

CWRU MUSIC

2025/26 CONCERT SEASON

A Baroque Drama:
From the Ballroom to
the Battlefield

**Baroque Orchestra, Chamber, and
Dance Ensembles** of the Historical
Performance Program

Dr. Julie Andrijeski and Jaap Ter Linden, *directors*

Sophia Duray, Parastoo Heidarinejad, Liz Loayza, and
Jonathan Milord, *graduate assistants*

7:30 PM

Friday, November 21, 2025

Florence Harkness Memorial Chapel
11200 Bellflower Road Cleveland, OH

WELCOME

CWRU Music 2025–26 Concert Season

The Case Western Reserve University Department of Music presents a wide range of concerts, recitals, and special events that showcase the talents of students, faculty, and guest artists. From classical masterworks to contemporary compositions, these performances highlight the creativity and excellence within CWRU's vibrant music community. Open to the public, the season offers opportunities for audiences of all ages to experience inspiring live music and support the next generation of musicians and scholars.

Welcome to **Florence Harkness Memorial Chapel**, built in 1902 to honor Florence Harkness Severance, daughter of Stephen V. Harkness and Anna M. Richardson Harkness, and wife of Louis Henry Severance.

Designed by noted architect Charles F. Schweinfurth—famous for his work on many of Cleveland's Euclid Avenue mansions—the chapel is a stunning example of neo-Gothic architecture. It features soaring arches, intricate woodwork, and exquisite Tiffany stained-glass windows. Located on the Mather Quad, this historic and acoustically resonant space provides a warm, intimate setting for Department of Music performances and special events.


Accessibility

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

Thank you for joining us today — enjoy the performance! 🎵

 Silence phones/devices

 No flash photos or recording

 No food/beverages

 Restrooms in foyer

 **Emergencies:** Follow staff/call 216-368-3333 (CWRU Public Safety)

PROGRAM

Bouree d'Achille, from Achille et Polyxène
Louis-Guillaume Pécour, choreographer

Pascal Collasse
(1649 - 1709)

Sophia Duray and Jonathan Milord, *dancers*

Le Concert de différents oyseaux

Etienne Moulinié
(1599-1767)

Naomi McMahon, *soprano* • Parastoo Heidarinejad and Liz Loayza Herrera, *violins*
Bruno Lunkes, *viola* • Jonathan Milord and Jaap ter Linden, *violas da gamba*
Danur Kvilhaug, *theorbo*

Three Parts upon a Ground, Z.731

Henry Purcell
(1659 - 1695)

Bruno Lunkes, Parastoo Heidarinejad, and Liz Loayza, *violins*
Jonathan Milord, *viola da gamba* • Mikhail Grazhdanov, *harpsichord*

Aria: Phèdre: "Cruelle mère des amours" from
Hippolyte et Aricie

Jean-Philippe Rameau
(1685 - 1759)

Naomi McMahon, *soprano* • Ellen Sauer, *flute*
Bruno Lunkes and Parastoo Heidarinejad, *violins* • Jonathan Milord, *viola da gamba*
Mikhail Grazhdanov, *harpsichord* • Danur Kvilhaug, *theorbo*

Chaconne for Arlequin

Ferdinand Le Roussau, *choreographer*

Anonymous
(c. 1728)

Liz Loayza, *violin* • Sophia Duray, *dancer*

Suite n° 7, "La Constantia" from *Florilegium primum*

Georg Muffat
(1653-1704)

I. Air

II. Entrée des Fraudes

III. Entrée des Insultes

IV. Gavotte

V. Bourée

VI. Minuet I

VII. Minuet II

VIII. Gigue

Battalia á 10

Heinrich Ignaz Franz Biber
(1644-1704)

I. Sonata, Presto I

II. The Profligate Society of Common Humor, Allegro

III. Allegro, Presto II

IV. The March

V. Presto III

VI. Aria

VII. The Battle

VIII. The Lament of the Wounded, Adagio

PROGRAM NOTES

Ferdinand le Roussau & Louis Guillaume Pécour

The Bourrée d'Achille duet unfolds in the prologue of Jean Baptiste Lully's final opera, *Achille et Polyxène*. Lully started writing the music for the overture and first act up until his death by conducting injury on March 22, 1687. Pascal Colasse finished the opera's music eight months later, and the choreographer Louis Beauchamp retired from his position as choreographer at the Paris Opera in reaction to the death of his colleague. Pécour, a former student of Beauchamp's, stepped in and choreographed the ballet, prologue, and second and third acts of the opera. The bourée appears in the prologue after a lament about the death of the warrior king (which nods to the death of Marie-Thérèse in 1683). Thalie, the muse of comedy, appears with her spirits to bring light, dance, and renewal to dispel the sadness. The spirits perform the cheerful bourée as an attempt to restore joy.

