

UPCOMING EVENTS

Department of Music
Case Western Reserve University

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

SILVER HALL CONCERT SERIES

Department of Music
Case Western Reserve University

BAROQUE DANCE ENSEMBLE & BAROQUE VOCAL ENSEMBLE

À CHANTER ET À DANSER: AIRS, DANCES, AND MOTETS FROM 18TH-CENTURY PARIS

Julie Andrijeski, Baroque Dance Ensemble Director

Peter Bennett, Baroque Vocal Ensemble Director

Mark Laseter, Graduate Teaching Assistant

Guillermo Salaz Suárez, Dance Band Coordinator

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



case.edu/artsci/music

Welcome to the

The Milton and Tamar Maltz Performing Arts Center

RESTROOMS

Restrooms are located on each level of the building.

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As a courtesy to the performers and audience members, please power off all electronic and mechanical devices, including pagers, cellular telephones, computers, tablets, wristwatch alarms, etc., prior to the concert.

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

Nicolas Bernier (1664-1734) also studied in Italy (in Rome, with Antonio Caldara) and succeeded Charpentier as director of music at the Sainte-Chapelle in 1704. As well as his synthesis of the Italian and French styles (most notably in his many cantatas) Bernier was also known for his skillful counterpoint, many examples of which are featured in his *Ave Regina coelorum*, a joyous celebration of the Virgin Mary.

-Peter Bennett

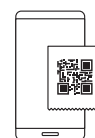
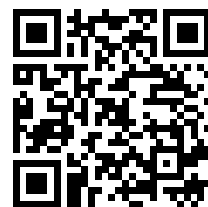
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The Silver Hall Concert Series is the flagship series of the Maltz Performing Arts Center featuring free concerts given by the Department of Music ensembles as well as local Cleveland professional, community, and amateur ensembles. For a full schedule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

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Program Notes: Baroque Vocal Ensemble

Tonight's program from the Baroque Vocal Ensemble explores the sacred and secular music performed in the convents, churches, and salons of Paris during the early 18th century, a period when Italian influence on French music was reaching new heights. Jean-Baptiste Morin (1677-1745) was an important early adopter of this new Italian style, and his chamber cantatas and musical style more broadly were consciously modelled on that of Italy – as he remarked in the preface to the 1706 edition he aimed to “retain the sweetness of the French style of melody, but with greater variety in the accompaniments, and employing those tempos and modulations characteristic of the Italian cantata.” The cantata *Psyché et sa Soeurs*, scored for three sopranos, relates one episode in the legend of Cupid and Psyché, and in the final chorus the three sisters (Psyché, Cidippe, and Aglaure) search for a resolution to Psyché's predicament as they entreat her to take a lamp and to finally unmask her unknown lover.

Louis-Nicolas Clérambault (1676-1749) was also known as composer of cantatas, but he was equally renowned as the organist at the church of Saint-Sulpice, Paris, and as the director of music at the girls' school of Saint-Cyr near Versailles, founded by Louis XIV's second wife Madame de Maintenon. His short *petit motet* in honor of the Virgin Mary, *O piissima, O sanctissima mater*, was probably originally composed for Saint-Sulpice, and features expressive Italian vocal writing together with a celebratory final chorus. In contrast, Clérambault's *Miserere* for three sopranos (presumably intended for performance at Saint-Cyr or a Parisian convent) is an extended work setting all twenty-one verses of Psalm 50/51, the penitential psalm performed most characteristically during Holy Week and in the Office of the Dead. Organized like a cantata, the *Miserere* alternates solo arias and ensemble choruses, a selection of which we will perform.

Marc-Antoine Charpentier (1643-1704) belonged to an earlier generation of composers, and unlike Morin and Clérambault, actually studied in Italy, with Giacomo Carissimi. Influenced by Carissimi's Oratorios, Charpentier was among the few French composers to recreate the genre in France, but many of his sacred works (composed primarily for the household of Madame de Guise, the Jesuit Church of Saint-Louis, and later the Sainte-Chapelle) also show the influence of Italy and the oratorio. His setting of the *Litanies de la Vierge* – a set of prayers and invocations to the Virgin Mary that would have been performed as a supplement to a Marian feast – certainly adopts many contrasting musical styles and scorings, and also shows Charpentier's uniquely expressive harmonic approach.

