



CWRU MUSIC

2025/26 CONCERT SEASON

Humanity

*Featuring Dan Forrest's Requiem
for the Living*

Case Concert Choir

Dr. Christopher Clark, *conductor*

Dr. Ying-Ho Huang & Ben Malkevitch, *accompanists*

Case/University Circle Symphony Orchestra

Dr. Kathleen Horvath, *conductor*

Choral Arts Cleveland

Mr. Peter Wright, *conductor*

Adam Whiting, *collaborative pianist*

7:30 PM

Wednesday December 3, 2025

Maltz Performing Arts Center • Silver Hall

1855 Ansel Road Cleveland, OH



CASE WESTERN RESERVE
UNIVERSITY

Department of Music

case.edu/artsci/music

WELCOME

CWRU Music 2025–26 Concert Season

The Case Western Reserve University Department of Music presents a wide range of concerts, recitals, and special events that showcase the talents of students, faculty, and guest artists. From classical masterworks to contemporary compositions, these performances highlight the creativity and excellence within CWRU's vibrant music community. Open to the public, the season offers opportunities for audiences of all ages to experience inspiring live music and support the next generation of musicians and scholars.

The **Maltz Performing Arts Center (est. 1924)**, a collaboration between Case Western Reserve University and The Temple-Tifereth Israel, is a landmark campus venue supported by Milton and Tamar Maltz and other philanthropic leaders. Its stunning 1,200-seat Silver Hall hosts CWRU Music concerts, and community events that draw thousands each season, with the Nord Family Greenway linking the center to campus and University Circle.

Accessibility

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

 Silence phones & devices

 No flash photos or recording

 Restrooms located on each level

 No food or beverages

 **Emergencies:** follow staff/call 216-368-3333



**Maltz
Performing
Arts Center**

case.edu/maltzcenter

PROGRAM

UMOJA

Valerie Coleman
b. 1970

Symphony Orchestra conducted by Dr. Kathleen Horvath

Honoring of Graduating Seniors

Case Concert Choir – Liz Baumgartner and Elissa Frankel

Case/University Circle Symphony Orchestra – Callum Curtis and Ellin Kim

River on Fire

Corey K. Rubin
b. 1983

Commissioned by the CWRU Concert Choir

North

Sleeping At Last
arr. by George Chung

Natalia Stojkovic and Christopher Tipton Jr., soloists

Walls Must Fall

Rich Campbell

Concert Choir conducted by Dr. Christopher Clark

– BRIEF INTERMISSION –

Requiem For The Living

Dan Forrest
b. 1978

1. Introit - Kyrie
2. Vanitas Vanitatum
3. Agnus Dei
4. Sanctus
5. Lux Aeterna

Symphony Orchestra, Concert Choir, and Choral Arts Cleveland
conducted by Dr. Christopher Clark

Val Sibila, soprano soloist
Peter Wright, tenor soloist

PROGRAM NOTES

Umoja

Valerie Coleman

In its original form, Umoja, the Swahili word for Unity and the first principle of the African Diaspora holiday Kwanzaa, was composed as a simple song for women's choir. It embodied a sense of "tribal unity", through the feel of a drum circle, the sharing of history through traditional "call and response" form and the repetition of a memorable sing-song melody. It was rearranged into a woodwind quintet form during the genesis of Coleman's chamber music ensemble, Imani Winds, with the intent of providing an anthem that celebrated the diverse heritages of the ensemble itself. The original text is as follows:

"Listen my people,
Children of ALL
It's time for Unity
Hear the Winds call.

Oh a-hum, a-hum Nkosi ah..
Oh a-hum, a-hum Nkosi ah.."

This version honors the simple melody that ever was, but is now a full exploration into the meaning of freedom and unity. Now more than ever, Umoja had to ring as a strong and beautiful anthem for the world we live in today.