Roussau's "Chaconne for Arlequin" comes from a collection of dances published in 1728. The choreography Roussau wrote is special compared to other notated dances because he includes specifics about the harlequin character's rules for hat movement, and head and arm gestures. A theatrical dance, especially one for a comedic dancer, did not hold the same prestige as the noble, elegant dances usually published in Feuillet-Beauchamps notation. Yet, Roussau's work is very well preserved and stands beside all the other dances lauded with utmost respect. The harlequin character mischievously runs around the stage, swirls his hat in the audience's face, and twirls around in zig zags...quite literally stomping on the elegance of la Danse Noble.

Etienne Moulinié

Le Consort de différents oyseaux (The Consort of Various Birds) is an early-17th century *air de cour* by Etienne Moulinié (1599-1676). This vocal genre bridges between the Renaissance and Baroque musical styles in France, as it transitions from being a primarily polyphonic genre in the late 16th century to primarily homophonic and monophonic by the 1610s. The music functions much like declaimed poetry, following speech rhythms notated in shifting meters without bar lines. This particular piece appears in a collection of songs for solo voice and lute, but also in a partbook version composed for five voices. Of this set of partbooks, all but two are lost. However, musician and scholar Gérard Geay has reconstructed the lost parts using the version for voice and lute as a starting point, allowing us to present this song in a variety of beautiful textures, with voice, lute, and strings. This song seems to be an excerpt from a *ballet de cour* called *le Ballet du monde renversé* (The Ballet of the World Turned Upside-Down), which gives a bit of context to the esoteric lyrics.

Henry Purcell's Three Parts upon a Ground

Henry Purcell (1659-1695) was one of the most influential English composers of the 17th century. His compositional style was firmly rooted in English traditions while also absorbing elements from Italian and French music. Three Parts upon a Ground is among his better-known works, though its exact date, purpose, and original scoring remain uncertain. The piece survives in two versions: one for three recorders and continuo, and another for three violins and continuo. While scholars continue to debate aspects of its compositional style, the work unmistakably moves between multiple idioms, blending fantasia-like contrapuntal writing with features drawn from contemporary forms, including the French orchestral chaconne.

PROGRAM NOTES

Jean-Philippe Rameau

Although the heroes of Jean-Philippe Rameau's (1683-1764) opera *Hippolyte et Aricie* are named in the title of the work, some of the opera's most emotionally compelling music is sung by Hippolytus's step-mother, Phaedra. Having lost her husband Theseus to what seems like a hopeless mission to Hell and back, Phaedra finds herself falling into an illicit love for Theseus' son, her step-son. In this aria, we hear her plead Venus to either take away her love for Hippolytus or make him love her back. Her emotions range from sorrow, to resignation, to disgust, to anger. But the instrument of love, the flute, sounds throughout the aria, giving Phaedra the lie. She may find her passions horrifying, but she also revels in them. Rameau's beautiful music has a hidden origin. Musicologist Dr. Devin Burke, a CRWU alumnus, has demonstrated a link between this aria and a lesser-known earlier work by Michel de la Barre (c.1675-1745). La Barre's *opéra-ballet Le Triomphe des arts* features another story of illicit love: that between Pygmalion and his statue. In Phaedra's aria, Rameau quotes and reworks music from Pygmalion's similar aria in *Le Triomphe des arts*.

Georg Muffat's *Florilegium primum*, published near the end of his life, details not only his many travels—spurred by flight from his home region of Alsace at threat of war—but also offers a unique outsider's perspective into the musical regime in Paris while he was under the tutelage of Jean-Baptiste Lully as a youth. These orchestral suites and their introductions, written for a German audience, display Lully's influence in abundance. While often the introductory movements hint at an overture style with dotted rhythms and fugal passages, the seventh suite from the first collection, *Constantia*, begins with graceful air in triple meter, followed by two theatrically titled *Entrée* and a handful standard dances found throughout the 17th century French oeuvre. The five-voiced scoring of the suites inherits its model from the *Vingt-quatre Violons du Roi*, the five-part string ensemble at the French royal court, existing as a foundation for royal music from the early 17th century until it was disbanded in 1761.

