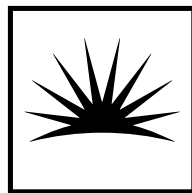


CWRU MUSIC

CONCERT SERIES



2024/25

Transformation

Historical Performance Program Ensembles

Guest Curator

Devin Burke

Vocal Coach and

Guest Artist

Tyler Duncan

Directors

Julie Andrijeski, Elena Bailey,
Peter Bennett, and Jaap ter Linden

Graduate Assistants

Parastoo Heidarinejad, Bruno Lunkes,
Alissa Magee, and Damonico Taylor

4:00 p.m.

Sunday, February 2, 2025



Florence Harkness Memorial Chapel

11118 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

PROGRAM

Le Triomphe des Arts
Ouverture
La Sculpture

Michel de la Barre
(c. 1675 - 1745)

Tyler Duncan, *Pigmalion*
Andréa Walker, *Statue*
Naomi McMahon, *Une Propetide, La Musique*
Sophia Duray, *Venus, Une Paysanne*
Julie-Michelle Manohar, *Un Matelot, L'Astrologie*

Baroque Chamber and Vocal Ensembles
Early Music Singers

~INTERMISSION~

Les Éléments
Le Cahos
L'Air - Pour les violons et petites flûtes
L'Eau - Tambourins
Sicilienne
La Terre - Air pour les Violons
Le Feu - Chaconne

Jean-Féry Rebel
(1666 - 1747)

Baroque Orchestra

PROGRAM NOTES

JMichel de La Barre's opera-ballet *Le Triomphe des arts* has been almost without exception overlooked and undervalued since the eighteenth century. In the *Mercur de France*, reviewers most often either ignored La Barre's music entirely or blamed it for the opera-ballet's short run, dismissing it with words such as "feeble." Negative critiques such as these have contributed to a tradition of underestimating the score that has continued into the present day. Though few French critics praised the music in the eighteenth century, the ballet fared significantly better with German critics. No less a critic than Johann Mattheson judged *Le Triomphe des arts* to be one of ten French masterpieces composed between 1681 and 1736. He praised the work for the naturalness of its melodies and dances and listed it as the equal to compositions by Lully and Campra.

Among the treasures of the score are the opening monologue, which La Barre set with rich five-part string accompaniment. The short score published by Ballard in 1700 gives little hint of the sonic weight of this number, but the full scoring is revealed by the set of parts housed at the Bibliothèque nationale de France. This set of parts also substantially fleshed out the choruses in the final scene, the instrumental interludes, the string accompaniment to Pygmalion's prayer to Venus, and the dance numbers. The music is at times deceptively simple on the page, especially in comparison to Rameau's 1748 score. And yet, La Barre's expressive use of chromaticism for the Statue's first vocal utterances, his innovative use of motivic recall, and the balance of vocal numbers and dances are all qualities that make the work appealing. The score is a remarkable achievement for La Barre, considering it was his first foray into composing dramatic music, and was written when he was just twenty-five years old and at the start of his career.

--Devin Burke

ean-Féry Rebel was an influential French composer of the high Baroque period and a student of famed composer Jean-Baptiste Lully. He held various significant positions throughout his professional music career, including violinist and harpsichordist at the Académie Royale de Musique and chamber composer to King Louis XIV. He also benefited from private patronage, including that of Prince de Carignan to whom Rebel dedicated *Les Éléments* (1737).

Les Éléments is a symphonie de danse, a genre that Rebel developed after the failure of his only opera, *L'Ulysse*. This composition was written in two stages with the first being the dance suite which includes fantasias and dances where certain sections represent one of the four elements in nature: Earth, Water, Air, and Fire while *Le Cahos*, a simple Symphonie without dances, was added to the suite later and serves as an introduction. In writing this masterpiece, Rebel went beyond the common compositional traditions of his time and began the piece with a daring "cluster" which he described in his own introduction to *Les Éléments* as follows: "I have risked beginning with all the notes sounding together, or rather all the notes of the scale played as a single sound. These notes then develop, rising in unison in the progression, which is natural to them and, after a dissonance, end in a perfect chord." This piece is also innovative in its use of leitmotifs to represent each element of nature throughout the chaos as Rebel continued, "The Bass represents the Earth through tied notes quaveringly played, the flutes imitate the flow and babble of Water by means of ascending and descending cantabile lines; the Air is depicted by sustained notes followed by cadenzas played on the piccolos; finally, the violins represent the activity of Fire with their lively, brilliant runs."

