CWRU MUSIC

2025/26 CONCERT SEASON

A Historical Performance Showcase

From Renaissance to Brandenburg

FEATURING

Baroque Orchestra, Collegium Musicum & Baroque Dance Ensemble

Dr. Julie Andrijeski
Director • Head of Historical Performance

Dr. Elena Mullins Bailey
Collegium Musicum Director

7:30 PM

Tuesday February 17, 2026
Kulas Hall
Cleveland Institute of Music

CASE WESTERN RESERVE UNIVERSITY

Department of Music
case.edu/artsci/music

WELCOME

CWRU **Historical Performance Showcase:**
From Renaissance to Brandenburg

The CWRU Historical Performance Practice program presents an evening tracing the expressive arc of early music from Renaissance polyphony to the brilliance of the High Baroque.

The Baroque Orchestra, directed by Julie Andrijeski, performs music by Telemann and Bach, featuring Sebastian Cole, Bruno Lunkes, Ellen Sauer Tanyeri, Liz Loayza, and Mikhail Grazhdanov.

Doctor of Musical Arts students present French and Italian Baroque vocal works by Drouart de Bousset, Monteverdi, and an anonymous Ballard song, performed by Naomi McMahon, Sophia Duray, and Danur Kvilhaug.

The Collegium Ensemble, directed by Elena Mullins Bailey, explores Renaissance masterworks by Sermisy and Finck.

Faculty artists Elena Mullins Bailey, Julie Andrijeski, Jaap ter Linden, and Peter Bennett perform chamber music by Erlebach.

The evening also features the Baroque Dance Ensemble, presenting Chaconne for a Harlequin with choreography by Ferdinand Le Roussau, performed by Sophia Duray, Liz Loayza, and Danur Kvilhaug.

Together, voices, strings, winds, continuo, and dance come together in historically informed performance.

Thank you for being part of this musical gathering. We hope the concert offers moments of beauty, reflection, and connection.

📵 Silence phones & devices • 📸 No flash photos or recording

🚫🍴 No food/beverages • 🚻 Restrooms in foyer

☎️ **Emergencies:** Follow staff/call **216-368-3333**

PROGRAM

BAROQUE ORCHESTRA, Julie Andrijeski, Director

Suite in D Major for Trumpet and Strings, TWV 55:D7 — Overture — Georg Philipp Telemann (1681–1767)

Sebastian Cole, trumpet

Violin Concerto in A Minor, BWV 1041 — Andante — Johann Sebastian Bach (1685–1750)

Bruno Lunkes, violin

DMA RECITAL REPERTOIRE

Pourquoi, doux Rossignol — Jean-Baptiste Drouart de Bousset (1662–1725)

Suivez le doux Printemps — Anonymous (Ballard, 1696)

O come sei gentile (from Settimo Libro di Madrigali) — Claudio Monteverdi (1567–1643)

Naomi McMahon and Sophia Duray, voice; Danur Kvilhaug, theorbo

COLLEGIUM ENSEMBLE, Elena Mullins Bailey, Director

J'ayme le cueur — Claudin de Sermisy (c.1490–1562)

Sophia Duray, Naomi McMahon, Gabriel Lawrence

Ach herzigs Herz — Heinrich Finck (1444/45–1527)

Sophia Duray, Naomi McMahon, Gabriel Lawrence, Danur Kvilhaug

FACULTY

Sonata Terza in A Major — Philipp Heinrich Erlebach (1657–1714)

Adagio – Allemande – Sarabande – Ciaconne – Final (adagio)

Julie Andrijeski, violin; Jaap ter Linden, cello; Peter Bennett, harpsichord

BAROQUE DANCE ENSEMBLE, Julie Andrijeski, Director

Chaconne for a Harlequin — Marc-Antoine Charpentier (1643–1704)

choreography by Ferdinand Le Roussau

Sophia Duray, dancer; Liz Loayza, violin; Danur Kvilhaug, guitar

BAROQUE ORCHESTRA, Julie Andrijeski, Director

Brandenburg Concerto No. 5, BWV 1050 — First Movement, Allegro — Johann Sebastian Bach (1685–1750)

Ellen Sauer Tanyeri, flute; Liz Loayza, violin; Mikhail Grazhdanov, harpsichord

BIOGRAPHIES

FACULTY & DIRECTORS

Julie Andrijeski, violin, from Idaho, United States, is Head of the Historical Performance Practice Program at Case Western Reserve University. She teaches Baroque violin at the Cleveland Institute of Music and maintains an active international career as Artistic Director and Concertmaster of the Atlanta Baroque Orchestra and Co-Director of Quicksilver. Her recordings include the Grammy-winning Songs of Orpheus.

