

## UPCOMING EVENTS

Department of Music  
Case Western Reserve University

**Saturday, November 20, 2021 | 7:30 PM**  
String and Piano Chamber Music Concert  
Harkness Chapel

**Sunday, November 21, 2021 | 3:00 PM**  
Case / University Circle Symphony Orchestra Concert  
Maltz Performing Arts Center

**Sunday, November 21, 2021 | 7:30 PM**  
CWRU Baroque Orchestra Concert  
Harkness Chapel

**Monday, November 22, 2021 | 7:30 PM**  
Symphonic Winds Concert  
Maltz Performing Arts Center

**Tuesday, November 30, 2021 | 7:30 PM**  
CWRU Baroque Dance Ensemble and Baroque Vocal Ensemble  
Maltz Performing Arts Center

**Friday, December 3, 2021 | 7:30 PM**  
CWRU Choirs Concert  
Harkness Chapel

**Saturday, December 4, 2021 | 3:00 PM**  
Keyboard Ensemble  
Harkness Chapel

**Thursday, December 9, 2021 | 7:30 PM**  
Klezmer Music Ensemble  
Harkness Chapel

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Department of Music  
10900 Euclid Avenue | Haydn Hall, 201 | Cleveland, Ohio 44106-7105  
Phone: 216.368.2400 | Email: [music@case.edu](mailto:music@case.edu)

## SILVER HALL CONCERT SERIES

Department of Music  
Case Western Reserve University

# KEPLER AT 450

## *NATURE'S SECRET WHISPERING*

**Bruce Dickey, Guest Director and Cornettist**

### HISTORICAL PERFORMANCE PRACTICE PROGRAM

**Julie Andrijeski, Artistic Coordinator of HPP Ensembles**

**Peter Bennett, Head of HPP and Director of Baroque Vocal Ensemble**

**Jaap ter Linden, Director of Baroque Chamber Ensembles**

**Allison Monroe, Director of Collegium**

**Elena Mullins, Director of Early Music Singers**

**Thursday, November 18, 2021, 7:30 PM**  
**Maltz Performing Arts Center, Silver Hall**  
1855 Ansel Road Cleveland, OH



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Welcome to the

## The Milton and Tamar Maltz Performing Arts Center

### RESTROOMS

Restrooms are located on each level of the building.

### PAGERS, CELL PHONES, COMPUTERS, TABLETS, AND LISTENING DEVICES

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### PHOTOGRAPHY, VIDEO, AND RECORDING DEVICES

Photography and videography are prohibited during the performance.

### FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage, including water, are prohibited. A drinking fountain is located near the restrooms behind Silver Hall.

### IN THE EVENT OF AN EMERGENCY

Contact an usher or member of the house staff if you require medical assistance. Exits are clearly marked throughout the building. Ushers and house staff will provide instruction in the event of an emergency.

### COATS

Coat racks are available behind Silver Hall.

### COVID-19 GUIDELINES

Increasing COVID-19 cases within Northeast Ohio have prompted Case Western Reserve University to resume its requirement that masks be worn indoors. In addition, only those who are fully vaccinated (two weeks past their final dose) should attend any campus event. Leaders continue to monitor pandemic developments and may need to adjust health protocols further as circumstances warrant. In-person is subject to change based on COVID-19 guidelines.



MILTON AND TAMAR MALTZ  
Performing Arts Center at  
The Temple-Tifereth Israel  
CASE WESTERN RESERVE UNIVERSITY

By the time Kepler went to Graz in 1594 to teach mathematics and rhetoric, Lambert de Sayve, who taught the choirboys there until 1582, would have been gone for over a decade. But Lambert then became choirmaster in the chapel of Archduke Matthias of Austria (the brother of Emperor Rudolf II). When Matthias succeeded his brother Rudolf as emperor in 1612, Lambert became master of the imperial chapel. In the final piece on our program, Lambert celebrates in grandiose fashion the coronation of Matthias as emperor. Kepler could not have been unacquainted with such an important musician in his immediate sphere. We imagine Kepler would have loved Lambert's powerfully expressive six-voice motet Miserere mei Deus with its achingly beautiful harmonic usage and effective use of rhetorical devices such as the huge downward leaps at et in umbra, followed by upward-moving passaggi on sperabo, and the delicate harmonic shifts at iniquitas. It is a masterful work.

