

CWRU MUSIC
2025/26 CONCERT SEASON

***A Sumptuous Feast:
Ravishing Music from
18th-century France***

Featuring
Baroque Chamber Ensembles

Jaap Ter Linden, *director*

Parastoo Heidarinejad, *graduate assistant*

7:30 PM • September 26, 2025

Florence Memorial Harkness Chapel

11118 Bellflower Road Cleveland, OH



**CASE WESTERN RESERVE
UNIVERSITY**

Department of Music
case.edu/artsci/music

Welcome to the Historical Performance Program's 2025-26 season!

We are delighted you are here tonight to share in our program of sumptuous French Baroque ensemble music. We are just one month into what promises to be an exciting and rewarding year for all of us. As always, we have much to offer not only here at our home base in beautiful Harkness Chapel but also in the galleries at the Cleveland Museum of Art and in Mixon Hall at the Cleveland Institute of Music. Here are just a few highlights to whet your musical appetites. For a complete list of concerts and event details, please visit our department website: case.edu/artsci/music.

- *Resounding Frontiers: Echoes of Spain in the New World*: Collegium Musicum and Early Music Singers will perform sacred and popular music that resounded across the frontiers of the Spanish Empire, revealing both the beauty and complexity of colonial encounters in Latin America.
- *Schubert & Mozart in the Salon* — An intimate concert of vocal and instrumental works featuring guest artist Dominic Giardino on historical clarinet, performed in the elegant setting of the Cleveland Museum of Art.
- *Master Classes with Luminaries* — World-renowned artists Anne Azéma (voice), Ellen Hargis (voice), Lucas Harris (lute), Mimi Mitchell (violin), Rachel Podger (violin), and Jesse Rodin (Artistic Director of Cut Circle) share their artistry and insight in a series of unforgettable master classes.
- *Early Music America Summit 2025* — A virtual presentation spotlighting last year's acclaimed performance of La Barre's Triomphe des Arts, connecting our work to the broader early music community.
- *Spring Faculty Concert* — A special program with Kulas Guest Artist Lucas Harris, highlighting the artistry and scholarship of our faculty in collaboration with one of today's leading lutenists.
- *Baroque Orchestra in Concert* — Handel's Water Music alongside vibrant works by Vivaldi, Telemann, and Rameau, performed at CIM's Mixon Hall.
- *Resident Baroque Orchestra with Apollo's Fire* — Our ensemble joins forces with Apollo's Fire as the resident orchestra for their Conducting Workshop, led by Artistic Director Jeannette Sorrell.
- *Student Lecture-Recitals* — A showcase of original scholarship and performance, as students bring cutting-edge research to life through music.

I hope I've enticed you to join us for more HPP concerts and events throughout the year. We really appreciate the warm energy and support audience members bring to our performances; you really make a difference!

Warmly,

Dr. Julie Andrijeski
Head of the Historical Performance Practice Program
and Coordinator of HPP Ensembles

PROGRAM

Sonate en Quatour in d minor, La Sultanne

François Couperin

I. Gravement

(1668 - 1733)

II. Gaïement

III. Air Tendrement - Gravement

IV. Légèrement - Vivement

Liz Loayza and Parastoo Heidarinejad, *violins*; Jonathan Milord and
Jaap Ter Linden, *viola da gamba*; Mikhail Grazhdanov, *harpsichord*

Les Nations, Sonade from La Française

Couperin

I. Gravement - Gayement - Gravement - Gayement -

Gravement - Vivement - Air. Gracieusement - Gayement

VII. Chaconne ou Passacaille. Modèrement - Vif et marqué

Andrew Hatfield and Liz Loayza, *violins*; Elora Kares, *cello*;
Danur Kvilhaug, *theorbo*; Mikhail Grazhdanov, *harpsichord*

Pièces de clavecin en concerts, Concert V

Jean-Philippe Rameau

I. Fugue La Forqueray

(1683-1764)