Program

Jean-Baptiste Morin, final chorus from *Psyché et sa soeurs*
Anna O'Connell & Rosemary Heredos, sopranos; Kameryn Lueng, mezzo-soprano

Bourée
Michel L'Affilard, *Principes très-faciles pour bien apprendre la musique* (1705)
Anna O'Connell, soprano

Menuet (*Principes*)
Caitlin Hedge, violin

“Bourée d'Achille”
Music: Pascal Colasse, from *Achille et Polyxène*, Prologue (1687)
Choreography: Louis-Guillaume Pécour (1700)
Baroque Dance Ensemble

Louis-Nicolas Clérambault, *O piissima, O sanctissima mater*
Gwendolyn Delaney, mezzo-soprano; Mark Laseter, tenor; Edward Vogel, baritone

Courante (*Principes*)
Mark Laseter, tenor

“La Bourgogne” (*Courante excerpt*)
Phaik-Tzhi Chua & Andréa Walker, dancers

Sarabande (*Principes*)
Andréa Walker, soprano; Kameryn Lueng, mezzo-soprano

“La Bourgogne” (*Sarabande excerpt*)
Mark Laseter & Anna O'Connell, dancers



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

Passepied (*Principes*)
Phaik Tzhi Chua, violin

"La Bourgogne" (*Passepied excerpt*)
Julie Andrijeski & Kameryn Lueng, dancers

"La Bourgogne"
Music: Anonymous, *Airs de Danses* (1700)
Choreography: Pécour (1700)
Baroque Dance Ensemble

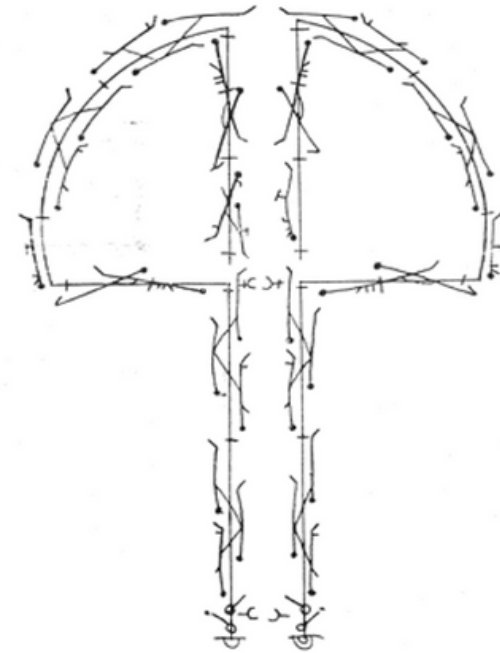
Louis-Nicolas Clérambault, excerpts from *Miserere*
Rosemary Heredos & Katie Sucha, sopranos; Kameryn Lueng, mezzo-soprano

Marc-Antoine Charpentier, *Litanies de la Vierge* (H. 89)
Andréa Walker, soprano; Gwendolyn Delaney, mezzo-soprano;
Mark Laseter, tenor; Edward Vogel, baritone

Nicolas Bernier, *Ave Regina coelorum*
Anna O'Connell & Andréa Walker, sopranos; Edward Vogel, baritone



la Bourée d'Achille.



Program Notes: Baroque Dance Ensemble

Dance at the Court of Louis XIV was not mere entertainment; it was an important part of every-day court life meant to keep the nobility engaged and accountable. According to their dancing abilities, nobility could either gain favor and advance to a higher status or be ridiculed and banished from future entertainments. Protocols and manners were intermixed with dance, reminding all present of their current status at court. Louis XIV himself was a fine dancer, appearing in approximately 80 varied roles in 40 ballets.

