

SILVER HALL

CONCERT SERIES

Department of Music
Case Western Reserve University

CWRU SYMPHONIC WINDS & CWRU WIND ORCHESTRA

I DREAM AWAKE

Dr. Ryan V. Scherber
Conductor and Music Director

Mr. Greg Banaszak
Featured Soloist, Alto Saxophone

Dr. Giovanni Santos
Guest Composer

Mr. Jason Delfing, Ms. Zoe Fagerhaug
Mr. Joshua Leslie, Mr. Jonathen Morawski
Graduate Teaching Assistants

Monday, November 21, 2022
7:30 PM | Silver Hall
Maltz Performing Arts Center
1855 Ansel Road Cleveland, OH



case.edu/artsci/music

CWRU BANDS

PROGRAM

Tight Squeeze

Alex Shapiro
(b. 1962)

Unquiet Hours

David Biedenbender
(b. 1984)

They're Off!

Fred Jewell
(1875–1936)

Jason Delfing, *Graduate Teaching Assistant*

Brief Stage Transition

I Dream Awake

Giovanni Santos
(b. 1980)

I. Morning Cafecito

II. Buddy's Fandango

III. A Farmer and his daughter

IV. Of a mighty lion

Mr. Greg Banzak, Alto Saxophone
CWRU Wind Orchestra

Brief Stage Transition

Council Oak

David Gillingham
(b. 1947)

Two-Lane Blacktop

James David
(b. 1978)

GUEST COMPOSER

Giovanni Santos serves as Director of Wind and Percussion Studies at La Sierra University, where he directs the University Wind Ensemble, Chamber Winds, Big Band, and teaches courses in graduate and undergraduate instrumental music education, popular music, conducting and composition.

Dr. Santos has proudly implemented a yearly wind band conducting workshop at La Sierra University and has worked alongside H. Robert Reynolds, Thomas Lee, Travis Cross and Allan McMurray, helping some of the brightest young music educators in the United States. Santos also organizes yearly workshops, clinics and conversations with conductors and composers, such as Frank Ticheli, Mallory Thompson, and most recently, Maestro Leonard Slatkin. A strong advocate for music education, Santos frequently presents at conferences, school in-service days, classrooms, and as clinician for young ensembles across the United States, Mexico, and Europe. Most recently, Prof. Santos presented at the Midwest Clinic's High School Leadership Institute, California All-State Music Education Conference (CASMEC), for the California Music Educators Association's 'Casting a Wider Net' at Azusa Pacific University, for the North American Division National Teachers Convention, the Midwest Clinic International Band and Orchestra Conference in Chicago, CBDNA National Convention in Arizona, for the 2019 SCSBOA Professional Development Conference, and for the World Association of Symphonic Band and Ensemble International Conference (WASBE) in Prague.

As a composer, Prof. Santos has premiered his works across the United States, Asia and Europe, including a premiere with the United States Naval Academy Band Brass Ensemble at the John F. Kennedy Center for the Performing Arts in Washington D.C. under his baton. His works have received performances by ensembles at the University of Michigan, University of Illinois, Florida State University, University of Florida, Ball State University, Oklahoma State University, UCLA, Pacific Symphony Youth Wind Ensemble, Illinois State University and many more. His works for wind ensemble, chamber music, and solo wind instruments are published exclusively by Murphy Music Press, LLC. Future performances are programmed for the California All-State Music Education Conference, Connecticut All-State Music Education Conference, Southern, TMEA (premiere), University of North Texas, University of the Pacific, Michigan State University, and a premiere at the Midwest Band and Orchestra Conference.

Dr. Santos earned graduate degrees from the University of Southern California (MM in Music Education-trumpet studies) and Florida State University (PhD Music Education/Instrumental Conducting).

Dr. Santos is inspired by his family. His wife Tanya, is an elementary teacher in Perris, CA. Tanya and Giovanni are proud parents of Gianna and David.

