



SCHOOL OF MUSIC

Program Directors

BA Music Marjorie Roth, PhD, DMA, Interim
 Music Business Dave Drago, BS,
 Music Composition Octavio Vazquez, DMA
 UG Music Education Richard Tilley, PhD,
 Music Performance Jacob Ertl, DMA,
 Music Therapy Laurie Keough, MSED, LCAT,
 MT-BC UG
 MM Performance & Pedagogy Jacob Ertl,
 DMA,
 MS in Creative Arts Therapy (Music) Laurie
 Keough, MSED, LCAT, MT-BC,
 MS in Music Education Keith Koster, PhD,

Music Business

Joseph Chudyk, MM
 Bruce Pilato, BA
 Kristen Shiner McGuire, MM
 David Sieling, JD
 Roy Stein, JD
 Kyle Vock, MM
 Dave Drago, BS

Music Education

Mary Carlson, PhD
 Jared Chase, DMA
 Nikki Cole, MMEd
 Jeanne Coonan, MM
 John Dawson, DMA (in progress)
 Cheryl Guth, MA
 Al Heary, MM
 Elizabeth Henderson, MM
 Keith Koster, PhD
 Brenda Nitsch, MM
 Eric Rubinstein, DMA
 Nancy Russo, MEd
 Rachael Sanguinetti, PhD (in progress)
 Kathleen Sullivan, MM
 Richard Tilley, PhD
 Toby Young, MS

Music Comp/Film Scoring

Octavio Vazquez, DMA
 Shoghi Hayes, MM
 Diana Rosenblum, PhD

SCHOOL OF MUSIC FACULTY

Bill Hudson, D.M., Director

Music History/Theory

Brendon Caroselli, MM
 Bozena Granat, MA
 Zbigniew Granat, PhD
 Ryan Hardcastle, DMA
 Emily Hart, DMA (in progress)
 Heather Holmquest, PhD
 Kenneth Kam, DMA
 Lukas Perry, DMA (in progress)
 John Reef, PhD
 Denissa Rivas de Munguía, DMA
 Marjorie Roth, PhD, DMA
 Nathan Smith, MM
 Koki Tanaka, DMA

Music Therapy

Christopher Gold, MA, LCAT, MT-BC
 Laurie Keough, MSED, LCAT, MT-BC
 Betsey King, PhD, LCAT, MT-BC
 Margaret MacArthur, MS, MT-BC
 Melissa Reed, MSED, MT-BC
 Jason Willey, LCAT, MT-BC

Performance Areas Strings

Raúl Munguía, DMA, Coordinator
 Cheryl Guth, MA, Bass
 Ryan Hardcastle, DMA, Viola
 Margaret Leenhouts, DMA, Violin
 Leo Medler, MM, Electric Guitar
 Cory Palmer, MM, Double Bass
 Zachary Sweet, MM, Cello
 Tigran Vardanyan, MM, Violin
 Django Klumpp, MM, Guitar
 Kyle Vock, MM, Electric Bass

Percussion

Kristen Shiner McGuire, MM, Coordinator
 Brendon Caroselli, MM
 Joseph Chudyk, MM

Conducting

Jared Chase, DMA, Instrumental
 Eric Rubinstein, DMA, Choral
 Raúl Munguía, DMA, Instrumental
 Kyle Sackett, DMA (ABD), choral

Voice

Katie Hannigan, DMA, Coordinator
 Jessica Best, MM
 Joshua Bouillon, MM
 Pablo Bustos, MM
 Andrea Folan, MM
 Lani Hoskins, BM
 Bill Hudson, DM
 Nicholas Kilkenny, DMA
 Kevin Nitsch, DMA
 Kimberly Upcraft, DMA

Jazz Studies

Bradley Batz, MM

Brass/Woodwind

Jared Chase, DMA, Coordinator
 Ben David Aronson, DMA, Trombone
 Patrick Corvington, MM, Trumpet
 Jeremy Stoner, MM, Tuba
 Colleen Wolf, MM, French Horn
 Steven Zugelder, MMEd, Trombone
 Marcy Bacon, DMA, Clarinet
 Annette Farrington, MM, Flute
 Rebecca Gilbert, MM, Flute
 Marjorie Roth, DMA, PhD, Flute
 Elizabeth Henderson, MM, Oboe
 Keith Koster, PhD, Bassoon
 Anne Kunkle, MM, Saxophone

Piano/Harpsichord/Organ

Jacob Ertl, DMA, Coordinator, Piano
 Yi-Wen Chang, DMA
 Bonnie Choi, DMA, Class Piano/Harpsichord
 Gary Fisher, DMA, Piano
 Stephanie Honz, MM, Organ
 Kevin Nitsch, DMA, Piano
 Brian Preston, MM, Piano
 Sarah Rhee-Tirré, DMA, Piano

Collaborative Pianists

Linda Boianova Anbari, DMA
 Bethany Brinson, PhD (in progress)
 Huiping Cai, DMA (in progress)
 Yi-Wen Chang, DMA
 Willie LaFavor, DMA
 Tze-Wen (Julie) Lin, DMA
 Kevin Nitsch, DMA
 Sarah Rhee-Tirré, DMA
 William Shi, DMA (in progress)
 E-Na Song, DMA

SYMPHONY ORCHESTRA

—Raúl Munguía, Music Director

“Future Stars”

Friday, April 12, 2024 at 7:30 p.m.

