

9-8-2015

## Bruce Curlette, Clarinet

Bruce Curlette

*Cedarville University*, [curlette@cedarville.edu](mailto:curlette@cedarville.edu)

Sandra S. Yang

*Cedarville University*, [syang@cedarville.edu](mailto:syang@cedarville.edu)

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**THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP**

**PRESENTS**

**IN FACULTY RECITAL**

**WILLIAM BRUCE CURLETTE  
CLARINET**

**STACEY WOOLLEY  
VIOLIN**

**MICHAEL CHERTOK  
PIANO**

**ASSISTED BY SANDY YANG, LECTURER**

**TUESDAY, SEPTEMBER 8, 2015  
7 P.M.**

**RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER**

## ***BUCKET LIST***

### **PROGRAM**

- Contrasts for Violin, Clarinet and Piano* ..... Béla Bartók  
I. Verbunkos (Recruiting Dance) (1881–1945)  
II. Pihenő (Relaxation)  
III. Sebes (Fast Dance)
- Violin Concerto in D Major, Op. 35* ..... Erich Wolfgang Korngold  
II. Romance-Andante (1897–1957)
- Trio for Clarinet, Violin and Piano* ..... Paul Schoenfield  
I. Freylakh (Happy) (b. 1947)  
II. March  
III. Nigun (Melody)  
IV. Kozatske (Kick)

*Reception Immediately Following*

**Stacey Woolley** is in his 27th season as a violinist with the Cincinnati Symphony Orchestra. Prior to joining the CSO, Stacey was a member of the Detroit Symphony Orchestra for five seasons. A graduate of the College-Conservatory of Music, where he studied with Dorothy Delay, Stacey also attended Boston University for two years where he studied with legendary Boston Symphony Orchestra Concertmaster Joseph Silverstein.

Stacey has appeared as soloist with both the DSO and the CSO and has performed numerous performances of chamber music over the last three decades. He has also made several solo CDs, most notably the first complete recording of the Violin Sonata of Korngold, which he made in 1991 with his pianist brother Scot Woolley, currently a Professor of Music Theater at Wright State University.

Stacey has also been active as a teacher. In addition to his private studio, he has served as Adjunct Professor of Violin at CCM, Miami University, and, for nine years, Cedarville University.

Pianist **Michael Chertock** has fashioned a successful career as an orchestral soloist, collaborating with conductors such as Keith Lockhart, Jack Everly, Robert Bernhardt, Thomas Wilkins, Carmen DeLeone, and the late Erich Kunzel. His many orchestral appearances include solo performances with the Philadelphia Orchestra, l'Orchestre Symphonique du Montreal, the Toronto Symphony, the Dallas Symphony, the Baltimore Symphony, the Naples Philharmonic, the Detroit Symphony, the Chattanooga Symphony, the Utah Symphony, the Oregon Symphony, the Indianapolis Symphony, the Louiseville Orchestra and the Dayton Philharmonic. Chertock made his debut at the age of 17, performing the Rachmaninoff Piano Concerto No. 3 with Andrew Litton conducting. Chertock's upcoming appearances include solo performances with the Boston Pops Orchestra and the Toronto, Ottawa, Atlanta, Billings and Omaha symphonies.

In June of 2004 Chertock was appointed Assistant Professor of piano at the University of Cincinnati, College-Conservatory of Music, where he received his Master's Degree as a student of Frank Weinstock. He has garnered numerous awards at major competitions, among them the top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division,) and the grand prize in the 1993 St. Charles International Piano Competition. He also shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association. He received the Rildia B. O'Bryon Cliburn Scholarship in 1986.

**Sandra Yang** is Associate Professor of Music History in the Department of Music and Worship at Cedarville University in Cedarville, Ohio. She holds three degrees from the University of California, Los Angeles: the Ph.D. and M.A. in Musicology, and the B.A. in Geography.

Yang taught in the Departments of Music and History at California State Polytechnic University, Pomona, before beginning at Cedarville University in 2009. She is actively involved in the College Music Society and the American Musicological Society, and regularly presents her research at scholarly conferences. She serves on the Pedagogy Study Group of the American Musicological Society, and has been actively promoting music history pedagogy through National Music History Day and the National Conference on Undergraduate Research. She has published articles or chapters in the *Journal of Music History Pedagogy*, *Journal of Online Learning and Teaching*, *Dimensions of International Migration*, *Claudel Studies*, and *Paul Claudel Papers*. Yang is the Editor-in-Chief of *Musical Offerings* and frequently serves as a peer reviewer for journals in her field. She specializes in pedagogy, online learning, 20th-century French music history, and nationalistic music.

