



CASE WESTERN RESERVE
UNIVERSITY

MUSIC GRADUATE RECITAL

2025/26 CONCERT SEASON

*Cecilia Young, Hester Santlow,
and the Making of English Opera and Dance
in Eighteenth-Century London*

Sophia Duray

Soprano/Dance

Historical Performance Practice, MA

Performed with:

Julie Andrijeski, dancer

Naomi McMahon, soprano

Jane Leggiero, cello

Jonathan Milord, viola

Parastoo Heidarinejad, violin

Liz Loayza Herrera, violin

QinYing Tan, harpsichord

Danur Kvilhaug, lute

Ellen Sauer Tanyeri, flute

Anna O'Connell, harp

4:00 p.m.

Sunday, May 3, 2026

Florence Harkness Memorial Chapel

11200 Bellflower Road Cleveland, OH

CWRU  **1826**
Celebrating 200 years **2026**

Department of Music
case.edu/arts/music

PROGRAM

Amelia wishes when she dies from *Amelia* (1732)

John Frederick Lampe
(1703-1751)

Pretty Warblers from *Dione* (1733)

Sophia Duray, soprano
Ellen Sauer Tanyeri, flute
Parastoo Heidarinejad, violin • Liz Loayza Herrera, violin • Jane Leggiero, cello
QingYing Tan, harpsichord

To Darkness Eternal HWV 52 (1735)

George Frideric Handel
(1685-1759)

O s'apre al riso HWV 34 (1735)

Sophia Duray, soprano
Parastoo Heidarinejad, violin • Liz Loayza Herrera, violin • Jane Leggiero, cello
QingYing Tan, harpsichord

Comus (1738)

Thomas Augustine Arne
(1710-1778)

Recitative: Gentle Swain

Song: Thrice upon thy finger's tip

The Judgment of Paris (1742)

Recitative: Stay, Lovely Youth

Song: One only joy mankind can know

Sophia Duray, soprano
Parastoo Heidarinejad, violin • Liz Loayza Herrera, violin • Jane Leggiero, cello • Anna O'Connell, harp
QingYing Tan, harpsichord

— Brief Pause —

The Address: A New Rigadoon (1719)

Choreography: Kellom Tomlinson
(1695 – 1758)

Music: William Babell (1688-1723)

Rigadoon - Minuet - Rigadoon

Sophia Duray, dancer • Julie Andrijeski, dancer
Liz Loayza Herrera, violin • Danur Kvilhaug, lute • Anna O'Connell, harp

Menuet “performed by Mrs. Santlow” (c. 1725)

Choreography: Anthony L'Abbé
(c. 1666 – c. 1725)

Music: Anonymous

Sophia Duray, dancer,
Liz Loayza Herrera, violin • Danur Kvilhaug, lute • Anna O'Connell, harp

— Brief Pause —

Chaconne for Arlequin (c. 1728)

Choreography: F. Le Roussau
(fl. early 18th century)

Marc-Antoine Charpentier (1643 – 1704)

This lecture recital is advised and coached by Julie Andrijeski, Peter Bennett, Susan McClary, Elena Mullins Bailey, and Dean Southern.

Sophia Duray is a student of Dean Southern and Elena Mullins Bailey.

BIOGRAPHY

Sophia Duray is equally dedicated to teaching and performing. As an active soloist and ensemble musician from Indianapolis, Indiana, Sophia performs with organizations including Apollo's Fire, Leipzig Baroque Orchestra, Valparaiso University Bach Institute, and the Indianapolis Early Music Festival. After graduating, she will move to Chicago to pursue performance and teaching full time, and collaborate with Bella Voce ensemble, the William Ferris Chorale, Sphere Born, and Cut Circle. Sophia also specializes in performing Baroque dance choreographies written in Feuillet-Beauchamp notation, and plans on incorporating more dances in future collaborative programs throughout the United States.

PROGRAM NOTES

This lecture-recital traces the careers of soprano, Cecilia Young, and dancer, Hester Santlow: two British women performing at the highest caliber in their respective fields on London's most competitive stages. The roles created for these women reveal the specific changes happening in theatrical dance and opera genres that eventually defined "English style" in the eighteenth century.

Since so few secondary sources regarding the contributions of these women exist, this presentation brings to light the contemporary public reception of these women performers, and the composers who helped give them a platform. The music and choreographies performed today showcase the diverse skills of Young and Santlow that inspired composers and choreographers to create specific roles, rather than giving composers and choreographers complete artistic credit.

ACKNOWLEDGMENTS

I am infinitely grateful for the entire Historical Performance Practice faculty for their patience and support as I develop academically and artistically in this field. In times when the learning curve felt like a steep ninety-degree angle, Peter, Julie, and Susan helped me stay the course. I will continue to learn from you for the rest of my career.

Thank you to the ten instrumentalists and dancers who agreed to participate in this ambitious undertaking during an incredibly busy time of year. Your support and creativity deeply inspire me, and I wish you all abundance and joy as you move on to the next performance season or life chapter.

To my friends and mentors out of state, thank you so much for answering the phone and helping me not to give up in the desperately frustrating moments of the last two years. I would have given up long ago if I did not have your voices in my ear reminding me to lock in, stay focused, and listen to my heart. Hugs to Seth, Tori, Reahlyn, Libby, Travis, Trey, and all my friends. I cannot wait to move closer to you and sit in the audience or assembly for your big life moments.

Special thanks to my beautiful family, Mom, Dad, Dominic, Bella and Maria. You guys always know how to bring me back to life. I love you forever.

UPCOMING EVENTS

7:30 PM • Monday, May 4, 2026

Mikhail Grazhdanov – Lecture-Recital

Hélène de Montgeroult and the art of Singing on the Piano

Florence Harkness Memorial Chapel

1:00 PM • Friday, May 22, 2026

Danur Kvilhaug – Lecture-Recital

*Invention, Ingenuity, and Integrity: Italian lute music
at the turn of the cinquecento*

Florence Harkness Memorial Chapel

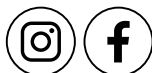
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