



CWRU

2026–27 CONCERT SERIES

Special Places

Case/University Circle Symphony Orchestra

Erin Huang, flute

Featured Soloist

Dr. Kathleen Horvath

Conductor & Director of Orchestras

Chris Gorman

Graduate Assistant

7:00 PM

Wednesday, September 30, 2026

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 2026–27 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

Case/University Circle Symphony Orchestra

Dr. Kathleen Horvath, Director

Hebrides Overture “Fingal’s Cave”

Felix Mendelssohn
(1809-1847)

Chris Gorman, Conductor

Concerto for Flute, Op. 283

Carl Reinecke
(1824-1910)

Erin Huang, Soloist
Erin is a student of Heidi Ruby-Kushious

Symphony No. 4

Robert Ward
(1917-2013)

Grave
Adagio - Allegro

Case/University Circle Symphony Orchestra

Dr. Kathleen Horvath, Director

Wind Instrumentalists

Flute		French Horn	
Noah Nguyen	<i>Cognitive Science, Music</i>	Isaac O'Brien	<i>Aerospace Engineering, Music</i>
Anji Zheng	<i>Music, Neuroscience</i>	Campbell Burrill	<i>Biochemistry</i>
Oboe		Trumpet	
Will Emmanuel	<i>Music, Physics</i>	Genevieve Fritz	<i>Music Education</i>
Jacob Shaw	<i>Community Member</i>	Lachlan Robertson	<i>Mechanical, Aerospace Engineering</i>
Clarinet		Percussion	
Ava Haehn	<i>Nursing</i>	Renee Groesbeck	<i>Mechanical, Aerospace Engineering</i>
Ethan Kim	<i>Nursing</i>	Swapnil Roy	<i>Computer Science, Music</i>
Bassoon			
Liam Darrah	<i>Music, Physics</i>		
Byrce Harrington	<i>Chemical Engineering</i>		

String Instrumentalists

Violin I		Viola	
Gracie Bellino	<i>PhD, Biology</i>	Jesse Berezovsky	<i>Faculty</i>
Divya Chatty	<i>Biomedical Engineering</i>	Evan Dela Vega	<i>Music Education</i>
Kieran Fake *	<i>Mathematics, Music</i>	Aseda Essandoh	<i>Statistics</i>
Beth Hankins	<i>Alumni, Faculty</i>	Sophia Intravaia *	<i>Music, Nutrition</i>
Nicholas Hartman	<i>Finance</i>	Ilana Jacoby	<i>Music, Neuroscience</i>
Mathew Kent	<i>Neuroscience</i>	Peter Jang	<i>Biology</i>
Kyuri Lee	<i>Biochemistry</i>	Sophie Lynch *	<i>Chemical Engineering, Music</i>
Grace Li	<i>Chemistry</i>	Aliya Nasim	<i>Mechanical Engineering</i>
Hannah Lin	<i>Electrical</i>	Jacob Porter	<i>Chemical Biology</i>
Liam Prentice	<i>Chemical Engineering</i>	Aiden Tran	<i>Neuroscience</i>
Ivan Tai *	<i>Electrical Engineering, Music</i>	Stephanie Wu	<i>Neuroscience</i>
Nathaniel Tisch	<i>Mechanical Engineering, Music</i>	Cello	
Violin II		Yufei Chen	<i>Biochemistry</i>
Isabella Anderson	<i>Business Management, Chemistry</i>	Aiden Chung	<i>Art History, Cognitive Science, Music</i>
Benjamin Allen-Alcantara	<i>Biology</i>	Tyler Ginther	<i>Mechanical Engineering</i>
Claire Carson	<i>Community Member</i>	Kate Greer	<i>Music Education</i>
Susie Chen *	<i>Biology, Music</i>	Uthara Iyengar	<i>Biology, Music</i>
Sena Conklin	<i>Nursing</i>	Dana Kim *	<i>Biology</i>
Arin Fam	<i>Cognitive Science</i>	Keona Koh	<i>Biochemistry</i>
Advait Ghantasala	<i>Nutritional Biochemistry</i>	Luna Marquez-Pot	<i>Community Member</i>
Claire Jin	<i>Biochemistry</i>	Charles Price	<i>Mathematics, Physics</i>
Ben Song *	<i>Electrical Engineering, Music</i>	Zev Torrance	<i>Biomedical Engineering</i>
Bass		Emma Tretiak	<i>Biochemistry</i>
Daniel Boarnet	<i>Mechanical Engineering</i>	Yasmin Yogaratnam *	<i>Mechanical Engineering, Music</i>
Lillian Haessler *	<i>Music, Physics</i>	Andrew Xia	<i>Biochemistry</i>
Samantha Gloe	<i>Biochemistry, Music</i>	Harp	
		Theo Benjamin	<i>Neuroscience</i>
		Seth Gratz	<i>Music, Physics</i>

