

2023/24
SEASON

CWRU MUSIC

CONCERT SERIES

Baroque Orchestra

Orpheus Before Gluck: A Baroque Opera Pastiche

IN COLLABORATION WITH
BAROQUE VOCAL ENSEMBLE

DR. JULIE ANDRIJESKI
HEAD OF HISTORICAL
PERFORMANCE PRACTICE

STEPHEN STUBBS
GUEST DIRECTOR

ALISSA MAGEE
MACARENA SANCHEZ RUIZ
DAMONICO TAYLOR
GRADUATE ASSISTANTS

7:30 p.m.

Friday

November 1, 2023



Mixon Hall

Cleveland Institute of Music

11021 East Boulevard Cleveland, OH



**CASE WESTERN RESERVE
UNIVERSITY**
College of Arts and Sciences

Department of Music
10900 Euclid Avenue Cleveland, OH
case.edu/artsci/music

Welcome to

Mixon Hall, Cleveland Institute of Music

Mixon Hall is a 235-seat, state-of-the-art recital hall that includes the Robert & Jean Conrad Control Room for high-tech recording and broadcasting, and a beautiful view of the Gilliam Music Garden. It has an expansive use of glass and rich wood finishes that creates a jewel box environment for soloists and small ensembles.

There are four inclusive single-user restroom options located in the main building: one on the first floor, adjacent to Mixon Hall, and three on the basement level, in the backstage area of Mixon Hall.

The main entrance on East Boulevard is open during regular business hours and accessible to concert patrons and visitors. The Hazel Drive entrance is open one hour before each concert.

ELECTRONIC DEVICES

As a courtesy to the performers and audience members, please power off all electronic and mechanical devices prior to the concert.

PHOTOGRAPHY, VIDEO, AND RECORDING

Photography and videography are prohibited during the performance.

FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage are prohibited.

IN THE EVENT OF AN EMERGENCY

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

COVID-19

University Health and Counseling Services (UH&CS) is committed to protecting the health and well-being of our campus community. Masking is not required on campus, but those who wish to wear masks may do so. Individuals with symptoms of COVID, who have recently completed isolation for COVID, or who have been exposed to COVID should wear a well-fitting mask, as per CDC guidelines.



CLEVELAND
INSTITUTE OF MUSIC

DR. JULIE ANDRIJESKI

HEAD OF HISTORICAL PERFORMANCE PRACTICE



Julie Andrijeski is celebrated as a performer, scholar, and teacher of early music and dance. 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. She 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 frequently with Les Délices (Cleveland) and the Boston Early Music Festival Orchestra, as well as other diverse early music groups across the nation and abroad.

Ms. Andrijeski 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 recently named Creative Workforce Fellow by Cuyahoga Arts & Culture (Ohio), supporting her research and performance of 17th-century music in manuscript.

STEPHEN STUBBS

GUEST DIRECTOR



Stephen Stubbs, who won the GRAMMY Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle. He is the Boston Early Music Festival's permanent artistic co-director, recordings of which were nominated for five GRAMMY awards. Also in 2015 BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handels' Giulio Cesare and Gluck's Orfeo in Bilbao, Mozart's Magic Flute and Cosi fan Tutte in Hawaii and Handel's Agrippina and Semele for Opera Omaha. He has conducted Handel's Messiah with the Seattle, Edmonton and Birmingham Symphony orchestras.

His extensive discography as conductor and solo lutenist includes well over 100 CDs, which can be viewed at stephenstubbs.com, many of which have received international acclaim and awards.

In 2013, Stephen was appointed Senior Artist in Residence at the University of Washington School of Music.

Stephen is represented by Schwalbe and Partners (schwalbeandpartners.com).

Program

From *L'Orfeo* (1607), SV 318

Toccata

Prologo: Dal mio Permesso amato (La Musica)

Act I: Rosa del ciel (Orfeo)

Io non diró (Euridice)

Lasciate i monti (Choro)

Claudio Monteverdi

(1567 – 1643)

Tutti Baroque Orchestra, Andréa Walker (La Musica), Alissa Magee (Orfeo), Naomi McMahon (Euridice), and Tutti Baroque Vocal Ensemble

From *L'Orfeo* (1647)

Act I, scene v: M'ami tu? (Orfeo & Euridice)

Act II, scene ix: Che può far Citherea (Euridice & le Driadi)

Act III, scene x: Lasciate Averno (Orfeo)

Luigi Rossi

(1597 – 1653)

