

SILVER HALL

CONCERT SERIES

2023/24
SEASON

Baroque Orchestra

From Darkness Into Light: Excerpts from Handel's Messiah

IN COLLABORATION WITH
Early Music Singers and CWRU/CIM vocalists

DR. JULIE ANDRIJESKI

DIRECTOR OF THE CWRU BAROQUE ORCHESTRA

DR. ELENA MULLINS BAILEY

DIRECTOR OF EARLY MUSIC SINGERS

NAOMI MCMAHON

MACARENA SANCHEZ-RUIZ

DAMONICO TAYLOR

GRADUATE ASSISTANTS

7:30 p.m.

Monday, April 8, 2024

Silver Hall, Maltz Performing Arts Center

1855 Ansel 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 the

Milton and Tamar Maltz Performing Arts Center

The Maltz Performing Arts Center is a world-class performing arts venue based in Cleveland. It is the home of Silver Hall, the previous location of The Temple-Tifereth Israel. The Maltz Center honors the legacy of the Temple by providing opportunities for unique local and national artists, while partnering with community organizations, to provide meaningful cultural experiences to its surrounding neighborhoods.

RESTROOMS

Restrooms are located on each level of the building.

COATS

Coat racks are available in the lobby behind Silver Hall.

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, including water. 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.



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

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.

The mission of the CWRU Department of Music is to:

- Foster preeminent research, creative endeavors, and learning.
- Support students in developing their musical skills and knowledge in the context of a liberal arts education; equip students to become proactive scholar-practitioners in music education; and promote the academic education of students from the Cleveland Institute of Music, through the Joint Music Program.
- Provide local, regional, national, and international leadership in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.
- Encourage service to the institution and related academic disciplines, participation in faculty governance, and the promotion of open communication and shared policy-making.

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.



CASE WESTERN RESERVE
UNIVERSITY

PROGRAM

Messiah: An Oratorio

Part the First

1. Sinfonia (Overture)

2. Comfort Ye

Madison Hurst, tenor (CIM)

3. Ev'ry Valley

Madison Hurst, tenor

4. And the glory of the Lord

Early Music Singers

6a. But who may abide

Ruoxuan Tan, mezzo-soprano (CIM)

10. For behold, darkness

Kwangkeun Oh, bass-baritone (CIM)

11. The people that walked in darkness

Kwangkeun Oh, bass-baritone

12. For unto us a child is born

Early Music Singers

18b. Rejoice greatly

Alissa Magee, soprano (CWRU)

Part the Second

22. Behold the Lamb of God

Early Music Singers

23. He was despised

Alissa Magee, soprano

PROGRAM (2/3)

24. Surely He hath borne our griefs

Early Music Singers

25. And with His stripes

Early Music Singers

26. All we, like sheep

Early Music Singers

27. All they that see Him

Madison Hurst, tenor

28. He trusted in God

Early Music Singers

~ INTERMISSION ~

29. Thy rebuke hath broken His heart

Alissa Magee, soprano

30. Behold and see

Alissa Magee, soprano

31. He was cut off

Naomi McMahan, soprano (CWRU)

32. But Thou didst not leave

Naomi McMahan, soprano

33. Lift up your heads

Early Music Singers

36d. Thou art gone up on high

Alissa Magee, soprano; Maude Cloutier, violin

37. The Lord gave the word

Early Music Singers

38b. How beautiful are the feet

Naomi McMahan, soprano; Andrew Hatfield and Damonico Taylor, violins

PROGRAM (3/3)

40a. Why do the nations

Kwangkeun Oh, bass-baritone

41. Let us break their bonds

Early Music Singers

42. He that dwelleth in Heaven

Jingdian Zhou, tenor (CIM)