When Kepler arrived in Graz, Annibale Perini was organist at the Protestant collegiate church there. He had arrived in Graz from Venice in about 1575. It is thought he was a nephew of Annibale Padovano, and like his presumed uncle, Perini was active in importing the Venetian style to Graz. The seven-part Cantate Domino on our program is one of his finest works and is found in six sources.

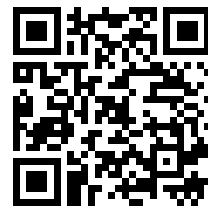
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**The Silver Hall Concert Series** is the flagship series of the Maltz Performing Arts Center featuring free concerts given by the Department of Music ensembles as well as local Cleveland professional, community, and amateur ensembles. For a full schedule of events, visit <https://case.edu/maltzcenter/silverhallconcertseries>.

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## Program Notes: The Music

All of the music on this program is music that Kepler either knew or would likely have known, as it comes from composers in his immediate cultural milieu. Kepler's interest in music went beyond the mathematical observations detailed above. He was also interested in rhetoric and spoke movingly about the relationship between musical intervals and the expression of human passion. He felt that, of all the composers of his time, Orlando di Lasso best succeeded in expressing in his music the harmony that he observed in the heavens. We begin with a magnificent double-choir setting of the offertory Psalm 88, Tui sunt caeli et tua est terra (Thine are the heavens and thine is the earth). The high choir and low choir division is immediately brought into play to depict heaven and earth and the counterpoint is then virtually taken over by an insistent repetitive figure on the word *praeparatio* serving to underline the imperative of preparing for the coming of the Lord.

Kepler was particularly taken by Lasso's five-voice motet *In me transierunt*. The piece, full of strong emotion, is in the Phrygian mode which emphasizes that half-tone interval MI-FA characterized by Kepler in his planetary analysis as "the song of the earth" – an interval which, in Kepler's words, makes the mode "sound plaintive, broken, and in a sense lamentable". In his words, "The Earth sings MI FA MI, so that even from the syllable you may guess that in this home of ours MISery and FAmine hold sway." Kepler's description of the intervalic structure of the opening melody, with its rising 6th and falling 2nd, reveals both his knowledge of musical rhetoric as understood by musicians of his time and his sensitivity to its effects. He points out the rarity of the ascending minor 6th as an opening interval, and describes the combination of this interval and the following descending 2nd as expressing a deep magnitude of grief or as a "wailing". This motet was widely known and praised at the time and was the subject of a celebrated rhetorical analysis by the German theorist Joachim Burmeister. The analysis, published in 1606, was doubtless known to Kepler.

Kepler maintained that the counterpoint best suited to replicating the celestial harmony was that in six parts, corresponding to the six planets known to him. In response to that preference we have chosen a six-part motet of Lasso, a piece Kepler himself mentions in his *Harmony of the World*, *Si coelum et coelorum*, whose opening rising interval is a rhetorical evocation of the heavens.

In honor of Kepler's preference for six-part polyphonic, we have chosen six-part motets of some of Lasso's colleagues and students, experimenting with different combinations of voices and instruments for each. We perform Andrea Gabrieli's *Beati quorum* and his *Emendemus in melius*.

