

**CWRU MUSIC**

2025/26 CONCERT SEASON

***A Grand Affair:  
Celebratory Music from  
England, Germany,  
Italy, and France***

Featuring

**CWRU Baroque Orchestra**

Dr. Julie Andrijeski, *director*

Liz Loayza & Jonathan Milord, *graduate assistants*

**7:30 PM • Friday, October 24, 2025**

**Mixon Hall**

Cleveland Institute of Music

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

We are delighted to have you with us this evening for *Grand Affair: Celebratory Music from England, Germany, Italy, and France*, a festive program that captures the brilliance and vitality of Europe's great Baroque traditions. Tonight's journey begins in France with excerpts from *Rameau's Castor et Pollux*, a tragic opera celebrating brotherly devotion and divine transformation, whose noble *Overture* and lively dances radiate the grandeur of the French court. From Germany, we present *Telemann's Concerto for Three Violins in F Major*, performed by three outstanding student violinists, whose artistry brings the brilliance and joy of Telemann's writing vividly to life. We continue to Italy with *Vivaldi's Il Tamerlano*, a gripping tale of power and forbidden love featuring the expressive aria "Nasce rosa lusinghiera," and conclude in England with *Handel's beloved Water Music*, a radiant suite of dances that has delighted audiences since its first performance on the River Thames. Only two months into what promises to be an inspiring and rewarding year, our Historical Performance Practice community is thriving, and we are excited to share this celebration with you tonight.

While Harkness Chapel remains our home base, tonight we perform in the elegant and acoustically rich **Mixon Hall** at the **Cleveland Institute of Music**, a space perfectly suited to the grandeur and energy of this program. Our ensembles also perform in the galleries of the Cleveland Museum of Art and throughout the season at Harkness Chapel. For a complete listing of concerts and event details, please visit our website: [case.edu/artsci/music](https://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 across 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.
- **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.

We hope you are inspired to join us for more HPP concerts and events throughout the year.

Your energy and support truly bring our performances to life!  
Warmly,

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

# PROGRAM

Castor et Pollux (Excerpts)

Jean-Philippe Rameau  
(1668 - 1733)

- I. Ouverture
- II. Gavotte/Sur les ombres fugitives
- III. Passepied I and II
- IV. Air pour les Athlètes
- V. Tambourin

*Sophia Duray, soprano*

Concerto for Three Violins in F Major

G. P. Telemann  
(1681-1767)

- I. Allegro
- II. Largo
- III. Vivace

*Liz Loayza, Solo Violin 1; Bruno Lunkes, Solo Violin 2; Parastoo Heidarinejad, Solo Violin 3*

*Il Tamerlano: Sinfonia*

A. Vivaldi  
(1678 - 1741)

- I. Allegro
- II. Andante Piano
- III. Presto

Il Tamerlano: Aria: "Nasce rosa lusinghiera"

*Naomi McMahon, soprano*

Water Music Excerpts from Suites II and III

G. F. Handel  
(1685 - 1759)

- I. Overture
- II. Alla Hornpipe
- III. Rigaudon I & II
- IV. Minuet
- V. Lentement
- VI. Bourée

# PROGRAM NOTES

**Jean Phillippe-Rameau's** operatic adaptation of the myth Castor and Pollux tells the story of twin brothers of the same mother, Leda. Castor, a mortal, is the son of Tyndareus, king of Sparta, while Pollux, immortal, is the son of Jupiter. Both fall in love with the same mortal woman, T  laire, who is betrothed to Pollux but is really in love with Castor. The twins fought a war against the King Lynceus, in which Castor dies. Pollux confesses his love to T  laire, who instead of replying orders him to ask Jupiter to restore Castor's life. The only way for Castor's life to be restored is if Pollux takes his place among the dead, and knowing he will never win over the heart of T  laire, agrees to reside in the Underworld. When Castor finds out about his brother's sacrifice, he decides to visit the mortal world for one day to say his final goodbyes to T  laire, and when Castor and T  laire are reunited, T  laire believes that Castor never really loved her. Jupiter returns in a storm to fix the issue, and grants both Castor and Pollux immortality, and the opera ends with the celebration of stars, planets, and the sun celebrating the twins as they are turned into the Gemini zodiac constellation.

**Georg Philip Telemann's** some one-hundred twenty concerti in many ways plot a history of the genre in early 18<sup>th</sup> century Germany. Drawing from French, Italian, German, and Polish influences, Telemann's works categorically defined the German "mixed" style and stood at the forefront of musical taste well into the mid-century; even as he came to incorporate elements of the galant style, his compositions retained contrapuntal and harmonic rigor no longer found amidst many of the newer generations of composers. His concerto for three violins, likely composed before 1733, hints at encounters with Antonio Vivaldi's works; ritornello structures regularly appear, and the buoyant music lithely transitions between solo and tutti textures. Amidst the second movement a stunning dialogue between soloists weaves in and out of petit bass and continuo rejoinders—removing the listener from time momentarily—before the charming and jovial final movement brings the listener back to rest on familiar ground.

