



CW RU

MUSIC CONCERT SERIES

English Extravaganza *Theatrical Entertainment in 18th- Century London*

Historical Performance Practice
Baroque Dance Ensemble and Baroque
Orchestra

Julie Andrijeski, Director

Graduate Assistants

Liz Loayza and Jonathan Milord

4:00 PM

Sunday, April 12, 2026

Florence Harkness Memorial Chapel

11200 Bellflower Road Cleveland, OH



CASE WESTERN RESERVE
UNIVERSITY

Department of Music

case.edu/artsci/music

WELCOME

Welcome to the HPP Ensembles' final concert of the semester!

It has been a busy and productive year for us, featuring music from Josquin to Schubert. We pride ourselves on offering our students a diverse range of musical styles within the scope of historical performance ensembles which is relatively unique amongst historical performance programs. Even more unique, and dear to my heart, is our historical dance course, designed for musicians to learn about the music they perform through dance and movement. Today, you will see three dances performed by two of our HPP students. I am very proud of these musicians for embracing the challenge of learning this beautiful art form! These dances were choreographed to specific dance airs using a notational system created in the late 17th century by French dancing masters Raoul Anger Feuillet and Pierre Beauchamps, now called Feuillet-Beauchamps Notation. Although written in French notation, today's dances are clearly English in style, featuring unexpected twists and turns that sometimes surprised us as we learned the complex steps and gestures.

Although we are finishing up our HPP ensemble concerts, we have several upcoming lecture-recitals and recitals throughout April and into May. We have shared snippets from these recitals at several previous concerts, and we will do so again in today's performance. You can find a listing of our upcoming concerts on the back of your programs, and on our website. Lecture-recitals are among my favorite events here at Case. I learn so much from the students who often present groundbreaking research on their topics and showcase intriguing repertoire that has often not been heard for centuries, or not at all. I encourage you to attend these sessions!

The conclusion of the school year always brings mixed feelings for us as we bid farewell to our graduating students. I hope you will join me in congratulating Sophia Duray, Mikhail Grazhdanov, Danur Kvilhaug, and Bruno Lunkes as they head towards graduation this Spring (final courses and recitals pending!). It has been a pleasure seeing them progress throughout their time here; we will miss them.

Thank you for being a part of our historical performance community this year! We are already planning more intriguing repertoire for next year, and I look forward to sharing it with you.

Wishing you a wonderful summer full of great music,

Julie Andrijeski

Head of Historical Performance
Artistic Coordinator of HPP Ensembles

- Silence phones & devices
- No flash photos or recording
- No food/beverages
- Restrooms in foyer
- **Emergencies:** Follow staff/call **216-368-3333**

Menuet “performed by Mrs. Santlow” (c. 1725) Choreography: Anthony L’Abbé
Music: Anonymous (c. 1666 – c. 1725)
Sophie Duray, dance; Liz Loayza, violin

The Address: A New Rigadoon (1719) Choreography: Kellom Tomlinson
Music: William Babell (1688-1723) (1695 – 1758)
Rigadoon - Minuet - Rigadoon
Sophia Duray and Liz Loayza, dancers;
Julie Andrijeski, violin; Danur Kvilhaug, lute

Chaconne for Arlequin (c. 1728) Choreography: F. Le Roussau
Marc-Antoine Charpentier (1643 – 1704) (fl. early 18th century)
Sophie Duray, dance; Liz Loayza, violin; Danur Kvilhaug, theorbo

Brief Intermission

Overture to “With Noise of Cannon” (for trumpet and strings) William Croft
(1678-1727)
[Moderato] - Allegro - Adagio - Allegro
Trumpet: Sebastian Cole; CWRU Baroque Orchestra

From The Judgement of Paris (1742) Thomas Arne
Recit: Stay lovely youth (1710 - 1778)
Air: One only joy mankind can know
Sophie Duray, soprano; CWRU Baroque Orchestra

Pretty warblers, strain your throats John Frederick Lampe
From *Dione* (1733); Libretto: John Gay (1685-1732) (1703-1751)
Sophie Duray, soprano; Ellen Sauer Tanyeri, flute; CWRU Baroque Orchestra

Accompagnato & Aria (Virtue): “Mount, mount the steep ascent” from The Choice of Hercules, HWV 69 (1751) George Frideric Handel
(1685 – 1759)
Naomi McMahon, soprano; CWRU Baroque Orchestra

Organ Concerto in G minor, HWV 289, Op. 4 No. 1 (1735) Handel
Larghetto e staccato - Allegro - Andante
Mikhail Grazhdanov, organ; CWRU Baroque Orchestra

Concerto No. 12 in D Major, after sonatas by Domenico Scarlatti - c. 1744 Charles Avison
(1709 – 1770)
I. Grave – Largo
II. Allegro spiritoso
III. Lentemente
IV. Allegro
Parastoo Heidarinejad, violin; CWRU Baroque Orchestra

Menuet "performed by Mrs. Santlow" (c. 1725) Anthony L'Abbé, one of the foremost dance masters at the English court in the early eighteenth century, preserved this choreography in his *A New Collection of Dances* (c. 1725), specifying that it was 'performed by Mrs. Santlow'— Hester Santlow, the celebrated dancer and actress at Drury Lane. L'Abbé's notation captures the refined vocabulary of the English baroque stage: precise footwork, elegant port de bras, and the measured gravity of the menuet step, all shaped to display a virtuoso female performer to best advantage.

