

SILVER HALL CONCERT SERIES

2023/24
SEASON

Divergent Voices

Case/University Circle Symphony Orchestra

Dr. Kathleen Horvath, Conductor

Case Camerata Chamber Orchestra

Dr. George Nicholson, Conductor

FEATURING

Lilyanne Dorilas, Violinist/Composer

Graduate Assistants

Ed Zunic and Manya Aronin

7:30 p.m.

Wednesday, February 28, 2024

Silver Hall

Maltz Performing Arts Center

1855 Ansel Road Cleveland, OH



CASE WESTERN RESERVE
UNIVERSITY
College of Arts and Sciences

Department of Music
10900 Euclid Avenue Cleveland, OH
case.edu/arts/music

Welcome to the

Milton and Tamar Maltz Performing Arts Center

The Maltz Performing Arts Center is a world-class performing arts venue based in Cleveland. It is the home of Silver Hall, the previous location of The Temple-Tifereth Israel. The Maltz Center honors the legacy of the Temple by providing opportunities for unique local and national artists, while partnering with community organizations, to provide meaningful cultural experiences to its surrounding neighborhoods.

RESTROOMS

Restrooms are located on each level of the building.

COATS

Coat racks are available in the lobby behind Silver Hall.

ELECTRONIC DEVICES

As a courtesy to the performers and audience members, please power off all electronic and mechanical devices prior to the concert.

PHOTOGRAPHY, VIDEO, AND RECORDING

Photography and videography are prohibited during the performance.

FACILITY GUIDELINES

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

IN THE EVENT OF AN EMERGENCY

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

COVID-19

University Health and Counseling Services (UH&CS) is committed to protecting the health and well-being of our campus community. Masking is not required on campus, but those who wish to wear masks may do so. Individuals with symptoms of COVID, who have recently completed isolation for COVID, or who have been exposed to COVID should wear a well-fitting mask, as per CDC guidelines.



MILTON AND TAMAR MALTZ
Performing Arts Center at
The Temple-Tifereth Israel
CASE WESTERN RESERVE UNIVERSITY

