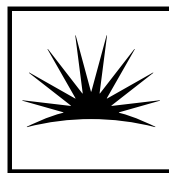


CWRU Music

Concert Series



Harkness
Chapel
2024/25

Historical Performance Practice Preview Concert

Early Music America Summit

*Young Performers Festival and Emerging
Artist ShowCASE*

5:30 p.m.

Friday, October 18, 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/arts/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.

Accessibility: We are committed to providing accessible facilities for all audience members. Please inform our staff if you require assistance or special accommodations.

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 refreshments 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 main office. Please contact us at music@case.edu to inquire about lost items.

Respect for the Venue: Please respect the facility, instruments, and the property of others. Help us maintain a clean and welcoming environment by disposing of waste properly and keeping the space tidy. Follow the instructions of our ushers and staff when entering and exiting the venue.

Enjoy the performance!

Florence Harkness Memorial Chapel

Social: [@harknesschapel](https://twitter.com/harknesschapel) | Email: music@case.edu



PROGRAM

Guillaume Dufay

La Belle Dame

(1397-1474)

Collegium - Dr. Elena Bailey, Director
Sophia Duray, Suzanna Feldkamp, Mary Galvin, Danur Kvilhaug,
Naomi McMahon, Krista Mitchell, Anna Somerville, and Maura Sugg

Jean-Henri D'Anglebert

Passacaille d'Armide de Mr de Lully

(1635-1691)

- Choreography: Louis-Guillaume Pécour
(manuscript, 1712)

Baroque Dance Ensemble - Dr. Julie Andrijeski, Director
Phaik-Tzhi Chua, dancer
Mikhail Grazhdanov, harpsichord

Alessandro Grandi

Letaniae della Beata Maria Virgine

(1638-1696)

Baroque Vocal Ensemble - Dr. Peter Bennett, Director
Sophia Duray, Andréa Walker, Naomi McMahon, Alissa Magee, sopranos
Danur Kvilhaug, bass; Peter Bennett, organ

Johann Sebastian Bach

Orchestral Suite No. 2 in B minor, BWV 1067

- Overture
- Badinerie

(1685-1750)

Baroque Orchestra - Mr. Jaap ter Linden, Director
Flute: Ellen Sauer Tanyeri
Violin I: Liz Loayza, Maude Cloutier, Damonico Taylor
Violin II: Phaik-Tzhi Chua, Parastoo Haidarinejad, Bruno Lunkes
Viola: Nicolas Fromonteil
Cello: Jaap Ter Linden
Bass: Tracy Mortimore
Harpsichord: Mikhail Grazhdanov

PROGRAM NOTES

CWRU welcomes you to our EMA Young Performers Festival and Emerging Artist ShowCASE!

Our program today includes excerpts from several recent and upcoming concerts and features four of our five HPP ensembles. Each ensemble meets once a week throughout the year; we then come together in an intensive week before each concert to simulate a professional

rehearsal/concert schedule. This abundance of weekly ensembles, particularly our musician-oriented baroque dance ensemble, is unique to CWRU. It enables our students to perform works spanning nearly eight centuries on period instruments, covering the entire gamut of early music from Medieval through Romantic repertoire. This academic year we will produce ten regular concerts including a 17th century show workshopped with Quicksilver, a week of 18th -19th -century historical acting techniques with Jed Wentz, a medieval project with Trobàr, a small opera project that will include dance based on the Pigmalion theme informed with new research by CWRU PhD alum Devin Burke, and a Classical program featuring a Mozart Mass, among others.

That **Guillaume Dufay** (c. 1400-1474) was a composer of sacred music and a member of the clergy did not prevent him from also composing secular songs throughout his whole career. *Ma belle dame souverainne* is a *rondeau*, one of the lyric forms fixes that dominated the French *chanson* repertoire in the late medieval period, so there is a distinctive pattern of musical and textual repetition in the piece. This song is somewhat unusual among Dufay's *rondeaux* in its four-voice texture, having a second counter melody between the tenor and contratenor lines. The three texted voices are tightly interwoven and cover the same range of pitches, but nevertheless reflect the late-medieval shift toward the importance of the top voice as the primary melody-carrying line, as opposed to the emphasis on the tenor in earlier polyphony.

Program notes by Naomi McMahon

Armide, one of the most celebrated tragedies en musique by Jean-Baptiste Lully and Philippe Quinault premiered in Paris in 1686. The *passacaglia* was considered to be a "condensed triumph of French music", according to Le Cerf de la Viéville. More than seven versions of the *passacaglia* were preserved. Under D'Anglebert's interpretation, the piece became a virtuoso harpsichord piece: five part orchestra morphed into wide chords with effervescent embellishments, the hands brought close together in a delicate treble tessitura in place of the flute trio passages. Marie-Thérèse de Subligny, a distinguished dancer from the Paris Opera performed this piece London during the winter of 1701-1702. The choreography by Pécour was published later around 1713. This theatrical serious dance is also a virtuosic showcase for the dancer. The expression of the poetics of the choreography is made explicit by the chorus that comes immediately after in the opera:

Les plaisirs ont choisi pour asile
ce séjour agréable et tranquille,
que ces lieux sont charmants
pour les heureux amants!

