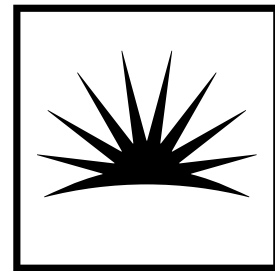


CWRU MUSIC CONCERT SERIES



2024/25
SEASON

Bachfest 2024

Baroque Orchestra and Chamber Ensembles

JULIE ANDRIJESKI and
JAAP TER LINDEN, directors

Bruno Lunkes, Alissa Magee, and
Damonico Taylor, graduate assistants

7:30 p.m.

Friday, September 20, 2024

 **Florence Harkness Memorial Chapel**

1118 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

Florence Harkness Memorial Chapel (est. 1902) is known for its Tiffany stained-glass windows, soaring arches, and beautiful woodwork. The neo-Gothic structure, located in Mather Quad, commemorates the brief life of Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness and his second wife, Anna M. Richardson Harkness. This beautiful venue features a warm, intimate, and acoustically resonant space for Department of Music performances and events.

Arrival and Seating

- Please arrive early to find your seats before the performance begins. Late arrivals may not be seated until an appropriate break in the performance.
- Follow the instructions of our ushers and staff when entering and exiting the venue.

Accessibility

- We are committed to providing accessible facilities for all audience members. Please inform our staff if you require assistance or special accommodations.
- Accessible seating is available and can be arranged through our music office in advance.

Noise and Disruptions

- Silence all mobile phones, electronic devices, and alarms during the performance.
- Please refrain from talking, whispering, or making noise that could distract performers or other audience members.

Photography and Recording

- Photography, video recording, and audio recording are strictly prohibited during performances, unless explicitly authorized by the event organizers.
- You are welcome to take photos before and after the performance.

Food and Beverages

- Outside food and beverages are not permitted inside the performance space.
- Receptions may take place after an event, and consumption should be confined to designated areas.

Restroom Locations

- Restrooms are located in the main lobby.

Emergency Procedures

- Familiarize yourself with the nearest exits upon arrival. In the event of an emergency, please remain calm and follow the instructions provided by staff.
- Please alert staff if you require medical attention.
- **Campus Security Emergency Line: 216-368-3333.**

Lost and Found

- Items left behind after the performance will be collected and stored in our Lost and Found. Please contact the music office to inquire about lost items.

Respect for the Venue

- Please respect the facility, instruments, and the property of others. Any damage to the venue or its contents may result in financial responsibility for repairs.
- Help us maintain a clean and welcoming environment by disposing of waste properly and keeping the space tidy.

Enjoy the performance!

Florence Harkness Memorial Chapel
@harknesschapel | 11200 Bellflower Road Cleveland, OH 44106



PROGRAM

Jauchzet Gott in allen Landen, BWV 51

1. Jauchzet Gott in allen Landen
2. Wir beten zu dem Tempel an
3. Höchster, mache deine Güte
4. Sei Lob und Preis mit Ehren
5. Alleluia

J. S. Bach
(1685–1750)

Naomi McMahon, Andréa Walker, & Enzo Barrett, soloists

Concerto in D minor for Harpsichord, BWV 1052

1. Allegro
2. Adagio
3. Allegro

Mikhail Grazhdanov, soloist

~INTERMISSION~

From Mass in B minor, BWV 232

Laudamus te

Phaik Tzhi Chua & Alissa Magee, soloists

Trio Sonata in C major, DürG 13

1. Adagio
2. Alla breva
3. Largo
4. Gigue

J. G. Goldberg
(1727-1756)
[Previously attrib. to Bach]

Parastoo Heidarinejad & Liz Loayza Herrera, violins
Sarah Tindall, cello
Mikhail Grazhdanov, harpsichord
Danur Kvilhaug, theorbo

From Herz und Mund und Tat und Leben, Prima Part, BWV 147

Bereite dir, Jesu

Bach

Sophia Duray, soprano
Bruno Lunkes, violin
Sarah Tindall, cello
Mikhail Grazhdanov, organ
Danur Kvilhaug, theorbo

