

# SILVER HALL

## CONCERT SERIES




# *Mozart*

## *The Sparrow Mass*

**Baroque Orchestra**  
Julie Andrijeski, director

**Early Music Singers**  
Elena Bailey, director

**7:30 p.m.**  
**Tuesday, April 8, 2025**

 **Maltz Performing Arts Center, Silver Hall**  
1855 Ansel Road Cleveland, OH



**CASE WESTERN RESERVE  
UNIVERSITY**  
College of Arts and Sciences  
**Department of Music**

10900 Euclid Avenue Cleveland, OH  
[case.edu/artsci/music](http://case.edu/artsci/music)

# Milton and Tamar Maltz Performing Arts Center

The Maltz Performing Arts Center (est. 1924), a unique collaboration formed in March 2010 between Case Western Reserve University and The Temple-Tifereth Israel, is a landmark venue on the university's campus. Thanks to the generosity of Milton and Tamar Maltz and other philanthropic leaders, this center has become a vibrant hub for music, lectures, and cultural events. Historic Silver Hall, with seating for 1,200, hosts performances by Case Western Reserve's music ensembles and serves as the stage for the Silver Hall Concert Series, which draws thousands of guests each season. The center also hosts the university's Think Forum lecture series and the Cuyahoga County Public Library's Writers Center Stage, making it a key destination for the Cleveland community. The Nord Family Greenway beautifully connects the center to the rest of campus and the surrounding University Circle neighborhoods.

## Audience Information

### Accessibility

We are committed to providing accessible facilities for all audience members. Please inform our staff if you require assistance or special accommodations.

### Noise and Disruptions

Silence all mobile phones, electronic devices, and alarms during the performance. Please refrain from talking, whispering, or making noise that could distract performers or other audience members.

### Photography and Recording

Photography, video recording, and audio recording are strictly prohibited during performances unless explicitly authorized by the event organizers. You are welcome to take photos before and after the performance.

### Food and Beverages

Outside food and beverages are not permitted inside the performance space. Receptions may take place after an event, and refreshments should be confined to designated areas.

### Restroom Locations

Restrooms are located on each level of the venue.

### Emergency Procedures

Familiarize yourself with the nearest exits upon arrival. In the event of an emergency, please follow the instructions provided by staff. Please alert staff if you require medical attention.

### Campus Security Emergency Line: 216-368-3333

### Respect for the Venue

Please respect the facility, instruments, and property of others. Help us maintain a clean and welcoming environment by disposing of waste properly.

**Thank you for joining us today. Enjoy the performance!**

# PROGRAM

***Eine Kleine Nachtmusik, K. 525***

Allegro  
Romanze - andante  
Menuetto - allegretto  
Rondo - allegro

Wolfgang Amadeus Mozart  
(1756 - 1791)

**Flute Concerto in G Major, WK 50**

Allegro  
Adagio  
Presto

Carl Friedrich Abel  
(1723 - 1787)

Ellen Sauer Tanyeri, *flute*

**Adagio and Fugue, K. 546**

Mozart

~INTERMISSION~

***Ergo Interest, K. 143***

Mozart

Naomi Grace McMahon, soprano

**Missa Brevis no. 9, K. 220, "Sparrow  
Mass"**

Mozart

Kyrie Eleison  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Naomi Grace McMahon, soprano  
Alissa Magee, mezzo  
Benjamin Brewster, tenor  
\*Tyler Duncan, baritone

\*CWRU/CIM Faculty

# PROGRAM NOTES

Wolfgang Amadeus Mozart's *Eine kleine Nachtmusik*, K. 525, commonly translated as *A Little Night Music*, is one of the most iconic works in the classical repertoire. Composed in 1787 at the height of Mozart's career, the piece was originally written for a small chamber ensemble but is often performed in orchestral arrangements today. The title, "a little serenade," appears in Mozart's personal catalog and likely refers to the work's intended function—light, entertaining music for social gatherings. While there's some uncertainty surrounding whether *Eine kleine Nachtmusik* was originally composed in five movements, only four have survived. The second movement, a minuet and trio, was mysteriously removed from the score. The four remaining movements, however, shine with character: the lively *Allegro*, the sweet *Romanze* (*Andante*), the graceful *Menuetto* (*Allegretto*), and the exuberant *Rondo* (*Allegro*). This charming work continues to captivate audiences and remains a staple of the classical repertoire.

Carl Friedrich Abel was raised in a music family and was a gifted viola da gambist like his father and grandfather before him. As a teenager, he traveled to Leipzig to study and soon got an orchestral job in Dresden. It was there that he began composing, and many of his early published chamber works included flute. In 1759 he traveled to London and had soon established himself there as a master performer. He is most famous for the concert subscription series he led there with Johann Christian Bach, son of the famed Johann Sebastian. Abel's five flute concertos, written before he established himself in London, survive in manuscript form and are clear relatives of the flute concertos of Johann Joachim Quantz or Carl Phillip Emmanuel Bach. All of these composers were writing at a time that Baroque dance forms and filigree were giving way to Classical wit and balance. The fifth flute concerto, in G Major, opens with a jaunty melody that seems to change character three or four times before settling down. The melodramatic middle movement moans and plods its way to the finish line with a poignant insistence, before a frenetic *Presto* closes things out. Abel's orchestration is masterful, and the flute never needs to fight to be heard in this delightful and multifaceted concerto.