**Antonio Vivaldi's** pastiche opera, *Bajazet*, or *Il Tamerlano*, premiered in Verona, during the Carnival festivities of 1735. The subject matter, like many operas of the time, is a historical tale reimagined with heightened drama and romance. In this case, the story describes the fate of the Ottoman Sultan Bayezid I after his capture by the Turco-Mongol conquerer Timur, giving the opera the added appeal of an exoticized Eastern setting. Naturally, the plot would not be satisfying without the complication of a "love square" featuring the conquerer, *Il Tamerlano*; his betrothed, Irene; *Bajazet's* fictionalized daughter, Asteria; and Andronicus, Asteria's lover and *Bajazet's* sworn man.

Vivaldi's contemporaries praised him as an excellent violinist, but were less apt to extol his skills as a composer. Nevertheless, his instrumental compositions were so influential that by about 1725, most new concertos assumed the form and style he made popular. So you can experience Vivaldi's masterful instrumental music, we open our selection from *Il Tamerlano* with the *sinfonia* which would have served as a newly composed overture. Being a pastiche, the music for the arias in *Tamerlano* came from earlier works by several different opera composers. Vivaldi himself composed "Nasce rosa lusighiera," but it first appeared with different text in *Il Giustino* (1724) and *Farnace* (1727). In the *Tamerlano* version, Andronicus's friend Idaspe cautions him, using a metaphor about the ephemeral nature of a flower, that assuming the Ottoman throne as *Tamerlano's* governor will ultimately be more rewarding than his love for the beautiful Asteria.

# PROGRAM NOTES

Perhaps one of **George Frideric Handel**'s largest and most well-known works, *Water Music*—written to accompany the royal water party of George I during the summer of 1717—originally featured wind-scoring previously unseen, including twenty-four oboes; twelve bassoons; crooked horns in both F and D; and in several movements, boisterous trumpets in dialogue with the orchestra. The work evokes a jocund air that must have lent great opulence to the Thames that evening, with accounts of the orchestra having played for many hours and well into the night. Now usually performed as three separate suites, the various movements—some possibly borrowing material from his earlier works—may very well have been originally mixed, with pieces in D and G appearing consecutively.

# TEXTS AND TRANSLATIONS

## *Rameau, Sur Les Ombres Fugitives*

### Original Text

Sur les ombres fugitives  
l'amour lance encor des feux.  
Mais il ne fait sur ces rives  
qu'un peuple d'amants heureux.  
Les plaisirs les plus aimables  
naissent plutôt  
que leurs vœux,  
ils son purs, ils sont durables.

### English Translations

On the fleeting shadows  
love still casts fires.  
But on these shores it creates  
only happy lovers.  
The most amiable pleasures  
are born sooner  
than their vows -  
they are pure, they are lasting.

## *Vivaldi, Nasce Rosa Lusinghiera*

### Original Text

Nasce rosa lusinghiera  
al spirar d'aura vezzosa,  
E a quel dolce mormorio  
va spiegando sua beltà.  
  
Poscia al suol langue la rosa.  
Cosi fa bellezza altera,  
che mancando tosto va.

### English Translations

A pleasing rose springs up  
at the blowing of a graceful breeze,  
And at that sweet rustling  
it unfolds its beauty.  
  
Thereafter the rose languishes on the  
ground.  
Such is the way of proud beauty,  
which sooner or later falls away.

# PERSONNEL

Dr. Julie Andrijeski, *director*  
Liz Loayza & Jonathan Milord, *graduate assistants*

## **Violin**

Chak Him Joshua Chan  
Parastoo Heidarinejad  
Liz Loayza Herrera  
Dongsub Jeoung  
Bruno Lunkes

## **Viola**

Josh Felser  
Nilli Tayidi

## **Viola da gamba**

Jonathan Milord

## **Cello**

Thomas Song

## **Bass**

Brennan Taggart

## **Theorbo**

Danur Kvilhaug

## **Harpichord**

Mikhail Grazhdanov

## **Bassoon**

Luis Torres

## **Horn**

Rachel Smith-Cohen

## **Oboe**

Sara Brown  
Jonathan Goya

## **Trumpet**

Enzo Barrett  
Sebastian Cole

## **Soprano**

Sophia Duray  
Naomi McMahon

# UPCOMING EVENTS

**7:30pm • Tuesday, November 4, 2025**

Collegium Musicum and Early Music Singers  
Florence Harkness Memorial Chapel

**6:00pm • Wednesday, November 5, 2025**

Chamber Music in the Galleries  
Cleveland Museum of Art,  
217 Italian Baroque, Donna and James Reid Gallery

**7:30pm • Friday, November 21, 2025**

CWRU Historical Performance Ensembles  
Florence Harkness Memorial Chapel

**4:00pm • Sunday, November 30, 2025**

Trobár Muckabout- 15th c. English Dance  
Haydn Hall – Room 100

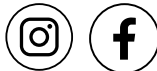
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CWRU Department of Music and inspire future musicians.



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