Pleasure has found asylum in
This agreeable and tranquil sanctuary.
Oh, this place is charming
For fortunate lovers

Program notes by Phaik Tzhi Chua

PROGRAM NOTES

The lengthy and repetitive text of “**Letaniae della Beata Maria Virgine,**” litany to the Blessed Virgin Mary, probably originated at Shrine of the Holy House of the Virgin at Loreto, Italy, where it was used during services belonging to the Office of the Virgin. Following a tradition of earlier litanies to Mary, this prayer was officially approved for liturgical and personal use in 1587, and is still used today, primarily for personal devotional practices associated with the rosary. Appropriate for corporate celebration of Marian feasts and office services, Grandi’s setting is one of the earlier musical treatments of the Litany of Loreto, of which there are quite a few, ranging from the 16th to the 21st centuries. Today, our ensemble is transposing the lower voices up by an octave, a practice advocated by Laurie Stras, both in her scholarship and with her vocal ensemble, Musica Secreta. This is a plausibly historical solution that would have allowed the all-treble choirs of early-modern convents to participate in singing polyphony.

Program notes by Naomi McMahon

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 Overture 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 this suite presents several dance movements (which are not presented in this concert) titled Rondeau (Gavotte), Sarabande, a pair of Bourrées, Polonaise, Minuet, and ending with the frivolous Badinerie (included in this concert), 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

Ma belle dame souverainne,

Faites cesser ma grief dolour
Que j'endure pour vostre amour
Nuit et jour, dont j'ay tres grant painne.

Ou autrement, soiés certaine,
Je finneray dedens brief jour.

Ma belle [dame souverainne,
Faites cesser ma grief dolour.]

Il n'i a jour en la sepmaine
Que je ne soye en grant tristour;
Se me veulliés par vo doulcour
Secourir, de volonté plaine.

Ma belle [dame souverainne,
Faites cesser ma grief dolour
Que j'endure pour vostre amour
Nuit et jour, dont j'ay tres grant painne.]

Letaniae della Beata Maria Virgine

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Pater de caelis, Deus,
miserere nobis.
Fili, redemptor mundi, Deus,
miserere nobis.
Spiritus Sancte, Deus,
miserere nobis.
Sancta Trinitas, unus Deus,
miserere nobis.

Sancta Maria, ora pro nobis.
Sancta Dei genitrix, ora pro nobis.
Sancta virgo virginum, ora pro nobis.

My beautiful sovereign lady,

Make my deep grief stop
Which I am enduring for your love
Night and day, and which gives me very great pain.

Or else, be certain,
I will die in only a few days.
My beautiful sovereign lady,
Make my deep grief stop.

There is not one day in the week
When I am not in great sadness;
So please be willing, in your sweetness,
To help me, wholeheartedly.

My beautiful sovereign lady,
Make my deep grief stop
Which I am enduring for your love
Night and day, and which gives me very great pain.
By David Wyatt

Litanies of the Blessed Virgin Mary

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

Father in Heaven, God,
have mercy on us.
Son, redeemer of the world, God,
have mercy on us.
Holy Spirit, God,
have mercy on us.
Holy Trinity, one God,
have mercy on us.

Holy Mary, pray for us.
Holy Mother of God, pray for us.
Holy Virgin of Virgins, pray for us.

ABOUT

The Department of Music, part of the **College of Arts and Sciences**, serves both undergraduate and graduate students at **Case Western Reserve University** and the Cleveland Institute of Music. Committed to scholarly and artistic excellence within a liberal arts environment, the department offers a broad range of degree programs, courses, and ensembles, led by faculty with expertise in historical performance practice, music education, and musicology.

Through a strategic partnership, the **Joint Music Program** offers world-class training in music performance, combining the resources of a major research university and a leading conservatory.

The Department of Music provides multiple ways for students to study, explore, and experience music:

- **Bachelor of Arts (BA) in Music:** A flexible degree with options to pursue a double major or dual degree in various disciplines.
- **Bachelor of Science (BS) in Music Education:** A professional degree leading to teaching licensure in Ohio and beyond.
- **Minor in Music:** Courses span a wide array of topics including music theory, history, digital music, and jazz studies.
- **Graduate Programs:** Specialized programs in Historical Performance Practice (MA/DMA), Music Education (MA/MAL/PhD), and Musicology (PhD).
- **Tuition Support:** Our programs are supported by significant funding opportunities, including competitive scholarships, tuition waivers, and graduate assistantships.
- **Ensembles and Lessons:** Join ensembles, take private music lessons, attend group classes, or explore **academic courses** designed for both majors and non-majors.
- **Student Engagement:** Get involved in student-led clubs, recreational activities, or professional development groups focused on music.
- **Exclusive Cleveland Orchestra Tickets:** Music majors enjoy free access to world-class performances at Severance Music Center.
- **Performing Arts in University Circle:** Study music in a vibrant community recognized as one of the best arts districts in America by USA Today.

Additionally, the broader community can attend performances and events throughout the academic year, and engage with research presented by guest lecturers, graduate students, and faculty.

Learn more about our mission, the Joint Music Program, our distinguished faculty, and explore our facilities. You can also plan a visit or contact us for further information through the following link: <https://case.edu/artsci/music/about>.



UPCOMING EVENTS

4:00 PM | Monday, October 21, 2024

CWRU HPP Faculty Concert
Mixon Hall

1:00 PM | Tuesday, October 22, 2024

EMA Performance - YPF ShowCASE
Florence Harkness Memorial Chapel

4:00 PM | Saturday, November 2, 2024

Bruno Lunkes Lecture Recital
Florence Harkness Memorial Chapel

6:00 PM | Wednesday, November 6, 2024

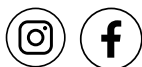
Chamber Music in the Galleries
Cleveland Museum of Art

GIVING

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