

UPCOMING EVENTS

Department of Music
Case Western Reserve University

7:30 PM | Saturday, May 1, 2021

Graduate Lecture-Recital: Alan Choo (DMA), baroque violin

7:30 PM | Monday, May 3, 2021

Graduate Lecture-Recital: Rosemary Heredos (DMA), voice

7:30 PM | Thursday, May 6, 2021

Graduate Lecture-Recital: Emily Curto (MA), voice

7:30 PM | May 7-9, 2021

Weekend of Opening Nights

7:30 PM | Wednesday, May 12, 2021

Graduate Lecture-Recital: Daniel Fridley (DMA), bass

Events are free and open to the public (expect where noted).

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CWRU Department of Music

10900 Euclid Avenue | Haydn Hall, 201 | Cleveland, Ohio 44106-7105

Phone: 216.368.2400 | Email: music@case.edu

SPRING 2021 CONCERT SERIES

Department of Music
Case Western Reserve University

BAROQUE CHAMBER ENSEMBLES

Jaap ter Linden, *director*

7:30 PM | Friday, April 30, 2021

VIRTUAL CONCERT



COLLEGE OF
ARTS AND SCIENCES

CASE WESTERN RESERVE
UNIVERSITY

music.case.edu

ABOUT THE DEPARTMENT OF MUSIC

The Case Western Reserve University Department of Music serves undergraduate and graduate students as well as all students attending the Cleveland Institute of Music. We offer a wide range of courses, degree programs, and ensemble experiences, with faculty specializing in historical performance practice, music education, musicology, and popular music studies. Students at CWRU and CIM also benefit from our active collaborations with The Cleveland Orchestra, Rock and Roll Hall of Fame, Cleveland Museum of Art, The Music Settlement, and other local cultural and educational institutions.

Undergraduate Degree Programs

Within the Music (BA) program, many of our students combine musical study with another degree program through a double major or dual degree.

The Music Education (BS) program guides our majors through a sequential program of instruction, critical thinking, and practical teaching experiences, ultimately leading to teaching licensure.

For students who do not wish to major in music but want to participate in musical activities on campus, the minor in music and our many performing ensembles are open to all students, and private lessons are offered for a fee.

Graduate Degree Programs

The Department of Music offers a range of graduate degree programs in the areas of Historical Performance Practice, Music Education, and Musicology. We award competitive stipends and tuition waivers to highly qualified graduate students.

PROGRAM

La Sultanne

- I. Gravement
- II. Gayment
- III. Air Tendrement
- IV. Légèrément
- V. Vivement

François Couperin
(1668 - 1733)

L'Apothéose de Corelli

- I. Corelli, au piéd du Parnasse prie les Muses de le Recevoir parmi elles.
- II. Corelli, Charmé de la bonne réception qu'on lui fait au Parnasse, se marque sa joye. Il continue avec ceux qui l'accompagnent.
- III. Corelli buvant à la Source d'hypocrêne, Sa troupe continue.
- IV. Entouzasme de Corelli causé par les eaux d'hypocrêne.
- V. Corelli après son entouzasme s'endort; et sa Troupe jouë le Sommeil suivant tres doux
- VI. Les Muses reveillant Corelli, et le placent aupres d'Apollon
- VII. Remercement de Corelli

François Couperin

(1668 - 1733)

Gloria

- I. Gloria in excelsis Deo
- II. Et in terra pax
- III. Laudamus te
- IV. Domine Deus, Rex coelestis
- V. Qui tollis peccata mundi
- VI. Quoniam tu solus sanctus

George Frederic Handel
(1685 - 1759)

Text and Translations

François Couperin: L'Apothéose de Corelli

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| I. Corelli, au piéd du Parnasse prie les Muses de le Recevoir parmi elles. | I. Corelli, at the foot of Parnassus, asks the Muses to receive him among them. |
| II. Corelli, Charmé de la bonne réception qu'on lui fait au Parnasse, se marque sa joye. Il continue avec ceux qui l'accompagnent. | II. Corelli, Charmed by the good reception he received at Parnassus, expresses his joy. He continues with those who accompany him. |
| III. Corelli buvant à la Source d'hypocrêne, Sa troupe continue. | III. Corelli drinking from the Spring of Hippocrene, and his troop continues. |
| IV. Entouziisme de Corelli causé par les eaux d'hypocrêne. | IV. Corelli's enthusiasm caused by Hippocrene waters. |
| V. Corelli après son entouziisme s'endort; et sa Troupe jouë le Sommeil suivant tres doux. | V. Corelli, after his enthusiasm wanes, falls asleep; and his troop played the following very softly during his sleep. |
| VI. Les Muses reveillant Corelli, et le placent aupres d'Apollon | VI. The Muses awakening Corelli, and placing him near Apollo |
| VII. Remerciment de Corelli | VII. Acknowledgment from Corelli |

