

United Voices:
A CWRU Bicentennial Concert

Symphonic Winds

Ryan V. Scherber

Music Director & Conductor

Joan Ellison

Featured Faculty Soloist, Popular Vocals

Lady J Davenport

Featured Alumnus Narrator

Brianna Bell & Bobby Bellairs

Graduate Conducting Associates

7:30 PM

Wednesday, February 25, 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), 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.

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

CWRL BANDS

PROGRAM

Towers of Bloom Kelijah Dunton
(b. 1999)

Brianna Bell, graduate conducting associate

Suite from Candide Leonard Bernstein
(b. 1963)
I. The Best of All Possible Worlds
II. Westphalia Chorale and Battle Scene arr. Clare Grundman
III. Auto-da-fé
IV. Glitter and Be Gay
V. Make Our Gardens Grow

The Man That Got Away Harold Arlan & Ira Geshwin
(1905–1986) (1898–1937)
arr. Paul Ferguson

Joan Ellison, featured vocal soloist

Singin' in the Rain Nacio Herb Brown & Arthur Freed
(1896–1964)(1894–1973)
arr. Paul Ferguson

Joan Ellison, featured vocal soloist

Blue Night James M. Stephenson
(b. 1969)

Bobby Bellairs, graduate conducting associate

Unidad et Ritmo Michele Fernández
(b. 1967)

Over the Rainbow Harold Arlen & Yip Harburg
(1905–1986) (1896–1981)
arr. Paul Ferguson

Joan Ellison, featured vocal soloist

Lincoln Portrait Aaron Copland
(1900–1990)
arr. Walter Beeler

Dr. Lady J, featured alumnus narrator

CWRU BANDS PERSONNEL

Piccolo

Minju Kim, *biochemistry*
Gianna Wong, *mechanical engineering*
Anji Zheng, *neuroscience*
Leah Nez, *bioethics (PhD)*

Flute

Arneet Bains, *neuroscience*
Colin Fields, *music & mathematics*
*Sophie Gerew, *mathematics & political science*
Minju Kim, *biochemistry*
Samuel Kim, *biology*
Sabrina Maule, *biomedical engineering*
Chaitra Mynampati, *biomedical engineering*
Noah Nguyen, *music & cognitive science*
Leah Nez, *bioethics (PHD)*
Ella Quan, *mechanical engineering & aerospace engr.*
Manasa Venkataramana, *biochemistry*
Jovencia Webbeking, *music & aerospace engineering*
Gianna Wong, *mechanical engineering*
Joanne Yoon, *materials science & engineering.*
Ada Yang, *biology*
*Anji Zheng, *neuroscience*

Oboe

Kiran Sah, *mechanical engineering*
Owen Biscoe, *chemical engineering*
Ray Qi, *biomedical engineering*

Bassoon

*Kaleb Conger, *civil engineering*
Kwaku Kwabia, *computer engineering*
*Bryce Harrington, *chemical engineering*

Clarinet

*Sana Adi, *biomedical engineering*
Saul Arellano, *biology*
*Kennedy Brehm, *music & polymer science + engr.*
Connor Elison, *music & aerospace engineering*
*Ava Haehn, *nursing*
Maya Lang, *chemical engineering*
Caleb Park, *mechanical engineering*
*Charithma Peiris, *neuroscience & psychology*
Daniel Shen, *mechanical engineering*

Bass Clarinet

Cameron Toscano, *music & biomedical engineering*
*Anders White, *chemical engineering*
Cindy Xu, *biomedical engr. & materials science + engr.*

Contrabass Clarinet

*Cameron Toscano, *music & biomedical engineering*

Alto Saxophone

*Charlotte Brew, *biology*
Ryan Gensler, *mechanical engineering*
*Lydia O'Dell, *music & mechanical engineering*
*Abby Ostrander, *mechanical engineering*
Carter Ross, *biology*

Tenor Saxophone

*Harry Ganz, *music & political science*
Aidan Ghylin, *electrical engineering*
*Aine Thomas, *computer science & english*
Charlotte Post, *mechanical engineering*

Baritone Saxophone

Michael Cogliano, *mathematics & physics*
*Veronica Moskal, *music & mechanical engineering*