--Parastoo Heidarinejad

BAROQUE ORCHESTRA AND CHAMBER ENSEMBLES

JULIE ANDRIJESKI AND JAAP TER LINDEN, DIRECTORS

Violin

Phaik-Tzhi Chua
Parastoo Heidarinejad
Liz Loayza Herrera
Damonico Taylor

Viola

Julie Andrijeski*
Lola Pinney
Grace Leonard
Parastoo Heidarinejad

Cello

Willow Straccuzzi
Sarah Tindall**

Viola da Gamba

Willow Straccuzzi

Bass

Brennen Taggart

Flute

Ellen Sauer Tanyeri
Carlos Gamez

Recorder

Ellen Sauer Tanyeri
Carlos Gamez
Jonathan Goya

Oboe

Jonathan Goya

Harpsichord

Mikhail Grazhdanov

*CWRU Faculty

**Guest Artist

BAROQUE VOCAL ENSEMBLE

PETER BENNETT, DIRECTOR

Andréa Walker
Naomi McMahon
Sophia Duray
Julie-Michelle Manohar

EARLY MUSIC SINGERS

ELENA BAILEY, DIRECTOR

Sopranos

Mary Anne Schmidt
Elizabeth Kaufman
Gail West
Ishika Kanakath
Rachel Fichter

Altos

Charlotte Newman
Erin Hohler
Jeanne Regan
Naomi Klarreich
Olivia Mullins
Fallon Goodlin

Tenors

Timothy Regan
Gabriel Lawrence
Krista Mitchell
Camilo Velasquez
Ben Brewster

Basses

Benjamin Koeppen
Keith Norman
Michael Folise

GIVING

Support CWRU Historical Performance Students at the Boston Early Music Festival!

This June, our **CWRU Historical Performance** students will travel to the **Boston Early Music Festival (BEMF)**—one of the world's most prestigious early music events. Through **Fringe Concerts**, they will share their artistry with international audiences while immersing themselves in world-class performances, workshops, and discussions.

Your support can make this transformative experience possible!
Help us continue this tradition by making a gift today.



or visit case.edu/artsci/music/giving

How to Give:

- 1 Access the Form:** Scan the QR code or visit our Giving Page.
- 2 Fill in Contribution Details:** Choose a one-time or recurring gift and enter your desired amount.
- 3 Designation Field:** Select **Other** from the dropdown menu, then type **"HPP Program"** to direct your gift.
- 4 Provide Personal Information:** Complete the required fields (name, email, address).
- 5 Enter Payment Details:** Input your payment securely and confirm the billing address if prompted.
- 6 Matching Gifts (optional):** Check if your employer offers a matching gift program to maximize your impact.
- 7 Submit the Gift:** Review your details and click **"Give Now!"**
- 8 Confirmation:** You'll receive a confirmation email once your contribution is processed.

Thank you for supporting the future of historical performance!

ABOUT

The **Historical Performance Practice (HPP) Program** at Case Western Reserve University offers a small, highly selective, and fully funded experience for advanced students aspiring to become leaders in the early music field. Our degree programs equip graduates with a diverse set of marketable, career-building skills while fostering creativity and exploration.

Alumni of the program have secured academic positions with a strong performance component, taken on leadership roles in historical performance ensembles, and enjoyed successful careers as performers.

Program Highlights

- **Perform:** Engage with repertoire from the Middle Ages to ca. 1850 using the Kulas Collection of Historical Instruments, with a focus on historically informed practices such as articulation, ornamentation, tempo, and tuning.
- **Research:** Conduct original research on performance practice topics.
- **Collaborate:** Work alongside expert musicology and conservatory faculty and students through our Joint Music Program with the Cleveland Institute of Music.
- **Seminars:** Participate in specialized seminars covering topics like continuo, Baroque dance, notation, improvisation, and historical analysis.
- **Leadership + Solo Experience:** Gain leadership roles and solo experience in ensembles and recitals.



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.

Photography and Recording

Photography, video recording, and audio recording are strictly prohibited unless explicitly authorized by the event organizers.

Food and Beverages

Outside food and beverages are not permitted inside the performance space.

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 CWRU Music Office to inquire about lost items.

Respect for the Venue

Please respect the facility, instruments, and 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.

NEWS & EVENTS

Please visit case.edu/artsci/music/news-events/upcoming-events

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