

**CWRU MUSIC**  
CONCERT SERIES



2023/24

***Senior Recital***

**LILYANNE DORILAS, violin**

**ALICJA BASINSKA, piano**

**6:00 p.m.**

**Friday, May 10th, 2024**

**Florence Harkness Memorial Chapel**

11200 Bellflower Road Cleveland, OH



**CASE WESTERN RESERVE  
UNIVERSITY**  
College of Arts and Sciences

**Department of Music**  
10900 Euclid Avenue Cleveland, OH  
[case.edu/artsci/music](http://case.edu/artsci/music)

# Welcome to

## **Florence Harkness Memorial Chapel**

Harkness Chapel (est. 1902) sits in the center of Mather Quad. It is the primary venue for Department of Music concerts, recitals, and special events. Design features include neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. The performance hall features a warm, intimate, and acoustically resonant space best suited for vocal and instrumental chamber music, ample seating for up to 400 guests, and built-in sound amplification with audio/video recording and livestream capabilities. Harkness Chapel was built to honor Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness and his second wife, Anna M. Richardson Harkness.

### **RESTROOMS**

Restrooms are located at the back of the foyer.

### **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. Water bottles with lids are permitted and 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.

**Florence Harkness Memorial Chapel**

**@harknesschapel**

11200 Bellflower Road Cleveland, OH 44106



# PROGRAM

Sonata No. 2 in A Minor

Eugene Ysaye

I. Obsession – Prelude: Poco vivace

(1858-1931)

Lilyanne Dorilas, violin

Violin Concerto in G Minor

Samuel Coleridge-Taylor

I. Allegro maestoso

(1875-1912)

Suite for Violin and Piano

William Grant Still

I. African Dancer

(1895-1978)

II. Mother and Child

III. Gamin

Lilyanne Dorilas, violin

Alicja Basinska, piano

~ *Intermission* ~

Black Amber (2024)

Lilyanne Dorilas

(b. 2002)

Grant Carr, piano

Leap Frog (2024)

Lilyanne Dorilas

Lilyanne Dorilas, violin

Gina Yang, piano

Piano Quintet in A Minor

Florence Price

(1887-1953)

Lilyanne Dorilas and Angela Tsang, violin

Bella Montemore, viola

Fiona Tsang, cello

Gina Yang, piano

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*Thank you to my mother, siblings, and grandparents for their prayers and unwavering love for me and my greatest passion - your belief in me is the reason I continue to believe in myself.*

# PROGRAM NOTES

First and foremost, I'd like to thank Dr. Sims, Dr. Urista, Dr. Horvath, and all of my fellow musician friends for encouraging me to construct my musical blueprint throughout these past 4 years. This program is a celebration of the plurality of my identity and influences.

I grew up listening to the standard Mozart, Haydn, Bach, and Beethoven and find the pieces I listened to in childhood very nostalgic today. They served as gateways to the exciting and dramatic world of Post-Romanticism that I explored in youth orchestra years later. Throughout my orchestral and solo musician journey, traditional classical composers such as Bach and Ysaye and Black composers such as Coleridge-Taylor and Price enhanced my technique and composition style. I find myself drawn to the vibrant harmonic language of Black composers while holding a deep appreciation for the Western European standards – they both have an equally invaluable place in my musical experience.

Whether transposed or slightly altered to fit his Belgian 20th-Century style, **Eugene Ysaye's Sonata No. 2** frequently quotes Bach's E Major Partita in the first movement "Obsession." Both the Partita fragments and the Dies Irae thread the piece together, complementing the virtuosity and harmonic experimentation of this work. Like Bach, Ysaye displays his expertise in writing for multiple voices in canon and seamlessly changing their registers. I find this piece to be a perfect blend of "showiness" and musicality – pieces that only exhibit the former are not nearly as fun or challenging. I love how this sonata draws out the violinist's stylistic preferences while refining their technique.

I first heard **Samuel Coleridge-Taylor's Violin Concerto in G Minor** at the Sphinx Organization's 26th Annual Competition in 2023 – I had known of his chamber and orchestral works through my time at Sphinx Performance Academy, but Njioma Chinyere Grevious' performance wholeheartedly convinced me to learn it. Coleridge-Taylor's grandeur, storytelling, and incredible orchestration never ceases to amaze me. The scalar runs and octaves sprinkled throughout the first movement create a perfect contrast of levity and drama, and the duality of his British and Sierra-Leonian identity is clear in his lyricism and dense harmonic language. I often have Coleridge-Taylor's middle voice and extended chord writing in mind when composing my own works. Despite the ocean separating our nationalities, the music of the African diaspora transcends borders and generations.

