

UPCOMING EVENTS

Department of Music
Case Western Reserve University

Keyboard Ensemble

Harkness Chapel
Sunday, April 24, 2022 | 1:00 PM

Baroque Dance Ensemble

Maltz Performing Arts Center
Sunday, April 24, 2022 | 3:00 PM

Graduate-Lecture Recital: Addi Liu

Harkness Chapel
Monday, April 25, 2022 | 5:00 PM

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SILVER HALL CONCERT SERIES

Case Western Reserve University
Department of Music

Joy and Sorrow

Baroque Orchestra

Dr. Julie Andrijeski, *Director*

Early Music Singers

Dr. Elena Mullins, *Director*

7:30 PM | Friday, April 22, 2022

Maltz Performing Arts Center, Silver Hall

1855 Ansel Road, Cleveland, OH



music.case.edu/hpp

Welcome to the

The Milton and Tamar Maltz Performing Arts Center

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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

Individuals attending Case Western Reserve events are expected to be fully vaccinated, including boosters if eligible. Masks are not required at this time, but we respect the choices of those who elect to wear them. University leaders continue to monitor pandemic developments and will adjust health protocols as circumstances warrant.



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

PROGRAM NOTES (CONT.)

Two trumpeters help bring these musical depictions to life adding color, rhythm, majesty and vivacity. Although there are no solo moments, the trumpet parts are quite virtuosic, particularly for the first player who sometimes doubles the violins up the octave, to a high E.

In 18th-century France, series concerts were intended for a slightly different audience, and for a different purpose than the collegium musicum series such as Telemann's. Conceived as a means of offering musical entertainment during the Lenten season when all theaters were closed the series, entitled Concert spirituel, was open to the lower aristocracy, affluent bourgeois, and well-connected foreign travellers. The first Concert spirituel was held in the Tuileries Palace at Versailles in 1725, flourished under diverse directors until 1790, and was briefly reinstated after the Revolution in 1803.

At the core of the Concert spirituel from its beginnings to about 1770 was the grand motet, a sacred work often based on an Old Testament psalm for soloists, chorus, and orchestra. One of the most important and influential composers of grand motets was **Michel Richard de Lalande** (1657-1726). Lalande was highly esteemed by both Kings Louis XIV and XV, who granted him nine out of ten of the top musical appointments at Versailles during his tenure there. Praise for Lalande's compositional prowess continued for decades after his death. In 1754, the L'Abbé M.A. Laugier wrote:

No-one exceeds [Lalande] in the art of melody and accompaniment. He is the first to have introduced into song certain finesses and an exquisite neatness . . . His choruses are usually most successful: the style is grand, the expression lively, the rhythm strongly emphasized and when they are well performed the effect is overwhelming.

Lalande died just one year after the Concert spirituel was founded, yet his motets continued to be an integral part of the series. Over the first 65 years, nearly 600 performances of his grand motets were performed.

Super flumina Babilonis is one of 64 extant motets by Lalande. Based on Psalm 137, it is a song of sorrow, vividly expressing the dark despair of the Jewish people taken captive by the Babilonians after they ransacked Jerusalem in 607 BCE. Lalande's setting colorfully depicts not only the Jews' profound grief and devotion to their homeland and to their God but also strong yearnings for retribution. The captors taunt them to sing a song in praise to their God; they answer, How? How can we sing in our situation? We've hung up our harps; we are in an unfriendly, foreign land; we are held captive; our temple sits in ruins. We cannot sing for you. As we perform tonight, we sing for those who cannot sing.

- Julie Andrijeski, Caitlin Hedge, and Jane Leggiero

PROGRAM NOTES (CONT.)

Although the virtuosity required of the soloist in this evening's concert overture does not compare with some of Telemann's more demanding works, the piece shows a familiarity with the instrument's strengths and weaknesses. The viola da gamba is an instrument with a very different timbre or sound quality than the violin, and when included with a larger group it can sometimes be lost in the bigger orchestral sound. Telemann has cleverly capitalized on that different timbre by often having the viola da gamba double the first violins, creating a new, richer sound quality through their combination.

When the viola da gamba gets its moments in the spotlight, the orchestra takes a step back. This can be heard quite clearly in the first movement when the viola da gamba gets its first solo passages, as well as in the second halves of movements like La Trompette, and the Sarabande where the viol is accompanied only by continuo and solo strings. Telemann's use of the viola da gamba creates a piece defined by dialogue in a way that contrasts with his more integrated approach to the solo trumpets in the other concert overture on this concert. The relationship between solo viola da gamba and orchestra paints a picture of an animated conversation between friends, filled with exuberant outbursts, tender reflection, and lots of playful exchanges.

