GUEST CONDUCTED AND BEEN A GUEST CLINICIAN AT HIGH SCHOOL HONOR BANDS AND ORCHESTRAS AS WELL AS A NUMBER OF UNIVERSITY WIND BANDS THROUGHOUT THE UNITED STATES. HIS LIST OF GUEST CONDUCTING APPEARANCES INCLUDES THE YOUNGSTOWN SYMPHONY ORCHESTRA, THE U.S. ARMY BAND: "PERSHING'S OWN", AND THE U.S. ARMY FIELD BAND & CHORUS AMONG OTHERS. THE LIST ALSO INCLUDES EXPERIENCES IN CANADA, IRELAND, AND IN 34 STATES. DR. GAGE HAS RECEIVED CRITICAL ACCLAIM FROM A NUMBER OF DISTINGUISHED COMPOSERS, INCLUDING JOSEPH SCHWANTER, CARTER PANN, JOHN MACKEY, SAMUEL ADLER, KAREL HUSA, FRANK TICHELI, JOHN MACKEY, MICHAEL COLGRASS, DONALD GRANTHAM, D.J. SPARR, JERRY ASCIONE, AND DAVID GILLINGHAM FOR HIS INTERPRETATION AND RECORDINGS OF THEIR MUSIC. STEPHEN'S PROFESSIONAL AFFILIATIONS INCLUDE MEMBERSHIPS IN THE CBDNA, NBA, OMEA/MENC, PHI MU ALPHA SINFONIA,

KAPPA DELTA PI, PHI BETA MU, SIGMA ALPHA IOTA, AND PHI KAPPA PHI. DR. GAGE HAS BEEN INDUCTED INTO THE PRESTIGIOUS AMERICAN BANDMASTERS AND WAS NAMED AS BOTH DISTINGUISHED PROFESSOR AND FACULTY MENTOR OF THE YEAR AT YSU, AND HE IS CURRENTLY ON THE NBA FOUNDATION BOARD OF DIRECTORS. IN 2012, GAGE WAS AWARDED THE MARTY MANNING FACULTY MENTOR AWARD AT YSU. STEPHEN AND THE YSU WIND ENSEMBLE MADE THEIR CARNEGIE HALL DEBUT IN 2005 AND THE GROUP HAS PRODUCED SEVEN CD RECORDINGS. THE SIXTH CD IN THIS SERIES, "URBAN REQUIEM", WAS RELEASED ON THE NAXOS INTERNATIONAL RECORDING LABEL IN JUNE 2008 AND THE SEVENTH, "OLD WINE IN NEW BOTTLES" WAS RELEASED BY NAXOS IN AUGUST 2012. BOTH OF THESE NAXOS RECORDINGS HAVE EARNED CRITICAL PRAISE FROM MANY CRITICAL REVIEWERS AND REPRESENTED COMPOSERS FOR THEIR ARTISTICALLY CONVINCING PERFORMANCES AND MUSICAL AND TECHNICAL QUALITY.

STEPHEN LIVES IN POLAND, OHIO WITH HIS WIFE, STEPHANIE, AND TWO OF HIS THREE CHILDREN, CLAUDIA AND BRENDAN; SON, MATTHEW, AND GRANDDAUGHTER, ZOEY, LIVE IN AUSTIN, TX.



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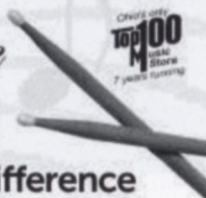
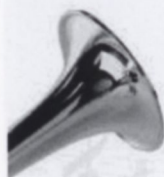
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The Donald P. Pinino Performing Arts Series Present



Cinderella

Music by Jules Massenet

Libretto by Henri Cain

Based on Perrault's 1698 version of
the Cinderella fairy tale

April 20-22, 2018

Ford Theater, Bliss Hall

School day performance: Friday, April 20
Email lafactor@ysu.edu for more information

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THE DANA CONCERT SERIES

PRESENTS

ERIC FINKELSTEIN
SENIOR DOUBLE BASS RECITAL

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

BLISS RECITAL HALL
SUNDAY, MARCH 25, 2018
4:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



*College of
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RECITAL PROGRAM

Suite Number 1 for Violoncello Solo

J.S. Bach
(1685-1750)

Trans: Francois Rabbath

- I. Prelude
- V. Menuets I & II

Although the cello is typically accompanimental, the cello suites achieve polyphony. The cello suites exhibit bass lines, harmony lines, and melody lines within the single instrument. Bach's unaccompanied cello suites were crafted to effectively portray accompaniment, voice-leading, and beautiful melodies in an unusual instrument.

Throughout the years, it has become more common to perform the cello suites on other instruments. Performing the cello suites on the double bass creates great challenges for a number of reasons. To be played in the same pitch and octave as the cello, the cello suites must be performed in an unusually high tessitura on the double bass. All of the suites must be played mostly towards the top of the fingerboard in "thumb" position. The double bass' strings are tuned in fourths (EADG from low to high), while the cello's strings are tuned in fifths (CGDA from low to high). This results in the need to do alternate left hand techniques and unusual string crossings on the bass. However, I like to use an alternate tuning where the A string is tuned to a G in the first suite. Since the first suite is in the key of G, it allows this string to act as a "sympathetic" string and continuously vibrate through piece, which adds warmth and depth.

Twelve Waltzes for Solo Double Bass

Domenico Dragonetti
(1763-1846)

- I. Vivace
- II. Presto
- III. Vivace

Domenico Dragonetti was a virtuosic double bassist who lived and performed during the classical and romantic periods. He was acquainted with both Haydn and Beethoven, and he showed them the possibilities of the bass as a solo instrument. Before Dragonetti, the double bass parts in orchestral works were typically doubled by the cello. He influenced them to write completely separate bass parts. Dragonetti was said to have unusually advanced dexterity and technical ability on the bass. Some referred to him as the “Paganini of the Bass”

Dragonetti was a very avid composer, and is well-known for his concerto in A major. He wrote “Twelve Waltzes for Solo Double Bass” in 1840 towards the end of his life. Each waltz showcases the technical possibilities of the bass, and they are all marked at very fast tempi. While these waltzes lay well on the bass and can be played at fast tempi, they were written for the basses of that time period. These basses had three gut strings and very high action, so playing these at very fast tempi would have been very difficult.

Solo For Double Bass and Orchestra

Serge Koussevitzky
(1874-1951)

Piano Reduction: David Walter

- I. Allegro
 - II. Andante
 - III. Allegro
- Diane Yazvac, Piano

Serge Koussevitzky was a Russian double bassist, composer, and conductor. Koussevitzky studied the double bass at the Philharmonic Society in Moscow. He is mostly well known for being the conductor of the Boston Symphony Orchestra from 1924-1949.

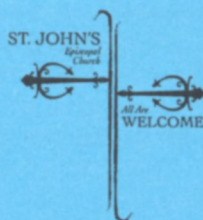
Koussevitzky wrote his double bass concerto in 1902, and it has become a staple of solo bass repertoire. Notable recordings have been made by Gary Karr, Rinat Ibragimov, Ivan Svstankov, and others. The piece is said to have influence from late Romantic composers such as Tchaikowsky and Rachmaninoff.

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THE DANA CONCERT SERIES PRESENTS

**SAXOPHONE STUDIO RECITAL-
SAXOPHONE QUARTETS**

STUDIO OF DR. JAMES UMBLE, DANA SCHOOL OF MUSIC

WEDNESDAY, APRIL 4, 2018
12:15 | BUTLER INSTITUTE OF AMERICAN ART

YOUNGSTOWN STATE UNIVERSITY



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SAXOPHONE STUDIO RECITAL- SAXOPHONE QUARTETS
STUDIO OF DR. JAMES UMBLE, DANA SCHOOL OF MUSIC

WEDNESDAY, APRIL 4, 2018
12:15 BUTLER INSTITUTE OF AMERICAN ART

PROGRAM

Mountain Roads

David Maslanka (1943-2017)

I. Overture

Christie Hrdlicka, soprano saxophone

Stephanie Pavlovich, alto saxophone

Jake Jeges, tenor saxophone

Mark Reinke, baritone saxophone

The Girl with the Flaxen Hair

Claude Debussy (1862-1918)

May

Michael Torke (b. 1961)

Jazz Suite

Nick Ayoub (1926-1991)

I.

II.

III.

Max Klauscher, soprano saxophone

Santino Almasy, alto saxophone

Dan Slencsak, tenor saxophone

Thomas Turnbull, baritone saxophone

*Join us for
Music at Noon
during the month of April!*

Wednesday, April 4

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

Wednesday, April 11

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

Wednesday, April 18

Music at Noon: YSU Barbershop Singers "Love and Singing"
Butler Institute of American Art | 12:15pm

Wednesday, April 25

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



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THE DANA CONCERT SERIES

PRESENTS

JOEL GILLESPIE

JUNIOR PERCUSSION RECITAL

THIS STUDENT RECITAL IS PRESENTED IN PARTIAL FULFILLMENT
OF THE B.M. IN MUSIC RECORDING

SPOTLIGHT THEATER
THURSDAY, APRIL 5, 2018
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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



Cinderella

Music by Jules Massenet
Libretto by Henri Cain

Based on Perrault's 1698 version of
the Cinderella fairy tale

April 20-22, 2018

Ford Theater, Bliss Hall

School day performance: Friday, April 20
Email lafactor@ysu.edu for more information

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RECITAL PROGRAM

Distant Waves (2017)

Joel Gillespie (b. 1997)

Originally a marimba solo, “Distant Waves” is a piece that uses 2 against 3 rhythms to illustrate distance and dynamics to emulate wave patterns. Although the piece is very rhythmic, it is meant to flow easily and expressively. The keys and melodies change often to designate different sections of the piece.

Evan McCreary: Marimba
Thomas Starr: Percussion

The Theme (1955)

Miles Davis (1926-1991)

Miles Davis is one of the most influential figures of jazz music and its history. Miles is stapled in the industry as having the best-selling jazz record of all-time, Kind of Blue. Many critics also describe it to be the best jazz album of all time. “The Theme” does not fall short to this success and has a catchy rhythm with a quick tempo. As one of Davis’ best-known tunes, “The Theme” became the standard postlude to most of Davis’ shows.

Little Sunflower (1967)

Freddie Hubbard (1938-2008)

Freddie Hubbard was often regarded as one of the most gifted jazz trumpeters. Composed in a minor key, this Hubbard favorite explores the more minimal side of jazz with few chord changes which gives improvisers plenty of room to solo and be creative. Even though it was originally recorded in a bossa feel, it eventually evolved into a less beat-oriented piece.

Georgia (1930)

Hoagy Carmichael (1899-1981)

“Georgia”, also known as the popular “Georgia On My Mind”, was written in 1930 by Hoagy Carmichael. Although many believe the piece to be about the state of Georgia, it was actually written about Carmichael’s sister. Eventually, this became Georgia’s state song. This piece has been performed by many other famous musicians such as Willie Nelson, Ray Charles, and Michael Bublé.

Bird of Beauty (1974)

Stevie Wonder (b. 1950)

Stevie Wonder is known as one of the most commercially successful performers and songwriters. Even though he is blind, he spent his life making uplifting music, which won him many awards. This unique Stevie Wonder piece is well known for its Brazilian influence and samba rhythm. It is also known for the use of the cúica, a friction drum named after a opossum that makes a similar sound.

Caravan (1936)

**Duke Ellington (1899-1974),
Juan Tizol (1900-1984)**

Caravan is a jazz standard composed by Duke Ellington and Juan Tizol. It is known for its contagious groove, exotic sound, and fast tempo, although it was much slower when first recorded. The unusual melody has a Middle Eastern sound while the rhythms were derived from Latin music. The tune grew in popularity when Ella Fitzgerald performed it vocally. More recently, it was featured as a major tune in the plot of the 2014 film "Whiplash".

The Band:

Leicester Stovell: Trumpet

Daniel Mihelarakis: Guitar

Ian Kinnaman: Bass

Joel Gillespie: Drums

BIOGRAPHY

Joel Gillespie is a Music Recording major at Youngstown State University. He is from East Liverpool, Ohio, and graduated from Beaver Local High School in 2015. He was a member of the marching, pep, concert, and jazz bands, as well as show choir and choir. During his senior year of high school, he studied percussion with Ed Davis. At YSU, he studied percussion under Dr. Glenn Schaft, Dustin May, Dylan Kollat, and Ed Davis.

At YSU, Joel has performed in the Dana Symphony Orchestra, Wind Ensemble, Concert Band, Percussion Ensemble, Jazz Ensemble, Marching Band, Pep Band, Dana Chorale, University Chorus, Barbershop Chorus, and Jazz Combos. He is also the treasurer of the Youngstown Percussion Collective. Outside of YSU, Joel currently is the interim worship leader at Four Mile Run Christian Church.

Joel would like to thank his family, friends, Percussion Studio members, and educators for supporting him throughout his degree and his musical endeavors. He would also like to thank all of the musicians who took the time out of their busy schedules to make this recital happen.

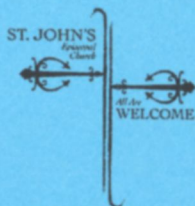
Upcoming Events: April 28, 2018, 9am-3pm- Marching Percussion Workshop, Guest Artist-Tom Gasparini, Bliss Hall Room 2326

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THE DEPARTMENT OF THEATER AND DANCE PRESENTS

27TH ANNUAL
YSU DANCE ENSEMBLE IN CONCERT

The Department of Theatre and Dance Presents



The YSU

DANCE ENSEMBLE

April 5, 6 and 7, 2018
7:30 p.m.

Ford Theater | Bliss Hall

No Sunday Performance

A dance concert.

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Photo credit: Seattle Dance Company Photographs

BLISS HALL, FORD THEATER
APRIL 5, 6, 7, 2018

WELCOME!

Good evening and welcome to the YSU Dance Ensemble in Concert 2018! The choreographers and performers consist of dance management majors, dance minors and others majoring in a wide array of academic fields at Youngstown State. 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.

On a personal note, I am about to retire from YSU in May. I founded the Dance Ensemble in 1990 and have directed this production for 27 years. It has proven an honor, privilege and one of the greatest joys of my life. Working with so many students over so many years, some of whom are here tonight in the audience from years past, has provided me with many wonderful memories and fierce pride as I survey their many accomplishments both on stage and off. It is so gratifying to have known them as students and now friends! The arts are a means through which relationships are forged which often last a lifetime. I have witnessed this phenomenon since the group's inception. Twenty seven years of friendship for some of them and still going strong!

As for our current students, I congratulate them on a wonderful show this evening and look forward to coming back to applaud their dance work each and every year. And, I look forward to their future successes as they venture into the world upon graduation.

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

ENJOY!!

CHRISTINE COBB
ARTISTIC DIRECTOR
YSU DANCE ENSEMBLE

ACT 1

PROGRAM

HIRAETH

Choreographer: Rachel Schmidt

Music: *Stillness of Motion* by Lawrence English; *Parameters* by Ani DeFranco

Dancers: Rachel Davis, Hailey Gelzheiser, Hannah Hall, Cassie Jenkins,
Dagmar Stahl, Emily Taylor, Allison Workman

BREAKING THROUGH

Choreographer: Alyssa Armstrong

Music: *Goner*, song and lyrics by Twenty-one Pilots, cello cover by Stefano Cabrera,
piano cover by Lightveil; edited by Alyssa Armstrong

Dancers: Elizabeth Angeletti, Lauren Cash, Kaitlynn Kurdziel, Alyssa Leone,
Kennedy Lisowski, Abigail Seidel

STILL BREATHING

Choreographer: Kaitlyn Carson

Music: *Breathe Me, I'm In Here, Alive* by Sia

Dancers: Alyssa Armstrong, Hailey Gelzheiser, Haley Gregory, Cassie Jenkins, Erin
Jones, Rachel Schmidt, Emily Taylor

LACK THEREOF

Choreographer: Rachel Davis

Music: Spoken word by Elizabeth Angeletti and Rachel Davis—performed by Elizabeth Angeletti; *Biting Down* by Lorde, *Hide and Seek* by Imogen Heap

Lighting Designer: Angelique Tanner

Dancers: Avery Calloway, Timmy Campbell, Rachel Davis, Stefon Funderburke, Sarah Gage, Hannah Hall, Shakayla Poole, Erynn Ruf, McKenzie Sella, Sidni Worth

People live their lives every day, unaware of—or unwilling to acknowledge the privilege that they possess. The purpose of this piece is to shed light on this aspect of life and express the frustration of oppression and not being heard. While finding others that relate to these experiences can be rather serendipitous, it is more common for society to ignore these issues; experiencing zemblanity—the inevitable discovery of what we would rather not know.

FROM ME, TO ME

Choreographer: Kiara Jones

Music: *Escaping Artist* by Zoë Keating and poetry, *Post Panic Attack* by Ash Vernon

Dancers: Erin Jones and Rachel Schmidt

Sometimes we let life drain us of all goodness, it kicks us around, beats us up leaving us suffocated in a sea full of emotions; we forget, we search, we hope, we wait for someone, anybody! When all we really need to do is look in the mirror, the greatest form of comfort, safety, and security comes from within! Sometimes we only need look in the mirror to solve all our problems.

DIVERSITY UNIFIED

Choreographer: Timmy Campbell

Music: *Strangest Things* by Shisto; *Soundclash* by Flosstradamus and Troi Boi; *Ain't Playing With Ya* by District 78

Dancers: Ava Burcsak, Kaitlyn Carson, Mia Colón, Kennedy Lisowski, AnnMarie Lowerre, Sam Poe, Alyssa Stiner

This piece is a celebration of dance and the power it holds through the hip-hop genre. Dance does not discriminate against a person based upon their race, ethnicity, sexuality, gender, age, etc. Dance allows us the ability to be unique individuals, while at the same time sharing a mutual passion as artists. This piece gives us a chance to take a minute, enjoy our time together and celebrate the beauty of dance.