## Program

- |                          |   |
|--------------------------|---|
| Tui sunt coeli a 8       | Orlando di Lasso (c.1532-1594)<br>Bruce Dickey, cornetto; Allison Monroe and Caitlin Hedge, viola;<br>Brian MacGilvray, bass baritone, Peter Bennett, organ<br>Early Music Singers  |
| In me transierunt        | Orlando di Lasso (c.1532-1594)<br>Anna O'Connell, soprano; Addi Liu, violin; Caitlin Hedge and<br>Andrew Hatfield, viola; Robert Nicholson, bass violin   |
| Si coelum et coeli a 6   | Orlando di Lasso (c.1532-1594)<br>Guillermo Salas Suarez, Maya Johnson and Phaik Tzhi Chua, violin;<br>Jane Leggiero, viola da gamba; Tracy Mortimore, violone; Don Verkuijlen, organ<br>Early Music Singers  |
| Intrada and Cantzon      | Erasmus Widmann (1572-1634)<br>Addi Liu and Caitlin Hedge, violin; Allison Monroe<br>and Andrew Hatfield, viola; Robert Nicholson, bass violin  |
| Christ Lag in Todesbande | Michael Praetorius (1571-1621)<br>Andréa Walker and Anna O'Connell, soprano; Bruce Dickey, cornetto;<br>Julie Andrijeski, violin; Allison Monroe and Jonathan Goya, viola;<br>Jane Leggiero, cello; Jaap ter Linden, viola da gamba; Peter Bennett, organ   |
| Miserere mei Deus a 6    | Lambert de Sayve (c.1548-1614)<br>Andréa Walker and Rosemary Heredos, sopranos; Gwen Delaney, alto;<br>Mark Laseter, tenor; Brian MacGilvray and Joseph Breslau, bass-baritone;<br>Bruce Dickey, cornetto; Jonathan Goya, violin; Caitlin Hedge, viola;<br>Jane Leggiero, bass violin; Jaap ter Linden, viola da gamba; Tracy Mortimore, violone;<br>Peter Bennett, organ |



*Please silence any electronic noise-producing devices.  
Thank you and enjoy the performance!*



## Program Notes

This concert concludes an interdisciplinary conference, Kepler at 450, here at Case on the great astronomer and thinker, Johannes Kepler (1571 - 1630). In this program, we attempt to imagine and recreate part of the musical soundscape of Kepler's world in order to better understand his ideas but also to share his unflagging yearning for harmony, both in the heavens and on earth. Kepler had many interests, ranging from astronomy to astrology, optics, rhetoric, theology, politics, and music. Kepler did not even see astronomy as his highest calling. Only a few weeks after he formulated his theory of the elliptical orbits of planets, he wrote to a friend, "If only God would set me free from astronomy so that I might turn to the care of my work on the harmony of the world."

It is in his search for harmony that Kepler speaks to us most poignantly as musicians of the 21st century. A deeply religious Protestant, he lived in profoundly troubling times. There were signs all about portending the terrible Thirty-Years War which would kill a third of the German population. Indeed the famous defenestration of Prague, in which angry Protestants threw two Catholic bureaucrats and their secretary from a third-story window igniting the war, took place only four days before Kepler completed his Harmony of the World. Seeking harmony, Kepler found it in two places: in the heavens and in music, holding that those two harmonic models were both reflections of the mind of God. But Kepler did not stop there. He hoped that having revealed the nature of harmony in nature, he could work toward harmony in the world and peaceful coexistence of diverse religious views on Earth.

While Kepler's views on music were closely tied to mathematics and to his observations of heavenly bodies, he also approached music from a practical perspective. As the famous English 18th-century musical historian Charles Burney said,

*"The great mathematician and astronomer Kepler, in his "Harmonia Mundi"... speaks upon the subject of Music like a man who had not only thought of it as a science subservient to the laws of calculation, but studied it as an elegant art, and been truly sensible to its powers."*

## Texts and Translations

Tui sunt caeli  
(from Psalm 88)

Tui sunt caeli et tua est terra,  
Orbem terrarum et plenitudinem  
ejus tu fundasti.  
Justitia et judicium  
praeparatio sedis tuae.

Thine are the heavens and thine is the  
earth, the world and the fullness thereof  
thou hast founded.  
Justice and judgement  
are the preparation of thy throne.

In me transierunt irae tuae  
(from Psalms 38 and 88)

In me transierunt irae tuae,  
et terrores tui conturbaverunt me,  
cor meum conturbatum est,  
dereliquit me virtus mea,  
dolor meus in conspectu meo  
semper: ne derelinquas me,  
Domine, Deus meus,  
ne discesseris a me.