Horns

*Isaac O'Brien, *aerospace engineering & music*
*Russell Zhang, *music education*

Trumpet

James Adair, *computer science*
*Genevieve Fritz, *music education*
Hunter Grace, *political science & sociology*
Anvika Manchepalli, *neuroscience*
Jennifer Morrison, *electrical engr. & biomedical engr.*
Jack Overman, *economics*
Lachlan Robertson, *mechanical & aerospace engineering*

Trombone

Cole Johnston, *animation*
*Tyler Kirkpatrick, *engineering physics*
Joey Messersmith, *mathematics*
*John McGonegal, *music & engineering*
Madhav Narayan, *systems biology*
*Lucas Newell, *biochemistry*
Alex Piezuch, *biochemistry*
Robbie Shephard, *engineering physics & astronomy*

Euphonium

*Jared May, *physics (PhD)*
Veronica Saburova, *mechanical engineering*
Nick Shafer, *mechanical & aerospace engineering*
Ling Wu, *chemistry*

Tuba

*Andrew Director, *music performance & finance*
Julia Ferrin, *mechanical and aerospace engineering*
Aryn Hubbard, *medicine (MD)*

Double Bass

*Madelyn Updike, *music & civil engineering*

Harp

*Seth Gratz, *music & physics*

Percussion

Ervin Abbeyquaye, *chemical engineering*
Keegan Balster, *neuroscience & chemistry*
Owen Benedict, *history & physics*
Samuel Dorfman, *mechanical engr. & aerospace engr.*
Tyler Kramer, *biomedical engineering*
Jack Matyas, *engineering & music*
Felix McElwaine, *aerospace and mechanical engineering*
Julie Moeller, *animation*
Rose Pluchino, *aerospace engineering*
*Swapnil Roy, *computer science & music*
Vajk Volgyesi, *mechanical engineering*
JW Whisenhunt, *computer engineering*

Symphonic Winds members are listed alphabetically to reflect the musical contributions of all members.

*denotes principal

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. 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 second-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 in August 2024. When she is not busy writing songs or playing piano, Brianna 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.

Mr. Bobby Bellairs is a first-year masters student in the Music Education with Licensure program at Case Western Reserve University. He holds a Bachelor of Music degree from St. Olaf College where he studied saxophone performance with an emphasis in jazz studies. As a musician, he has performed with multiple world-renowned jazz musicians, been a member of classical and jazz chamber groups, performed with the St. Olaf Orchestra, composed and recorded alongside various student lead R&B and pop groups, and worked in professional pit orchestra settings. As an educator, Bellairs strives to cultivate student creativity by emphasizing the exploration of personal interests and diverse performance settings. In his own time, Bellairs enjoys spending time outside, exploring Cleveland, and gathering with friends to enjoy great food.

FEATURED FACULTY SOLOIST

Joan Ellison has been praised for her "vocal prowess....[and] organic grasp of the classic songs" by Michael Feinstein, and has made a specialty of reviving Judy Garland's repertoire from her golden Hollywood years, live concerts, studio recordings, and television shows. Of her NYC solo cabaret show at 54 Below, Cabaret Scenes Magazine wrote: "[Joan is] Judy-esque in appearance and...a near voice double for her idol." Joan made her Cleveland Pops Orchestra debut at Severance Hall in 2005 and has since sung more than 70 symphony concerts coast-to-coast.

Joan recently made her professional European debut, performing *Get Happy! A Judy Garland Celebration* at the National Concert Hall in Dublin and the National Opera House in Wexford with the Niall Kinsella Orchestra. Other recent engagements of *Get Happy!* include the Symphonies of Jacksonville, Portland, New Haven, Toledo, Tuscaloosa, Holland, Paducah, Gulf Coast, and Hilton Head. Recent concert highlights include a recreation of Garland's 1961 Carnegie Hall concert hosted by Judy's daughter, Lorna Luft; Judy & Liza at the Palladium with the Santa Rosa Pops; *It's Magic! Joan Ellison Swings in High Fidelity* and *Retrophonic Christmas* with orchestras across the U.S. including the New Haven Symphony, Evansville Philharmonic, Whiting Festival Orchestra, Columbus Indiana Philharmonic, Waterloo-Cedar Falls Symphony, Rogue Valley Symphony, Washington Metropolitan Philharmonic, New Albany Symphony, Enid Symphony, and North Charleston Pops; and sold-out performances of her cabaret show, *Love Finds Judy Garland* at the Maltz Jupiter Theatre.

