



BEETHOVEN'S 250TH ANNIVERSARY CONCERT

Featuring faculty members of Messiah University, Penn State University, Gettysburg College, as well as Stuart Malina and members of the Harrisburg Symphony

Wednesday, March 31, 2021, 4 p.m.

*Calvin and Janet High Center for Worship
and Performing Arts, Parmer Hall*

Sponsored by the School of the Arts Performing Arts Series

 MESSIAH
UNIVERSITY

DEPARTMENT OF MUSIC

“Celebrating Beethoven’s 250th Anniversary”

This program celebrates Beethoven’s 250th anniversary by exploring three of his most lighthearted works. The “Gassenhauer” Trio, Woodwind Quintet and Septet offer a unique window into the mind of a young genius on a journey from absorbing classical style of Haydn and Mozart to transcending its boundaries. The inventive brilliance, youthful energy and humor of these works were met with enthusiastic admiration of Viennese public. They also laid the foundation for Beethoven’s immortal later masterpieces that changed the course of music history.

– Peter Sirotin

“CELEBRATING BEETHOVEN’S 250TH ANNIVERSARY”

Poetry Reading

Matt Roth

Trio in B-flat Major, Op. 11

Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Adagio
- III. Tema con variazioni

*Ya-Ting Chang, piano
Nuno Antunes, clarinet
Ai-Lin Hsieh, cello*

Poetry Reading

Christine Perrin

Piano Quintet for Piano and Winds in E-flat Major, Op. 16

- I. Grave – Allegro ma non troppo
- II. Andante cantabile
- III. Rondo: allegro ma non troppo

*Stuart Malina, piano
Andreas Oeste, oboe
Nuno Antunes, clarinet
Joseph Grimmer, bassoon
Geoffrey Pilkington, horn*

Poetry Reading

Samuel Smith

Septet in E-flat Major, Op. 20

- I. Adagio – Allegro con brio
- II. Adagio cantabile
- III. Tempo di menuetto – Trio
- IV. Tema con variazioni: Andante
- V. Scherzo: Allegro molto e vivace – Trio
- VI. Andante con molto alla marcia – Presto

*Nuno Antunes, clarinet; Joseph Grimmer, bassoon;
Geoffrey Pilkington, horn; Peter Sirotin, violin;
Timothy Deighton, viola; Ai-Lin Hsieh, cello;
Devin Howell, bass*

The News

When the news comes for you, as it's bound to come,
you will know you've been swimming for years
toward the surface of this day, this day

when the news fills you up like a lung, like air
surprising the diver, who, having lived too long
in that slow, dreamlike buoyancy of the sea,

forgets how substanceless, griefless
the air can be, all that sunlight smashing
the black water to pieces. Some of you

will leave the sea behind, climb willingly
into the possible, feeling your legs,
shaking them out, first one and then the other,

and some of you will turn, return to the sea,
diving deeper this time, down past the reef
with its travesty of companionship,

deeper to where there is no light but the light
of dark swimmers, finning by without fear
or expectation, impossibly lit from within.

- Matthew Roth

Resurrection

If you want
that sweetness
on your tongue
drizzled with honey
ricotta-stuffed
or falling apart
in jam jars
row on row
you will dig
this grave
scar the
green yard
in the middle
of autumn
and with your
sharp spade
violently slice
the roots
in a circle
half way round
and lay
the fig tree
down to
be buried
throughout
the long season
until come spring
you dig it out
and set it right
and pray
to whatever
makes the fig
forgive you
and give you again
what you say
you want
that sweetness
and then
the amen.

- Matthew Roth

Snow

You and I walk in the snow, coaxed
by the wool-grey sky and sharp air,

by the flakes--fernlike and stellar,
hard stone-refracting light,

hexagon, needle, column,
cup, sheath, bullet, arrowhead,

nix out of Rome, evil's nothing
dissolving now on your tongue,

red cheeks flushed with apples
from the cold, a long time coming.

My thesis here is not the symmetry,
yet even science gapes before it:

galaxy of twelve branched stars,
butterfly wings, incandescent white;

sending us to the streets for milk
and bread or just out of doors

to clear the head where despair
or demons might be lightly shaken

off their exacting course.