"We dance for laughter, we dance for tears, we dance for madness, we dance for fear, we dance for hopes, we dance for screams, for we are dancers, we create the dreams."
- Albert Einstein

(15 MINUTE INTERMISSION)

ACT 2

A HOUSE DIVIDED

Choreographed by Christine Cobb with additional choreography by dancers

Music: *My Country 'Tis of Thee* by S. Smith and T. Arne performed by Eric von Schmidt, Bahgo, Act of Congress, Crosby and Nash, Octapella, United We Stand; *If I Had a Hammer* by P. Seeger and L. Hays as performed by Emma's Revolution; *Dawn of the Atomic Age* by J. Russo and Z. Keating; *Star Spangled Banner* by J. Stafford and F. Scott Key performed by Chase Holfelder, United We Stand, Jimi Hendrix; *America the Beautiful* by S. Ward and K. Bates performed by United We Stand; *We Shall Overcome* by C. Tindley performed by Bruce Springsteen

Sound Score Editor: Andy Hasenpflug

Sound Engineering: Miles Garrett

Dancers: Elizabeth Angeletti, Alyssa Armstrong, Timmy Campbell, Rachel Davis, Sarah Gage, Hailey Gelzheiser, Halla Henry, Lillian Hoffaker, Sarah Macciomei, Ben Mowrer, Dagmar Stahl, Rachel Schmidt, Alyssa Stiner, Allison Workman

This dance was created in response to the Charlottesville, Virginia “Unite the Right” rally that took place in August 2017 which resulted in tragedy, as well as a number of other horrific events which have recently plagued our nation. Vast political and ideological differences are polarizing this country. In 1858, Abraham Lincoln reiterated the words spoken by Jesus in the 12th chapter of Matthew stating “A house divided against itself cannot stand.” It is my hope that each of us finds the wisdom and light which reside within to combat this great American divide as we continue into the 21st century.

THE RECIPE

Choreographer: Stefon Funderburke

Music: *Pray You Catch Me* by J. Blake, Beyoncé and K. Garret; *6 Inch* by H. David, B. Bachrach, B. Weitz, N. Lennox, D. Portner, boots, Belly, The-Dream, B. Diehl, D. Schofield, Beyoncé, The Weeknd; *All Night* by Diplo, Beyoncé, Rock City, Isley Juber, A. King, J. Daniels, André 3000, Sleepy Brown, Big Boi;
Poetry written by Warsan Shire

Dancers: Rosie Bresson, Avery Calloway, Timmy Campbell, Mia Colón,
Stefon Funderburke, Kiara Jones, Daniel Navabi, Shakayla Poole

True love is about loving every little piece of someone from their eyes to their smile, from their ego to their insecurities. True love knows nothing in this world is perfect including itself. So many people think once you find true love the fight is over but that's when you must fight the hardest and if it is truly meant to be, nothing will get in the way.

EXPECTATIONS

Choreographer: Hailey Gelzheiser

Music: *The Long Spring* by Explosions in the Sky

Lighting Designer: Angeliqne Tanner

Dancers: Kaitlyn Carson, Hannah Hall, Erica Hays
(Thursday & Friday Performances), Rachel Schmidt, Abigail Seidel,
Dagmar Stahl (Saturday Performance)

Did you think I was a city
Big enough for a weekend getaway?
I am the town surrounding it
The one you've never heard of but always pass through
There are no neon lights here
No skyscrapers or statues
But there is thunder
For I make bridges tremble
I am not street meat I am homemade jam
Thick enough to cut the sweetest things your lips will touch
I am not police sirens I am the crackle in a fireplace
I'd burn you and you wouldn't take your eyes off me
Cause I'd look so beautiful doing it you'd blush
I am not a hotel room, I am home.
I am not the whiskey you want
I am the water you need
Don't come here with expectations
And try to make a vacation out of me

-Rupi Kaur, *Milk and Honey*

COMPOSURE

Choreographer: Sarah Gage

Music: *Experience* by Ludovico Einaudi

Dancers: Rachel Davis, Sarah Gage, Sarah Macciomei, Sam Poe, Erynn Ruf

SWALLOW

Choreographer: Stephanie Frey Anderson

Music: *The Big Ship* by Brian Eno

Dancers: Kaitlyn Carson, Hailey Gelzheiser, Kaitlynn Kurdziel, Sarah Macciomei, Shakayla Poole, Rachel Schmidt, McKenzie Sella, Dagmar Stahl, Alyssa Stiner, Emily Taylor, Allison Workman

Stephanie Frey Anderson (Guest choreographer) is an adjunct dance faculty member at Youngstown State University (YSU) and a Resident Artist at the Lincoln Park Performing Arts Center (LPPAC). Stephanie received her M.F.A. in choreography and performance from Smith College, and a B.S. in Exercise Science from Slippery Rock University. She has taught various dance technique and theory classes at Smith College, YSU, Lincoln Park Performing Arts Charter School, and local studios, including master classes throughout the region. Stephanie was a founding company member of Continuum Dance Theatre, and has also performed with Exhalations Dance Theater (EDT), KNOTDance, and The Staycee Pearl Dance Project. Her own choreography has been showcased in several LPPAC Productions, *Ascendance* by Millennium Dance Complex, EDT's *Choreography Project*, Dance New Amsterdam, EVOLVE Production's shows throughout Pittsburgh, and the American College Dance Festival.

YSU DANCE ENSEMBLE OFFICERS 2017-2018

Rachel Schmidt/**President**

Hailey Gelzheiser/**Vice-President**

Sarah Gage/**Secretary**

Alyssa Armstrong/**Treasurer**

Rachel Davis/**Publicity**

Congratulations to Hailey Gelzheiser, recipient of the Kocinski Award for outstanding leadership and service 2018!

SPECIAL THANKS TO:

The Department of Theater and Dance (Matthew Mazuroski, Chairperson), Antonio Colaruotolo and Angelique Tanner for lighting design, Miles Garrett for sound work, Katherine Garlick for the amazing costume design, Wendy Akers and the YSU costume shop, Chuck Kettering, Megan Jones, Sarah Dubos, Stephanie Frey Anderson, Lori Factor, Leslie Cusano, James Weetman, Karen Westerfield, Nola Nolen, and Rachel Palermo.

CREATIVE TEAM

Artistic Director: Christine Cobb

Costume Designer: Katherine Garlick

Master Lighting Designer: Antonio Colaruotolo

TECHNICAL STAFF

Production Manager: Chuck Kettering

Costume Shop Supervisor: Wendy Akers

Stage Manager: Megan Jones

Assistant Stage Manager: Sarah Dubos

Light Board Operator: James Oakry

Sound Board Operator: Makenzie Moorman

Assistant Lighting Designer: Angeliqne Tanner

Scenic and Lighting Crew: Aakash Adhikari, Aislann Lowry, Nicolas Wix, Devon Cochran, Alexis Denney, Ben Mowrer, Monique Lopez, Tristan Kile, Maria Cicco, Daren Price, Halla Henry, Maurice Parker, James Oakry

Wardrobe Crew: Adrienne N. Day, McKenzie L. DeDominicis, Danielle Trybala

Costume Construction: Hannah Kirkpatrick, Emmett Podgorski, Rosemary Bresson, Jessica Hirsh, Morgan Lacamera, Mega Levan, Connor Petrella, Leah Tekac, Sidni Worth

Deck/Fly Crew: Justin Tullis

Box Office Staff: Mark Angelilli, Laura Garvin, Andrew Zack, Justin Tullis

Ushers: Duane Davis, Chyna Lewis, Selena Phillips

Antonio Colaruotolo (Lighting Designer) originally from Italy, is truly happy to be the designer for Youngstown State University Department of Theatre and Dance. Previous productions include Pittsburgh Playhouse: *The Gift of the Magi*, Off the Wall Productions: *Sex Werque*, *4.48 Psychosis*, *The Pink Unicorn*, *Eff.Ul. Gents and Kimono*, Pict Classical Theater: *Oedipus Rex*, Bricolage Production Company: *BUS and Enter the Imaginarium*, Carnegie Mellon University: *Co-Opera*. CSA Performance Series: *Apart from Me*, *Over Exposed*, *Love Supreme*, *Redemption*, *Sons*, *Midnight in Molina*, *Memory 4*, *The Silent Spring Project*, *A Brand New World: Kill the Artist*, *Loving Black*, *Chachacha*, and *The Reduction*. Antonio is currently the lighting designer for Slippery Rock University's Department of Dance.

For more information: lightingbyantonio.com

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THE DANA CONCERT SERIES

PRESENTS

Alisha Moore

SENIOR HORN RECITAL
ACCOMPANIED BY DIANE YAZVAC

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

BLISS RECITAL HALL
FRIDAY, APRIL 6, 2018
6:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

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



Cinderella

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

**Based on Perrault's 1698 version of
the Cinderella fairy tale**

April 20-22, 2018

Ford Theater, Bliss Hall

**School day performance: Friday, April 20
Email lafactor@ysu.edu for more information**

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YOUNGSTOWN STATE UNIVERSITY



**College of
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RECITAL PROGRAM

Horn Concerto No. 1 Op. 11 by Richard Strauss (1846-1949)

Allegro

Andate

Rondo Allegro

12 Horn Duos, K.487/496a by Wolfgang Amadeus Mozart
(1756- 1791)

Dr. Stacie Mickens, horn

Allegro

Menuett

Andate

Allegro

Graham's Crackers by Dana Wilson b.1946

Ballad

Intermission

Cantecor Op. 77 by Henri Busser (1872-1973)

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

Mässig Bewegt

Ruhig Bewegt

Lebhaft

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THE DANA CONCERT SERIES

PRESENTS

Cayla Conrad

SENIOR CLARINET RECITAL

Ms. DIANE YAZVAC, PIANO

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

BLISS RECITAL HALL
SUNDAY, APRIL 8, 2018
2:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



*College of
Creative Arts
& Communication*

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



Cinderella

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

**Based on Perrault's 1698 version of
the Cinderella fairy tale**

April 20-22, 2018

Ford Theater, Bliss Hall

**School day performance: Friday, April 20
Email lafactor@ysu.edu for more information**

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RECITAL PROGRAM

Peregi Verbunk Op. 40 for violin, viola, or clarinet (1951).....
Leo Weiner (1885-1960)

Fantaisie for Clarinette and Piano (1911).....
Phillippe Gaubert (1879-1941)

Monolog No. 3 (1975).....
Erland von Koch (1910-2009)

1. Andante sostenuto

INTERMISSION

Clarinet Sonata No. 1, Opus 120 No. 1 (1894)
Johannes Brahms (1833-1897)

1. Allegro appassionato
2. Andante un poco adagio
3. Allegretto grazioso
4. Vivace

Peregi Verbunk Op. 40 for violin, viola, or clarinet (1951).....

Leo Weiner (1885-1960)

Leo Weiner was born in Budapest, Hungary. At age sixteen he applied and was accepted into the Liszt Academy in Budapest, where he studied under the teacher Janos Koessler, who also taught students such as Bela Bartok and Zoltán Kodály. Weiner later taught at the Academy from 1907 until he passed away in 1960. His career as a composer is what showcased his talents as a musician. Many of his compositions stemmed from his background of Hungarian folk songs, but instead he created his own sounds with the use of contrasting styles and emotions to excite his listeners.

Peregi Verbunk is a Hungarian dance written for violin, viola, or clarinet. This piece begins with an introduction, then brings in three different Hungarian dances followed by a cadenza and a coda. This piece was originally written for violin, and later became adapted for viola and clarinet. The dances have some influences of Brahms' Hungarian Dances, which is common for Weiner's music as he was influenced by many Romantic composers such as Brahms and Beethoven. The cadenza extends and embellishes the main themes of this piece, showcasing the soloist's technical abilities.

Fantaisie for Clarinette and Piano (1911).....

Phillippe Gaubert (1879-1941)

Born in France, Phillippe Gaubert began to study the flute at a young age with Paul Taffanel, one of the flute professors at the Paris Conservatoire. Gaubert continued to study flute and also studied composition. He performed in many of the Parisian opera orchestras, 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 Romantic-Impressionistic music, and he wrote for mainly flute, ballets and operas.

Fantaisie was composed in 1911, which was early in Gaubert's composition career. 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 showcase the term "fantasy" within this piece.

Monolog 3 for Clarinet (1975).....

Erland von Koch (1910-2009)

Erland von Koch was born in Stockholm in 1910 and studied at the Stockholm Conservatory from 1931 to 1935. Koch also spent periods of his life in France and Germany, where he studied composition. From 1939 to 1945, he worked as a sound expert and a choir master for radio broadcasting. He became a member of the Royal Swedish Academy of Music in 1957, where he received many awards and honors for his symphonies, dances, opera, and ballets.

Von Koch's 18 Monologues for various instruments are solo pieces that in a way to explore the instruments different means of expression. The pieces are permeated by inspiration from Swedish folk music, melodies and rhythmic vitality. The third monolog is written specifically for clarinet, which contains two movements of contrasting styles. Today, you will be hearing the first movement of Monolog No. 3 on the bass clarinet.

Clarinet Sonata No. 1, Opus 120 No. 1 (1894).....

Johannes Brahms (1833-1897)

Johannes Brahms was born in Hamburg, Germany during the 19th century. Brahms started his musical journey at a young age by taking piano, cello, and horn lessons, then started publicly performing by the age of ten. At nineteen, he began to compose his own music, which consisted of piano works, chamber music, and a violin sonata. During his lifetime, Brahms had many different musical experiences, such as going on tours throughout Europe, and working in Vienna as a conductor of the Society of Friends of Music. Brahms is a very well known composer of this romantic time period because he expanded his compositions across all different paths of musical genres. From four symphonies, several major choral works, and chamber music, Brahms wrote music for various genres and people.

The Clarinet Sonata No.1 was written in 1894 for Brahms' friend, Richard Mühlfeld, who was one of the clarinetists for the Meiningen Court Orchestra in Germany. This piece has four movements that contain very lyrical melodies passed consistently between the piano and the clarinet; almost as if Brahms and Mühlfeld were taking turns at the solo line. Brahms truly admired his friend's talent and described him as the "nightingale of the orchestra." Brahms not only wrote this sonata to honor Mühlfeld, but also wrote a clarinet quintet and a second sonata. His clarinet sonatas have also been adapted for viola, creating different timbres and styles for the audience to hear.

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THE DANA CONCERT SERIES PRESENTS

YSU JAZZ ENSEMBLES

DAVE KANA & KENT ENGELHARDT, DIRECTORS

MONDAY, APRIL 9, 2018

CHESTNUT ROOM, KILCAWLEY CENTER 7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



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YSU JAZZ ENSEMBLES
DAVE KANA & KENT ENGELHARDT, DIRECTORS

MONDAY, APRIL 9, 2018
CHESTNUT ROOM, KILCAWLEY CENTER, 7:30 P.M.

PROGRAM

JAZZ ENSEMBLE – DAVE KANA

Point Of Beginning	<i>Dave Morgan</i>
Samba Thingy	<i>Matt Eustace</i>
Mouse Trap Replica	<i>Taylor Natoli</i>
Metamorphosis	<i>Max Franko</i>
Aphelion	<i>Janek Guizdala</i> <i>Arr. Dave Morgan</i>

SAXOPHONES:

Alto

Santino Almasy
Jake Jeges

Tenor

Colt Hutchinson
Stephen Stanko

Baritone

Matt Eustace

RHYTHM SECTION:

Guitar

Daniel Mihelarakis/Andy Pickard

Piano

Nadya Stratton

Bass

Brendon Burke

Drums

Zachary Criss

TROMBONES:

Taylor Natoli
Andrew Morro
Juan Rodriguez
Jacob Provino

TRUMPETS:

Eihan Barnard
Max Franko
Jordan King
Andy Pickard/Daniel Mi-
helarakis
John Ford
Nicholas Brophrey

JAZZ ENSEMBLE – KENT ENGELHARDT

Back Bone

Thad Jones

This I Dig Of You

*Hank Mobley
Arr. Alex Miller*

Yesterdays

*Jerome Kern
Arr. Bill Holman*

Bemsha Swing

*Thelonious Monk
Arr. Bill Holman*

Caposhi

Emma Donkin

SAXOPHONES:

Alto

*Sam Gregory
Max Klauscher*

Tenor

*Alex Miller
Thomas Turnbull*

Baritone

Jimmy O'Donnell

RHYTHM SECTION:

Guitar

Nick Frank

Piano

Emma Donkin

Bass

Matt Jackson

Drums

Tommy Starr

TROMBONES:

*Dominic Gentile
Brandon Hackimer
Aaron Podorson*

FLUTE:

Nadya Stratton

TRUMPETS:

*Herbert Hunkele
Justin Randall
Leicester Stovell
Jared Peters
Bri Rzucidlo*

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THE DANA CONCERT SERIES PRESENTS

YSU GUITAR STUDIO RECITAL

DIRECTED BY DR. FRANCOIS FOWLER

TUESDAY, APRIL 10, 2018
BLISS RECITAL HALL | 7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

YSU GUITAR STUDIO RECITAL
DIRECTED BY DR. FRANCOIS FOWLER
TUESDAY, APRIL 10, 7:30 P.M. | BLISS RECITAL HALL

PROGRAM

- So What Miles Davis (1926-1991)
Tyler Guerrieri, jazz guitar
- Solar Miles Davis (1926-1991)
Jazz Guitar Duo
(Dan Mihelarakis and Nicholas Frank)
- Clair de lune Claude Debussy (1862-1918)
Classical Guitar Quartet
(Angela N Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)
- Exercise 10 (Pescara) Pat Metheny (b.1954)
Dan Mihelarakis, jazz guitar
- Spatter the Dew (arr. David Russell) Traditional (Celtic)
Shaun McCune, classical guitar
- Oleo Sonny Rollins (b.1930)
Jazz Guitar Duo
(Andy Pickard and Tyler Guerrieri)
- Prelude 4 Heitor-Villa-Lobos (1887-1959)
Angela N Buzzacco, classical guitar
- 'Round Midnight (arr. Joe Pass) Thelonious Monk (1917-1982)
Nicholas Frank, jazz guitar
- Ave Maria (arr. Napoléon Coste) Franz Schubert (1797-1828)
Gina Love, Mezzo soprano and classical guitar
- Bright Size Life Pat Metheny (b.1954)
Jazz Guitar Duo
(Dan Mihelarakis and Nicholas Frank)
- Playground Andrew York (b.1958)
Classical Guitar Quartet
(Angela N Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)

UPCOMING GUITAR EVENT

Wednesday, April 11th
DANA GUITAR STUDIO RECITAL
12:15pm, Butler Institute of American Art

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

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THE DANA CONCERT SERIES PRESENTS

YSU GUITAR STUDIO RECITAL

DIRECTED BY DR. FRANCOIS FOWLER

MUSIC AT NOON

WEDNESDAY, APRIL 11, 2018

BUTLER INSTITUTE OF AMERICAN ART | 12:15 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

YSU GUITAR STUDIO RECITAL
DIRECTED BY DR. FRANCOIS FOWLER
BUTLER INSTITUTE OF AMERICAN ART | 12:15 P.M.