performers listed alphabetically

*denotes section leader

Hebrides Overture “Fingal’s Cave” - Felix Mendelssohn

Felix Mendelssohn’s *The Hebrides* overture, Op. 26 (also known as *Fingal’s Cave*), stands as one of the quintessential orchestral depictions of the natural world in early Romantic music. Inspired by an August 1829 journey to the remote Inner Hebrides off the western coast of Scotland, Mendelssohn was so struck by the stark beauty and echoic solitude of Fingal’s Cave on Staffa Island that he reportedly jotted down the opening theme in a letter home that very evening. Rather than serving as an introduction to an opera, this standalone concert overture acts as a vivid tone poem. Its opening motif, an undulating, lyrical, cell in the lower strings and bassoons, evokes the swell of the Atlantic Ocean and the rhythmic sloshing of sea against basalt columns. Throughout the piece, Mendelssohn masterfully contrasts turbulent orchestral surges representing storm-tossed seas with lyric, soaring melodies in the woodwinds that conjure wide Scottish skies and distant sea fog, ultimately crafting a work that translates landscape into vivid, emotional sound.

Concerto for Flute, Op. 283 - Carl Reinecke

Hailed shortly after his death as the “last noteworthy mention of the Mendelssohn-Schumann Period,” Carl Reinecke (1824-1910) was an important figure in the German Romantic musical tradition. He served as director of the Leipzig Conservatory and the conductor of the Gewandhaus Orchestra, and conducted premieres of works by many influential composers of the time. Compositionally, he was most influenced by Mendelssohn and Schumann, and spent his career adhering to the more conservative style of his mentors, recognizing towards the end of his life that “I have not progressed with the years. Instead, I have remained faithful to my past artistic ideals with the full force of my conviction because I cannot and will not follow the paths taken by modern composers.” Thus, amidst the groundswell of musical novelty at the turn of the 20th century, Reinecke’s works represent a continuation of the disappearing classical tradition.

Despite being composed at the end of his life, Reinecke’s flute concerto is no exception. The first movement is an ode to pastoralism. It begins with a shepherd’s call in the home key, evoking a rural scene through the primary theme in D major. Interestingly, when the flute enters in the second exposition, the music has modulated upwards to B major, perhaps a tonal escape to a countryside retreat. However, the vacation doesn’t last long; the flute soon devolves into minor-key mechanistic passages, disrupting the bright landscape with human-imposed order. The forces of nature respond with tempestuous evocations, but the clouds eventually clear as the flute returns with a lyrical *siciliano* and a lively *musette* as the secondary theme, both dances associated with pastoralism. The development is relatively short, but far-reaching. By the recapitulation, the music seems to have learned its lesson. Instead of indulging in virtuosic demonstration, the flute transitions into the *siciliano* and *musette* much more quickly, with smaller mechanistic moments eventually surrendering to bucolic simplicity. Following typical sonata form, the secondary themes return in the home key, but interestingly, the journey to the tonic is not achieved through assimilation with the primary theme, but instead follows a self-discovery narrative in a more distant land. The movement eventually ends the same way that it started, but the shepherd’s call this time rings with more serenity and contentment. By interacting with nature, the music is able to come to a better understanding of itself.

The second movement continues this organic journey, but this time as a lyrical aria. It opens with a pained flute melody in b minor, beneath which a rhythmic ostinato resonates in the lower voices of the orchestra. The motif resembles a heavy heartbeat, and perhaps alludes the inevitability of fate (a common theme in Romantic works). The flute line is always reaching upwards; it first cycles through cycles of ascending whole step modulations, pushing through suspensions on each step, only to be immobilized by a fully diminished 7th chord. It later dreams of a nostalgic diversion in the relative major, but it again falls down to its dismal reality after landing on the chordal 7th of the dominant, which pulls it back down. Yet, despite these aspirations of D major ascent, the movement eventually ends quietly in the parallel major, perhaps finally finding solace right where it is.

Concerto for Flute, Op. 283 - Carl Reinecke (cont.)

