
Bach and Telemann
Virtuosity and Splendor in the
High Baroque

FEATURING

CWRU Baroque Orchestra

with soloists Sebastian Cole, Mikhail Grazdanov, Liz Loayza, Bruno Lunkes, and Ellen Sauer Tanyeri

Dr. Julie Andrijeski

Director, Head of Historical Performance

7:30 PM

Sunday, February 22, 2026

Florence Harkness Memorial Chapel

11200 Bellflower Road Cleveland, OH

WELCOME

CWRU Baroque Orchestra Concert

Bach and Telemann: Virtuosity and Splendor in the High Baroque

This program explores the rich orchestral sound world of the early eighteenth century, a period in which instrumental music was profoundly shaped by dance, rhetoric, and theatrical expression. Within the Historical Performance Practice program at Case Western Reserve University, this repertoire is approached through period instruments and close study of historical sources, allowing performers to engage directly with the sound ideals and stylistic conventions of the time. A central feature of this performance is the prominence of student soloists, who assume the demanding concerto roles throughout the program. Their participation reflects the depth of training cultivated within the HPP community, where students develop not only ensemble sensitivity but also the technical command, stylistic fluency, and interpretive independence required for solo performance within historically informed practice.

Telemann's orchestral suite opens the program in the French court style that swept across Europe, where the overture and its sequence of dances evoked ceremony, theatricality, and vivid musical character. Bach's Violin Concerto in A minor reflects the strong influence of the Italian concerto, balancing rhythmic vitality with lyrical expression. The program concludes with the Fifth Brandenburg Concerto, a work that reimagines the concerto itself through its remarkable scoring for flute, violin, and harpsichord and its celebrated first-movement harpsichord cadenza. Together, these works highlight a vibrant period of exchange and experimentation that shaped the evolving role of the orchestra in the eighteenth century.

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.

We are pleased to welcome you to **Florence Harkness Memorial Chapel (est. 1902)**, a space where architecture, light, and sound come together in quiet harmony. Located on the Mather Quad at Case Western Reserve University, this neo-Gothic landmark commemorates the brief life of Florence Harkness Severance and reflects Cleveland's rich cultural and philanthropic history.

Designed by architect Charles F. Schweinfurth, the chapel is renowned for its soaring arches, exquisite woodwork, and luminous Tiffany stained-glass windows. Together, these elements create a warm, intimate, and acoustically resonant setting where music unfolds with clarity, depth, and presence — an ideal space for 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.

 Silence phones & devices

 No flash photos or recording

 No food/beverages

 Restrooms in foyer

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

CWRU 200 1826
2026
case.edu/bicentennial

PROGRAM

- Suite in D Major for Trumpet and Strings, TWV 55:D7** Georg Philipp Telemann
(1681–1767)
- Ouverture. Lentement
 - Rigaudon
 - Plainte. Lent
 - Furies. Très vite
 - Trezza
 - Menuet I & II

Sebastian Cole, trumpet

- Violin Concerto in A Minor, BWV 1041** Johann Sebastian Bach
(1685–1750)
- Allegro moderato
 - Andante
 - Allegro assai

Bruno Lunkes, violin

- Brandenburg Concerto No. 5, BWV 1050** Bach
- Allegro
 - Affettuoso
 - Allegro

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

PERSONNEL

Flute

Ellen Sauer Tanyeri‡

Viola

Jonathan Milord

Oboe

Sara Brown*

Cello

Yincheng Song*

Trumpet

Sebastian Cole*

Bass

Ryan Fleming*

Violin

Julie Andrijeski †

Parastoo Heidarinejad

Liz Loayza Herrera

Bruno Lunkes

Harpsichord

Mikhail Grazhdanov

**CIM Students*

‡ *Guest Artist*

† *CWRU Baroque Orchestra Director*

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.

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.

Georg Philipp Telemann (1681–1767) ranks among the most influential figures of the German Baroque. A contemporary of Johann Sebastian Bach and George Frideric Handel, he cultivated an extensive and diverse catalogue that includes sacred cantatas, orchestral suites, concertos, and chamber music. His works were highly esteemed during his lifetime, as attested by eighteenth-century theorists such as Friedrich Wilhelm Marpurg, Johann Mattheson, Johann Joachim Quantz, and Johann Adolph Scheibe, who cited his music as exemplary models. Telemann also played a central role in the growth of public concerts and music publishing in Germany.

The Suite in D major, TWV 55:D7, follows the French orchestral suite tradition while incorporating elements of German contrapuntal writing. Set in D major—a key long associated with festive and ceremonial character, particularly in works scored for trumpet, strings, and basso continuo—the suite opens with a grand French overture marked by dotted rhythms and a lively fugal section. The subsequent movements present a sequence of contrasting dances and character pieces: the spirited Rigaudon, the expressive Plainte, the dramatic Furies, the graceful Loure, the lively Trezza, and a concluding pair of elegant Menuets. Together, these movements illustrate Telemann’s ability to blend French elegance, theatrical character, and German craftsmanship within a vibrant orchestral framework.

