

DMA Recital

ADDI LIU, BAROQUE VIOLIN

HISTORICAL PERFORMANCE PRACTICE PROGRAM
CASE WESTERN RESERVE UNIVERSITY
DEPARTMENT OF MUSIC

SPRING 2021

Sonata Seconda a Violino Solo from *Sonate a 1. 2. 3. per Il Violino, o Cornetto, Fagotto, Chitarone, Violoncino o Simile Altro Istromento* (Venice, 1641) Giovanni Battista Fontana (1589–1630)

QinYing Tan, harpsichord

Neuvième Concert, Intitulé Ritratto Dell'amore from *Les Goûts-Réunis, Ou Nouveaux Concerts* (Paris, 1724) François Couperin (1668–1733)

- I. Le Charme (Gracieusement, et gravement)
- II. L'Enjoüement (Gayment)
- III. Les Graces (Courante françoise)
- IV. Le, je-ne-Scay-quoy (Gayement)
- V. La Vivacité
- VI. La Noble Fierté Sarabande (Gravement)
- VII. La Douceur (Amoureuusement)
- VIII. L'et Cœtera ou Menuets

QinYing Tan, harpsichord
Sarah Coffman, viola da gamba

Sonata No. 2 in A Minor for Solo Violin, BWV 1003 from *Sei Solo a Violino senza Basso accompagnato, Libro Primo* (Cöthen, 1720) Johann Sebastian Bach (1685–1750)

- I. Grave II. Fuga III. Andante IV. Allegro

Sonata No. 6 in G Minor, from *Sonates pour un traversiere un violon ou hautbois con basso continuo* (Amsterdam, 1730) George Frideric Handel (1685–1759)

- I. Larghetto II. Allegro III. Adagio IV. Allegro

QinYing Tan, harpsichord
Sarah Coffman, violoncello

7:30 PM | SATURDAY, FEBRUARY 20, 2021

Silver Hall, Maltz Performing Arts Center

1855 ANSEL ROAD, CLEVELAND, OH



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PROGRAM NOTES

Fontana was born in Brescia and worked in Venice and Rome before moving to Padua, where he fell victim to "the voracity of the pestilence". Known as "dal Violino", Fontana left behind a representative collection of his compositions published posthumously in 1641 as *Sonate a 1. 2. 3. per Il Violino, o Cornetto, Fagotto, Chitarone, Violoncino o Simile Altro Istromento*. Little is known of his life, except for information from archives in Brescia and Padua, and the preface of the 1641 publication. The Second Sonata, like many of the companion pieces in this retrospective collection, encapsulates a style of instrumental virtuosity which welds improvisational brilliance with careful design. Trademarks of this music include a lyricism inherited from 16th-century madrigals, sprinkled with intensely inventive diminutions, or rapidly decorated notes that draw marvel from listeners. While designated for the violin, the Second Sonata is also well suited for the cornetto (a wind instrument with an angelic sound that demands devilishly exacting control), with moments of touching melodic writing and bursts of virtuosity which are sure to capture one's imagination.

Couperin hailed from an illustrious musical family and earned his appellation "Couperin *le grand*" by his fame as a virtuoso harpsichordist and composer. Obtaining a royal privilege for publishing in 1713, Couperin published numerous notable works, including his four volumes of *Pieces de clavecin* and *L'art de toucher le clavecin* ("The Art of Harpsichord Playing", 1716), a fundamental treatise that offers great insight into French Baroque performance practice. Following the success of the *Concerts royaux* (1722), a set of suites for instruments or harpsichord alone, Couperin followed with *Les goûts-réunis, ou Nouveaux concerts* ("The Tastes Reunited, or New Concerts", 1724) which features ten additional suites as well as a grand trio sonata entitled *Le Parnasse, ou L'Apothéose de Corelli*, which pays homage to the Italian master. The *Neuvième Concert* ("Ninth Concert") comes from this collection, with a telling Italian title, *Ritratto Dell'amore* ("Portrait of Love") which features graceful and exacting French melodies and ornaments in partnership with Italianate bass lines. Suggestive and teasing titles abound in this suite: "Le charme" speaks to the very essence of French sensibility, while the cheeky "Le je-ne-Scay-quoy" (or in modern spelling, *je ne sais quoi*) offers that indescribable element in the mystery of love. "La Noble Fierté" ("The Noble Pride") offers some of Couperin's most deeply affective music.

Bach's *Sei Solo a Violino senza Basso accompagnato* ("Six Solos for Violin without Bass Accompaniment") survives in an autograph manuscript dated 1720, as well as a dozen manuscript copies circulated among admirers and connoisseurs. Bach's intricate writing raised polyphonic writing for a bowed instrument to new heights and reveals a deep understanding of the instrument (violin was Bach's first instrument, after all.) Sonata No. 2 opens with a *Grave* movement in the tradition of improved preludes, which tapers away with wavy lines suggesting an affective bow vibrato, and launches into the *Fuga*. The intensely inward and lyrical *Andante*, with a cleverly constructed pulsing self-accompaniment, is one of highlights of the Six Solos collection. A stormy *Allegro* concludes the suite with intricate and kaleidoscopic passage work.

Handel's commercial success in London encompassed not only the opera and oratorio genres, but also instrumental chamber music. His *Sonates pour un traversiere un violon ou hautbois con basso continuo* casts a wide net for the amateur market, offering attractive melodic writing in the fashionable Italian style for a wide variety of treble instruments and bass instruments. Designated for oboe in Jeanne Roger's edition, Sonata VI features a particularly pensive *Larghetto*, complemented by brilliant *Allegros*.