PROGRAM

Clair de lune Claude Debussy (1862-1918)
Classical Guitar Quartet
(Angela N Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)

Oleo Sonny Rollins (b.1930)
Jazz Guitar Duo
(Andy Pickard and Tyler Guerrieri)

Spatter the Dew (arr. David Russell) Traditional (Celtic)
Shaun McCune, classical guitar

Bright Size Life Pat Metheny (b.1954)
Jazz Guitar Duo
(Dan Mihelarakis and Nicholas Frank)

'Round Midnight (arr. Joe Pass) Thelonious Monk (1917-1982)
Nicholas Frank, jazz guitar

Playground Andrew York (b.1958)
Classical Guitar Quartet
(Angela N Buzzacco, Isaac Hraga, Gina Love, Shaun McCune)

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YSU's Programs in Telecommunication Studies and Theater

present

**The
Good Humor
Radio Hour**

A circular logo with a thin black border. Inside the circle, there is a stylized microphone pointing upwards and a checkmark pointing downwards and to the right, both rendered in a dark grey color.

A selection of dramatic tales for the ear

April 10 & 11, 2018

Refreshments at 6:30

Curtain at 7:00 PM

Tyler History Center

Limited free parking in the lot west of the Tyler Center.
Good Humor bars and Natrona soft drinks will be served while
supplies last.

**The
Good Humor
Radio Hour**



Emcee

TBA

KIDNAPPING 101

by Tom and Eilen Curley

Eddie Gardiner (The Wife)
Leo Gardiner (The Husband)
Kidnapper (The Kidnapper)

Maddie Pomeroy
Nathan Wagner
Emmett Podgorski

DATING 2.0

by Tom and Eilen Curley

Beth (A woman, friend of Abby)
Abby (A woman, friend of Beth)

Halla Henry
Makenzie Moorman

BRADBURY'S FUNERAL HOME

by Ron Butler

Announcer
Rae
Woody
Helen
Fred "Grandpa" Bumper
Omar Bradbury

AnnMarie Lowerre
Brooke Jonas
Brandon Starcher
Mia Colon
Ed Crepage
David Tasic

THE LONE STRANGER

by Brad Strickland
(A world premier)

Narratorpping 101 1, Driver, Robeson, TV (a news reader)
Narrator 2
Pronto, Announcer, Anderson, Cassidy, Zimmerman
The Lone Stranger
Guard, Roberts, Robitussin, Cowpoke
Robinson, Sheriff, Robilak, Brody, Daniels
Martha
Sue, Minerva, Brenda Lou
Louise

Nicholas Wix
Brandon Starcher
Mason Edmunds
David Leach
Benjamin Mowrer
DJ Davis
Maria Cicco
Aislinn Lowry
Abigail Kremm

PRODUCTION STAFF

Director, Kidnapping 101	C. Austin Hill
Director, Dating 2.0, Bradbury's Funeral Home	Todd Dicken
Director, The Lone Stranger	Matthew Mazuroski
Show Producer	Jim Naples
Audio Engineer	Jancarlos Lebron
Audio Engineer/Digital Effects	Denzel Stevens
Foley Sound Effects	Wendy Akers
Foley Sound Effects	Evan McCreary
Foley Sound Effects	TBA
Musical Director	Emma Donkin
Associate Musical Director	Jerry Rezanka
Videographer/Editor	TBA
Media Engineer	Ryan Donchess
Production Manager	TBA
Production Assistant	Ciara Rosario
Marketing Coordinator	Abigail Kremm
Coordinating Producer	Fred Owens
For Tyler History Center	Bill Sperlazza

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

* * * * *

ABOUT THE AUTHORS:

Ellin Curley is a principal of VoiceScapes, an audio theatre production/performance company based in New York City. Ellin has written and performed for her entire career. In 2012 she entered the world of audio theater, teaming with her husband Tom to write *On The Internet Nobody Knows You're a Dog*, performed by members of VoiceScapes at the 2012 National Audio Theatre Festival Workshop. She also co-wrote *It Always Feels Like Monday* a VoiceScapes original production, performed live Hear Now Festival in Kansas City, MO.

Tom Curley also is a principal of VoiceScapes. He created 30 episodes of a one-hour comedy radio show called *Fulton's Folly* while a student at Fordham University. Tom then went to work for the ABC Radio Network, WCBS FM and then to the CBS Television Network. During his tenure at CBS he worked as an audio engineer on such shows as *60 Minutes*, *The CBS Morning News*, *The CBS Evening News*, *The NFL Today* and *The Joan Rivers Show*.

RON BUTLER writes Rory Rammer, Space Marshal for Atlanta Radio Theater Company, along with adaptations of several H. P. Lovecraft pieces, and the Company's forthcoming adaptation of H. Beam Piper's Lone Star Planet. Aside from ARTC activities, he is married to the former Linda Eileen Nault, has two sons -- Neil and Colin -- and is an engineer for an unnamed major airline.

BRAD STRICKLAND is an American writer known primarily for fantasy and science fiction. He is Professor of English at Gainesville State College in Oakwood, Georgia. Strickland is an active member of the Atlanta Radio Theatre Company, writing, adapting and acting in numerous audio drama projects.

* * * * *

ABOUT AUDIO DRAMA:

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

Audience members are expected to see the story only in their imaginations. Like the theater convention of stage hands being "invisible" during blackouts, audio drama actors and their equipment are supposed to be "invisible" during performance. Of course, because normal room lighting is always on, the audience can watch the performance if they want to.

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

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

As a nod to the 21st century, our production is being broadcast live by low-power FM on 99.5 MHz (frequency TBA). Just plug in your ear buds, turn on your FM radio, and enjoy !

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YSU SAXOPHONE STUDIO RECITAL

THURSDAY APRIL 12, 2018, 7:30 PM
ST. JOHN'S EPISCOPAL CHURCH
SAXOPHONE STUDIO OF DR. JAMES UMBLE

YOUNGSTOWN STATE UNIVERSITY



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PROGRAM

- Concerto for Alto Saxophone Robert Muczynski (1929-2010)
I. Allegro energico
II. Andante cantabile
Stephanie Pavlovich, alto-saxophone
Diane Yazvac, piano
- Sonata for Alto Saxophone and Piano Robert Muczynski
I. Andante
II. Allegro
Thomas Turnbull, alto saxophone
Diane Yazvac, piano
- Partita Erwin Dressel (1909-1972)
I. Prelude
II. Courante
Kathleen Brown, alto saxophone
Diane Yazvac, piano
- Diversion Bernhard Heiden (1910-2000)
Colt Hutchinson, alto saxophone
Diane Yazvac, piano
- Duo for Alto Saxophone and Piano Walter Hartley (1927-2016)
Jimmy O'Donnell, alto saxophone
Diane Yazvac, piano
- Sonata for Alto Saxophone and Piano Lawson Lunde (b. 1935)
II. Andantino cantabile
Anthony Bonamase, alto saxophone
Diane Yazvac, piano
- Two Fantastics Jeno Takacs (1902-2005)
I. Tempo rubato
II. Tempo giusto
Jake Jeges, alto saxophone
Diane Yazvac, piano
- Sonate Johann F. Fasch (1688-1758)
I. Preludio
II. Allemanda
Courtney Larkin, alto saxophone
Diane Yazvac, piano

Pulcinella
Sam Gregory, alto saxophone
Jerry Rezanka, piano
Eugene Bozza (1905-1991)

Aphorisms
I.
II.
Etienne Rolin (b. 1952)

Lóbuk Constrictor
Daniel Slencsak, alto saxophone
Francois Rossé (b. 1945)

Sonata for Baritone Saxophone and Piano
I. Allegro con spirit
II. Andante sostenuto
Mark Reinke, baritone saxophone
Diane Yazvac, piano
Garland Anderson (1933-2001)

Sonata for Alto Saxophone and Piano
I. With vigor
II. With tranquility
Christie Hrdlicka, alto saxophone
Diane Yazvac, piano
Paul Creston (1906-1985)

Sonata for Alto Saxophone and Piano
I. Allegro
II. Vivace
Santino Almasy, alto saxophone
Diane Yazvac, piano
Bernhard Heiden (1910-2000)

Fantasia
I. Animé
II. Lent
Max Klauscher, soprano saxophone
Diane Yazvac, piano
Hector Villa-Lobos (1887-1959)

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THE DANA CONCERT SERIES

PRESENTS

Maria Koch

SENIOR ORGAN RECITAL

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FULFILLMENT OF THE B.M. IN MUSIC PERFORMANCE

ST. COLUMBA CATHEDRAL
FRIDAY, APRIL 13, 2018
7:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



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Fantaisie in A major from *Trois Pièces* – César Franck (1822-1890)

Fantaisie in A major is the first piece in *Trois Pièces* which was written by Franck for the 1878 inauguration of the Cavaillé-Coll at the World Exhibition in Paris. This work begins with a six note motive presented in unison in the manuals and pedal. This six note motive appears throughout the movement in full and in fragments. Franck's *Fantaisie* greatly reflects the style of a Wagner opera overture in which a theme is introduced and worked out throughout the piece. The theme in this work is stated in a grand exposition in the opening and it works its way through contemplative, lyrical, turbulent, and monumental sections. In an opera overture we may have an idea of what the theme represents (for e.g. a protagonist or antagonist in the storyline). In this instance there is no storyline so you as the listener are invited to imagine your own storyline!

Triptyque – Louis Vierne (1870-1937)

A triptyque is a work divided into three movements. The first movement is titled *Matines*. *Matines* is the early morning prayer of the divine office. In this movement we hear the imitation of bells reflecting the call to worship early in the morning. In the second movement, *Communion*, we hear a simple and reflective melody introduced. This is fitting for the imagery of the meditative act of communion. The final movement *Stèle pour un enfant défunt*, translates to “tomb for a deceased child.” The opening of this movement has an ethereal quality to it. The melodies make great ascending gestures throughout over complex harmonies. This portrays the soul of a child moving from earth to heaven and the pain this leaves for those behind.

Louis Vierne was born almost completely blind from congenital cataracts and he attended the Royal Institute for Blind Youth where he studied organ with César Franck . The piece being performed tonight is very significant as it was the last piece that Vierne ever performed. Vierne gave a recital at Notre Dame de Paris on June 2, 1937 and Triptyque was the first piece programmed for his recital. After finishing the third movement, *Stèle pour un enfant défunt*, he suffered a stroke and passed away. According to an article, after having finished the Triptyque, “Vierne turned pale; his right hand trembled and clutched at the manual . ‘I can no longer see the keys’ he said, and ‘I am going to be ill. ‘Then, he collapsed at the organ with his foot pushing down the low E pedal for a while, causing a single tone that echoed through the cathedral.”

Evocation à la Chapelle Sixtine – Franz Liszt (1811-1886)

Written in 1862, this work paraphrases two motets- *Miserere mei, Deus* by Gregorio Allegri and *Ave Verum Corpus* by Wolfgang Amadeus Mozart. Legend has it that Mozart “stole” the *Miserere mei, Deus* from the Sistine chapel when he visited as a child. The choir members of the Sistine chapel were the only people who were allowed to view the sheet music for this work and it was only performed once a year on Holy Thursday. Mozart attended this performance and returned home and wrote down the entire motet from memory.

This work by Liszt is divided into two sections. In the first section we hear themes of Allegri’s *Miserere mei, Deus*. These theme are presented at a pianissimo dynamic and slowly builds into a fiery and thunderous fortissimo conclusion to the first section. We then move into the second section in which we hear themes from Mozart’s *Ave Verum Corpus* presented in a lyrical and pianissimo manner. We once more build to the same fiery conclusion heard in the first section, but we return to the *Ave Verum Corpus* theme in a modulated key. We are then brought to a peaceful conclusion.

Mariales – Naji Hakim (b. 1955)

Mariales is a suite of five short pieces. According to notes from the composer, “Each piece is built off of a Gregorian theme. *Incantation, Pastorale, Antienne, Hymne, and Danse* paraphrase respectively the following chants: *Mater admirabilis, Regina coeli, Salve Regina, Virgo Dei genitrix, and Ave maris stella*. The piano dynamic accompanies the serene character of the suite.” The world premiere of this work was given by the composer himself on June 21st, 1993 at Lincoln Cathedral.

Poem of Happiness – Jean Langlais (1907-1991)

Langlais was blind from the age of two and entered the Royal Institute for Blind Youth (the same institute where Vierne studied) and he later entered the Paris Conservatory. Naji Hakim moved to Paris in 1975 to continue his engineering degree and studied organ with Langlais. Langlais was his teacher for about ten years.

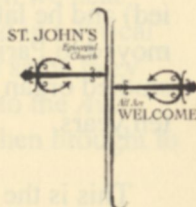
This is the third work from a set of three pieces written by Langlais and was written for a student’s recital. According to Ann Labounsky, Poem of Happiness, “was composed in 1966 and dedicated to Robert Noehren-although it is clearly a continuation of his thematic use of the Susan theme from Poem of Peace and was clearly meant for her. Langlais wrote it for Susan’s senior recital at Texas Christian University; as he hoped, it was the last piece on her program.”

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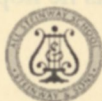
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THE DANA CONCERT SERIES

PRESENTS

Katie Fernstrom

SENIOR PIANO RECITAL

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BACHELOR'S IN MUSIC PERFORMANCE DEGREE

ST. JOHN'S EPISCOPAL CHURCH
SATURDAY, APRIL 14, 2018
4:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



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Biography

Katie Fernstrom is currently an undergraduate piano student at Youngstown State University's Dana School of Music where she studies piano with Dr. Caroline Oltmanns. She has also studied piano with former graduate student, Sean Baran, and composition with Dr. David Morgan. She plans to graduate this May with a Bachelor's in Music Performance degree. At YSU, Katie is a member of the Dana Piano Guild, accompanies students, performs in university ensembles, and regularly performs in recitals with the piano studio. As a soloist, Katie performs in many outreach concerts and at church services within the greater Youngstown-Warren area. During her tenure at YSU, she has attended conferences for OMEA and College Music Society in Columbus, OH, Cambridge, MA, and St. Louis, MO as an intern and a student presenter. In 2016, Katie was accepted to the piano program at Brevard Music Center to study with Dr. Donna Lee of Kent State University. It was there that she got the privilege to participate in lessons, masterclasses, recitals, and even personally meet concert pianists such as Jean-Yves Thibaudet, Joyce Yang, and Inon Barnatan. Her experience culminated in a performance where she was invited to collaborate with the International Contemporary Ensemble (ICE) in a concert at Brevard College. Katie plans to audition for graduate school upon graduating from YSU. She wishes to continue her studies in piano or music composition.

RECITAL PROGRAM

Children's Corner, L. 113

Claude Debussy
(1862-1918)

- I. Doctor Gradus ad Parnassum
- II. Jimbo's Lullaby
- III. Serenade of the Doll
- IV. The Snow is Dancing
- V. The Little Shepherd
- VI. Golliwogg's Cakewalk

Danças características Africanas

Heitor Villa-Lobos
(1887-1959)

- I. Farrapós, Op.47
- II. Kankukus, Op.57
- III. Kankikis, Op.65

Étude-Tableaux in G minor, Op. 33, No. 5 (8)

Sergei Rachmaninoff
(1873-1943)

Suite española, Op. 47

Isaac Albéniz
(1860-1909)

- I. Granada (Serenade)
- II. Cataluña (Courante)
- III. Sevilla (Sevillanas)
- IV. Cádiz (Canción)
- V. Asturias (Leyenda)
- VI. Aragón (Fantasía)

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AND
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FLUTE RECITAL

DIANE YAZVAC, PIANO

ANNA REITSMA, FLUTE

NON—DEGREE

GRADUATE FLUTE RECITAL

BLISS RECITAL HALL

SUNDAY, APRIL 15, 2018

8:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



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



Cinderella

Music by Jules Massenet

Libretto by Henri Cain

**Based on Perrault's 1698 version of
the Cinderella fairy tale**

April 20-22, 2018

Ford Theater, Bliss Hall

School day performance: Friday, April 20
Email lafactor@ysu.edu for more information

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RECITAL PROGRAM

Nocturne Lili Boulanger (1893-1918)
from Two pieces for Violin and Piano *Arr. James Galway*

Sonate Paul Hindemith (1895 – 1963)

- I. Heiter bewegt
- II. Sehr langsam
- III. Sehr lebhaft

Brandi Perkins

Sonatina for Flute and Piano Eldin Burton (1913-1979)

- I. Andante grazioso
- II. Andantino sognando

Rondo in D Major, K. 184 W.A. Mozart (1756-1791)

Morgan Frederick

Grand Trio in Eb Major Eugene Walckiers (1793-1866)

- I. Allegro

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THE DANA CONCERT SERIES

PRESENTS

BRENDAN GAGE, horn
SARAH SCHWENKE, horn
DIANE YAZVAC, pianist

SOPHOMORE HONORS RECITAL

NON-DEGREE SOPHOMORE HONORS RECITAL

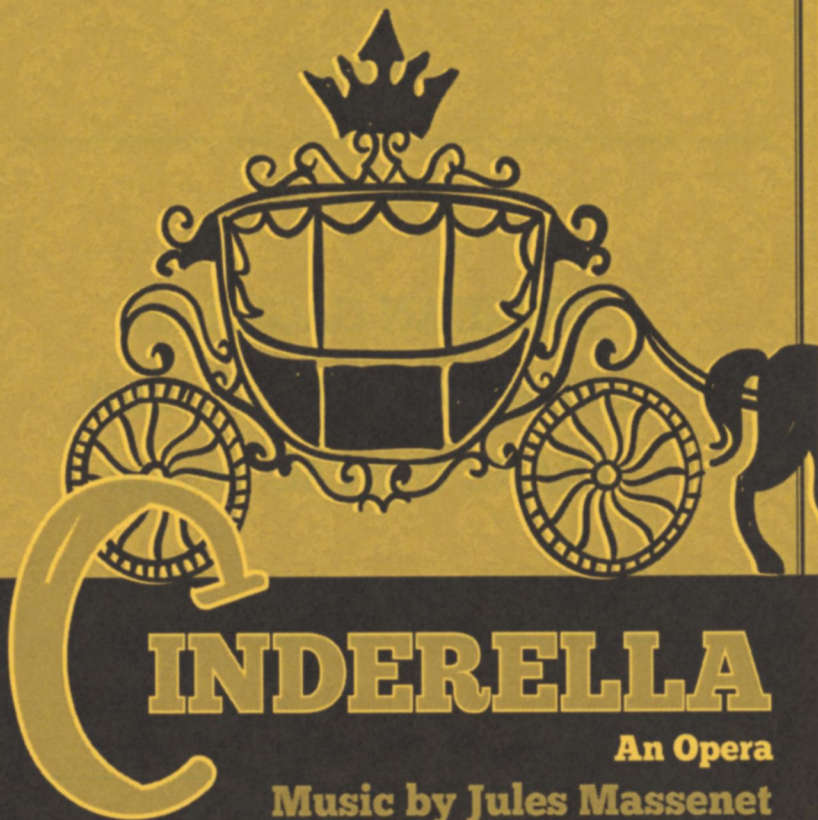
BLISS RECITAL HALL
SUNDAY APRIL 15, 2018
6:00P.M.