Requiem for the Living

Dan Forrest

A Requiem, at its core, is a prayer for rest- traditionally, for the deceased. The five movements of Dan Forrest's Requiem for the Living, (2013), however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead. The opening movement sets the traditional Introit and Kyrie texts- pleas for rest and mercy- using ever-increasing elaborations on a simple three-note descending motive. The second movement, instead of the traditional Dies Irae, sets Scriptural texts that speak of the turmoil and sorrow which face humanity, while yet invoking musical and textual allusions to the Dies Irae. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the Kyrie from the first movement. The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the Sanctus, following it, becomes a response to this redemption. The Sanctus offers three different glimpses of the "heavens and earth, full of Thy glory", all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity. The Lux Aeterna which then closes the work portrays light, peace, and rest- for both the deceased and the living.

TEXT AND TRANSLATIONS

Requiem for the Living

1. Introit - Kyrie

(Choir)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Exaudi orationem meam,
ad te omnis caro veniet.

Kyrie eleison. Christe eleison. Kyrie eleison.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Hear my prayer, for unto Thee all flesh shall
come.*

*Lord have mercy; Christ have mercy;
Lord have mercy.*

2. Vanitas Vanitatum

(Choir)

Vanitas vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa,
et locutus est, pereat dies in qua natus sum.

*Vanity of vanities, all is vanity!
(from Ecclesiastes)
Merciful Lord Jesus, grant them rest.
Full of tears,
(from the Dies Irae)
he said, Let the day perish wherein I was
born.
(from Job 3:2-3)*

3. Agnus Dei

(Soprano solo)

Agnus Dei, qui tollis peccata mundi,
miserere nobis, dona eis requiem.

(Choir, and solo)

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem, miserere nobis,
dona eis requiem.

*Lamb of God,
who takes away the sins of the world,
have mercy on us; grant them rest.*

*Lamb of God,
who takes away the sins of the world,
grant us peace; have mercy on us; grant
them rest.*

4. Sanctus

(Choir)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

*Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!*

5. Lux Aeterna

(Soprano solo, and choir)

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum: quia pius es.
Et lux perpetua luceat eis.

May light eternal shine upon them, O Lord,
in the company of Thy saints forever:
for Thou art merciful.
Let perpetual light shine on them.

(Tenor Solo)

Come unto me,
all ye who labor and are heavy laden,
and I will give you rest.

(Matthew 28:19)

(Choir, and soprano solo)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Dona nobis pacem.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Grant us peace.*

TEXT AND TRANSLATIONS

River on Fire

Text by Dave Lucas

Stranger, the way of the world is crooked,
And anything can burn. Nothing impossible.
Who comes to send fire upon the earth may find
as much already kindled, may find his city
bistre and sulfurous. Pitched and grimed.
On those suffered banked we sat down and wept.
There the prophets, if there had been
prophets,
would have baptized us in fire. Who says
impossible
they fill his mouth with ash, they quench him
as if a man could be made steel. A crooked
way
the world wends, and the rivers, and the
prophets.
Go down and tell them what you have seen:
that the river burned and was not consumed.

North

Text by Sleeping at Last

We will call this place our home,
The dirt in which our roots may grow.
Though the storms will push and pull,
We will call this place our home.

We'll tell our stories on these walls.
Every year, measure how tall.
And just like a work of art,
We'll tell our stories on these walls.

Let the years we're here be kind, be kind.
Let our hearts, like doors, open wide, open wide.
Settle our bones like wood over time, over time.
Give us bread, give us salt, give us wine.

A little broken, a little new.
We are the impact and the glue.
Capable of more than we know,
We call this fixer upper home.

With each year, our color fades.
Slowly, our paint chips away.
But we will find the strength
And the nerve it takes
To repaint and repaint and repaint every day.

Smaller than dust on this map
Lies the greatest thing we have:
The dirt in which our roots may grow
And the right to call it home.

