

Impressions

Case/University Circle
Symphony Orchestra

Shreya Girish, flute
Featured Soloist

Dr. Kathleen Horvath
Conductor & Director of Orchestras

Chris Gorman
Graduate Assistant

7:30 PM

Wednesday, March 4, 2026

Maltz Performing Arts Center • Silver Hall
1855 Ansel Road Cleveland, OH

WELCOME

CWRU Music 2025–26 Concert Season

As Case Western Reserve University celebrates its **200th anniversary**, the **Department of Music** proudly presents a vibrant season of concerts, recitals, and special events showcasing the talents of students, faculty, alumni, and guest artists. From classical masterworks to contemporary compositions, these performances highlight the creativity, scholarship, and artistic excellence that have shaped CWRU's musical legacy for two centuries.

The season invites audiences of all ages to experience inspiring live music while celebrating our **Bicentennial** and supporting the next generation of musicians and scholars.








The Maltz Performing Arts Center (est. 1924)

The Maltz Performing Arts Center at Case Western Reserve University stands as a distinguished collaboration between the university and The Temple–Tifereth Israel. Originally constructed in 1924, this architectural landmark was thoughtfully restored through the generosity of Milton and Tamar Maltz and other visionary philanthropists, transforming the historic sanctuary into a world-class center for performance and learning.

Today, the center's magnificent 1,200-seat Silver Hall serves as a premier venue for concerts, lectures, and special events, hosting performances by the Department of Music ensembles and community organizations throughout the year. Renowned for its exceptional acoustics and architectural grandeur, the Maltz Center enriches both the university and the greater Cleveland community. The adjacent Nord Family Greenway provides a seamless and scenic connection linking the Maltz Center to the main campus and the cultural institutions of University Circle.

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

Thank you for joining us today — enjoy the performance! 🎵

-  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

The Marriage of Figaro Overture

Wolfgang Amadeus Mozart
(1756 - 1791)

Chris Gorman, graduate assistant conductor

Fantaisie Brillante on Themes
from Bizet's *Carmen*

François Bourne
(1840 - 1920)

Shreya Girish, flute
Shreya is a student of Dr. Heidi Ruby-Kushious

Petite Suite

Claude Debussy
(1862 -1918)

- I. En Bateau
- II. Cortège
- III. Menuet
- IV. Ballet

Nathaniel Hill, graduate assistant conductor

BRIEF INTERMISSION

Sinfonietta

Francis Poulanc
(1899 - 1963)