FEATURED SOLOIST

Greg Banaszak, one of today's leading saxophonists, has performed with orchestras and at concert halls throughout the world. He has appeared as concerto soloist and recitalist throughout the United States, Eastern and Western Europe, the Middle East, and Asia, including the countries of France, Germany, Hungary, Poland, Austria, Sweden, Belgium, Egypt, South Korea, the Dominican Republic, Finland, India and Japan.

Mr. Banaszak is one of the most sought after orchestral saxophone soloists of his generation. As one of the few saxophonists active in both the classical and jazz mediums, Mr. Banaszak includes a combination of concerto performances, solo and chamber music recitals, and jazz festival appearances. He has presented recitals in such prestigious concert halls as Vienna's Bösendorfer Concert Hall, the Royal Palace in Warsaw, Poland, and New York's Lincoln Center's Bruno Walter Hall. He has presented master classes at Austria's Musik Hochschule, the Cairo Conservatory, Oberlin Conservatory, and the Tanglewood Institute and has served as Orchestral saxophonist for the leading opera orchestras of Warsaw, Berlin, Paris, and Cleveland. Mr. Banaszak was the first saxophone concerto soloist to appear with orchestras in both the Middle East and Korea, including performances with the Cairo Symphony and the Taegu City Symphony. Mr. Banaszak has been under the baton of such conductors as Gerard Schwarz, Leonard Slatkin, Philippe Entremont and Randy Newman. Mr. Banaszak's critically acclaimed CDs, "The Music of Alan Hovhaness" "Duo Concertos for Alto Saxophone, Flute, and Orchestra", "Romances for Saxophone and Orchestra" and "Saxophone Concertos", are available on the Naxos and Centaur Records label. He has also recorded on the Chanson, DUX, Hyperion, MMO and Open Loop labels.

In 2009 Mr. Banaszak was the first saxophone soloist to appear at the 14th annual Henryk Mikołaj Górecki Polish Music Festival, performing with the Vienna Chamber Orchestra; he premiered two concertos dedicated to him by celebrated composer Krzesimir Dębski. He was also the first saxophone concerto soloist to perform and tour with the Berlin Opera Symphoniker Orchestra. As a member of the National Academy of Arts and Sciences, Mr. Banaszak is a voting member for the annual Grammy Awards ceremony. He serves on the faculties of the Cleveland Institute of Music, and Case Western Reserve University and is the Artistic Director at Lutheran West. He is a Vandoren Performing Artist, Selmer Saxophone clinician, and Rovner Products consultant, and endorses RS Berkeley instruments as well as DeJacques Inc., Pro Tec and Oleg Products. He has performed as saxophonist for the Cleveland Orchestra.

Mr. Banaszak is a B.M. cum laude graduate of the Hartt School of Music. He holds an M.M. degree "with distinction" from the Chopin Academy of Music in Warsaw and an Artist Diploma from the Centre Musical d'Annecy in France.

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(continued from previous page) He cites his successful career on having studied with such prominent masters as Vincent Abato, Daniel Deffayet and jazz legend Jackie McLean, as well as David Pituch, and David Schiavone. Mr. Banaszak's former students currently hold positions as both highly acclaimed performers and educators throughout the United States and abroad. Mr. Banaszak takes great pride in educating the future generation of world class saxophonists and young artists. Hailed as a Saxophonist "Tour de Force" by the New York Times, Mr. Banaszak is represented exclusively by Phoenix Classical Ltd. of Canada.

CONDUCTOR AND MUSIC DIRECTOR

Dr. Ryan V. Scherber is Assistant Professor of Music Education and Director of Bands at Case Western Reserve University. His duties include teaching music education coursework at the undergraduate and graduate level, field observations of student teachers, and oversight of the CWRU Bands program. In addition to his duties with CWRU, Dr. Scherber serves as Instructor of Tuba and Euphonium within the Joint Music Program between Case Western Reserve University and the Cleveland Institute of Music as well as Assistant Director of the Florida State University Summer Music Camps. Scherber holds the Bachelor of Music in Music Education from the University of Cincinnati, College-Conservatory of Music (CCM) as well as the Master of Music and Ph.D. in Music Education from Florida State University (FSU).