These Walls Must Fall

Text by Rich Campbell

These walls must fall
Rally to the call
These walls must fall
Rally one and all
These walls must fall
These walls must fall

We have many things to say
A multitude, our river flows on
Voices fill the streets each day
Truth is the only ground to stand on

Uniting every faction
Appealing for the rights we deserve
A movement filled with action
A mosaic strong with iron nerve

When we see oppression cease
We'll know justice, we'll know peace
No justice, no peace, No justice, no peace

This is what Democracy looks like
We, the people, We, the people
This is what Democracy looks like

Susan B. Anthony - Hope is waking
Alice Paul - Dawn is breaking
Elizabeth Cady Stanton - Marching along
Lucy Stone - Up with our song
Ida B. Wells - Hope is waking
Mary Church Terrell - Dawn is breaking
Sojourner Truth - Marching along
Julia Ward Howe - Up with our song

GUEST ARTISTS



Val Sibilis (xe/xem/xyrs) is a soprano soloist known for xyr “clarion tone [with] ethereal splendor.” Xyr performances include J.S. Bach’s Cantata 140, Mickey McGroarty’s *Stray Birds*, Gwyneth Walker’s *The Great Lakes*, Beethoven’s “Choral Fantasy,” and Handel’s *Messiah*. Val made xyr international debut in J.S. Bach’s *Magnificat* at the Lexington Bach Festival in September. Xe achieved xyr Master of Music degree from the Cleveland Institute of Music in 2023, studying with Dr. Mary Schiller, with stage roles as Noémie in Massenet’s *Cendrillon*, Ruth in Daniel DiMarino’s *Ruth*, First Witch in Ernest Bloch’s *Macbeth*, and scenes from *Rigoletto*, *Un ballo in maschera*, *Little Women*, *Le Nozze di Figaro*, and *Così fan tutte*. Val performs as a member of the Old Stone Singers and the Cleveland Chamber Choir. Xe teaches lessons in voice and piano at Chagrin Valley Music, The Fine Arts Association, and xyr studio.



Peter Wright is a conductor, singer, and voice teacher in Northeast Ohio and a Cleveland native. He is the Artistic Director for Choral Arts Cleveland which is in its 50th season, and Assistant Conductor and tenor in Cleveland Chamber Choir. Mr. Wright performs widely as a soloist and ensemble member and maintains a private voice studio.

CONDUCTORS

Dr. Kathleen Horvath serves as Professor of String Education/Pedagogy, Director of Orchestras at Case Western Reserve University, Area Head of Performing Ensembles, 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. Her work in the Provost’s Office centers are accreditation and student retention. 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.

Dr. Christopher L. Clark (he/him) is the Director of Choirs and Instructor of Music Education at Case Western Reserve University in Cleveland, Ohio. He received his PhD from The University of Hartford’s Hartt School of Music, a double Masters in Music Education and Choral Conducting from Bowling Green State University, and a Bachelors in Music Education from Cleveland State University. He taught choral music for 15 years in public school systems in Ohio and Massachusetts. Dr. Clark’s research interests include the secularization of society and how it affects the choral field, non-religious spirituality, and the choral music of British suffragist Ethel Smyth. Dr. Clark is the Artistic Director of the venerable men’s chorus The Singers’ Club of Cleveland, and a frequent guest conductor, clinician, and adjudicator.

CASE CONCERT CHOIR

Soprano

Cristiana Miele, *Psychology, Spanish*
 Daphne Brown, *Music Education*
 Deirdre Chan, *Biology, Music*
 Elissa Frankel, *Neuroscience*
 Emilia Sanz-Rios, *Biology, Sociology*
 Lizzy Darrin, *Music Education*
 Mahlen Becker, *Anthropology*
 Mia Tessler, *Nursing*
 Milana Sacco, *MBA*
 Samaria Benochi, *Biomedical Engineering*
 Stephanie Contreras, *Music Education*
 Vanessa Allen, *Music Education (MA)*
 Yikun Wang, *Physics*