43a. Thou shalt break them

Jingdian Zhou, tenor

44. Hallelujah

Early Music Singers

Part the Third

45. I know that my Redeemer liveth

Alissa Magee, soprano

46. Since by man came death

Early Music Singers

52a. If God be for us

Naomi McMahon, soprano; Phaik Tzhi Chua, violin

53. Worthy is the Lamb

Early Music Singers

54. Amen

Early Music Singers

PROGRAM NOTES

“ON TUESDAY LAST MR. HANDEL’S SACRED GRAND ORATORIO, THE MESSIAH, WAS PERFORMED AT THE NEW MUSICK-HALL IN FISHAMBLE-STREET; THE BEST JUDGES ALLOWED IT TO BE THE MOST FINISHED PIECE OF MUSICK. WORDS ARE WANTING TO EXPRESS THE EXQUISITE DELIGHT IT AFFORDED TO THE ADMIRING CROUDED AUDIENCE.”

Thus did the Dublin Journal recount the first performance of Handel’s Messiah on April 13, 1742. The music the audience heard then, however, differed from what most audiences hear today. The large choruses and equally large orchestras we typically associate with Messiah are relics of the nineteenth and early twentieth centuries, when artistic sensibilities elevated pomp and grandeur in Handel’s music above all else. A smaller, more intimate ensemble greeted the audience in 1742, while a number of musical variants distinguished the premiere from later, more familiar editions. Today’s performance, featuring instrumentalists and vocalists from Case Western Reserve University and the Cleveland Institute of Music through the schools’ Joint Music Program, offers a similarly intimate performance of this work, highlighting the individual brilliance of our performing ensemble.

Handel composed Messiah in the summer of 1741 with his usual dispatch: it took him just over three weeks to complete the score, an impressive if routine feat for the working composer juggling multiple engagements. The work is an oratorio, that is, a dramatic, musical setting of a sacred text. Although religious in nature, oratorios borrow their musical forms from secular genres, especially opera, and their stories unfold through a sequence of recitative, aria, and choral numbers. Handel himself had invented the English oratorio in 1718 with Esther, a short work based on the story from the Old Testament. By the 1740s, Handel had abandoned the Italian-language opera for which he was famous and devoted himself exclusively to the new genre. In the competitive London music scene, the oratorio had two advantages: it was cheap to produce (unlike opera, the oratorio was generally performed without costumes or scenery), and audiences thrilled to the novel combination of religious sentiment and operatic expression. Handel was the preeminent composer of oratorio in London, and Messiah was to be his most celebrated contribution to the form.

PROGRAM NOTES (2/3)

Messiah was rapturously received at its Dublin premiere in April, 1742. Subsequent revivals and performances of the work took place during the last years of Handel's life and continue to this day. Handel revived his work on several occasions, always with revisions to highlight the strengths of the individual performers at his disposal. "Thou art gone up on high," for example, exists in four different versions: one for alto, one for bass, and two for soprano (in different keys). This aria as well as "But who may abide" were originally scored for bass voice; our performance opts for two of Handel's later versions sung by alto and soprano soloists respectively. "Rejoice greatly" has three versions, the first two in 12/8 rather than the final version in 4/4 that is more common today; tonight's performance offers our listeners a delightfully buoyant 12/8 version. Oboes and bassoons, a hallmark of Handel's standard orchestration and included in later versions of Messiah, were not available to Handel for its first performance. (Oboes and bassoons are also absent from today's performance for the same reason.) The many versions of Messiah enhance the piece's long-standing performance history, and today's performance pays homage to this element by drawing from Handel's original and revised versions to fit our own performance forces and tastes.

The libretto, with text compiled by Charles Jennens from the King James Bible and the Book of Common Prayer, tells the story of the Christian Messiah Jesus Christ. Part One recounts the prophecy of the Messiah's coming and the nativity; Part Two the passion (Jesus's suffering and crucifixion) and resurrection; and Part Three Jesus's role as savior and his general acclamation. Unlike most oratorios, Messiah contains no named characters or conversation. In accordance with Jennens's stated aim to praise the "Mystery of Godliness" rather than literally portray the life of Jesus, much of the text consists of reported events, oblique references, and biblical commentary. The tone is by turns contemplative and celebratory, never sensationalist or melodramatic, and Jennens could count on his religiously informed audience to fill in any narrative gaps. Handel's heavy use of chorus throughout the oratorio provides a fitting sense of communal musical involvement, as if all of Christendom participates in the drama of Jesus's life, death, and resurrection.

