

**CW RU**  
MUSIC CONCERT SERIES

# Historical Performance Faculty Recital

PERFORMANCES BY

Elena Bailey, soprano

Julie Andrijeski, violin

Jaap ter Linden, cello & gamba

Peter Bennett, keyboards

FEATURING

**Lucas Harris**, lute & theorbo

**7:30 PM**

**Thursday, February 12, 2026**

**Florence Harkness Memorial Chapel**

11200 Bellflower Road Cleveland, OH



**CASE WESTERN RESERVE**  
UNIVERSITY

**Department of Music**  
[case.edu/artsci/music](http://case.edu/artsci/music)

# WELCOME

This Faculty Recital is part of the **Case Western Reserve University Department of Music's 2025-26 Concert Season**, a year-long exploration of sound, scholarship, and shared artistry. Faculty performances offer a rare opportunity to hear the musicians who shape the department's intellectual and artistic life, bringing their research, curiosity, and expressive voices into direct conversation with audiences.

Across centuries and styles, the season reflects the vibrant creative community at CWRU — a place where performance and study, tradition and discovery, meet. These concerts invite listeners into a space of reflection, connection, and inspiration, where live music becomes both a celebration of the past and a living act of the present.



We are pleased to welcome you to **Florence Harkness Memorial Chapel**, a space where architecture, light, and sound come together in quiet harmony. Built in 1902 in memory of Florence Harkness Severance, the chapel stands as a tribute to Cleveland's cultural and philanthropic history.

Designed by architect Charles F. Schweinfurth, the chapel's neo-Gothic arches, carved woodwork, and luminous Tiffany stained-glass windows create an atmosphere of warmth and resonance. Nestled on the Mather Quad, this historic space offers an intimate setting in which music can unfold with clarity, depth, and presence.

We are committed to making our performances welcoming and accessible to all audience members. Please let a member of our staff know if you require assistance or accommodations.

**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

Elena Bailey, soprano  
Julie Andrijeski, violin  
Jaap ter Linden, cello & viola da gamba  
Peter Bennett, harpsichord & organ  
Lucas Harris, lute & theorbo

**“Suite No. 1 from Premier Livre de *Pièces de clavecin et concerts* (1706)**

Jean-Philippe Rameau  
(1683–1764)

- I. La Coulicam
- II. La Livri
- III. Le Vézinet

**English Lute Songs:**

John Dowland  
(c. 1563–1626)

- Go, Crystal Tears
- ‘Tremolo’ Fantasy
- Disdain Me Still

**Sonata quarta, from *Sonatae unarum fidium* (1664)**

Johann Heinrich Schmelzer  
(c. 1620–1680)

- Passacaglia – Sarabanda – Gigue –
- Adagio – Allegro – Presto

**Cello Sonata in D Major, TWV 41:D6 (c. 1728–29)**

Georg Philipp Telemann  
(1681–1767)

- I. Lento
- II. Allegro
- III. Largo
- IV. Allegro

**Aria: “Die Schätzbarkeit”, from *Ich bin in mir vergnügt*, BWV 204 (1726–27)**

Johann Sebastian Bach  
(1685–1750)

**Partite variate sopra la folia, aria Romanesca**

Alessandro Piccinini  
(1566–1638)

**Sonata in A Major (1694)**

- I. Adagio – Allegro – Lento
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Ciaconna – Adagio

Philipp Heinrich Erlebach  
(1657–1714)

# FACULTY

**Julie Andrijeski** is a performer, scholar, and teacher of early music and dance. She joined the Music Department faculty at CWRU in 2007 where she is Head of the Historical Performance Practice Program and Artistic Coordinator of HPP Ensembles. Additionally, she is Teacher of Baroque Violin at the Cleveland Institute of Music and has been a guest teacher at the Juilliard School, Oberlin Conservatory, Temple University, San Francisco Conservatory, and Indiana University, among others. Andrijeski's publications include "Historical Approaches to Violin Playing" in the second edition of *A Performer's Guide to Seventeenth-Century Music* (Indiana University Press, 2012) and an article "Baroque Dance for Musicians" in *Early Music America Magazine* (2018). Andrijeski received a coveted Creative Workforce Fellowship in 2016 from Cuyahoga County (Ohio) Arts and Culture to further her research and performance of 17th-century music in manuscript. She has recorded over 25 CDs of which *Songs of Orpheus* (Karim Sulayman, *Apollo's Fire*) won a Grammy award in 2019. Andrijeski maintains an active performing schedule. She is Artistic Director and Concertmaster of the Atlanta Baroque Orchestra, Co-Director of Quicksilver, and performs with several other early music groups across the nation and abroad.

