CWRU
2026–27 CONCERT SERIES

Festive Reveries

CWRU Symphonic Winds

RYAN V. SCHERBER
MUSIC DIRECTOR & CONDUCTOR

BRIANNA BELL
GRADUATE CONDUCTING ASSOCIATE

ERIN MEISSNER
GRADUATE CONDUCTING ASSOCIATE

GENEVIEVE FRITZ
UNDERGRADUATE CONDUCTING ASSOCIATE

7:00 PM

FRIDAY, NOVEMBER 20, 2026

MALTZ PERFORMING ARTS CENTER | SILVER HALL
1855 ANSEL ROAD CLEVELAND, OH

DEPARTMENT OF MUSIC
case.edu/artsci/music

WELCOME

Welcome to ***Festive Reveries***, featuring **CWRU Symphonic Winds**! Tonight's performance celebrates the conclusion of CWRU's Bicentennial and ten years of music-making under the direction of Dr. Ryan Scherber. Thank you for joining us!

Be a Force | CWRU Music

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

Located in Cleveland's vibrant University Circle, the **CWRU Department of Music** brings together performance, scholarship, music education, and creative exploration within a leading research university. Students benefit from individualized instruction, diverse performance opportunities, and the flexibility 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, while others pursue engineering, the sciences, humanities, business, and more. What unites them is a shared passion for music and opportunities to collaborate, perform, and grow through orchestras, bands, choirs, jazz and popular music ensembles, chamber groups, and other artistic experiences.

CWRU Music 2026–27 Concert Season

The CWRU Music Concert Season brings together students, faculty, alumni, and guest artists through a variety of concerts, recitals, and special events. From classical masterworks and historical performance to jazz, contemporary music, and innovative collaborations, our performances reflect the creativity and musical diversity of the CWRU community.

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

Maltz Performing Arts Center

The Maltz Performing Arts Center blends historic architecture with contemporary performance in the heart of University Circle. Originally built in 1924 as the home of The Temple–Tifereth Israel, this landmark was thoughtfully restored and transformed into a vibrant center for music, dance, theater, learning, and community engagement through the generosity of Milton and Tamar Maltz and other supporters.

At its heart is the magnificent **1,200-seat Silver Hall**, celebrated for its exceptional acoustics and architectural beauty. The Maltz Center provides an inspiring setting for concerts, lectures, and special events, welcoming audiences from across the university and greater Cleveland community.

The adjacent **Nord Family Greenway** connects the Maltz Center to CWRU'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 200 1826 2026

CWRU BANDS

PROGRAM

Festive Overture, Op. 96
Dimitri Shostakovich
1906–1975

Erin Meissner, *graduate conducting associate*

The Old Boatman
Florence Price
arr. Dana Paul Perna
1887–1953

Genevieve Fritz^, *undergraduate conducting associate*

Imaginarium
Randall Standridge
b. 1976

Brianna Bell, *graduate conducting associate*

Urban Light
James M. David
b. 1978

Psalm for Band, Op. 53
Vincent Persichetti
1915–1987

Give Us This Day,
Short Symphony for Band
1. Moderately Slow
2. Very Fast

David Maslanka
1943–2017

Symphonic Winds

Flute
Samuel Kim*, *Biology*
Sophie Gerew, *Political Science*
Alexis Kwon, *Nursing*
Gianna Wong, *Music & Mechanical Engineering*
Jovencia Webbeking, *Music & English*
Joanne Yoon, *Materials Science & Engineering*
Sharvi Pujari, *Biomedical Engineering*
Grace Lee, *Neuroscience*
Srinidhi Rameshbabu, *Psychology & Biochemistry*
Mia Dyer, *Music & Psychology*
Manasa Venkataramana, *Biochemistry*

Oboe
Owen Biscoe, *Chemical Engineering*

Bassoon
Liam Darrah*, *Music & Physics*

Clarinet
Kennedy Brehm*^, *Music & Polymer Science and Engineering*
Marija Djordjevic*^, *Music & Math*
Lev Koganov, *Applied Mathematics*
Caleb Park, *Mechanical Engineering*
Samuel Milone, *Engineering Physics & Music*
Sana Adi, *Biomedical Engineering*
Erin Sonon, *Biochemistry*
Michael Long, *Engineering*
Connor Elison, *Music & Mechanical Engineering*
Binay Neupane, *Biomedical Engineering*
Elisa Lee, *Cognitive Science*
Melany Lino-Melo, *Nursing*