Joan has played classic leading-lady roles including Julie in *Carousel*, Nellie in *South Pacific*, Eliza in *My Fair Lady*, and Maria in *The Sound of Music*, and is a member of Actors' Equity. Her second album, *Retrophonic Gershwin*, was released in 2015, and she was featured as part of #PBSForTheArts.

In 2016, Joan embarked on a mission to restore Garland's original orchestrations. At Michael Feinstein's invitation she serves as Editor of the *Judy Garland Carnegie Hall Concert Restoration Project* for the Garland Heirs Trust. She earned Bachelor's and Master's degrees from Oberlin Conservatory of Music and serves as Teacher of Popular Voice at The Cleveland Institute of Music. Her students have performed On and Off-Broadway, in London's West End, in bands and national tours, in film and television, and can be heard on recordings in many genres. | www.joanellison.com

FEATURED ALUMNUS NARRATOR

Dr. Lady J (known out of drag as J Davenport) is a Cleveland, Ohio-based PhD, historian, drag artist, podcaster, curator, and activist originally from rural East Tennessee who specializes in drag performance history. She is best known for her dissertation “From the Love Ball to RuPaul: The Mainstreaming of Drag in the 1990s,” which was featured as a ProQuest Success Story. She is also known as the host of the podcast Untucking the Past and cohost/co-producer of The Pod of Dust and Rainbows with Kenyon Farrow. Lady J is an award-winning queer and trans community leader who was voted “Cleveland’s Best Activist” of 2021, 22, 24 and 25 and the Trans Educator award from Margie’s Hope. Her work has been featured by National Geographic, Hstory.com, and the Journal of the American Musicological Society and her essay “Experimenting with Lady J: A Trans Take on Drag” was published in the textbook *Dance in US Popular Culture* in 2023.

With over a decade of experience performing and producing in the drag world, Lady J’s lived experience deeply informs her understanding of the art form’s history and allows her to speak to both its past and present. Her research and educational outreach focus on fighting the historical erasure of marginalized drag communities and bringing forward the contributions drag performers have made to politics, music, film, fashion, and popular culture. Through public education and nightlife activism, Lady J attempts to undo the misogynistic myth that drag is primarily and historically performed by, and thus belongs to, cisgender men who dress as women. She highlights the significant role of transgender people and cisgender women throughout drag history, placing emphasis on the foundational role of performers of color. She further works to show how drag performances function by returning performances and performers back into their full cultural context.

In her drag career, Lady J has produced individual works and shows for the Rock and Roll Hall of Fame, the Gay Games, FRONT International, and the Austin International Drag Festival among hundreds of other clients across the United States. In her performances Lady J has collaborated with artists across a variety of mediums including puppetry, textile art, burlesque, and theater. You can find Lady J’s podcasts, writings, and samples of her years of performances on her website www.theonlyladyj.com.

NOTES ON THE PROGRAM

Towers of Bloom

Towers of Bloom embodies the flourishing and everlasting growth of the Third Street Music School Settlement and ISO Symphonic Band. We celebrate 130 years at Third Street, the Nation's oldest music school settlement, where cultivating ambitious musicians of all ages from across NYC is a time honored tradition. The countless talented minds that have been nurtured and given a space to express themselves by this institution through its 130 year history is nothing short of GRAND. The ISO Symphonic Band has been one of the many vehicles in which talented young musicians from all walks of life have been able to come together and perform in a group that is more than a band; it is a community of welcoming artists that inspire and embrace each other's individuality and love for music. An experience that I know first hand, being a proud alumni of the group. Striving for excellence through artistic expression and creating a safe-haven for all is what Third Street and the ISO Symphonic Band are all about. This piece has been commissioned by the Third Street Music School for the ISO at Third Street Symphonic Band by way of their FANTASTIC director, my friend and colleague: Paul Corn. A special thank you to the commissioning party for their support in the creation of this piece.