GRADUATE TEACHING ASSISTANTS

Mr. Jason Delfing is a Third Year Ph.D. student in music education at Case Western Reserve University, where he serves as a Teaching Assistant for Symphonic Winds and the Spartan Marching Band. Mr. Delfing holds degrees in both Music Education and Educational Administration and has taught in Arizona, California, and Ohio.

Ms. Zoe Fagerhaug is a Master's and Licensure student in music education at Case Western Reserve University, where she serves as a Teaching Assistant for Symphonic Winds. Prior to CWRU, Zoe received degrees in Clarinet Performance from the Baldwin Wallace University Conservatory of Music and the Royal Academy of Music in London.

Mr. Joshua Leslie is a Master's and Licensure student in music education at Case Western Reserve University, where he serves as a Teaching Assistant for Symphonic Winds and the Spartan Marching Band. Prior to CWRU, Joshua earned his Bachelor's of Music in Jazz Performance from The University of Hartford, JMI. He has been the front ensemble instructor for the Nordon Hills High School Marching Band for the past six years and continues to perform throughout Ohio and surrounding areas.

Mr. Jonathen Morawski is a Master's and Licensure student in music education at Case Western Reserve University, where he serves as a Teaching Assistant for Symphonic Winds. Prior to CWRU, Jonathen earned degrees in Horn Performance from the Baldwin Wallace University Conservatory of Music and the University of Illinois at Urbana - Champaign.