PROGRAM NOTES (3/3)

Today's performance coincides with the total solar eclipse, and evidence suggests that Handel, too, may have experienced this rare phenomenon during his lifetime. There was a total eclipse seen in the United Kingdom in 1724, and it obviously made an impact on its observers, including Handel, who composed an aria entitled "Total Eclipse" for his oratorio Samson which premiered in London, 1743. While there is no direct reference to a solar eclipse found in the text of this work, Handel's Messiah is the story of Jesus Christ, often referred to as the Light of the World, bringing the earth out of darkness into light, much like today's total solar eclipse.

Julie Andrijeski, Michael Bane, and Damonico Taylor; March 2024

PERSONNEL

Baroque Orchestra

Julie Andrijeski, viola
Kai-Che Chen, bass
Phaik Tzhi Chua, violin
Maude Cloutier, violin
Jack Fischer, timpanist
Andrew French, bass
Mikhail Grazhdanov, harpsichord/organ
Andrew Hatfield, violin
Maya Johnson, violin
Danur Kvilhaug, theorbo
Bruno Lunkes, violin
Macarena Sanchez Ruiz, cello
Damonico Taylor, violin
Gene Waldron, violin
Annamarie Wellems, cello

Early Music Singers

Soprano

Ishika Kanakath
Betsy Kaufman
Naomi McMahon
Mary Anne Schmidt
Maura Sugg
Gail West

Alto

Erin Hohler
Naomi Klarreich
Jane Leggiero
Krista Mitchell
Sharon Mullins
Charlotte Newman
Jeanne Regan

Tenor

Rikki Gomez
Jonathan Goya
Gabriel Lawrence
Rosie Meek
Tim Regan

Bass

Tim Becker
Michael Folise
Benjamin Koeppen
Danur Kvilhaug
Don Mullins
Mike Wilson

BIOGRAPHIES

DR. JULIE ANDRIJESKI

DIRECTOR OF THE CWRU BAROQUE ORCHESTRA

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

DR. ELENA MULLINS BAILEY

DIRECTOR OF EARLY MUSIC SINGERS

Dr. Elena Mullins Bailey 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, Early Music Access Project, the Indianapolis Baroque Orchestra, and Apollo’s Fire. She has a particular passion for music from before 1500, and co-founded the medieval ensembles Trobár (Cleveland) and Alkemie (Brooklyn). She holds a DMA in Historical Performance Practice from CWRU 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.

PART THE FIRST

1. Sinfonia (Overture)

2. Recitative accompagnato — Isaiah 40:1-3 (Madison Hurst, tenor)

Comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.

3. Air — Isaiah 40:4 (Madison Hurst, tenor)

Every valley shall be exalted, and every mountain and hill made low; the crooked straight and the rough places plain.

4. Chorus — Isaiah 40:5

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

6a. Air — Malachi 3:2 (Ruoxuan Tan, mezzo-soprano)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

10. Recitative — Isaiah 60:2-3 (Kwangkeun Oh, Bass Baritone)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

11. Air — Isaiah 9:2 (Kwangkeun Oh, Bass Baritone)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

12. Chorus — Isaiah 9:6

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the Everlasting Father, the Prince of Peace.

18b. Air — Zechariah 9:9-10 (Alissa Magee, soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

PART THE SECOND

22. Chorus — John 1:29

Behold the Lamb of God, that taketh away the sin of the world.

23. Air — Isaiah 53:3, 6 (Alissa Magee, soprano)

He was despised and rejected of men, a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

24. Chorus — Isaiah 53:4-5

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

25. Chorus — Isaiah 53:5

And with His stripes we are healed.

26. Chorus — Isaiah 53:6

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

27. Recitative — Psalm 22:7 (Madison Hurst, Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

28. Chorus — Psalm 22:8

“He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.”

