

SILVER HALL CONCERT SERIES



Rhythms & Reveries

Percussion Ensemble

Mr. Matthew Larson, conductor and music director

Camerata Chamber Orchestra

Dr. Elizabeth Hankins, conductor and music director

Ms. Manya Aronin, graduate assistant

7:30 p.m.

Tuesday, April 22, 2025



Maltz Performing Arts Center, Silver Hall

1855 Ansel Road Cleveland, OH



CASE WESTERN RESERVE
UNIVERSITY
College of Arts and Sciences
Department of Music

10900 Euclid Avenue Cleveland, OH
case.edu/artsci/music

WELCOME

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 also hosts 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.

Audience Information

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 follow the instructions provided by staff. Please alert staff if you require medical attention.

Campus Security Emergency Line: 216-368-3333

Respect for the Venue

Please respect the facility, instruments, and property of others. Help us maintain a clean and welcoming environment by disposing of waste properly.

Thank you for joining us today. Enjoy the performance!

PROGRAM

Percussion Ensemble

Trio Per Uno

Nebojsa Jovan Zivkovic
(b. 1962)

What Goes Around Comes Around

Chris Carmean
(b. 1975)

Almost Beyond

Nathan Daughtrey
(b. 1975)

Marimba Spiritual

Minoru Miki
(1930–2011)

Tina Ma, marimba

- SHORT INTERMISSION -

Camerata Chamber Orchestra

Suite for String Orchestra
I. Prélude

Christopher Wilson
(1874–1919)

Romanze in C Major for Strings, Op. 42

Jean Silbelius
(1865–1907)

Manya Aronin, conductor

Allegro Moderato from Symphony No. 3

Camille Saint-Saëns
(1835–1921)
arr. Deborah Baker Monday

PERCUSSION ENSEMBLE

Charles Apy: *Music, Physics*

Rachel Beller: *CWRU Alumnus*

Darg Boni: *Music, Biochemistry*

Marija Djordjevic: *Music*

Samuel Dorfman: *Aerospace Engineering, Mechanical Engineering*

Adam Gouise: *Economics, Mathematics*

Tyler Kramer: *Biomedical Engineering*

*Tina Ma: *Music, Applied Mathematics*

CAMERATA CHAMBER ORCHESTRA

Violin 1

Tara Chatty: *Biomedical Engineering*

Allison Ludwig: *Biomedical Engineering*

Anlin Wei: *Neuroscience*

John Shi: *Computer Science*

Srivatsa Vokkarane: *Biochemistry*

Rosemary Cranston: *Biochemistry*

Violin 2

Yashwant Pantra: *Biochemistry*

Evan Zhou: *Mechanical Engineering*

Zijin Chen: *Computer Science*

Jerome Lu: *Chemical Engineering*

Sena Conklin: *Nursing*

Justin Shih: *Systems Biology*

Viola

Sophia McMaster: *Chemistry*

Jiwoo Kim: *Biomedical Engineering*

Bella Montemore: *Music*

Kai Tibbitts: *Psychology*

Katherine Riley: *Materials Science, Engineering*

Ronit Ganguli: *Neuroscience*

Fallon Greer: *Community Member*

Tyler Pan: *Computer Science*

Cello

Nathan Summers: *Biology*

Emma Tretiak: *Biochemistry*

Abigail Lint: *Neuroscience*

Elizabeth Krotine: *Economics*

*Manya Aronin: *Music Education (MAL)*

Double Bass

Mason Lee: *Mechanical Engineering*

Malcolm Miller: *Sociology, Psychology*

Katherine Greer: *Music Education*

*Graduating Class of 2025



CASE WESTERN RESERVE
UNIVERSITY

PROGRAM NOTES

Suite for String Orchestra

Christopher Wilson was born into a musical family—his mother and grandmother were pianists, his father an amateur musician, and his uncle, Frank Davenport, a composition teacher at the Royal Academy of Music. Wilson showed early musical talent, excelling in piano, organ, violin, viola, and composition. In 1895, while studying at the Royal Academy, he was awarded the Mendelssohn Scholarship, enabling further study in Cologne (with Franz Wüllner), Berlin (with Heinrich von Herzogenberg), and Paris (with Charles-Marie Widor).