Peter Bennett, harpsichord, from the United Kingdom, teaches in the Musicology and Historical Performance Practice programs at Case Western Reserve University and at the Cleveland Institute of Music. A specialist in early modern French music, he is the author of Music and Power at the Court of Louis XIII and performs widely as a harpsichordist and organist.

Elena Mullins Bailey, soprano, from the United States, is Director of the Collegium Ensemble at Case Western Reserve University. She holds a DMA in Historical Performance Practice from CWRU and performs with ensembles including Apollo's Fire, The Newberry Consort, and Quire Cleveland. She is also an avid teacher and performer of baroque dance.

Jaap ter Linden, cello and viola da gamba, from the Netherlands, teaches Baroque cello and viola da gamba in the Historical Performance Practice program at Case Western Reserve University. An internationally renowned performer and conductor, he was a founding member of Musica da Camera and served as principal cellist with Musica Antiqua Köln, The English Concert, and the Amsterdam Baroque Orchestra. He founded the Mozart Akademie Amsterdam and has conducted leading period-instrument orchestras worldwide

FEATURED SOLOISTS

Sebastian Cole is from Macomb, MI and is pursuing a Graduate Diploma in Trumpet at the Cleveland Institute of Music. He is currently studying with Michael Miller and Jack Sutte, both musicians in The Cleveland Orchestra. He performs in numerous ensembles and plays often with the Mansfield Symphony Orchestra. Festivals include Chosen Vale International Trumpet Seminar, and Boston Early Music Festival with the Case Baroque Orchestra. He received his BA at MSU and his Master at CIM. He was the recipient of the Bernard Adelstein Prize in Trumpet in 2025.

Mikhail Grazhdanov, historical keyboardist from Russia, is a 4th-year DMA student at CWRU. He currently studies with Peter Bennett (harpsichord), Francesca Brittan (fortepiano) and Jonathan Moyer (organ). Mikhail's current research focuses on a little known but very influential French piano treatise from the beginning of the 18th century that reveals an unconventional approach to piano playing.

Liz Loayza, violin, from La Paz, Bolivia, is a second-year MA student at Case Western Reserve University. She currently studies with Julie Andrijeski. Her work centers on historical performance and Latin American Baroque repertoire, and she is developing a lecture-recital that explores how archival sources and living traditions invite us to hear the Baroque not as a finished European style exported abroad, but as a musical language continually reshaped through encounter, adaptation, and living practice.

Bruno Lunkes, violin, from Novo Hamburgo, Brazil, is a 4th-year DMA student at CWRU, where he studies with Julie Andrijeski, and is currently researching the effects of different gut string materials, constructions, and tensions on sound and playability.

BIOGRAPHIES

FEATURED SOLOISTS

Ellen Sauer Tanyeri, traverso, is a Cleveland-based historical flute and recorder specialist originally from Ann Arbor, Mi. Other engagements this season include Apollo's Fire, Indianapolis Baroque Orchestra, the Baroque Chamber Orchestra of Colorado, and Tafelmusic Baroque Orchestra. As a musicologist, Ellen works as the Archives and Editorial Assistant at the Cleveland Orchestra, where she also gives pre-concert talks. She is a third-year PhD student at CWRU, working on a dissertation about French Revolutionary music in America with Daniel Goldmark.

ORCHESTRA MEMBERS

Iranian violinist, **Parastoo Heidarinejad** is a second-year DMA student at Case Western Reserve University under Julie Andrijeski. Throughout her professional career, she has performed in a variety of projects with prominent Baroque orchestras, including Washington Bach Consort, Carmel Bach Festival, Atlanta Baroque Orchestra, Indianapolis Baroque Orchestra, and ARTEK Early Music. In her free time, she enjoys reading Russian novels, particularly the works of Dostoevsky.

Jonathan Milord, Violist da Braccio and Violist da Gamba, from Ridgefield, Connecticut, is a first-year DMA Student at CWRU. He currently studies with Jaap ter Linden and Julie Andrijeski. He also holds Master's degrees in Modern Viola Performance and Music Composition from the Peabody Institute. His current research interests revolve around the largely under-explored lyra viol repertoire and its intersections with historical string performance practice.

Yincheng Thomas Song, from Laguna Beach, California, is a 1st-year BM student at CIM. He currently studies with Si-Yan Darren Li. Thomas is also a soul, R&B, and jazz fusion bassist, as well as a producer and a session musician back at his hometown.

Ryan Fleming, bass, from the United States, is a student at the Cleveland Institute of Music. He studies bass and enjoys performing orchestral and chamber repertoire, including historically informed performance.

DMA RECITAL

Naomi McMahon, soprano, is from San Antonio, Texas, and is a 3rd-year DMA student at CWRU. When not researching the intersections of gender, culture, and historical performance or singing all types of music, they enjoy the act of creation through sewing and other fiber arts.