In 1661, Louis XIV established the Académie Royale de Danse, the first of its kind in the Western world, and the Académie de Opera was founded 8 years later, in 1669. In order to preserve the choreographies for both the court and theatrical dances emanating from these two institutions, new notational systems were devised. The most prominent system was designed by Louis XIV's dancing master Pierre Beauchamps and published by Raoul Anger Feuillet in 1700. Aptly titled *Chorégraphie*, this treatise described in detail the elaborate system of notating the movements of the legs and arms along the dancers' trajectories on the ballroom floor (look for an example of this in tonight's program). Later in 1700, Feuillet published the first collection of ballroom dances in what is now called "Feuillet-Beauchamps" notation.

Tonight's dances, "Bourée d'Achille" and "La Bourgogne" both appeared in this publication. They are in the "noble" style, or *la belle danse*, and would have been performed at court by just two dancers at a time (tonight we take the liberty of dancing three couples at a time). They are rather unusual in that they are both compilations of several dance types, a sort of "mini-sampler" including bourée, minuet, courante, sarabande, and passepied. Although the movements may appear to be simple, the intricacy in executing these steps—with the goal of appearing nobly yet casually nonchalant—can be quite challenging.

CWRU's Baroque Dance Ensemble is geared toward musicians who benefit greatly from physically moving through these various dance types, experiencing the gestures and the flow that characterize each dance so they are able to apply this sense of movement to their music-making. To this end, our program interlaces dance airs by Michel L'Affilard with dance sequences from *Bourée d'Achille* and *La Bourgogne*. L'Affilard's publication, *Principes tres-faciles pour bien apprendre la musique* (1705) is particularly helpful to the understanding of tempo in dance types. For several of the dances, L'Affilard provides precise tempo markings derived from the swings of a pendulum and indicated in *tierces*, or 60ths of a second. These tempi are perfect for dancing as well, and align with other dance tempo markings from the period.

-Julie Andrijeski

Texts and Translations

Psyché et sa soeurs

Charmant amour finis ma (sa) peine, Prens ton flambeau vole, vien (l') m'éclairer. Fai moi (lui) voir l'objet qui m'(l') enchaîne, Qu'il excus un désir que tu viens m'inspirer.	Charming love, end my (her) pain, Take your lamp, go, enlighten me (her). Let me (her) see the object that enchains me (her), That he excuses a desire that you inspire (in me).
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Bourée

Airs de Mouvement

L'Amour fait répandre des larmes, Mais ses biens en ont-ils moins de charmes?	Love causes tears to flow, But the good it does, has it any less charm? (tears are charming if they are for love)
Gardons-nous d'éviter les peines Que l'on souffre en portât ses chaînes Sur le nombre de nos soupiers, Il mesure nos plaisirs.	May we guard against the pain That we suffer under his chains As for the number of our sighs, They equal our pleasures.

Menuet

Airs de Mouvement

Pour me vanger de l'ingratta Climene, Bacchus est prêt à remplir tous mes voeux: Cruel Amour, je suis las de ta chaîne, Le Dieu du vin va romper tous mes noeuds; Il fait couler son jus à tasse pleine, J'en boiray tant que j'éteindray mes feux.	To avenge me for the ungrateful Climene, Bacchus is ready to fulfill all my wishes: Cruel love, I am weary of your chain, The God of wine will break all my bonds; He pours his juice until my glass is full, I will drink of it until I've extinguished my ardor.
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O piissima, o sanctissima mater

O piissima, O sanctissima mater,
virgo Maria, regina pacis
et afflictorum consolatio,
respice nos in hac lacrimarum
valle gementes et flentes.

O most pious, most holy mother,
Virgin Mary, Queen of peace
and consolation of the afflicted,
look [favorably] on us weeping
and wailing in this valley of tears.

O sanctissima virgo Maria,
respice nos in hac lachrymarum
valle gementes et flentes,
trahe nos post te et curremus
in odorum unguentorum.

O most holy Mary,
look on us weeping and wailing
in this valley of tears,
draw us after you and we will run
in the odor of your ointment.

