

UPCOMING EVENTS

Department of Music

Case Western Reserve University

Tuesday, April 25, 2023 | 7:30 PM

CWRU Choirs: University Chorale and Case Glee Club
Florence Harkness Memorial Chapel

Thursday, April 27, 2023 | 7:30 PM

Klezmer Music Ensemble
Florence Harkness Memorial Chapel

Friday, April 28, 2023 | 4 PM

Music Colloquium Series: Music Education Lightning Talks
Harkness Chapel Classroom

Friday April 28, 2023 | 7:30 PM

CWRU Chamber Collective: Small Wind/Brass Ensembles
Florence Harkness Memorial Chapel

Sunday, April 30, 2023 | 7:30 PM

CWRU Chamber Collective: Large Wind/Brass Ensembles
Florence Harkness Memorial Chapel

Visit our website for a full schedule of events and the latest news!



Department of Music

10900 Euclid Avenue | Haydn Hall, 201 | Cleveland, Ohio 44106-7105
Phone: 216.368.2400 | Email: music@case.edu | Web: case.edu/artsci/music

SILVER HALL CONCERT SERIES

Department of Music

Case Western Reserve University

CASE/UNIVERSITY CIRCLE SYMPHONY ORCHESTRA

Optimism

Dr. Kathleen Horvath, *Conductor and Music Director*

Bethany Westphal, *Graduate Assistant Conductor*

Manya Aronin, *Graduate Teaching Assistant*

Monday, April 24th, 2023, 7:30 PM

Maltz Performing Arts Center

Silver Hall

1855 Ansel Road Cleveland, OH



Department of Music

case.edu/artsci/music

Welcome to the

The Milton and Tamar Maltz Performing Arts Center

RESTROOMS

Restrooms are located on each level of the building.

PAGERS, CELL PHONES, COMPUTERS, TABLETS, AND LISTENING DEVICES

As a courtesy to the performers and audience members, please power off all electronic and mechanical devices, including pagers, cellular phones, computers, tablets, wristwatch alarms, etc., prior to the concert.

PHOTOGRAPHY, VIDEO, AND RECORDING DEVICES

Photography and videography are prohibited during the performance.

FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage, including water, are prohibited. A drinking fountain is located near the restrooms.

IN THE EVENT OF AN EMERGENCY

Contact an usher or member of the house staff if you require medical assistance. Exits are clearly marked throughout the building. Ushers and house staff will provide instruction in the event of an emergency.

COATS

Coat racks are available behind Silver Hall.

COVID-19

We strongly encourage all campus visitors to be fully vaccinated—including boosters if eligible. All visitors and members of the university may choose whether to wear masks indoors on campus, unless they are in clinical settings, including the dental clinic, or have received university approval for an exception. We encourage everyone in the campus community to respect individual choices to wear a mask. Please remember that those with COVID-19 symptoms should stay home.



Program Notes

Beethoven, Symphony No. 8 in F, Op. 93

Where the Seventh Symphony is an expansive giant with much in common with the “Eroica” Third Symphony, the Eighth is a tautly compressed work – almost “neo-classical” in aspect, if not its subversive attitudes. Beethoven sketched it roughly contemporaneously with the Seventh, which he finished first. The only one of Beethoven’s symphonies without a dedication, it had its premiere in February 1814, on another concert with the Seventh Symphony and Wellington’s Victory.

The first obvious point of concision: no introduction, no chords, just a jump from the starting gate into a manic race. Which then stumbles, comically, in only the first of many musical jokes, the rude humor of which would have been much more apparent then than it is now, although many years later Gustav Mahler was disturbed by it enough to reorchestrate the beginning of the recapitulation, “correcting” one of Beethoven’s pranks.

Like the Seventh, the Eighth Symphony has no true slow movement. Instead, there is a “scherzoish” Allegretto that ticks along like one of Maelzel’s metronomes. It has often been written that this movement – in tune and in ticking – is a parody or arrangement of a canon that Beethoven improvised in honor of Maelzel in 1812. Scholars now believe, however, that Anton Schindler, the composer’s friend and highly unreliable biographer, may have created both story and canon long after the fact. Haydn’s “Clock” Symphony and other works could have provided a model, were one needed; Maelzel did not produce his metronome until after the Eighth Symphony was completed and the business break with the composer occurred.

Having given us a sort of pseudo-scherzo in place of a slow movement, Beethoven reverts to a minuet for the third movement, a type of movement that his scherzos had made obsolete. (His last previous minuet had been in a string quartet in 1806.) This one is thumpingly humorous in the main section, however, but seriously lyrical in its Trio, burnished by horn and clarinet duets. The finale is another mad dash, though begun softly, with silent hesitations. The loud, dissonant interruption plays an important role in the huge coda, one of the most over-the-top and outsize codas from the master of the outrageous coda. Tchaikovsky, not noted for his fun side, thought this movement one of Beethoven’s greatest symphonic masterpieces.

-Program notes from the LA Philharmonic

Meet the Conductors

Dr. Kathleen A. Horvath serves as Professor of String Education & Pedagogy and Director of Orchestras at Case Western Reserve University. She also holds an additional appointment as Instructor of Double Bass and Orchestral Conducting at the Cleveland Institute of Music. Her work on campus includes serving as Director Orchestras conducting the Case University Circle Symphony Orchestra, teaching courses in Music Education including String Methods, Conducting, Curriculum and Assessment as well as supervising student teachers. She holds a Bachelor of Music from the Eastman School of Music (Double Bass), a Master of Arts in Performance and String Pedagogy, and Doctor of Philosophy in Music Education from The Ohio State University.