Bass Clarinet
Cameron Toscano*, *Music & Biomedical Engineering*
Cindy Xu, *Biomedical Engineering & Materials Science & Engineering*
Anders White^, *Chemical Engineering*

Alto Saxophone
Lydia O'Dell*, *Music & Mechanical Engineering*
Taichi Okumura*, Music & *Biology*
Victor Xu, *Music & Biology*
Charlotte Brew, *Biology*
Shixun (Wooba) Song, *Biochemistry & Cognitive Science*
Kamil Malinowski, *Electrical Engineering*
Connor Su, *Systems Biology, Math, Psychology*
Vincent Khatchadourian, *Economics*

Tenor Saxophone
Aidan Ghylin, *Electrical Engineering*

Baritone Saxophone
Veronica Moskal, Music & Mechanical Engineering*
Michael Cogliano, Math & Physics

Trumpet
Nicholas Matsis, *Music, Biology, & French*
Jonah Kerchner, *Aerospace Engineering & Mechanical Engineering*
Leo Niyazov, *Aerospace Engineering & Mechanical Engineering*
Eliot Widener, *Chemical Engineering*
Maya Lang, *Civil Engineering*
Lachlan Robertson, Aerospace Engineering & Mechanical Engineering

Horn
Isaiah Mosley-Aviles*, *Music & Psychology*
Ryan Musehl, *Music & Religious Studies*
Russell Zhang, *Music Education*
Ava Godwin, *Nursing*
Mary Warner, *Computer Science & Cognitive Science*

Trombone
John McGonegal, *Music & Mechanical Engineering*
Madhav Narayan, *Systems Biology*
Robbie Shepherd, *Engineering Physics & Astronomy*
Tyler Kirkpatrick, *Engineering Physics*

Euphonium
Nick Shafer, Aerospace Engineering
Ling Wu, Chemistry

Tuba
Julia Ferrin*, *Aerospace Engineering & Mechanical Engineering*
Bronwyn Harmon, *undecided*
Evan Durkee, *Electrical Engineering*

Piano
Shixun (Wooba) Song* *Biochemistry & Cognitive Science*

Double Bass
Lillian Haessler*, *Music & Physics*

Electric Guitar
Vajk Volgyesi, *Mechanical Engineering*

Percussion
Darg Boni*, *Music & Biochemistry*
Vajk Volgyesi*, *Mechanical Engineering*
Mia Avila, *Biomedical Engineering*
Owen Benedict, *Physics & History*
Christopher Clarizio, *Physics & Music*
Atchison Henderson, *Mechanical Engineering*
Tyler Kramer, *Biochemistry*
Jack Matyas, *Engineering & Percussion Performance*
Felix McElwaine, *Aerospace Engineering & Mechanical Engineering*
Elliott Ryan, *Music & Mechanical Engineering*
John Walter Whisenhunt, *Computer Engineering & Electrical Engineering*

**Denotes Principal*
^ Denotes Graduating Senior

Festive Overture

Festive Overture, Op. 96 was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes -- the ability write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture."

Program note by Donald Hunsberger

The Old Boatman

Originally for piano, *The Old Boatman* is a shining presentation of Price's signature style. It is reminiscent of Edward Grieg, specifically his *Lyric Pieces,* and *19 Norwegian Folk Tunes, Op. 66*. The first statement is in E-flat Major, then modulates to F Major. Although short, the piece requires mature musicality, secure intonation, and vibrato from your ensemble with delicate dynamics and rubato. There are brief solos for oboe and euphonium.

Program note by the publisher

Imaginarium

Inside every person, there is a place where creativity dwells. Gears turn, dreams flow, and ideas spark into life. This idea-factory or "Imaginarium" is the place that every creative person goes to, again and again, to find their muse, flesh out ideas, and to exert change on the world around them. This piece is dedicated to all of the dreamers who see more in the world than is actually there, who see possibilities where others see only dead ends, and who believe in creation rather than destruction. This one's for you.

