



CWRU

2026-27 CONCERT SERIES

*The Sounds of Place**

CWRU Symphonic Winds

RYAN V. SCHERBER

MUSIC DIRECTOR & CONDUCTOR

BRIANNA BELL

GRADUATE CONDUCTING ASSOCIATE

ERIN MEISSNER

GRADUATE CONDUCTING ASSOCIATE

7:00 PM

WEDNESDAY, OCTOBER 7, 2026

MALTZ PERFORMING ARTS CENTER | SILVER HALL

1855 ANSEL ROAD CLEVELAND, OH

DEPARTMENT OF MUSIC

case.edu/artsci/music

WELCOME

Music has the power to connect, inspire, challenge, and create change. At **Case Western Reserve University**, we encourage our students to discover how their talents, creativity, and experiences can **be a force** in the world.

Here, music thrives at the intersection of a leading research university and the vibrant cultural landscape of University Circle. The **Department of Music** combines performance, scholarship, music education, and creative exploration, giving students opportunities to pursue their musical interests alongside academic studies across the university.

Our students follow many paths. Some are preparing for careers in music and music education; others study engineering, the sciences, humanities, business, and more. What brings them together is a commitment to making music through orchestras, bands, choirs, jazz and popular music groups, chamber ensembles, recitals, and other artistic endeavors.

Our Concert Season

Each year, our concert season features students, faculty, alumni, and guest artists in programs ranging from classical repertoire to contemporary works and new collaborations. Together, these events reflect the artistry, curiosity, and spirit of exploration that define our department.

Concerts take place across campus and University Circle, including **Florence Harkness Memorial Chapel** and the **Maltz Performing Arts Center**. Our ensembles also represent CWRU beyond Cleveland through festivals, conferences, tours, and special appearances.

Most events are **free and open to the public**. We hope today's performance is just one of many you'll enjoy with us this season.

Maltz Performing Arts Center

The Maltz Performing Arts Center pairs historic architecture with contemporary performance in the heart of University Circle. Originally constructed in 1924 as the home of The Temple-Tifereth Israel, the landmark building was restored and transformed through the generosity of Milton and Tamar Maltz and other philanthropic supporters into a center for performance, learning, and engagement.

At its heart is the magnificent **1,200-seat Silver Hall**, a premier setting for concerts, lectures, and special events. Renowned for its exceptional acoustics and architectural character, the Maltz Center serves the university and greater Cleveland as a gathering place for music, ideas, and shared experiences.

The adjacent **Nord Family Greenway** connects the Maltz Center with the university's main campus and the cultural institutions of University Circle.

-
-  Silence phones & devices
 -  No flash photos or recording
 -  Restrooms located in foyer
 -  No food or beverages
 -  **Emergencies: 216-368-3333**

CWRU Music is committed to an accessible and welcoming experience for all guests. Please see a staff member if you need assistance or accommodations.



CWRU BANDS

PROGRAM

Threads of America

Bruce Broughton
b. 1945

Redwood

Ryan George
b. 1978

Erin Meissner, *graduate conducting associate*

Concertpiece

James Curnow
b. 1943

Alex Lenhart, Featured Trumpet Soloist

Dancing Fire

Kevin Day
b. 1996

Hymn for US

James Stephenson
b. 1969

Brianna Bell, *graduate conducting associate*

Until the Scars

John Mackey
b. 1973

Bugler's Holiday

Leroy Anderson
1908–1975

Alex Lenhart, CWRU '21; Genevieve Fritz, CWRU '27;
Loren Topf, CIM/CWRU Instructor of Trumpet

**Our performance this evening is titled after "The Sounds of Place," by esteemed musicologist Dr. Denise Von Glahn. This repertoire selection is an homage to the unique ways physical places and aural experiences may interact.*

