

UPCOMING EVENTS

Department of Music
Case Western Reserve University

Tuesday, April 12th, 2022 | 7:30PM

Early Music Singers & Collegium Musicum
Harkness Chapel

Friday, April 15th, 2022 | 7:30PM

Graduate Lecture-Recital: Andrew Hatfield
Harkness Chapel

Friday, April 22nd, 2022 | 7:30PM

Baroque Orchestra & Early Music Singers
Maltz Performing Arts Center

Sunday, April 24th, 2022 | 4:00PM

Baroque Dance Ensemble
Maltz Performing Arts Center

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

Graduate-Lecture Recital: Addi Liu
Harkness Chapel

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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

Department of Music
Case Western Reserve University

BAROQUE CHAMBER ENSEMBLES

What's in a name... Pergolesi in Naples

Jaap ter Linden, *Director*

Phaik Tzhi Chua, *Graduate Teaching Assistant*

Saturday, April 9, 2022

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 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).



Text for L'Olimpia

Recit 3, "Or cosi"

Or cosi tra se parla
Thus she talks to herself,
Olimpia l'infelice
the unhappy Olimpia,
Allor, che più non vede
until she sees no longer
del Traditor la Prora.
the traitor's prow.
Si, si che mi divora
"Yes, let monsters
mostri del salso Regno
devour me,
sfogate contro me
turn against me
la vostra fame;
the hunger of the briny Kingdom,
e per pietà troncate
and for pity's sake, cut off
del viver mio lo stame.
the thread of my being.

Aria 3 - Spiritoso/Andante

Quanto é simile il mio Core
"How like my heart is to that rock
a quel Scoglio in mezza al Mar.
in the middle of the sea.
Ei percosso a tutte l'ore
And continually buffeted,
io trafitto hò sempre il Core
my heart is perpetually tormented.
Cangerassi un di il suo Fato;
One day his destiny will change,
mà la sorte per me non può cangiar.
but for me fate cannot change.

PROGRAM

Trio Sonata I
from *Twelve Sonatas for Two Violins and a Bass*
(London, 1780)
Moderato - Andantino - Presto

Pergolesi/Domenico Gallo
(1730 - c.1768)

Ann Yu & Phaik Tzhi Chua, *violins*
Jonathan Goya, *violoncello*
Xiaoyang Ni, *harpsichord*

Concerto Quinto
from *Sinfonie da Camera Op.2* (London, 1736)
Affettuoso - Allegro - Adagio - Giga Allegro

Nicola Porpora
(1686-1768)

Andrew Hatfield & Maya Johnson, *violins*
Jane Leggiero, *violoncello*
Xiaoyang Ni, *harpsichord*



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

PROGRAM

L'Olimpia, cantata for soprano, strings and continuo
score undated, poet unknown

Introduttione - Allegro, Adagio, Allegro

Recit 1, "Su la sponda"

Aria 1 - Largo Assai

Recit 2, "O Mare"

Aria 2 - Adagio

Recit 3, "Or cosi"

Aria 3 - Spiritoso/Andante

Andrea Walker, *soprano*

Jonathan Goya & Addi Liu, *violins*

Erlene Koh, *viola*

Jane Leggiero, *violoncello*

Don Verkuilen, *harpsichord*

Concerto Armonico IV
from *Concerti Armonici* (The Hague, 1740)

Pergolesi/Unico Wilhelm van Wassenaer
(1692 - 1766)

Largo - Da Cappella. Non Presto - Largo Affettuoso - Allegro

Shannon Lee, Caitlin Hedge, Addi Liu, Phaik Tzhi Chua, *violins*

Erlene Koh, *viola*

Jane Leggiero, *violoncello*

Steven Brija, *bass*

Don Verkuilen, *harpsichord*

Text for L'Olimpia

(Accomp.)

Eolo, Nettuno ingiusti

O East Wind, unjust Neptune,

In qual carcer tenete

In what prison do you keep

riposte le vostr'orride procelle?

your terrible storms chained up?

qual' empi castigate ò rie comete?

What villains do you punish, o stern comets?

Sú movetevi ò Cieli a mie lamenti;

Come, rise to my lament,

ò Mare, ò Stelle, ò Venti!

o sea, o stars, o winds."

Aria 2 - Adagio

Le procelle si fan calma

"The storms are calmed

per un reo d'infedeletà.

for a wretch of infidelity.

E per me ogni Pianeta

Whereas for me every planet

si converte in ria Cometa

is turned into a malevolent comet.

affliggete pur quest'alma

Afflict his soul,

astri rei senza pietà.

evil stars, without mercy."

Text for L'Olimpia

Aria 1 - Largo Assai

Agiutatemi a morire

“Help me to die,
disperati miei pensieri.

o my despairing thoughts,

Nò, nò che non chiede vita

No, let my betrayed soul
quest' anima tradita,

not seek for help,

mã per maggiore martire

but to increase suffering,

fate che di morir nemeno speri.

let it hope for solace not even in death.”

Recit 2, “O Mare”

O mare, ò stelle, ò venti;

“O sea, o stars, o winds,
come non v'irritate?

how do you restrain your anger?