Although some concert music by Wilson survives—including string suites, chamber works, a mass, an opera/operetta, and piano music—his primary focus was music for the stage. From 1900, he served as conductor, musical director, or composer for numerous theatrical productions, especially in London. By 1918, he had contributed to nearly sixty productions, many of them Shakespeare plays, such as four versions of *A Midsummer Night's Dream*. While Mendelssohn's music was typically credited for this play, Wilson composed and published music for the song "On the Ground," used in a 1906 production.

Wilson became so closely associated with Shakespearean productions that in 1918 he began a series of articles in *The Stage* newspaper titled *Shakespeare and Music*. These focused on individual plays and their musical adaptations, ultimately covering about twenty-five works. Although he never referenced his own contributions, the series was intended for book publication and posthumously released in 1922. It remains available today, including on Project Gutenberg.

Wilson also wrote other light-hearted articles for *The Stage*, including one in 1917 recounting life as a "musical director" on tour. In one anecdote, he recalls failing to play the final bars of a tragedy due to lack of lighting, much to the fury of the lead actor—an incident Wilson humorously reframed as a compliment to his music's power.

His *Suite for Strings* likely dates from around 1899, during or shortly after his studies abroad. It was performed in Cologne and published by Schott, who also issued violin and piano arrangements of three movements. The six-movement suite—Prélude, Air, Scherzo, Bourrée, Romance, and Rigaudon—pays homage to the Baroque style, reflecting the 19th-century revival of early music. Wilson may have drawn inspiration from Grieg's *Holberg Suite*, with which his own suite shares stylistic and structural similarities. *Credit given to David Procházka, The University of Akron, July 2023*

Romanze in C Major for Strings, Op. 42

In 1904—the same year Gustav Mahler's Fifth Symphony debuted and Samuel Coleridge-Taylor embarked on his first tour of the United States—Finnish composer Jean Sibelius (1865–1957) completed a short yet evocative piece for string orchestra titled *Romanze in C*. Just as Mahler's life had reached a turning point between 1901 and 1902, 1904 proved to be a watershed year for Sibelius as well, though under markedly different circumstances. Living in Helsinki with his wife, Aino, Sibelius had fallen into a troubling pattern of heavy drinking and lavish socializing, leaving the family in a financially and emotionally unstable state. Alarmed, Aino—along with a concerned family friend—intervened, proposing that the couple leave the city for a quieter, more stable environment where Sibelius could focus on his music without distraction.

PROGRAM NOTES CONTINUED

They eventually purchased land near Lake Tuusula and began building a home they would name Ainola. To support the transition, Sibelius's brother Christian, a physician based in Berlin, sent medicinal powders aimed at curbing Jean's alcohol dependency. At the same time, a series of benefit concerts was organized to help finance the construction of the new home. One of these took place in Turku, performed by the orchestra that would also premiere the *Romance in C*. Dedicated to the ensemble's artistic director José Eibenschütz and conducted by Sibelius himself, the five-minute piece captures a whirlwind of emotion—tenderness, angst, longing, and serenity—that mirrors the dramatic, intimate journey shared by Jean and Aino throughout their lives. *Credit given to Dr. K. Dawn Grapes Fort Collins Symphony*

Allegro Moderato from Symphony No. 3

Camille Saint-Saëns, a skilled organist who won first prize in organ at the Paris Conservatory in 1851, composed his famous *Organ Symphony* (Symphony No. 3) not as a showcase for virtuosity but as a masterful integration of keyboard instruments—including piano four-hands and organ—within the symphonic framework. Though often perceived as conservative later in life, Saint-Saëns demonstrated remarkable innovation in this 1886 work, commissioned by London's Philharmonic Society and premiered there with the composer conducting.