PROGRAM

American Landscape

Soon Hee Newbold
b. 1974

Dr. Kathleen Horvath, Conductor

Nucleus

Kristian Schembri
b. 1992

WORLD PREMIERE

Mr. Ed Zunic

Graduate Assistant Conductor

Voyage for String Orchestra

John Corigliano
b. 1938

Dr. Kathleen Horvath, Conductor

INTERMISSION

Concerto No. 1

Lilyanne Dorilas
b. 2002

II. The Golden Hour

Lilyanne Dorilas, Violin

Lilyanne is a student of Stephen Sims

The Light of Three Mornings: Sketches
of Braintree Hill

Gwyneth Walker
b. 1947

I. When the Stars Begin to Fall

II. First Light

III. Hints and Tapping

Combined Orchestras

Dr. George Nicholson, Conductor

PERSONNEL

CASE UNIVERSITY CIRCLE SYMPHONY ORCHESTRA

Violin I	Program/Plan	Double Bass	Program/Plan
*Oscar Heft	<i>Music, Chemical Engineering</i>	*Natalie Zajczenko	<i>Music, Nutritional</i>
Zoe Buff	<i>Music, Cognitive Science</i>	Benjamin Mellick	<i>Biochemistry & Metabolism</i>
Angela Tsang	<i>Biomedical Engineering</i>		<i>Undeclared</i>
Avery Stager	<i>Music</i>		
Gina Yang	<i>Music, Psychology</i>	Harp	
Dave Ki	<i>Psychology</i>	Seth Gratz	<i>Physics, Music</i>
Christopher Lee	<i>Finance</i>		
Leo Luo	<i>Neuroscience</i>	Flute	
Emily Eckermann	<i>Psychology, Cognitive Science</i>	*Chaehyeon Kim	<i>Music, Computer Science</i>
Rebecca Kim	<i>Nursing</i>	Hitomi Ono	<i>Biochemistry, Music</i>
Jeffrey Xu	<i>Biomedical Engineering</i>	Katherine Shi	<i>Statistics and Medical</i>
			<i>Anthropology</i>
		Oboe	
		*Rachel Jakes	<i>Biomedical Engineering</i>
		Erin Yun	<i>CIM</i>
Violin II		Clarinet	
*Bella Montemore	<i>Music Education</i>	*Sophia Saavedra	<i>Music, Psychology</i>
Catherine Esper	<i>Music, Political Science, Psychology</i>	Kevin Maxwell	<i>Chemical Engineering</i>
Michelle Yu	<i>Biochemistry</i>		
Annie Yonas	<i>Biomedical Engineering</i>	Bassoon	
Joy Fan	<i>Computer Science, Psychology</i>	*Nick Taylor	<i>Music, Business Management</i>
Lauren Eterno	<i>Data Science</i>	Ella McLaren	<i>Music, Systems Biology</i>
Shravani Suram	<i>Computer Science</i>		
Gracie Bellino	<i>Biology (PhD)</i>	French Horn	
Lauren Lee	<i>Computer Science</i>	*Christina Miroi	<i>Biochemistry</i>
Mia Kim	<i>Mathematics, Pre-med</i>	Amanda Johancen	<i>CSU, Music Education</i>
Grace Jung	<i>Biology, Pre-med</i>		
		Trumpet	
Viola		*Genevieve Fritz	<i>Music Education</i>
*Erika Yamazaki	<i>Music, World Literature, Bioethics</i>	Max Goldenson	<i>Undecided</i>
Ryan Gilmore	<i>Music, Mathematics</i>		
Lucas Qiu	<i>Computer Science</i>	Trombone	
Wanrou Sun	<i>Engineering, Physics, Applied Math</i>	Callum Curtis	<i>Computer Science</i>
Will Ford	<i>Chemistry (PhD)</i>	Jack Joseph	<i>Mechanical Engineering</i>
Jesse Berezovsky	<i>Physics Faculty</i>		
Grace Jackson	<i>Data Science</i>	Percussion	
Elena Cangahuala	<i>Psychology</i>	*Tina Ma	<i>Applied Math, Music</i>
Nicole Swanson	<i>Cognitive Science</i>	Keegan Balster	<i>Neuroscience</i>
Madeline Oldfield	<i>Systems Biology</i>		
Sydney Rubenstein	<i>Communication Sciences, Psychology</i>		
Cello			
*Maxine Chou	<i>Music, Chemistry</i>		
Jojo Fujiwara	<i>Music, Biology</i>		
Noah Allemeier	<i>Political Science, Music</i>		
Luisa Parker	<i>Music, Chemical Engineering</i>		
Christopher Anthony	<i>Mechanical Engineering</i>		
Jaeden Glace	<i>Music, Computer Science</i>		
Carter Baker	<i>Biochemistry</i>		
Lindsey Petersen	<i>Nutritional Biochemistry</i>		
Allen Chou	<i>Biochemistry, Music</i>		
Anusha Bangalore	<i>Neuroscience</i>		
Adriana Kamor	<i>Computer Science</i>		
Wren Riley	<i>Electrical Engineering, Japanese Studies</i>		
Samantha Conley	<i>Biochemistry</i>		

+ Concertmaster/mistress

* Section Leader

PERSONNEL

CASE CAMERATA CHAMBER ORCHESTRA

Violin 1	Program/Plan	Viola	Program/Plan
Sofia Plaza	<i>Music, History & Philosophy of Science</i>	Logan Stanchek	<i>Computer Science</i>
John Shi	<i>Computer Science</i>	Alexandra Cacciarelli	<i>Cognitive Science</i>
Deepti Naruka	<i>Biomedical Engineering</i>	Fallon Greer	<i>Community Member</i>
Brandon Kim	<i>Economics</i>	David Kazdan	<i>Faculty Member</i>
		Cello	
Violin 2		Louisa Hagen	<i>Biochemistry</i>
Tara Chatty	<i>Biomedical Engineering</i>	Elizabeth Chew	<i>Chemistry</i>
Shelley Wei	<i>Mechanical Engineering</i>	Jason Xu	<i>Undeclared</i>
Chenxin Ni	<i>Biomedical Engineering</i>	Niranjan Girish	<i>Computer Engineering</i>
Mahika	<i>Biomedical Engineering</i>	Jill King	<i>Nursing</i>
Krishnamoorthi			
Sally Lee	<i>Biology</i>	Double Bass	
		Hannah Dietrich	<i>Chemical Engineering</i>
		Malcom Miller	<i>Psychology & Sociology</i>