Heinrich Ignaz Franz Biber

Battalia is Biber's lively and dramatic portrait of soldiers on the move—marching, singing, drinking, fighting, and even dreaming. The piece plays with the tension between order and chaos: strict military rhythms suddenly break into noisy, drunken songs, and folk tunes collide in messy, unexpected ways. Written in **1673**, the work reflects a Europe still marked by war and shows Biber's skill at telling stories with instruments alone.

He draws on Bohemian, Austrian, and Hungarian folk music to bring the soldiers to life. We hear sliding ornaments, drones, and syncopated rhythms that evoke camp musicians and traveling fiddlers. At the same time, the piece is strikingly modern: Biber asks players to use *col legno* (hitting the strings with the wood of the bow), layers melodies in different keys, and even uses paper on the strings to imitate a snare drum.

In *Battalia*, the battlefield becomes a musical scene full of humor, chaos, and humanity. The work reveals the contradictions of military life—discipline and disorder, bravery and vulnerability—and remains as bold and surprising today as it was in 1673.

TEXTS AND TRANSLATIONS

Moulinié: Concert de différents oyseaux

Original Text

1
Il sort de nos corps emplumez
Des voix plus divines qu'humaines,
Qui tiennent les soucis charmez
Et font dormir les peines.

3
Gardez de vous abuser tous,
Ce seroyent choses bien estranges
Si les corbeaux et les hybous
Chantoyent comme des anges.

4
Nous sommes des dieux deguisez
Qu'en ce lieu ces beautez attirent,
Et c'est pour nos coeurs embrasez
Que nos bouches soupirent.

English Translation

1
*From our feathered bodies escape
Voices more divine than human,
Which keep worries enchanted
And lull suffering to sleep.*

3
*Be careful not to mislead yourselves,
It would be a very strange thing
If crows and owls
Sang like angels.*

4
*We are gods in disguise
Who are drawn to the beauty in this place,
And it is because of impassioned hearts
That our mouths sigh.*

Rameau: "Cruelle mère des amours"

Original Text

Phèdre:
Cruelle Mère des Amours,
ta vengeance a perdu
ma trop coupable race.
N'en suspendras tu point le cours?
Ah! Du moins a tes yeux,
que Phèdre trouve grace.

Je ne te reproche plus rien,
si tu rends a mes vœux Hippolyte
sensible;
Mes feux me font horreur,
mais mon crime est le tien:
Tu dois cesser d'être inflexible

English Translation

*Phaedra:
Cruel Mother of Cupid,
your vengeance has ruined
my most guilty race.
Will you not suspend its course?
Ah! At least let Phaedra
find mercy in your eyes.*

*I will no longer hold anything against you
if you make Hippolytus sensitive to my
wishes;
My passions horrify me,
but my crime is yours:
You must cease to be inflexible.*

PERSONNEL

Dr. Julie Andrijeski and Jaap ter Linden *directors*

Sophia Duray, Parastoo Heidarinejad, Liz Loayza, Jonathan Milord, *graduate assistants*

Violin

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

Viola

Josh Felser
Nilli Tayidi

Viola da gamba

Jonathan Milord

Cello

Yingcheng Song

Flute

Ellen Sauer

Soprano

Naomi McMahon

Dancers

Sophia Duray
Jonathan Milord

Theorbo

Danur Kvilhaug

Harpsichord

Mikhail Grazhdanov

The **Historical Performance Practice** program at Case Western Reserve University is internationally recognized for its rigorous, research-driven approach to the study and performance of early music. Rooted in the rich musical landscape of University Circle and strengthened through our long-standing partnership with the Cleveland Institute of Music, the program provides comprehensive training in period performance practices from the Medieval through early Romantic eras. Students work closely with distinguished faculty who are active performers and scholars, gaining hands-on experience with historical instruments and performance techniques. With access to the renowned Kulas Collection of rare instruments and a vibrant community of early music specialists, students are immersed in an environment that blends scholarship, artistry, and authentic performance. This immersive and interdisciplinary program prepares musicians to become thoughtful, informed, and expressive performers who bring historical repertoire to life for modern audiences.



UPCOMING EVENTS

4:00pm • Sunday, November 30, 2025
Trobár Muckabout- 15th c. English Dance
Haydn Hall – Room 100

We look forward to seeing you again at our Spring 2026 performances.

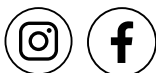
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