Beston Hall, Glazer Music Performance Center



NAZARETH UNIVERSITY

School of Music



A MESSAGE FROM THE PODIUM

Ladies and gentlemen,

Welcome back to another special evening of music making as we gather here for our last performance of the academic year. I am deeply honored and humbled to stand before you tonight, surrounded by these incredible musicians and show you what we have prepared for you this evening.

Tonight's performance represents a culmination of many hours of dedication, practice, and above all, passion. Tonight, we feature student excellence as we feature the winners of the 2023-24 Concerto/Aria Competition as well as the Composition Competition winner.

I invite you to relax and let the music embrace you and allow yourself to be transported to a place where emotions are expressed through sound. We hope our music making will stir your emotions, provoke thoughts, and inspire your spirit.

Thanks again for spending the evening with us. Sit back and enjoy!

Dr. Raúl Munguía, music director & conductor

ORCHESTRA PERSONNEL

Violin I

Leighann Howland,
concertmaster

Layla Boyer
Tyler Nadrich
Sylvia Hunt
Jadyn Wilson
Joshua Cotto

Violin II

Gillian Gates, principal
Lillian Adams
Michael Coles
Sarah Crites
Zoe Howland
Emily Malanowski

Viola

Brianna Packard, principal
Kristin Berry
Anneliese Leinenbach

Cello

Min Gonzalez, principal
Meghan Lambert
Jamal Chaar
Abigail Raimondi
Rita Veneziale

Double Bass

Matthew Glende+

Flute

Elizabeth Desilvestre,
principal
Kaliegh Adams
Kelsey Van Aken

Oboe

Vincent Chang+
Joshua So+

English Horn

Joshua So

Clarinet

Lynn Johnson, principal
Jen Bachman

Bass Clarinet

Morgan Hey

Bassoon

Ava Parkhurst, principal
Brennan Kuhn

Horn

Madeleine Guernsey,
principal
Colleen Wolf*

Trumpet

Carter Cagnon, principal
Quintin Goba

Trombone

Justin Karnisky, principal
Zoe Crego

Bass Trombone

Matthew Rosenberg

Tuba

Julia Schucht, principal

Percussion

Albert J. Rodríguez, principal
Ian Harmon
Cynthia MacDonald
Kristen Shiner-McGuire*

Piano

Cynthia MacDonald

Production Staff

Jadyn Wilson
Layla Boyer
Abigail Raimondi

Librarian/Graduate Assistant

Conductor
Tyler Nadrich
* Faculty
+ Guest Artist

PROGRAM NOTES cont.

The music of Carmen is widely lauded for its melody, harmony, atmosphere and orchestration. Two orchestral suites were compiled posthumously by Bizet's friend, Ernest Guiraud. Both comprise 6 extracts, with tonight's second suite (published in 1887) as follows:

Marche des Contrabandiers (Act 3)

The "Smugglers' March" opens Act 3. It is set in the smugglers' camp in "a wild spot in the mountains". The smugglers are returning to camp with their booty.

Habanera (Act 1)

The full name for this aria is "L'amour est un oiseau rebelle" ("Love is a rebellious bird"). As the soldiers wait to be released from guard duties, the cigarette factory girls break from work. Carmen appears for the first time and sings this aria while flirting with the young men in the square and teasing José, Corporal of Dragoons.

Interestingly, Bizet thought that this was a folk song but learnt that it had in fact been composed by the Spaniard, Sebastián Yradier who had died some 10 years earlier. Bizet added a note to the score to acknowledge this.

Nocturne (Act 3)

The full name for this aria is "Je dis que rien ne m'épouvante" ("I say that nothing frightens me"). It is sung by Micaëla who is seeking José, determined to rescue him from Carmen so that he will marry her in accordance with his mother's wishes.

Chanson du Toréador (Act 2)

The famous Toreador's Song is sung by Escamillo when he arrives in town in Act 2 ahead of the bullfight. It tells us of various situations in the bullring, the cheering of the crowds and the fame that comes with victory.

La Garde Montante (Act 1)

"The new guard" march accompanies the fresh soldiers as they arrive to take over guard duties in the square outside the cigarette factory.

Danse Bohème (Act 2)

The Gypsy Dance opens the second act and is a thrilling finale to the second suite. Carmen and her friends entertain the officers in the local inn. Program notes by Robyn Morgan.