Symphonic Winds

Flute Samuel Kim*, <i>Biology</i> Sophie Gerew, <i>Political Science</i> Alexis Kwon, <i>Nursing</i> Gianna Wong, <i>Music & Mechanical Engineering</i> Jovencia Webbeking, <i>Music & English</i> Joanne Yoon, <i>Materials Science & Engineering</i> Sharvi Pujari, <i>Biomedical Engineering</i> Grace Lee, <i>Neuroscience</i> Srinidhi Rameshbabu, <i>Psychology & Biochemistry</i> Mia Dyer, <i>Music & Psychology</i> Manasa Venkataramana, <i>Biochemistry</i>	Baritone Saxophone Veronica Moskal*, <i>Music & Mechanical Engineering</i> Michael Cogliano, <i>Math & Physics</i>
Oboe Owen Biscoe, <i>Chemical Engineering</i>	Trumpet Nicholas Matsis, <i>Music & Biology</i> Jonah Kerchner, <i>Aerospace Engineering & Mechanical Engineering</i> Leo Niyazov, <i>Aerospace Engineering & Mechanical Engineering</i> Eliot Widener, <i>Chemical Engineering</i> Maya Lang, <i>Civil Engineering</i>
Clarinet Kennedy Brehm*, <i>Music & Polymer Science and Engineering</i> Marija Djordjevic*, <i>Music & Math</i> Lev Koganov, <i>Applied Mathematics</i> Caleb Park, <i>Mechanical Engineering</i> Samuel Milone, <i>Engineering, Physics & Music</i> Sana Adi, <i>Biomedical Engineering</i> Erin Sonon, <i>Biochemistry</i> Michael Long, <i>Engineering</i> Connor Elison, <i>Music & Mechanical Engineering</i> Binay Neumann, <i>Biomedical Engineering</i> Elisa Lee, <i>Cognitive Science</i> Melany Lino-Melo, <i>Nursing</i>	Horn Isaiah Mosley-Aviles*, <i>Music & Psychology</i> Ryan Musehl, <i>Music & Religious Studies</i> Russell Zhang, <i>Music Education</i> Ava Godwin, <i>Nursing</i> Mary Warner, <i>Computer Science & Cognitive Science</i>
Bass Clarinet Cameron Toscano*, <i>Music & Biomedical Engineering</i> Cindy Xu, <i>Biomedical Engineering & Materials Science & Engineering</i> Anders White, <i>Chemical Engineering</i>	Trombone John McGonegal, <i>Music & Mechanical Engineering</i> Madhav Narayan, <i>Systems Biology</i> Robbie Shepherd, <i>Engineering Physics & Astronomy</i> Tyler Kirkpatrick, <i>Engineering Physics</i>
Alto Saxophone Lydia O'Dell*, <i>Music & Mechanical Engineering</i> Taichi Okumura*, <i>Music & Biology</i> Victor Xu, <i>Music & Biology</i> Charlotte Brew, <i>Biology</i> Shixun (Wooba) Song, <i>Biochemistry</i> Kamil Malinowski, <i>Electrical Engineering</i> Connor Su, <i>Systems Biology, Math, Psychology</i> Vincent Khatchadourian, <i>Economics</i>	Euphonium Jared May*, <i>Physics (PhD)</i> Nick Shafer, <i>Aerospace Engineering</i> Ling Wu, <i>Chemistry</i>
Tenor Saxophone Aidan Ghylin, <i>Electrical Engineering</i>	Tuba Julia Ferrin*, <i>Aerospace Engineering & Mechanical Engineering</i> Bronwyn Harmon, <i>undecided</i> Evan Durkee, <i>Electrical Engineering</i>
	Piano Shixun (Wooba) Song, <i>Biochemistry</i>
	Double Bass Lillian Haessler, <i>Music & Physics</i>
	Percussion Dang Boni*, <i>Music & Biochemistry</i> Vayk Volgyesi*, <i>Mechanical Engineering</i> Mia Avila, <i>Biomedical Engineering</i> Owen Benedict, <i>Physics & History</i> Christopher Clarizio, <i>Physics</i> Atchinson Henderson, <i>Mechanical Engineering</i> Tyler Kramer, <i>Biochemistry</i> Jack Matyas, <i>Engineering & Percussion Performance</i> Felix McElwaine, <i>Aerospace Engineering & Mechanical Engineering</i> Elliott Ryan, <i>Music & Mechanical Engineering</i> John Walter Whisenhunt, <i>Computer Engineering & Electrical Engineering</i>

*Denotes Principal

Threads of America

The Threads of America is a brief tour through many of the musical influences that combined and developed into what would eventually be considered “American music.” The piece begins with a strong fanfare followed by an energetic introduction to a theme that represents America. References to the introduction and the theme are interspersed throughout the piece, a reminder that the musical styles and cultural references are a part of the many developmental threads in this eclectic national fabric. Case Western Reserve University is proud to be a part of the commissioning body for this piece.

Redwood

When the Collins Hill High School Band [Suwanee, Georgia] approached me about writing a piece for their head band director, Richard Marshall, who was set to retire at the end of the year, they wanted something that spoke not only to this man's love of music but also to his love for the great outdoors. I was reminded then, of the times growing up when my family and I would go camping in Sequoia National Park. We would set up our tents among the giant redwood trees that grow in that region of California. These trees command attention with their immense stature, their size the result of years gone by and storms weathered. And yet they exude a peaceful and subtle tranquility. This idea of “Powerful Tranquility” became the cornerstone that this lyrical tone poem was created.