The Address: A New Rigadoon (1719) Kellom Tomlinson stands as one of the most significant figures in English baroque dance: his treatise *The Art of Dancing* (1735) is a primary source for reconstructing the step vocabulary and aesthetic ideals of the period. This choreography, set to a suite of Bourée, Minuet, and Rigadoon, demonstrates his characteristic attention to the relationship between musical phrase and bodily articulation — each dance type calling for a distinct quality of movement, from the light lift of the bourée to the dignified carriage of the minuet and the crisp energy of the rigadoon.

Chaconne for Arlequin Published in 1728, this theatrical dance includes detailed instructions for the mischievous harlequin character, specifying hat, head, and arm gestures. Unlike the noble elegance typical of courtly dance notation, the Arlequin playfully disrupts decorum with comic energy, mischievously runs around the stage, swirls his hat, and twirls around in zig zags...quite literally stomping on the elegance of la Danse Noble.

William Croft served as organist of the Chapel Royal and later as Master of the Children, composing anthems, odes, and theatre music that shaped the sound of English ceremonial life in the reign of Queen Anne. This overture, scored festively for trumpet and strings, follows the French overture model popularized by Lully — a stately dotted introduction giving way to a fugal Allegro — while the presence of the natural trumpet lends the work a brilliance associated with public celebration and royal pageantry.

Thomas Arne is best remembered today as the composer of *Rule, Britannia!*, but his operatic output reveals a composer of considerable lyrical gifts. *The Judgement of Paris*, a masque drawing on classical mythology, gave Arne the opportunity to write in the refined Italian-influenced style then fashionable in London. The recitative 'Stay lovely youth' and air 'One only joy mankind can know' demonstrate his characteristic blend of Italianate vocal writing with English melodic directness, qualities that made him the leading native-born composer of his generation.

John Frederick Lampe, a German-born bassoonist and composer who settled in London, occupied a fascinating position in English musical life, composing both serious opera and burlesque works that satirized the Italian operatic conventions of the day. *Dione* (1733), with a libretto by John Gay — author of *The Beggar's Opera* — stands as an intriguing collaboration between the two. This aria, with its bird-imagery and florid flute obbligato, employs the familiar pastoral topos while showcasing the expressive potential of the voice-flute pairing so beloved in the English baroque.

“Mount, mount the steep ascent” from *The Choice of Hercules*, HWV 69 (1751)

In *The Choice of Hercules* (1751), George Frideric Handel sets a moral allegory in which the young hero must choose between the paths of Pleasure and Virtue. The *accompagnato* and aria “Mount, mount the steep ascent,” sung by Virtue, form the dramatic turning point of the work. Here, the voice of Virtue urges Hercules toward a path defined by effort, discipline, and lasting honor. Handel intensifies this exhortation through sharply declaimed recitative and an aria whose rising gestures mirror the very ascent it describes. In the context of this program, the piece gives clear musical shape to the idea of choice—not as abstraction, but as a moment of decision, where difficulty and aspiration become inseparable.

Organ Concerto in G minor (1735) Handel's Op. 4 organ concertos were conceived as *entr'acte* entertainments for his oratorio performances, capitalizing on his own formidable abilities as an improviser and keyboard virtuoso. The G minor concerto, opening with a grave *Larghetto e staccato*, proceeds through a vigorous *Allegro* before closing with a gentle *Andante*. The concertos occupy a unique space in the repertoire, blending the concerto grosso tradition with the improvisatory freedom Handel expected soloists to exercise — the printed text serving as a framework rather than a fixed score.

Concerto No. 12 in D Major, after sonatas by Domenico Scarlatti (c. 1744) Charles Avison, the leading English concerto composer of his generation and an influential music critic, produced his Op. 6 set of concerti by freely arranging keyboard sonatas by Domenico Scarlatti for string orchestra—a practice emblematic of the period's fluid attitudes toward transcription and adaptation. The sonatas identified here (K. 23 and K. 33) are transformed from intimate harpsichord works into vibrant orchestral discourse. Avison's achievement lies in redistributing Scarlatti's idiomatic keyboard textures across the ensemble while preserving their harmonic boldness and rhythmic vitality, creating a work that balances fidelity to its source with imaginative reinvention.