**Elena Bailey** has wide-ranging interests in the field of early music. In the 2015 summer issue of *Early Music America Magazine* she was recognized as one of the country's most promising early music performers. Elena has sung with The Newberry Consort, *Apollo's Fire*, Three Notch'd Road, Generation Harmonique, and Quire Cleveland, and has attended the American Bach Soloists Academy, Urbino Early Music, the Madison Early Music Festival and the Vancouver Early Music Festival. Elena takes a scholarly interest in the performance practices of early repertoires, reaching back as far as the twelfth century. Elena sings with the Schola Dominicana at The Church of Saint Catherine of Siena under the direction of James Wetzel. A student of Ellen Hargis, she holds a DMA in Historical Performance Practice from CWRU and a BA in Musical Arts from the Eastman School of Music. Elena is an avid performer and teacher of baroque dance.

**Peter Bennett** is active as both a scholar and performer and teaches in the Musicology and Historical Performance Practice programs at Case Western Reserve University. A scholar of early modern France, he focuses particularly on the intersection of music, religion, and politics in the Paris of Louis XIII, and alongside his research career has long been active as a harpsichordist and organist in Europe and the United States. His publications include articles in *Journal of the American Musicological Society*, *Early Music*, and *Revue de Musicologie*, as well as the books *Sacred Repertoires in Paris under Louis XIII* (Ashgate, 2009) and *Music and Power at the Court of Louis XIII* (Cambridge University Press, 2021), both of which explore the role of music in ceremonial, liturgical, and courtly life in early modern France. As a performer, Bennett founded and directed Ensemble Dumont, a consort of singers, viols, and continuo that performed widely in the UK and Europe, including appearances at the Bruges and Innsbruck Early Music Festivals and Wigmore Hall, and recorded for Linn Records to international critical recognition. In Cleveland, Bennett teaches harpsichord in the Historical Performance Practice program at Case Western Reserve University and at the Cleveland Institute of Music, where he is Teacher of Harpsichord, and performs regularly with *Apollo's Fire*

# FACULTY

**Lucas Harris** began his musical life playing equal amounts of jazz and classical guitar as a teen in Phoenix, Arizona, and discovered the lute during his undergraduate studies at Pomona College, where he graduated *summa cum laude*. He went on to study early music in Italy at the Civica Scuola di Musica di Milano as a scholar of the Marco Fodella Foundation and in Germany at the Hochschule für Künste Bremen. After several years in New York City, he moved to Toronto in 2004, where he has been lutenist with Tafelmusik Baroque Orchestra for more than two decades, and he performs widely throughout the United States and Canada with ensembles including the Smithsonian Chamber Players and the Helicon Foundation. He is also a founding member of the Toronto Continuo Collective, the Vesuvius Ensemble, and the Lute Legends Ensemble. In 2014 he completed graduate studies in choral conducting at the University of Toronto and was subsequently appointed Artistic Director of the Toronto Chamber Choir, for which he has developed and conducted numerous themed programs; he has also directed projects for the Pacific Baroque Orchestra, the Ohio State University Opera Program, Les voix baroques, and the Toronto Consort. A dedicated educator, he has taught at the Tafelmusik Baroque Summer and Winter Institutes, Oberlin Conservatory's Baroque Performance Institute, Vancouver Early Music's Baroque Vocal Programme, the International Baroque Institute at Longy, and Amherst Early Music, and has been praised by *Le Devoir* for the poetic sensitivity of his playing.

**Jaap ter Linden** is a Dutch cellist, viola da gamba player, and conductor recognized internationally as a leading figure in the early music movement, and for decades has been at the forefront of historically informed performance as a soloist, chamber musician, and orchestral leader in repertoire spanning the Baroque through the early Romantic period. He was a founding member of Musica da Camera and served as principal cellist with several of the most influential period-instrument ensembles of the late twentieth century, including Musica Antiqua Köln, The English Concert, and the Amsterdam Baroque Orchestra, and in 2000 founded the Mozart Akademie Amsterdam, an orchestra devoted to Classical-era repertoire with which he recorded the complete symphonies of Mozart. As a conductor, ter Linden has led many of the world's leading period-instrument orchestras, including the Handel and Haydn Society, Philharmonia Baroque Orchestra, Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, Arion Baroque Orchestra, and the European Union Baroque Orchestra, shaping performances of eighteenth- and early nineteenth-century repertoire from Purcell to Mendelssohn and Schubert. A dedicated teacher and mentor, he has influenced generations of early music performers through his work at major conservatories and international courses and currently serves on the faculty of the Historical Performance Practice program at Case Western Reserve University, where he teaches Baroque cello and viola da gamba.

# TEXT & TRANSLATION

Aria “*Die Schätzbarkeit der weiten Erden*”,  
from Cantata BWV 204, *Ich bin in mir vergnügt  
von der Vergnügsamkeit*

Die Schätzbarkeit der weiten Erden  
Laß meine Seele ruhig sein.