Orchestral suite No. 2 in B minor, BWV 1067

1. Ouverture
2. Rondeau
3. Sarabande
4. Bourrée
5. Polonaise
6. Menuet
7. Badinerie

Baroque Orchestra

PROGRAM NOTES

Welcome to **Bachfest 2024**, a program that honors a towering cultural figure and epitome of the German Baroque style: Johann Sebastian Bach (1685-1750). Active at the end of a long process of musical development, Bach was fortunate to inherit a mature Baroque system of styles, forms, and national traditions. It is the particular genius with which he synthesized and innovated these elements that sets him apart from his contemporaries, and also lends his music a most special expressivity. Indeed, few others of his time wrote so prolifically, adroitly, and affectingly for every instrument in as many genres as he did. With its breadth, this program attempts both to capture the sense of Bach's art and to shed light on his matchless brilliance. We hope his virtuosity impresses you, and that it also makes tangible the nature of his impact on music itself.

Our concert begins with an exhilarating cantata that is among one of Bach's most famous and most difficult to perform: **Jauchzet Gott in allen Landen**. Requiring considerable virtuosity on the part of the soprano and trumpet, this cantata *per ogni tempo* (for all times) transforms various Old and New testament readings into a thoroughly jubilant, quasi-operatic statement of faith. After a flurry of celebratory fanfares, the soprano sings a contrasting recitative marked by evocative images of the text's "weak stammering." This recitative then gives way to the most private moment of the whole cantata: a continuo-only aria expressive of private devotion. A concluding two-part aria then rounds the work, journeying through an elaborately accompanied setting of the chorale tune "Nun lob, mein Seel, den Herren" and ending with a brilliant "Alleluia" fugue.

The **Harpichord Concerto in D Minor**, BWV 1052 is a strikingly dark and virtuosic work for harpsichord solo, strings, and basso continuo. The piece dates from the 1730s during Bach's period in Leipzig where the composer transcribed a number of his earlier works into harpsichord concertos. The movements of this concerto were derived from two earlier cantatas with obbligato organ solo composed during the 1720s, *Wir müssen durch viel Trübsal*, BWV 146 and *Ich habe meine Zuversicht*, BWV 188, respectively. Bach begins the concerto with a bold, opening ritornello played by all in unison, immediately setting the piece's fiery character. The harpsichordist then takes off in a dazzling display of virtuosity, playing incredibly difficult and brilliant passage work. The second movement brings relief and somberness, contrasting the first movement's excitement, with a delicate and florid cantabile melody played by the harpsichord. The final movement sees the return to an intense, fierce mood, and the final ritornello brings the piece to a close after a brief, cadenza-like moment from the harpsichord solo. Bach's harpsichord concerto shows influence from the Italian concerto style of Vivaldi and serves as an early example of the keyboard concerto, a musical genre which would grow in popularity over the eighteenth-century.

Laudamus te is a bourée-like aria that features a highly ornate duet between soprano and obbligato violin. Of greatest interest is the violin, whose music soars above the staff like an ecstatic soul breaking forth in praise of God.

Formerly attributed to Bach as BWV 1037, the **Trio Sonata in C Major, DürG 13** is now recognized as the work of Johann Gottlieb Goldberg, an eighteenth-century keyboardist and composer with close ties to Bach. It is believed that Goldberg was the pupil of Johann Sebastian Bach and his son, Wilhem Friedemann, and he is famously associated with the former Bach's highly virtuosic *Goldberg Variations*, BWV 988. Goldberg's compositional output shows various influences, and his cantatas and trio sonatas, including the sonata in C major, show the most influence from Bach. The work, scored for two violins and continuo, begins with a warm, inviting first movement which features supple writing for the two violins over a walking bass line. The second movement is contrapuntal in nature and contains exciting dialogue between the two violins. The third movement offers a sensitive, contrasting slow movement in A minor before the final movement, a Gigue, cheerfully closes this charming, intimate work.

Bereite dir, Jesu is a graceful aria on the most famous message of Advent: prepare the way of the Lord. Bach's musical texture resembles a trio sonata in which the three parts—soprano, violin, and bass—all pursue distinct musical shapes. Each shape is highly evocative; for example, the walking bass seems to portray Christ's impending arrival. The soprano's notably long held note on "bereite" (prepare) seems to express the believing soul's willingness to wait for the Lord.