Bach’s Violin Concerto in A Minor, BWV 1041, most likely composed during Bach’s years in Köthen (1717–1723), the Violin Concerto in A Minor, BWV 1041 stands as one of the composers most beloved instrumental works. At Köthen, Bach served as Kapellmeister to Prince Leopold, an enthusiastic patron of instrumental music. Free from the demands of church cantatas, Bach devoted himself to secular compositions, including concertos that reflect both Italian influences and his own contrapunctal mastery. The concerto follows the three-movement fast–slow–fast structure popularized by Vivaldi. The opening movement, without tempo indication, begins with a driving orchestral ritornello built on a distinctive rhythmic motive. When the solo violin enters, it does not merely embellish the material but engages in an exciting dialogue with the orchestra. Bach weaves intricate passagework with clear structural logic throughout the solo writing. The central movement, *Andante*, offers striking contrast. Set over a gently pulsing bass line, the solo violin sings an expansive, ornamented melody of great expressive depth. Here, Bach achieves an intimate, personal quality, inviting the listener into a contemplative sound world. The harmonic language is rich yet restrained, allowing subtle dissonances to heighten the emotional intensity. The final *Allegro assai* bursts forth with energy. Its lively rhythms and buoyant themes showcase the violin’s agility while maintaining tight motivic cohesion. The movement’s propulsive character brings the concerto to a brilliant and satisfying conclusion. This piece also exists in an arrangement as a keyboard concerto, BWV 1058.

Brandenburg Concerto No. 5 in D major, BWV 1050

When Bach presented the Brandenburg Concertos in 1721 to Christian Ludwig, Margrave of Brandenburg, he offered a set of works that explore new possibilities for instrumental color and collaboration. The Fifth Concerto is especially remarkable for the way it reimagines the role of the harpsichord. Instead of remaining in the background as continuo, the instrument gradually moves to the foreground, helping to shape the future of the keyboard concerto.

I. Allegro

The first movement begins with a bright and energetic orchestral ritornello in D major, following the familiar Italian concerto style. Between these recurring passages, the solo group—flute, violin, and harpsichord—introduces more intricate and flowing material. At first, the harpsichord seems to accompany the other soloists, but its role steadily grows. Near the end of the movement, the ensemble falls silent and the harpsichord launches into a long and virtuosic cadenza, an unprecedented moment in orchestral music of the time. When the orchestra returns, the familiar opening material restores balance, but the listener has already experienced a new kind of concerto in which the keyboard emerges as a true solo instrument.

II. Affettuoso

The second movement offers a gentle contrast. Without the full ensemble, the flute, violin, and harpsichord form an intimate trio. The texture is warm and conversational, with each instrument sharing melodic responsibility. Rather than virtuosity, the movement emphasizes lyricism, expressive harmony, and close musical dialogue.

III. Allegro

The final movement returns to the festive brilliance of D major. Its lively, dance-like character combines energetic rhythms with contrapuntal interplay. The soloists exchange rapid figures while the full ensemble reinforces the joyful momentum, bringing the concerto to a bright and celebratory conclusion. Together, the three movements honor the concerto grosso tradition while quietly transforming it. By elevating the harpsichord from accompaniment to solo voice, the Fifth Brandenburg Concerto points toward the emerging keyboard concerto and remains one of Bach's most innovative orchestral works.

ABOUT THE DEPARTMENT

The Department of Music at Case Western Reserve University, part of the College of Arts and Sciences, offers exceptional opportunities for undergraduate and graduate study through its unique partnership with the Cleveland Institute of Music. Together, we form the Joint Music Program—combining the academic strength of a leading research university with the artistic excellence of a world-class conservatory.

Located in University Circle—one of the nation’s premier arts districts—our department fosters a vibrant and inclusive environment where students study, perform, and engage deeply with music. Our distinguished faculty specialize in historical performance practice, music education, and musicology, bringing innovative research and artistic expertise to the classroom and stage.

Academic Programs

- **Bachelor of Arts (BA) in Music** – A flexible degree ideal for double majors or dual degrees
- **Bachelor of Science (BS) in Music Education** – A professional licensure program preparing students to teach in Ohio and beyond
- **Minor in Music** – Coursework in theory, history, digital music, jazz studies, and more
- **Graduate Degrees** – Historical Performance Practice (MA/DMA), Music Education (MA/MAL/PhD), and Musicology (PhD)

Opportunities for All Students

- Ensembles, private lessons, and group classes open to majors and non-majors
- Student-led organizations and professional development opportunities
- Discounted season tickets for music majors to The Cleveland Orchestra at Severance Music Center
- Access to the rich cultural resources of University Circle

Whether pursuing a degree, taking a course, or attending a performance, we invite you to explore the many ways music thrives at CWRU.

Learn more about our mission, the Joint Music Program, our distinguished faculty, and explore our facilities. You can also plan a visit or contact us for further information through our website: case.edu/artsci/music.

UPCOMING EVENTS

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

4:00pm • Sunday, April 12, 2026

Mixed HPP Ensembles: English Extravaganza

Florence Harkness Memorial Chapel

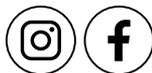
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