Alto

Alicia Mathew, *Neuroscience*
 Charlotte Cotroneo, *International Studies*
 Chrissie Rollinson, *Biophysics, Music*
 Elizabeth Pang, *Biomedical Engineering*
 Emily Park, *Neuroscience*
 Jada Grace Squires, *Cognitive Science*
 Linda Oppelmayer, *Guitar*
 Liz Baumgartner, *Music Education (MAL)*
 Maggie Johns, *Piano Performance (DMA)*
 Natalia Stojkovic, *Music Education*
 Riddhi Srinivasan, *Mechanical Engineering (MS)*
 Sameera Chiruvolu, *Biochemistry*
 Sophie Kwiatkowski, *Law (J.D.)*
 Sophie von Coelln, *Astronomy, Physics*

Tenor

Milo Vetter, *Civil Engineering*
 Morgan Ernst, *Materials Science & Engineering*
 Noah Whitaker, *Music Education (MAL)*

Bass

Andrew Kapferer, *Biochemistry*
 Arda Oral, *Physics*
 Caden Cummings, *Biomedical Engineering, Music*
 Christopher Tipton Jr., *Music Education*
 David Longfoot, *Electrical Engineering, Physics*
 Dhruv Raman, *Aerospace Engineering, Mechanical Engineering*
 Eric Yarnot, *Computer Engineering, Physics*
 Jake Model, *Music, Computer Science*
 Josh Eagle, *Civil & Environmental Engineering*
 Liam Becker, *Biology*
 Rohan Rajappan, *Engineering Physics, Mathematics*
 Ryan Pitasky, *Computer Science, Mathematics*
 Sam Qin, *Mathematics, Computer Science*

CHORAL ARTS CLEVELAND

Soprano

Amani Diamond
 Anne Marie Faltisco
 Samantha Gardner
 Francesca German
 Beth Hoag
 Jane McCourt
 Sandy McPherson
 Joan McVeen
 Kathleen Moreland
 Shoshana Pehowic
 Terri Perelman-Hall
 Susanna Shull
 Lori Wright

Alto

Betty Amer
 Jodie Bender
 Terry Boyarsky
 Marie Engstrom
 Linda Frank
 Marge Geiger
 Cindy Gensur
 Amelia Hadler
 Emily Hornack
 Jan Hornack
 Rachel Kabb-Effron
 Mary-Sybil Kress
 Ann Kugler
 Charlotte Linebaugh
 Gay Quereau
 Lisa Sharon
 Rachel Singer
 Anita Stoll
 Jeannie Tyler

Tenor

Pete Clapham
 Ann Donkin
 Jim Pintner
 Paul Pojman
 Quentin Quereau
 Nic Wagner

Bass

Matthew Britton
 Steve Engstrom
 Tom Holmes
 Dennis Jakse
 Jacob McClellan
 Evan McGorray
 Matthew Stewart

CASE/UNIVERSITY CIRCLE SYMPHONY ORCHESTRA

Violin I

Zoe Buff, *Music, Psychology*
Samantha Gawron, *Biomedical Engineering*
Maya Hayao, *Biomedical Engineering*
Aaron Hsi, *Computer Science*
Ellin Kim, *Biology, Sociology*
Stephanie Kim, *Neuroscience*
Asher Milman*, *Biomedical Engineering, Music*
Ritsu Nakagawa, *Psychology*
Liam Prentice, *Chemical Engineering*
Avery Stager, *Business Management, Music*
Ivan Tai, *Electrical Engineering, Music*
Yuxi Tai, *Biology*
Leo Yamauchi*, *Computer Engineering, Music*
Pantra Yashwant, *Biochemistry*

Violin II

Gracie Bellino, *Biology*
Divya Chatty, *Biomedical Engineering*
Zijin Chen, *Computer Science*
Catherine Esper, *Psychology, Political Science, Music*
Kieran Fake, *Mathematics*
Nicholas Hartman, *Finance*
Grace Jung, *Biology*
Linnea Kooops, *Civil Engineering*
Duncan Lockwood, *Education*
Sofia Plaza, *History, Music, Philosophy*
Shravani Suram, *Computer Science*
Nathaniel Tisch*, *Music*
Annie Yonas, *Biomedical Engineering*