Text and Translations

George Frederic Handel: Gloria

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| I. Glória in excélsis Deo | I. Glory to God in the highest. |
| II. Et in terra pax homínibus bonae voluntátis | II. And on earth peace among men of goodwill |
| III. Laudámus te, benedícimus te, adorámus te, glorificámus te, grátias ágimus tibi propter magnam glóriam tuam | III. We praise you, thank you, we adore you, we glorify you, your thanks, we praise you for your glory |
| IV. Dómine Deus, Rex caeléstis, Deus Pater omnípotens. Dómine Fili unigénite, Iesu Christe, Dómine Deus, Agnus Dei, Fílius Patris | IV. Lord God, heavenly King Almighty Father. Begotten Son, Jesus Christ; Lord God, Lamb of God, the Father |
| V. Qui tollis peccáta mundi, miserére nobis; qui tollis peccáta mundi, súscepe deprecatióem nostram. Qui sedes ad dexteram Patris, miserére nobis. | V. Thou who takest away the sins of the world, have mercy on us; who takes away the sin of the world, hear our prayer. You are seated at the right hand of the Father, have mercy on us. |
| VI. Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus, Iesu Christe, cum Sancto Spíritu: in glória Dei Patris. Amen. | VI. You alone, you alone, you alone, O Jesus Christ, the Holy Spirit in the glory of God the Father. Amen. |

PROGRAM NOTES

François Couperin (1668-1733): La Sultanne

François Couperin thrived in the courts of Louis XIV and XV, and was one of the lucky few to be granted the royal privilege to publish in 1713, resulting in an incredible output of his works. Despite being most famous for short keyboard works (many of which also have clever and amusing titles), he occasionally composed in the more Italian chamber setting for two violins and continuo. La Sultanne is the only surviving example of a work for two violins and two viola da gambas, both pairs of which interact extensively throughout the sonata.

The origins of this sonata remain a mystery as no manuscript survives in the composer's hand, but it is generally accepted to have been written c. 1700. Named for the wife of the Turkish Sultan, the work is exceedingly elegant and noble, and heavily ornamented in the French style, contrasting its more Italian Sonata da Chiesa slow-fast-slow-fast structure.

François Couperin (1668-1733): L'Apothéose de Corelli

Like La Sultanne, this work is more Italian in its trio sonata form with two violins and continuo, although it only utilizes one viola da gamba. In this sonata, however, the French composer tips his hat to his Italian predecessor, Arcangelo Corelli, by composing a programmatic sonata and a (albeit somewhat vague) narrative throughout the work.

The work depicts Corelli calling upon the gods at Mount Parnassus, asking to be invited among them. After a warm welcoming, Corelli dances in joy and travels the Springs of Hippocrene where he drinks the water, becoming "enthusiastic," and falling asleep to sweet music played by his companions. The Muses wake him and place him among the gods with Apollo.

Despite its Italian references and form, the work remains distinctly French in style, timbre, and ornamentation.

George Frederic Handel: Gloria

Not unlike the origins of Couperin's La Sultanne, this work by G.F. Handel has mysterious origins. It was long thought that Handel had written a setting of the Gloria, but it had been missing from the archives until it was discovered in London in 2001. Unfortunately, the manuscript was not in Handel's hand, but instead, a bound copy of Handel arias owned (and perhaps assembled) by Handel's contemporary, singer William Savage. If indeed composed by Handel, the work was probably completed shortly before his move to Italy in 1707.

Scored for two violins and continuo, the work also features an incredibly demanding part for coloratura voice (soprano), who must demonstrate considerable skill in a variety of techniques and tempi, often pairing the soloist with one or both violins, creating a unique challenge and giving the work a wide array of color and timbre.