TEXTS

Thomas Arne, *Judgement of Paris* (1742):

Recit: Stay Lovely Youth Stay lovely youth, delay thy choice. Take heed, lest empty names enthral thee. Attend to Cithærea's voice. Lo! I, who am Love's mother, call thee. Far from thee be anxious care, And racking thoughts that vex the great. Empire's but a gilded snare, And fickle is the warrior's fate.

Air: One only joy mankind can know One only joy mankind can know, And love alone can that bestow.

John Frederick Lampe, *Dione* (1733):

Pretty Warblers Pretty Warblers strain your throats, To sing in melancholy notes, The lost Dione's knell. Sweet Philomel assist the song, Warble in plaintful notes my wrong, Sing how I love, how well.

George Frideric Handel,

Mount, mount the steep ascent,
Obey my voice, and live!
Let thy celestial birth lift and enlarge thy thoughts;
Behold the way that leads to fame,
And raises thee from earth immortal.
Lo, I guide thy steps — arise!

BIOGRAPHIES

Soprano **Sophia Duray** is pursuing a Master of Arts in the Historical Performance Practice program, studying with Julie Andrijeski, Elena Mullins Bailey, and Dean Southern. She has recently appeared as a soloist with the Leipzig Baroque Orchestra, the Boston Early Music Festival, Apollo's Fire, and Alchymy Viols. In addition to singing, Sophia studies and performs Baroque dance and maintains a private voice studio.

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 CWRU Baroque Orchestra. He received his BA at MSU and his Master at CIM. He was the recipient of the Bernard Edelstein Prize in Trumpet in 2025.

Soprano **Naomi Grace McMahon** (they/them) calls San Antonio, Texas, home. From 2019-2023, they regularly performed with the chorus of Opera San Antonio (Romeo et Juliet, Pagliacci, Tosca) and with the company's educational outreach program. They served as Trobár Medieval Ensemble's inaugural Apprentice Artist for the '25-'26 season, and in 2024 they participated in the Amherst Early Music Festival's Medieval Program. When not singing all kinds of music or researching the intersections of gender, culture, and historically-informed performance, they enjoy the act of creation through sewing and the fiber arts.

Ms. McMahon holds a Master of Music in Voice Performance from Texas Christian University and a Bachelor of Music from Abilene Christian University. They have a deep love for music, from medieval chansons, to baroque sacred music, to opera and musical theater, and are currently working toward a Doctorate of Musical Arts in Historical Performance Practice at Case Western Reserve University.

Ellen Sauer Tanyeri, traverso, is Cleveland-based a 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.

Parastoo Heidarinejad is an Iranian violinist specializing in Baroque music. She earned her Master's degree and Performer's Diploma in Historical Performance from Indiana University and is currently pursuing a Doctor of Musical Arts in Baroque Violin at Case Western Reserve University under the mentorship of Julie Andrijeski.

An active performer in the early music field, she has appeared with leading ensembles including the Washington Bach Consort, the Carmel Bach Festival, the Atlanta Baroque Orchestra, the Indianapolis Baroque Orchestra, and Audivi.

As a soloist, Parastoo has performed Vivaldi's Summer with Seven Hills Baroque and Corelli's Concerto Grosso, Op. 6, No. 2 with Enrico Gatti and the ARTEK ensemble. She has also led the Indiana University Baroque Orchestra in a performance of Corelli's Concerto Grosso, Op. 6, No. 1 at the American Handel Society Conference in 2023.

BIOGRAPHIES

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.

ENSEMBLES PERSONNEL

Julie Andrijeski, Baroque Orchestra and Dance Emsemble director

Flute

Ellen Sauer Tanyeri*

Violin

Parastoo Heidarinejad

Liz Loayza Herrera

Bruno Lunkes

Julie Andrijeski†

Viola

Jonathan Milord

Cello

Yingcheng Song**

Bass

Ryan Fleming**

Soprano

Sophia Duray

Naomi McMahan

Dancers

Sophia Duray

Liz Loayza

Julie Andrijeski†

Theorbo

Danur Kvilhaug

Harpsichord/Organ

Mikhail Grazhdanov

* Guest artists

** CIM students

† Ensemble director

UPCOMING EVENTS

4:00 PM • Sunday, April 19, 2026

Early Music Singers at St. James Lakewood

4:00 PM • Sunday, April 26, 2026

Naomi McMahon - Voice Performance Recital
Strains So Sweet: Birds In Song from the Trouvères to Handel
Florence Harkness Memorial Chapel

7:30 PM • Tuesday, April 28, 2026

Parastoo Heidarinejad – Baroque Violin Recital
Baroque Violin Performance
Florence Harkness Memorial Chapel

7:30 PM • Thursday, April 30, 2026

Bruno Lunkes – Baroque Violin Lecture-Recital
(Gut) String Theory
Florence Harkness Memorial Chapel

4:00 PM • Saturday, May 2, 2026

Danur Kvilhaug – Theorbo Lecture-Recital
Florence Harkness Memorial Chapel

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