Sandwiched between two orchestral works in French style, the **Concerto for Three Violins** is thoroughly Italian. Published as part of Telemann's *Musique de Table*, this concerto was composed as "background" music for elaborate dinners held in honor of visiting emissaries to courts throughout Germany. A 1744 description of *Musique de Table* states that it "is heard daily at princely courts...when at noon and evening the court and chamber musicians set up in a room adjoining the banquet hall and must play pleasant symphonies and concertos on all sorts of instruments for the amusement of persons of high standing." This three-part music collection, published in 1733, consists of overtures, quartets, concertos, and 'conclusiones.' Due to its importance as a source of non-liturgical music and as a coalescence of the various European musical styles and forms, the *Musique de Table* is a remarkable manifestation of one composer's aspiration to create a new musical language, and to find an original national means of cultural expression.

Among Telemann's favorite genres was the Overture-suite. The **Overture-suite in D Major for trumpets and strings** is one of about 120 such works by him to survive. The pairing of a French Overture in a slow-fast-slow outline with subsequent varied dances was a particularly German adaptation of a theatrical style pioneered by French composer Jean-Baptiste Lully (1632-87), and Telemann's suites were considered excellent examples during his lifetime. This overture exhibits Telemann's flair for intermixing French-styled dances with character pieces drawn from more exotic lands. Folded into the expertly crafted minuet, bourée, and gigue, are "Les Janissaires," an earthy, militaristic march in stilo alla Turca with a drone bass, percussive effects, unisons and somewhat crude harmonies; "Espagniole," defined by its proud, castanet-like dotted rhythms in compound triple time; and a German "Carillon" evocative of the Hamburg carillon in Telemann's current residence. (Cont.)

PROGRAM

Overture in D Major for viola da gamba and strings, TWV 55:D6
 Overture
 La Trompette
 Sarabande
 Rondeau
 Bourée
 Courante – Double
 Gigue

Georg Philipp Telemann
 (1681-1767)

Jane Leggiero, director and soloist

Concerto in F Major for Three Violins
 (from *Musique de Table* Production II, TWV 53:F1)
 Allegro
 Largo
 Vivace

Telemann

*Addi Liu, director and soloist
 Maya Johnson and Andrew Hatfield, soloists*

** INTERMISSION **

Overture in D Major for trumpets and strings, TWV 55:D17
 Overture
 Les Janissaires
 Menuet I – Menuet II
 Espagniole
 Carillon
 A la Trompette
 Bourée

Telemann

Grand Motet, Super flumina Babilonis
 Super flumina Babilonis (1657-1726)
 In salicibus in medio ejus
 Quia illic interrogaverunt nos
 Hymnum cantate nobis
 Si oblitus fuero tui Jerusalem
 Adhaereat lingua mea
 Memor esto Domine filiorum Edom
 Filia Babilonis misera

Michel Richard de Lalande

*Rosemary Heredos and Anna O'Connell, soprano
 Kameryn Lueng, mezzo-soprano
 with special guest Daniel Fridley, bass
 Rosemary Heredos, flute
 Petit choeur (orchestra): Jonathan Goya and Caitlin Hedge, violin
 Andrew Hatfield, viola; Jane Leggiero, cello; Emma Cardon, organ*

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.

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.

Tonight's program, *Joy and Sorrow*, highlights music by two exceptional composers: **Georg Philipp Telemann** (1681-1767) and **Michel-Richard de Lalande** (1657-1726). Although today they may be relatively unknown to a modern concertgoer, these composers were extremely popular during their lifetime. Their musical styles differ greatly; yet these two composers do have at least one thing in common: they were both deeply involved in the development and success of early public concert series.

The roots of modern concert life are often traced to the performing societies that popped up in German-speaking lands during the 17th and 18th centuries. Often known by the generic title "collegium musicum," these were at first private ensembles populated by amateurs, or for professionals who performed for the bourgeoisie in homes and other meeting spaces. In university towns, students often formed their own collegia musica; but there were also more ambitious music ensembles that presented concerts in coffee houses, gardens, churches, or large halls.

Early in the 18th century, several collegia musica moved away from the private sphere to offer public concerts that increasingly offered instrumental works. The leader of one such group was a young law student at Leipzig University by the name of Georg Philipp Telemann. Soon after arriving in Leipzig in 1701, Telemann founded a collegium musicum with fellow students for which he composed several of his own works in the latest German, French, and Italian styles, along with music by his contemporaries. All three of the selections on the first half of our concert tonight were probably included on series such as these. They are pure entertainment, in friendly major keys with just enough minor sections to add contrast to their generally joyful character.

In George Phillip Telemann's prolific output, there are nearly 70 examples of a genre called a "concerto (or concert) overture". These pieces are made up of a suite of movements featuring one or more solo instruments and orchestra. The first piece on tonight's program, **Overture in D Major for viola da gamba and strings**, is unique in Telemann's concert overtures in the instrument it chooses to highlight, the viola da gamba. The viola da gamba is a cousin of the violin, known mostly by Telemann's time and place as a soloist instrument. Telemann was employed in Darmstadt alongside one of the era's foremost virtuosi on the viola da gamba, Ernst Christian Hesse. Hesse traveled frequently to tour as a soloist, but he spent enough time in Telemann's milieu to inspire a number of works from the composer for his instrument of choice. (Continued)

TEXT AND TRANSLATIONS (CONT.)