Alissa Magee (Orfeo), Andréa Walker (Euridice), Julie-Michelle Manohar and Naomi McMahon (Driadi), Phaik Tzhi Chua and Damonico Taylor, violin; Andrew Hatfield, viola; Macarena Sanchez Ruiz, cello; Danur Kvilhaug, theorbo; Mikhail Grazhdanov, harpsichord and organ

From *La morte d'Orfeo* (1619)

Act I, scene iii: Su, su dall'oriente (Aurora & gli Euretti)

Act III, scene ii: Dove ne mandí (Nisa & le Menadi)

Stefano Landi

(1587 – 1639)

Naomi McMahon (Aurora & Nisa), Alissa Magee, Julie-Michelle Manohar and Andréa Walker (Euretti & Menadi), Phaik Tzhi Chua and Damonico Taylor, violin; Andrew Hatfield, viola; Macarena Sanchez Ruiz, cello; Danur Kvilhaug, theorbo; Mikhail Grazhdanov, harpsichord and organ

Choro di Baccanti (2021)

Stephen Stubbs

(b. 1951)

Andréa Walker, Naomi McMahon, and Alissa Magee (Baccanti), Phaik Tzhi Chua, Andrew Hatfield, Caitlin Hedge, Maya Johnson, Damonico Taylor, violin; Bruno Lunkes, viola; Macarena Sanchez Ruiz, cello; Danur Kvilhaug, theorbo; Mikhail Grazhdanov, harpsichord and organ

●————— *Intermission* —————●

Program Continued

From L'Orfeo (1671)

Sinfonia

Act I, scene i: Cara e amabile catena

Act II, scene xvi: Ahime, Numi, son morta

Act III, scene iii: È morta Euridice

Act III, scene iv: Orfeo, tu dormi?

Tutti Baroque Orchestra, Naomi McMahon (Orfeo), Andréa Walker (Euridice), Alissa Magee (Aristeo), Julie-Michelle Manohar (Orillo)

Antonio Sartorio

(1630 – 1680)

From Orphée (1690)

Prologue: Entrée des Jeux et des Plaisirs (Bourée)

Air pour l'Amour et les Graces

Menuet

Air de Venus

Passacaille pour l'Amour, les Graces, les Jeux, & les Plaisirs

Tutti Baroque Orchestra, Andréa Walker (Venus)

Louis Lully

(1664 – 1734)

From Orpheus (1726), TWV 21

Act III, scene i: Recitativo. Nun wird mein Orpheus (Orasia)

Aria. Furcht und Hoffnung, Haß und Liebe (Orasia)

Recitativo. Mein Haß, der bloß auf Eurydice fällt (Orasia & Ismene)

Aria. Bitter und süß sind Rachgier und Liebe (Ismene)

G. P. Telemann

(1681 – 1767)

From Orchestra Suite in B-flat, TWV 55: B4

IV. Furie

From Orpheus (1726), TWV 21

Act III, scene vii: Aria. Esprits de haine et de rage (Orasia)

Coro. Esprits de haine et de rage

Alissa Magee (Orasia), Naomi McMahon (Ismene), and Tutti Baroque Orchestra



Program Notes (1/3)

The myth of Orpheus has been closely connected to opera from the very beginning: The first production which can be regarded as the birth of opera was Jacopo Peri's *Euridice* at the Pitti Palace in Florence in 1600. Although the librettist, Ottavio Rinuccini decided to entitle his play *Euridice*, it is Orpheus (*Orfeo*) who is really the central character. Italian artists and intellectuals in Italy were pre-occupied at this time with recreating the wonders that they had read about in the ancient Greeks, particularly Aristotle, which related the remarkable effects achieved in their musical theatrical productions -with the effect of gripping the audience and moving them to tears or laughter. They sought to create a new art form which could achieve those effects: opera was born.

Monteverdi's Opera *La Favola d'Orfeo* in 1607 is considered the first masterpiece in the genre of opera and we are representing that seminal work with a few excerpts from the opening scenes: The magnificent *Toccata* which ushered in the ruling Gonzaga princes to the auditorium, the prologue sung by the personification of Music, the opening soliloquy of *Orfeo* himself and *Euridice's* shy but impassioned response - thereafter the spirited singing (and dancing) of all the nymphs and shepherds of Arcadia.