A frequent visitor to England, Saint-Saëns was celebrated as a conductor, pianist, and composer. His connections included performances for Queen Victoria and studying Handel's manuscripts at Buckingham Palace. He later received honorary degrees from Cambridge and Oxford and composed a coronation march for Edward VII, earning him a Commander of the Victorian Order.

The *Organ Symphony* breaks from classical tradition by condensing the typical four-movement structure into two sweeping parts. The first begins with a slow introduction leading into a sonata-form movement. However, rather than returning to the initial themes as expected, Saint-Saëns transitions seamlessly into a slow section in D-flat major, introduced by the organ's soft entrance and a soaring string chorale. This moment marks a striking emotional shift from tension to serenity.

The second part begins with a scherzo—fast, rhythmically driven music led by the strings and punctuated by lighter woodwind and piano passages. Just as its form seems familiar, the music spirals into instability before returning to the earlier lyrical theme. This leads to the organ's dramatic C-major chord, signaling the finale. The music then builds toward a triumphant, radiant coda, showcasing Saint-Saëns' gift for orchestration and drama.

Dedicated to Franz Liszt, who died in 1886, the symphony honors Liszt's influence, especially his idea of cyclical transformation—the evolution of a central motif throughout a work. Saint-Saëns employs this technique brilliantly, reshaping a single musical idea across the symphony's sections to create a sense of unity and progression. The transformation of the motto theme from restless tension to radiant climax embodies the symphony's grand emotional arc and structural coherence, marking it as one of the 19th century's most inventive and emotionally powerful orchestral works. *Credit given to John Henken L A. Philharmonic*

ABOUT

Elizabeth A. Hankins holds a Ph.D in Music Education from Case Western Reserve University. She has been the orchestra director at Lakewood High School in Lakewood Ohio for over 34 years, conducting 5 orchestras and teaching music theory, the history of American popular music and piano class. In 2002, she founded “ The Lakewood Project ” rock orchestra. She has presented at ASTA, OMEA, MayDay Group Colloquium, and the New Directions in Music Education Conference. She was one of 10 finalists for the Grammy Music Educator of the Year in 2017; recognized by Yale School of Music as a Distinguished Music Educator in 2013 and 2015; and Distinguished Alum by Oberlin Conservatory of Music in 2013. She currently serves as the OMEA Orchestra Affairs Chair and recently a two year term on the NAFME Orchestra Council.

Manya Aronin (Graduate Assistant) is a third year music education master’s with licensure student at Case Western Reserve University. Aronin began her career as a violin performer, receiving her bachelor’s degree at the Cleveland Institute of Music. Aronin has performed in regional orchestras, such as the Canton Symphony, Akron Symphony, and various chamber groups in the Cleveland area. Aronin has also been teaching music since 2021, offering private violin and viola lessons and early childhood general music classes. Aronin’s research interests include music education’s influence on language and communication development. In 2025, Aronin presented her research poster at the Michigan Music Conference. Currently, Aronin is a student teacher at Shaker Middle School, teaching orchestra in grades 6-8.

Matthew Larson has been the director of the Case Western Reserve University Percussion Ensemble in 2014 and the Cleveland Institute of Music percussion teacher at CWRU since 2010. Additionally, he teaches at Kent State University. Matthew is the Principal Percussionist of the West Virginia Symphony Orchestra and associate principal percussionist with the Erie Philharmonic. Matt has also performed with the Cleveland Orchestra, National Symphony Orchestra, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra, Buffalo Philharmonic, Akron Symphony Orchestra, Canton Symphony Orchestra, Blossom Festival Band, and Blossom Festival Orchestra. As an extra with the Cleveland Orchestra, Matt has performed several concerts at Carnegie Hall in New York City.

Matthew has a Master’s Degree from the Cleveland Institute of Music where his primary teacher was Cleveland Orchestra Principal Percussionist Richard Weiner. He also holds a Bachelor’s Degree from the University of Minnesota where he studied with Fernando Meza. In high school, he studied with Earl Yowell of the St. Paul Chamber Orchestra and Elliot Fine of the Minnesota Orchestra.

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