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



CINDERELLA

An Opera

Music by Jules Massenet
Libretto by Henri Cain

Based on Perrault's 1698 version of
the Cinderella fairy tale

April 20 & 21, 2018 7:30pm
Sunday April 22, 2018 2:00pm

Ford Theater | Bliss Hall

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YSU students free with ID



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RECITAL PROGRAM

Concerto No. 1 in D Major, Hob. VIIId: 3 Joseph Haydn (1732-1809)

Allegro

Adagio

Allegro

Sarah Schwenke

Horn Lolk

Sigurd Berge (1929-2002)

Brendan Gage

Danzas españolas

Enrique Granados (1867-1916)

No. 5 Andaluz

arr. Kazimierz Machala

Sarah Schwenke

Canon in Octave

Jean Françaix (1912-1997)

Brendan Gage

Laudatio

Bernhard Krol (1920-2013)

Sarah Schwenke

Concerto No. 2 in D Major, Hob. VIIId: 4 Joseph Haydn(1732-1809)

Allegro moderato

Adagio

Allegro

Brendan Gage

Horn Songs, Vol. 3

Johannes Brahms (1833-1897)

Walpurgisnacht

So lass uns wandern!

Arr. Verne Reynolds

Brendan Gage and Sarah Schwenke

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Aaron Pederson

GRADUATE BASS TROMBONE RECITAL

ACCOMPANIED BY JACK CIARENELLO, PIANO

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BASS TROMBONE

ST. JOHN'S EPISCOPAL CHURCH
MONDAY, APRIL 16 2018
7:30 P.M.

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Sonata in F Major

Before the early years of the twentieth century, any list of significant Western composers from past eras would have included the name of Benedetto Marcello. Through his advocacy of a return to the proportional values and simplicity of ancient Roman civilization, Marcello helped set the stage for the Classical era in Western music, soon to unseat the aesthetic norms of the Baroque in which Marcello lived and worked. Nonetheless, controversy and confusion surrounding his works and history have considerably dimmed Marcello's star. Many of the instrumental works once believed by Marcello are actually by others. Composer Alessandro Marcello was Benedetto's older brother, and some of Alessandro's music has been misattributed to Benedetto. Various instrumental pieces attributed to Marcello are merely instrumental arrangements of his psalms, in some cases made decades after his death.

Marcello was what eighteenth century chroniclers called a "dilettante"; not a dabbler as in the current vernacular, but an aristocrat who also pursued musical composition as a sideline. Born in Venice, Marcello served the Venetian Republic as a magistrate from about 1708 until 1728, when he was exiled to the resort city of Pula, now in Croatia. In 1738 Marcello was appointed to his final position as chief financial officer of the city of Brescia, but died after less than a year in this job close to his 53rd birthday.

This work is a short, four movement sonata. The first movement is an elegant largo with a section section that shifts the melodic material to the dominant key, ending with a restatement of the initial melody in the tonic with added embellishments. The second movement is an exciting presto with multiple acrobatic double tonguing passages. The third movement is a solemn largo, played even slower than the initial largo, and is in the key of D minor. The fourth and final movement is another presto that makes more out of varying the initial melody of the movement. The piece ends with a restatement of the initial melody from the first movement, with ornamentation and arpeggios in a grand finish.

New Orleans

Eugene Bozza was a French contemporary composer and violinist. Bozza moved to Paris and studied music in the time between World War I and World War II. During this time the musical styles in Paris were moving away from romanticism and impressionism and towards the ideas of wit and eclecticism as laid out in Jean Cocteau's 1918 manifesto *Le Coq et l'Arlequin*. Cocteau said, "We have had enough clouds, waves, aquaria, water sprites, and nocturnal perfumes."

These ideals of music being sharp, cutting, and always new are present in nearly all of Bozza's music. His style shows many traditions of French Impressionist school mixed with the fundamental mastery of harmony of Bach.

New Orleans was originally written for the bass saxhorn. Since this instrument has fallen into obscurity, the solo is now frequently played on the bass trombone or tuba. The piece has three clearly defined sections and contains many of the characteristic motifs of Bozza. The influence of New Orleans jazz culture is unmistakable, and the imagery of the emotional extremes of the work are vividly evoked by the music. This piece explores many styles one might imagine hearing walking around the city such as ragtime and dixieland. This piece is a staple in the bass trombone solo literature and favorite of European audition committee. Although through-composed, the compositional style of the piece allows for a wide degree of interpretation. Because of this, no two professional recordings of this piece sound quite the same!

Cello Suite No. 5, BWV 1011: Sarabande

The Six Suites for Unaccompanied Violoncello are, BWV 1007 -1012, are the oldest known pieces for unaccompanied cello in German speaking countries. As the autographed manuscript for the cello suites is lost, the exact years the suites were composed cannot be said for sure. That being said, many scholars believe the six cello suites were composed between the years of 1717 and 1725.

The movements of Bach's cello suites are composed in the structure of the standard Baroque suite: Allemande, Courante, Sarabande, and Gigue. Each dance implies a different tempo as well as style and articulation. All of these dances or movements are in binary form. This format consists of two sections, each of which is repeated. The first section moves from the tonic key (I) to the key of the dominant (V) - or relative major (III) if based in a minor key. The second section begins in this new key but returns to the tonic by the end of its section. In the cello suites, a sarabande serves as the centerpiece of an entire suite. Its placement in the suite makes it a numerical center of the fourth of seventh movements, and its character tends to act as the most lyrical and expressive movement. Bach worked the sarabande structure in many different ways but they all have in common the four bar phrase units without which they would have no connection with the genre. In this case, the phrase structure is: 1 bar + 1 bar + 2 bars.

The Fifth Suite is especially unique from the other five in its character and timbre. Its musical content yields characterization as "the most profound, austere, yet elaborate suite." Bach establishes this somber mood by setting the suite in C minor. In selecting this key, Bach also masterfully exercises the full-bodied size and sustain of the cello by frequently utilizing the three lowest open strings on cello: C, G, and D. Aside from structure, Bach made this sarabande unique by altering the metrical emphasis, if any is to be applied at all, and by restricting the texture to a single voice. The singular line actually lends itself to defying the need for an added pulsation within each bar. The constant rhythm of four eighth notes followed by a quarter note in the context of 3/4 time suggests more of an emphasis on beats one and three versus the weight which is typically applied on beat two. Bach's main expressive resources are melodic dissonance and tessitura as he restricts the composition to a single line comprised of only eighth and quarter notes without ornamentation or double-stopping. However, Bach's writing is ornamental in and of itself, in a sense, by virtue of the many harmonic appoggiaturas. There are a large proportion of dissonant intervals either approached directly or applied by proximity and many appoggiaturas, which are one of the most expressive melodic devices. Created by the constant descent of intervals, the effect of this sarabande is like "a lament surcharged with grief and longing."

Concerto for Bass Trombone

Eric Ewazen was born in 1954 in Cleveland, Ohio. He has earned degrees from both the Eastman School of Music and the Julliard School, where he has been on faculty since 1980. Ewazen is particularly known for composing brass music, especially for the trombone. *The Concerto for Bass Trombone* by Eric Ewazen was originally a solo bass trombone (or tuba) sonata accompanied by piano. The piece was later edited and reorchestrated at the request of Warren Deck, principal tubist of the New York Philharmonic. The work was turned into a concerto to be used as the Concerto Competition piece for the low brass students at The Julliard School. The winner of the competition, Stefan Sanders, premiered the piece with the Julliard Symphony Orchestra in 1997. Virginia Allen, a conducting teacher at Julliard, subsequently arranged the work for bass trombone (or tuba) with wind ensemble, which was performed by the Army Band in Washington D.C. and the USMA Band at West Point.

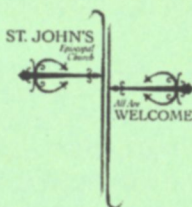
The three movements of the work cover a large variety of musical gestures and colors. The first movement is in traditional sonata allegro form. It is alternately playful, lyrical, and dynamic, with the soloist providing the main motives that get tossed back forth between the bass trombone and the accompaniment. The second movement can be best described as wistful and melancholy, but also quite peaceful, as the soloist sings the melodic lines over a resonant accompaniment. The third movement is full of life and energy, virtuosic and thundering rhythms, aggressive music gestures, and dramatic solo lines leading to a monumental cadenza and a heroic finale.

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THE DANA CONCERT SERIES PRESENTS

MUSIC AT NOON

**YSU BARBERSHOP CHORUS,
“ONE ACHORD”
“LOVE AND SINGING”**

**WITH GUEST ENSEMBLES:
UNIVERSITY CHORUS
DANA CHORALE**

**WEDNESDAY, APRIL 18, 2018
BUTLER INSTITUTE OF AMERICAN ART | 12:15 PM**

YOUNGSTOWN STATE UNIVERSITY



College of
Creative Arts
& Communication

PROGRAM

YSU BARBERSHOP CHORUS

My Wild Irish Rose

Honey/Little Lize-Medley

Sweet And Lovely

Chauncey Olcott, arr. Floyd Connett

arr. Floyd Connett

Norman Starks, arr. Mac Huff

UNIVERSITY CHORUS

Cielito Lindo

Ah! si mon moine voulait danser

arr. Barbara Harlow

Donald Patriquin

YSU BARBERSHOP CHORUS

Sweet, Sweet Roses of Morn

Shine On Me

The Story of the Rose

Oscar Jones & Marin Peake, arr. Floyd Connett

Traditional, arr. Floyd Connett

Andrew Mack, arr. SPEBSQSA, Inc.

DANA CHORALE

Daemon Irrepat Callidus

Rotala "Round Dance"

György Orbán

Juris Karlsons

YSU BARBERSHOP CHORUS

You're the Flower of My Heart, Sweet Adeline

You're Sixteen

Wait Till the Sun Shines, Nellie

Harry Armstrong, arr. SPEBSQSA, Inc.

Richard M. Sherman, arr. Aaron Dale

Andrew Sterling & Harry Von Tilzer,

arr. Warren "Buzz" Haeger

COMBINED CHORUS

Worthy To Be Praised

Katy Howells & Rebecca Enlow, soli

Carvell Austin, tambourine

Byron Smith

PERSONNEL LIST

YSU BARBERSHOP CHORUS—"ONE ACHORD"

Hac-Jong Lee, Director

TENOR

Jason Volovar

Tyler Leibengood, Secretary

Tim Gregory

Jonathan Lang

BARITONE

Richard Blough

Ian Kinnaman, Vice President

Jared Liscinsky, President

Tim McCall, Treasurer

LEAD

Stephen Hall

Calvin Jackson

Daniel Navabi

Brandon Hackimer

BASS

Levi DeMarco

Dominic Gentile

Andrew Gurdak

Alexander Kluchar

David Mouse

DANA CHORALE

Hac-Jong Lee, Director

Kathy Miller, Accompanist

Francesca Molinaro, Graduate Assistant

Lindsay Heavner, Graduate Assistant

SOPRANO

Kristina Clemons	Youngstown, OH
Sydney DiCenso	Howland, OH
Sara Eckenrode	Youngstown, OH
Rebecca Enlow	Salem, OH
Rachel Jones	Cecil, PA
Francesca Molinaro	Connellsville, PA
Elexis Moore	Warren, OH

ALTO

Geena Badalamenti	Rock Creek, OH
Kathleen Brown	Pittsburgh, PA
Katie Fernstrom	Canfield, OH
Lindsay Heavner	Cumberland, MA
Sarah Hunter	Warren, OH
Kate Landry	Poland, OH
Megan Levan	Dunkirk, NY
Anne Sopher	Hermitage PA

BASS

Levi DeMarco	Struthers, OH
Andrew Gurdak	Cortland, OH
Alexander Kluchar	Canfield, OH
Cameron Lewis	Youngstown, OH
Jared Liscinsky	Damascus, MD
David Mouse	East Liverpool, OH
Elliott Rose	Hubbard, OH

TENOR

Carvell Austin	Youngstown, OH
Tim Gregory	Cortland, OH
Troy Gregory	Cortland, OH
Cole Kramer	Hiram, OH
Jonathan Lang	Cortland, OH

UNIVERSITY CHORUS

Hac-Jong Lee, Director

Kathy Miller, Accompanist

Rebecca Enlow, Graduate Assistant

SOPRANO

Kameron Hobbs	McDonald, OH
Katy Howells	Baden, PA
Elexis Moore	Warren, OH
Sara Sandora	Lowellville, OH
Laura Sylvester	Poland, OH
Anne Sopher	Hermitage PA

ALTO

Rebecca Enlow	Salem, OH
Mary Rodack	Pittsburgh, PA
Elaina Shipton	Hubbard, OH
Elizabeth Terrell	Staten Island, NY
Jessica Williams	Hubbard, OH

TENOR

Emilio Santiago	Hermitage, PA
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BASS

Carvell Austin	Youngstown, OH
Edward Benson	Youngstown, OH

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THE DANA CONCERT SERIES

PRESENTS

Emma Donkin

COMPOSITION RECITAL

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

ST. JOHN'S EPISCOPAL CHURCH
WEDNESDAY, APRIL 18, 2018
7:30 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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RECITAL PROGRAM

Caposhi (2017)

YSU Jazz Ensemble 1

Flute: Nadya Stratton

Saxophones: Alex Miller, Max Klauscher, Sam Gregory,
Thomas Turnbull, Jimmy O'Donnell

Trumpets: Herbie Hunkele, Justin Randall, Bri Rzucidlo, Leicester Stovell, Jared Peters

Trombones: Brandon Hackimer, Dominic Gentile, Aaron Poderson

Piano: Emma Donkin

Guitar: Nick Frank

Bass: Matt Jackson

Drums: Tommy Starr

Caposhi strives to shatter the pre-conceived notions of what most people think jazz to be. The bass takes the lead, setting up the 5/4 funk groove, followed by the rhythm section, the woodwinds, and finally the trumpet melody careening over the chord changes. Beginning in 5/4, the piece morphs into 11/8 after a unique harmonic progression that builds tension until the final release into the new meter. The 5/4 returns at the end of the piece, lead to the full band explosion on the last beat.

Feldoras (2017)

Flute: Anna Reitsma

Oboe: Kristen Thompson

Clarinet: Cayla Conrad

Bassoon: Elliot Kwolek

Horn: Brendan Gage

Hidden far in the northern wooded mountains of Maloria, there sits the rural village of Feldoras. As the sun peeks through the mountains, the sounds of morning fill the air as the merchants, blacksmiths, masons, and townfolk greet the dawn. The music of the village fills the air as the day goes on, and culminates in a final cadence as the sun begins to set. In this work, I have tried to encapsulate the quiet peace of this fictional town through a simple motive in 5/4 that returns in many unique incarnations, appearing first in the oboe. The unique chordal textures and modulations, along with this melody, keep this piece moving fluidly into unexplored territory while still remaining familiar—not unlike how our town of Feldoras changes and evolves from morning to night, day to day, or even lifetime to lifetime.

Nocturne No.1 in Ab major: Introflexion (2016)

Piano: Emma Donkin

A pilot for a series of nocturnes, this piece in particular depicts the strength of human character and the fortitude we possess despite our flaws and failures. As the quiet, confident melody explores multiple key areas, it persists and remains the overarching theme of the piece, representing each and every one of us as we navigate different seasons of our lives. While a nocturne, usually considered a piece for the end of the day, this piece quietly encourages us to not let the sun set on our dreams and love of life.

Annabelle Lee (2015)

Flute: Anna Reitsma

Piano: Emma Donkin

Inspired by Edgar Allen Poe's poem Annabel Lee, this piece captures the emotion of love that transcends death. The poem is written from the perspective of the narrator, who tells us of how the intense love between him and Annabel Lee caused the angels to become jealous and kill his beloved. Deeply grieved, the narrator retains his love for Annabel Lee, and constantly longs for and dreams of her. The waltz-like meter and the wistful, intertwining melodies of the flute and piano blend together to create a song-like piece that brings out the passion and romance of the poem.

Negative Space (2018)

Guitar: Dan Mihalerakis

Drums: Hobie Butcher

Bass: Matt Jackson

Flute: Nadya Stratton

Piano: Emma Donkin

This jazz-inspired piece features a rhythmic melody in 5/4 that returns several times throughout the entirety of the work; though 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 largely based on the C melodic minor scale. The name of this piece comes from the art concept of creating space around a particular image rather than focusing on the image itself. This entire piece involves going to keys and modes thought to be entirely unrelated to the main theme, in essence creating a piece out of the negative space of music (or the keys and modes that are 'not allowed'). This piece signifies and describes the possibilities that reside with a piece of music if we are unafraid to press on and discover them.

Theme for A Marionette (2015)

Piano: Michael Nichols

This piece is a somewhat dramatic take on a style of music known as ragtime. Inspired by Scott Joplin, the piece incorporates ragtime's traditional leaps and block chords in the left hand along with sequences of triplets throughout much of the work in order to provide a unique musical experience. In this piece, I have attempted to create a vivid scene by contrasting the playful rhythm of the piece with the key of G# minor; in this way, we can almost feel the tension of the strings of our playful marionette as he dances, partly because he is compelled to, and partly out of whimsical mirth.

Smoke and Carnations (2018)

Saxophone: Alex Miller
Guitar: Dan Mihalerakis
Drums: Hobie Butcher
Bass: Matt Jackson
Piano: Emma Donkin

Featuring the saxophone, *Smoke and Carnations* is a jazz combo work that pairs the drive of a funk tune with the intrigue of a slow ballad to create an atmospheric blend of mystery and excitement.