II. La Cupis: Rondement

III. La Marais: Rondement

Parastoo Heidarinejad, *violin*; Jonathan Milord, *viola da gamba*;
Mikhail Grazhdanov, *harpsichord*

Cantate troisième from Cantates françaises, Book 1

Louis-Nicolas Clérambault

I. Récitatif: Le fameux chantre de la Thrace

(1676-1749)

II. Air et Récitatif: Fidèles échos de ces bois

III. Récitatif: Mais que sert à mon desespoir

IV. Air: Allez Orphée, allez, que votre amour extrême

V. Récitatif: Cependant Le héros arrive

VI. Air: Monarque redouté de ces royaumes sombres

VII. Air: Laissés vous toucher par mes pleurs

VIII. Air: Vous avez ressenti la flamme

IX. Récitatif: Pluton, surpris d'entendre des accords

X. Air: Chantez la victoire éclatante

Sophia Duray, *soprano*; Andrew Hatfield, *violin*; Lara Tsibelman, *flute*;
Elora Kares, *cello*; Danur Kvilhaug, *theorbo*; Mikhail Grazhdanov, *harpsichord*

PROGRAM NOTES

Sumptuous. Ravishing. These words are not used lightly to describe the music you will hear tonight. Such qualities were essential defining features not only of music but of daily life at the court of Versailles under Kings Louis XIV and XV. Versailles exuded extravagance: rooms gilded with gold; furniture adorned with richly textured velvets and silks; tables laden with exotic dishes; paintings and sculptures by the finest artists. Music accompanied every courtly occasion, from the King's rising in the morning to theatrical fêtes that lasted into the small hours. Tonight, imagine yourselves at Versailles—in an ornate music room, surrounded by art and friends eager to hear the latest musical inventions by France's leading composers, performed by the court's most esteemed musicians.

François Couperin, Les Nations: La Française and La Sultanne

François Couperin (1668–1733) was a pivotal figure in 18th-century French music, celebrated as both composer and performer. Tonight's program highlights two of his chamber masterpieces: *La Française* from the collection *Les Nations* and the sonata *La Sultanne*.

The program opens with *La Sultanne*, one of the most sumptuous sonatas in the French repertoire. Often grouped with Couperin's chamber music, the work is scored for two treble instruments, two bass viols, and harpsichord. The second viol largely doubles the harpsichord, except in moments such as the *Légèrement*, where it pairs with the first viol. The first viol, in turn, engages more actively with the treble instruments, creating a rich and intricate dialogue.

Les Nations is a collection of four trio sonatas—*La Française*, *L'Espagnole*, *L'Impériale*, and *La Piémontoise*—that exemplify striking cultural fusion. Each work combines the refined elegance of the French suite with the expressive drama of the Italian sonata inspired by Corelli. In doing so, Couperin suggests the distinctive musical character of each nation named in the titles. *La Française*, the French sonata of the set, opens the collection. As was common at the time, Couperin left the instrumentation of the upper voices unspecified; performers often chose violins, flutes, or oboes.

We will hear its opening “sonata,” with its alternation of slow and lively sections and refined ornamentation, followed by the *chaconne*—a movement at once tender and spirited, bringing the work to a grand yet graceful conclusion.

Jean-Philippe Rameau, Pièces de clavecin en concerts, Concert V

Jean-Philippe Rameau (1683–1764), French composer and theorist, is regarded as one of the most important musical figures of the 18th century. Best known today for his operas and influential writings on harmony, he also left a distinguished legacy for the harpsichord. His final collection, the *Pièces de clavecin en concerts* (1741), structured into five “concerts,” is especially notable for expanding the solo harpsichord suite into chamber music by pairing the instrument with violin or flute and viola da gamba.