CWRU WIND ORCHESTRA PERSONNEL

Piccolo

Katheryn Uetz: *Statistics, Economics*

Flute

Venice Villescias: *Music*

Megan Walsh: *Music, Psychology*

Oboe

Rachel Jakes: *Biomedical Engineering*

Alan Trevino: *Music Education*

Bassoon

Samhita Tatavarty: *Data Science, International Studies*

Nick Taylor: *Music Education, Business Management*

Clarinet

Emma Bentley: *Music Education*

Jeremy Gray: *Music, Biology*

Susie Kim: *English*

Kevin Maxwell: *Chemical Engineering*

Sam Reeder: *Music, Mathematics*

Joshua Tam: *Aerospace, Mechanical Engineering*

Bass Clarinet

Alden Salmons: *Electrical Engineering*

Alto Saxophone

Michael Brough: *Music, Chemical Engineering*

Austin Kuntz: *Physics*

Abigail Morse: *Mechanical Engineering*

Tenor Saxophone

Brennan Flannery: *Biomedical Engineering*

Baritone Saxophone

Matthew Smutny: *Biochemistry, Music*

Trumpet

Christopher Danner: *Computer Science*

Henry Greentree: *Biology and Medical Anthropology*

Emma Kosht~: *Trumpet Performance*

Ayano Lavine: *Neuroscience*

Connor Taseff: *Computer Science*

Emory Trout: *Neuroscience*

French Horn

Jacob Davis: *Music, Mechanical Engineering*

Ariana Ellis: *Political Science, Psychology*

Allard Quek: *Computer Science*

Jesse Silverberg: *Music, Computer Science*

Trombone

Arielle Abt: *Undecided*

Weillin Feng: *Music, History*

Bass Trombone

Roland Johnson: *Chemical Engineering*

Euphonium

Aaron Kudlowitz: *Music, Biology*

Georgia Martinez: *Computer Science*

Tuba

Andrew Director: *Music, Finance*

Percussion

Charlie Apy: *Music, Physics*

Rachel Beller: *Chemical Engineering, Spanish*

Prateek Dullur: *Music, Neuroscience*

Noah Hanning: *Music Education*

Shichen Ma: *Music, Applied Math*

Double Bass

Hugh Bessolo: *Music, Finance*

Piano

Grant Carr: *Music, Economic*

~ CIM Student

CWRU SYMPHONIC WINDS PERSONNEL

Piccolo

Hannah Morris*: *Biochemistry*

Flute

Megan Walsh*: *Music, Psychology*

Lavender Zhou: *Flute Performance*

Chaehyeon Kim: *Music, Computer Science*

Katherine Shi: *Statistics, Medical Anthropology*

Dorfell Parra: *Electronic Engineering*

Liyuan Peng: *Music*

Sooah Park: *Flute, Psychology*

Anna Pogharian*: *Music, Biomedical Engineering*

Lana Hernandez: *Neuroscience, Music*

Jerry Zhang : *Math*

Kyla Yung: *Biomedical Engineering*

Julia Lee: *Biology*

Mary Im: *Nursing*

Ashley Grieder Jacobs: *Nutritional Biochemistry & Metabolism*

Oboe

Rachel Jakes*: *Biomedical Engineering*

Bhavya Krishna*: *Systems Biology*

Maddie Maduzia: *Biology*

English Horn

Bhavya Krishna*: *Systems Biology*

Bassoon

Ella McLaren*: *Music, Systems Biology*

Jacob Shaw*^: *Masters in Engineering and Management*

Kaleb Conger: *Civil Engineering*

Contrabassoon

Jacob Shaw*^: *Masters in Engineering and Management*

Clarinet

Sam Reeder*: *Music, Mathematics*

Susie Kim: *English*

Joshua Tam: *Aerospace, Mechanical Engineering*

Kevin Maxwell*: *Chemical Engineering*

Haley Quan: *Music Education*

Gabriel Sauer: *Mechanical Engineering*

Becky Schneirov: *Economics, Statistics*

Michelle Yun*: *Cognitive Science*

Margaret Blasko: *MA in Music Education*

Tyler Weingartner: *Chemical Engineering*

Anders White: *Chemical Engineering*

Bass Clarinet

Ellie Rapp*: *Cognitive Science, Psychology, Chemistry, Behavioral Neuroscience*

Michael Hamoudi: *Biochemistry*

Alden Salmons: *Electrical Engineering*

Contrabass Clarinet

Zoe Fagerhaug: *Graduate Teaching Assistant*

Alto Saxophone

Michael Brough*: *Music, Chemical Engineering*

Abigail Morse*: *Mechanical Engineering*

Austin Kuntz: *Physics*

Tenor Saxophone

Brennan Flannery*: *Biomedical Engineering*
Miles Miller: *Music, Mechanical Engineering*

Baritone Saxophone

Matthew Smutny*: *Biochemistry, Music*

Trumpet

Connor Taseff*: *Computer Science*
Christopher Danner: *Computer Science*
Jim FitzGibbon: *Law*
Hunter Grace: *Sociology*
Ayano Lavine: *Neuroscience*
Maryann Veyon: *Chemical Engineering*
Jason Delfing: *Graduate Teaching Assistant*

French Horn

Jacob Davis*: *Music, Mechanical Engineering*
Ariana Ellis: *Political Science, Psychology*
Nell Harris: *Computer Science*
August Matkov: *Computer Science*
Jonathen Morawski: *Graduate Teaching Assistant*

Trombone

Jordan Guzzi*: *Classics, Medical Anthropology*
Alvin Cheng: *Aerospace & Mechanical Engineering*
Callum Curtis: *Computer Science*

Bass Trombone

Roland Johnson*: *Chemical Engineering*

Euphonium

Georgia Martinez*: *Computer Science*
Aaron Kudlowitz: *Music, Biology*
Alexander Pogharian: *Civil Engineering*
Nick Shafer: *Aerospace Engineering*

Tuba

Andrew Director*: *Music, Finance*
Benjamin Fugate*^: *Chemical Engineering*
Kieran Rooney: *Mechanical & Aerospace Engineering*
Nate Ginn: *Mechanical Engineering*

Percussion

Rachel Beller*^: *Chemical Engineering, Spanish*
Charlie Apy: *Music, Physics*
Adam Gousie: *Undecided*
Noah Hanning: *Music Education*
Guo Li: *International Business*
Joshua Leslie: *Graduate Teaching Assistant*