- *Christine Perrin*

I'm Yours Divide Me Not

In the blue cup of morning when I am walking

in the cold, the structure of winter flowers

stands lovely without bloom—not Paschal,

but not death exactly, not a scrap heap.

A marvel of design, of made things—seed

heads of burdock, mullein, coneflower;

papery miracle of the wasp nest unanchored.

Even at its strictest and darkest the land

shows forth signs and we go out in search

of them, expecting them.

- *Christine Perrin*

Praise for the End of Time

Side-stepping slide-stepping
into time before time
time ending time bending
recursive
like a rainbow
refracted
in time for quarter-time.

High-shadowing side-shadowing
trumpets rounding trumpets sounding
out the time
we cannot see
more than shadowing
or fore-shadowing
into time before all time
this end of time
as if the rainbow
before the storm.

Trumpets sounding angels falling
falling fast into abyss
where there are no angels
fallen
where there never were
falling angels
only rainbows
widely arcing
over time
and the abyss.

Yet this:
the sound of birds
singing the no-time
singing the note-time
singing the silence
silence of angels
silence of trumpets
singing rainbows
into skies.



Born in Portugal, clarinetist **NUNO ANTUNES** performs extensively with a variety of ensembles in and around New York City. Antunes is currently a member of Sylvan Winds, Trio Cabrini, IRIS Orchestra and principal clarinetist with Opera Saratoga.

He is a frequent collaborator with the Orpheus Chamber Orchestra, Orchestra of St Luke's, American Ballet Theatre, Albany Symphony Orchestra, Harrisburg Symphony Orchestra and Springfield Symphony Orchestra, and has performed with the MET Opera Orchestra, America Symphony Orchestra, Westchester Philharmonic and New York City Opera. He played clarinet and bass clarinet for the Broadway production of "Fiddler on the Roof" and has been a substitute clarinetist for the productions of "My Fair Lady," "The King and I," "Sunset Boulevard" and "Sweeney Todd."

He has appeared as a soloist with the Miami Symphony Orchestra, performing Strauss's Duett Concertino for Clarinet, Bassoon and Orchestra. Other solo performances include Mozart's Concerto for Clarinet and Orchestra and Lutoslawski's Dance Preludes. He has performed as a guest artist with various chamber music groups, including the Parker Quartet, Da Capo Chamber Players and the Jasper String Quartet. He holds degrees from Manhattan School of Music and Academia Nacional Superior de Orquestra.



Taiwanese American pianist **YA-TING CHANG** is the director of Market Square Concerts in Harrisburg, Pennsylvania, and a member of the piano faculty at Messiah University in Mechanicsburg, Pennsylvania.

Chang came to the United States in 1988. She has performed extensively throughout the United States, Germany, Hong Kong and Taiwan. For three years, she participated in the

Collaborative Artist Program at the Aspen Summer Festival and performed in the International Piccolo Spoleto Music Festival in Charleston, South Carolina. Chang appeared as a soloist with the Messiah University Orchestra, Gettysburg Chamber Orchestra, Shippensburg University Festival Orchestra as well as the Hong Kong Chamber Orchestra. She has given master classes and served as an adjudicator in competitions. She has collaborated with pianist/conductor Stuart Malina, oboist Gerard Reuter, bassoonist Peter Kolkay, members of Baltimore Symphony, National Symphony, Memphis Symphony and Harrisburg Symphony orchestras, as well as renowned cellist Ronald Leonard, with whom she recorded a CD of cello sonatas by Grieg and Dohnanyi.

In 1997, Chang, together with her husband, violinist Peter Sirotin, co-founded the Mendelssohn Piano Trio. With this group, she has performed over 500 concerts in U.S., Europe and Asia and recorded 15 CDs, including most recently the complete Haydn Piano Trios on Centaur Records.

In 2012, she appeared as a soloist in the world premiere of Ching-Ju Shih's Double Concerto for Violin, Piano and Orchestra at the National Concert Hall in Taipei, Taiwan. Recently, she has appeared as a soloist with the Harrisburg Symphony and Gettysburg Chamber Orchestra. Chang studied with Imane Wu, Enrique Graf and Ann Schein.