Cloud Nine (2016)

Piano: Emma Donkin

Cloud Nine is a thoughtful piano work that focuses on ninth chords and the second scale degree. Atmospheric by nature, this work strives to inspire with vast shifts in dynamics and meter, ranging from triumphant and bold to introverted and thoughtful, and straight 4/4 timing to compound meter and rhythmic pairings such as 3:2 and 5:3. Ever-shifting in modality, the ultimate goal of *Cloud Nine* is to uplift the spirit while provoking thoughtfulness in the listener.

Dichometer (2016)

Marimba: Tommy Starr
Vibraphone: Spencer Crosser
Vibraphone and Wood Block: Hobie Butcher
Glockenspiel: TJ Rusk
Piano: Emma Donkin

This piece explores various rhythmic patterns within the realm of 13/8 meter using a mixed ensemble of percussion and piano. *Dichometer* gets its title from the dichotomy between six and seven beat patterns; the bars written in 13/8 are rhythmically divided in this manner—a pattern of six beats followed by a pattern of seven beats. The piece further explores sixes and sevens later on by actually moving into 6/8 and 7/8 during key points of the piece, returning to 13/8 to close the work. Interestingly, this piece was originally written for six instrumentalists and—you guessed it—seven instruments.

2 Pieces for Flute and Piano (2016)

1: *Heaven's Lullaby*

2: *Éveillé*

Flute: Anna Reitsma
Piano: Emma Donkin

These two pieces go hand in hand to describe two entirely different hours of the day. The first is intended to lull the listener into a quiet thoughtfulness; the recurring motif in both the flute and piano mimics the simple sweetness of a lullaby. The second piece depicts a bright, early morning in which we find a cheerful songbird, singing to a slumbering student who is all too reluctant to get up. As the short piece progresses, our songbird gradually gets more and more frustrated until our sleeping beauty finally musters the energy to spring out of bed, ending the piece with a quick gesture.

Cacophony (2018)

Dana School of Music Composition Studio

Violin: Jon Charlton
Trumpets: Max Franko, Dan Mihalerakis
Trombones: Brandon Hackimer, Taylor Natoli
Tuba and Voice: Alyssa Kordecki
Euphonium: Juan Rodriguez
Guitar: Taylor Natoli
Percussion: Tommy Starr
Piano, Synthesizer: Emma Donkin

The most personal piece on the program to me, *Cacophony* reflects my experiences as a musician struggling to determine my path in life. Broken into 5 sections, *Cacophony* describes the mental stress of being pulled apart in many different directions—musically, mentally, and spiritually. The sections of the piece each reveal a different state of mind when it comes to this stress: first, the slow, deliberate acknowledgement of this cacophonous state of existence and the fear of what the future holds, made clear by the consonant C minor pattern being disturbed by the F# in the bass; the second section captures the overwhelming dissonance of this stress; next we hear a slower section designed to capture the intentional calm of meditation and prayer; following that, we hear the stress rebuilding, but in a new, lyrically-intense form; finally, the piece ends with a tone poem featuring the piano and voice, representing a coming to terms with life's cacophony and the peace that comes after the emotional storm. In addition to the musical imagery and text painting, *Cacophony* draws upon the lengthy, multi-sectional epics typical of the progressive rock style of Yes, Rush, and Genesis.

Section 1: Discord

*When the light has dimmed, Their shapes appear:
Spirits of the future yet to be.
Take solace in the shattered glass,
Embrace the sweet Cacophony*

*Haunted soul, breathe in...breathe out:
The voices, faces, all will fade away.
Life is not a road one walks,
But a field one roams 'til end of day.*

Section 2: Cacophony

(Instrumental)

Section 3: Prayer

(Instrumental)

Section 4: Panic

*Hold on tight to all you thought was real,
Guard your mind and guard your soul.
They're creeping in, the vines that bind the greatest minds,
Did you think yourself beyond susceptible?*

*Catch the edge of reality before it fades
Your very last hope
You're falling fast now with a noose around your throat,
And you don't know how close you are to the end of the rope*

*Hold on, hold on now
Hold on, hold on now
Hold on, hold on you
Watcher of the skies,*

Hold on, hold on now

Section 5: Hope (Tone Poem)

*Hold onto the thread of hope you have woven
With care and raw fingers; linger with me...
For underneath the facade of cold stoicism,
Your broken heart quietly weeps*

*Unfetter your soul, you've been weighed down too long,
And pulled apart every which way
'Til all of the pathways collapse into one,
Seek hope in the dawn of each day.*

*You're more than your demons make you out to be,
You'll find peace in Cacophony,
You'll find peace in Cacophony.*

All compositions by Emma Donkin

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LOVE AND ROSES

SIGMA ALPHA IOTA RECITAL

BLISS RECITAL HALL
THURSDAY, APRIL 19, 2018
8 P.M.

YOUNGSTOWN STATE UNIVERSITY



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Sigma Alpha Iota is an organization which promotes interaction among those who share a commitment to music. Members of SAI are active in all areas of music and campus life, working closely with faculty, administration, and campus groups. Alumnae members are teachers, performers, professionals, and patrons of local and national arts organizations. In addition to personal encouragement and support, members may receive scholarships, grants, and awards in many areas of music-related study. Sigma Alpha Iota has long been recognized as a leader in the field of music.

The Whistle Song

Beta Chapter

“Blues in the Night”

Johnny Mercer (1909-1976)

Harold Arlen (1905-1986)

Soprano, Jennifer Mosher

Piano, Jena Root

Tango Etude No. 4

Astor Piazzolla (1921-1992)

Flute, Emily Karr

The Rose
from *The Rose*

Amanda McBroom (b. 1947)

Laudatio

Bernhard Krol (1920-2013)

Bassoon, Rebecca Dangerfield

Oboe, Kristen Thompson

Scales of SAI

Sister M. Elaine

Sigma Alpha Iota Chorale

Margaret Blackburn

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



Cinderella

Music by Jules Massenet
Libretto by Henri Cain

Based on Perrault's 1698 version of
the Cinderella fairy tale

April 20-22, 2018

Ford Theater, Bliss Hall

School day performance: Friday, April 20
Email lafactor@ysu.edu for more information

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YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

11:00 A.M. April 20, 2018
Ford Theater, Bliss Hall
Youngstown State University

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College of
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& Communication

Jules Massenet
Cinderella (Cendrillon)

Characters in order of vocal appearance

Pandolfe (Cinderella's Father)	David Mouse
Madame de la Haltière (Step mother)	Lindsay Heavner
Noémie (Step sister)	Amanda Bertilacci
Dorothee (Step sister)	Kristina Clemons
Cinderella	Anna Murcko
Fairy Godmother	Sierra McCorvey
Sprits	Sydney Dicenso, Geena Badalamenti,, Sarah Hunter Rachel Jones Erika Walker Jared Liscinsky Troy Gregory Alex Kluchar Katy Howells Elliott Roose Jared Liscinsky All spirits, Alex Kluchar, Troy Gregory, Jared Liscinsky
Distant Voice	
Super intendant	
Dean of the faculty	
First Minister	
Prince Charming	
The King	
Voice of the royal herald	
Servants, Foreign Princesses	

Production Staff

Director & Set Designer	Gary Lehman
Production Director	Dr. Misook Yun
Orchestra Preparation	Dr. Stephen Gage Joseph Kromholz Dr. Misook Yun
Music Director	Anthony Ruggiero
Pianist	Wendy Akers
Costume & Makeup Designer	James Oakry
Lighting Designer	Kate Kramer
Stage & Property Manager	Tyler Leibengood
Stage Hands	

THE DANA CONCERT SERIES

PRESENTS

Emily Karr

SENIOR FLUTE RECITAL

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

BLISS RECITAL HALL
FRIDAY, APRIL 20, 2018
6:00 P.M.

YOUNGSTOWN STATE UNIVERSITY



College of
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& Communication

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



Cinderella

Music by Jules Massenet

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RECITAL PROGRAM

Orange Dawn.....Ian Clarke
(b.1964)

Acc. Diane Yazvac, Piano

Sky, mvmt. III, "Still"..... Gary Schocker
(b. 1959)

Amber DeCaprio, Flute

Tango Etude no. 4..... Astor Piazzolla
(1921- 1992)

Rêverie et Petite Valse.....André Caplet
(1878-1925)

Acc. Diane Yazvac, Piano

Czardas.. Vittorio Monti (1868-1922), arr. Jasmine Choi
(b. 1983)

Acc. Diane Yazvac, Piano

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**THE DONALD P. PIPINO PERFORMING ARTS SERIES
&
DANA SCHOOL OF MUSIC**

PRESENT

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



Cinderella
Music by Jules Massenet
Libretto by Henri Cain

Based on Perrault's 1698 version of
the Cinderella fairy tale

April 20-22, 2018

Ford Theater, Bliss Hall

YOUNGSTOWN STATE UNIVERSITY



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DANA ENSEMBLE DIRECTOR'S NOTE

Welcome to the 149th anniversary of the Dana School of Music, and this year's Dana Opera Ensemble production of Massenet's Cinderella. This is the first time that an opera by Massenet will be performed at the Dana School of Music.

It has been an exciting year of collaboration. We are delighted to host distinguished Dana alumni as they have assumed leadership roles for this production. Gary Lehman (B.M. 1987) makes his directorial debut; Anthony Ruggiero (B.A. 1986, M.M. 1989) returns as a rehearsal pianist; and Kathryn Kramer (B.M. 2017) joins us in her first role as opera stage director. I am also proud of the Dana Opera Ensemble which received a Nexus Grant called "Sound & Sight: A Collaborative Development of Flexible Set Elements & Curriculum", submitted by Rebecca Enlow & Alison Begala which allowed for the music students and art students to collaborate on set design concepts.

Equally exciting is our costume design and production overseen by the theater costume shop specialist, Wendy Akers, who designed and built the costumes. This year, the opera ensemble members actively participated in building the sets and making props.

I would like to thank the following individuals and organizations for their ongoing support of the opera program- The Donald P. Pipino Performing Arts Series, voice faculty members, Dean Phyllis Paul, Dr. Randall Goldberg, Mari Ann Cann, Lori Factor, Dr. Stephen Gage, Joseph Kromholz, Susan Foster, Department of Theatre and Dance, Chuck Kettering, Dr. Lillian Lewis, Dr. Ewelina Boczkowska, Mr. Chris Kramer, Mrs. Dawn Kramer, Mr. Matt Kluchar, Rebecca Enlow, Francesca Molinaro, Lindsay Heavner, Opera Western Reserve, & the Dana Vocal Society.

~ Misook Yun, Ensemble Director ~

ACT I: At the home of Madame de la Haltière

Pandolfe bemoans and regrets that he married to a nagging wife who bullies his daughter from his first marriage, Lucette (Cinderella). While the servants are preparing for a ball at the Court in the evening, Madame de la Haltière teaches her daughters (Noémie and Dorothée) court etiquettes at the ball. However, she refuses to let Cinderella attend it or to let her father even say goodbye to her. Cinderella does house chores after her family has left, and falls asleep by the fireplace. A Fairy Godmother appears with spirits and they help Cinderella to get ready for the ball with an adorned carriage, a beautiful gown, and glass slippers. She can go to the ball, but Cinderella must leave before midnight. Fairy Godmother told Cinderella that the glass slippers will prevent her family from recognizing her.

ACT II: At Court

Room full of guests is enjoying the party at the ballroom, but Prince Charming is feeling lonely and sad that he has not found love of his life. The King orders his son to find a wife among the princesses at the ball. As Cinderella enters the room, this unknown beauty charms everyone at the court, except Madame de la Haltière and her daughters, and the Prince immediately falls in love with her. Cinderella and the Prince are left alone, and they tell each other how they feel. Yet, at the first stroke of midnight she flees as she remembers the Fairy Godmother's warning.

~ Intermission (20 min.) ~

ACT III: First Tableau-After the Ball

Cinderella has returned home safely without being caught by anyone, but she remembers how frightening journey it was from the palace and how she lost one of her glass slippers as she left the ball. Fuming with anger and frustration Madame de la Haltière and her daughters return home, and verbally attack Pandolfe. Pandolfe has finally had enough and pushes Madame de la Haltière, Noémie, and Dorothée out of the room. He suggests to Cinderella that they return to his country estate together for happiness. Cinderella agrees, and Pandolfe leaves to prepare for their journey. As she was left alone, Cinderella decides that she is too sad to live. She leaves her home and determined to go off and die in the forest.

Second Tableau- At the Fairy's Home

Spirits are dancing in the forest, and Prince Charming and Cinderella enter the forest, looking for each other. They pray to the Fairy Godmother to help them to ease their pain, and let them see each other one more time. They cannot see each other although they can hear each other's voices. They reaffirm their love, and Cinderella reveals her true name, Lucette, to the Prince. Moved by their true love and plea, the Fairy Godmother grants the pair to see each other again. They embrace and fall into a sleep.

ACT IV: First Tableau-Terrace of Cinderella's House

Pandolfe found Cinderella in the forest, and has been taking care of her who has been ill at home. Pandolfe tells her that she has been talking about silly things such as going to the ball and of Prince Charming. He tells her that these were nothing but a dream. Madame de la Haltière, Noémie, and Dorothée enter with exciting news that the King has summoned all maidens to come to the palace in the hope that the Prince will find the unknown beauty whom he fell in love with at the ball. A herald announces that the Prince will receive all maiden to try on the glass slipper left behind by the unknown lady, for it will only fit upon her foot. Cinderella realizes that all the events at the ball was not a dream, and decided to go to the palace.

Second Tableau- At the King's Palace-The Court of Honor

Having not found her, the Prince is in despair until Cinderella arrives with the Fairy Godmother. The Prince recognizes Cinderella immediately, and they tell how much they love each other. Pandolfe, Madame de la Haltière, Noémie, and Dorothée enter, and find out Cinderella was the unknown lady. Everyone rejoices and bow down to their future queen, Cinderella.

STAFF

Conductor	Dr. Hae-Jong Lee
Director & Set Designer	Gary Lehman
Production Director	Dr. Misook Yun
Orchestra Preparation	Dr. Stephen Gage Joseph Kromholz
Music Director	Dr. Misook Yun
Rehearsal Pianist	Anthony Ruggiero
Costume & Makeup Designer	Wendy Akers
Lighting Designer	James Oakry
Stage & Property Manager	Kate Kramer

ORCHESTRA

VIOLIN I

Jordan Grantonic (concert mistress)

Kathryn Sewall

**Caitlin Hedge

CLARINET

Marissa Lyerly

Elliot Kwolek

VIOLIN II

David Timlin

**Jenna Barvitski

BASSOON

Rebecca Dangerfield

Adam Sniecak

VIOLA

Faith Roberts

Bowei Yang

Elizabeth George

HORN

Brendan Gage

Sarah Schwenke (alternate acts on 1st)

CELLO

**Father Vit

Wyatt Miller

TRUMPET

Brandon Perkins

Daniel Mihilarakis

STRING BASS

Ian Kinnaman

TIMPANI

Evan McCreary

FLUTE

Nadya Stratton

Morgan Frederick

PURCUSSION

Brandon Maffitt

OBOE

Camryn Doctor

Kristen Thompson (alternate acts on 1st)

** denotes guest artists

BIOGRAPHIES

Wendy Akers (costume designer) is the Costume Shop Specialist at Youngstown State University, where she is in charge of sewing or altering all of the costumes worn on stage in the various productions throughout the year. She received her BFA in Theatre Design and Technology with an emphasis in Costume Construction from West Virginia University in 2011, and worked as the Costume Shop Manager at Shenandoah University in Virginia from 2013 to 2017. Wendy truly enjoys the arts of sewing and fashion history, and considers this to be her dream job! She is also a wife and mother to three wonderful children and a very supportive husband.

Geena Badalamenti (Spirit, Servant, Foreign Princess), mezzo-soprano, is a freshman Vocal Music Education major from Jefferson, Ohio. She attended Jefferson Area High school and participated in band and choir. She is a member of Dana Chorale, Dana Vocal Society, Illuminare choral ensemble, and YSU Marching Pride. Geena is excited about her opera debut for YSU and is looking forward to performing in more operas to come!

Amanda Bertilacci (Noémie) is currently a vocal performance major, with a biology minor, in her junior year. She has performed at Music at Noon recitals, as well as last years YSU Opera Production Menotti's *The Medium*.

Kristina Clemons (Dorothee understudy) is a junior Bachelor of Arts major with a minor in Wellness. She is a member of the Dana Chorale and the Dana Vocal Society. In the spring of 2017, she played the role of "The Voice" in Menotti's, *The Medium*.

Brianna Crawford (Dorothee) is a native of New Beaver PA and graduated from Mohawk Highschool in 2015. She is a junior music education major and in past productions has played the part of Mrs. Nolan from Menotti's *The Medium* and studied the role of Dorabella from Mozart's *Così Fan Tutte*. Brianna is a member of the Illuminare vocal ensemble. Ms. Crawford is excited to perform with her colleagues.

Sydney DiCenso (Spirit, Servant, Foreign Princess), soprano, is a vocal music education major from Howland, Ohio. Sydney graduated from Howland High School where she participated in her band, choir and drama club. She played the roles of Sharpay Evans in High School Musical and Mrs. Potts in Beauty and the Beast. At YSU she participates in the YSU Marching Pride and Dana Chorale. This

Sara Eckenrode (Noémie) is a vocal performance major. She has been in several productions of YSU, including *The Medium as Toby*, and *Così fan tutte*. She has also been in *Lucia di Lammermoor* and *Carmen* with Opera Western Reserve, with whom she is a Young Artist for. Sara has performed in several countries including Hungary and South Korea.

Troy Gregory (Dean of the faculty) is in his freshman year studying Music Education. In the past semester, he studied and performed the roles of Alidoro in *Cenerentola* and *The Count*, in *The Marriage of Figaro* for our Opera Scenes performance. For this opera, Troy will be studying the role of *The Dean*.

