

UPCOMING EVENTS

Department of Music
Case Western Reserve University

Saturday, November 20, 2021 | 7:30 PM
String and Piano Chamber Music Concert
Harkness Chapel

Sunday, November 21, 2021 | 3:00 PM
Case / University Circle Symphony Orchestra Concert
Maltz Performing Arts Center

Sunday, November 21, 2021 | 7:30 PM
CWRU Baroque Orchestra Concert
Harkness Chapel

Monday, November 22, 2021 | 7:30 PM
Symphonic Winds Concert
Maltz Performing Arts Center

Tuesday, November 30, 2021 | 7:30 PM
CWRU Baroque Dance Ensemble and Baroque Vocal Ensemble
Maltz Performing Arts Center

Friday, December 3, 2021 | 7:30 PM
CWRU Choirs Concert
Harkness Chapel

Saturday, December 4, 2021 | 3:00 PM
Keyboard Ensemble
Harkness Chapel

Thursday, December 9, 2021 | 7:30 PM
Klezmer Music Ensemble
Harkness Chapel

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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Phone: 216.368.2400 | Email: music@case.edu

2021-22 CONCERT SERIES

Department of Music
Case Western Reserve University

KEPLER AT 450 *ACROSS THE ALPS*

Bruce Dickey, Guest Director and Cornettist

Julie Andrijeski, violin

Allison Monroe, violin and viola

Debra Nagy, recorders

Jaap ter Linden, viola da gamba

Peter Bennett, organ

Elena Mullins, Soprano

Wednesday, November 17, 2021
7:30 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 is subject to change based on COVID-19 guidelines.



BAKER-NORD
CENTER FOR
THE HUMANITIES

*Partially funded by the
Baker-Nord Center for the Humanities*

Program Notes

Southern Winds of Change: Italian Instrumental Currents in the Lifetime of Johannes Kepler

The lifetime of Johannes Kepler, 1571 to 1630, was a revolutionary period in the history of Italian instrumental music. The principal theme of this development was the emergence of instrumentally conceived music out of the instrumental performance of vocal music. In the last decades of the 16th century, instrumentalists followed singers in the elaborate improvisation of diminutions or passaggi, as they were also known, to the melodic strands of polyphonic compositions, whether motets, madrigals or chansons. You will hear this practice in a setting of the motet *Emendemus in melius* by the Bolognese cornettist Ascanio Trombetti, also known as "Ascanio del cornetto". We will perform his motet twice, once, unembellished, with a mixture of voices and instruments and then performed with cornetto and organo in a version with passaggi by Bruce Dickey in the style of the late 16th century.

In the first decades of the 17th century, composers began writing instrumentally conceived "canzonas" and sonatas, both polyphonic and soloistic, accompanied by a basso continuo. These pieces, though without text, were still largely based on vocal models, and instrumentalists would undoubtedly still have had the imitation of the human voice as their overarching goal.

The cornetto was the instrument always praised as the most capable of this vocal imitation. But the period defined by the lifetime of Kepler would bring about the beginnings of a shift in the fates of the cornetto and the violin. At the same time that the violin was in the first stages of its emergence as a refined instrument for courts and chapels, the cornetto was beginning to be seen as slightly old-fashioned. The trend begun in these years would result, some century and a half later in the decline and eventual obsolescence of the cornetto.

All of the composers on our program, with the exception of Trombetti, were organists. Giovanni Gabrieli, his student Giovanni Valentini, and Gioseffo Guami were all representatives of the Venetian school, Frescobaldi, of the Roman, and Cima the Milanese schools. Of these Cima was undoubtedly the most progressive. He called his pieces "sonatas" and specified the instruments to be used, not leaving it to the performer like Frescobaldi. His sonatas for violin were the first examples of the genre. Valentini's *Aria* for two violins comes from a manuscript compiled by Francois Rost in the mid-17th century of nearly 150 works, most of which feature the violin. This *Aria*, a set of variations over a ground bass, is conservative compared to others by Valentini in which he embarks upon titillating enharmonic explorations. Guami's canzonas, sometimes given only fanciful names such as "la Novellina" are remarkable for the florid ornamentation with which he supplied them, a fascinating, though ultimately old-fashioned element.

More up to date was Nicolò Corradini, organist at Cremona Cathedral. The principal musical force at this time in Cremona was Tarquinio Merula, known for his brilliant and witty compositions for both voices and instruments. Corradini follows his lead in a series of motets for one or two voices and instrumental obbligati. These pieces are a step along the way to the music of a far greater Cremonese master, Claudio Monteverdi.