TIMOTHY DEIGHTON is a professor of viola at Penn State, where he teaches viola; chamber music; viola literature and pedagogy; and orchestral excerpts classes. He also directs the Penn State Viola Ensemble and serves as the coordinator of the Professional Performance Certificate (PPC) program and is the faculty advisor of the Penn State Viola Society.

A committed teacher, Deighton has received several teaching awards, including the Pennsylvania-Delaware String Teachers Association's String Teacher of the Year and the Outstanding Teaching Award from the College of Arts and Architecture at Penn State. He received the American Viola Society's 2016 Maurice W. Riley Award in recognition of outstanding contributions to studio teaching and enduring commitment to expanding the viola repertoire through commissions, performance and recording. His former students hold positions in professional orchestras and on the faculties of music schools in the United States and overseas. Recent teaching engagements include master classes throughout the United States, Europe, Asia and in South and Central America. He has served as a judge in several competitions, including the 2018 Johansen International Competition. His articles have appeared in such publications as *Strings*, the *American String Teacher*, *Journal of the American Viola Society*, the *New York Violist* and the *Journal of the Australian and New Zealand Viola Society*. He is a former board member of the American Viola Society and the New York Viola Society. ViolaFest, an event he directed at Penn State, involved more than 200 violists from across North America and abroad. The Penn State Viola Ensemble, which he founded and directs, gives frequent performances on and off campus, and has commissioned and presented numerous world premieres of new works for viola ensemble. They recently recorded a full CD of music composed for them by Scott Slapin. Deighton is an arranger and editor of viola ensemble literature for ALRY Music Publications.

Deighton enjoys a wide variety of performance opportunities. In 2019, he joined the New Zealand Symphony Orchestra as guest principal violist for four programs. He presented the prestigious William Primrose Memorial Concert at Brigham Young University in 2014. He has appeared at four International Viola Congresses as recitalist, chamber musician and soloist with orchestra, and as master class presenter and panelist. He performs regularly with the Orpheus Chamber Orchestra, with whom he has also recorded and toured Asia twice.

Other orchestras with which he has worked include the Pittsburgh Symphony and the Boston-based chamber orchestra, A Far Cry. Recent chamber music collaborations include those with the American String Quartet, Quartet Accorda and the New Zealand String Quartet, and with musicians outside the traditional classical field such as the Māori (Taongo Puoro) instrumentalist Richard Nunns. Many of Deighton's solo and chamber music performances have been broadcast on U.S., European and Australasian radio; he is a national recording artist for Radio New Zealand. He also appears in recital with his wife, pianist Ann Deighton.



JOSEPH GRIMMER is principal bassoon of the Kennedy Center Opera House Orchestra/Washington National Opera Orchestra and the bassoon professor at the University of Maryland. He also holds the principal bassoon position of the Harrisburg Symphony Orchestra and the Cabrillo Festival of Contemporary Music. He previously served as principal bassoon with the Jacksonville Symphony; was a member of the Houston Grand Opera Orchestra; was acting assistant principal bassoon with the Naples Philharmonic; and spent six summers as assistant principal bassoon with the Colorado Music Festival Orchestra in his hometown of Boulder, Colorado. He has performed as guest principal bassoon with the Detroit Symphony Orchestra, Baltimore Symphony Orchestra, Grand Rapids Symphony, IRIS Orchestra, Savannah Philharmonic and Windsor Symphony Orchestra. He has also performed with the Milwaukee Symphony and Arizona Musicfest Orchestras.

Grimmer was a fellow at the Lucerne, Aspen and Sarasota Music Festivals and a prize winner at the International Double Reed Society's Young Artist Bassoon Competition in Birmingham, England. He was recently awarded an Independent Artist Award by the Maryland State Arts Council. He is a faculty member and woodwind chamber music director of the Miami Music Festival and maintains a private bassoon studio. Grimmer performs frequently throughout the DMV area with the Juniper Trio with oboist Jamie Roberts and pianist Jamila Tekalli. He previously taught at the Shenandoah Conservatory and has given master classes in Spain, Sweden, Canada and throughout the U.S. Grimmer earned his Master of Music degree from Rice University's Shepherd School of Music, where he studied with Benjamin Kamins. He also studied with William Winstead at the University of Cincinnati's College-Conservatory of Music, where he earned his Bachelor of Music degree.