- I. Allegro con fuoco
- II. Motto Vivaldi
- III. Andante cantabile
- IV. Finale



ENSEMBLE PERSONNEL

Flute Shreya Girish	Program/Plan <i>Systems Biology, Humanity and Technology, Music</i>	French Horn Campbell Burrill Isaiah Mosley-Aviles	Program/Plan <i>Biochemistry Music, Psychology</i>
Sophie Huang Alexis Kwon	<i>Biomedical Engineering, Music Nursing</i>	Trumpet Jonah Kerchner	<i>Aerospace Engineering, Mechanical Engineering Civil Engineering</i>
Oboe Gabby Olivares Wren Penkala	<i>Biochemistry, World Literature Asian Studies, Japanese Studies, Structural Engineering</i>	Steven Landsittel	
Clarinet Max Kim Caleb Park	<i>Biochemistry Mechanical Engineering</i>	Trombone John McGonegal	<i>Engineering, Music</i>
Bassoon Erin Meissner Jacob Shaw	<i>Music Education, PhD Community Member</i>	Percussion Ervin Abbeyquay Keegan Balstar Samuel Dorfman	<i>Chemical Engineering Chemistry, Neuroscience Aerospace Engineering, Mechanical Engineering</i>
Violin I Zoe Buff* Samantha Gawron Maya Hayao Oscar Heft* Aaron Hsi Stephanie Kim Hannah Lin Ritsu Nakagawa Liam Prentice Avery Stager Ivan Tai Yuxi Tai Leo Yamauchi Annie Yonas	<i>Music Psychology Biomedical Engineering Biomedical Engineering Chemical Engineering, Music Computer Science Neuroscience Biochemistry Psychology Chemical Engineering Business Management, Music Electrical Engineering, Music Biology Computer Engineering, Music Biomedical Engineering</i>	Harp Theo Benjamin Seth Gratz	<i>Neuroscience Music, Physics</i>
Violin II Gracie Bellino Divya Chatty Catherine Esper Kieran Fake Nicholas Hartman Linnea Koops Jaejoon Lee Sofia Plaza* Shravani Suram Nathaniel Tisch* Michelle Yu	<i>Biology, PhD Biomedical Engineering Music, Political Science, Psychology Mathematics Finance Civil Engineering Biochemistry Music, History and Philosophy of Science Computer Science Music Biochemistry</i>	Viola Jesse Berezovsky Elena Cangahuala Dr. William Ford Ryan Gilmore* Sophia Intravaia Ilana Jacoby Chase Kulsakdinun Sophie Lynch* Uddalak Sarker Logan Stanchak Stephanie Wu Cello Allen Chou* Evan Dela Vega Tyler Ginther Jaeden Glace* Kate Greer Louisa Hagen Uthara Iyengar Dana Kim Keona Koh Anthony Lin Luisa Parker Yasmin Yogaratnam	<i>Faculty Master's of Social Work Alumnus Mathematics, Music Music, Nutrition Music, Neuroscience Mechanical Engineering, Material Science and Engineering Chemical Engineering, Music Biomedical Engineering Computer Science Neuroscience Biochemistry, Music Music Education Mechanical Engineering Computer Engineering, Music Music Education Biochemistry Music Neuroscience Chemical Biology Biochemistry Electrical Engineering, Music Chemical Engineering Mechanical Engineering, Music</i>
		Bass Daniel Boarnet Lillian Haessler Benjamin Mellick Maddie Updike*	<i>Biomedical Engineering Music, Physics Engineering Physics Civil Engineering, Music</i>

* Section Leader

DIRECTORS

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.

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.

NATHANIEL HILL is an emerging conductor whose dynamic leadership and musical insight have made him a compelling presence on the podium. He began conducting under the mentorship of the late Maestro Dwight Oltman and has since continued his development with distinguished conductors including Tito Muñoz, Darko Butorac, David Chan, Delta David Gier, Miriam Burns, Kathleen Horvath, and Harry Davidson. He completed his Bachelor of Music in Guitar Performance at the Cleveland Institute of Music and is continuing his studies at CIM, pursuing a Double Graduate Diploma in Conducting with Tito Muñoz and Guitar Performance with Jason Vieaux.

Nathaniel has conducted a wide range of repertoire at CIM, including the Cleveland premiere of Pavel Haas's *Suite for Orchestra*. He regularly conducts the Cleveland Institute of Music Symphony Orchestra as part of its symphonic concert season and has participated in masterclasses with conductors such as Keith Lockhart and Darko Butorac. He regularly collaborates with faculty and student ensembles in chamber and large ensemble settings.

In 2025, Nathaniel conducted and led a string orchestra comprising members of The Cleveland Orchestra and students from the Cleveland Institute of Music in a concert titled *Garden to Glory* at Parkside Church in Cleveland, Ohio, which drew an audience of over 1,500 community members. Due to its high demand and popularity, he brought *Garden to Glory* to Liberty University in Lynchburg, Virginia, later that summer.

Beyond CIM, Nathaniel serves as Assistant and Guest Conductor with the Case Western Reserve University Symphony Orchestra and has been featured in numerous of the Universities symphony Orchestra performances. Known for his collaborative spirit and expressive musical vision, Nathaniel brings both precision and emotional resonance to every ensemble he leads.

CHRISTOPHER GORMAN is a Masters student at CWRU studying music education and serves as the graduate assistant for Case/University Circle Symphony Orchestra and Case Camerata Chamber Orchestra. He received his Bachelor's of Music Education from Penn State University in 2022 where he performed with the Philharmonic Orchestra and studied cello with Professor Kim Cook. While at Penn State, Chris was an avid performer and conductor, earning a performers recognition certificate for his recitals.