Note by Ryan George

Concertpiece

From the dynamic, driving introduction to the expressively lyric *Andante cantabile*, *Concertpiece for Trumpet* was created to showcase both the technical and lyrical qualities of the trumpet. Whether cascading down difficult runs, negotiating its way through exciting double-tonguing passages, or soaring above the ensemble during the most expressive moments, the trumpet soloist is challenged to perform at an extremely high standard of excellence. After an expressive middle section, the brilliance and energy of the opening allegro returns, then the coda focuses on the interplay between the soloist and the ensemble. A dramatic flourish of ascending runs brings this work to a fitting conclusion.

Note by James Curnow

Dancing Fire

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program, its directors, the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending. This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.

Note by Kevin Day

Hymn for US

On July 4, 2022, like many other Americans, I was standing on a parade route enjoying one of America's most enduring traditions. Ten minutes into our parade, news begin to disseminate throughout the crowd that just down the road – merely 6 miles – there had been (yet another) public and tragic mass-shooting. As the day unfolded, it became known that seven individuals had lost their lives during what is normally supposed to be a day to celebrate the United States' freedom.

I didn't expect that this tragedy would lead to my being asked to create a piece for the Highland Park High School Band. The HPHS band was marching in that parade and were literally right at the spot where everything took place. When Adam Gohr (Libertyville High School) contacted me on behalf of Joshua Chodoroff and the HSHB, I was both humbled and troubled. I was humbled to be given the trust to create a piece that might honor and represent those who lost their lives, as well as those who were witness to the day's horror. I was troubled with the weight of such a request, as well as troubled by the United States in general. It goes without saying that these types of things have happened way too often, with little hope in sight for any change.

This entire introduction eventually gives way to what I have called “Hymn for US”. The double-entendre is very much on purpose, as it is meant to invoke a hymn both for the community (“us”) as well as the United States (“US”) in general. The rhythm of the hymn’s melody comes from a sentence that kept flowing through my head: “No-bod-y should mess with Highland Park.” This came from the outpouring of “Highland Park Strong” that showed up in the community and displayed on front lawns everywhere. As hinted earlier, the accompanimental rhythm that appears constantly throughout the piece (starting at letter A) is in fact the rhythm of the phrase “High-land Park strong.”

Lastly, the indication at the end is an attempt to truly pay homage to the seven victims. That seven players might stand straight up upon the final chord, showing that they have risen to another place, and are no longer with us, but should still be visible in all our minds. And that the last chord should be held for seven seconds is very much on purpose too, of course.

Thank you very much to Adam Gohr and Joshua Chodoroff for entrusting this project to me. It is my only hope that this music might allow comfort, even if just a little, for the musicians, the community, and the families affected by the tragedy of July 4, 2022.

Note by James Stephenson

Until the Scars

Until the Scars is an adaptation of the first movement of *Wine-Dark Sea: Symphony for Band*, a work based on the ancient story of The Odyssey by Homer. After ten years of bloody siege, the Trojan War was won because of Odysseus’ gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus’ journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

In this section of the story, Odysseus, having filled his ship with the spoils of war, leaves for home, but he carried another, more dangerous, cargo: pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

Note by John Mackey

Bugler’s Holiday

Bugler’s Holiday is one of the best-known pieces of band literature written by the band master Leroy Anderson (1908-1975). Anderson was born in Cambridge, Mass., and began studying piano and music at the New England Conservatory of Music when he was 11 years of age. In 1931, Anderson became director of the Harvard Band. During his four-year tenure with this group, he composed several pieces, one of which was accepted to be played by the Boston Pops. This piece, titled Harvard Fantasy, was a success and resulted in Anderson becoming a regular composer for the ensemble. In 1945, the Pops’ lead trumpet player, Roger Voisin, requested Anderson compose an original piece for trumpet. The result was Trumpeter’s Lullaby.

It was not until 1954 that Anderson again composed a piece featuring the trumpet. He wrote Bugler’s Holiday as a solo piece for three trumpets accompanied by a band. At that time, Anderson had his own ensemble that was recording for Decca Records. He hoped Bugler’s Holiday would become a hit, possibly helping the group surpass the success of their previous gold-record album released in 1951. Since the premiere of Bugler’s Holiday over 70 years ago, the piece has remained a favorite among crowds and trumpet enthusiasts.

Note by Travis Bender

MUSIC DIRECTOR

Dr. Ryan V. Scherber (he/him/his) is Associate Professor of Music Education, Director of Bands, Area Head of Music Education and Coordinator of Undergraduate & Graduate 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 at Case Western Reserve University and the Cleveland Institute of Music. 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.