Grimmer makes his home in the historic district of Hyattsville, Maryland, with his wife, Jessica, and their mini-goldendoodle, Fozzie.



DEVIN HOWELL graduated with honors in performance from the New England Conservatory of Music where he studied with Don Palma of the Orpheus Chamber Orchestra. He received his master's degree from Carnegie Mellon University where he studied with Jeffrey Turner of the Pittsburgh Symphony.

He performs as principal bassist of the Harrisburg Symphony and Lake Placid Sinfonietta. He also performs as assistant principal bassist for the Allentown Symphony the Reading Symphony and the Gettysburg Chamber Orchestra. He is an instructor of double bass at Elizabethtown, Franklin & Marshall and Gettysburg Colleges. He also teaches privately from his home in Harrisburg, Pennsylvania.

In the past, Howell has performed as principal bassist of the Lancaster Symphony; as a section member of the Pittsburgh Opera Orchestra, Wheeling Symphony, York Symphony, Bach Sinfonia, Boston Philharmonic, Gardner Museum Chamber Orchestra and Harvard Baroque Orchestra; and as substitute bassist for the Pittsburgh Symphony.



Lauded by the Washington Post for her “burnish tone,” cellist **AI-LIN HSIEH** is a versatile musician with a repertoire that ranges from the timeless classics to the avant-garde. She is equally accomplished as a soloist, chamber and orchestra musician.

Hsieh began her early music training on piano and cello. After receiving the Bachelor of Music degree in cello performance from Soochow University in her native Taiwan, she continued her studies at the Eastman School of Music and earned a Master of Music degree. In 2000, she was admitted by the University of Maryland, College Park with a graduate assistantship to pursue her doctoral study. Five years later, she was awarded a Doctor of Musical Arts degree in cello performance. Her primary teachers included such prominent performers and pedagogues as Steven Doane, Evelyn Elsing and Kenneth Slowik. She also received her chamber music coaching from members of the Guarneri Quartet and the Ying Quartet.

As an active performer, Hsieh is a founding member of the Pennsylvania Chamber Ensemble. She has given many solo and chamber performances. The most noteworthy performances include a collaboration (by invitation) with the late Mstislav Rostropovitch in a cello octet and a two-week chamber music tour in China. In addition to chamber music, she is currently the assistant principal cellist of the York Symphony in Pennsylvania. Prior to this appointment, she performed with several orchestras in Asia and America. She has toured in major cities, including Los Angeles, New York, Taipei and Tokyo.

Aside from her deep interest in chamber performance, she has a passion for training a new generation of cellists. She was a cello instructor in the D.C. Youth Orchestra program and at Montgomery College in Maryland. She coached chamber music at the Pennsylvania Academy of Music. She also served as an adjunct faculty at Lebanon Valley College. Currently, she is an adjunct faculty member, teaching applied cello lessons at Messiah University and runs a private cello studio in Hummelstown, Pennsylvania.



In a wide variety of concerts, from masterworks and grand opera to pops, **STUART MALINA** embodies an ease on the podium, an engaging personality and insightful interpretations that have thrilled audiences and helped to break down the barriers between performer and listener.

This year marks his 21st season as music director and conductor of the Harrisburg Symphony Orchestra. During this period, the orchestra has seen remarkable artistic and economic growth, solidifying its place as one of the premiere performing arts organizations in the state. In 2013, he was appointed principal guest conductor of the Florida Orchestra, leading nine concert series each season, including the orchestra's highly acclaimed coffee series. He was previously music director of the Greensboro Symphony Orchestra and associate conductor of the Charleston Symphony Orchestra. In 2019, he was appointed music director of the Lake Placid Sinfonietta, the orchestra of the Adirondacks, which performs for six weeks each summer. This past December, he made his St. Louis Symphony debut. He made his Carnegie Hall debut in 2007, conducting the New York Pops in an all-Gershwin tribute including Rhapsody in Blue, which he conducted from the keyboard.

An accomplished pianist, Malina has impressive credits as soloist and chamber musician. He has performed concertos in Harrisburg, Greensboro, Charleston, New York and Chautauqua, most often conducting from the keyboard. As a composer and arranger, he has created dozens of orchestral works, ranging from entire pops shows to works for symphony orchestra. His most recent composition, Common Fanfare for an Uncommon Orchestra, received its world premiere by the Harrisburg Symphony Orchestra in 2017.