SOLOIST

Lilyanne Dorilas (b. 2002) is a fourth-year Music and Cognitive Science major at CWRU, studying violin with Stephen Sims and composition with Kristian Schembri (CIM). She premiered her Violin Concerto No. 1 (2022) for CWRU's Concerto Competition and her jazz big band tune "Old World" (2023) with CWRU's Jazz Ensemble I and Camerata Chamber Orchestra. Her string quintet "4 ½ Stages of Grief" (2022) and solo piano piece Kaleidoscope Variations (2023) were premiered in Spring 2023, by the Cleveland Chamber Collective and CIM pianist Jack Naglick respectively. From her concerto and orchestral works to her beginner violin studies, she incorporates the harmonic language of modal jazz, blues, and traditional European classical in her compositions. Dorilas is an alumna of New Jersey Youth Symphony (2013-2019) and Sphinx Performance Academy (2017-2019). As a passionate advocate for expanding classical music pedagogy and repertoire, she performs solo and chamber work by post-romantic and contemporary composers of color in her recitals. At Case, she participates in the CUCSO and is Tech Chair of the Music Undergraduate Student Involvement Committee. Aside from music, she enjoys studying Mandarin and writing historical fiction. She plans to pursue a PhD in fields related to Cognitive Linguistics and neuroscience and their connection to music and bilingualism. She will continue to compose pedagogical and advanced repertoire for ensembles and solo instruments, as well as soundtracks and symphonic works. She is grateful for the support she received from her loved ones, music teachers, and mentors at CWRU, CIM, and Sphinx.

CONDUCTORS

DR. KATHLEEN HORVATH

PROFESSOR & DIRECTOR OF ORCHESTRAS

Dr. Kathleen Horvath serves as Professor of String Education/Pedagogy, Director of Orchestras at Case Western Reserve University and Associate Provost for Academic Affairs. She also holds an additional appointment as Instructor of Double Bass and conducting at the Cleveland Institute of Music. Her work on campus includes serving as Director of the Case University Circle Symphony Orchestra, teaching courses in Music Education including String Methods, Conducting, Assessment and 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, performer and adjudicator, she has presented at many National, State, and International conferences and has Guest Conducted Festivals in 36 states. 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.

ED ZUNIC

GRADUATE TEACHING ASSOCIATE CONDUCTOR

Ed Zunic is presently pursuing his graduate studies at Case Western Reserve University. With more than three decades of dedicated teaching in public school music, he boasts a wealth of experience as an educator. Mr. Zunic's leadership roles include OSTA Middle School Camp Director and various roles within OMEA. Additionally, Ed Zunic is the cellist and arranger for the Columbus String Quartet. His original compositions and arrangements for strings and string orchestra are available from SMP Press, Luwing Music, and Alfred/Highland Etling Publications.

GEORGE NICHOLSON

LECTURER & DIRECTOR OF CASE CAMERATA

George Nicholson joined Case Western Reserve University as Lecturer of String Music Education in 2023. He teaches courses in conducting, curriculum and assessment, and instrumental methods, and additionally leads the Case Camerata Chamber Orchestra. He holds degree from the University of Miami, University of Georgia (Athens) and Teachers College, Columbia University, where he was a Florence K. Geffen fellow under Dr. Randall E. Allsup. He taught middle and high school orchestra in Cobb County and continues to stay active with K-12 teaching through conducting and adjudicating festivals and honor orchestras around the country. His research interests of center on the relationship of educational philosophies to pedagogical practice. While he examines this through a variety of topics, many projects focus on multi-style string pedagogy and its implementation in public school orchestra classes. His research has been published in the *Journal of Music Teacher Education*, *Arts Education Policy Review*, *International Journal of Education & the Arts*, *American String Teacher Journal*, and the *Oxford Handbook of Music Teacher Education*. Dr. Nicholson has presented at both the national and international level at conferences such as American String Teachers Association, *Research in Music Education*, *New Directions in Music Education*, *International Society for Music Education*, and the *International Society for the Philosophy of Music Education*.

