

SILVER HALL

CONCERT SERIES



CWRU Symphonic Winds & CWRU Chamber Winds

Steadfast Contrarity

RYAN V. SCHERBER

MUSIC DIRECTOR & CONDUCTOR

KEVIN DAY

FEATURED GUEST COMPOSER

JASON DELFING

GUEST CONDUCTOR

BRIANNA BELL

GRADUATE CONDUCTING ASSOCIATE

Silver Hall

Maltz Performing Arts Center
October 16th, 2024 | 7:30 PM



CASE WESTERN RESERVE
UNIVERSITY
College of Arts and Sciences

Welcome to the

Milton and Tamar Maltz Performing Arts Center

The Maltz Performing Arts Center (est. 1924), a unique collaboration formed in March 2010 between Case Western Reserve University and The Temple-Tifereth Israel, is a landmark venue on the university's campus. Thanks to the generosity of Milton and Tamar Maltz and other philanthropic leaders, this center has become a vibrant hub for music, lectures, and cultural events. Historic Silver Hall, with seating for 1,200, hosts performances by Case Western Reserve's music ensembles and serves as the stage for the Silver Hall Concert Series, which draws thousands of guests each season. The center is also home to the university's Think Forum lecture series and the Cuyahoga County Public Library's Writers Center Stage, making it a key destination for the Cleveland community. The Nord Family Greenway beautifully connects the center to the rest of campus and the surrounding University Circle neighborhoods.

Accessibility

We are committed to providing accessible facilities for all audience members. Please inform our staff if you require assistance or special accommodations.

Noise and Disruptions

Silence all mobile phones, electronic devices, and alarms during the performance. Please refrain from talking, whispering, or making noise that could distract performers or other audience members.

Photography and Recording

Photography, video recording, and audio recording are strictly prohibited during performances, unless explicitly authorized by the event organizers. You are welcome to take photos before and after the performance.

Food and Beverages

Outside food and beverages are not permitted inside the performance space. Receptions may take place after an event, and refreshments should be confined to designated areas.

Restroom Locations

Restrooms are located on each level of the venue.

Emergency Procedures

Familiarize yourself with the nearest exits upon arrival. In the event of an emergency, please remain calm and follow the instructions provided by staff. Please alert staff if you require medical attention. >> Campus Security Emergency Line: 216-368-3333. <<

Lost and Found

Items left behind after the performance will be collected and stored in our main office. Please contact us at music@case.edu to inquire about lost items.

Respect for the Venue

Please respect the facility, instruments, and the property of others. Help us maintain a clean and welcoming environment by disposing of waste properly and keeping the space tidy. Follow the instructions of our ushers and staff when entering and exiting the venue.

CWRU BANDS

Program

CWRU Symphonic Winds

An American Songkran

Kevin Charoensri
(b. 2003)

Dr. Jason Delfing, *guest conductor*

River Memoria

Kevin Day
(b. 1996)

Pageant

Vincent Persichetti
(1915 – 1987)

Fiesta No. 4*

Sonia Morales-Matos

Of Our New Day Begun

Omar Thomas
(b. 1984)

~Brief Staging Pause~

CWRU Chamber Winds

Symphony Basquiat*

I. *King Alphonso*

III. *Versus Medici*

IV. *Riding with Death*

Kevin Day
(b. 1996)

*denotes CWRU Bands commission consortium membership

NOTES ON THE PROGRAM

An American Songkran

Songkran refers to the jubilant celebration of the Thai New Year, making the rough translation of the piece, “An American Celebration”.

On Songkran Day (Thai New Year’s Day), happiness would fill the streets, from friendly water fights during the day, and stunning floating flower lanterns at night. It was one of the fondest memories of my childhood.

My first experiences falling in love with music were Thai Temples and Thai street Music. And when I came to the United States, I equally fell in love with R&B, jazz, and pop music. This is my celebration of the two cultures joining.

This is An American Songkran.