In his preface, Rameau acknowledged the influence of Jean-Joseph Cassanéa de Mondonville's *Pièces de clavecin en sonates*, Op. 3 (1734), while also drawing on a longer tradition of accompanied keyboard music. Compact in form and often written in binary or rondeau structures, the works display sophisticated motivic development and symmetry. Merging Italianate virtuosity with the elegance and eloquence of the French style, the *Pièces de clavecin en concerts* stand as Rameau's most innovative contribution to the genre of accompanied keyboard music.

PROGRAM NOTES

Louis-Nicolas Clérambault, Orphée

Louis-Nicolas Clérambault (1676–1749), son of musician Dominique Clérambault, was one of the leading French composers and performers of his generation. Trained from a young age in violin, harpsichord, organ, voice, and composition, he became central to the early 18th-century development of the French cantata. While his earliest works remained firmly rooted in French tradition, he was strongly influenced by the Italian style.

Orphée, scored for high voice, violin, flute, and continuo, comes from the first volume of *Cantates françaises à I. et II. voix avec simphonie et sans simphonie* (1710). This cantata exemplifies Clérambault's gift for blending the lyrical and declamatory qualities of the French style with the drama and virtuosity of Italian writing. He focuses the story of Orpheus on the persuasive powers of music: Orpheus laments Eurydice's death, descends to the Underworld, and sings for Pluto, whose heart is moved to return Eurydice. Unusually, Clérambault ends the story triumphantly, omitting the tragic twist of Orpheus's failed attempt to lead her back to the living world.

TEXTS AND TRANSLATIONS

Clerambault, Orphée

Original Text

1. *Récitatif: Le fameux chanfre de la Thrace*

Le fameux Chanfre de la Thrace
Par les regrets les plus touchants
Par les plus tenders chants
Déplorait ainsi as disgrace.

2. *Air et Récitatif: Fidelles échos de ces bois*

Fidelles Echos de ces bois
Ceßsez de repondre a ma voix
Rien ne peut soulanger la douleur qui m'opresse
Je ne reverray plus l'objet de ma the dresse.
Fut-il jamais in destin plus barbare.
Le tendre amour nous unissoit tous deux.
La mort cruelle nous separe.

3. *Récitatif: Mais que sert a mon desespoir*

Mais que sert a mon desespoir
De gemir at me plaindre encore.
Pluton retient les charmes que j'adore.
Allons implorer son pouvoir!
Ce gouffre obscur m'offre un passage
Pour penetrer aux sombres bords,
Portons-y mon amour, ma douleur, et ma rage.
R'amenons Euridice, ou restons chez les morts.

4. *Air: Allez Orphée, allez, que votre amour extreme*

Allez Orphée, allez, Que votre amour extreme
Serve d'exemple a l'univers.
Il est beau qu'un mortel passe jusqu'aux Enfers.
Pour se rejoindre a ce qu'il ayme.
Hastés vous, genereux Amant,
Votre amour sert a votre gloire
L'avenir aura peine a croire
Qu'on ait aime si constamment.
Une tendresse conjugale
N'a point encor force d'Epoux
A passer la Barque fatale
Cet honneur n'étoit du qu'a vous.

5. *Récitatif: Cependant Le heros arrive*

Cependant le Heros arrive
Sur l'infenale rive,
Eat malgré les loix d'Atropos,
Au fier Dieu des Enfers il adresse ces mots.

English Translations

1. *Recitative: The famous singer of Thrace*

The famous singer of the Thrace,
In the most affecting sorrow,
And hearted sing songs,
Thus lamented his loss.

2. *Air and Recitative: Ye faithful echoes of the woods*

Ye faithful echoes of the woods,
Cease responding to my voice.
Nothing can relieve the pain that racks me;
I shall never again see the object of my love.
Was there ever a more inhuman fate?
Gentle Love united us both;
Cruel Death now separates us.

3. *Recitative: But what does it avail my despair*

But what does it avail my despair
To weep and lament further?
Pluto retain the enchantress I adore.
Let me go to appeal to his power.
This dark chasm offers me a passage
To reach the shadowy shores;
Thither let me bear my love, my grief, my pain,
And bring back Eurydice or else remain among the dead.