Before coming to Case Western, Chris taught elementary strings and general music in Williamsport, Pennsylvania. As an active member of the local music community, Chris taught cello at Lycoming College as well as maintained a private studio throughout the area. Chris performed with the Williamsport Symphony Orchestra, the Altoona Symphony Orchestra, and the Lycoming College Community Orchestra and was in demand as a freelance cellist.

SOLOIST

SHREYA GIRISH is a junior at Case Western Reserve University, where she studies flute with Heidi Ruby-Kushious while pursuing majors in Systems Biology, Flute Performance, and Humanity and Technology. At CWRU, Shreya performs with Symphonic Winds, the Case/University Circle Symphony Orchestra (CUCSO), and the Baroque Orchestra, and is an avid chamber musician, performing in flute duos, quartets, and Baroque chamber ensembles. In 2024, she was invited to join a twelve-member chamber wind symphony for the Ohio premiere of Kevin Day's Symphony Basquiat. She was honored to be a recipient of the 2025 Ronis Recital Prize, a winner of the 2025 CWRU Concerto Competition, and a two-time prizewinner at Tuesday Musical's Performance Scholarship Competition, where she received 3rd place in 2024 and 2nd place in 2025. During the 2025-26 season, she performs Khachaturian's Concerto in d minor with the Euclid Symphony and François Borne's Carmen Fantasy with CUCSO.

Shreya made her orchestral solo debut at age sixteen with the Milwaukee Symphony Orchestra after being named a finalist in the Stars of Tomorrow Competition. Prior to college, she served as Drum Major of her high school marching band and played Reed 1 in the pit orchestra. She was Principal Flute of multiple ensembles with the Milwaukee Youth Symphony Orchestra, including the flagship Senior Symphony, where she performed works such as Rimsky-Korsakov's Scheherazade and Rachmaninov's Piano Concerto No. 2. She won MYSO's Concerto Competition twice, performing Donjon's Pan! and Chaminade's Concertino, Op. 107, and traveled with the ensemble to Belgium and the Netherlands to perform in the Royal Concertgebouw and Queen Elisabeth Hall. Shreya was also a three-time recipient of WSMA's state-level Exemplary Performance Award.

As an accomplished pianist, Shreya earned multiple "superior" rankings in the Wisconsin Federation of Music Clubs competition and first prizes in the MAPTA competition. Beyond performance, Shreya has inspired younger musicians through six years of private flute teaching. She also combines her scientific and artistic interests through research on neurological responses to Western Classical music. She is deeply grateful for the support of her family, teachers, mentors, and peers throughout her musical journey.

PROGRAM NOTES

THE MARIAGE OF FIGARO OVERTURE - WOLFGANG AMADEUS MOZART

Born from a play so subversive it was banned by King Louis XVI and later labeled by Napoleon as the "revolution already in action," Mozart's *The Marriage of Figaro* stands as a triumphant fusion of political defiance and comedic genius. Mozart and librettist Lorenzo da Ponte distilled the "forbidden fruit" of Beaumarchais's original script into a masterpiece of opera buffa in a frantic six-week burst, completing the Overture just two days before the 1786 premiere. The music itself is a masterclass in momentum; beginning with hushed, scurrying strings that mimic the frantic whispers of palace gossip, it quickly erupts into a celebratory, madcap romp. By omitting a traditional slow movement in favor of an uninterrupted, "helter-skelter" energy, Mozart creates a perfect structural prelude to a "day of madness" where wit ultimately triumphs over status.

- Paraphrased from writings by Marianne Tobias Williams, Indianapolis Symphony Orchestra

FANTASIE BRILLANTE ON THEMES FROM BIZET'S *CARMEN* - FRANÇOIS BORNE

While Bizet's *Carmen* provides the fiery soul of the piece, it is François Borne's intimate knowledge of the flute that gives the *Fantasia Brillante* its breathtaking virtuosity. As a key figure in the technical evolution of the Böhm flute, Borne designed this showpiece to exploit the instrument's new mechanical capabilities—its agility, increased range, and varied tonal colors.

