

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

Masks are recommended indoors—preferably KN95s or at least surgical ones; cloth masks are discouraged. In addition, only those who are fully vaccinated (i.e., have received the booster if eligible) should attend any campus event. Leaders continue to monitor pandemic developments and will adjust health protocols as circumstances warrant. Learn more about CWRU's COVID-19 response at <https://case.edu/covid19>.

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Department of Music

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Graduate Student Lecture-Recital

Historical Performance Practice

Department of Music | Case Western Reserve University

Addi Liu, *violin*

Sounding Arcadia in China: The Music of Teodorico Pedrini (1671–1746)

~ with ~

Guillermo Salas-Suarez, violin

Phaik Tzhi Chua, violin

QinYing Tan, harpsichord and organ

Peter Bennett, harpsichord

Monday, April 25th, 2022, 5:00 PM

Harkness Chapel

11200 Bellflower Road Cleveland, OH



case.edu/artsci/music

PERFORMANCE NOTES

The Op. 3 collection of sonatas for violin and basso continuo by the missionary and violinist Teodorico Pedrini has attracted the attention of audiences and historians for being the first documented instance of European music compiled and likely composed in China. These twelve sonatas under the name “Nepridi” (anagram of Pedrini) were written in the style of Corelli’s op. 5, though I will also show Corelli’s Concerti Grossi, op. 6, as a second point of reference. Pedrini left Rome in 1702 and reached the Beijing court in 1711 after nine years of tortuous travels through the New World and Asia. Arriving at an opportune moment, Pedrini was immediately recruited as a musical tutor to the Kangxi Emperor (r. 1661–1722) and contributor to the emperor’s ambitious compendium project on music and tuning, the Imperially Composed Correct Interpretations of Musical Tuning (Yuzhi lülüzhenghyi 御製律呂正義, completed 1713).

While much of Pedrini’s scholarship focuses on his political entanglement at the Beijing court and issues of translation in his transmission of music theory, I will discuss Pedrini’s music and performance practice considerations. This lecture recital will shed light on Pedrini’s compositional practices through recent work on schema theory (Gjerdingen, Rice, et al.) and suggest Pedrini’s self fashioning as a shepherd in light of his membership at the Arcadian Academy in Rome and his pastoral duties as a parish priest in Beijing.

ABOUT THE PERFORMER

Addi Liu is a Baroque violinist. He has appeared in performances with ensembles such as Apollo’s Fire, Les Délices, Bourbon Baroque, Indianapolis Baroque Orchestra, and more. With soprano and harpist Anna O’Connell, his ensemble Time Stands Still was awarded Early Music America’s 2021 Emerging Artists grant.

Raised in Hong Kong, he studied at San Francisco Conservatory of Music’s preparatory and collegiate divisions where he graduated with a BM and MM with a Departmental Award in Excellence. He is an alumnus of the Aspen Music School and Festival, Amherst Early Music Festival, Tafelmusik Baroque Summer and Winter Institutes, and La Petite Bande Summer Academy.

His research interests include performance practice and the transmission of music theory between China and the West. He has presented at the American Musicological Society, and his paper given at the Society of Seventeenth-Century Society was awarded the Irene Alm Memorial Prize (2021).

He is currently a doctoral candidate and teaching assistant at Case Western Reserve University in pursuit of a DMA in Historical Performance Practice. He studies with Julie Andrijeski.

PROGRAM

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| Sonata I in A Major, Op. 3
I. Adagio
II. Allegro
III. Largo
IV. Adagio
V. Allegro | Teodorico Pedrini (1671–1746) |
| | QinYing Tan, organ |
| Sonata III in D Major, Op. 3
I. Grave
II. Allegro
III. Adagio
IV. Allegro-Adagio
V. Allegro | Teodorico Pedrini |
| | QinYing Tan, harpsichord |
| Sonata VI in B-flat Major, Op. 3
I. Grave
II. Vivace
III. Adagio
IV. Allegro
V. Adagio
VI. Allegro | Teodorico Pedrini |
| | Guillermo Salas-Suarez, violin |
| Sonata VIII in B-flat Major, Op. 3
I. Grave
II. Vivace
III. Adagio
IV. Balletto. Allegro
V. Allegro | Teodorico Pedrini |
| | Peter Bennett, harpsichord |
| Sonata XII in F Major, Op. 3
I. Pastorale. Adagio | Teodorico Pedrini |
| | QinYing Tan, organ
Phaik Tzhi Chua, violin |