Guest Artist Biography

Bruce Dickey is one of a handful of musicians worldwide who have dedicated themselves to reviving the cornetto - once an instrument of great virtuosi, but which lamentably fell into disuse in the 19th century. The revival began in the 1950s, but it was largely Bruce Dickey, who, from the late 1970s, created a new renaissance of the instrument, allowing the agility and expressive power of the cornetto to be heard once again. His many students in over 40 years of teaching at the Schola Cantorum Basiliensis, have helped to consolidate and elevate the status of this once forgotten instrument. For his achievements, the Historic Brass Society awarded him in 2000 the prestigious Christopher Monk Award for "his monumental work in cornetto performance, historical performance practice and musicological scholarship." In 2007 he was honored by British conductor and musicologist Andrew Parrott with a "Taverner Award" as one of 14 musicians whose "significant contributions to musical understanding have been motivated by neither commerce nor ego."

In the course of his long career as a performer and recording artist he has worked with most of the leading figures in the field of early music, including the legendary pioneers of historically informed performance, Gustav Leonhardt, Frans Brüggen and Nikolaus Harnoncourt. He was a member for over ten years of Jordi Savall's Hesperion XX, and has frequently and repeatedly collaborated with Ton Koopman, Monica Huggett, Philippe Herreweghe and many others. Of special importance has been his long-time friendship and collaboration with Andrew Parrott, and in more recent years with Konrad Junghänel.

Bruce Dickey can be heard on countless recordings. His solo CD ("Quel lascivissimo cornetto...") on Accent with the ensemble Tragicomedia was awarded the Diapason d'or and was chosen in 2017 by Diapason Magazine as one of the 100 best CDs of Baroque Music of the past half century. His second solo CD, entitled "La Bella Minuta", was released on the Passacaille label in 2011, and was described as, "simply a brilliant recording". Sample tracks can be heard, and the CD purchased, on the website of the record label by clicking here. He has recently made two CDs for Passacaille, together with Czech soprano Hana Blažíková, intending to show the affinity of the cornetto to the human voice. The first was called "Breathtaking" and the most recent one "On the Breath of Angels". They have both received rave reviews. For more information see the Brehtaking and the Brehtaking Collective pages under the Projects menu above.

In addition to performing, Bruce is much in demand as a teacher, both of the cornetto and of seventeenth-century performance practice. In addition to his regular class at the Schola Cantorum he has taught at the Royal Conservatory in The Hague, the Accademia Chigiana in Siena, and the Early Music Institute at Indiana University, as well as master classes in the United States, Canada, Europe and Japan. He is also active in research on performance practice, and has published, together with Michael Colver, a catalog of the surviving cornetto repertoire, and, together with trumpeter Edward Tarr, a book on historical wind articulation. In 1997, together with his wife Candace Smith, he founded Artemisia Editions, a small publishing house which produces editions of music from 17th-century Italian convents.

In 1981, Bruce moved to Italy, partly to be closer to the origins and source materials for his instrument and its music. He currently lives with his wife, the singer Candace Smith, in a country house, surrounded by vineyards, outside of Bologna, home of the original Concerto Palatino.

Program

Canzon seconda a 4	Giovanni Gabrieli (c.1554-1612)
Canzon quinta a 3	Girolamo Frescobaldi (1583 – 1643)
Deliciae meae	Nicolò Corradini (c.1585 – 1646)
Sonata a 4	Giovanni Paolo Cima (c.1570 – 1630)
Emendemus in melees a 5 Divisions on Emendemus	Ascanio Trombetti (1544 – 1590)
Aria a 2	Giovanni Valentini (c.1582 – 1649)
La Novellina Canzon 25 a 8	Gioseffo Guami (1542 – 1611)



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

Faculty Biographies

Julie Andrijeski is celebrated as a performer, scholar, and teacher of early music and dance. She joined the Music faculty at Case Western Reserve University in 2007 where she is now Senior Instructor, teaching early music performance practices and directing the baroque orchestra, chamber music, and dance ensembles. Additionally, she is Teacher of Baroque Violin at the Cleveland Institute of Music. She holds a semi-annual residency as Visiting Lecturer at the Juilliard School and is often invited to share her performance, teaching, and research skills at such institutions as the Oberlin College Conservatory of Music, Temple University, Peabody Conservatory, and Indiana University. Her article on violin performance in the early baroque era is published in *A Performer's Guide to Seventeenth-Century Music* (Indiana University Press, 2012). She won Early Music America's Thomas Binkley Award, for outstanding achievement in performance and scholarship, and was named Creative Workforce Fellow by Cuyahoga Arts & Culture (Ohio), supporting her research and performance of 17th-century music in manuscript. Andrijeski is Artistic Director and Concertmaster of the Atlanta Baroque Orchestra, Co-director of the ensemble Quicksilver, and Principal Player with Apollo's Fire, the Cleveland Baroque Orchestra. She also performs with Les Délices (Cleveland) and the Boston Early Music Festival Orchestra, as well as other diverse early music groups across the nation and abroad. She has been recognized for her "invigorating verve and imagination" (Washington Post), "fiery and poetic depth" (Cleveland Plain Dealer), and "velvety, consistently attractive sound" (New York Times). Her knowledgeable blend of early music and dance imbues her performances and teaching with gestural and rhythmic nuance, creating a unique style.