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# PROGRAM NOTES

Stylistic differences aside, the Black composers that resonate with me have similar preferences for harmonic richness, rhythmic drive, and, above all, storytelling. **William Grant Still's Suite for Violin and Piano** is a fascinating work inspired by Harlem Renaissance artists' statues: Richmond Barthé's *African Dancer*, Sargent Johnson's *Mother and Child*, and Augusta Savage's *Gamin*. Still's compositions showcase his versatility as a Black classical composer; his experience with popular styles in film music, classical opera, and Black art forms all converge in his works. Each movements' usage of modal harmony and syncopated rhythms brings color to the narrative that arises from each piece of artwork. I initially struggled to either follow a certain path or bring out my authentic harmonic tastes, and Still showed just how much more expansive music can be when I stopped being afraid of the possibilities or others' expectations of what Black music is. I dedicate the 2nd movement to my mother and the unbreakable bond we share.

My second solo piano composition **Black Amber** unleashed the third set of non-classical genres I enjoy; instrumental rock's meter changes, industrial rhythms, and ambiguous dissonance have captivated me since the end of high school. *Animals as Leaders* (part of the "djent" subgenre) were the musical inspiration that I wanted to use to point to the black amber gemstone's many hues. Like the harmonies I use, a black amber stone's nebulous warmth and intense darkness both clash with each other in various ways; it is often difficult to tell where one hue ends and another begins. The blend of jazz, Post-Romantic, and rock music subgenres makes for an exciting blend of harmonic language that I truly love. Special thanks to Grant Carr for playing this energetic piece.

In my effort to write fun pieces for the beginner and intermediate violinist, **Leap Frog** is one of several short pieces that are harmonically interesting and accessible for the young musician. I am notorious for writing pieces that are challenging to read, let alone play, for the first time, so this project also served as a compositional exercise to write for younger audiences. The mode explored in this piece is C Mixolydian, which is essentially C Major but with the 7th note in the scale lowered (B-flat instead of a B-natural). The violin and piano articulation is bouncy and mostly perpetual, meant to reflect a little frog's seamless jumps from rock to lily pad. Special thanks to Gina Yang for collaborating with me on this lighthearted work.

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# PROGRAM NOTES

Like Coleridge-Taylor, **Florence Price** was a composer introduced at Sphinx Performance Academy during my summer breaks between high school. Her **Piano Quintet in A Minor** is one of many gorgeous pieces on the Catalyst Quartet's "Uncovered Vol. 2" albums that showcase Price's amazing work. Her particular blend of European classical and Black music styles – from the former's sonata structure to the latter's melodies and rhythm – is "conservative" compared to Still, but it's just as impactful. Since the discovery of Price's vast catalog of works in her Chicago residence, Catalyst Quartet, Michelle Cann (pianist), and other incredible musicians of color have been bringing light to her incredible music. I am so enamored with this piano quintet's gorgeous lyricism and substantive texture; Price's usage of diminished and pentatonic scales create a cathartic sense of tension and release, and she perfectly balances tenderness and intensity throughout the first movement. Her works are such an inspiration to my own, and I wholeheartedly admire her tenacity as a Black woman in this classical genre. Thank you so much to all of the students who have played this beautiful piece with me throughout this past year.

~ Lilyanne Dorilas, *violinist/composer*

# LILYANNE DORILAS



Lilyanne Dorilas is a fourth-year Music and Cognitive Science major at CWRU, studying violin with Joint Music Program (JMP) faculty Stephen Sims and secondary composition with doctoral student Kristian Schembri (CIM). She was the first CWRU Concerto Competition winner to compose, perform, *and* premiere her concerto with the Case University Circle Symphony Orchestra (CUCSO) in February 2024.

From her advanced orchestral works to her beginner violin studies, she incorporates the harmonic language of modal jazz, blues, and traditional European classical in her compositions. Her modal etude works have been performed by CWRU JMP musicians in the Faculty Recital and the Music Undergraduate Student Involvement Committee (M.U.S.I.C.) JMP Composition Showcase in Spring 2024. Though primarily a classically trained violinist, she showcases her interest in a variety of musical styles through her compositions. In Spring 2023, she premiered her jazz big band tune "Old World" (2023) with CWRU's Jazz Ensemble I and Camerata Chamber Orchestra. Her neo-Romantic string quintet "4 ½ Stages of Grief" (2022) and solo piano piece "Kaleidoscope Variations" (2023) were also premiered in Spring 2023 by the Cleveland Chamber Collective and CIM pianist Jack Naglick respectively. Her most recent solo piano composition "Black Amber" (2024), premiered by CWRU pianist Grant Carr, combines her instrumental math rock, jazz, and Post-Romantic classical influences. Leap Frog (2024) was premiered with Dorilas by CWRU pianists Wesley Miller and Gina Yang in various concerts.

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 participated in the CUCSO and was Tech Chair of the M.U.S.I.C. Aside from music, she enjoys studying Mandarin and writing her historical fiction novel. She plans to pursue a PhD in Cognitive Science or Linguistics and their connection to music, tonal languages, and bilingualism. She will continue to compose pedagogical material for young musicians, repertoire for ensembles and solo instruments of all levels, and expand to soundtracks and other musical endeavors. She is grateful for the support she received from her loved ones, music teachers, and mentors at CWRU, CIM, and Sphinx.

# DEPARTMENT OF MUSIC

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.

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.

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