In demand as a clinician, conductor, and adjudicator, she has presented at many National, State, and International conferences. Her research is primarily focused on the prevention of performance related injuries through correct positioning of the body and the accompanying teaching methodology that facilitates accurate muscle development. She is also an author of several string publications including the two-volume method book series *New Directions for Strings*, *A Scale in Time* and *String Premiere* with co-authors Robert McCashin, Joanne Erwin and Brenda Mitchell. Additionally, she continues to actively teach and perform as a bassist. For fun and adventure she enjoys spending time outside camping, cycling, kayaking, and hiking.

Bethany Westphal is a masters of music education student at Case Western Reserve University, where she serves as a graduate teaching assistant for the Case University Circle Symphony Orchestra and Vernacular Music in Education. Prior to CWRU, Bethany was a music teacher and band director and earned degrees in music education and integrated studies from Kent State University and Cleveland State University. In addition to being a graduate teaching assistant, Bethany co-directs the Cleveland Junior Honors Band at Cuyahoga Community College. Bethany is also a saxophonist and continues to perform and teach privately in the Cleveland area.

Program

Overture to Impresario

W. A. Mozart
(1756-1791)

Bethany Westphal, *Graduate Assistant Conductor*

Gratulations Menuet

L. van Beethoven
(1770-1827)

Symphony No. 8 in F major, Op. 93

L. van Beethoven
(1770-1827)

I - Allegro vivace e con brio

II - Allegretto scherzando

III - tempo di menuetto

IV - Allegro vivace



Case University Circle Symphony Personnel

Violin I

+Angela Tsang: *Music, Biomedical Engineering*
 Oscar Heft: *Music, Chemical Engineering*
 Lilyanne Dorilas: *Music, Cognitive Science*
 Benjamin Tibbetts: *Biology*
 Emma Carson: *Music Education, Psychology*
 Dave Ki: *Psychology*
 Christopher Lee: *Finance*
 Shivani Shah: *Applied Mathematics*
 Ethan Fang: *Computer Science*
 Yena Kim: *Nursing*
 ^Andrew Chan: *Biology, Medical Anthropology*
 Nobel Zhou: *Neuroscience, Computer Science*
 Michelle Yu: *Undeclared*

Violin II

*Penina Schlesinger: *Music, Chemistry*
 Joanna Chiu: *Economics*
 Bella Montemore: *Music Education*
 Catherine Esper: *Music, Political Science*
 Wendy Wu: *Computer Science*
 Shravani Suram: *Neuroscience*
 Joy Fan: *Computer Science, Psychology*
 Gracie Bellino: *Biology (PhD)*
 Kara Grose: *Integrated Marketing Communications*
 Lauren Eterno: *Data Science*
 ^Niranj Kumar: *Pathology (MS)*
 Gina Yang: *Music, Psychology*

Viola

*Erika Yamazaki: *Music, World Literature*
 Saurav Chakraborty: *Biology*
 Sallie Kim: *Nursing*
 Sydney Rubenstein: *Communication Sciences*
 Will Ford: *Chemistry (PhD)*
 Jesse Berezovsky: *Physics Faculty*
 Elena Cangahuala: *Psychology*
 Joyce Wu: *International Studies*
 Nicole Swanson: *Cognitive Science*

Cello

*Maxine Chou: *Music, Chemistry*
 Jojo Fujiwara: *Music, Biology*
 Noah Allemeier: *Music, Political Science*
 Christopher Anthony: *Mechanical Engineering*
 Carter Baker: *Mathematics*
 ^Brandon Chin: *Polymer Engineering*
 Victor Nash: *Civil Engineering*
 Kevin Riley: *Electrical Engineering, Japanese Studies*
 Anusha Bangalore: *Neuroscience*
 Adriana Kamor: *Computer Science*

Double Bass

*Natalie Zajczenko: *Music, Nutrition*
 ^Hugh Bessolo: *Music, Finance*
 Maxwell Rush: *CIM*
 Bobby Johnston: *Community Player*

+ **Concertmaster/mistress**

* **Section Leader**

^ **Graduating Senior**

Case University Circle Symphony Personnel

Flute

*^Megan Walsh: *Music and Psychology*
 Lavender Zhou: *Music and Marketing*

Oboe

*Rachel Jakes: *Biomedical Engineering*
 Bhavya Krishna: *Computer Science*

Clarinet

*^Sam Reeder: *Music and Mathematics*
 Susie Kim: *English and French*

Bassoon

*Ella MacLaren: *Systems Biology, Music*
 Nick Taylor: *Music Education, Business Management*

French Horn

*Jesse Silverberg: *Music, Computer Science*
 Daniel Halstead: *CIM*

Trumpet

*^David Greentree: *Biology, Medical Anthropology*
 Jamie Walton Jr.: *CIM*

Percussion

Tina Ma: *Music, Applied Mathematics*

* **Section Leader**

^ **Graduating Senior**

Please silence any electronic noise-producing devices. Enjoy the performance!



CWRU ORCHESTRAS