This work, commissioned by the Association of Texas Small School Bands for their All-State conference in 2015, was a blast to write. It is comprised of four sections: "Sparks" where ideas begin to germinate; "The Cloud Factory," which represents the day dreamy zone where one imagines endless possibilities (with my best nod Eric Satie as well), "Here, There be Monsters…" is that moment of panic or nightmare that all creative people feel when self-doubt sets in and the task seems to monumental to overcome; a brief recapitulation to "Sparks" before "Eurkea!" the idea is fully realized!

Those familiar with my work may notice some textural and rhythmic similarities between this work and another of my pieces "Gadget." These are intentional as, when I was writing Gadget, there were many ideas I wanted to explore but couldn't find room for (side note here, the original draft of Gadget was 8 1/2 minutes long; the final draft was around 4 and 1/2). A few of these ideas found their way into Imaginarium, and I find no shame in that. Just like some visual artists may create a series of works based on a color scheme or a textural idea, composers may find themselves similarly inspired. This has happened to me once before (see my "machine" series: Afterburn, Adrenaline Engines, and Steel). I still have some material left over, even after this piece that may find it's way into a work at a future date…or it may not. That's the fun, isn't it? The journey of discovery that begins with a blank score and ends with the work the listener hears.

I would like to take the opportunity to thank Kenneth Griffin, John Young, and the ATSSB board for giving me the opportunity to create this work for the All-State band.

Program note by Randall Standridge

Urban Light

Urban Light (2021) is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word "California," creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel "barre" chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale. This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast's beauty and spirit.

Program note by the James David

Psalm for Band

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections -- a sustained chordal mood, a forward moving chorale, followed by a paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

Psalm was selected for performance at the CBDNA Convention in December 1952 as one of the eight most outstanding compositions for band written in the previous several years.

Program note by Vincent Persichetti

Give Us This Day

The words, give us this day are, of course from the Lord's Prayer, but the inspiration for this music is Buddhist I have recently read a book by the Vietnamese Buddhist monk, Thich Nhat Hahn (pronounced "Tick Nat Hahn") entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awareness and awareness. *Give Us This Day* gives us this very moment of awakeness and awareness so that we can build a future in the face of a most dangerous and difficult time. I chose the subtitle, *Short Symphony for Wind Ensemble*, because the music is not programmatic in nature. It has a full-blown sympophic character, even though there are two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly some. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (*Our Father in Heaven*) - No. 110 from the *371 Four-Part Chorales* by Johann Sebastian Bach.

Program note by David Maslanka

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.

UNDERGRADUATE CONDUCTOR

Genevieve Fritz is a senior Music Education major at Case Western Reserve University. She is involved with several ensembles at CWRU including Symphonic Winds, Symphony Orchestra, University Chorale, Clarinet Choir, and the Footlighters pit orchestra. She is the director of the CWRU Brass Ensemble and the president of CWRU Chamber Collective and Ohio Collegiate Music Educators Association. Genevieve studies trumpet with Loren Toplitz and double bass with Kathleen Horvath.

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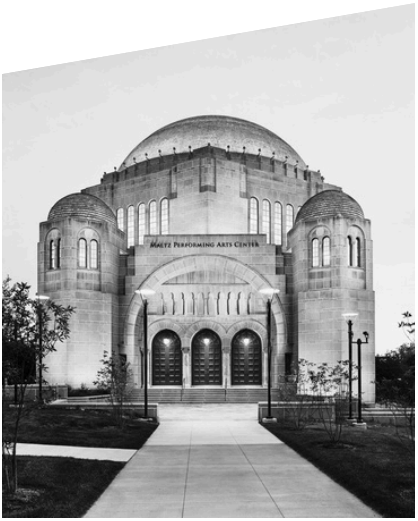
4:00 PM | Saturday, November 21, 2026
String & Piano Chamber Music
War and Peace
Florence Harkness Memorial Chapel

3:00 PM | Sunday, November 22, 2026
Case/University Circle Symphony Orchestra & Camerata Chamber Orchestra
Strings Extended
Maltz Performing Arts Center

7:00 PM | Tuesday, December 1, 2026
CWRU Pop Music Ensembles
B-Side & Overdrive
Grog Shop (2785 Euclid Heights Blvd)

7:00 PM | Thursday, December 3, 2026
Klezmer Music Ensemble
Florence Harkness Memorial Chapel

7:00 PM | Friday, December 4, 2026
Case Glee Club & University Chorale
Florence Harkness Memorial Chapel



MALTZ PERFORMING ARTS CENTER