PROGRAM NOTES

American Landscape by Soon Hee Newbold

Inspired by train rides through the countryside, the full orchestra work depicts our diverse landscape from vast plains to majestic mountains, forests, and streams to large cities. Rich history and many cultures, the land tells many stories as varied as the backdrop. The style and spirit of the piece has influences from film and other contemporary American composers.

Nucleus by Kristian Schembri (World Premiere)

Nucleus is a work for chamber ensemble consisting of woodwinds, brass, harp, string bass, and percussion. This music seeks to explore the concepts of “core” and “unity”, whereby the sound world involves the juxtaposition of traditional and contemporary ideas without any preference or prejudice towards either from the outset. However, while carefully balancing the pull of both these broad musical idioms, it is not the work’s intention to merely bring different styles into a single piece of music, but rather to find the one binding element, rhythm (nucleus), that gives the multi-faceted work its characteristics, identity, and formal coherence. This is the premise of the piece, one which, eventually, does unashamedly reveal a preferred inclination towards one idiom than the other. Nucleus was commissioned by, and written for, Dr. Kathleen Horvath and the Case Western Reserve University Symphony Orchestra.

Voyage by John Corigliano

Voyage is the string orchestra version of the choral setting of Richard Wilbur's translation of Baudelaire's "L'Invitation au Voyage"

*My child, my sister, dream
How sweet all things would seem
Were we in that kind of land to live together,
And there love slow and long,
There love and die among*

*Those scenes that image you, that sumptuous weather.
Drowned suns that glimmer there
Through close-disheveled air
Move me with such a mystery and appears
Within those other skies
Of your treacherous eyes
When I behold them shining through their tears.*

*There, these is nothing else but grace and measure,
Richness, quietness, and pleasure.*

*Furniture that wears
The lustre of the years
Softly would glow within our glowing chamber,
Flowers of rarest bloom
Proffering their perfume
Mixed with the vague fragrances of amber;
Gold ceilings would there be,
Mirrors deep as the sea,
The walls all in Eastern splendor hung –
Nothing but should address
The soul's loneliness,
Speaking her sweet secret native tongue.*

*There, there is nothing else but grace and measure,
Richness, quietness, and pleasure.*

*See, sheltered from the swells
There in the still canals
Those drowsy ships that dream of sailing forth;
It is to satisfy
Your least desire, they ply
Hither through all the waters of the earth.
The sun at close of day
Clothes the field of hay,
Then the canals, at last the town entire
In hyacinth and fold:
Slowly the land is rolled
Sleepward under a sea of gentle fire.*

*There, there is nothing else but grace and measure,
Richness, quietness, and pleasure.*

Concerto No. 1, Movement II: The Golden Hour by Lilyanne Dorilas

"Golden Hour" blends the style of traditional classical elements with jazz harmony, combining the traits of Black composers' substantive and dense textural writing within a post-romantic symphonic setting. The use of colorful extended chords, lyrical melodies, and a lush texture evokes warmth and scenic imagery in the listener. The motivic connection and dialogue between the soloist and orchestra brings cohesion to a seemingly ambiguous structure. This through-composed form of musical storytelling is akin to a 1940s soundtrack; its style is meant to evoke a warm and "homey" feeling in the listener.

Dorilas' violin concerto served as her introduction to full orchestra writing; the woodwinds' establishment of the opening theme evolved into the winds taking a primary role in the movement, with strings and brass providing texture and chordal structure. The solo violin is often in dialogue with the orchestra's gestures and countermelodies as the themes develop.