Note from Kevin Charoensri

River Memoria

Commissioned by Dr. Jason Noble for his final performance as Director of Bands at Scarsdale High School, River Memoria is a lyrical work for band that depicts a flow of time and a remembrance of the beautiful moments we share making music with others. As the sun sets on this time, there will be a new light that shines through the dawn. The river of time continues to flow, and new memories will be made.

Note from Kevin Day

Pageant

Persichetti was the head of the composition department of the Julliard School of Music. His works, which include compositions in all forms, have established him as one of the most interesting and important of present-day American composers. He composed a number of works for band. Pageant, commissioned by the American Bandmasters Association, was completed in January 1953, and was his third band work. It opens in a slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively “parade” section introduced by the snare drum. In the final portion of the work the principal subjects are developed simultaneously to a lively climax.

The first performance of this work took place on March 7, 1953 at the American Bandmasters Association Convention in Miami, Florida. It was performed by the University of Miami Band with the composer conducting. The New York premiere took place on June 19, 1953 with the Goldman Band playing and the composer conducting.

Note from Carl Fischer Music

Fiesta No. 4

Sonia Ivette Morales-Matos (b. 1961, Puerto Rico) is a Puerto Rican composer, performer, and educator living in the United States. Mrs. Morales belongs to a family of distinguished musicians. She has a BM degree from Berklee College of Music, where she studied composition and jazz, and a MM degree in both composition and jazz studies from Indiana University in Bloomington. Morales' compositions explore a wide variety of styles and genres, such as chamber music, the concerto, choral music, Latin jazz, pop, sacred and/or contemporary Christian, and Latin or tropical music. International artists and orchestras in the United States and other countries of the world have performed her compositions. Many music critics have identified Mrs. Morales-Matos as one of the most promising female composers from Latin America. *Fiesta No. 4* is Mrs. Morales-Matos's first composition for wind band and was premiered by Wright State University in Spring 2024 as part of a commission consortium including Case Western Reserve University Bands.

Note from Sonia Morales-Matos

Of Our New Day Begun

“Of Our New Day Begun” was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for “Of Our New Day Begun” are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, “Lift Every Voice and Sing” (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

(continued next page)

(Of Our New Day Begun, continued)

“Of Our New Day Begun” begins with a unison statement of a melodic cell from “Lift Every Voice....” before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of “Lift Every Voice and Sing,” fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of “Lift Every Voice....” in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymnsong. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

The consortium assembled to create this work is led by Dr. Gary Schallert and the Western Kentucky University Wind Ensemble.

Note from Omar Thomas

Symphony Basquiat

Symphony Basquiat is a 15-minute chamber symphony that musically personifies the work of Black neo-expressionist painter and artist Jean Michel-Basquiat. I’ve been inspired for Basquiat’s work for many years and was enraptured by its visceral nature, authenticity, ferocity, and imaginative depictions of his state of mind. I had the chance to see his work in-person at the King’s Pleasure exhibit that took place in Los Angeles this summer and was even more struck by his level of detail, as well as learning more about who he was as a person from video interviews with his family and friends. The four movements of the chamber symphony correspond to five collages by Basquiat:

- I.King Alphonso
- II.Dos Cabezas / Trumpet
- III.Versus Medici
- IV.Riding with Death

This work was commissioned by a consortium led by the University of Miami Frost School of Music for Dr. Robert Carnochan and the Frost Wind Ensemble, in commemoration of the grand opening of The Knight Center for Music Innovation in Coral Gables, Florida

Note from Kevin Day

CWRU BANDS PERSONNEL

Piccolo

Sophie Gerew*, biochemistry

Flute

Sophie Gerew, biochemistry
Sooah Park*, music & psychology
Shreya Girish^, systems biology, experimental humanities, & music
Erin Huang, music & biomedical engineering
Aditri Chaki*, biochemistry
Tienna Zeng, undecided
Ada Yang, biology
Kyla Yung, biomedical engineering

English Horn

Rachel Jakes, biomedical engineering (PhD)

Oboe

Rachel Jakes*, biomedical engineering (PhD)
Wendy Yin*, civil engineering
Kiran Sah*, mechanical engineering