COLLEGIUM PERFORMERS

Sophia Duray, voice and dance, from Indianapolis, Indiana, is a second-year MA student at CWRU. She currently studies with Dean Southern, Elena Bailey, and Julie Andrijeski. She is currently preparing a lecture recital to be performed this May.

Danur Kvilhaug (historical plucked strings and vocalist) is a fourth-year student in the DMA program at Case Western Reserve University. He is currently studying under the tutelage of Lucas Harris; previous teachers include Nigel North and Charles Weaver. His academic and professional pursuits include historical approaches to music theory, the convergence of popular music and art music throughout modern history, and the history and evolution of Black Metal music of the Americas and Northern Europe.

BIOGRAPHIES

Gabriel Michael Lawrence, tenor, from Nashville, Tennessee, is a community member and sings with the Early Music Singers and Collegium ensemble at CRWU. Though now an Episcopal priest, Gabriel has spent many years as a voice teacher, composer, performer, and parish musician.

TEXT AND TRANSLATIONS

Pourquoi, doux rossignol,
dans ce sombre séjour
M'éveillez-vous avant l'Aurore?

Venez-vous à mon coeur
annoncer le retour
Du charmant objet que j'adore?
Pourquoi, doux rossignol...

Mais si Climene à mon amour
Trop insensible encore,
Abandonne mon coeur au feu qui le devore,
Pourquoi, doux rossignol...

Why, sweet nightingale,
In this darkened resting place,
Do you wake me before dawn?

Have you come to my heart
to announce the return of the
Charming object of my adoration?
Why, sweet nightingale...

But if Climene, still
too impervious to my affection,
Abandons my heart to the fire which
devours it,
Why, sweet nightingale...

Suivez, suivez le doux Printemps,
Plaisirs, revenez dans nos champs,
Regnez sur nos tendres ombrages,
Oiseaux recommencez vos chants:

Apprenez dans tous nos boccages
Qu'Iris aprés son changement
M'aime cent fois plus tendrement.

Follow, follow the gentle Spring,
Pleasures, return to our fields,
Reign over our shady groves,
Birds, start up your songs again:

Let it be known throughout our woodlands
That Iris, after she changed her mind,
Loves me a hundred times more tenderly.

O come sei gentile,
Caro augellino!
O quanto è'l mio stato amoroso al tuo simile!
Tu prigion, io prigion;
Tu canti, io canto.
Tu canti per colei che t'ha legato,
E io canto per lei.
Ma in questo è differente la mia sorte
dolente:
Che giova pur a te l'esser canoro.
Vivi cantando e io cantando moro.

O, how lovely you are,
Dear little bird!
O, how similar my love life is to your
situation.
You are a prisoner, and so am I;
You sing, and so do I.
You sing for your captor,
And I sing for her too.
But my sorry fate differs from yours in this:
Your lovely singing actually does you good.
You live to sing, and I die singing.

TEXT AND TRANSLATIONS

Iayme le cueur de ma mye,
Sa bonte et sa doulceur.
Ie layme sans infamie
Et comme'ung frère sa seur.
Amistye
Desmesuree
Nest iamais
Bien assuree
Et mest le cueur en torment.
Ie veulx aymer aultrement.

I love her heart and will ever;
She is gentle and sincere,
A friend in every endeavor,
Like a sister I hold dear.
However,
So much devotion
Is never
A sure emotion.
Truly, I wish it could be
That I loved her differently.
tr. Carol Anne Perry Lagemann

Ach herzigs Herz,
mein schmerz
erkennen tu,
ich hab kein ru,
nach dir steht mein verlangen.
Ist Wunder nicht:
dein freundlichs gsicht
hat mir mein herz gefangen.

Nun bin ich dir
mit gir
von herzen gmeit
auf meinen eid
sol mir kein [liebre]1 werden
Dann du allein.
merk wie ichs mein,
du bist mein trost auf erden.

Ah, sweet heart,
My pain --
Recognize it;
I have no peace,
My yearning is set upon you.
It's no wonder either:
Your friendly face
Has captured my heart.

To you now
With avidity
I am devoted with all my heart;
Upon my oath
No one else should be dearer to me
Than you alone.
Note how I intend it,
You are my comfort upon earth.
tr. Sharon Krebs

UPCOMING EVENTS

7:30 PM • Sunday, February 22, 2026
Baroque Orchestra: Bach and Friends
Brandenburg V and Violin Concerto in A Minor
Florence Harkness Memorial Chapel

7:30 PM • Thursday, March 5, 2026
Baroque Chamber Ensembles
A Selection of Bach Arias
Florence Harkness Memorial Chapel

7:30 PM • Friday, March 27, 2026
Collegium Musicum & Early Music Singers
Florence Harkness Memorial Chapel

6:00pm • Wednesday, April 1, 2026
Chamber Music in the Galleries: Biber Rosary Sonatas
Cleveland Museum of Art

GIVING

Make an impact through giving!

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