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A TRADITION OF INNOVATION

Alumni Concert Series

2011-2012 Season

Tuesday, February 21
Sara M. Snell Music Theater
7:30 PM

Rising Stars Recital

Temazcal for Solo Maracas and Tape (1984)

Javier Alvarez
(b. 1956)

Blur (2011)

Rob Sanderl

Première

James Petercsak, Marimba

Land (2002)

Takatsugu Muramatsu
(b. 1978)

Spectral Waves (2009)

Rob Sanderl '99, Percussion

Rob Sanderl

Concerto for Horn No. 1 in E Flat Major,
Op. 11 (1882/83)

Richard Strauss
(1864-1949)

Night Poem (1963)

Prosper Van Eechaute
(1904-1964)

Jessie Thoman '97, Horn
Jeremy Reger '04, Piano

2011 • 2012

CRANE

Sonata No 3, Op. 28 (1917)	Sergei Prokofiev (1891-1953)
Andante Spianato and Grande Polonaise, Op. 22 (1830-35)	Frédéric Chopin (1810-1849)
Marcel Rominger '02, Piano	
Tornami a vagheggiar from <i>Alcina</i>	G.F. Handel (1685-1759)
Mörike Lieder Das verlassene Mägdlein, Er ist's	Hugo Wolf (1860-1903)
Summertime, from <i>Porgy and Bess</i>	George Gershwin (1898-1937)
The Man I Love, from <i>Lady, Be Good</i>	
Megan Weikleengert '05, Soprano Jeremy Reger '04, Piano	

Robert Sanderl is a native of upstate New York and is a percussion performer, educator, composer, and pedagogue in the United States. Currently Sanderl is Assistant Professor of Percussion at Radford University in Radford Virginia, where he is director of the award winning Radford University Percussion Ensemble. Sanderl received his bachelors of Music Education with a Performer's Certificate from the Crane School of Music, and his MM and DMA from The Eastman School of Music along with the coveted Performer's Certificate. He has performed with a wide variety of groups including The Roanoke Symphony, Alarm Will Sound, Jazz Contingent, and the Madison Scouts Drum and Bugle Corps to name a few, displaying his versatility as a performer and percussionist. Sanderl has performed throughout the United States and in Europe.

As a composer he has works for solo and ensemble percussion published through Honeyrock and C Alan Publications, and has contributed articles to Teaching Music Magazine and Percussive Notes, the scholarly journal of the Percussive Arts Society. He has presented masterclasses at various festivals and universities throughout the eastern United States and is in demand as a performer and educator. Sanderl has had the privilege to study with Jim Petersak, John Beck, Bill Cahn, John Riley, Ernie Musquiz, and John Pratt.

Dr. Jessie Thoman, Assistant Professor of Horn and Music History at the University of Tennessee Martin, earned her degrees at the Crane School of Music at SUNY Potsdam (BM), The Ohio State University (MM, MA) and Indiana University's Jacobs School of Music (DM). Along with winning principal and section positions in professional orchestras, freelancing, performing with artists like Jeff Nelsen, Andre Watts, Leonard Slatkin, Michel Camilo, Sylvia McNair, Eric Ruske, Maureen McGovern and Byron Stripling,

Dr. Thoman is also the co-founder of the Mirari Brass Quintet (www.miraribrass.com) which maintains a busy performing and touring schedule presenting masterclasses and recitals in public schools, colleges, universities, and performance halls all over the United States. The quintet receives much praise for their high level of performance, creative programming, and exuberant rapport with each other and their audiences.

Her teaching career includes private teaching, coaching individuals and chamber groups, public school and university teaching, and sharing Jeff Nelsen's Fearless concepts in lectures and masterclasses with others at schools, colleges, and universities all over the United States. Every summer she assists Jeff at his Fearless Performance for Musicians Seminar, empowering performers of all ages and disciplines to replace fear with trust and the belief that their best is possible at every opportunity.

Dr. Thoman remains very active in the local community. She can be found performing in local orchestras, bands, and jazz orchestras, soloing with high school and university ensembles, and teaching students of all ages.

Known for her unabashed laugh and high energy, Jessie Thoman connects with audiences and students of all ages encouraging growth, improvement, and self love that allows them to reach and fulfill their own dreams. Visit her online at www.jessiethoman.com.

