

# UPCOMING DEGREE RECITALS

Department of Music

Case Western Reserve University

**Saturday, March 29, 2023**

7:30 PM | Church of the Covenant

Anna O'Connell, *soprano*

**Tuesday, April 4, 2023**

7:30 PM | Harkness Chapel

Jane Leggiero, *viola da gamba*

**Friday, April 14, 2023**

7:30 PM | Harkness Chapel

Phaik Tzhi Chua, *Baroque violin*

**Sunday, April 23**

4:00 PM | Harkness Chapel

Andréa Walker, *soprano*

**Friday, April 28, 2023**

7:30 PM | Harkness Chapel

Rosemary Heredos, *soprano*

**Sunday, April 30 2023**

12:00 PM | Harkness Chapel

Kameryn Luneg, *mezzo-soprano*

**Visit our website for a full schedule of events and the latest news!**

Department of Music

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# CWRU MUSIC

## CONCERT SERIES

Department of Music

Case Western Reserve University

*Sonate, que me veux-tu?!*

*Desperate, Angelic, and Capricious Violin Sonatas of the  
17th and 18th Centuries*

# Andrew Hatfield, *Baroque violin*

Danur Kvilhaug, *theorbo and baroque guitar*

Macarena Sánchez, *baroque cello*

Jane Leggiero, *viola da gamba*

Mikhail Grazhdanov, *harpsichord*

Dr. Peter Bennett, *harpsichord*

Thursday, March 25, 2023

4:00 PM | Harkness Chapel

11200 Bellflower Road Cleveland, OH



[case.edu/artsci/music](http://case.edu/artsci/music)

## About Historical Performance Practice

Students in the Historical Performance Practice Program (HPP) at Case Western Reserve University are part of a small, highly selective, and fully funded experience for advanced students destined for leadership in the early music field. Our degree programs provide graduates with a wide range of marketable career-building skills while encouraging creativity and exploration. Using the skills they have acquired at CWRU, our graduates have gone on to take college-level academic positions with a strong performance component, historical performance ensemble leadership roles, and to enjoy successful performance careers.

### HPP Degree Programs

MA and DMA degrees fully funded, with generous stipends awarded to all admitted graduate students!

- Perform repertoire from Middle Ages to ca. 1850 using the Kulas Collection of Historical Instruments
- Pursue original research on performance practice topics
- Collaborate with conservatory faculty and students through our Joint Music Program with the Cleveland Institute of Music
- Take seminars in performance practice and musicology tailored to the scholar-performer (topics include continuo, baroque dance, notation, improvisation, historical analysis)
- Gain leadership and solo experience in ensembles and recitals

### Research

Based on the philosophy that outstanding historical performers also need to be excellent historians and researchers, the program combines high-level performance training with rigorous academic study. Students take private lessons with our renowned applied faculty and visiting artists; participate in a variety of ensembles from Medieval to Romantic; enroll in musicology classes and targeted HPP seminars; and prepare lecture recitals by working closely with a faculty advisor – all with the aim of deepening their understanding of the repertoires they perform and their historical contexts.

### Ensembles and Performance Opportunities

The HPP program offers a variety of ensembles from Medieval to Romantic, and the Kulas Collection of historical instruments (over one hundred renaissance, medieval and baroque string, wind, and brass instruments) is available to all students. The program also owns various historical keyboard instruments: French, Italian, and German harpsichords, a continuo organ, and two fortepianos.

## About the Department of Music

The Department of Music, an academic department within the College of Arts and Sciences, serves undergraduate and graduate students at Case Western Reserve University as well as all students at the Cleveland Institute of Music through our Joint Music Program.

The department upholds the highest standards of academic and artistic excellence through a broad range of courses, degree programs, 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 Department of Music aspires to be an inclusive environment in which all members feel empowered to participate in the community, fostering creative energy and insights that result in a better institution.

The mission of the CWRU Department of Music is to:

- Foster preeminent research, creative endeavors, and learning.
- Support students in developing their musical skills and knowledge in the context of a liberal arts education; equip students to become proactive scholar-practitioners in music education; and promote the academic education of students from the Cleveland Institute of Music, through the Joint Music Program.
- Provide local, regional, national, and international leadership in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.
- Encourage service to the institution and related academic disciplines, participation in faculty governance, and the promotion of open communication and shared policy-making.