In the third movement rondo, a jubilant theme alternates with lyrical episodes. However, this repetitive form is far from static. The first refrain gets derailed by an out-of-place A#, which truncates the form but guides the melody to a home-key cadence and subsequent episode. The second iteration of the rondo theme is disrupted again by the A#, but the diversion this time brings us into a B-major episode, the key of the first movement's bucolic escape and the second movement's serene conclusion. The orchestra bumbles beneath the melody like a brook passing through the meadows, reminiscent of the opening pastoral scene. Recitative gestures then recall the second movement before the refrain is performed once more, this time avoiding A#s and completing a symmetrical ternary form. However, this formal completion does not have a harmonically satisfying ending, landing us in F# minor for the return of the first episode. Humorously, the A-A# motif from the first two refrains returns just before the coda, perhaps mocking the refrain for not being able to deliver a satisfying cadence as anticipated. While the motif might have first been interpreted as a nuisance, in its absence, one realizes that it was really a helpful guide to the movement's brighter key areas. Ultimately, the concerto comes to a close on a bright Hollywood cadence that presages the drama and romantic revival of future Hollywood soundtracks. Perhaps, Reinecke was not so stuck in the past after all.

-Program notes written by Erin Huang

Symphony No. 4 - Robert Ward

Robert Ward was born in 1917 in Cleveland Ohio. He studied with Howard Hanson and Bernard Rogers at the Eastman School of Music; with Frederick Jacobi, Bernard Wagner, Albert Stoessel and Edgar Schenkman at the Julliard School and with Aaron Copland at the Berkshire Music Center. Over his career he held several academic positions at Queens College, Columbia University and the Julliard School of Music, and Duke University. His Opera *The Crucible* won both a Pulitzer Prize in Music and the Music Critics Circle of New York in 1962. His work has garnered many distinguished awards and he is recognized as one of America's most prestigious composers.

He wrote these notes for the premiere of the Fourth Symphony

For a long time I have had a theory that a composer's work is closely related to his daily life. If true, this means that the work of a wildly romantic genius or a noble humanitarian would make for some vivid program notes to while away the pauses during a concert. Unfortunately, however, I am but a prosaic fellow, irritable with my children, prone to be drawn into committees for causes and really liking nothing better than to loaf in my studio pretending I am in the throes of divine inspiration.

As for my music, I love a good tune and when one comes to me I like to turn it around and try it in different guises. When I have enough of such tunes or catchy phrases of the right kind to make a symphony, I am likely to be found stretched out on my studio couch thinking about them until they assemble themselves into a larger design which satisfies me.

Actually a verbal description of my Fourth Symphony would be little different from those of hundreds of other symphonies which have filled program books for years. Each of the three movements has four musical ideas. In the opening allegro they are arraigned in what the text books call sonata-form with the first theme broadly stated as an introduction. The "Grave" which follows states its meditative melodies and then restates them in varied form and order. In the finale several lively phrases and a fugue subject precede a broad get-your-hat-it-will-soon-be-time-to-go-home kind of tune which ends the symphony. All are then tossed back and forth before the singing tune has the last word.

-Excerpted from the composer's program notes for the premiere of the Fourth Symphony

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.

ERIN HUANG is a third-year Music and Biomedical Engineering student at Case Western Reserve University, where she studies flute with Heidi Ruby-Kushious. During her time in Cleveland, she has performed with the New Music Ensemble and Wind Ensemble at the Cleveland Institute of Music, the CIM/CWRU Baroque Orchestra, and the Case/University Circle Symphony Orchestra as section leader. She is also an active competitor, and in the past year has received recognition as the winner of the 2026 Joan Terr Ronis Memorial Recital at CWRU, the second place winner in the 2026 U.S. Army Band "Pershing's Own" National Collegiate Soloist Competition, and as the third place winner of the 2026 Central Ohio Flute Association Collegiate Competition.

A native of Boston, Erin has also performed with the Boston Youth Symphony Orchestra, Boston Ballet Next Generation Orchestra, Rivers Youth Symphony, Tufts Youth Philharmonic, and various All-State ensembles. In 2022, she was also a finalist in the Boston Pops Fidelity Investments Young Artist Competition. Outside of school, Erin loves attending summer festivals, and has studied at Domaine Forget de Charlevoix, Renova Summer Music Festival (on the Joseph Regna Full Scholarship), The Consummate Flutist at Carnegie Mellon University, and Aria International Summer Academy.

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.

UPCOMING EVENTS

7:00 PM • October 7, 2026

CWRU Symphonic Winds
Maltz Performing Arts Center

7:00 PM • October 9, 2026

CWRU Homecoming Concert
Maltz Performing Arts Center

7:00 PM • October 10, 2026

CWRU Jazz Combos
Florence Memorial Harkness Chapel

7:00 PM • October 12, 2026

Case Concert Choir & University Chorale
Florence Memorial Harkness Chapel

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