Message to Paul : Thank you for always believing in my ability as a composer and as a man; trying to prove himself in this world of music. You've been incredibly instrumental in creating the space for me to grow, learn, and overcome. I'm forever grateful to you. The caliber of educator you are cannot be overstated, and to me, that just makes your word hold THAT MUCH MORE weight. I will continue to march on in my career because I know that you are in my corner. I didn't get to study under you in high school, but hey, I'm happy that I got to meet you and share the experience of music with you. ~ Thank you Paul.

MEANING BEHIND THE TITLE :

“ Towers “ represents tall, strong, and unshakeable entities, such as Third street and ISO. 130 YEARS and counting, that's a pretty strong program, to say the least. “Bloom “ represents growth, change, and evolution. Both Third street and ISO have changed in many ways since their inception, but those changes have helped them grow into the pillars they are today. Strong and everlasting, THAT is how I arrived at “Towers of Bloom” Commissioned By The ISO at Third Street Symphonic Band in Celebration of Third Street's 130th Year Anniversary, Paul Corn ; Director

Note provided by the composer, Kelijah Dunton

Suite from Candide

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, Bernstein's *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness' buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in “The Best of All Possible Worlds.”

NOTES ON THE PROGRAM

Suite from Candide, continued

Candide and Cunégonde kiss, and Candide is banned from Westphalia. As he leaves, Bulgarians invade, kidnap him and slaughter everyone except for Cunégonde, who they prostitute out to a rich Jew and the Grand Inquisitor. Candide escapes and begins an optimistic, satirical journey, taking with him his sweetheart Cunégonde and Pangloss. Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cunégonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with “You’ve been a fool, and so have I, But come and be my wife, And let us try before we die, To make good sense of life. We’re neither pure nor wise nor good; We’ll do the best we know; We’ll build our house, and chop our wood, And make our garden grow.”

Opening on Broadway on December 1, 1956, Candide was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, Candide won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. “There’s more of me in that piece than anything else I’ve done,” he said.

Note courtesy of the San Luis Obispo Wind Orchestra

The Man That Got away

The Man That Got Away was written for the 1954 musical film *A Star is Born* and originally performed by Judy Garland, who was praised for her powerful performance. This piece expresses heartbreak and longing, which was a departure from the lighthearted and optimistic songs that Hollywood was previously known for. Arlen's melody features a rich harmony and a blues influenced texture, which further emphasizes that dramatic character and context of the piece.

Singin’ in the Rain

Lyrics by Arthur Freed and music by Nacio Herb Brown, *Singin’ In The Rain* was popularized by the Broadway musical *The Hollywood Revenue* of 1929. Two decades later, the song was further popularized through the 1952 MGM film, *Singin’ in the Rain*, Starring Gene Kelly. In this film, the song captures the happiness of a man who is gleefully in love - not even a rain shower can bring down his spirit. Today, the song is considered a staple of the *Great American Songbook* as it is performed in musical theatre and jazz ensemble contexts.

Blue Night

This piece was originally scored for chamber orchestra, with program notes as follows: As a fellow Lake Forest (IL) resident, I've long witnessed Pat and Gene Sikorovski's continued passion and tireless energy toward fostering musical growth for many of our nearby neighbors who otherwise may lack the resources to participate in the pursuit of creative activities. I've even witnessed said energy firsthand, due to the fact that I shared an office with their "bravo Waukegan!" organization for a period of time.

NOTES ON THE PROGRAM

Blue Night, continued

This piece was originally scored for chamber orchestra, with program notes as follows: As a fellow Lake Forest (IL) resident, I've long witnessed Pat and Gene Sikorovski's continued passion and tireless energy toward fostering musical growth for many of our nearby neighbors who otherwise may lack the resources to participate in the pursuit of creative activities. I've even witnessed said energy firsthand, due to the fact that I shared an office with their "bravo Waukegan!" organization for a period of time. Furthermore, our family has been invited to their home on several occasions for their annual Christmas party, where the revelries would always include rousing Christmas sing-alongs to culminate the evening. This piece is a reflection on that strength and passion. I wanted to dedicate something to them that would be lush and poignant, but might also represent that unwavering foundation that was always necessary to stick to the convictions of their beliefs and goals. The work has "bluesy" and "unexpected" notes that symbolize how nothing in life is a straight line; but if one stays true to their vision, the beauty of that vision will ring through and prove beneficial for all involved. I'm honored to have been given the opportunity to create this work for them. The concert band version was created for my friend and musical supporter, Tem Hendrix, for his Bentonville High School band to premiere at the 2025 Midwest Clinic.

