

2023/24
SEASON

CWRU MUSIC

CONCERT SERIES

Baroque Orchestra and Dance Ensemble

*An Evening Entertainment:
Baroque Dances and Concertos*

DR. JULIE ANDRIJESKI

DIRECTOR & HEAD OF HISTORICAL
PERFORMANCE PRACTICE

ANDREW HATFIELD

ELLEN SAUER TANYERI

SHREYA GIRISH

LARA TSIBELMAN

SOLOISTS

ALISSA MAGEE

MACARENA SANCHEZ RUIZ

DAMONICO TAYLOR

ANDREW HATFIELD

PHAIK TZHI CHUA

GRADUATE ASSISTANTS

7:30 p.m.

Monday

December 4, 2023



Harkness Chapel

11200 Bellflower Road 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

Florence Harkness Memorial Chapel

Harkness Chapel (est. 1902) sits in the center of Mather Quad. It is the primary venue for Department of Music concerts, recitals, and special events. Design features include neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. The performance hall features a warm, intimate, and acoustically resonant space best suited for vocal and instrumental chamber music, ample seating for up to 400 guests, and built-in sound amplification with audio/video recording and livestream capabilities. Harkness Chapel was built to honor Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness and his second wife, Anna M. Richardson Harkness.

RESTROOMS

Restrooms are located at the back of the foyer.

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

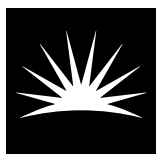
In order to preserve the beauty and cleanliness of the hall, food or beverage are prohibited. Water bottles with lids are permitted and a drinking fountain is located near the restrooms.

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.



Florence Harkness Memorial Chapel

@harknesschapel

11200 Bellflower Road Cleveland, OH 44106

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.

TONIGHT'S SOLOISTS

Mikhail Grazhdanov, harpsichord

Mikhail Grazhdanov is a 2nd-year student at Case Western Reserve University pursuing a DMA in historical performance practice. He studies and performs on a number of historic keyboard instruments including harpsichord, fortepiano, and organ. A native of Russia, Mikhail holds a specialist degree in piano performance from the Moscow Conservatory and a master's degree in piano performance from the Cleveland Institute of Music, where he studied as a Fulbright scholar.

Lara Tsibelman, flute

Lara Tsibelman is a sophomore undergraduate flute student at CIM, studying with Mary Kay Fink and Jessica Sindell. In 2020, they won the NY Flute Club Young Musicians Contest. Their interest in historical performance led them to begin studying baroque flute in the summer of 2023, and this will be their first time playing a concerto with an orchestra.

Shreya Girish, flute

Shreya Girish is a first year student at CWRU double majoring in Neuroscience and Music, where she studies with Heidi Ruby-Kushious. Prior to college, she made her solo debut at age 16 with the Milwaukee Symphony Orchestra, and was heavily involved with the Milwaukee Youth Symphony Orchestra, where she was the concertmaster of the flute choir and rotating principal player of Senior Symphony — their flagship orchestra. She began playing the Baroque flute in September and is excited for her first solo feature on the instrument!

Andrew Hatfield, violin

Andrew Hatfield is a 4th-year DMA student in Historical Performance Practice at Case Western Reserve University, where he studies baroque violin, viola, and dance with Julie Andrijeski. A lover of all things historical, Andrew also performs on Renaissance violins and violas as well as medieval bowed string instruments including vielles and rebecs, which he studied with Allison Monroe. Recent engagements include programs of music from the court of Henry VIII at the Cleveland Museum of Art, Vivaldi's Autumn concerto with Cincinnati's Seven Hills Baroque, and as concertmaster for the Amherst Early Music Festival's production of Cavalli's L'Erismena.

Ellen Sauer Tanyeri, flute

Flutist and recorder player Ellen Sauer Tanyeri grew up in Ann Arbor, MI and remained close to home for college, studying flute performance at the University of Michigan with Amy Porter for undergraduate and master's degrees. During undergrad, Ellen began studying the Baroque flute as well, and fell in love with historically informed performance. She completed a Historical Performance degree at The Juilliard School, where she had the chance to play for and with many leaders in the field in the US and abroad. She is currently pursuing a DMA in historical performance practice at Case Western Reserve University.

