

UPCOMING EVENTS

Department of Music
Case Western Reserve University

Wednesday, November 17 and Thursday, November 18, 2021

Kepler at 450: An Interdisciplinary Celebration

This event celebrates the interdisciplinary legacy of Johannes Kepler (1571-1630) on the 450th anniversary of his birth. It also celebrates KSL Special Collections' acquisition of the 1621 edition of his *Mysterium Cosmographicum* on the 400th anniversary of its publication. Distinguished members of the Historical Performance Practice Program will perform an opening and closing concert during this conference.

Schedule and Registration: <https://case.edu/artsci/bakernord/node/2096>

Sunday, November 21, 2021 | 7:30 PM

Baroque Orchestra
Harkness Chapel

November 30, 2021 | 7:30 PM

Baroque Dance
Maltz Performing Arts Center, Silver Hall Concert Series

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Support CWRU Music at case.edu/artsci/music/support OR text @cwrugive to 52014 followed by #MUSIC and the dollar amount you wish to donate.

Department of Music
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2021-22 CONCERT SERIES

Department of Music
Case Western Reserve University

BAROQUE CHAMBER ENSEMBLES

Gems from 17th-Century Italy, Germany & England

Jaap ter Linden

Director

Phaik Tzhi Chua

Graduate Teaching Assistant

Sunday, November 7, 2021

4:00 PM | Harkness Chapel

11200 Bellflower Road Cleveland, OH



case.edu/artsci/music

Welcome to the Florence Harkness Memorial Chapel

Harkness Chapel (est. 1902), features neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. It is a warm, intimate, and acoustically resonant space for the performance of vocal and instrumental chamber music. The building provides space for concerts, music classes, and department recitals. It was built to honor Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness, and his second wife, Anna M. Richardson Harkness.

RESTROOMS

Restrooms are located at the back of the lobby near the main entrance.

PAGERS, CELL PHONES, COMPUTERS, TABLETS, AND LISTENING DEVICES

As a courtesy to the performers and audience members, please power off all electronic and mechanical devices, including pagers, cellular telephones, computers, tablets, wristwatch alarms, etc., prior to the concert.

PHOTOGRAPHY, VIDEO, AND RECORDING DEVICES

Photography and videography are prohibited during the performance.

FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage, including water, are prohibited. A drinking fountain is located near the restrooms.

IN THE EVENT OF AN EMERGENCY

Contact a member of the house staff if you require medical assistance. Exits are clearly marked throughout the building. House staff will provide instruction in the event of an emergency.

COVID GUIDELINES

Increasing COVID-19 cases within Northeast Ohio have prompted Case Western Reserve University to resume its requirement that masks be worn indoors. In addition, only those who are fully vaccinated (two weeks past their final dose) should attend any campus event. Leaders continue to monitor pandemic developments and may need to adjust health protocols further as circumstances warrant. In-person attendance is subject to change based on COVID-19 guidelines.

ABOUT THE DEPARTMENT OF MUSIC

The Department of Music serves undergraduate and graduate students at Case Western Reserve University and all students at the Cleveland Institute of Music through our Joint Music Program. Our program stimulates the highest standards in academic and artistic excellence by offering a broad range of degree programs, courses, and ensemble experiences with faculty specializing in historical performance practice, music education, and musicology. Our campus (located in the heart of University Circle) provides a thriving and holistic learning experience where students feel comfortable in a diverse and supportive environment.

The Bachelor of Arts (BA) in Music is for students who want to major in music while receiving a comprehensive, liberal arts education. Many undergraduate students combine musical study with another area of study through a double major or dual degree. The BA in Music offers excellent preparation for graduate work in music or professional studies in other fields.

The Bachelor of Science (BS) in Music Education is a professional degree for students interested in teaching music within K-12 schools. This program guides students through sequential instruction, critical thinking, and practical teaching experiences, ultimately leading to teaching licensure.

Our graduate programs provide rigorous academic study and professional training in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.

For students who want to participate in musical activities on campus, our many ensembles are open to all CWRU students regardless of major and music lessons are offered through the JMP with CIM faculty (instructional fees apply).



PROGRAM NOTES

Henry Purcell, one of the most important 17th-century composers and greatest of all English composers, died unexpectedly in 1695. His death prompted his widow to publish his *Ten Sonatas in four parts* two years later. *Sonata No. 3* opens with extensive slow movements before getting to a lively and fugal like canzona section. According to British composer and journalist, Robert Hugill, *Sonata No. 3* has "a lovely fluid feeling as the movements flow from one to another. Melodically there are numerous felicitous moments, and quite a few profoundly moving ones. But what gives the sonatas real delight is the distinctive Purcellian harmonic complexity underneath, with some lovely piquancy and a sophisticated use of dissonance."