Luigi Rossi's *Orfeo* of 1647 represents another milestone in operatic history. It was the Italian opera which Cardinal Mazarin (originally from Rome but now the power behind the throne during the youth of the future Louis XIV), brought to Paris and thereby first created opera as an international (and not strictly Italian) phenomenon. Rossi was a gifted melodist who was particularly known for his duos and trios for soprano voices. A group of singers which came to be known as *le Canterine Romane*, sang his music above all others. After an opening love duet for Orpheus and *Euridice*, we see *Euridice* going to the meadows hoping to dance with her nymphs and the dryads (wood nymphs). Finding no one there, she decides to sleep, and the nymphs surround her with a glorious lullaby. One of them then wakes her and all dance. In the opera this sensuous dance in C major is horribly interrupted by an F# major chord and the deadly snakebite which kills her. After this we follow Orpheus to Hades where he deploys a powerful lament (*Lasciate Averno*) in an attempt to have *Euridice* released from the land of shadows.

Stefano Landi's tragicomedia pastorale *La Morte d'Orfeo* of 1619, is far less well known than either Monteverdi or Rossi's telling, and in fact we are not sure if it was ever performed. Nevertheless it is a stellar piece and in many ways completes the story which Monteverdi set out to tell. After Orpheus returns from Hades, having lost *Euridice* a second time, as Landi's piece begins a new and lovely day is dawning which happens to be Orpheus's birthday. The wind goddesses (the *Euretti*) sing to *Aurora* (the dawn) to wake up and begin the day. This gives Landi the opportunity to write brilliant melismatic music for three sopranos. Orpheus invites all of Arcadia to join him in celebration, but he makes one fatal mistake by not inviting *Bacchus* or his wild women the *Menadi*. We then see *Nisa* the leader of the *Menadi*, singing at first of their sadness, but by the distortions of their words in echo, they gradually work themselves into a rage making them ready to find and kill Orpheus.

Program Notes (2/3)

This in turn brings us back to Monteverdi. There is an unusual amount of information about the original production in 1607, including a printed score and a printed libretto. But a striking difference between the two is a mystery: the libretto ends with the arrival of the enraged Baccante swearing revenge on Orfeo, but the score replaces this with the arrival of Apollo and his promise to give Orfeo and Euridice each a constellation in the heavens. For many years I had pondered setting this other (and original) final scene to music. When, in March 2020, all concerts and their associated travel came to a sudden halt because of the pandemic, the first thing I thought to do with my newly found free time was to attempt this setting. This seemed like the right thing with which to close the first half of our concert. The final Moresca is in Monteverdi's score and may well be the only thing left from Monteverdi's original setting of this scene.

The second part of our program begins with selections from Antonio Sartorio's Orfeo of 1673. To see this in its historical context it is necessary to speak about Francesco Cavalli (1602-1676). Cavalli was the most important composer of Venetian public opera after the death of Monteverdi in 1642. After the success of Luigi Rossi's Orfeo in Paris in 1647, the French prime minister Mazarin again wanted to bring the most famous Italian opera composer to France for the marriage of Louis XIV to Maria Theresa of Spain in 1661. By then Rossi was dead, and Cavalli was the leading composer in Italy, and, although he didn't want to go, the French made him an offer he couldn't refuse, and so he spent the next two years in Paris. By the time he returned to Venice, operatic fashion had changed. Led by a new generation of composers like Cesti and particularly Sartorio, the public had gone "aria-mad" with Sartorio often producing over 70 arias in a single opera. Cavalli couldn't compete and spent his later years more dedicated to sacred music for San Marco than to the stage.

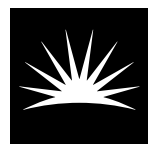
From Sartorio's Orfeo we begin with the opening Sinfonia and the charming duet for Orfeo and Euridice. We next see Euridice immediately after the fatal snake bite, leading to her death, and the shocked reaction of Aristeo (Orfeo's rival for Euridice's love), and the boy Orillo who Orfeo had sent to kill Euridice in a fit of jealousy! We then have the lyre of Orpheus depicted by the string orchestra and Orfeo's (seemingly sincere) lament for her death. At the end of his lament, he falls asleep and in the most remarkable passage of this opera, Euridice appears to him in a dream. He wakes and pleads with her to stay, but she is already gone. He resolves to follow her to hell.

After the death in 1687 of Jean-Baptiste Lully, who had dominated French opera for a generation, many composers threw their hats into the ring vying to become his successor. One of these candidates was Lully's son, Louis Lully (1664-1734) whose Orphée of 1690 on a libretto by Duboullay was one of the first post-Lully productions to appear. Instead of lauding Louis the XIVth as all of his father's works had done, this work can be seen as a satire of the king – and whether because of this or not, was considered a failure. We have selected a set of dances and an air for Venus from the prologue. No serious revival of the work has yet appeared in modern times.