His activities also extend to Broadway. In 2003, he won the Tony award for orchestration with Billy Joel for the musical "Movin' Out." He acted in Terrence McNally's Tony Award winning play "Master Class," opposite Zoe Caldwell and Audra MacDonald, at the Kennedy Center in Washington, D.C.



ANDREAS OESTE is an active performer and chamber musician, originally from the small town of Conway, Arkansas. He began his musical studies on the clarinet and cello but was allowed to switch to the oboe when his band director noted that he was "nerdy enough."

Oeste has performed with orchestras across the United States and is currently principal oboe of the Harrisburg Symphony Orchestra. He was formerly principal oboe of the Battle Creek Symphony and was English horn and second oboe of the Lexington Philharmonic.

As a soloist, he holds prizes from several prominent international competitions. Most notably, he was awarded third prize at the International Barbirolli Oboe Competition (2017), received honorable mention at International Double Reed Society's Hugo-Fox Gillet Competition (2017) and was the only American oboist invited to compete in the Muri International Oboe Competition (2016). Oeste is regularly featured as an orchestral soloist, performing with ensembles such as the Ann Arbor Camerata, TACTUS, Conway Symphony and Harrisburg Symphony Orchestra.

Oeste graduated with his Doctor of Musical Arts from the University of Michigan, studying with Nancy Ambrose King. He received Master of Music degrees in oboe performance and chamber music from the University of Michigan and earned Bachelor of Music degrees in oboe performance and oboe composition from the University of Central Arkansas.



GEOFFREY PILKINGTON was appointed principal horn of the Kennedy Center Opera House Orchestra in 2014, after 10 years of holding the fourth horn position in the same orchestra. Pilkington completed his degree at the Juilliard School studying with Julie Landsman and spent a year abroad at the Royal Academy of Music in London studying with Michael Thompson and Richard Watkins. In 2011, he joined the Harrisburg Symphony Orchestra as associate principal/

third horn and was featured as a soloist, performing Schumann's *Konzertstück* for four horns and orchestra. An accomplished recitalist, Pilkington has been awarded grand prizes at the International Horn Competition of America, the Florida Orchestra Concerto Competition and the Royal Academy of Music in London. Additionally, he has performed with the National Symphony Orchestra, Metropolitan Opera, San Francisco Opera, Seattle Symphony Orchestra, Baltimore Symphony Orchestra, and as guest principal horn with the Philadelphia Orchestra. He was featured as a soloist in the 2016 Wagner Ring Cycles at the Kennedy Center and has joined the San Francisco Opera for six complete Ring Cycles in 2011 and 2018. Pilkington met his wife, Kathryn, while they were studying at Juilliard. She is a founding member and co-artistic director of Washington, D.C.'s modern dance troupe, Company E, as well as a modern dance instructor at George Mason University. They live in Northern Virginia with their sons Gavin and Colin.



Described by the Washington Post as “stylistically refined” “electrifying” and “brilliant,” violinist **PETER SIROTIN** has performed extensively as a chamber musician, soloist and concertmaster since his debut at the age 14 performing Paganini Concerto No. 1 with the Kharkiv Philharmonic in his native Ukraine. After graduating with honors from Moscow's Central Music School, he joined the Grammy Award-winning “Moscow Soloists” chamber ensemble,

performing in the major music centers such as Royal Albert Hall in London, Salle Pleyel in Paris and Concertgebouw in Amsterdam.

In 1997, Sirotin founded with his wife, pianist Ya-Ting Chang, the Mendelssohn Piano Trio, with which he performed over 500 concerts in the U.S., Europe and Asia and recorded 15 CDs including the complete Haydn Piano Trios on Centaur Records. Sirotin has collaborated in performance with pianist Ann Schein, violinist Earl Carlyss (a former Juilliard String Quartet member), oboist Gerard Reuter, harpsichordist Arthur Haas and members of the Jasper, Jupiter, Daedalus, Parker, Avalon and Miró quartets.