Your wrath swept over me,  
and your terrors have destroyed me.  
My heart pounds,  
my strength fails me,  
my pain is ever with me.  
Do not forsake me,  
O Lord, my God, be not far away from me.

Si coeli et coeli coelorum  
(from 2 Chronicles 6: 18-19)

Si coeli et coeli coelorum  
non te capiunt,  
quanto magis domus  
ista quam aedificavi?  
Sed ad hoc tantum facta est  
ut respicias orationem servi tui  
et obsecrationem ejus,  
Domine, Deus meus.

If heaven and the heavens of heavens  
do not contain thee,  
how much less this house,  
which I have built?  
But to this end only it is made,  
that thou mayest regard  
the prayer of thy servant  
and his supplication, O Lord my God.

### Christ lag in Todesbanden

Christ lag in Todesbanden,  
für unsre Sünd gegeben,  
der ist wieder erstanden  
und hat uns bracht das Leben.  
Des wir sollen fröhlich sein,  
Gott loben und dankbar sein  
und singen Halleluja.  
Halleluja!

Christ lay in death's bonds  
handed over for our sins,  
he is risen again  
and has brought us life  
For this we should be joyful, praise God  
and be thankful to him  
and sing alleluia,  
Alleluia!

### Miserere mei Deus (from Psalm 56)

Miserere mei Deus miserere mei  
quoniam in te confidit anima mea et in  
umbra alarum tuarum sperabo donec  
transeat iniquitas  
Clamabo ad Deum altissimum Deum  
qui benefecit mihi  
Misit de caelo et liberavit me dedit in  
obprobrium conculcantes me.  
Miserere mei.

Have mercy on me, O God, have mercy  
on me: for my soul trusteth in thee. And  
in the shadow of thy wings will I hope,  
until iniquity pass away.  
I will cry to God the most High;  
to God who hath done good to me.  
He hath sent from heaven and delivered  
me: he hath made them a reproach that  
trod upon me. Have mercy on me.

### Emendemus in melius

Emendemus in melius  
quae ignoranter peccavimus;  
ne subito praeoccupati die mortis,  
quaeramus spatium poenitentiae,  
et invenire non possimus.  
Attende, Domine, et miserere;  
quia peccavimus tibi.

Emendemus in melius  
quae ignoranter peccavimus;  
ne subito praeoccupati die mortis,  
quaeramus spatium poenitentiae,  
et invenire non possimus.  
Attende, Domine, et miserere;  
quia peccavimus tibi.

**Tracy Mortimore**, originally from Toronto, Ontario, performs extensively on modern and historical double basses and violone, specializing in early music and contemporary classical and jazz movements as an improviser and composer. When not performing, Tracy is in high demand as a home renovator, operating through his business, Artisan Renovation.

Cellist **Robert Nicholson**, originally from Tampa, FL, holds degrees from Peabody Conservatory and Manhattan School of Music. Now calling Cleveland home, he plays solo, chamber, and orchestral concerts, and maintains a private studio across the country.

**Anna O'Connell** (4th year DMA, HPP) is a soprano and harpist, specializing in the performance of medieval, renaissance, and baroque harps. She studies with Ellen Hargis, Dina Kuznetsova, and Maxine Eilander.

Costa Rican violinist **Guillermo Salas Suárez** is finishing his DMA in HPP, under Julie Andrijeski. When he is away from music, he is likely doing some Duolingo lessons.

**Katie Sucha** (3rd year PhD, Musicology) studies voice with Dina Kuznetsova and Ellen Hargis. Originally from the Ann Arbor area, Katie can often be found hiking the local parks or learning how to knit.

Texas native, **Andréa Walker** (1st year, DMA in HPP) is a voice student of Ellen Hargis at CWRU. Prior to coming to CWRU, she received degrees in voice from the Yale Institute of Sacred Music and the University of Houston.