Bassoon

Kaleb Conger*, civil engineering
Bryce Harrington*, chemical engineering
Pranav Pingali, cognitive science

Contrabassoon

Bryce Harrington, chemical engineering

Clarinet

Haley Quan*, math & music
Katherine Wen, biochemistry
Marija Djordjevic*, music & computer science
Caleb Park, mechanical engineering
Daniel Shen*, mechanical engineering
Charithma Peiris, biology
Duncan Cayenne-McCall, physics
Emma Bentley^, music education

Bass Clarinet

Alden Salmons*, electrical engineering

Alto Saxophone

Kazutada Nakao**^, physics & music
Austin Kuntz, physics
Matt Smutny, biochemistry (MS)
Logan Yu, biochemistry
Brennan Flannery*, biomedical engineering
Lydia O'Dell, mechanical engineering & music
Charlotte Brew, biology

Tenor Saxophone

Harry Ganz*, music & political science
Wesley Gonzalez, computer engineering
Aidan Ghylin, computer engineering

Baritone Saxophone

Owen Somers*, biology & music

Trumpet

Genevieve Fritz**^, music education
Yan Tong Chen, music
Hunter Grace, sociology
Jonah Kerchner, aerospace & mechanical engineering
Lachlan Robertson, mechanical engineering
Alex Summerville, chemical engineering
Shawn Yu, biochemistry
Dr. Jason Delfing+

French Horn

Ethan Hahn**^~, music performance (MM)

Trombone

Callum Curtis*, computer science
Jack Joseph*, mechanical engineering
Madhav Narayan*, biomedical engineering
Edmond Hsu**^, biomedical engineering

Euphonium

Jared May**^, physics (PhD)
Nick Shafer, mechanical & aerospace engineering
Ling Wu, chemistry
Alex Pogharian, civil engineering

Tuba

Andrew Director**^, music performance & finance
Julia Ferrin, mechanical and aerospace engineering
Jerry Zhang, math
Daniel Lin, computer science

Double Bass

Kathleen Horvath+

Piano

Shawn Yu, biochemistry
Eric Zhang^, chemistry & music

Percussion

Charles Apy**^, music, physics, & supply chain management (MS)
Tina Ma*, applied math and music
Ervin Abbeyquaye, chemical engineering
Owen Benedict, origins sciences
Darg Boni, music & biochemistry
Samuel Dorfman, mechanical engineering
Adam Gousie, math & economics
Tyler Kramer, biomedical engineering

*denotes principal

^denotes CWRU Chamber Winds performer

+denotes Case Western Reserve University faculty

~denotes Cleveland Institute of Music student

FEATURED GUEST COMPOSER

Kevin Day (b. 1996) is an award-winning, multi-disciplinary composer, jazz pianist and conductor. Internationally acclaimed as one of the world's leading musical voices, Mr. Day's work is known as a vibrant exploration of diverse musical traditions from contemporary classical, jazz, R&B, Soul and more. A unique voice in the world of classical music, Mr. Day takes inspiration from a broad range of sources, including romanticism, late 20th century music, jazz fusion and gospel. Across all areas, his work explores the complex interplay of rhythm, texture and melody across genres.

Mr. Day burst onto the musical scene in 2018 with his Concerto for Euphonium, which has since gone on to become a Classic FM sensation and has been recently performed by the United States Marine Band. Since then, some of the world's top instrumental soloists, wind bands, chamber ensembles and symphony orchestras have commissioned and performed his works, including the Cincinnati Opera, Houston Symphony Orchestra, Fort Worth Symphony Orchestra, Dallas Winds, Nu Deco Ensemble, Boston Brass, Capitol Quartet, Puerto Rican Trombone Ensemble, Syrinx Quintet, Sheffield Chamber Players and many others throughout the United States, Canada, Austria, Taiwan, South Africa, Australia and Japan. Mr. Day is the recipient of numerous awards, including a Copland House Residency Award, the MacDowell Fellowship for Music Composition, the BMI Composer Award, the TCU Alumni Outstanding Young Professional Award, a three-time ASCAP Morton Gould Finalist, a finalist for the ABA Sousa-Oswald Award, a finalist for the NBA Revelli Award, and many more.