Peter Bennett, active as both a scholar and performer, teaches in Musicology and Historical Performance Practice programs at CWRU. He has published widely on music in early modern France, and his latest book, *Music, and Power at the Court of Louis XIII: Sounding the Liturgy in Early Modern France*, appeared with Cambridge University Press, 2021. He also studied organ, conducting, and harpsichord in Cambridge, Vienna, Paris, and Siena, and during the 1990s worked as a continuo player and organist in London. With Ensemble Dumont (1995-2003), a consort of singers, viols, and continuo which he founded and directed from the keyboard, he appeared in the UK and Europe, performing at the Bruges (Belgium) and Innsbruck (Austria) Early Music Festivals, the MDR-Sommer Festival (Germany), and the Wigmore Hall, London, also broadcasting on the BBC, RAI (Italy), MDR/SWR (Germany), and R3 (Belgium). The ensemble's recordings for Linn Records received accolades from Gramophone Magazine (Editor's Choice "meltingly gorgeous", and Critics' Choice "one of the year's most beautiful releases ... sublime performances"), Diapason ("Est-il pourtant disque plus sensuel, plus ravissant que celui-ci?"), BBC Music Magazine ("performed with gracefulness and sensibility"), *Le Monde de la Musique*, and others. In Cleveland Bennett also teaches harpsichord at CIM (where he is Head of Harpsichord), and plays regularly with Apollo's Fire, the Cleveland Baroque Orchestra.

Allison Monroe plays Renaissance, baroque, and classical violin and viola, viols, vielle, rebec, and sings. Her performing credits include the Newberry Consort, the Boston Camerata, Piffaro, Apollo's Fire, Atlanta Baroque Orchestra, Les Délices, Indianapolis Baroque Orchestra, Seattle Baroque Orchestra, and the Washington Bach Consort. Allison co-founded and serves as Artistic Director for Trobár, a Cleveland-based trio of voices and instruments dedicated to bringing medieval music to modern audiences. Alongside a regular season in Cleveland, Trobár issues a free monthly podcast called Trobár Talks and looks forward to releasing its first album in February 2022. Allison has been an Adjunct Lecturer at Case Western Reserve University (CWRU) since 2018, where she previously earned a Doctor of Musical Arts in Historical Performance Practice. This fall, she is coaching the medieval and Renaissance ensembles of the Collegium Musicum and directing the CWRU Baroque Orchestra.

Elena Mullins has wide-ranging interests in the field of early music. As a performer of period chamber music she has appeared with Les Délices, The Newberry Consort, Three Notch'd Road, the Indianapolis Baroque Orchestra, and Apollo's Fire. She has a particular passion for music from before 1500, and co-founded the medieval ensembles Alkemie and Trobár. She holds a DMA in Historical Performance Practice from Case Western Reserve University and a BA in Musical Arts from The Eastman School of Music. She returned to CWRU in 2016, where she directs the Early Music Singers and teaches classes on baroque dance, medieval music history, and the development of musical notation. She is the faculty advisor for the CWRU Graduate Association of Medieval Studies. Since 2019 she has also taught on the voice faculty at Cleveland State University.

Debra Nagy is one of North America's leading performers on the baroque oboe. Debra plays principal oboe with the Boston's Handel & Haydn Society, Apollo's Fire in Cleveland, and San Francisco's American Bach Soloists, and has been called a "musical polymath" (San Francisco Classical Voice) for her accomplished performances as a singer and historical wind player. She is the founder of acclaimed chamber ensemble Les Délices and indulges her love of late-medieval music as a regular guest with Boston's Blue Heron and Chicago's Newberry Consort. Inspired by a creative process that brings together research, composition in historical styles, improvisation, and artistic collaboration, highlights of Debra's recent projects have included a critically-acclaimed multimedia production of Machaut's medieval masterpiece *Remede de Fortune* and a Baroque-Jazz crossover program called *Songs without Words*. She has received many awards for her creative and scholarly pursuits and her discography includes over 30 CDs with repertoire ranging from 1300-1800.

Jaap ter Linden, viola da gamba and baroque cello, is a Dutch pioneer in the world of Early Music. Currently based in the United States, he is on the faculty of the Cleveland Institute of Music and Case Western Reserve University, where he directs ensembles and the Baroque Orchestra. His extensive discography includes 2 recordings of the JS Bach suites for cello solo, the complete Mozart symphonies with the Mozart Akademie which he founded and conducted, as well as countless recordings with Musica Antiqua Cologne, the English Concert, and the Amsterdam Baroque Orchestra. During his performance career, he has collaborated with well-known musicians as Andrew Manze, Ton Koopman, Richard Egarr, Reinhard Goebel, and Gustav Leonhardt to name a few. As a solo and chamber music player and conductor, Ter Linden has toured throughout Europe, the United States, Australia, China and Japan.