Program Notes (3/3)

Finally we arrive to the latest work on our program – and the one perhaps closest to Gluck: Telemann’s Orpheus for Hamburg in 1726 based on the libretto by Duboullay for Louis Lully’s Orphée. Hamburg opera had a tradition of libretti in German with Italian arias liberally sprinkled in. Telemann’s Orpheus is unique (in my experience) by extending this to include French airs as well. Our selection includes recitative and arias, all in German, for the roles of Orasia and Ismene. Orasia loves Orpheus but he has rejected her in favor of Euridice. Here we see Orasia waiting at the entrance to the Underworld, expecting Orpheus to return and hoping that it will be without Euridice so that he can finally return her affections. Her aria “Furcht und Hoffnung, Hass und Liebe,” shows her in the throes of violently competing emotions (Fear, Hope, Hate and Love). She vows to kill Euridice, but her maid Ismene talks her out of that wild idea. She then hits upon another: let the enraged Bacchante do it for her! We then see Orasia (in French) spurring on the Bacchante for the kill: (Esprits de haine et de rage). Unfortunately, it is Orpheus who will be the object of their attack rather than Euridice.

Stephen Stubbs, October 2023



**CASE
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Personnel

Baroque Orchestra

Phaik Tzhi Chua - violin
Carlos Gamez - flute
Shreya Girish - flute
Jonathan Goya - oboe
Mikhail Grazhdanov - harpsichord, organ
Andrew Hatfield - violin, viola
Caitlin Hedge - violin, viola
Maya Johnson - violin
Danur Kvilhaug - theorbo
Bruno Lunkes - viola
Macarena Sanchez Ruiz - cello
Ellen Sauer Tanyeri - flute, recorder
Damonico Taylor - violin
Lara Tsibelman - flute

Baroque Vocal Ensemble

Danur Kvilhaug - tenor
Alissa Magee - soprano
Julie-Michelle Manohar - soprano
Naomi McMahon - soprano
Andrea Walker - soprano

HISTORICAL PERFORMANCE PRACTICE

Students in the Historical Performance Practice Program (HPP) at Case Western Reserve University are part of a small, highly selective, and fully funded experience for advanced students destined for leadership in the early music field. Our degree programs provide graduates with a wide range of marketable career-building skills while encouraging creativity and exploration. Using the skills they have acquired at CWRU, our graduates have gone on to take college-level academic positions with a strong performance component, historical performance ensemble leadership roles, and to enjoy successful performance careers.

Graduate students enrolled in our fully funded MA and DMA degree programs:

- Perform repertoire from Middle Ages to ca. 1850 using the Kulas Collection of Historical Instruments
- Pursue original research on performance practice topics
- Collaborate with conservatory faculty and students through our Joint Music Program with the Cleveland Institute of Music
- Take seminars in performance practice and musicology tailored to the scholar-performer (topics include continuo, baroque dance, notation, improvisation, historical analysis)
- Gain leadership and solo experience in ensembles and recitals



ABOUT

The DEPARTMENT OF MUSIC, an academic department within the COLLEGE OF ARTS AND SCIENCES, serves undergraduate and graduate students at CASE WESTERN RESERVE UNIVERSITY as well as all students at the CLEVELAND INSTITUTE OF MUSIC through our JOINT MUSIC PROGRAM.

A top-ranked private research university with programs spanning the arts and sciences, engineering, health sciences, law, management, and social work, CWRU excels in musicology, historical performance practice, and music education. CIM is one of just three independent conservatories in the United States devoted exclusively to classical music performance. For over half a century, these distinguished institutions have used the JMP to share collective resources, focusing on the strengths of each institution.

Our campus provides a thriving and holistic learning experience where students feel comfortable in a diverse and supportive setting. The Department of Music aspires to be an inclusive environment in which all members feel empowered to participate in the community, fostering creative energy and insights that result in a better institution.

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THANK YOU

We would like to express our sincere gratitude for attending our event. Your presence and engagement are truly appreciated. We hope that you found our performance enjoyable and that you were able to connect with others in our community. We value your support and look forward to seeing you again soon!

UPCOMING CONCERTS & EVENTS

7:30 p.m. | Tuesday, November 7, 2023

Early Music Singers and Collegium
Florence Harkness Memorial Chapel

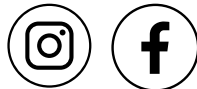
7:30 p.m. | Saturday, November 18, 2023

Baroque Chamber Ensembles
Florence Harkness Memorial Chapel

7:30 p.m. | Monday, December 4, 2023

Baroque Dance and Baroque Orchestra
Florence Harkness Memorial Chapel

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