Viola

Jesse Berezovsky, *Faculty*
Elena Cangahuala, *Psychology*
Dr. William Ford, *Alumnus*
Ryan Gilmore*, *Mathematics, Music*
Chris Gorman, *Music*
Sophia Intravaia, *Music, Nutrition*
Ilana Jacoby, *Music, Neuroscience*
Chase Kulsakdinun, *Aerospace & Mechanical Engineering*
Sophie Lynch*, *Chemical Engineering, Music*
Uddalak Sarker, *Biomedical Engineering*
Logan Stanchak, *Computer Science*
Stephanie Wu, *Neuroscience*

Cello

Allen Chou, *Biochemistry, Music*
Evan Dela Vega, *Music Education*
Tyler Ginther, *Engineering*
Jaedon Glace*, *Computer Engineering, Music*
Kate Greer, *Music Education*
Louisa Hagen, *Biochemistry*
Uthara Iyengar, *Neuroscience, Music*
Dana Kim, *Chemical Biology*
Keona Koh, *Biochemistry*
Anthony Lin, *Electrical Engineering, Music*
Luisa Parker*, *Chemical Engineering*
Yasmin Yogaratnam, *Mechanical Engineering, Music*

Double Bass

Daniel Boarnet, *Biomedical Engineering*
Lillian Haessler, *Music, Physics*
Benjamin Mellick, *Engineering, Physics*
Maddie Updike*, *Civil Engineering, Music*
Kathleen Horvath, *Faculty*

Flute

Sophie Gerew, *Systems Biology*
Lana Hernandez, *Music, Nutrition*
Erin Huang, *Music*

Oboe

Rachel Jakes, *Biomedical Engineering*
Ray Qi, *Biology*

Clarinet

Kennedy Brehm, *Music, Polymer Engineering*
Marija Djordjevic, *Mathematics, Music*
Cameron Toscano, *Biomedical Engineering, Music*

Bassoon

Bryce Harrington, *Chemical Engineering*
Luis Torres, *Community Member*

French Horn

Jack Berendt, *Mechanical Engineering*
Amanda Johancen, *Community Member*
Isaac O'Brien, *Aerospace Engineering, Music*
Ethan Smith, *Community Member*

Trumpet

Genevieve Fritz, *Music Education*
Lachlan Robertson, *Mechanical Engineering*

Trombone

Callum Curtis, *Computer Science*
Madhav Narayan, *Systems Biology*
John McGonegal, *Engineering, Music*

Tuba

Andrew Director, *Finance, Music*

Percussion

Owen Benedict, *Physics, History*
Swapnil Roy, *Computer Science, Music*

Harp

Theo Benjamin, *Neuroscience*
Seth Gratz, *Music, Physics*

Piano

Angela Tsang

*Section Leader

ACKNOWLEDGMENTS

Choral Arts Cleveland gratefully acknowledges the generous support of the individuals and organizations whose contributions help make our performances possible.

We extend our sincere thanks to:



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Your generosity helps **Choral Arts Cleveland** continue presenting meaningful choral performances and creating opportunities for singers and audiences alike. If you would like to make a contribution, we warmly welcome donations in the following ways:

PayPal: www.choralartscleveland.org/donate

Venmo: @ChoralArtsCleveland

In-Person Giving: Contributions may also be made as you enter or exit the concert. Thank you for supporting the mission and music of Choral Arts Cleveland.



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UPCOMING EVENTS

7:30 PM • Thursday, December 4, 2025

Klezmer Music Ensemble: *Jewish Cimbalom Players*

Florence Harkness Memorial Chapel

7:30 PM • Friday, December 5, 2025

Case Glee Club: *What Is Human?*

Florence Harkness Memorial Chapel

7:30 PM • Saturday, December 6, 2025

Case In Point A Capella

Florence Harkness Memorial Chapel

7:30 PM • Sunday, December 7, 2025

Solstice A Capella

Florence Harkness Memorial Chapel

GIVING

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