Come soffrir potete

How can you see the suffering

veder tradita una donzella amante?

of a maiden in love,

e tu Giove lassú come il consenti?

and you, Jove, how do you allow it?

o mare, ò stelle, ò Venti.

o sea, o stars, o winds.

PROGRAM NOTES

Naples was a city bustling with musical activities in the 18th century. Music from this period is marked by its natural and galant style, cultivated from the tradition of partimento from its four best music conservatories where esteemed maestros such as Alessandro Scarlatti taught. As for Giovanni Battista Pergolesi, he was one of the most notable of the students, after Nicola Porpora, from the Conservatorio dei Poveri di Gesù Cristo. Pergolesi was one of the most successful and respected composers of his generation. This Pergolesi-vogue has caused confusion by attributing music not by him. Domenico Gallo's *Trio Sonata I* had been misattributed to Pergolesi even into the 20th century by Igor Stravinsky, who had reworked some of Gallo's music into his ballet, *Pulcinella*.

Gallo was born in 1730 in Venice, where he worked as a violinist and composer. There was a family of musicians named Gallo based in Naples, Pergolesi's birthplace, and it is possible that Domenico was connected to them. The Trio Sonatas were probably written between 1750 and 1770, a period of transition between the Baroque and classical eras. Like most early classical sonatas, they contain three movements (fast - slow - fast); the development of these movements tends to be simple and straightforward, with most sonatas containing a fugue movement. What made the Pergolesi attribution credible were the strong memorable themes. Just what Stravinsky needs to kick off his phase into neo-classicism with *Pulcinella*.

Senior of Pergolesi and peer of Alessandro Scarlatti, Nicola Porpora's *Sinfonie da Camera Op.2* was published during the last year of his four year visit to London in 1736. The majority of his compositions were vocal and operatic works. Porpora was a fine maestro in solfeggio in Conservatorio di S'Onofrio. The infamous castrato Carlo Broschi, known as Farinelli, and later, Joseph Haydn, were his protégé. *Concerto Quinto* is a display of artful compositional acumen of 18th century Neapolitan conservatories.

PROGRAM NOTES

Another Pergolesi-vogue anecdote was about his opera, *L'olimpiade*, having an unsuccessful performance, a member of the audience threw an orange which struck Pergolesi on the head. But we shouldn't confuse Pergolesi's *L'olimpiade* with the cantata, *L'Olimpia* by Alessandro Scarlatti. *L'Olimpia* might be a commissioned work by Marquis Francesco Maria Ruspoli for his weekly Sunday cantatas. Cantatas and sacred music were preferred by the nobilities at the time. Olimpia is a heroine of the Italian dramatic monologue tradition. She vents her fury with the invocation of nature and wishes for a shipwreck when the ship of her lover, Bireno, is leaving. Parallels were drawn between Olimpia and Claudio Monteverdi's Arianna whose fate was contrasted with their departing lover.

In 1740, six *Concerti Armonici* were published anonymously by the composers' choice. It was then misattributed to Carlo Ricciotti, and later to Pergolesi for another hundred years before musicologist Albert Dunning proved Wassenaer's authorship in 1979. Unico Wilhelm was born to the nobility in the Netherlands. As a young man, he embarked on a Grand Tour, which its route typically included Paris and Italy, possibly also Rome, Florence, Venice, Vienna, and Prague. A nobleman was not supposed to compose and publish music, but to play an instrument or take up composition as a pastime. However, looking at his *Concerti Armonici*, we can see that Unico Wilhelm took his compositions seriously. He had an obvious understanding of texture and style which is a mixture of Corellian and galant styles. Might these be party pieces to be performed in the Castle of Twickel with his violinist buddy Ricciotti? What's in a name? Unico Wilhelm certainly did not care about it.

Text for L'Olimpia

Translation: Rosalind Halton, 1996

Recit 1, "Su la sponda"

Su la sponda del mare per un ingrato,
On the seashore, a noble lady cast
e più che il mare crudele
her sighs to the winds
allo sparir di fuggitive vele
for an ingrate, more cruel than the sea,
spargea donna gentil sospiri ai venti.
as the swift ships vanished,
E con queruli accenti spesso chiamava
And repeatedly she called out in vain
indarno del suo diletto il nome;
the name of her beloved;
mã sordo il traditor, sorde le stelle
but the deaf is the traitor, deaf the stars;
disperata si svelle
in grief she let loose her fair hair.
il più fin' or delle sue bionde chiome.
Now lamenting, now enraged, she
Or mesta, or furibonda le furie invoca,
invokes the furies,
e dal lor sdegno aspetta
and expects from their wrath to see
Veder d'un traditor giusta vendetta.
just revenge on a traitor.
Crudel, diceva, é questa la fé,
"Cruel one", she said, "is this the faith,
questo é l'amor, che mi giurasti?
this the love that you swore to me?
Tu parti, e fuggi, oh Dio!
You flee from me, oh God!
e teco porti ingrato l'Alma,
And with you, ingrate, you carry my soul,
e'l Cor, ch'io ti diedi, e l' onor mio?
the heart I have you, and my honour!"