Mezzo-Soprano, **Lindsay Heavner (Cinderella & Madame de la Haltière)**, is a first year graduate student in Vocal Performance. She received her Bachelor of Arts and Bachelor of Music Education degrees from Alderson Broaddus University. She has received honors such as the Alderson Broaddus Vocal Award, winner of Alderson Broaddus' 2017 Honors Recital, and a winner of the 2017 Dana Young Artist Competition. In the Dana School of Music's 2017 Opera Scenes, she has performed Cherubino in *Le Nozze de Figaro*, Charlotte in *Werther*, Madame de la Haltière in *Cendrillon*, Mrs. Quickly in *Fallstaff*, and *Tsibe* in *La Cenerentola*.

Katy Howells (Prince Charming) is a senior vocal performance major. She was a member of the Dana Chorale for three and a half years and went on the tour to South Korea with them. She has been seen in roles such as Despina in Mozart's *Così fan tutte* and Monica in Menotti's *The Medium*. She looks forward to performing with her friends, and she hopes you enjoy the show!

Sarah Hunter (Spirit, Servant, Foreign Princess) is a freshman at Dana School of Music. She participates in Dana Chorale and Dana Vocal Society. She has performed many roles in the area such as Lefou in Warren City Schools Drama Club's production of *Beauty and the Beast*. This will be her Opera debut.

Rachel Jones (Spirit, Servant, Foreign Princess) is a freshman voice student studying Music Theory. *Cendrillon* is her first opera production with YSU and she is excited to perform with everyone involved!

Alexander Kluchar (First Minister, Servant), Bass/Baritone, is a freshman vocal performance major. He is a bass in Dana Chorale, a bass in *One Accord*, and is a student arranger for Pella Penguins. He is also an assistant speech and debate coach at Poland High School. He is currently on the Dean's list and the President's list for his academic success.

Kathryn Kramer (Stage Manager & Property Manager) returns to the Dana School of Music after graduating last May. An opera alumna, Kramer made her opera debut in fall of 2015 in the opera workshop scenes, singing works from Bizet's *Carmen* (Carmen) and Mozart's *Così fan tutte* (Dorabella), as well as serving as prop master. Almost 20 years of musical theater experience, both on and off stage, brings her back to stage manage this year's spring opera.

Dr. Hae-Jong Lee (Conductor), 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 Stambaugh Chorus and Warren Civic Chorus. In addition to conducting pure choral works, Lee enjoys conducting both choral-orchestral master works and operas. Some of his conducting repertoire includes Beethoven's Ninth Symphony Finale "Ode to Joy," Faure's Requiem, Mozart's Requiem, Humperdinck's opera Hansel And Gretel, Purcell's opera Dido And Aeneas, and many more. He remains active as guest conductor, clinician, and adjudicator for a variety of choral events in the U.S. and Korea. Some of his recent activities include his appearances with Korean choirs as a guest conductor, in Korean music workshops as a master clinician and in the Ohio Music Educators Association conferences as a clinician. He has presented a lecture at the 10th World Symposium on Choral Music in Seoul, Korea during the summer of 2014. He has been a guest conductor for the Festival Youth Chorale and one of six international judges of the Busan International Choral Festival and Competition on October 2016 in Busan, Korea. His upcoming international engagements include guest conducting the Noel Chorus of Korea in June 2018 and lecture presentation at the "Podium On the Edge" of July 2018 (Canada's biennial national choral conference and festival) in St. John's, Newfoundland and Labrador. Lee is an Honorary Conductor of Noel Choir and serves as an Overseas Advisor of Korea Choral Institute and Seoul Motet Music Foundation. He is an active member of professional organizations, including ACDA, IFCM, and NAIME.

Gary Lehman (Stage Director) Internationally acclaimed Heldentenor Gary Lehman is making his directorial debut in this production of Massenet's *Cendrillon*. Mr. Lehman received his Bachelor of Music degree in vocal performance from The Dana School of Music at Youngstown State University and continued his studies at Indiana University. As a member of the Lyric Opera Center for American Artists, he appeared in more than 90 performances with the Lyric Opera of Chicago, and spent the early years of his career performing leading baritone roles for opera companies throughout North America. Following his transition to Heldentenor, Mr. Lehman has received critical acclaim for his portrayals of the title characters *Parsifal*, *Tannhäuser*, and *Peter Grimes*, as well as the roles of Siegmund (*Die Walküre*), Tristan (*Tristan und Isolde*), Samson (*Samson et Dalila*) and Canio (*I Pagliacci*).

Mr. Lehman has sung at opera houses around the world including The Metropolitan Opera, Wiener Staatsoper, Oper am Rhein, Den Norske Opera and Ballet, Opera Nice, Festspiel Baden-Baden, Stars of the White Nights, and Los Angeles Opera. He has been honored to work with many of the world's most important conductors, including Esa-Pekka Salonen, Christopher Eschenbach, Daniel Barenboim, James Conlon and Plácido Domingo. Mr. Lehman's recording as *Parsifal* under the baton of Valery Gergiev was recorded at the Marinsky Concert Hall in St. Petersburg, Russia. He currently resides in Howland, Ohio with his wife, soprano Susan Foster.

Jared Liscinsky (Super Intendant, Voice of the Royal Herald), baritone, is a sophomore Music Education student, and the current president of the YSU Barbershop Chorus. He was last seen in the Opera Scenes production last fall and is excited to be playing the Master of Ceremonies this spring. He would like to thank all his family and friends for their support and encouragement, and hopes to bring the audience a laugh.

Soprano **Sierra McCorvey (Fairy Godmother)** from Warren, Ohio made her Opera Western Reserve debut this season as Lily in *Porgy and Bess*. Miss McCorvey has been featured with the Packard Band, Kent Wind Ensemble, YSU Symphonic Wind Ensemble, Mahoning Valley Chorale and The Ohio University Singers. McCorvey has sang several roles including: Iris in Marc Blitzstein's *The Harpies*, Fiordiligi in Mozart's *Così fan tutte*, Dew Fairy (Gretel cover) in Humperdinck's *Hansel and Gretel*. Sierra currently studies with soprano, Misook Yun. Miss McCorvey teaches music and art at Southside Fine Arts Academy and she sings in the choir at Holy Family Parish.

Francesca Maria Molinaro (Fairy Godmother), 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. Last spring she performed as Madame Goldentrill in *The Impresario* at YSU. Her honors include placing second at the 2017 NATS (National Association of Teachers of Singing) held at Youngstown State University for Advanced College/Independent Studio Women and a winner of YSU's 2017 annual Young Artist Concerto Competition. This past summer, Francesca performed in the Pittsburgh Festival Opera Young Artist Program where she covered the role of Atalanta from Handel's *Xerxes* and performed in the ensemble. Francesca is a student from the studio of Dr. Misook Yun. She plans to audition for professional opera companies after graduating YSU.

David Mouse (Pandolfe), baritone, is a junior Vocal Music Performance major from East Liverpool, Ohio. He participates in the Dana Chorale, the YSU Barber-shop Chorus, and the Illuminare choral ensemble. David has been seen performing the roles of Don Alfonso in Mozart's *Così fan tutte*, Mr. Gobineau in Menotti's *The Medium*, and the bass role of Mozart's *Der Schauspieldirektor*.

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

James Oakry (Lighting Designer) is making opera debut as a lighting designer at YSU. He plans to continue to learn all he can in his field of work. He is excited to work for YSU and is ready for more productions.

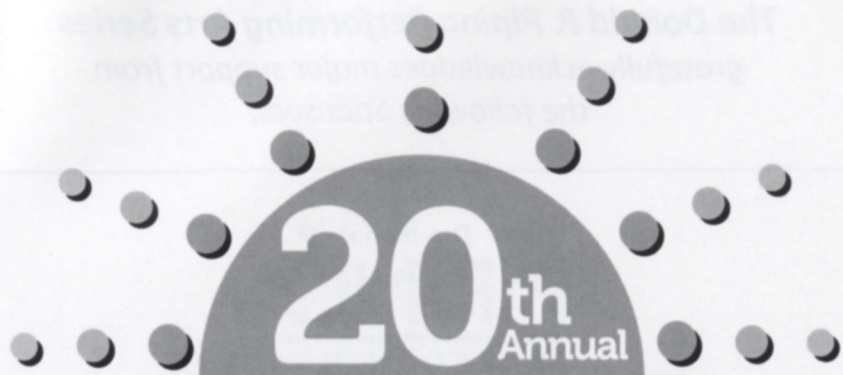
Elliott Roose (The King) is a freshman studying Music Education with a focus on Voice and Tuba. As a senior at Hubbard High School, he was President of his High School Drama Club and Symphonic Choir. After receiving his bachelor's degree, he plans to master in Music Therapy. Elliott would like to thank Dr. Yun and his classmates for pushing him to join opera this semester, and would also like to thank his loving family who support him in his every decision.

Anthony Ruggiero (Pianist) has returned to the Youngstown area after working in NYC, Florida, Delaware, Alabama, Pittsburgh and Cincinnati. He holds an MM degree (Voice, Performance) and a BA degree (Area: Foreign Language) from YSU and the Dana School of Music. For many years he was an adjunct faculty member of the voice department at Dana. Ruggiero also brings a vast and varied career to the performance stage. He is recognized as one of the leading collaborative artists in this region. Ruggiero is very grateful to be able to work again with the faculty and students of the Dana School of Music.

Emilio Santiago (Prince Charming), tenor, is a junior Vocal Performance major. He is a Young Artist with Opera Western Reserve, where last fall he covered the role of Arturo in *Lucia Di Lammermoor*, where he was also a member of the chorus. He was seen last year in YSU's production of *The Impresario* as Ivan Ambichon, and in *The Medium* as Toby. He is super excited to be apart of this magical fairy tale experience!

Erika Walker (Madame de la Haltière & Distant Voice), mezzo-soprano, is a senior Vocal Performance major. Erika has been seen on the stage as Despina from Mozart's *Così fan tutte*, and Madame Flora from Menotti's *The Medium*. After graduation in May, Erika will be attending the OperaWorks Summer Intensive Program in Los Angeles.

Misook Yun (Ensemble & Music Director) Praised as a singer of "exquisite clarity" and "virtuosity," lyric soprano **Misook Yun** has performed the roles of Mimi & Musetta (*La Bohème*), Cio Cio San (*Madama Butterfly*), Tosca (*Tosca*), Nedda (*I Pagliacci*), Santuzza (*Cavalleria Rusticana*), Micaela (*Carmen*), Adina (*L'Elisir d'Amore*), High Priestess (*Aida*), Violetta (*La Traviata*), Suzel (*L'Amico Fritz*), and Genevieve (*Suor Angelica*). Her engagements were with Eugene Opera, Opera Fort Collins, Opera Western Reserve, Bayshore Lyric Opera, Opera Circle, Valley Lyric Opera, and Warren Philharmonic Orchestra. As a concert soloist, Yun appeared with Louisiana Philharmonic Orchestra, Tucson Symphony Orchestra, Youngstown Symphony Orchestra, Warren Philharmonic Orchestra, Cleveland Philharmonic Orchestra, and Dana Symphony Orchestra. Her orchestral performances include Mahler Symphony No. 2, Beethoven 9 Symphony, Vivaldi's Gloria, J. S. Bach's Magnificat, Chants d'Auvergne, Elijah, A Midsummer Night's Dream, Faure's Requiem, Carmina Burana, Bachianas Brasileiras No. 5, Schubert Mass in G, Mozart's Requiem, and Handel's Messiah. An accomplished pedagogue, in the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen through out the North America. Recently she participated OperaWorks' Artist Teacher Training program. Ms. Yun has been invited to be part of summer faculty at Summer Music Study in Hungary program in Szeged, and will be returning to the program in summer 2018.



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THE DANA CONCERT SERIES

PRESENTS

Angelique Tanner

SENIOR VOCAL RECITAL

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OF THE B.F.A. IN MUSICAL THEATRE

BLISS RECITAL HALL
SUNDAY, APRIL 22, 2018
5:00 P.M.

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RECITAL PROGRAM

Popular

Wicked

Stephen Schwartz (b. 1948)

Someone to Watch Over Me

Okay

George Gershwin (1898-1937)

Funny Honey

Chicago

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

If I Were A Bell

Guys and Dolls

Frank Loesser (1910-1969)

So Many People
Marry Me a Little
Stephen Sondheim (b. 1930)

Soul of a Man
Kinky Boots
Cynthia Lauper (b. 1953)

With You
Ghost: The Musical
Glen Ballard (b. 1953)

Learn To Let Go
Kesha Sebert (b. 1987)

The Girl In 14G
Kristin Chenoweth (b. 1968)

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THE DANA CONCERT SERIES

PRESENTS

Tyler Guerrieri

JAZZ GUITAR RECITAL

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B.M. IN MUSIC PERFORMANCE

BLISS HALL ROOM 2222
MONDAY, APRIL 23, 2018
7:30 P.M.

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Bio: Guitarist Tyler Guerrieri is a Senior 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, Jim Snidero, Dave Stryker, and Jazz renowned guitarist Julian Lage. He has participated in Jazz Combo groups for the last 6 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 57th 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.

RECITAL PROGRAM

The Thumb

Wes Montgomery
(1923-1968)

Guitar Duo
Featuring Andy Pickard- Guitar

Darn That Dream

Jimmy Van Heusen
(1913- 1990)

Solo Guitar

In Your Own Sweet Way

Dave Brubeck
(1920-2012)

Guitar and Bass Duo
Featuring Mike Kuhns- Bass

Anthropology

Charlie Parker
(1920- 1955)

God Bless the Child

Billie Holiday
(1915- 1959)

Blue Bossa

Kenny Dorham
(1924- 1972)

Jazz Trio
Featuring Mike Kuhns- Bass
Hobie Butcher- Drums

So What

Miles Davis
(1926- 1991)

Solo Guitar

Giant Steps

John Coltrane
(1926- 1967)

The Girl from Ipanema

Antonio Carlos Jobim
(1927- 1994)

Guitar Duo
Featuring Nick Frank- Guitar

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THE DANA CONCERT SERIES

PRESENTS

Nicholas Frank

SENIOR GUITAR RECITAL

THIS SENIOR RECITAL IS IN FULFILLMENT OF
THE B.M. IN MUSIC PERFORMANCE JAZZ

BLISS HALL ROOM 2222
SATURDAY, APRIL 28, 2018
3:00 P.M.

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RECITAL PROGRAM

'Round Midnight

Thelonious Monk (1917-1982)

Arr. Joe Pass (1929-1994)

Four

Miles Davis (1926-1991)

Arr. Jamey Findlay

Guitar Duos with Dan Mihelarakis

Solar

Miles Davis (1926-1991)

Falling Grace

Steve Swallow (b. 1940)

Guitar Duos with Tyler Guereri

Giant Steps

John Coltrane (1926-1967)

The Girl from Ipanema Antônio Carlos Jobim (1927 –1994)

*Jazz Combos with Alex Miller on saxophone Jesse DeLorenzo on
drums and Ian Kinnaman on bass*

Seven Steps to Heaven Miles Davis (1926-1991)
Victor Feldman (1934-1987)

Isness Nicholas Frank (b. 1995)

Neon Arabesque Nicholas Frank (b. 1995)

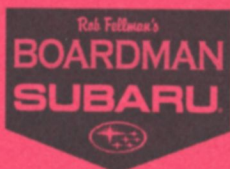
Bright Size Life Pat Metheny (b. 1954)

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THE DANA CONCERT SERIES

PRESENTS

Anna Reitsma

GRADUATE FLUTE RECITAL

DIANE YAZVAC, PIANO
EMMA DONKIN, PIANO

THIS GRADUATE RECITAL IS IN FULFILLMENT OF THE
M.M. IN MUSIC PERFORMANCE

BLISS RECITAL HALL
SATURDAY, APRIL 28, 2018
4:00 P.M.

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July 7 & 8, 2018

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RECITAL PROGRAM

Sonata for Flute and Piano

Otar Taktakishvili
(1924-1989)

- I. Allegro Cantabile
- II. Aria
- III. Allegro Scherzando

Sonata for Flute and Piano in Eb Major, BWV 1031 J.S. Bach
(1685-1750)

- I. Allegro Moderato
- II. Siciliano
- III. Allegro

Mei per Flauto Solo

Kazuo Fukushima
(b. 1930)

****Intermission****

Annabel Lee: A Tribute to Edgar Allen Poe Emma Donkin
(YSU Composition Student)

Concerto for Flute and Orchestra

Carl Nielsen
(1865-1931)

- I. Allegro Moderato
- II. Allegretto, un poco

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THE DANA CONCERT SERIES

PRESENTS

Alex Miller

SENIOR SAXOPHONE RECITAL

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BLISS HALL ROOM 2222
SATURDAY, APRIL 28, 2018
5:00 P.M.

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RECITAL PROGRAM

An arc in Solitude

Mark Engebretson (b. 1964)

Daniel Slencsak, alto saxophone

Wings

Joan Tower (b. 1938)

Speak No Evil

Wayne Shorter (b. 1933)

Solar

Miles Davis (1926—1967)

Lazy Bird

John Coltrane (1926—1967)

The II V

Herbie Hunkele—Trumpet

Nick Frank—Guitar

Ian Kinnaman—Bass

Tommy Starr—Drums

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THE DANA CONCERT SERIES

PRESENTS

Laura Makara

GRADUATE HORN RECITAL

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THE MASTER OF MUSIC DEGREE IN HORN PERFORMANCE

BLISS RECITAL HALL
SATURDAY, APRIL 28, 2018
7:00 P.M.