Mr. Day's original opera, *Lalovavi: An Afro-Futurist Opera in Three Acts*, will premiere at the Cincinnati Opera as the lead work in its ground-breaking new Black Opera Project. The work is the first of three commissioned by the Cincinnati Opera as part of its initiative to engage Black creators in developing new works celebrating Black stories. As part of the project, Mr. Day is collaborating with renowned director Kimille Howard and librettist Tifara Brown, who's recognized as one of the country's leading performance poets. Other recent works include his acclaimed Concerto for Wind Ensemble and *Birds in the Cathedral*, as well as *Ignition*, commissioned by the Boston Symphony Low Brass and *Unquiet Waters*, commissioned by Jordan VanHemert.

In addition to his work as a composer, Mr. Day also enjoys an active career as a jazz pianist. Passionate about collaborations that reimagine and advance the future of jazz as an art form, he brings his extensive musical background to the stage and studio as improviser and collaborator. He's currently working on a debut solo album. His music has been featured on numerous high profile releases, including albums by Thomas Mesa and Michelle Cann, The Alias Chamber Ensemble, Jeremy Wilson, Jarrett McCourt, and Nicki Roman.

A native of Arlington, Texas, Mr. Day currently resides in San Diego, CA. He holds degrees from Texas Christian University (TCU), the University of Georgia, and is currently ABD completing his doctorate in composition from the University of Miami Frost School of Music. He has studied composition with Dorothy Hindman, Charles Norman Mason, Peter Van Zandt Lane, Emily Koh, Gabriela Lena Frank, and Neil Anderson-Himmelspach. Mr. Day currently works as Lecturer of Music Theory and Musicianship at the UC San Diego Department of Music.

MUSIC DIRECTOR & CONDUCTOR

Dr. Ryan V. Scherber (he/him/his) is Associate Professor of Music Education, Director of Bands, and Coordinator of Undergraduate Studies in Music Education at Case Western Reserve University. Dr. Scherber's duties include teaching music education coursework at the undergraduate and graduate level, field observations of student teachers, coordinating the music education teaching licensure program and administrative 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). Prior to CWRU, Dr. Scherber served as music teacher for the Southeastern Local School District in South Charleston, OH where he taught music at the elementary, middle, and high school levels. Dr. Scherber's ensembles have been invited to perform at the Ohio Music Education Association Professional Development Conference and Severance Hall, the home of The Cleveland Orchestra, and his research interests include pitch perception, nonverbal communication, trauma-informed pedagogy, and classroom interactions.

GUEST CONDUCTOR

Dr. Jason Delfing currently serves as a Lecturer of Music Education. He teaches courses in instrumental methods, curriculum and assessment, and guitar pedagogy. Dr. Delfing holds a Bachelor's degree in Music Education from Cleveland State University and a Master of Arts in Education, Administration, and Supervision from the University of Phoenix. He also holds a Master's Degree in Music Education from Arizona State University and a Ph.D. in music education from Case Western Reserve University. His research interests include the characteristics of cooperating teachers and the development of quality music educators.

Dr. Delfing previously served as a Visiting Assistant Professor of Music at Allegheny College, where he taught Music Appreciation and Music History and conducted the Allegheny Wind Symphony. Prior to completing his Ph.D., Dr. Delfing taught middle school and high school for 15 years in Arizona and California. After teaching students in Arizona, California, and Pennsylvania, Dr. Delfing is excited to finally begin teaching in his home state of Ohio!

Dr. Delfing and his wife, Theresa, are the proud aunt and uncle to seven nieces, two nephews, and three dogs. Go Guardians!