Double Bass

Hugh Bessolo*: *Music, Finance*

*** Denotes Principal**

^ Denotes Graduating Senior

NOTES ON THE PROGRAM

TIGHT SQUEEZE

TIGHT SQUEEZE might best be described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave club in Havana. And, staying for at least three minutes. I knew I wanted to create an uptempo, groove-oriented piece that would be fun for musicians to play. Initially the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I've ever been interested in is granola, but I had a good time with this little tone row, which I paired with a techno-rock-infused percussion groove and electric bass line (yeah, I know, Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop. Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. I said to the bird, "Wow, tight squeeze, eh?!", and immediately realized that all these notes that were cramming the score page would soon be squeezing through the musicians' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; they make lousy conversationalists.

Note by Alex Shapiro

UNQUIET HOURS

For me, this piece is about the unquiet hours--the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise--it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in this piece: an *idée fixe* around which everything centers. This idea is repeated and varied--even meditated upon--slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.

Note by David Biedenbender

THEY'RE OFF!

During Fred Jewell's tenure as a circus band leader, much like his colleagues Karl King and J. J. Richards, he composed many musical selections for specific circus acts and bands with which he was affiliated. Merle Evans, the "dean" of circus bandleaders, often stated how much he liked Jewell's music.

While there is no documentation indicating whether this galop was composed for a specific performer, act, or band, it was accepted for publication in November 1917, shortly after Jewell finished his final year as a trouping circus band leader. Jewell had spent the 1917 circus season as bandleader of the Hagenbeck-Wallace Circus, and after their season ended on October 26, Jewell returned home to Worthington, Ind. It would seem likely that Jewell used this galop in unpublished format during the 1917 circus season.

Performance Note from the Score

I DREAM AWAKE

Growing up in close proximity to my Cuban grandparents, I was bound to hear the poetic brilliance of Jose Marti. One of his most read poems is "I Dream Awake" (*translated*). Although the poem itself is quite thought-provoking, I have always been struck with the title. As a young boy growing up in Puerto Rico, my imagination got me into trouble. I imagined and dreamed of realities that were out of my reach. I dreamed of flying next to the stars, I dreamed of flying through the beautiful jungles surrounding my city. I continue to dream today, but for things that I believe to be within our reach, FREEDOM. Although I consider this work to be absolute in nature, there is a ringing idea of the dreamer: *I. Morning Cafecito* - We wake up, we dream, we achieve. *II. Buddy's Fandango* - Buddy is my dog. He's a 13 year old Golden Retriever and our son. Because of his age, he frequently walks with a bit of a limp, like a 3/4 fandango (with a skip). *III. A Farmer and his daughter* - This past June, I was struck by a photograph of an immigrant family and their daughter in the farm they worked in. The daughter was wearing her college graduation regalia. *IV. Of a mighty lion* - Again, I use words taking from this poem. The work represents strength, courage and resilience.

Note by Giovanni Santos



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COUNCIL OAK

On the Seminole Hollywood Reservation in Florida, on the corner of U.S. 441 and Stirling Road, stands the "Council Oak" tree. During the long history of the struggle of the Seminole tribe in Florida, this oak tree was of special significance. When underneath this great oak tree which helped to breathe new life back into the Seminole tribe. In 1957, the U.S. Congress officially recognized the Seminole Tribe of Florida.

Council Oak was inspired by the significance of this tree and by the poetry of Moses Jumper Jr., who wrote a poem by the same name which chronicles the history of the Seminoles as told by the oak tree. The thematic material is taken from four of American Ethnology of the Smithsonian Institution. I have composed a new theme, which I call the "Song of the Council Oak" which is indicative of Seminole and Native American, melodic/rhythmic style.