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July 7 & 8, 2018

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RECITAL PROGRAM

Horn Sonata, Op. 178

Josef Gabriel Rheinberger
(1839-1901)

Con moto
Quasi adagio
Con fuoco

Blues and Variations for Monk

David Amram
(1930)

****Intermission****

Concerto

Paul Hindemith
(1895-1963)

Moderately fast
Very fast
Very slow – Moderately fast – Fast –
[Declamation]- Lively – Very Slow

Variations sur une Chanson Francaise

Marcel Bitsch
(1921-2011)

Laura Makara, horn
Diane Yazvac, piano

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THE DANA CONCERT SERIES

PRESENTS

Amber DeCaprio

SENIOR FLUTE RECITAL

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THE B.M. IN MUSIC EDUCATION

BLISS RECITAL HALL
SUNDAY, APRIL 29, 2018
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July 7 & 8, 2018

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RECITAL PROGRAM

Recital Program

Sonata IV op. 2 Nr. 4

Michel Blavet

I. La Lumague

(1700-1768)

II. Allemanda

III. Siciliana

IV. Presto

V. Le Lutin

Acc. Diane Yazvac

Sonata for Flute and Piano

Paul Hindemith

I. Heiter bewegt

(1895-1963)

III. Sehr lebhaft

IV. Marsch

Acc. Diane Yazvac

Mi manchi con tutto il mio cuore

Amber DeCaprio

(b. 1992)

Emily Karr, Flute

Earth

Takatsugu Muramatsu

(b.1978)

Acc. Diane Yazvac

Sonata IV op. 2 Nr. 4, Michel Blavet (1700-1768)

Michel Blavet was a French composer and flute virtuoso. Although Blavet taught himself to play almost every instrument, he specialized with bassoon and flute. Blavet was known for holding the flute to the left, which is the opposite side to which most flutist's hold theirs today. In 1728 he published his first book of flute music, containing six sonatas or two flutes without bass under the rule of King Louis XV. *Sonata Nr. 4* is one of six sonatas for flute and continuo was first published in France in 1732

Sonata for Flute and Piano, Paul Hindemith (1895-1963)

Hindemith was a German composer who was also a violinist, theorist, and conductor. Most of his earlier works exhibited late romantic language, but his post WWI works transitioned from Expressionism to the *Neue Sachlichkeit*, a style that rejected Romantic expression and focused on "objective" music-making through motivic development, plus other elements popular from the Classical and Baroque era.

Hindemith completed the *Sonata for Flute and Piano* in 1936 before resigning from his post from the Berlin Hochschule. He composed this work for his fellow flutist friend, Gustav Scheck, but the Nazi Regime forbade the premiere performance. The sonata is one set of 26 sonatas completed between 1935 and 1955.

Mi manchi con tutto il mio cuore, Amber DeCaprio (b.1992)

In Italian, *Mi manchi con tutto il mio cuore* translates to “I miss you with all my heart.” With this piece, I ask the audience to sit back and enjoy a flute duet written by myself in memory of my grandmother, Mary Rose Connelly. As a student, I started playing the flute at a later age than most students. In 7th grade I moved to a new school and decided to pick up an instrument and join the band. My grandmother heard me play my very first song, *Yankee Doodle* and from then on, I did nothing less than progress on my instrument. Sadly, the next year, my grandmother passed away and was never able to see me become the musician that I am today.

My grandmother was my best friend and she is what influenced me to write this piece. This duet was written for two flutes, but also in the idea of two people communicating with each other. My flute line represents me while the second represents my grandmother, both having our last conversations with each other through music. She may not be able to physically see me today, but she will always be a part of me.

Earth, Takatsugu Muramatsu (b.1978)

Takatsugu Muramatsu is a Japanese film composer and pianist. Although he is best known for his film music, he has also written several pieces for the boys' choir 'Libera.' He was born in Hamamatsu City and graduated from the Composition Course of the Kunitachi College of Music. When Muramatsu was in high school, he composed an original piano solo album, "*The Window*." Since then, he has released many albums, including *Tokyo*, *Spiritual of the Mind*, *Piano Sings*, *Lovely Notes of Life*.

Acknowledgements

I would just like to take the time to thank my parents for all of the support with me choosing my musical path. I would not have been able to do any of this without your support financially and mentally. Thank you for always believing in me and supporting me in everything I do. I love you both.

Also, I would like to thank my flute professor, Dr. Umble for everything you have taught me in my collegiate career. You will never know how much it means to me that you saw something in me and gave me a chance to be a part of your studio. You have taught me so many things that have made me into not only an incredible musician, but an amazing educator as well.

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Concerto in Eb Johann Baptist Georg Neruda (1708-1780)

Allegro
Largo
Vivace

Mary Ann Bush, Piano

Sonatina Hans Werner Henze (b. 1926)

1. Toccata
2. Canzona
3. Segnali

Intermission

Intrada pour trompette en ut et piano Arthur Honegger (b. 1947)

Mary Ann Bush, Piano

Sonata for Trumpet and Piano Kent Kennan (1913-2003)

I
II
III

Mary Ann Bush, Piano

Cavatina for Flugelhorn and Piano Ted Hansen (b. 1935)

Mary Ann Bush, Piano

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Mary Ann Bilas Bush, piano

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RECITAL PROGRAM

La Capinera

Julius Benedict
(1804-1885)

Anna Reitsma, flute

Una Lacrima

Gaetano Donizetti
(1797-1848)

“Il dolce suono”

from *Lucia di Lammermoor*

Quatre Chansons de Jeunesse

Claude Debussy
(1862-1918)

Pantomime (*Paul Verlaine*)

Clair de lune (*Paul Verlaine*)

Pierrot (*Théodore de Banville*)