29. Recitative — Psalm 69:20 (Alissa Magee, soprano)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.

30. Air — Lamentations 1:12 (Alissa Magee, soprano)

Behold, and see if there be any sorrow like unto His sorrow.

31. Recitative — Isaiah 53:8 (Naomi McMahan, soprano)

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

32. Air — Psalm 16:10 (Naomi McMahon, soprano)
But Thou didst not leave His soul in hell;
nor didst Thou suffer Thy Holy One to see
corruption.

33. Chorus — Psalm 24:7-10
Lift up your heads, O ye gates; and be ye lift up,
ye everlasting doors; and the King of Glory shall
come in. Who is this King of Glory? The Lord
strong and mighty, The Lord mighty in battle.
Lift up your heads, O ye gates; and be ye lift up,
ye everlasting doors; and the King of Glory shall
come in. Who is this King of Glory? The Lord of
Hosts, He is the King of Glory.

36d. Air — Psalm 68:18 Alissa Magee, soprano; Maude Cloutier, violin)
Thou art gone up on high; Thou hast led
captivity captive, and received gifts for men; yea,
even from Thine enemies, that the Lord God
might dwell among them.

37. Chorus — Psalm 68:11
The Lord gave the word; great was the company
of the preachers.

38b. Air Romans 10:15; Isaiah 52:7 (Naomi McMahon, soprano; Andrew Hatfield and
Damonico Taylor, violins)
How beautiful are the feet of Him that bringeth
glad tidings of salvation; that saith unto Sion:
Thy God reigneth! Break forth into joy, glad
tidings. Thy God reigneth!

40a. Air — Psalm 2:1-2 (Kwangkeun Oh, Bass Baritone)
Why do the nations so furiously rage together,
and why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take
counsel together against the Lord, and against
His anointed.

41. Chorus — Psalm 2:3
Let us break their bonds asunder, and cast away
their yokes from us.

42. Recitative — Psalm 2:4 (Jingdian Zhou, tenor)
He that dwelleth in Heaven shall laugh them to
scorn; The Lord shall have them in derision.

43a. Air — Psalm 2:9 (Jingdian Zhou, tenor)
Thou shalt break them with a rod of iron; thou
shalt dash them in pieces like a potter's vessel.

44. Chorus — Revelation 19:6, 16; 11:15
Hallelujah: for the Lord God Omnipotent
reigneth. The kingdom of this world is become
the kingdom of our Lord, and of His Christ; and
He shall reign for ever and ever. King of Kings,
and Lord of Lords. Hallelujah!

PART THE THIRD

45. Air — Job 19:25-26; I Corinthians 15:20 (Alissa Magee, soprano)
I know that my Redeemer liveth, and that He
shall stand at the latter day upon the earth. And
though worms destroy this body, yet in my flesh
shall I see God. For now is Christ risen from the
dead, the first fruits of them that sleep.

46. Chorus — I Corinthians 15:21-22
Since by man came death, by man came also the
resurrection of the dead. For as in Adam all die,
even so in Christ shall all be made alive.

52a. Air — Romans 8:31, 33-34 (Naomi McMahon, soprano; Phaik Tzhi Chua, violin)
If God be for us, who can be against us? Who
shall lay anything to the charge of God's
elect? It is God that justifieth, who is he that
condemneth? It is Christ that died, yea rather,
that is risen again, who is at the right hand of
God, who makes intercession for us.

53. Chorus — Revelation 5:12-14
Worthy is the Lamb that was slain, and hath
redeemed us to God by His blood, to receive
power, and riches, and wisdom, and strength,
and honour, and glory, and blessing. Blessing
and honour, glory and power, be unto Him that
sitteth upon the throne, and unto the Lamb, for
ever and ever.

54. Chorus
Amen.

UPCOMING EVENTS

7:30 p.m. | Tuesday, April 30, 2024
BAROQUE CHAMBER ENSEMBLES
Harkness Chapel

6:00 p.m. | Wednesday, May 1, 2024
BAROQUE CHAMBER ENSEMBLES
Cleveland Museum of Art

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THANK YOU

We would like to express our sincere gratitude to our guests. 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!

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