Bei dem kehrt stets der Himmel ein,  
Der in der Armut reich kann werden.

Aria “*Die Schätzbarkeit der weiten Erden*”,  
from Cantata BWV 204, *Ich bin in mir vergnügt  
von der Vergnügsamkeit*

May the treasures of the wide world  
be left alone in peace by my soul.

Heaven comes to dwell with the person,  
who can become rich in poverty.

## PROGRAM NOTES

### **Rameau, Suite No. 1 from Premier Livre de Pièces de clavecin (1706).**

Rameau’s first harpsichord book stands at the threshold of his dual career as composer and theorist. These character pieces predate his famous theoretical writings yet already display the harmonic imagination that would later reshape European music theory. Unlike earlier dance suites, these movements bear evocative titles rather than generic dance names. Such pièces de caractère reflect the emerging French taste for musical portraiture, where gesture, texture, and ornament suggest personalities, places, or moods rather than strict choreographic function. Rameau’s refined agréments, supple rhythmic inégalité, and harmonic boldness reveal the French clavecin tradition at a moment when keyboard music was becoming increasingly expressive and descriptive.

**Dowland, Go, Crystal Tears; Tremolo Fancy and Disdain Me Still** epitomize the English lute song at the turn of the seventeenth century, a genre that united poetry, melody, and instrumental idiom in intimate domestic performance. The songs belong to the aesthetic of cultivated melancholy so prized in Elizabethan and early Jacobean culture. Descending gestures, expressive suspensions, and text-driven phrasing evoke both rhetorical lament and private reflection. The instrumental Tremolo Fancy offers a contrasting glimpse of the virtuoso lutenist: free in form, improvisatory in character, and exploiting rapid reiteration to create resonance and expressive tension. Together, these works show the lute as both a partner to the voice and a vehicle for solo eloquence.

# PROGRAM NOTES

**Sonata quarta from *Sonatae unarum fidium* (1664).** One of the founders of the Austrian violin school, Schmelzer was a central figure in shaping the stylus phantasticus north of the Alps. This sonata shows how the emerging violin repertoire absorbed dance rhythms, improvisatory gestures, and sharply contrasted sections. A repeating passacaglia ground anchors the unfolding variation, while the Sarabanda and Gigue reflect the growing influence of French dance forms. The alternation of slow and fast sections heightens rhetorical contrast, a hallmark of seventeenth-century instrumental writing. Here, Italian virtuosity, German contrapuntal thinking, and French dance elegance meet at a stylistic crossroads that would shape the sound world inherited by later composers such as Biber.

**Cello Sonata in D Major, TWV 41:D6 (c. 1728–29).** Telemann's chamber music exemplifies his cosmopolitan synthesis of national styles. This sonata follows the four-movement sonata da chiesa pattern yet moves fluidly between Italian lyricism, French elegance, and German contrapuntal clarity. The slow movements emphasize expressive cantabile writing, inviting the cello to sing with vocal rhetoric, while the fast movements explore rhythmic vitality and motivic interplay with the continuo. Telemann's ability to write idiomatically for emerging solo instruments helped expand the expressive range of chamber music in the early eighteenth century.

**Aria “Die Schätzbarkeit” from *Ich bin in mir vergnügt*, BWV 204 (1726–27).** This secular solo cantata centers not on drama or narrative but on the philosophical theme of contentment. “Die Schätzbarkeit” (“The value of contentment”) presents a graceful meditation on inner sufficiency. Its transparent texture and poised melodic line embody a refined intimacy rather than theatrical display. Even in this modest scale, Bach's writing integrates expressive melody with subtle contrapuntal support, demonstrating how moral reflection and musical craft intertwine.

**Partite variate sopra la folia, aria Romanesca.** Piccinini's variation sets belong to the Italian tradition of improvised divisions over repeating bass patterns. Both the Folia and the Romanesca were pan-European harmonic schemes that served as frameworks for virtuosic elaboration. Here, the repeating ground provides structural stability while increasingly ornate figuration explores the expressive and technical resources of the plucked string instrument. Such works bridge Renaissance diminution practice and the emerging Baroque fascination with variation as a vehicle for affect and display.

**Sonata in A Major (1694).** Erlebach's music illustrates the German assimilation of both Italian sonata form and French dance suite style. The opening sequence reflects the sectional sonata tradition, while the following dances align with the French suite. The concluding Ciaconna, built on a repeating bass pattern, anchors the work in a pan-European variation form that composers from Italy to Germany embraced. Erlebach's synthesis of forms mirrors the cultural crossroads of late seventeenth-century German courts, where international styles coexisted and blended.

# UPCOMING EVENTS

**7:30 PM • Tuesday, February 17, 2026**

*Baroque Ensembles*

*Historical Performance Showcase*

Cleveland Institute of Music • Kulas Hall

**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

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