Courante

Airs de Mouvement

Non, non je n'aimerai jamais,
Un coeur trop tendre
Ne peut vivre en paix.
L'amour pour me surprendre,
N'a que de vains attrait:

No, I'll never love,
A too- tender heart
Cannot live in peace.
Love has only vain enticements
With which to overtake me.

Plaignons le sort de tant d'Amants
Qui tous les jours
éprouvent ses tourments,
Goûtons les fruit de nôtre indifférence;
Ah! Qu'elle a d'appas!
On est cent fois plus heureux
qu'on ne pense,
Quand on n'aime pas.

Let us lament the fate of so many lovers
Who always suffer
so many torments,
Let's taste the fruit of our indifference;
Ah, how alluring it is!
We are a hundred times happier
than we would ever imagine
When we do not love.

Baroque Dance Ensemble

Julie Andrijeski, Director
Mark Laseter, Graduate Assistant

Dancers: Julie Andrijeski, Phaik Tzhi Chua, Mark Laseter,
Kameryn Lueng, Anna O'Connell, Andréa Walker

Musicians: Guillermo Salas Suárez and Andrew Hatfield, violin;
Caitlin Hedge and Addi Liu, viola; Jane Leggiero, bass violin;
Peter Bennett, harpsichord

Baroque Vocal Ensemble

Peter Bennett, Director

Rosemary Heredos, Anna O'Connell, Katie Sucha, Andréa Walker, soprano;
Kameryn Lueng, Gwendolyn Delaney, mezzo-soprano;
Mark Laseter, tenor; Edward Vogel, bass; Peter Bennett, organ

SPECIAL THANKS from Julie Andrijeski

I would like to thank my wonderful TA, Mark Laseter, and Elena Mullins for their invaluable teaching assistance; Guillermo Salas-Suarez and Andrew Hatfield for providing much needed live music during all of our rehearsals and leading up the violin band; Caitlin Hedge, Addi Liu, and Jane Leggiero for playing in our Petits violons; Peter Bennett for accompanying our L'Affilard dance airs; Ellen Hargis and Kameryn Lueng for providing translations; and Jennifer Wright, Jason Cohen, Lindsey Gander, and Dan Jankura for their help in facilitating our rehearsals and concerts at the Maltz Performing Arts Center. Finally, I would like to thank my students who worked so diligently and shared their generous spirits with me throughout the semester.

Litanies de la Vierge (continued)

Stella matutina, Salus infirmorum, Refugium peccatorum, Consolatrix afflictorum, Auxilium Christianorum, Regina Angelorum, ora pro nobis. Regina Patriarcharum, Regina Prophetarum, Regina Apostolorum, Regina Martyrum, Regina Confessorum, Regina Virginum, Regina Sanctorum omnium,	Morning star, Health of the sick, Refuge of sinners, Comforter of the afflicted, Help of Christians, Queen of Angels, pray for us. Queen of Patriarchs, Queen of Prophets, Queen of Apostles, Queen of Martyrs, Queen of Confessors, Queen of Virgins, Queen of all Saints,
Agnus Dei, qui tollis peccata mundi, parce nobis, Domine. Agnus Dei, qui tollis peccata mundi, exaudi nobis, Domine. Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, spare us, O Lord. Lamb of God, who takes away the sins of the world, graciously hear us, O Lord. Lamb of God, who takes away the sins of the world, have mercy on us.

Ave Regina coelorum

Ave, Regina coelorum, Ave, Domina Angelorum: Salve, radix, salve, porta Ex qua mundo lux est orta:	Hail, O Queen of Heaven. Hail, O Lady of Angels Hail! thou root, hail! thou gate From whom unto the world a light has arisen:
Gaude, Virgo gloriosa, Super omnes speciosa, Vale, o valde decora, Et pro nobis Christum exora.	Rejoice, O glorious Virgin, Lovely beyond all others, Farewell, most beautiful maiden, And pray for us to Christ.