### Early Music Singers

#### Sopranos

Rosemary Heredos  
Erin Hohler  
Ishika Kanath  
Elizabeth Kaufman  
Anna O'Connell  
Melissa Palfrey  
Shwetha Ramachandran  
Cara Rovella  
Mary Anne Schmidt  
Gail West

#### Altos

Sasha Desberg  
Naomi Klarreich  
Kameryn Leung (TA)  
Charlotte Newman  
Katie Rarick  
Jeanne Regan  
Nora van der Heydt

#### Tenors

Jonathan Goya  
Mark Laseter  
Timothy Regan  
Brian Wentzel

#### Basses

Andrew Donshik  
Brian MacGilvray  
Aaron Manela  
Michael Temesi  
Mike Wilson



## Biographies

**Joey Breslau** (3rd year, BM in vocal performance) studies vocal performance with Jesse Blumberg at the Cleveland Institute of Music. Born in Boston, Joey listens to jazz and likes to brew coffee.

**Phaik Tzhi Chua** (1st year, MA in HPP) studies violin with Julie Andrijeski. Originally from Malaysia, she enjoys spending time with her cat.

**Gwendolyn DeLaney** (BM at CIM) is a mezzo-soprano originally from Boise, ID. At CIM, she studied with Dr. Mary Schiller.

**Jonathan Goya** (2nd year, DMA in HPP) studies with Julie Andrijeski. They are currently preparing a lecture-recital on Louis Spohr and the violin duo, and their latest non-academic project, the construction of a clavichord, is proceeding very slowly.

**Andrew Hatfield** (2nd year, DMA in HPP) studies baroque violin and viola with Julie Andrijeski. When not obsessing over early music and string instruments, he enjoys racquetball, cooking, and playing with his cat.

**Caitlin Hedge** (1st year, MA in HPP) studies baroque violin with Julie Andrijeski. She maintains a private teaching studio in Youngstown, Ohio, and in her free time enjoys hiking, baking, performing in various ensembles with her husband, and playing fetch with her cat Ori.

Soprano **Rosemary Heredos** (3rd year, DMA in HPP) studies voice with Ellen Hargis and Dina Kuznetsova, and Baroque flute with Kathie Stewart. A native of Parkman, Ohio, she enjoys knitting and singing Gregorian chant.

**Maya Johnson**, from Atlanta, Georgia, is a fourth-year B.A. student in violin performance at the Cleveland Institute of Music. She studies with Ilya Kaler and Olga Dubossarskaya Kaler.

**Mark Laseter**, tenor, is a second year DMA student studying voice with Ellen Hargis and Clifford Billions. Originally from Chattanooga, TN, Mark currently resides in Cleveland Heights with his partner Edward, and their menagerie including Big Cat, Little Cat, and Benny the beagle!

**Jane Leggiero** (4th year, DMA in HPP) studies viola da gamba with Catharina Meints and cello with Jaap ter Linden. Jane is a native Clevelander who has recently discovered how easy it is to make applesauce in a pressure cooker.

**Addii Liu** (4th year DMA candidate in HPP) is a Baroque violinist in the studio of Julie Andrijeski. He grew up in Hong Kong and enjoys sushi.

**Kameryn Lueng** is in her first year of the MA in HPP program at Case Western. She currently studies voice with Ellen Hargis and Dina Toliver. Originally from Pineville, LA, she loves being outdoors and kayaking.

## Guest Artist Biography

**Bruce Dickey** is one of a handful of musicians worldwide who have dedicated themselves to reviving the cornetto - once an instrument of great virtuosi, but which lamentably fell into disuse in the 19th century. The revival began in the 1950s, but it was largely Bruce Dickey, who, from the late 1970s, created a new renaissance of the instrument, allowing the agility and expressive power of the cornetto to be heard once again. His many students in over 40 years of teaching at the Schola Cantorum Basiliensis, have helped to consolidate and elevate the status of this once forgotten instrument. For his achievements, the Historic Brass Society awarded him in 2000 the prestigious Christopher Monk Award for "his monumental work in cornetto performance, historical performance practice, and musicological scholarship." In 2007 he was honored by British conductor and musicologist Andrew Parrott with a "Taverner Award" as one of 14 musicians whose "significant contributions to musical understanding have been motivated by neither commerce nor ego."