Note provided by the composer, James M. Stephenson

Unidad en Ritmo

Afro-Latin jazz is often described as an infectious blend of European melodies and lush harmonies with a heartbeat rooted in the rhythm treasures of Africa. The collaborations of artists like Dizzy Gillespie and Tito Puente gave way to a worldwide love of an art form with humble, profoundly spiritual, and yes, even oppressive beginnings. The intent of this original composition is not to add African rhythms in their purest form to Spanish-styled melodies reminiscent of my own ancestral heritage: rather, to pay respect to the result of the organic progression, through time -- of the humble cultures thrown together on a small island, and which contributed to the development of these very specific Afro-Cuban forms into what they are... today. These four iconic styles range from ethereal, to joyful, poignant, and intense. In this work: many authentic patterns are woven into the fabric of the winds as well. The composer states: On a personal note: It is important to acknowledge that this artistic (and spiritual) union could not have occurred without the tragic circumstances surrounding the unforgivable transportation of enslaved people to the Caribbean. Thoughts often drifted to this fact while writing, and so some of the emotions stirred at the mere contemplation of their suffering may be felt in the Bolero and Afro-Cuban 6/8 sections.

Each brief section represents elements of life that are best experienced (or endured) through unity, mutual support, and appreciation for the trials each of us experiences in our own way. It is also hoped that the exhilaration (in the wish to see others rise above their struggles) is also evident in the ending section, where the initial theme heard during the joyous (Son Montuno) returns towards the end of the Afro-Cuban 6/8 to represent the indomitable human spirit transcending the negative events that we may all suffer as a result of life's trials.

Note courtesy of the Florida A&M University Wind Symphony

NOTES ON THE PROGRAM

Somewhere Over the Rainbow

Somewhere Over the Rainbow is a ballad from the duo of Harold Arlen and Yip Harburg. Released in 1939 in the hit movie “The Wizard of Oz”, this song portrays Dorothy’s desire to find a place where she can leave her troubles behind. Originally sung by Judy Garland, this song received an Academy Award and was inducted by the Library of Congress into the National Recording Registry in 2017 for its impact on American culture.

Lincoln Portrait

Soon after the United States entered World War II, conductor André Kostelanetz approached three American composers with the suggestion that each write a musical portrait of an eminent American who expressed the “magnificent spirit of our country.” The proposal resulted in Virgil Thomson’s *The Mayor LaGuardia Waltzes*, Jerome Kern’s *Portrait for Orchestra of Mark Twain*, and Copland’s *Lincoln Portrait* (for speaker and orchestra). The Cincinnati Symphony Orchestra premiered the latter on May 14, 1942, with Kostelanetz conducting and William Adams reading the famous words of Abraham Lincoln. The work was subsequently arranged for band, and both versions have become patriotic favorites, with performances featuring such notable narrators as Walter Cronkite, Henry Fonda, Phylicia Rashad, Katharine Hepburn, Vincent Price, James Earl Jones, William Warfield, and Barack Obama.

Regarding his score, Copland writes:

“I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad known today as *Springfield Mountain*. In neither case is the treatment a literal one... In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.”

Note courtesy of Travis Cross and the UCLA Wind Ensemble

UPCOMING EVENTS

7:30 PM • Thursday, February 26, 2026

Jazz Ensembles with Chris Anderson on Trombone
Florence Harkness Memorial Chapel

7:00 PM • Friday, February 27, 2026

Joint Music Program Faculty Recital
Florence Harkness Memorial Chapel

12:00–4:00 PM • Saturday, February 28, 2026

28th Annual Saxophones on Saturday
Special Guest, Steve Kortyka
Florence Harkness Memorial Chapel

7:30 PM • Wednesday, March 4, 2026

Case/University Circle Symphony Orchestra
Impressions: Featuring Shreya Girish, Flute
Maltz Performing Arts Center, Silver Hall

6:00 PM • Friday, March 20, 2026

CWRU 2026 Concerto Competition
Florence Harkness Memorial Chapel

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