Graduate Conducting Associate

Ms. Brianna Bell (b. 2001) is a first-year music education with licensure (MAL) masters student at Case Western Reserve University and is proud to be a graduate conducting assistant for the Symphonic Winds. Bell holds a Bachelor's of Music in Music Composition from Baldwin Wallace University, where she served as head drum major of the Marching Yellow Jackets and conducting apprentice for the Treble Choir. In January 2023, Bell released her debut album "Invisible Past" on all streaming platforms and has composed for BW's Treble Choir and Symphonic Wind Ensemble as well. Bell was also commissioned in 2023 by Dr. Ken Heinlein to write a tuba solo titled "Secrets of the Ocean", which was selected for and performed at the 2024 International Women's Brass Conference held in Japan this past August. When she is not busy writing songs or playing piano, Bell enjoys working at the Rock and Roll Hall of Fame, spending time with friends and family, and cheering on the Pittsburgh Steelers with her cat Oreo. Bell hopes to one day become a director of athletic bands while also pursuing her composition career.

College of Arts and Sciences

The College of Arts and Sciences houses educational and research programs in the arts, humanities, social sciences, physical and biological sciences, and mathematics. Students in the college can choose a major or minor from almost 60 undergraduate programs, design their own courses of study, or enroll in integrated bachelor's/master's degree programs. Additionally, the college offers graduate programs in several fields where small size and special expertise allow it to make a distinctive contribution to advanced education and research.

The college is organized into 21 academic departments and several interdisciplinary programs and centers. Undergraduates as well as graduate students are encouraged to conduct independent research, in their chosen fields or related ones, within the college, in other units of the university, or in nearby medical and cultural institutions. The academic experience can extend into the community in the form of service-learning projects as well as internships in research institutions, businesses, cultural institutions, and governmental agencies.

Department of Music

The Department of Music, part of the College of Arts and Sciences, serves both undergraduate and graduate students at Case Western Reserve University and the Cleveland Institute of Music. With a commitment to scholarly and artistic excellence in a liberal arts environment, the department offers a wide range of courses, degree programs, and ensembles, with faculty expertise in historical performance practice, music education, and musicology.

Through a strategic partnership, the Joint Music Program delivers world-class training in music performance, leveraging the resources of a major research university and a leading conservatory.

The Department of Music provides several ways for students to study, explore, and experience music:

- **BACHELOR OF ARTS (BA) IN MUSIC:** A flexible degree with options to pursue a double major or dual degree in various disciplines.
- **BACHELOR OF SCIENCE (BS) IN MUSIC EDUCATION:** A professional degree leading to teaching licensure in Ohio and beyond.
- **MINOR IN MUSIC:** Courses span a wide array of topics including music theory, history, digital music, and jazz studies.
- **GRADUATE PROGRAMS:** Specialized graduate degree programs in Historical Performance Practice (MA/DMA), Music Education (MA/MAL/PhD), and Musicology (PhD).
- **TUITION SUPPORT:** Our programs are well-supported with significant funding opportunities, including competitive scholarships, tuition waivers, and assistantships!
- **ENSEMBLES & LESSONS:** Join ensembles, take private music lessons, attend group classes, or explore academic courses designed for both majors and non-majors.
- **STUDENT ENGAGEMENT:** Get involved in student-led clubs and recreational activities or join professional development groups focused on music.
- **EXCLUSIVE CLEVELAND ORCHESTRA TICKETS:** Students enjoy free or discounted tickets to world-class performances at Severance Music Center.
- **PERFORMING ARTS IN UNIVERSITY CIRCLE:** Students study and live in a vibrant community recognized as one of the best arts districts in America (USA Today)!

Additionally, community members can attend performances and events throughout the academic year and engage with research presented by guest lecturers, graduate students, and faculty.

Explore our mission and programs, learn about distinguished faculty and facilities, visit the department in person, or reach out for more information at case.edu/artsci/music/about.



Upcoming Events

4:00 PM | Sunday, October 13, 2024

CWRU Historical Performance Practice Program
Florence Harkness Memorial Chapel

7:30 PM | Friday, November 8, 2024

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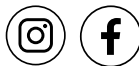
CWRU Historical Performance Practice Program
Florence Harkness Memorial Chapel

Giving

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Department of Music

10900 Euclid Avenue Cleveland, OH
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