In the course of his long career as a performer and recording artist, he has worked with most of the leading figures in the field of early music, including the legendary pioneers of historically informed performance, Gustav Leonhardt, Frans Brüggen, and Nikolaus Harnoncourt. He was a member for over ten years of Jordi Savall's Hesperion XX, and has frequently and repeatedly collaborated with Ton Koopman, Monica Huggett, Philippe Herreweghe, and many others. Of special importance has been his long-time friendship and collaboration with Andrew Parrott, and in more recent years with Konrad Junghänel.

Bruce Dickey can be heard on countless recordings. His solo CD ("Quel lascivissimo cornetto...") on Accent with the ensemble Tragicomedia was awarded the Diapason d'or and was chosen in 2017 by Diapason Magazine as one of the 100 best CDs of Baroque Music of the past half century. His second solo CD, entitled "La Bella Minuta", was released on the Passacaille label in 2011, and was described as, "simply a brilliant recording". Sample tracks can be heard, and the CD purchased, on the website of the record label by clicking here. He has recently made two CDs for Passacaille, together with Czech soprano Hana Blažiková, intending to show the affinity of the cornetto to the human voice. The first was called "Breathtaking" and the most recent one "On the Breath of Angels". They have both received rave reviews. For more information see the Breathtaking and the Breathtaking Collective pages under the Projects menu above.

In addition to performing, Bruce is much in demand as a teacher, both of the cornetto and of seventeenth-century performance practice. In addition to his regular class at the Schola Cantorum he has taught at the Royal Conservatory in The Hague, the Accademia Chigiana in Siena, and the Early Music Institute at Indiana University, as well as master classes in the United States, Canada, Europe, and Japan. He is also active in research on performance practice, and has published, together with Michael Colver, a catalog of the surviving cornetto repertoire, and, together with trumpeter Edward Tarr, a book on historical wind articulation. In 1997, together with his wife Candace Smith, he founded Artemisia Editions, a small publishing house which produces editions of music from 17th-century Italian convents.

In 1981, Bruce moved to Italy, partly to be closer to the origins and source materials for his instrument and its music. He currently lives with his wife, the singer Candace Smith, in a country house, surrounded by vineyards, outside of Bologna, home of the original Concerto Palatino.

## Faculty Biographies

**Julie Andrijeski** is celebrated as a performer, scholar, and teacher of early music and dance. She joined the Music faculty at Case Western Reserve University in 2007 where she is now Senior Instructor, teaching early music performance practices and directing the baroque orchestra, chamber music, and dance ensembles. Additionally, she is Teacher of Baroque Violin at the Cleveland Institute of Music. She holds a semi-annual residency as Visiting Lecturer at the Juilliard School and is often invited to share her performance, teaching, and research skills at such institutions as the Oberlin College Conservatory of Music, Temple University, Peabody Conservatory, and Indiana University. Her article on violin performance in the early baroque era is published in *A Performer's Guide to Seventeenth-Century Music* (Indiana University Press, 2012). She won Early Music America's Thomas Binkley Award, for outstanding achievement in performance and scholarship, and was named Creative Workforce Fellow by Cuyahoga Arts & Culture (Ohio), supporting her research and performance of 17th-century music in manuscript. Andrijeski is Artistic Director and Concertmaster of the Atlanta Baroque Orchestra, Co-director of the ensemble Quicksilver, and Principal Player with Apollo's Fire, the Cleveland Baroque Orchestra. She also performs with Les Délices (Cleveland) and the Boston Early Music Festival Orchestra, as well as other diverse early music groups across the nation and abroad. She has been recognized for her "invigorating verve and imagination" (Washington Post), "fiery and poetic depth" (Cleveland Plain Dealer), and "velvety, consistently attractive sound" (New York Times). Her knowledgeable blend of early music and dance imbues her performances and teaching with gestural and rhythmic nuance, creating a unique style.