PROGRAM

Concertino da camera (1935) Jacques Ibert (1890–1962)

II. Larghetto – poi animato molto

Nat Rivet, alto saxophone

Die Tote Stadt, Op. 12

Erich Wolfgang Korngold (1897–1957)

"Mariettas Lied"

Maggy Seebode, soprano

Candide (1956)

Leonard Bernstein (1918–1990)

"Glitter And Be Gay"

Madeline Downing, soprano

Chernobyl for Orchestra

Rita Venezia (b. 2001)

Variations on an Original Theme ("Enigma"), Op. 36

Edward Elgar (1857–1934)

IX. Adagio ("Nimrod")

This work is dedicated to all of our graduating students

Orchestral Suite No.2 from *Carmen*

George Bizet (1838–1875)

I. March des Contrebandiers ("The Smuggler's March")

II. Habanera

III. Nocturne

IV. Chanson du Toréador

V. La Garde Montante

VI. Danse Bohème

PROGRAM NOTES

Concertino Da Camera was written in 1935 by Jacques Ibert. It is a small concerto for alto saxophone and eleven instruments: flute, clarinet, bassoon, oboe, horn, trumpet and strings. This score is for alto saxophone and piano. This Concertino, in two movements, "Allegro con moto" and "Larghetto - Animato Molto," is dedicated to the saxophonist Sigurd Rascher and stands out for its large use of the alto saxophone. It can be technically challenging and has a strong lyrical part. Program notes from the publisher.

Die Tote Stadt is a strange work. It follows the travails of a man named Paul in Bruges who has lost a wife named Marie. A woman named Marietta turns out to look uncannily (and not only in name) like Marie. Psychological investigation ensues. It all turns out medium-well. Early in the course of it, Marietta sings one particularly extraordinary song: Gluck, *das mir Verblieb*, also known as Marietta's Song. As the song of Marietta to Paul, it makes for a very weird seduction. Somewhat coincidentally, the song has had its own strange afterlife in movies alongside Korngold's own celebrated movie scores, in *The Big Lebowski* and *A Late Quartet*. (The idea of Bruges as a 'dead city' also remains in the ghoulish 2008 film *Im Bruges*).

Erich Wolfgang Korngold was a musical prodigy, well known as a performer and composer. In 1920, at the age of 23, Korngold was a major player in European concert music, and *Die Tote Stadt* received a dual premiere in Hamburg and Cologne. *Die Tote Stadt* remained popular throughout the decade. In the thirties Korngold's music was banned in Germany, because of its Jewish source. In 1938, Korngold had gone to Hollywood to compose music for *The Adventures of Robin Hood*. During this time the Anschluss came, so he never went back. Korngold became an American citizen in 1943. He died in 1957 in California, having left a lasting mark on American film music. Program notes by Timothy Sommers.

Cunegonde's aria "**Glitter and Be Gay**" from Leonard Bernstein's operetta *Candide* is a performance of a performance, a show-stopping coloratura solo in which the character describes how she has been "forced to bend my soul to a sordid role" of being the caged slave of the Grand Inquisitor and Don Issachar. The character switches back and forth between her disgust at her situation and her temptation at the jewelry, furs, and champagne that come with her new status. Program notes by Alice Boone.

PROGRAM NOTES cont.

Chernobyl

On April 26, 1986, Reactor 4 in the Chernobyl Nuclear Power Plant initiated a safety test to determine if, in the case of power failure, the turbines could produce enough electricity to power the cooling pumps in the time it took for the emergency generators to kick in. The emergency shutdown system and other safety features were shut off to avoid interference with the test. The test officially began at 1:23:04 am with an unexpected power surge. Just moments later, operators lose control of the reactor and press the emergency shutdown button, but the control rods jam as they enter the core. The reactor explodes at 1:23:58 am, blowing the 1,000-ton roof off and spewing fire, graphite, dust, and radiation into the air.

Multiple efforts are made to control the radiation from a burning fire. Helicopters dump sand, clay, boron, and other elements into the core to slow emissions. The nearby city of Pripyat and other villages are evacuated. Liquid nitrogen is pumped into the reactor to control the reactions. The fire eventually burned out on May 6th, but there is still a severe threat of radiation. Workers drain the radiative water from the basement of the power plant and pour concrete into the reactor. Later, the entire reactor is encased in the sarcophagus, a concrete and metal structure made to keep radiation from leaking.

The internationally recognized death toll from the incident at Chernobyl is 31 people. However, the number 31 only represents the deaths caused by the immediate effect of the disaster. The Russian Academy of Science estimates that there could have been 830,000 people involved in the Chernobyl cleanup. Ukrainian authorities have kept a registry of their own citizens and had 318,988 workers on their database in 2015. Between 1988 and 2012, the death rate for this group rose from 3.5% to 17.5% per 1,000 people. Program Notes by Rita Venezia.

Carmen was first performed in Paris in 1875. Although now one of the best-known works of Georges Bizet (1838-1875), it was initially far from popular as the controversial main characters shocked and scandalised audiences. Bizet died following the 33rd performance so never lived to see the success this opéra comique achieved in Vienna later that year nor the international acclaim won by its 10th birthday. It has gone on to become one of the most popular and frequently performed operas, with the "Habanera" and "Toreador Song" being some of the most well-known operatic arias of all. We shall hear both of them tonight ...