PROGRAM NOTES (continued)

The *Fantasie* cycles through the opera's most iconic themes, most notably the seductive Habanera, transforming them into a series of increasingly complex variations. These sections demand extreme technical precision, from rapid-fire arpeggios to delicate lyricism, effectively turning the flutist into a "wordless" Carmen. By merging Bizet's Spanish-inflected passion with the professor's pedagogical mastery, Borne created a quintessential Romantic showpiece that remains a definitive test of a flutist's skill.

PETITE SUITE - CLAUDE DEBUSSY

Composed in 1889, Claude Debussy's *Petite Suite* captures the nostalgic elegance of the *fête galante*—the "gallant parties" of the French aristocracy immortalized in the poetry of Paul Verlaine. Originally written for piano four-hands and later orchestrated by Henri Büsser, the suite moves away from rigid classical structures to embrace the atmospheric tonal colors of early Impressionism. Across its four movements, the suite translates visual and poetic imagery into a shimmering soundscape:

I. *En bateau* (Sailing): A languid, moonlit scene where waves gently lap against a drifting boat. The initial serenity eventually gives way to a more spirited middle section, hinting at the romance and seduction of the revelers aboard.

II. *Cortège*: Inspired by Verlaine's imagery of a genteel lady and her quirky attendants—a pet monkey and a pageboy. The music maintains a processional dignity, though playful flourishes suggest a surreptitious, mischievous undercurrent beneath the formal pageantry.

III. *Menuet*: A nod to the 18th-century French masters like Fragonard and Watteau, this movement is steeped in nostalgia. It blends a traditional dance form with Debussy's emerging sense of delicate, airy enchantment.

IV. *Ballet*: The suite concludes with an energetic burst of excitement. While not tied to a specific poem, its rhythmic vitality and sparkling themes perfectly capture the festive spirit of a "gallant party."

SINFONIETTA - FRANCIS POULENC

A prominent member of the French collective *Les Six*, Francis Poulenc was a master of "highly stylistic" music that blended the lush impressionism of Debussy with the biting sarcasm and jazzy energy of 1920s Paris. While Poulenc excelled in writing for woodwinds, he famously struggled with strings; in 1946, he destroyed his only attempted string quartet, claiming its melodies belonged on an oboe or horn rather than a violin. Fortunately, he salvaged several of those themes for his *Sinfonietta* (1948). Commissioned by the BBC, this lighthearted, four-movement work retains a "balletic feel" reminiscent of his early masterpiece, *Les biches*. In a moment of typical self-deprecation, Poulenc later criticized the work for being "too youthful," yet its charm lies precisely in that vibrant, energetic spirit.

The work opens with an *Allegro con fuoco*, featuring a stealthy "boom" followed by animated flutters and cinematic themes shimmered by harp glissandos. The second movement is a peppy, chromatic rollick that captures the atmosphere of his earlier ballets, while the *Andante cantabile* provides a pastoral, clarinet-led reprieve with resonances of Brahms. The finale returns to Poulenc's signature wit—a playful, circus-like romp dripping with sarcasm and rhythmic drive. By passing motives generously between the woodwinds and horns, the *Sinfonietta* proves that while the themes may have failed as a string quartet, they found their perfect home in the colorful texture of a chamber orchestra.

UPCOMING EVENTS

7:30 PM • Thursday, March 5, 2026

Baroque Chamber Ensembles

Bach Cantatas

Florence Harkness Memorial Chapel

4:00 PM • Saturday, March 7, 2026

Contemporary Youth Orchestra

CYOverture Performance

Florence Harkness Memorial Chapel

6:00 PM • Friday, March 20, 2026

CWRU 2026 Concerto Competition

Florence Harkness Memorial Chapel

7:30 PM • Friday, March 27, 2027

Collegium Musicum & Early Music Singers

Love and War in the Renaissance

Florence Harkness Memorial Chapel

GIVING

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