Program

La Bourgogne

Courante - Bourrée - Sarabande

Music: Anonymous, *Airs de Danses* (1700)

Choreography: Louis-Guillaume Pécour (1700)

Alissa Magee, Andrew Hatfield, dancers
Phaik Tzhi Chua, violin; Mikhail Grazhdanov, harpsichord

Entree de deux Bacchante

Music: Louis de Lacoste, *Philomèle* (1705)

Choreography: Pécour (1713)

Phaik Tzhi Chua, Andréa Walker, dancers
Andrew Hatfield, violin; Mikhail Grazhdanov, harpsichord

Prelude in G minor

Passacaille d'Armide de Mr. de Lully

Jean-Henri D'Anglebert

(1629-1691)

Mikhail Grazhdanov, harpsichord

●————— *PAUSE* —————●

Concerto for Two Flutes Op. 47 No. 2 in C major, RV 533

Allegro molto, Largo, No tempo indication

Antonio Vivaldi

(1678-1741)

Lara Tsibelman and Shreya Girish, flute soloists
Caitlin Hedge, Damonico Taylor, Phaik Tzhi Chua, Andrew Hatfield, violins; Bruno Lunkes, viola;
Macarena Sanchez Ruiz, cello; Danur Kvilhaug, theorbo; Mikhail Grazhdanov, harpsichord

Program Continued

Violin Concerto Op.7 No. 5 in A minor
Vivace, Largo - Adagio, Allegro assai

Jean-Marie Leclair
(1697-1764)

Andrew Hatfield, violin soloist

Phaik Tzhi Chua, Damonico Taylor, violins; Bruno Lunkes, viola; Macarena Sanchez Ruiz, cello;
Danur Kvilhaug, theorbo; Mikhail Grazhdanov, harpsichord

Flute Concerto in G major, QV 5: 174
Vivace, Largo - Adagio, Allegro assai

Johann Joachim Quantz
(1697-1773)

Ellen Sauer Tanyeri, flute soloist

Damonico Taylor, Andrew Hatfield, Caitlin Hedge, Phaik Tzhi Chua, violins; Bruno Lunkes, viola;
Macarena Sanchez Ruiz, cello; Danur Kvilhaug, theorbo; Mikhail Grazhdanov, harpsichord



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Program Notes (1/3)

CWRU's Baroque Dance Ensemble is geared toward musicians who benefit greatly from physically moving through various dance types, experiencing the gestures and flow that characterizes each dance so they are able to apply this sense of movement to their music-making. Tonight's dances feature two very different choreographies by Louis Guillaume Pécour (1651-1729) – a ball dance, La Bourgogne, from his 1700 Recueil, and a theatrical dance, Entrée de deux Bacchante, from his 1713 Recueil.

Dancing in 18th-century France was no mere entertainment. It was an important part of daily court life and could be used to advance social status, to gain favor, or to be ridiculed and banished depending on one's dancing abilities. Pécour was one of the finest dancers working under Louis XIV's dancing master, Pierre Beauchamps. Pécour was appointed to Beauchamps' position in the L'Académie Royale de Musique in 1687 and taught there until his death. The floor patterns and steps of Pécour's dances were recorded using the Beauchamp-Feuillet system of dance notation.

La Bourgogne goes through several contrasting courtly dance types: the courante, bourée, and sarabande, rendering itself a “mini-sampler”. It opens with Louis XIV's purported favorite - the courante. The movements might appear deceptively simple, but the execution requires unwavering control and concentration with the goal of appearing nonchalant with presence and bearing of a connoisseur. It is followed by a lively bourée in duple meter, ending with a sweet and charming sarabande. Entrée de deux Bacchante is a choreography for two Bacchantes, who are female devotees of the god of wine, Bacchus/Dionysus. The Bacchantes are usually identifiable by their crowns of vine leaves, swirling drapery and general air of abandonment. This pair is a stark contrast to the courtly couple from La Bourgogne. The music, taken from Louis de Lacoste's opera, Philomèle (1705) is canarie-gigue-like, with dotted rhythms and irregular phrase lengths. The choreography, which includes a unique symbol for hitting a tambourine, whizzes by with some almost ritualistic moments that remind us of the feral Bacchantes in Greek and Roman mythology who slaughtered men, children and animals during Bacchic rites.

Phaik Tzhi Chua and Julie Andrijeski, November 2023

Antonio Vivaldi (1678-1741) was an Italian composer and virtuoso violinist. He is mostly known today for his violin concertos, sacred works, and operas. The concerto for two flutes in C major, RV 533 was written around 1730-39, ten years before it was speculated that the composer started writing for transverse flute when he met the German flutist and composer Johann Joachim Quantz. Scored for two flutes, strings, and basso continuo, this three-movement work keeps the Italian concerto structure of fast-slow-fast, making use of the ritornello form.

Macarena Sanchez Ruiz, November 2023

Program Notes (2/3)

Jean-Marie Leclair (1697-1764) studied violin and dance in Turin, but made his career in Paris where he was touted as “the most famous artist that France has had for purely instrumental music” in 1753 and “the Corelli of France” in 1759. Today, he is perhaps most remembered for his brutal (and, officially, unsolved) murder in 1764, although this seems unfair given the elegance and virtuosic flair of his many works for violin. Named Music Director of the Chapel and Apartments by King Louis XV in 1733, the concerto in A minor probably dates to this period. The work proudly displays all the virtuosic elements of Vivaldi and contrapuntal tricks of Corelli, which Leclair blends seamlessly with French ornamentation and beautifully danceable melodies.