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## Program Notes (continued)

The next two movements, *Aria* and *Altra* work as a pair, and are marked *Andante Gratoso*, "gracefully walking." Nearly identical in structure and melody, the two differ only in their mode: the *Aria* is in E minor; the *Altra*, in E major, with a brief return to the *Aria* as a conclusion to the set, not unlike the more-common *Minuet and Trio* form. Lovely, elegant tunes define the movement, which are structured as a *Rondeau*, a form wherein the opening melody reappears multiple times. The final *Allegro--Presto* is both exciting and strange: it begins with a simple binary-form tune played without ornamentation by both violin and continuo. The same tune, in its entirety, is then played again with the violin playing it identically to the opening while the continuo plays a virtuosic variation on the tune at a borderline unimaginable speed, after which continuo and violin switch places: the continuo returns to their original tune while the violin plays a *Presto* variation even faster than the continuo. This final lightning-speed variation concludes the work quickly and coolly in true French fashion, with simplicity and elegance, and without much fuss.

**Jean-Féry Rebel's** *Pièces de la Violon* predate Leclair's sonatas by only three decades, but are vastly different in approach. A violinist in the court of Louis XIV, Rebel played for the king's opera and ballet company as well as his prestigious "Twenty-four Violins of the King." Known for his love of dancing, Rebel's "Pièces" for the violin are actually dance suites, featuring all of the popular French dances of the Baroque: minuets, bourées, gavottes, and the like. The *Caprice* concludes the second suite. Simply marked "Gay," it is exactly that: a work of pure joy. It is essentially a set of variations over a simple tune the begins the work, with each variation growing in complexity and color. The middle section features a striking shift into D minor and displays variations with widely different affects from the surrounding D major bookends. The fastest and most spectacular variations occur near the end but don't conclude the work directly; rather, one of the most beautiful, melodic, and soaring earlier variations returns, gracefully tapering with a simple, elegant, refined final chord, truly in the French style.

## Program

Sonata for Violin and Continuo in G Major, BWV 1021	J.S. Bach (1685-1750)
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I. Adagio  
II. Vivace  
III. Largo  
IV. Presto

Sonata detta la Desperata	Carlo Farina (c.a. 1600-1639)
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Sonata XVI, "Guardian Angel" Passacaglia, from <i>Rosenkranzsonaten</i>	Heinrich Ignaz Franz Biber (1644-1704)
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~pause~

Sonata in E minor for violin and continuo, Op. 5, No. 3	Jean-Marie Leclair (1697-1764)
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I. Largo: *un poco dolce sempre*  
II. Vivace  
III. Aria: *Andante Gratoso*  
IV. Altra  
V. Allegro - Presto

Deuxième Suite pour le Violon en D la ré B mol, from <i>Pièces de la Violon avec Basse-Continue</i> IX. Caprice: <i>Gay</i>	Jean-Féry Rebel (1666-1747)
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## Program Notes

This program features works of five different composers and, not by coincidence, five vastly different approaches to baroque instrumental music. all of which are beautiful, evocative, and virtuosic in their own way. We will begin with a familiar name, **Johann Sebastian Bach**, but a far less familiar sonata. The **Sonata for violin and continuo in G major, BWV 1021**, pales in popularity compared to the Six Sonatas for violin or the Six Sonatas for violin and obligato harpsichord; indeed, there is some debate regarding whether J.S. Bach wrote the work at all. It features a figured bass rather than a fully-realized harpsichord part, and appears in multiple manuscripts as a violin sonata, flute sonata, and trio sonata for violin *and* flute.

Perhaps because of these discrepancies, it is occasionally attributed to J.S. Bach's son, Carl Philipp Emanuel. Despite its potentially mysterious origins, it is a joyful and surprising piece that typifies the four-movement structure of many German sonatas: slow-fast-slow-fast. The lighthearted *Adagio* opens the program with its warm, welcoming waves of pleasant melodies and motives, delightfully decorated with Bach's lovely florid ornamentation, weaving from one harmony to the next.