**Peter Bennett**, active as both a scholar and performer, teaches in Musicology and Historical Performance Practice programs at CWRU. He has published widely on music in early modern France, and his latest book, *Music, and Power at the Court of Louis XIII: Sounding the Liturgy in Early Modern France*, appeared with Cambridge University Press, 2021. He also studied organ, conducting, and harpsichord in Cambridge, Vienna, Paris, and Siena, and during the 1990s worked as a continuo player and organist in London. With Ensemble Dumont (1995-2003), a consort of singers, viols and continuo which he founded and directed from the keyboard, he appeared in the UK and Europe, performing at the Bruges (Belgium) and Innsbruck (Austria) Early Music Festivals, the MDR-Sommer Festival (Germany), and the Wigmore Hall, London, also broadcasting on the BBC, RAI (Italy), MDR/SWR (Germany), and R3 (Belgium). The ensemble's recordings for Linn Records received accolades from Gramophone Magazine (Editor's Choice "meltingly gorgeous", and Critics' Choice "one of the year's most beautiful releases ... sublime performances"), Diapason ("Est-il pourtant disque plus sensuel, plus ravissant que celui-ci?"), BBC Music Magazine ("performed with gracefulness and sensibility"), Le Monde de la Musique, and others. In Cleveland Bennett also teaches harpsichord at CIM (where he is Head of Harpsichord), and plays regularly with Apollo's Fire, the Cleveland Baroque Orchestra.

**Jaap ter Linden**, viola da gamba and baroque cello, is a Dutch pioneer in the world of Early Music. Currently based in the United States, he is on the faculty of the Cleveland Institute of Music and Case Western Reserve University, where he directs ensembles and the Baroque Orchestra. His extensive discography includes 2 recordings of the JS Bach suites for cello solo, the complete Mozart symphonies with the Mozart Akademie which he founded and conducted, as well as countless recordings with Musica Antiqua Cologne, the English Concert, and the Amsterdam Baroque Orchestra. During his performance career, he has collaborated with such well-known musicians as Andrew Manze, Ton Koopman, Richard Egarr, Reinhard Goebel, and Gustav Leonhardt to name a few. As a solo and chamber music player and conductor, ter Linden has toured throughout Europe, the United States, Australia, China, and Japan.

**Allison Monroe** plays Renaissance, baroque, and classical violin and viola, viols, vielle, rebec, and sings. Her performing credits include the Newberry Consort, the Boston Camerata, Piffaro, Apollo's Fire, Atlanta Baroque Orchestra, Les Délices, Indianapolis Baroque Orchestra, Seattle Baroque Orchestra, and the Washington Bach Consort. Allison co-founded and serves as Artistic Director for Trobár, a Cleveland-based trio of voices and instruments dedicated to bringing medieval music to modern audiences. Alongside a regular season in Cleveland, Trobár issues a free monthly podcast called Trobár Talks and looks forward to releasing its first album in February 2022. Allison has been an Adjunct Lecturer at Case Western Reserve University (CWRU) since 2018, where she previously earned a Doctor of Musical Arts in Historical Performance Practice. This fall, she is coaching the medieval and Renaissance ensembles of the Collegium Musicum and directing the CWRU Baroque Orchestra.

**Elena Mullins** has wide-ranging interests in the field of early music. As a performer of period chamber music she has appeared with Les Délices, The Newberry Consort, Three Notch'd Road, the Indianapolis Baroque Orchestra, and Apollo's Fire. She has a particular passion for music from before 1500, and co-founded the medieval ensembles Alkemie and Trobár. She holds a DMA in Historical Performance Practice from Case Western Reserve University and a BA in Musical Arts from The Eastman School of Music. She returned to CWRU in 2016, where she directs the Early Music Singers and teaches classes on baroque dance, medieval music history, and the development of musical notation. She is the faculty advisor for the CWRU Graduate Association of Medieval Studies. Since 2019 she has also taught on the voice faculty at Cleveland State University.