4. *Aria: Go, Orpheus, that your great love may serve*

Go, Orpheus, that your great love may serve as an
example to the Universe.
It is meet that a mortal should go as far as the
Underworld
To join the one he loves.
Hasten, hasten, ardent lover,
Your love enhances your glory.
The future will hardly believe that anyone has loved
so constantly.
Conjugal love has never yet forced a husband
To cross over the fatal bark:
That honor was due to you alone.

5. *Recitative: Meanwhile the Hero arrives*

Meanwhile the Hero arrives upon the infernal shore,
And despite the decree of Atropos,
To the proud God of Hades he addresses these
words.

TEXTS AND TRANSLATIONS

Original Text

6. Air: Monarque redouté de ces royaume sombres
Monarque redouté de ces royaume sombre
Je suis le Fils du Dieu du jour
Plus mal'heureux cent fois que vos plus triste
Ombres
Et mon mal'heur est causé par l'amour.
Vous voyez un Amant fidelle
Privé du duel objet qui l'avoit enflâmé

Helas! Le bonheur d'estre aimé
Rends ma peine encor plus cruelle!
7. Air: *Laissés vous toucher par mes pleurs*
Laissés vous toucher par mes pleurs,
D'un sort affreux réparés le caprice,
Rendés moy ma chere Euridice,
Ne separés pas nos deux cœurs.

8. Air: *Vous avés resseny la flamme*
Vous avés resseny la flamme
Du Dieu dont j'éprouve les traits:
Vous traits: L'aimable fille de Cerés
Par ses Divins appas sçut embrazer votre ame.

9. Recitatif: *Pluton, surpris d'entendre des accords*
Pluton, surpris d'entendre des accords
Capables d'emouvoir tout l'Empire des morts
Cesse de matendrir que ta plainte finisse,
Va dangereux mortel, sauve toi de ces lieux,

Va, r'emmeine ton Euridice,
Mais avant que de voir la lumiere des cieux
Evite l'éclat de ses yeux.

10. Air: *Chantez la victoire éclatante*
Chantez la victoire éclatante
Que remporte le tendre amour.
Jusques dans le sombre sejour
Sa flâme est triomphante.

English Translations

6. Aria: Dread Monarch of these dark Realms
Dread Monarch of these dark Realms,
I am the son of the God of Day,
A hundred times more wretched than your saddest
shades
And my woe is caused by love.
You see here a faithful lover
Deprived of the sole object that kindled his
ardour.

Alas! The bliss of being loved
Makes my pain crueler still!

7. Aria: *Be moved by my tears*
Be moved by my tears:
Reverse the whim of dreadful Fate,
Give me back my Eurydice;
Do not separate our two hearts.

8. Aria: *You too have felt the flame*
You too have felt the flame
Of the god whose darts wound me:
The lovely daughter of Ceres
Kindled your ardor with her divine charms.

9. Recitative: *Pluto, surprised to hear strains*
Pluto, surprised to hear strains
Capable of touching the whole empire of the dead,
replies:
"Cease to move me thus; bring your lament to an
end. Go, dangerous mortal, begone from this
place.

Go, take back your Eurydice;
But until you see the light of day
Avoid the radiance of her eyes."

10. Aria: *Sing of the Glorious Victory*
Sing of the glorious victory
Won by tender Love.
Even in the darkness of the Underworld,
His flame is triumphant.

UPCOMING EVENTS

6:00pm • Wednesday, October 1, 2025

Chamber Music in the Galleries
Cleveland Museum of Art

October 17–19, 2025

Virtual EMA Summit 2025

earlymusicamerica.org

7:30pm • Friday, October 24, 2025

Baroque Orchestra
Mixon Hall (Cleveland Institute of Music)

7:30pm • Tuesday, November 4, 2025

Collegium Musicum and Early Music Singers
Florence Harkness Memorial Chapel

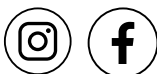
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