While the movement is grounded in the combination of classical and jazz influences, the cadenza more obviously toes the line between Baroque ornamentation and swung jazz rhythm and harmony, intensely ascending until arriving in an unfamiliar place. The rest of the movement is a wandering journey back home; each splash of color and intensity propels the soloist forward until a final triumphant arrival and a drawn-out exhale as the sun sets below the horizon.

As the movement's lush harmonies and wandering dissonance ebb and flow, the piece creates a tension between yearning and nostalgia before settling into warmth and familiarity – for Dorilas, this piece signifies a journey back home.

~ Lilyanne Dorilas, violinist/composer

The Light of Three Mornings: Sketches of Braintree Hill

The Light of Three Mornings: Sketches of Braintree Hill by Gwyneth Walker is a work inspired by the purity and beauty of mornings spent in the composer's studio in Braintree, Vermont. The view of nearby Braintree Hill predominates.

I. When the Stars Begin to Fall

This movement is a contemporary arrangement of the spiritual "My Lord, What a Morning" with a newly composed middle section to emphasize the celebratory nature of the song. Near the end of the movement the "glissandi" in the strings and the sliding scales in the winds are the falling stars.

II. First Light

This is a slow movement featuring a sustained melody for solo violin. This melodic line is engendered from the blurred patterns heard in the woodwinds at the end of the first movement. As the theme travels among the instruments, it grows in intensity until the ending.

III. Hints and Tappings

This movement was composed in the spirit of fun. Delight is taken in exploring instrumental and vocal sounds. This is rhythmic and light hearted music. The theme and harmonic progressions are taken from the first movement with a full quotation from "When the Stars Begin to Fall" in the upper strings but in the end the tappings prevail.



**CASE
WESTERN
RESERVE
UNIVERSITY**

ABOUT

The Department of Music, an academic department within the College of Arts and Sciences, serves undergraduate and graduate students at Case Western Reserve University as well as all students at the Cleveland Institute of Music through our Joint Music Program.

A top-ranked private research university with programs spanning the arts and sciences, engineering, health sciences, law, management, and social work, CWRU excels in musicology, historical performance practice, and music education. CIM is one of just three independent conservatories in the United States devoted exclusively to classical music performance. For over half a century, these distinguished institutions have used the JMP to share collective resources, focusing on the strengths of each institution.

The mission of the CWRU Department of Music is to:

- Foster preeminent research, creative endeavors, and learning.
- Support students in developing their musical skills and knowledge in the context of a liberal arts education; equip students to become proactive scholar-practitioners in music education; and promote the academic education of students from the Cleveland Institute of Music, through the Joint Music Program.
- Provide local, regional, national, and international leadership in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.
- Encourage service to the institution and related academic disciplines, participation in faculty governance, and the promotion of open communication and shared policy-making.

Our campus provides a thriving and holistic learning experience where students feel comfortable in a diverse and supportive setting. The Department of Music aspires to be an inclusive environment in which all members feel empowered to participate in the community, fostering creative energy and insights that result in a better institution.

EXPLORE

University Circle is a vibrant neighborhood where the best education, healthcare, arts, and culture come together. Start exploring today!

<https://www.universitycircle.org/destinations>

UPCOMING EVENTS

7:30 p.m. | Friday, March 1, 2024

COLLEGIUM MUSICUM

Harkness Chapel

12:00 p.m. | Saturday, March 2, 2024

SAXOPHONES ON SATURDAY

Harkness Chapel

6:00 p.m. | Wednesday, March 6, 2024

BAROQUE CHAMBER ENSEMBLES

Cleveland Museum of Art

7:30 p.m. | Wednesday, March 6, 2024

SYMPHONIC WINDS

Maltz Performing Arts Center

6:00 p.m. | Friday, March 22, 2024

CWRU CONCERTO COMPETITION

Harkness Chapel

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

THANK YOU

We would like to express our sincere gratitude to our guests. Your presence and engagement are truly appreciated. We hope that you found our performance enjoyable and that you were able to connect with others in our community. We value your support and look forward to seeing you again soon!



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