The *Adagio and Fugue in C minor*, K. 546, composed by Mozart in June 1788, combines a newly written *Adagio* with a *Fugue* originally composed for two pianos in 1783 (K. 426). The *Adagio* alternates between grand, French overture-like rhythms and more lyrical, plaintive passages, while the *Fugue* showcases Mozart's command of counterpoint. The work was published by the Viennese music publisher F.A. Hoffmeister, who was known for commissioning many of Mozart's late works. This piece reflects Mozart's deepening engagement with Baroque forms, blending them with his own mature style.

Mozart wrote the charming little solo motet *Ergo Interest* in his later teen years, probably in 1773 after his return to Salzburg from his second visit to Italy. By this point, the motet was rather vaguely defined as a genre, usually referring to a vocal piece with a liturgically appropriate text, regardless of the actual form. The autograph manuscript of *Ergo interest... Quare superna* does not have any information about the context for which it was written, but the piece is structured much like an opera aria, with a short recitative and a lyrical aria. The melody is simple, allowing for clear declamation of the text, but Mozart supplied some variation toward the end of the piece by including beautiful flowing melismas.

The *Missa Brevis* in C Major, K. 220, commonly known as the *Spatzenmesse* (Sparrow Mass), was composed in 1775 in Salzburg during a period of tension between Mozart and his employer, Prince-Archbishop Colloredo. The work, first performed on Easter Sunday in 1776, blends elements of both the *Missa brevis* (a shorter mass) and the *Missa solemnis* (a more festive mass). Its nickname is derived from the playful, chirping violin figures in the *Sanctus* and *Benedictus*, evoking the sound of sparrows—likely a reference to Colloredo's demands for brevity in Mozart's compositions. The Mass features four soloists, strings, organ, brass, and timpani, giving it a grander character than typical short masses. The six movements—*Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei*—are concise yet richly orchestrated, with energetic and lyrical melodies and an overall sense of joy. The Mass showcases Mozart's skill in blending solemnity with festive exuberance in his sacred music.

## TEXT & TRANSLATIONS

If printed copies are unavailable, please scan the QR Code for today's texts and translations.



# PERSONNEL

## Baroque Orchestra

### Violin

Maude Cloutier  
Parastoo Heidarinejad  
Liz Loayza Herrera  
Bruno Lunkes  
Damonico Taylor

### Viola

Grace Leonard  
Julie Andrijeski\*

### Cello

Willow Straccuzzi  
Sarah Tindall

### Bass

Brennen Taggart

### Trumpets

Enzo Barrett  
Sebastian Cole

### Timpani

Owen Seech-Hrvatin

### Organ

Mikhail Grazhdanov

## Early Music Singers

### Soprano

Rachel Fichter  
Ishika Kanakath  
Elizabeth Kaufman  
Mary Anne Schmidt  
Maura Sugg  
Gail West

### Alto

Emily Fallick  
Fallon Goodlin  
Erin Hohler  
Naomi Klarreich  
Olivia Mullins  
Sharon Mullins  
Jeanne Regan

### Tenor

Gabriel Lawrence  
Timothy Regan  
Camilo Velasquez

### Bass

Michael Folise  
Benjamin Koeppen  
Robert Mitchell  
Donald Mullins  
Keith Norman  
Mike Wilson

\*CWRU/CIM Faculty

# GIVING

## Support HPP Students at the Boston Early Music Festival!

This June, our **CWRU Historical Performance students will travel to the Boston Early Music Festival (BEMF)**—one of the world's most prestigious early music events. Through **Fringe Concerts**, they will share their artistry with international audiences while immersing themselves in world-class performances, workshops, and discussions.

**Your support can make this transformative experience possible!**



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2. **Fill in Contribution Details:** Choose a one-time or recurring gift and enter your desired amount.
3. **Designation Field:** Select **"Other"** from the dropdown menu, then type **"HPP Program"** to direct your gift.
4. **Provide Personal Information:** Complete the required fields (name, email, address).
5. **Enter Payment Details:** Input your payment securely and confirm billing address if prompted.
6. **Matching Gifts (optional):** Check if your employer offers a matching gift program to maximize your impact.
7. **Submit the Gift:** Review your details and click **"Give Now!"**
8. **Confirmation:** You'll receive a confirmation email once your contribution is processed.

**Thank you for supporting the future of CWRU Historical Performance!**

# UPCOMING EVENTS

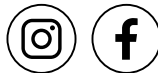
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[case.edu/artsci/music/news-events/upcoming-events](https://case.edu/artsci/music/news-events/upcoming-events)

**Wednesday, May 7, 2025, 6:00 p.m.**

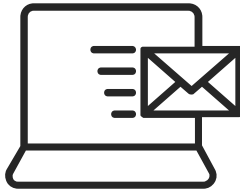
Chamber Music in the Atrium: La Barre's *La Sculpture*  
CWRU Baroque Dance & Baroque Chamber Ensembles  
Cleveland Museum of Art

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