The *Vivace* that follows is both charming and teasing, dancing from major to minor modes surprisingly quickly, as if flirting with the audience. The violin teases the listener with almost-tunes, rapid sequences, and tossed-away motives before finishing up with a shocking shift into G minor and a final hemiola that obscures the meter briefly before landing on the final G major chord, concluding the movement before one even knows quite what happened. The *Largo* is much more dramatic and melancholic than either of the previous movements, as if all of the flirtatious charm preceding it had been for naught. Minor scales twist around yearning semi-tones in the violin as the continuo unstably modulates through multiple keys. The heartbreaking opening gesture returns one final time with added angst before the violin embarks on a dreamy, fantasia-like passage that concludes the work with an unresolved half-cadence, an unanswered question hanging in the air before the fugal fireworks of the finale erupt. The last *Presto* begins with a simple, tuneful subject in the continuo that is immediately imitated by the violin, and continues to reappear throughout the movement in various keys. Entrances of the subject are connected through a filigree of rapid notes in all the instruments, sending the violin skyrocketing up the high E-string and back down through a sequence of quick arpeggios that propel the ending to a final proud G major chord, ending harmonically where it began, but with much greater strength and jubileance than the simple opening *Adagio* would have suggested.

The second sonata is vastly different, and precedes Bach's work by nearly a century. Published in 1628, **Carlo Farina's** *Sonata detta la Desperata* is a lovely example of early Italian sonatas. It functions *modally* rather than *tonally*; that is, the harmonies are not always reminiscent of later music and cadences are approached differently, often with rapid Rognoni-inspired *passaggi* (ornamental runs of notes) that propel the music into a moment of repose.

## Program Notes (continued)

Broadly speaking, the work can be divided into sections, each with its own unique motives, gestures, and affects. Earlier sections of the work often introduce short, memorable motives that pass through the range of the violin in sequence, each reiteration with its own character. One prominent section near the middle features a string of double-stops for the violin, overlapping gestures on multiple strings at the same time to great dramatic and theatrical effect that, humorously, unwinds into a quotation of popular 16th-century song, *La Monica*. A *galliard* follows, a popular Renaissance dance in triple-meter, followed by a shocking, sinewy, chromatic descent that seems to appear out of nowhere, crawling back down to the final G in the bass, a D in the violin hovering above, concluding the sonata. This performance will be played with the violin below the collarbone, a 16th-century practice that befits the style of this slightly-later work.

**Heinrich Iganx Franz Biber's** iconic *Rosary (Mystery) Sonatas* have become a staple of baroque violin repertoire: a set of 16 works, each representing one of the Mysteries of the Rosary. The *Passacaglia* is the last of the set, the only unaccompanied, and aside from the first sonata, "Annunciation," is the only other sonata of the set in standard violin tuning, returning to familiar territory after 14 sonatas departed from it. The manuscript features a copper-engraving of Guardian Angels, and the entire work is structured as a *passacaglia*: four descending notes repeat for the duration. All of these elements: the return to standard tuning, the stability of the repeating bass line, and guardian angel depiction suggests a sense home, safety, and faith. A marvel of solo violin composition, the work is awe-inspiring in scope and the experience is transcendent. The violin soars through low and high registers, rapid runs, double-, triple-, and quadruple-stops, occasionally fading away and leaving behind only the infinite repetition of four descending notes, evoking a sense of hope, trust, and infinite potential as the violinist explores the limits of the instrument while forever remaining grounded by the bass.

**Jean-Marie Leclair** was an 18th-century French violinist and contemporary of Jean-Philippe Rameau who, despite being in Lyon and building his career in Paris, left France to study violin with Italian virtuosi in Turin. There, he learned many of the Italian virtuosic tricks that rarely appeared in French music under the operatic reign of Jean-Baptiste Lully. This hybridization of French aesthetics and ornaments mixed with Italian spectacle makes Leclair's violin sonatas particularly interesting and exciting, and this *Sonata in E minor* is no exception. The opening *Largo*, "always with a bit of sweetness," is simple, short, and in stark contrast to the Italian and German works on the program, fraught with real, singable, memorable melodies. It is contrasted by the *Vivace* that follows, a movement built entirely on two short motives and rapid, virtuosic spectacle in both violin and continuo.