Pianist **Jeremy Reger** is active in the collaborative piano world as a performer, teacher and coach, working with singers and instrumentalists across the country in recitals, chamber music, and opera. He recently joined the faculty at Indiana's Jacob's School of Music, enjoying a two-year residency working with singers of all levels. This semester his research has focused on historical and contemporary cabaret performance, and contemporary reworkings of the art song recital format. He just completed (2011) two seasons with the Minnesota Opera as coach and accompanist, focusing on their New Works Initiative. He has also taught at Adrian College, and worked as a pianist for Skylark Opera, St. Paul Chamber Orchestra, the Minnesota Orchestra, the Arts Ahimsa Festival, the Opera Theater at Lucca, Aspen Opera Theater, Motor City Opera, and Michigan Opera Theater. He has spent the past several summers working with young people in musical theater skills, as well as helping Broadway star Idina Menzel with her summer program for inner city youth.

Mr. Reger holds a Doctorate in Collaborative Piano from the University of Michigan under Martin Katz and a Master's degree in Collaborative Piano from the Cincinnati College Conservatory of Music under Kenneth Griffiths. He received his Bachelor's in Piano Performance from SUNY Potsdam's Crane School of Music in 2004, studying under Eugenia Tsarov.

The BBC hails **Marcel Rominger's** playing as "*equally polished, considered and characterful*" and New York Concert Review praised its "*poise and elegance*" when he made his Carnegie Hall debut January, 2009.

Mr. Rominger won the 2001-2002 Crane Concerto Competition and 2002-2003 North Arkansas Symphony Orchestra Concerto/Aria Competition and is the recipient of the Rose L. Greenblatt Award in Piano. He was also named the 2003 MTNA Arkansas State Winner of the Young Artist Category. In 2005, Mr. Rominger was awarded an Honorable Mention at the William Garrison Competition in Baltimore Maryland. He was selected as the recipient for the Council on the Arts & Humanities for Staten Island 2007 Excellence in the Performing Arts Award and was awarded a grant in 2009 to perform a recital on Staten Island. Mr. Rominger is a supporter of new music and has participated in the New York City Electroacoustical Music Festival. In addition to being a soloist, Mr. Rominger has appeared with the Potsdam Symphony Orchestra and the North Arkansas Symphony Orchestra. His music has been featured on the radio station WDAV in Charlotte, NC and BBC's World Update on World Service Radio. He continues to give performances throughout the U.S., Europe and South America.

Mr. Rominger obtained a Bachelor of Music Degree in Music Education and Piano Performance from the Crane School of Music at the State University of New York in Potsdam. His teachers included Olga Gross and Paul Wyse. He received his Masters of Music from the University of Arkansas studying under acclaimed concert pianist Jura Marguli, where he held an assistantship in accompanying. He has studied with Hugo Goldenzweig at Mannes College of Music in New York and he has also been coached by Seymour Bernstein and Leslie Howard.

In addition to performing, Mr. Rominger actively gives masterclasses throughout the world. He is currently the Director of Performing Arts at the Staten Island Conservatory of Music and has been on the faculty since 2005. In addition, he has also taught classes at Baruch College and at the College of Staten Island. Active as a performer, teacher and scholar, Mr. Rominger is the recent recipient of the CUNY Chancellor's Fellowship Award. He is currently pursuing a Doctorate of Musical Arts in Piano Performance at The City University of New York, Graduate Center.

In 2010, **Megan Weikleenget** became the Soprano Soloist of the United States Coast Guard Band. Her first year with the band saw Megan make her international debut in Taiwan, where she performed at the International World Symphonic Band Conference in Chiayi City, and the renowned National Theater and Concert Hall in Taipei. Her role as soloist features her in various musical styles ranging from Classical to Musical Theater to Jazz. Outside of the Coast Guard, Megan has been a soloist with The Collegiate Chorale, The Dessoff Choir, and The Berkshire Bach Society with conductor James Bagwell.

Megan began her collegiate study of voice with Dr. Deborah Massell at The Crane School of Music at SUNY Potsdam, where she completed degrees in Music education and performance in 2006. She then went on to complete Master's degrees at New England Conservatory (Boston, MA) in 2008, studying voice with Patricia Misslin, and Bard College's Vocal Arts Program (Red Hook, NY) in 2010, under the direction of Dawn Upshaw and Kayo Iwama. In 2009, Megan made her Carnegie Hall debut through the Composing Song Workshop conducted by Ms. Upshaw and Osvaldo Golijov.

On a personal note, Megan and her husband celebrated the birth of their son in November 2011.

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

In Case of Fire Emergency

In case of fire, leave the building immediately by walking to the nearest safe exit. Once outside, please move fifty feet away from the building and safely away from emergency traffic. Do not return to the building until authorities indicate that it is safe to do so.

Please bear with us during the construction phase of the new Performing Arts Building. Parking is limited in front of Snell Theater. Additional parking may be found in Lot 2 or Lot 1, near the front entrance of Raymond Hall.