Apparition (*Stéphane Mallarmé*)

~~~~~*Intermission*~~~~~

Als Luise die Briefe  
Abendempfindung

Wolfgang Amadeus Mozart  
(1756-1791)

“I am the Wife of Mao Tse-tung”  
from *Nixon in China*

John Adams  
b.1947

The Lordly Hudson

Ned Rorem  
b.1923

Tis Nature's Voice

Henry Purcell  
(1659-1695)

## *Texts and Translations*

### **La Capinera**

Col ritornar del dolce april  
Tu torni pur o mia gentil  
E vieni a dir la tua canzon  
Fra vaghi del mio veron  
Tua voce un tal piacermi fa  
Che di cantar desio mi da  
Cantiam insiem mi guida tu  
Cantiam l'amor lagioventù  
Insiem insiem caniam la la –

Salutan te l'erbe ed I fior  
In quell' arcan linguaggio lor  
Del venticel il mormorar  
Un bacio sol cercar ti pa  
E mentre il cor vicin a te  
D'un guadio ho pien  
ch'uman non è  
Io vuò cantar mi guida tu  
Cantiam l'amor la gioventù  
Insiem insiem cantiam la la –

### **The Wren**

Bright April comes, March winds are over.  
And thou sweet bird are here once more.  
I hear again thy 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!

To welcome thee each flower's bell  
its secret love to thee will tell  
The Zephyr's soft with murmuring sigh.  
Will seek a kiss as they pass by  
And while the heart is near to thine  
It feels a joy  
and bliss divine.  
They sing of joy all joy above  
Of happy youth and happy love  
Of happy happy love!

Benedict was born in Germany but resided in England for most of his career. He learned composition from Carl Maria von Weber at Dresden and his first opera *Giacinta ed Ernesto* premiered in 1827. He also wrote works for orchestra, solo works, choral works, and wedding marches. Besides a composer, Benedict was also a musical conductor and piano player. *La Capinera* represents the love and joy felt during the season of Spring!

### Una Lacrima

Dio, dio, che col  
cenno moderi l'ira  
d'un mar che freme  
Dio! che col cenno  
agli uomini porgi  
costanza e speme,  
stendi la man benefica,  
sul lungo mio dolor.  
Non chieggo a te la  
tenera gioja del cor felice  
non la speranza provvida  
d'affanno incantatrice,  
ti chieggo sol la lagrima,  
che scioglie il gelo al cor,  
Ah!

### A prayer

God, God who with sign  
of the hand calms the ire  
of the sea that rages  
God! Who with a nod  
you pour out your  
constancy and hope  
You extend your beneficent  
hand on my lasting sorrow  
I do not ask you for the  
tender joy of a happy heart  
nor the hope of the  
enchantress of excitement  
I only ask for a tear  
that melts the cold of a heart,  
Ah!

Donizetti was an Italian composer of the *bel canto* style during the first half of the nineteenth century. He did not come from a musical background, however, he began taking composition lessons at the age of seven. He went on to study at the Bologna Academy and wrote his first opera at the age of nineteen. Donizetti had an instinct for the theater and for melody that effectively captures a character, situation or feeling. His musical style is similar to Rossini and served as inspiration for Verdi. He was best known for his operatic works and wrote 75 operas, 16 symphonies, 19 quartets, 3 oratorios, and 193 songs. *Una Lacrima* comes from his *Liriche da camera*, which were books of songs he composed for individual professional singers or wealthy amateurs. The songs display melodic invention, neat craftsmanship and formalities that are found in his best operas.

**"Il dolce suono"**

Il dolce suono  
mi colpi di sua voce!  
Ah, quella voce  
m'è qui nel cor discesa!  
Edgardo, io ti son resa,  
Edgardo, ah, Edgardo mio!  
Sì, ti son resa,  
fuggita io son da' tuoi nemici.  
Un gelo mi  
serpeggia nel sen!  
Trema ogni fibra,  
vacilla il piè!  
Presso la fonte  
meco t'assidi alquanto.

Ohimè! Sorge il tremendo  
e ne separa!  
Qui ricovriamo, Edgardo,  
a piè dell'ara.  
Sparsa è di rose!  
Un'armonia celeste,  
di', non ascolti?  
Ah! L'inno suona di nozze!  
Il rito per noi s'appresta!  
Oh me felice! Edgardo!  
Oh, gioia che si sente  
e non si dice!

Spargi d'amaro pianto  
il mio terrestre velo,  
mentre lassù nel cielo  
io pregherò per te.  
Al giunger tuo soltanto,  
fia bello il ciel  
per me,  
Ah sì! Per me!  
Ah!

**The sweet sound of his voice**

The sweet sound  
of his voice struck me!  
Ah, that sweet voice  
settled here in my heart  
Edgardo, I am restored to you,  
Edgardo, ah, my Edgardo!  
Yes, I am restored to you,  
I have escaped from your enemies.  
A chill spreads  
through my breast!  
My every fiber trembles,  
my steps are unsteady!  
By the fountain,  
sit with me for awhile.

Alas! The horrible ghost  
looms and separates us!  
Here, let us take shelter, Edgardo,  
at the foot of the altar.  
It is strewn with roses!  
A heavenly harmony,  
tell me, do you not hear it?  
Ah, the wedding hymn is sounding!  
The ceremony is being prepared for  
us! Oh happy me! Edgardo!  
Oh, joy felt  
And not spoken!

Sprinkle my earthly veil  
with bitter weeping,  
while in heaven above  
I pray for you.  
Only in joining you,  
will heaven be beautiful  
for me,  
Ah yes! For me!  
Ah!

Lucia di Lammermoor, based on Sir Walter Scott's novel, *The Bride of Lammermoor* is perhaps Donizetti's best-received opera. Lucia is in love with Edgardo but is forced to marry Arturo to save her family's fortune. In this scene, Lucia goes mad and has just killed her new husband, Arturo. She thinks she is with Edgardo at the fountain where they met and are joining their hands in marriage.

**Pantomime**

Pierrot, qui n'a rien  
d'un Clitandre,  
Vide un flacon sans  
plus attendre,  
Et, pratique,  
entameun pâté.  
Cassandre, au fond  
de l'avenue,  
Verse une larme méconnue  
Sur son neveu déshérité.  
Ce faquin  
d'Arlequin combine  
L'enlèvement de Columbine  
Et pirouette quatre fois.

Colombine rêve, surprise  
De sentir un cœur dans  
Et d'entendre en son  
cœur des voix.  
Ah!

**Clair de Lune**

Votre âme est un  
paysage choisi  
Que vont charmant  
masques et bergamasques,  
Jouant du luth  
et dansant, et quasi  
Tristes sous leurs  
déguisements fantasques.  
Tout en chantant  
sur le mode mineur  
L'amour vainqueur et  
la vie opportune.  
Ils n'ont pas l'air de croire  
à leur bonheur,  
Et leur chanson se mêle  
au clair de lune,  
Au calme clair de lune  
triste et beau,  
Qui fait rêver les oiseaux  
dans les arbres,  
Et sangloter d'extase  
les jets d'eau,  
Les grands jets d'eau

**Pantomime**

Pierrot who is  
no Clitandre  
empties a flask  
without delay  
And being practical  
cuts into a pâté  
Cassandre at the end  
of the avenue  
sheds an unnoticed tear  
for his disinherited nephew  
that scoundrel  
Harlequin plots  
The abduction of Columbine  
and pirouettes four times

Columbine dreams, surprised  
to feel a heart in  
and to hear in her heart  
some voices  
Ah!

**Moonlight**

Your soul is  
a landscape chosen  
Charmed by  
masks and bergomask  
playing on the lute  
and dancing and almost  
Sad beneath their  
Fanciful disguises.  
While singing  
in a minor mode  
of love the conqueror and  
of favorable life  
they do not seem to believe  
in their happiness  
And their song mingles  
with the light of the moon,  
with the calm light of the moon,  
sad and beautiful,  
which makes the birds  
dream in the trees,  
And makes the fountains  
sob with ecstasy  
the tall, slim fountains

Qui fait rêver les oiseaux  
dans les arbres,  
Et sangloter d'extase  
les jets d'eau,  
Les grands jets d'eau

**Pierrot**

Le bon Pierrot,  
que la foule contemple,  
Ayant fini les noces  
d'Arlequin  
Suit en songeant  
le boulevard du temple.  
Une fillette au  
souple casaquin  
En vain l'agace  
de son oeil coquina  
Et cependant  
mystérieuse et lisse  
Faisant de lui  
sa plus chère délice,  
La blanche lune  
aux cornes de taureau  
Jette un regard  
de son oeil en coulisse  
À son ami  
Jean Gaspard Deburau.  
Ah!

which makes the birds  
dream in the trees,  
And makes the fountains  
sob with ecstasy  
the tall, slim fountains

**Pierrot**

the good Pierrot  
whom the crowd gazes at  
Having finished the wedding  
of Harlequin  
dreamily goes down  
the boulevard of the temple.  
A girl with a  
loose flowing blouse  
In vain provokes him  
with her teasing eye  
And in the meantime  
mysterious and smooth  
making of him  
her most dear delight,  
The white moon  
with horns of a bull  
casts him  
a side glance  
To his friend  
Jean Gaspard Deburau  
Ah!

### Apparition

La lune s'attristait.  
Des séraphins en pleurs  
Rêvant, l'archet aux doigts,  
dans le calme des fleurs  
Vaporeuses, tiraient de  
mourantes violettes  
De blancs sanglots glissant  
sur l'azur des corolles.

C'était le jour béni  
de ton premier baiser.  
Ma songerie  
aimant à me martyriser  
S'enivrait savamment  
du parfum de tristesse  
Que même sans regret  
et sans déboire laisse  
La cueillaison d'un Rêve  
au coeur qui l'a cueilli.  
J'errais donc,  
l'oeil rivé sur le pavé vieilli  
Quand avec du soleil  
aux cheveux, dans la rue  
Et dans le soir,  
tu m'es en riant apparue  
Et j'ai cru voir la fée  
au chapeau de claret  
Qui jadis sur mes beaux  
sommeils d'enfant gate  
Passait, laissant toujours

de ses mains mal fermées  
Neiger de blancs bouquets  
d'étoiles parfumées.

### Phantom

The moon grew sad.  
Some seraphim in tears  
dreaming, bow in hand  
In the calm of the flowers  
Misty, dew from  
dying violets  
white sobs gliding over  
the azure of the corollas

It was the day blessed  
of your first kiss.  
My dreaming,  
fond of tormenting me  
became knowing drunk  
on the perfumed sadness  
that without the regret  
of bitter aftertaste,  
the harvest of dreams  
leaves in the reaper's heart  
And I wandered,  
my eyes fixed on the old paving stone  
when with some sun  
on your hair, in the street  
and in the evening,  
you appeared laughing before me.  
And I thought I saw a fairy  
with a hat of light  
who once passed across my beautiful  
slumbers of my spoilt childhood  
who allowed

from her half closed hands  
white bouquets  
of perfumed snow.



Debussy was most commonly known for his impressionist music. He made friends with symbolist poets and made use of their texts for songs and dramatic works. Rather than expressing deeply felt emotion or telling a story, Debussy's music evokes a mood, feeling, atmosphere or scene. He was greatly influenced by composers such as Franz Liszt, Richard Wagner, and Erik Satie. He is most known for solo piano pieces, his only complete opera, (which made him a star overnight) *Pelléas et Mélisande*, orchestral works, chamber music, and voice and piano pieces.

At the age of eighteen, Debussy enrolled in Ernest Guiraud's composition class, supporting himself by working as an accompanist in the singing classes of Victorie Moreau-Sainti. It was there he met his first love, Marie Vasnier for whom he wrote 23 songs for voice and piano including, "Pantomime", "Clair de Lune", "Pierrot", and "Apparition". Théodore de Banville was the first poet to influence Debussy. At the age of sixteen, Debussy was seen carrying around a book of Banville's poems and sustained an active interest in him for over a decade, continuing to set his poems to music. Banville was attracted to the *commedia dell'arte* tradition – a 16<sup>th</sup> century Italian form of theater characterized by masked types. The characters of *Commedia dell'arte* represent fixed social types and stereotypical characters. The characters presented in *Quatre Chansons de Jeunesse* include Pierrot, a sad clown in love with Columbine, who breaks his heart and leaves him for Harlequin, Cassandre – Columbine's father, and Jean Gaspard Deburau, the creator of Pierrot. The earliest connection between Debussy and Paul Verlaine was through Verlaine's mother-in-law who was one of Debussy's first piano teachers. Though there is no record of the two of them ever meeting, they surely would have crossed paths especially with their numerous friends in common. Like Banville, Verlaine also used the *commedia dell'arte* in his poetry. Debussy was attracted to the ambivalent feelings Verlaine's poetry evokes such as elegance, fantasy, sadness, joy and melancholy. Stéphane Mallarmé was the acknowledged master of French poets in 1894. Mallarmé sought to create a certain musicality in his poetry, although he was somewhat reluctant to having his poetry set to music. When he heard Debussy play his adaptation of *L'Après-midi d'un faune*, he was pleasantly surprised. Debussy set four of Mallarmé's poems to music, including *Apparition*.

### Als Luise die Briefe

Erzeugt von heißer Phantasie,  
In einer schwärmerischen Stunde  
Zur Welt gebracht,  
geht zu Grunde,  
Ihr Kinder der Melancholie!  
Ihr danket Flammen  
euer Sein,  
Ich geb' euch nun  
den Flammen wieder,  
Und all' die schwärmerischen Lieder,  
Denn ach!  
er sang nicht mir allein.  
Ihr brennet nun,  
und bald, ihr Lieben,  
Ist keine Spur von  
euch mehr hier.  
Doch ach! der Mann,  
der euch geschrieben,  
Brennt lange noch  
vielleicht in mir.

### As Luise was burning the letters

Created by my lover  
In a rapturous hour  
brought you into the world,  
and now you shall burn  
You children of melancholy!  
You owe your existence  
to the fire,  
and now I give you  
to the flames,  
and all the rapturous songs,  
For alas!  
He sang them not to me alone.  
You burn now,  
and soon, you dear ones,  
will be no trace of you  
here anymore.  
Yet ah! The man,  
who wrote you,  
will perhaps continue  
to burn within me.

Mozart was an Austrian composer and recognized as one of the greatest composers in Western History. He began composing at the age of six, making him a child prodigy. Mozart wrote in all musical genres of his time, which include operas, chamber and choral works, and symphonies and excelled in each one. He married Constanze Weber and had six children. Mozart passed away from a sudden fever at the age of thirty-five. *Als Luise die Briefe* describes a woman full of passionate despair, melancholy, and intense jealousy as she is burning the letters of her unfaithful lover. This piece can be seen as a prime example of Mozart's interest in opera, more removed from the romantic style and much more akin musically to a dramatic stage monologue.

### Abendempfindung

Abend ist's,  
die Sonne ist verschwunden,  
Und der Mond strahlt  
Silberglanz;  
So entfliehn des Lebens  
schönste Stunden,  
Fliehn vorüber wie im Tanz.  
Bald entflieht des Lebens  
Lebens bunte Szene,  
Und der Vorhang rollt herab;  
Aus ist unser Spiel,  
des Freundes Träne  
Fließet schon auf  
unser Grab.  
Bald vielleicht (mir weht,  
wie Westwind leise,  
Eine stille Ahnung zu),  
Schließ ich dieses  
dieses Lebens Pilgerreise,  
Fliege in das Land der Ruh.  
Werdet ihr dann  
an meinem Grabe weinen,  
Trauernd meine Asche sehn,  
Dann, o Freunde,  
will ich euch erscheinen  
Und will Himmel  
auf euch wehn.

Schenk auch du ein  
Tränchen mir,  
Und pflücke Mir ein Veilchen  
auf mein Grab,  
Und mit deinem  
seelenvollen Blicke,  
Sieh dann sanft  
auf mich herab.  
Weih mir eine Träne,  
und ach!  
schäme dich nur nicht,  
sie mir zu weihn,  
Oh, sie wird  
in meinem Diademe  
toDann die schönste  
Perle sein!

### Evening thoughts

Evening it is,  
the sun has vanished,  
and the moon shines  
silver rays.  
So flees life's  
most pleasant hours,  
Fly away as if in a dance  
soon away will flee  
life's most colorful scenes,  
and the curtain will roll down  
over is our play,  
the friend's tears  
flow already  
upon our grave.  
Soon perhaps (to me  
the west wind blows gently  
a quiet foreboding to),  
so I finish  
this life's pilgrimage,  
and flee to the land of rest.  
Will you then  
over my grave weep?  
Mournfully my ashes see,  
then, oh friends,  
will I to you appear  
and will heavenward  
you blow.

Give you also a small  
tear for me,  
and pluck me a violet  
for my grave,  
and with your  
soulful gaze,  
look down gently  
upon me.  
Dedicate to me a tear,  
And ah!  
Shame yourself only not,  
for me you give,  
oh, they will  
in my diadem  
then the fairest  
pearls be!

*Abendempfindung* is a reflection on the subject of death. The calm, peaceful melody sets a sort of melancholy tone to the song and reveals Mozart's interpretation to the poem. The piece was written in 1787 just a few years before his death. Perhaps there is some correlation between a letter he wrote to father regarding the subject of death in the same year.

### **I am the wife of Mao Tse-tung**

I am the wife of Mao Tse-tung  
who raised the weak above the strong.  
When I appear the people hang  
upon my words, and for his sake  
whose wreaths are heavy round my neck  
I speak according to the book.  
When did the Chinese people last  
expose its daughters? At the breast  
of history I sucked and pissed,  
thoughtless and heartless, red and blind,  
I cut my teeth upon the land  
and when I walked my feet were bound  
on revolution. Let me be  
a grain of sand in heaven's eye  
and I shall taste eternal joy!

John Adams was born in Worcester, MA. He was raised in various New England States, where he was greatly influenced by New England's musical culture. He attended Harvard University in 1965 and studied composition. He is an American composer of classical and operatic music. One of his most famous works is a choral piece titled "On the Transmigration of Souls" about the victims of September 11, 2001, for which he won the Pulitzer Prize for Music in 2003. *Nixon in China* is an opera inspired by President Nixon's visit to China in 1972 to improve relations with them. Chiang Ch'ing is the wife of Mao Tse-tung, chairman of the People's Republic of China. Chiang Ch'ing is obsessed with the idea of power. In this scene she is watching the ballet, *The Red Detachment of Women* with her husband, President Nixon and his wife. President Nixon's wife tries to help one of the ballet dancers who she thinks is being whipped to death. Angry with her misinterpretation of the ballet, Chiang Ch'ing sings her aria about power and praising the Cultural Revolution of China.

### The Lordly Hudson

"Driver, what stream is it?" I asked, well knowing  
it was our lordly Hudson hardly flowing.

"It is our lordly Hudson hardly flowing,"  
he said, under the green-grown cliffs."

Be still, heart! No one needs  
your passionate suffrage to select this glory,  
this is our lordly Hudson hardly flowing  
under the green-grown cliffs.

"Driver, has this a peer in Europe or the East?"

"No, no!" he said. Home! Home!

Be quiet, heart! This is our lordly Hudson  
and has no peer in Europe or the east.

This is our lordly Hudson hardly flowing  
under the green-grown cliffs  
and has no peer in Europe or the East.

Be quiet, heart! Home! Home!

Ned Rorem was born in Richmond, Indiana on October 23, 1923. Rorem's piano teacher introduced him to Debussy and Ravel by the age of ten, which he claimed changed his life forever. At the age of seventeen, he began school at the Music School of Northwestern University. Two years later he received a scholarship to the Curtis Institute in Philadelphia. Rorem composed symphonies, piano concertos, orchestral work, theater music, and hundreds of song cycles. *Time* magazine has called him "the world's best composer of art songs". He currently resides in New York City. *The Lordly Hudson* expresses pride and longing for home.

### 'Tis Nature's Voice

'Tis Nature's Voice, thro' all the moving wood  
Of Creatures understood,  
The universal tongue to none  
Of all her num'rous race unknown!  
From her it learnt the mighty art  
To court the ear or strike the heart,  
At once the passions to express and move,  
We hear, and straight we grieve or hate, rejoice or love,  
In unseen chains it does the fancy bind,  
At once it charms the sense and captivates the mind.

Henry Purcell's career was supported by royal patronage. Purcell proved to be a gifted prodigy at the age of eight. He held prestigious positions such as the organist at Westminster Abbey and the Chapel Royal, organ maker, and keeper of the king's instruments as well as composer to the court. He wrote enormous amounts of music in almost all genres although his primary focus was vocal music. He died at age thirty-six and was celebrated after his death as "the British Orpheus." *Tis' Nature's Voice* is from Ode to St. Cecilia, patron of all musicians. Annual celebrations began in 1683 and were organized by the Musical Society of London. This piece was written about the effects on music and the emotions it provokes.

## *Biographies*

**Francesca Maria Molinaro**, soprano, is a graduate vocal performance student from Connellsville, PA. She received her bachelor's degree in music education from Alderson Broaddus University in Philippi, WV. Last spring she performed as Madame Goldentrill in *The Impresario* at YSU. Her honors include placing second at the 2017 NATS (National Association of Teachers of Singing) held at YSU in the Advanced College/ Independent Studio Women division. She was also a winner of YSU's 2017 annual Young Artist Concerto Competition. This past summer, Francesca performed in the Pittsburgh Festival Opera Young Artist Program where she covered the role of Atalanta from Handel's *Xerxes* and performed in the ensemble. Francesca is a student from the studio of Dr. Misook Yun. She plans to audition for professional opera companies after graduating YSU.

**Mary Ann Bilas Bush** is a retired music educator from Warren City Schools. She holds multiple degrees from Youngstown State University in piano, organ performance, and music education. Mrs. Bush is the music director for Holy Family Catholic Church in Poland, Ohio.

Francesca would like to specially thank her teacher, Dr. Misook Yun for her support and guidance through her two years at YSU. She would also like to thank her fiancé, family, and friends for their continuous love and encouragement. Lastly she would like to thank all her music educators for providing her with the knowledge and confidence to pursue the field of vocal performance.

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# Nadya Stratton

JAZZ FLUTE RECITAL

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OF THE B.M. IN JAZZ PERFORMANCE

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BLISS RECITAL HALL  
SUNDAY, APRIL 29, 2018  
5:30 P.M.

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**July 7 & 8, 2018**

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RECITAL PROGRAM

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Jazzy

Claude Bolling (1930)

Hobie Butcher (Drums), Matt Jackson (Bass),  
Spencer Reed (Piano)

Opus De Funk

Horace Silver  
(1928-2014)

Spring is Here

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

There is No Greater Love

Isham Jones  
(1894-1956)

Hobie Butcher (Drums), Matt Jackson (Bass),  
Nick Frank (Guitar)

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# Brittany Baglia

MASTER'S VIOLIN RECITAL

Brittany Baglia, violin

Diane Yazvak, piano

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OF THE MASTER'S DEGREE IN PERFORMANCE

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BLISS RECITAL HALL  
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7:30 P.M.

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## RECITAL PROGRAM

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### **Sonata No. 2 in A Minor**

Grave

Fuga

Andante

Allegro

J. S. Bach  
(1685-1750)

### **Scottish Fantasy**

Grave, Adagio cantabile

Allegro

Andante sostenuto

Max Bruch  
(1838-1920)

### **Marche Miniature Viennoise**

Fritz Kreisler  
(1875-1962)

### **Schon Rosmarin**

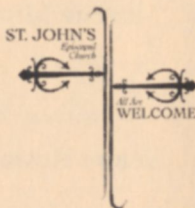
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THE DANA CONCERT SERIES

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*Tommy Starr*  
SENIOR COMPOSITION RECITAL

*FEATURING:*  
YSU Wind Ensemble  
St. John's Episcopal Choir

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

---

ST. JOHN'S EPISCOPAL CHURCH  
SUNDAY, APRIL 29, 2018  
7:30 P.M.

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## RECITAL PROGRAM

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*The Spirit of the Four Weathers (2017) Tommy Starr  
(b. 1995)*

- I. Sun*
- II. Wind*
- III. Rain*
- IV. Snow*

Piccolo/Flutes: Morgan Frederick, Mackenzie Cooper,  
Olivia Benna

Oboe: Kristen Thompson

Clarinets/Bass Clarinet: Marissa Lyerly, Elliot Kwolek,  
Taylor Aslanis, Cayla Conrad

Bassoons: Rebecca Dangerfield, Maria Pupino

Saxophones: Daniel Slencsak, Max Klauscher, Thomas  
Turnbull, Jimmy O'Donnell, Santino Almasy

Trumpets: Herbie Hunkele, Effie Starheim, Max Franko

Horns: Alisha Moore, Brendan Gage, Sarah Schwenke,  
Max McMullen

Trombones: Dominic Gentile, Brandon Hackimer, Aaron  
Poderson

Euphonium: David Ottney

Tuba: Jake Umbrazen

Piano: Emma Donkin

Double Bass: Ian Kinnaman

Percussion: Hobie Butcher, Spencer Crosser, Brandon  
Maffitt, Evan McCreary, Joel Gillespie, TJ Rusk, Tony

Tresky

*The Spirit of the Four Weathers* is an experimental interpretation of the natural sounds of weather. Each movement has a distinct character, not only to demonstrate the beauty of the naturalistic environment, but to also capture the unique identity of the different atmospheric conditions.

**\*\*\*Intermission\*\*\***

**Mass (2018)**

**Tommy Starr**  
**(b. 1995)**

- I.    *Introit***
- II.   *Kyrie***
- III.  *Gloria***
- IV.  *Sanctus***
- V.    *Agnus Dei***

Sopranos: Leslie Chain, Rebecca Enlow, Katy Howells,  
Terri Konzen, Suzanne Rudnytsky, Cathy Stigliano

Altos: Olivia Benna, Cayla Conrad, Judy Graziano,  
Lindsay Heavner, Anna Murco, Jackie Pitman, Pat Rog-  
ers, Marty Witt

Tenors: Margaret Franklin, Cole Kramer, Emilio Santia-  
go, Anthony Humphrey, Andrew Stamp, Lee Walker

Basses: Alex Kluchar, Denny Monroe, Tim Ruane,  
Tommy Starr, Thomas Turnbull, Nathan Welch

Conductor: Dr. Richard Konzen

Organ: Dr. Douglas Starr

A mass is a form of sacred composition set to the Eucharistic liturgy. Most masses are set in Latin, the sacred language of the Roman liturgy. The form of the Mass Ordinary follows the typical setting of the liturgy: *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*. The form of Mass Proper includes special texts or settings that are sung depending on the occasion. Influential composers, who are known for their masses, specifically during the Renaissance period of the fifteenth and sixteenth centuries, include Josquin des Prez, Giovanni Pierluigi da Palestrina, Tomas Luis de Victoria, and Guillaume Dufay.

Serving as part of God's Word for twenty-two years, my relationship with Him has never felt so close. This *Mass* is an opportunity for me to share my praise of worship with my friends and family under His roof. There will always be something about the simplicity and beauty of the human voice that will be a part of me forever. It is indescribable, unparalleled, and powerful. Additionally, it is the greatest gift that I could have asked for coming to love and appreciate music.

### *I. Introit*

*Introit* translates to “entrance” in English. The choir enters the church with several sets of solo chants. The full choir sings the cadence of each verse.

### *II. Kyrie*

*Kyrie* (or *Kyrie Eleison, Christe Eleison*) translates to “Lord, have mercy, Christ have mercy.” The *Kyrie* consists of polyphonic writing for the four voices to create the effect of traditional part writing during the Renaissance period.

### *III. Gloria*

*Gloria* (or *Gloria in Excelsis*) translates to “Glory in the highest.” The choir elaborates on the polyphonic structural ideas until the final part of the movement where the choir returns to homophonic harmony.

#### *IV. Sanctus*

*Sanctus* translates to “Holy.” The *Sanctus* establishes a more traditional form of compositional writing, including many dissonant whole steps and half steps to create angst and tension. The movement even concludes by fading into unresolved tension.

#### *V. Agnus Dei*

*Agnus Dei* translates to “Lamb of God.” This setting of the *Agnus Dei* is a two-part form. The first part establishes jubilant and buoyant movement amongst the voices with several quick cadence points. As the movement develops into more elongated sustainment, it continues to build to the second part of the form, culminating in a very familiar, recognizable short hymn of the liturgical worship.

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**Frank Toncar**  
SENIOR DOUBLE BASS RECITAL

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OF THE B.A. IN MUSIC RECORDING

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BLISS RECITAL HALL  
MONDAY, APRIL 30, 2018  
8:00 P.M.

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**July 7 & 8, 2018**

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## RECITAL PROGRAM

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Come Together

John Lennon (1940-1980)/Paul  
McCartney (b. 1942)  
Arr. Brian Bromberg (b. 1960)

This rendition of The Beatles' "Come Together" is featured as a double bass solo piece on Brian Bromberg's *Wood* album from 2002. Bromberg is a jazz bassist and producer from Tucson, AZ that covers a wide variety of jazz, as well as jazzy renditions of pop and rock staples. He performs on both acoustic and electric bass, and was a key player in popularizing the use of the piccolo bass. He thoroughly enjoys the music of The Beatles, which is evident in his rendition of "Come Together," as well as a Beatles medley that appears on his 2009 record, *Hands*.

Sonata in E Minor for String Bass and Piano Benedetto Marcello  
(1686-1739)

- I. Adagio
- II. Allegro

Jack Ciarniello, Piano

Benedetto Marcello was an Italian composer, writer, and teacher born in Venice to a noble family, who actually pushed him to study law and pursue music more so on the side. He is known for writing a considerable amount of church music, oratorios, and solo cantatas and sonatas that showcase pristine technique with strong counterpoint.

Temporary States of Mind

Frank Toncar  
(b. 1994)

- I. Disconcernment
- II. Inquisition
- III. Aspiration
- IV. Pique

This is a series of original pieces originally inspired by Dr. David Morgan, who initiated a challenge to compose several pieces that were to be written utilizing premeditated characteristics for each. Expanding upon this idea, each piece is named after a mood or feeling that I've come to reflect heavily on over the past several years.

## Open-Ended Bass Tune

Frank Toncar  
(b. 1994)

To be honest, I wrote this over several repeated sessions of frustration. It makes me feel certain ways, but I don't want that information to affect how it may make *you* feel. I truly enjoy this piece of music and want to let it breathe on its own, without much description.

## Concerto in G Major

Domenico Dragonetti  
(1763-1846)

### I. Andante

Jack Ciarniello, Piano

Domenico Dragonetti was a virtuosic double bassist who lived and performed during the classical and romantic periods. He also had great effect on both Hadyn and Beethoven, influencing them to write separate bass parts in orchestral works, as opposed to the standard parts of the time that doubled the cello. Dragonetti was also said to have remarkably advanced dexterity and technical ability on the bass, even being referred to as the "Paganini of the bass."

Kashmir

John Bonham (1948-1980),  
Jimmy Page (b. 1944),  
Robert Plant (b. 1948)  
of Led Zeppelin  
Arr. Dave Morgan

Frank Toncar, Double Bass I.  
Eric Finkelstein, Double Bass II.  
Brendan Burke, Double Bass III.  
Matt Jackson, Double Bass IV.

“Kashmir” was released on Led Zeppelin’s 1975 album *Physical Graffiti*, and became widely described as one of the group’s most overtly progressive epics. The song combines duple and triple meter in its time signatures, and features strong Arabic and modal influences as well.

More Love

Victor Wooten  
(b. 1964)

Victor Wooten is an American bassist, composer, producer, and author born in Idaho, and widely regarded as a tremendously talented and influential musician. "More Love" appeared on his first solo bass record, called *A Show of Hands* in 1996, and quickly became an inspiration to many bassists as to the use of the instrument for solo purposes.

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## Faculty

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- Dr. Hae-Jong Lee, Director of Choral Activities
- Dr. Allan Mosher, baritone, Professor of Voice
- Dr. Maria Fenty Denison, Musical Theater & Vocal Health
- Dr. Misook Yun, soprano, Professor of Voice
- Ms. Lisa Levinson, Alexander Technique
- Dr. Dan Keown, Vocal Music Education

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- Song interpretation
- Stage combat/stage makeup
- Listening guide



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