GRADUATE CONDUCTING ASSOCIATES

Ms. Brianna Bell (b. 2001) is a third-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 is the director of the Chardon High School Marching Band and 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 in August 2024. 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 cats Oreo and Karma. Bell hopes to one day become a director of athletic bands while also pursuing her composition career.

Erin Meissner is a second year PhD student in Music Education at Case Western Reserve University. Prior to her studies at CWRU, Meissner conducted and taught music education and music history courses at several colleges in the midwest and New York. Meissner also taught 5-12 instrumental and classroom music in Minnesota and Wisconsin. Meissner completed her Bachelor of Music in Music Education at Augsburg College in Minneapolis and Masters of Music in Wind Conducting from the State University of New York at Fredonia (SUNY - Fredonia). Meissner enjoys serving as a graduate conducting associate with the Symphonic Winds and teaching Foundations of Music Education. Meissner's current research explores the intersection of conducting, leadership, and skills transfer.

SOLOISTS

Alexander Lenhart earned his Bachelor of Science in music education at Case Western Reserve University in 2021, spending four years in the ensemble he rejoins tonight as soloist in James Curnow's Concertpiece for Cornet. He went on to a Master of Music in performance at the University of Cincinnati College-Conservatory of Music. His principal teachers include Robert Waugh, Michael Mergen, Loren Toplitz, Larry Herman, and Amanda Bekeny. At CWRU, he won the 2020 Concerto Competition and received the Charles E. Clemens Prize for talent and accomplishment in music.

Lenhart serves with the U.S. Army's 101st Airborne Division Band at Fort Campbell, Kentucky, where he appears as a featured jazz soloist and rotating lead trumpet, performs with the band's classical ensembles, and writes for the band as a staff arranger. He has performed for international dignitaries and at the state funeral of President Jimmy Carter, and received the Army Commendation Medal in 2024 for his arranging. He has also performed with the Kentucky and Canton symphonies, leads Brass Core Entertainment LLC in Nashville, and plays with the band Brother Dusty. He thanks his family, friends, and his CWRU professors for their continued support.

Loren Toplitz is a member of the Akron Symphony Orchestra and is the Principal Trumpeter of the Firelands Symphony. Since 2006, Loren has served as 2nd Trumpet of the Lancaster Festival Orchestra, and in 2025 became the festival's acting Principal Trumpeter. Loren performs regularly with the Cleveland Pops Orchestra. He has played with numerous orchestras throughout the East Coast including The Cleveland Orchestra, Miami City Ballet, Columbus Symphony, Buffalo Philharmonic, Canton Symphony, Erie Philharmonic, Chautauqua Symphony and New World Symphony. He also performed in Carnegie Hall as Principal Trumpet of the New York String Orchestra. In 2022 and 2024, Loren was a featured soloist with the Firelands Symphony Orchestra. He can also be heard on recordings with the Buffalo Philharmonic, the Cleveland Pops, the Akron Symphony, the Lancaster Festival Orchestra, and the Summit Choral Society. A versatile instrumentalist, Loren has performed with Kenny Loggins, Wynona Judd, Amy Grant, The Pointer Sisters, The Temptations, Lee Ann Womack, Kenny Rogers, Michael Bolton, The Beach Boys, Kansas, Vince Gill, Martina McBride, Rick Springfield, and Lady A. Loren has held a position as faculty trumpet teacher for the Preparatory and Continuing Education Division of the Cleveland Institute of Music since 2002 and teaches trumpet for Case Western Reserve University Department of Music. Loren received his BM from The Juilliard School and his MM from the Cleveland Institute of Music. His principal teachers include Michael Sachs, Philip Smith, and Chris Gekker.

Thank you for joining us.

Your support helps our students experience, create, and share music that inspires.

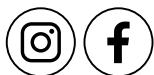
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**CASE WESTERN RESERVE
UNIVERSITY**

7:00 PM • Friday, October 9, 2026

CWRU Homecoming Concert
Maltz Performing Arts Center

7:00 PM • Saturday, October 10, 2026

Jazz Combos Concert
Harkness Chapel

7:00 PM • Monday, October 12, 2026

Case Concert Choir & University Chorale
Harkness Chapel

7:00 PM • Friday, October 16, 2026

Historical Performance Ensembles
La Fête de Vénus
Honoring Georgia J. Cowart
Harkness Chapel

4:00 PM • Sunday, October 25, 2026

Joan Terr Ronis Memorial Recital
Erin Huang, flute
Harkness Chapel