The **Orchestral Suite no. 2**, in B minor, has the simplest orchestration among Bach's four works in this genre. Scored for flute, strings, and basso continuo, the work offers the flutist an almost soloistic role, which is especially noticeable in its last movement. The suite opens with an *Ouverture* in the French style, beginning with a slow section permeated by dotted figures, followed by a lively section in a fugato style, and briefly returning to the opening material in the end - although with a curious metric transformation, from duple to triple time. Following the opening movement are several dance movements, titled Rondeau (Gavotte), Sarabande, a pair of Bourrés, Polonaise, Menuet, and ending with the frivolous Badinerie, which has become a standard showpiece on its own. Scholars have argued that this suite as we know it is likely to be based on an earlier version in the key of A minor, with a different solo instrument, perhaps a violin or an oboe.

TEXTS & TRANSLATIONS

1. Jauchzet Gott in allen Landen!

Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Daß er uns in Kreuz und Not
Allezeit hat beigestanden.

2. Wir beten zu dem Tempel an,

Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund von seinen
Wundern lallen,
So kann ein schlechtes Lob ihm dennoch
wohlgefallen.

3. Höchster, mache deine Güte

Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.

4. Sei Lob und Preis mit Ehren

Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Daß uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werd'n's erlangen, Glaub'n wir aus
Herzensgrund.

5. Allelujah!

1. Exult in God in every land!

Whatever creatures are contained
By heaven and earth
Must raise up this praise,
And now we shall likewise
Bring an offering to our God,
Since he has stood with us
At all times during suffering and necessity.

2. We pray at your temple,

Where God's honor dwells,
Where this faithfulness,
Daily renewed,
Is rewarded with pure blessing.
We praise what he has done for us.
Even though our weak mouth must gape before
His wonders,
Our meager praise is still pleasing to him.

3. Highest, renew your goodness

Every morning from now on.
Thus, before this fatherly love,
A thankful conscience shall display,
Through a virtuous life,
That we are called your children.

4. Glory, and praise with honor

Be to God the Father, Son, and Holy Spirit!
He will increase in us
What he has promised us out of grace,
So that we trust fast in him,
Abandon ourselves completely to him,
Rely on him within our hearts,
So that our heart, will, and mind
Depend strongly on him;
Therefore we sing at this time:
Amen, we shall succeed,
If we believe from the depths of our hearts.

5. Allelujah!

Laudamus te
Benedicimus te,
Adoramus te,
Glorificamus te.

Bereite dir, Jesu,
Noch itzo die Bahn,
Mein Heiland, erwähle
Die gläubende Seele
Und siehe mit Augen der Gnade mich an!

We praise you,
We bless you,
We worship you,
We glorify you.

Prepare, Jesus,
Even now the path for yourself,
My Savior, select
The faithful souls
And look upon me with eyes of mercy!

PERSONNEL

Violin

Phaik-Tzhi Chua
Bruno Lunkes
Damonico Taylor
Parastoo Heidarinejad
Liz Loayza Herrera
Maude Cloutier
Gene Waldron

Viola

Nicolas Fromonteil

Cello

Matthew Rhee
Elora Kares
Sarah Tindall

Bass

Claire Tsai
Brennen Taggart

Flute

Ellen Sauer-Tanyeri

Trumpet

Enzo Barrett

Keyboards

Mikhail Grazhdanov

UPCOMING EVENTS

4:00 PM | Sunday, October 13, 2024

Sprezzatura: Baroque Chamber and Vocal Ensembles
Florence Harkness Memorial Chapel

October 20-22, 2024
Early Music America Summit

ABOUT

The **Department of Music** is part of the **College of Arts and Sciences**, serving undergraduate and graduate students at **Case Western Reserve University** and the **Cleveland Institute of Music**. The department aims to advance scholarly and artistic excellence in a liberal arts environment through a wide range of courses, degree programs, and ensembles. The **faculty** specializes in historical performance practice, music education, and musicology.

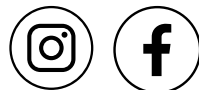
Through a strategic partnership, the **Joint Music Program** offers world-class training in music performance, leveraging the resources of a major research university and a leading conservatory. Students study music in **University Circle**, a vibrant community recognized as one of the **best arts districts in America** (USA Today)!

GIVING

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