In 2012, Sirotin and Chang gave the world premiere of Ching-Ju Shih double concerto for violin, piano and orchestra at the National Concert Hall in Taipei, Taiwan. Recently, he appeared as a soloist with the Harrisburg Symphony, Gettysburg Chamber Orchestra, American Youth Philharmonic and Baltimore Chamber Orchestra.

As concertmaster, his performances range from Arlo Guthrie's Annual Thanksgiving Concert in Carnegie Hall to Bach's St. John Passion and Beethoven's *Missa Solemnis* at the National Cathedral in Washington, D.C. He is currently a concertmaster of the Harrisburg Symphony, co-director of Market Square Concerts and artist-in residence at Messiah University. Together with Michael Stepniak, dean of the Shenandoah Conservatory, Sirotin has co-authored a book on the future of music in higher education recently published by the Routledge Press and College Music Society.

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2020-2021 SEASON. FOR DETAILS, VISIT ARTS.MESSIAH.EDU.

— CONCERTS —

Messiah University Jazz Combos

Todd Goranson, director

April 6, 7:30 p.m.

High Center, High Foundation Recital Hall

Messiah University Brass Choir

Mike Harcrow and William Stowman, directors

Messiah University Symphonic Winds

Travis Weller, conductor

April 13, 7:30 p.m.

High Center, Parmer Hall

Messiah University Opera Workshop

Damian Savarino, music and stage director

“Death by Aria” concert, with piano accompaniment, of
beautiful opera and operetta selections from works by Bizet,
Copland, Gilbert & Sullivan, Massenet, Menotti, Puccini and Robert Ward

April 17, 7:30 p.m.

High Center, Parmer Hall

Messiah University Chamber Ensembles

Ya-Ting Chang, Patrice Ewoldt and Randall Zwally, directors

April 19, 7:30 p.m.

High Center High Foundation Recital Hall

Messiah University Wind Ensemble

James Colonna, conductor

April 22, 7:30 p.m.

High Center, Parmer Hall

Messiah University Symphony Orchestra

Travis Weller, conductor

April 23, 7:30 p.m.

High Center, Parmer Hall

Messiah University Spring Choral Showcase

Rachel Cornacchio and Joy Meade, conductors

April 28, 7:30 p.m.

High Center, Parmer Hall

Musica Nova: Student Compositions

April 29, 7:30 p.m.

High Center, High Foundation Recital Hall

Messiah University Jazz Ensemble

William Stowman and Mark Hunsberger, conductors

April 30, 7:30 p.m.

High Center, Parmer Hall

Messiah University Percussion Ensemble

Erik Forst, conductor

May 1, 4 p.m.

High Center, Parmer Hall

Messiah University Handbell Choir

Shawn Gingrich, director

May 1, 7:30 p.m.

High Center, High Foundation Recital Hall

— THEATRE AND DANCE —

Culmination '21: Spring Dance Concert

Directed by Gregg Hurley

*The premier dance Ensemble for Messiah University's Department
of Theater and Dance presents an eclectic evening of dance featuring
faculty and adjudicated student work.*

April 23, 8 p.m., April 24, 2 p.m.

Climenhaga Building, Miller Theater

— EXHIBITIONS —

Messiah University Department of Art and

Design Senior Exhibition: New Work by

B.A., B.S., BFA Program Seniors

April 19 - May 8

Tentative Opening Reception, April 19

Climenhaga Building, Aughinbaugh Art Gallery

**“Pop Up” Exhibition for Faculty Jurying
and Open Voting for “Campus Choice”**

April 30-August 27

Climenhaga Building, High Center,

The Galleries at Messiah University

WE ASK YOUR COOPERATION

Please turn off cellular phones and pagers in the auditorium. To comply with copyright laws, cameras, video cameras, cellular phones used as recording or broadcast devices, and other recording devices are strictly prohibited and will be confiscated until after the performance.

A WORD ABOUT CHILDREN

We love children... but for the courtesy of our performers and other patrons, we ask that you please do not bring children under 6 to our regular performances. Everyone, regardless of age, must have a ticket.

IN THE EVENT OF AN EMERGENCY

During an emergency evacuation, an alarm will sound. If this happens, proceed calmly to the nearest exit. **Please take a minute now to locate the exit closest to your seat.** Once out of the building, move to a location that is out of the path of emergency response vehicles.