Sarabande

Airs de Mouvement

Si vous cherchez un coeur qui soit fidelle, Mon cher (charmante Iris) Tircis, Ne le cherchez qu'en moy. Je puis mourir, si j'aime une Infidelle; Mais je ne puis jamais manquer de foi (foy).	If you seek a faithful heart, My dear Tircis/charming Iris, Search no further than in me. I would die if I loved an unfaithful one; But I can never lack faith.
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Passepied

Airs de Mouvement

Bergere volage, C'est trop me tromper, Mon coeur se dégage, Il va t'échaper: Tes feintes sont vaines, Tes soins super flus, Je brise mes chaînes, Et ne t'aime plus, Puisque ton coeur change, Le mien se vange, Et tout à moy, Va, je me ris de toi.	Fickle shepherdess, You deceive me too much, My heart disengages, It escapes you: Your ploys are in vain, Your troubles are excessive, I break my chains, And I love you no more, Since your heart changes, Mine avenges itself, And as for me, Go, I laugh at you.
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Miserere mei

Psalm 50

3 Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.	Have mercy upon me, O God, according to thy lovingkindness: according unto the multitude of thy tender mercies blot out my transgressions.
4 Amplius lava me ab iniquitate mea, et a peccato meo munda me.	Wash me thoroughly from mine iniquity, and cleanse me from my sin.
5 Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.	For I acknowledge my transgressions: and my sin is ever before me.

Miserere mei (continued)

Psalm 50

6 Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum iudicaris.	Against thee, thee only, have I sinned, and done this evil in thy sight: that thou mightest be justified when thou speakest, and be clear when thou judgest.
9 Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor.	Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow.
10 Auditui meo dabis gaudium et laetitiam, et exultabunt ossa humiliata.	Make me to hear joy and gladness; that the bones which thou hast broken may rejoice.
19 Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicias.	The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise.
20 Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Jerusalem.	Do good in thy good pleasure unto Zion: build thou the walls of Jerusalem.
21 Tunc acceptabis sacrificium iustitiae, oblaciones et holocausta; tunc imponent super altare tuum vitulos.	Then shalt thou be pleased with the sacrifices of righteousness, with burnt offering and whole burnt offering: then shall they offer bullocks upon thine altar.

Litanies de la Vierge

Kyrie, eleison.	Lord, have mercy on us.
Christe, eleison.	Christ, have mercy on us.
Kyrie, eleison. Christe, audi nos.	Lord, have mercy on us. Christ, hear us.
Christe, exaudi nos.	Christ, graciously hear us.

Litanies de la Vierge (continued)

Pater de caelis, Deus, miserere nobis. Fili, Redemptor mundi, Deus, Spiritus Sancte Deus, Sancta Trinitas, unus Deus. Sancta Maria, ora pro nobis. Sancta Dei Genetrix, Sancta Virgo virginum, Mater Christi, Mater Ecclesiae, Mater Divinae gratiae, Mater purissima, Mater castissima, Mater inviolata, Mater intemerata, Mater amabilis, Mater admirabilis, Mater boni Consilii, Mater Creatoris, Mater Salvatoris, Virgo prudentissima, Virgo veneranda, Virgo praedicanda, Virgo potens, Virgo clemens, Virgo fidelis, Speculum iustitiae, Sedes sapientiae, Causa nostrae laetitiae, Vas spirituale, Vas honorabile, Vas insigne devotionis, Rosa mystica, Turris Davidica, Turris eburnea, Domus aurea, Foederis arca, Ianua caeli,	God the Father of heaven, have mercy on us. God the Son, Redeemer of the world, God the Holy Spirit, Holy Trinity, one God, Holy Mary, pray for us. Holy Mother of God, Holy Virgin of virgins, Mother of Christ, Mother of the Church, Mother of divine grace, Mother most pure, Mother most chaste, Mother inviolate, Mother undefiled, Mother most amiable, Mother most admirable, Mother of good counsel, Mother of our Creator, Mother of our Savior, Virgin most prudent, Virgin most venerable, Virgin most renowned, Virgin most powerful, Virgin most merciful, Virgin most faithful, Mirror of justice, Seat of wisdom, Cause of our joy, Spiritual vessel, Vessel of honor, Singular vessel of devotion, Mystical rose, Tower of David, Tower of ivory, House of gold, Ark of the covenant, Gate of heaven,
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