

UPCOMING EVENTS

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

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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

2021-22 CONCERT SERIES

Case Western Reserve University
Department of Music

BAROQUE ORCHESTRA

Dr. Allison Monroe, *director*

7:30 PM | Sunday, November 21, 2021
Harkness Chapel

11200 Bellflower Rd, Cleveland, OH 44106



music.case.edu/hpp

FROM THE DIRECTOR

This semester, we explore music heard in London's theatres in the latter half of the seventeenth century. Although Cromwell's Interregnum was a thing of the past, unrest continued between political factions, intertwined with religious upheaval between Catholics and Protestants. And yet the arts, in particular those of the theatre, continued to thrive. Though Cromwell had closed public theatres in 1642, nevertheless he encouraged the presentation of several theatrical performances, including England's first opera in 1656, *The Siege of Rhodes* by William Davenant. Following in its wake, Restoration composers and playwrights increasingly turned their attention to the theatre. In the 1660s and 70s, old venues such as Lincoln's Inn Fields Theatres reopened, while new ones popped up including Drury Lane and Dorset Garden.

The majority of these venues' offerings were spoken plays, with incidental music including overtures, dance movements, songs, and sometimes scenic background music. Few complete scores for any of these performances survive. Whatever parts may have existed, they were rarely published in complete form. What survives is found in publications suitable for amateur music-making, such as suites of dances in four-part string arrangements and song collections for bass instrument and single voice. In trying to gather all of the music from a play, one must therefore consult multiple sources, reconstruct multi-voice works from solo versions, and reimagine colorful orchestrations to include winds. Even once this has been accomplished, the relationship between the musical elements and the spoken elements still often remains a bit of a mystery. Where did all these dances go in the play? Who danced and does the music convey some sense of the characters' roles? Often only the imagination can provide these details. We hope that you enjoy this slice of the late 17th-c. London theatrical scene!



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TEXTS (CONTINUED)

Divine Andate

Chief Druid: Divine Andate, president of war,
The fortune of the day declare,
Shall we to the Romans yield,
Or shall each arm that wields a spear,
Strike it thro' a massy shield,
And dye with Roman blood the field?

To Arms

1st and 3rd Druid: To arms! To arms! Your engines straight display!
Now, now set the battle in array!
The oracle for war declares
Success depends upon our hearts and spears!

Britons, Strike Home!

Chief Druid: Britons, strike home!
Revenge your country's wrongs!
Fight! Fight and record yourselves in Druid's Song.

O Lead Me To Some Peaceful Gloom

Bonduca: O! O lead me to some peaceful gloom,
Where none but sighing lovers come;
Where the shrill trumpets never, never sound,
But one eternal hush goes round!
There let me soothe my pleasing pain,
And never, never think of war again.
What glory can a lover have to conquer,
Yet be still a slave?

PROGRAM NOTES (CONTINUED)

Bonduca

Henry Purcell (1659-1695) is the most famous English composer of this period, and was also notably the organist at Westminster Abbey from 1679 until his death in 1695. Amongst his vast output of music, including songs, operas and semi-operas, grounds, dances, and sacred music is his little-known collection of theatrical music called Bonduca, or the British Heroine Z574 (1695), which we present at the end of our program tonight. This work takes us on a dramatic journey through pre-Christian Britain through rousing, patriotic songs, with texts by Jacobean playwright John Fletcher (1579-1625), drawn from his 1647 play about Boudica, the Celtic queen of the Britons who led an uprising against the invading Roman army in c. 60 AD. In Purcell's setting, these theatrical songs are interspersed with lively instrumental dance tunes, juxtaposing the tale of the heroine queen and her Druid companions with stylized, traditional dance forms in the fashion of the era. Hear! Ye Gods of Britain sets the scene in which a Druid prays for deliverance from the Roman invaders, and in Sing, Sing Ye Druids two female priestesses urge everyone to raise their voices in order to summon Andate, the god of war, to aid them in battle. The Chief Druid then beseeches Andate to foretell the outcome of the battle. Having received auspicious tidings, the Druids together sing the patriotic To Arms and Britons, Strike Home, calling all of their assembly to war and deeds of valour. Finally, in O Lead Me, we hear from the eponymous queen Bonduca, who, despite the victorious battle against the Romans, seeks peaceful solitude and pines for her lover.

TEXTS

Hear! Ye Gods of Britain

3rd Druid: Hear! ye Gods of Britain, hear us this day,
Let us not fall the Roman Eagle's prey;
Clip, clip their wings, or chase them home,
And check the tow'ring pride of Rome.