6. Chorus
Cantate nobis humnum de canticis Sion.
Sing us one of the songs of Sion.
7. Trio (O'Connell, Heredos, Leung)
Quomodo cantabimus in terra aliena?
How shall we sing in a strange land?
8. Solo (Fridley)
*Si oblitus fuero tui, Jerusalem,
Oblivioni detur dextera mea.*
If I forget thee, O Jerusalem,
Let my right and forget her cunning.
9. Solo (Heredos [flute], O'Connell [soprano])
*Adhaereat lingua mea faucibus meis,
Si non meminero tui;
Si non proposuero Jerusalem
in principio laetitiae meae.*
Let my tongue cleave to the roof of my
mouth
if I do not remember thee:
yea, if I do not make Jerusalem
the source of my gladness.
10. Chorus
*Memor esto, Domine, filiorum Edom,
In die Jerusalem: qui dicunt:
Exinanite usque ad fundamentum in ea.*
Remember the children of Edom, O Lord,
In the day of Jerusalem: how they said:
Demolish it, even to its foundation.
11. Duet (Leung, Fridley)
*Filia Babylonis misera!
Beatus qui retribute tibi retributionem tuam
Quam retribuisti nobis.*
O miserable daughter of Babylon!
Blessed is the one who will repay you
As you have served us.
12. Chorus
*Filia Babylonis misera!
Beatus qui tenebit,
Et allidet parvulos tuos ad petram.*
O miserable daughter of Babylon!
Blessed is the one who will take hold of,
And dash your little ones against the rock.

SOLOIST BIOS

Anna O'Connell, soprano, (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.

Daniel Fridley, bass, completed his DMA in Historical Performance Practice at Case Western Reserve University in 2021. He is currently establishing himself in and around the Boston area as a soloist and ensemble collaborator. Fridley is thrilled to return from Boston as an alumnus for this concert, meeting the new musicians in the program, and working again with his former classmates and musical mentors.

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.

Rosemary Heredos, soprano, (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.

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.

Addi 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, mezzo-soprano, 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.

ORCHESTRA PERSONNEL

Julie Andrijeski, Director

Violin

Phaik Tzhi Chua (CWRU)
Daniel DiMarino (CIM)
Jonathan Goya (CWRU) #
Andrew Hatfield (CWRU) *
Caitlin Hedge (CWRU)
Maya Johnson (CIM) *
Judith Kim (Community Member)
Addi Liu (CWRU) ††
Andrew Smeader (CWRU)
Ann Yu (Community Member)

Viola

Erika Cho (CIM)
Andrew Hatfield
Addi Liu

Cello/Gamba

Jonathan Goya
Jane Leggiero (CWRU) †

*Soloist

† Director/Soloist, Telemann Overture for viola da gamba

†† Director/Soloist, Telemann Concerto for Three Violins

Concert Master, Lalande

Bass

Steven Brija (CIM)

Trumpet

Austin Cruz (CIM)
Luis Clebsch (CIM)

Flute

Rosemary Heredos (CWRU)

Harpsichord

Xiaoyiang Ni (CWRU)

Organ

Emma Cardon (CIM)

Voice

Daniel Fridley (Guest)
Rosemary Heredos (CWRU)
Kameryn Lueng (CWRU)
Anna O'Connell (CWRU)

EARLY MUSIC SINGERS PERSONNEL

Elena Mullins, Director

Sasha Desberg	Aaron Manela
Andrew Donshik	Charlotte Newman
Rachel Gowen	Anna O'Connell**
Rosemary Heredos	Sophia Peterson
Seth Hobi	Shwetha Ramachandran
Erin Hohler	Katie Rarick
Ishika Kanakath	Jeanne Regan
Elizabeth Kaufman	Timothy Regan
Naomi Klarreich	Simon Richard
Joyce Kim	Mary Anne Schmidt
Markéta Kratochvílová	Michael Temesi
Mark Laseter	Nora van der Heydt
Kameryn Lueng	Mike Wilson

TEXTS & TRANSLATIONS

SUPER FLUMINA BABILONIS

Michel-Richard de Lalande (1657-1726)

- | | |
|---|--|
| 1. Chorus
<i>Super flumina babilonis
illic sedimus et flevimus,
cum recordaremur Sion.</i> | By the waters of Babylon
we sat down and wept,
when we remembered thee, O Sion. |
| 2. Trio (Heredos, Lueng, Fridley)
<i>In salicibus in medio
ejus suspendimus organa nostra.</i> | On the willows there
We hung up our harps. |
| 3. Recitative (Lueng, Fridley)
<i>Quia illic interrogaverunt nos,
Qui captivos duxerunt nos, verba cantionum;
Et qui abduxerunt nos:</i> | For they required of us then,
Those who carried us off, a song:
And melody in our heaviness: |
| 4. Solo (Fridley) and Chorus
<i>Hymnum cantate nobis de canticis Sion.</i> | Sing us one of the songs of Sion. |
| 5. Trio (O'Connell, Heredos, Lueng)
<i>Quomodo cantabimus canticum Domini
In terra aliena?</i> | How shall we sing the Lord's song
In a strange land? |

(Continued)