The opening movement introduces a strong and stylish motive that, in a surprising twist for an introductory theme, overlaps with itself in the very first bar as the two violin sections stagger their entrances, both driven by fast repeated notes in the cello. This quickly gives way to a sultry and seductive motive in triplets that is all too quickly interrupted with rapid repeated 16th-notes, winding the music up again until it is released in short bursts followed by deathly silence and a surprising descent into the lowest range of the violin. The soloist then enters, taking elements from everything in the introduction and developing them into longer, more nuanced phrases. The juxtaposition of the two contrasting opening ideas defines the movement, as the violinist rapidly bounces between them and occasionally blurs the line separating them.

The second movement embodies everything the first movement had neglected: a warm and inviting key (F major), dance—despite the label, “Largo,” the movement is clearly structured like a sicilienne, a pastoral, loving, and somewhat melancholy dance from Sicily that often includes sautillant rhythms which give the piece its sense of movement. Unexpectedly, however, the dance concludes with a sudden Corelli-esque Adagio that abruptly removes all sense of dance and key, twisting the key through suspensions and borrowed dominant chords that pull the key from the lovely key of F major back to the more tension-filled A minor in a bridge to the final movement.

The concluding movement begins with a musical fencing match, a sharp and quick tune that is carefully structured contrapuntally, as violins and violas must navigate syncopations and rapid flurries with pinpoint accuracy over the driving bass line, interrupted occasionally by the soloist’s stretched chromatic ascents, long trills, and schmaltzy chromatic outbursts. This movement reveals Leclair’s wit in the middle section with the appearance of a simple musette-like tune in A major. Here, the soloist dances around the instrument weaving simple tunes that are interrupted with large leaps up and down octaves, double stops, and abrupt ends of phrases. After several iterations of this, it is as if the soloist forgot the tune he’d been playing all along and the orchestra suddenly forces a return to A minor. As a final joke, the return to A minor lasts only a few short measures, seemingly wrapping the piece up with a neat bow at the last possible moment.

Andrew Hatfield, November 2023

Program Notes (3/3)

Johann Joachim Quantz (1697-1773) was a prodigious performer, composer, author, and pedagogue in eighteenth-century Europe who made many contributions to the musical landscape of the period. Much of Quantz's compositional output was for the flute, and he is best remembered today for his association with the court of Frederick II of Prussia, becoming a court composer and flute teacher to the musical king in 1741. Along with his musical works, Quantz wrote extensively on performance issues. His *Versuch einer Anweisung die Flöte traversiere zu spielen* (Essay on Playing the Flute), published in Berlin in 1752, continues to serve as a valuable source on eighteenth-century performance practice for scholars and performers today.

The Flute Concerto in G major, QV 5:174 dates from around 1746 and is one of several hundred flute concertos written by Quantz for the personal use of Frederick II of Prussia during private evening concerts featuring the king and a small number of musicians. The concerto was rediscovered in 1877 by flutist and composer Moritz Fürstenau and performed to great acclaim. Since then, the original score and parts have been lost, but copies made for the 1877 revival survive. Today's performers are reading from a critical edition generously provided by prominent Quantz scholar and CWRU alumni Mary Oleskiewicz. The first movement, marked *Allegro*, is quick and cheerful, containing brilliant writing for the solo flute. The slower second movement, marked *Arioso e mesto*, is written in the particularly dark key of G minor and contains a sense of melancholy and tenderness with a few moments of agitation. The final movement is a fun and energetic *Presto*, bringing the charming concerto to a bright and lively close.

Damonico Taylor and Ellen Sauer Tanyeri, November 2023



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Personnel

Baroque Orchestra

Phaik Tzhi Chua - violin
Shreya Girish - flute
Mikhail Grazhdanov - harpsichord
Andrew Hatfield - violin
Caitlin Hedge - violin
Danur Kvilhaug - theorbo
Bruno Lunkes - viola
Macarena Sanchez Ruiz - cello
Ellen Sauer Tanyeri - flute
Damonico Taylor - violin
Lara Tsibelman - flute

Baroque Dance Ensemble

Phaik Tzhi Chua - dancer, violin
Andrew Hatfield - dancer, violin
Alissa Magee - dancer
Andréa Walker - dancer
Mikhail Grazhdanov - harpsichord

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



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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. | Friday, March 1, 2024

Collegium Concert #1 with Shira Kammen, guest director

Cantigas de Santa Maria

Florence Harkness Memorial Chapel

4:00 p.m. | Sunday, March 24, 2024

Collegium Concert #2

Florence Harkness Memorial Chapel

7:30 p.m. | Tuesday, April 2, 2024

Baroque Dance and Baroque Chamber Singers

French Baroque Dance and Song

Florence Harkness Memorial Chapel

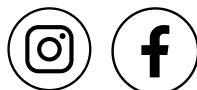
7:30 p.m. | Monday, April 8, 2024

Baroque Orchestra and Early Music Singers

Handel's Messiah

Silver Hall, Maltz Performing Arts Center

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