Sing, Sing Ye Druids

1st and 2nd Priestesses: Sing, sing ye Druids;
All your voices raise;
To Celebrate divine Andate's Praise!

PROGRAM

The Tempest (1674)

The First Musick: Introduction
Galliard
Gavot

Curtain Tune

[Dance of] The Fantastick [Spirits]

[Tryton's Dance]

The Conclusion: A Canon 4 in 2

Matthew Locke
(1621–1677)

Love at a Loss (1700)

Overture

Jigg
Scotch Tune
Hornpipe
Aire
Aire
Round O
Bore

Gottfried Finger
(c. 1655-1730)

PAUSE

The Twinn Rivalls (1703)

Overture
Allmand

Shoar's New Trumpett Tune
Trumpet Minuet
Prince Eugene's March

William Croft
(1677-1727)

Jeremiah Clarke
(c1674-1707)
& John Shore
(c1662-1752)

Aire
Farwell

Croft

PROGRAM (CONTINUED)

Bonduca (1695)

Overture
Hear! Ye Gods of Britain
Aire
Hornpipe
Sing, Sing Ye Druids
Aire
Hornpipe
Divine Andate
To Arms!
Britons, Strike Home!
Aire
Prelude
O Lead Me to Some Peaceful Gloom
Minuet

Henry Purcell
(1659- 1695)

PERSONNEL

Violin

Jonathan Goya*
Andrew Hatfield*
Caitlin Hedge
Judith Kim
Addi Liu**
Chua Phaik Tzhi

Trumpet

Luis Clebsch
Austin Cruz

Flute

Rosemary Heredos

Harpsichord

Mark Laseter
Xiaoyang Ni
Don Verkuilen

Singers

Joseph Breslau, bass
Mark Laseter, tenor
Kameryn Lueng, mezzo-soprano
Anna O'Connell, soprano
Andrea Walker, soprano

Viola

Jonathan Goya
Addi Liu
Allison Monroe

Cello

Jane Leggiero

Bass

Stephen Brijia

PROGRAM NOTES

The Tempest

Matthew Locke, a leading English composer and organist of 17th century stage music and a predecessor of Purcell, is one of the most prolific composers of his time. He contributed to many musical genres, including domestic consort music, sacred music, secular vocal music, and instrumental works. He composed for a group that played for the royal apartments of Whitehall, and for the Chapel Royal, even though as a Catholic he was not permitted to be a member. He is known by surviving correspondences for having a stubborn and quarrelsome personality, which occasionally offended his patrons and may have cost him a doctorate from Oxford. At a time when spoken plays were banned in London during Oliver Cromwell's Commonwealth, Locke surreptitiously included speeches into his works by writing them as recitatives. He contributed eleven movements of incidental music for Thomas Shadwell's 1675 adaptation of *The Tempest*, which is famous particularly for its dramatic and vivid 'Curtain Tune,' an atmospheric movement full of passing dissonances, suspensions and scurrying, tremolo-like passages depicting the raging storm upon the sea. Locke's movements contain several unique instructions in the part books for the instrumentalists—'soft' ... 'violent' ... 'lowd' ... 'soft and slow by degrees.'

Love at a Loss

After his post as James II's Catholic chapel composer ended abruptly with the king's exile to France in 1688, Moravian viol virtuoso and composer Gottfried Finger launched his freelance career by writing collections of easy music for solo instrument and continuo designed for the enjoyment of amateurs. In 1695 he began writing music for London's theatre scene, and by 1697 had contributed to the scores of at least seven plays. His suite for C. Trotter's theatrical work *Love at a Loss*, published in 1700, exemplifies how Finger creates "an effective synthesis between the Purcellian idiom and the folk-like and bizarre elements of the music of his native Moravia." (Holman, Peter, Grove, 2001). Although he did not publish any music for solo bass viol, Finger's surviving works include sonatas and suites for multiple viols, and the earliest known ensemble music written for the baryton.

The Twinn Rivals

William Croft (1677-1727) was a contemporary of Gottfried Finger, who is also featured in this program. Croft had a distinguished career as both a composer and organist, working first at St. Anne's Church in London, and then succeeded his mentor, John Blow, as organist of Westminster Abbey in 1708 (Blow had in turn succeeded Henry Purcell). Like Purcell, Croft was a versatile composer whose output spanned sacred hymns to theatrical music. His theatrical works normally feature a dramatic overture followed by a variety of dance tunes. From this genre, we present excerpts from *The Twin Rivalls* (1703) tonight, as well as trumpet tunes and a march by contemporaries John Shore (c. 1662-1752) and Jeremiah Clarke (c. 1664-1707), with whom Croft had also worked at the Chapel Royal at Westminster.