The structure of the work follows key verses of the Moses Jumper Jr. poem. The work opens with an allusion to typical Native American harmony and rhythmic drumming and distance flute calls to suggest the first line of the poem. "One day I walked beneath the Council Oak." Within this section a solo flute quotes the "Song of the Council Oak." The line, "When, beneath the branches children would play," gives rise to a second section, a lively and playful dance based on the "Corn Dance Song." A typical bass drum and rattle (sleigh bells) drone drives the rhythm of the section. This fun and play is abruptly interrupted by a b-minor chord played by the brass, which announces the next section, alluding to the line "the oak remembered distinctly the men and women of the past." The section reveals a somber mood, distant trumpet calls, and dark scoring in the low woodwinds quoting motives from the "Corn Dance Song." The dark mood... (*continued on next page*)

gives rise to a very fast and furious dance-like section inspired by the line, "But in the years we have faced the storm and rain". In addition to the vigorous rhythmic activity, motives in the section are taken from both "Corn Dance Songs" as well as the "Cypress Swamp Hunting Dance Song." The fury elides with an even more profound dance in 6/8 time, quoting the "Corn Dance Song" by horns and trumpets in dramatic unison. This, to suggest the line, "And the roots of our faith would soon abound", the section brings back the "Song of the Council Oak" in full C-major splendor, modulating chromatically to E-major and finally Ab-major. This section segues into a calm under which the marimba drones an open fifth. The mood of this section is dictated by the line, "we were together, created through the grace of a living God." Distant flute calls and fanfare-like trumpet motives lead to the horns quoting the "Song of the Council Oak" followed by more fanfare and a "presto" coda based on the rising pentatonic motive from the "Song of the Council Oak" as to respond to the line, "And with this, the old oak gave a joyous sigh".

Note by David R. Gillingham

TWO-LANE BLACK TOP

"Two-Lane Blacktop" is an homage to the open road and the distant horizon. Inspired by Mary Heilmann's abstract painting of the same name, this short work for wind ensemble is a similarly abstract etude about tempo, rhythm, and movement. An opening ascending gesture is heard throughout that represents "gear shifts" that alternate with increasingly complex variations on a three-note motive. The contrasting center section employs a soaring saxophone melody that depicts the timeless feeling of driving through the Utah desert. Finally, the variations build to maximum complexity only to collapse into a single intense acceleration.

Note by James David



CONGRATULATIONS!

The CWRU Symphonic Winds has been selected to perform, for the second year in a row, at the 2023 Ohio Music Education Association state-wide Professional Development Conference in Columbus, Ohio. Our ensemble was selected via blind audition by leading wind-band experts across the state of Ohio. This incredible honor is a testament to the hard work of all CWRU Bands students, past and present, whose diligence, hard work, and musicality made this special performance possible. We invite you to join us this February on Saturday the 4th at 11:00 AM at the Columbus Convention Center Union Station Ballroom for our concert and to celebrate our talented students.

UPCOMING EVENTS

Department of Music

Case Western Reserve University

Tuesday, November 22, 2022 | 7:30 PM

Camerata Chamber Orchestra and Percussion Ensemble

Hitomi Ono, flute

Maltz Performing Arts Center

Tuesday, November 29, 2022 | 8:00 PM

Popular Music Ensemble

The Spot

Friday, December 2, 2022 | 7:30 PM

CWRU Choirs: University Chorale and Case Men's Glee Club

Harkness Chapel

Saturday, December 3, 2022 | 7:30 PM

CWRU Choirs: Concert Choir and Windsong, Cleveland's Feminist Chorus

Gerardo Teissonnière, piano

Harkness Chapel

Sunday, December 4, 2022 | 4:00 PM

CWRU Bands Chamber Collective and Flute Choir: Festive Collaborations

Harkness Chapel

Thursday, December 8, 2022 | 7:30 PM

Klezmer Music Ensemble

Harkness Chapel

Saturday, February 4, 2023 | 11:00 AM

CWRU Bands at the Ohio Music Education Association Conference

Columbus Convention Center, Columbus, OH

CC Union Station Ballroom

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