Back in Italy, **Francesco Turini's** *Sonata, A due canti* is the earliest published sonata of the set that also came from the book of madrigals that included the earliest form of trio sonatas, juxtaposing against Purcell's late 17th century sonata that is played just before it. Turini was the organist of the Brescia Cathedral from 1620 until his death and was held in very high esteem in his time for his compositions and organ playing.

Dario Castello is an Italian composer of mysterious identity who also worked at the great Basilica of St. Mark's where Claudio Monteverdi was maestro di capella. Castello's music is inventive and technically challenging. Adhering with the title of the publications "in stil moderno", Castello's *Sonata Decima Quinta a 4* consisted of strictly worked polyphonic sections alternating with dramatic recitatives over basso continuo; however, he also uses some of the older canzona technique, which are short and active sections of highly contrasting texture, rather than lyrical melodic lines. The usage of quick repeated notes are identified with Monteverdi's stile concitato (agitated style).

PROGRAM

Ballo del Gran Ducca
from *Varie sonate, Libro 4* (Venice, 1626)

Giovanni Battista Buonamente
(1595-1642)

Sonata III
from *Plectrum Musicum, Op.4* (Frankfurt, 1662)

Philipp Friedrich Buchner
(1614-1669)

Jonathan Goya & Phaik Tzhi Chua, *violins*
Jaap ter Linden, *violoncello*
Xiaoyang Ni, *harpsichord*

Sonata à 3 violini "La Gotella"
from *13 Sonatas, Op.1* (Venice, 1673)

Agostino Guerrieri
(1630-1662)

Partie a 4 in G major
composed 1683, published 1901 or before

Johann Pachelbel
(1653-1706)

Andrew Hatfield & Maya Johnson, *violins*
Jonathan Goya, *violin and viola*
Jane Leggiero, *violoncello*
Mark Laseter, *harpsichord*



Please silence any electronic noise-producing devices.
Thank you and enjoy the performance!

PROGRAM

Sonata No. 3
from *Ten sonatas in four parts, Z.802-811* (London, 1697)

Henry Purcell
(1659-1695)

Sonata, A due canti
from the collection *Madrigali a una, due, tre voci, con alcune Sonate e due, et e tre, Libro Primo* (Venice, 1621)

Francesco Turini
(1595-1656)

Jonathan Goya & Caitlin Hedge, *violins*
Jane Leggiero, *violoncello*
Mark Laseter, *harpsichord*

Sonata à 3 violini "La Ravarina"
from *13 Sonatas, Op. 1* (Venice, 1673)

Agostino Guerrieri
(1630-1662)

Sonata Decima Quinta a 4
from *Sonate Concertate in Stil Moderno, Libro II* (Venice, 1629)

Dario Castello
(1602-1631)

Guillermo Salas Suarez & Addi Liu, *violins*
Andrew Hatfield, *violin and viola*
Jane Leggiero, *violoncello*
Don Verkuilen, *organ*

PROGRAM NOTES

Giovanni Battista Buonamente had worked with Claudio Monteverdi in the Gonzaga court, Mantua, before accompanying Princess Eleanora Gonzaga in 1622 to Vienna for her wedding to Ferdinand II. Buonamente had composed seven books for instrumental music, but only the last four survived. *Ballo del Gran Duca* from the fourth book of instrumental music is amongst the surviving works. Its three part scoring reflects possible influence from Monteverdi while working in Mantua. The title "ballo" suggests that it is a court dance while sustained throughout by a four measure romanesca bass.

Philipp Friedrich Buchner is a German composer who was born into a family of Lutheran cantors. He had visited Italy in 1640 and even published two sets of his music in Venice during the visit. In the same year *Sonata III* was published, Buchner was appointed Kapellmeister to the court at Würzburg and Mainz. This sonata that was published a little later than the middle of the century still carries a brilliant Italianate effect of surprise and frequent dramatic contrasts of tempo, but often toned down by German sobriety, and well-crafted counterpoint.

Little is known about **Agostino Guerrieri**, except for him being an Italian composer and a singer at the Milan Cathedral before 1650. *Sonate di violino op. 1* is his only known work, which contains chiefly church sonatas in three or four movements. Parts for double harp, theorbo and bass viol are included in several of them, the rest being for violins and continuo. The titles for his sonatas, *La Gotella* and *La Ravarina* probably refer to people from Guerrieri's environment. It was quite a common practice at the time to name sonatas after people. *La Ravarina* begins with a chanson-like melody that resembles *Vos mépris chaque jour* by Michel Lambert.

Johann Pachelbel, a leading German composer and organist of his time, went to Vienna in 1673, where he would certainly have been exposed to the works of Italian composers. *Partie a 4* resembles a dance suite, where five short dance movements took the place of the usual contrasting movements in a typical 17th-century Italian sonata. Although a harpsichord is used, there are no figurations for the bass part. According to musicologist Jean M. Perreault, he thinks "this work may well count as the first true string quartet, at least within the Germanophone domain."