

UPCOMING EVENTS

Historical Performance Practice Program
Case Western Reserve University

Sunday, April 23, 2023 | 4:00 PM

Andrea Walker, Soprano, DMA Lecture Recital
Harkness Chapel

Monday, April 24, 2023 | 12:30 PM

Mikhail Grazhdanov, fortepiano
Harkness Chapel

Friday, April 28, 2023 | 7:30 PM

Rosemary Heredos, Soprano, DMA Lecture Recital
Harkness Chapel

Thursday, May 18, 2023 | 12:00 PM

Rosemary Heredos, Soprano, DMA Lecture Recital
Harkness Chapel

Saturday, May 20, 2023 | 7:30 PM

Kameryn Lueng, Mezzo-soprano, MA Lecture Recital
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

Society for Seventeenth-Century Music

Department of Music
Baker-Nord Center for the Humanities
Case Western Reserve University

"Rares et Diverses Musiques" Women as Patrons, Performers, and Composers in Seventeenth-Century Paris

Baroque Chamber Ensembles, Baroque Dance

Dr. Julie Andrijeski, *Director, Choreographer, and Stage Director*
Artistic Coordinator, HPP Ensembles

Baroque Vocal Ensembles

Dr. Peter Bennett, *Director*
Head, HPP Program

Graduate Teaching Assistants

Alissa Magee
Macarena Sánchez Ruiz

Friday, April 21, 2023
7:30 PM | Harkness Chapel
11200 Bellflower Road Cleveland, OH



case.edu/artsci/music

PROGRAM

Quam pulchra es
Ecce quam bonum
Pange lingua

Antoine Boesset
1587-1643)

*Alissa Magee, Andrea Walker, sopranos; Kameryn Lueng, mezzo-soprano
Don Verkuilen, organ; Mikhail Grazhdanov, harpsichord; Danur Kvilhaug, theorbo;
Jane Leggiero, viola da gamba*

Amor mio, "Affettuoso"

Antonia Bembo
(1640-1720)

*Alissa Magee, Andrea Walker, sopranos;
Mikhail Grazhdanov, harpsichord; Macarena Sanchez, cello*

Sonate a huit, H. 548 (excerpts)

Marc-Antoine Charpentier
(1643-1704)

Grave
Récit – Sarabande
Récit – Bourée
Chaconne

*Bruno Lunkes, Andrew Hatfield, Phaik-Tzhi Chua, Caitlin Hedge, violins
Jane Leggiero, viola da gamba; Macarena Sanchez, cello;
Mikhail Grazhdanov, Xiaoyang Ni, harpsichords; Danur Kvilhaug, theorbo*

Ave verum corpus

Charpentier

*Alissa Magee, soprano; Kameryn Lueng, mezzo-soprano;
Andrew Hatfield, Bruno Lunkes, violins;
Jane Leggiero, viola da gamba; Don Verkuilen, organ*

Ave maris stella

Charpentier

Alissa Magee, Andrea Walker, sopranos; Don Verkuilen, organ

Welcome to

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

We strongly encourage all campus visitors to be fully vaccinated—including boosters if eligible. All visitors and members of the university may choose whether to wear masks indoors on campus, unless they are in clinical settings, including the dental clinic, or have received university approval for an exception. We encourage everyone in the campus community to respect individual choices to wear a mask. Please remember that those with COVID-19 symptoms should stay home.



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PROGRAM NOTES (CONT.)

this cantata. Her skill in evoking action through sound alone and differentiating characters through one soprano is remarkable.

Like **Jacquet de La Guerre**, **Françoise-Charlotte de Senneterre de Mennetou** (1679/80-1745), or more simply “Mademoiselle de Menetou,” performed for King Louis XIV at an early age (age nine). Her entire family was well connected to the court, and several of them were patrons of music, or musicians themselves. **Menetou’s** paternal grandmother studied with Bacilly, and **Menetou** most likely studied with François Couperin, who honored her by titling the opening movement of his *Septième Ordre, Second Livre* (1717) “La Ménétoü.” **Menetou** is also known to have been a fine dancer and appeared in several of the court balls including those in celebration of the marriage of the Duke and Duchess of Bourgogne in 1697. The King’s royal printer Christophe Ballard published **Menetou’s** first collection of *Airs sérieux* in 1691, making her the youngest woman composer to publish an entire collection of works in France. **Menetou’s Gavotte** is found at the end of these airs with one other dance (a “Mouvement de Menuet”). The words, pastoral in nature and by no means serious, were composed by “Monsieur de Mesange,” a poet who apparently married into the Brossard family. We have chosen to enact this charming scene that features “L’Amour” causing mischief amongst a flock of shepherdesses.

Henry Desmarests (1662-1741) came to Louis XIV’s court as a music page in 1674 and rose to court musician by 1680. *Didon, a tragédie lyrique*, is **Desmarests’** second opera and his first staged work to be performed at the *Académie Royale de Musique*, in 1693. Mme. Louise-Geneviève Gillot de Saintonge wrote the libretto for this opera which was the first to have been written for the *Académie Royale* by a woman. **Desmarests** composed his “Magicienne” role in *Didon* for a sword-fighting, cross-dressing, bi-sexual soprano Julie D’Aubigny a.k.a. “La Maupin.” Maupin’s life is a swash-buckling story in and of itself (indeed, Théophile Gautier wrote an eponymous novel based on her life in 1835). (Maupin’s colorful history, added to **Desmarests’** choice of female librettist and strong central female character, led me to choose selections from this opera for our current show.) We open at the top of Act I in which we find Anne, Dido’s confidante, encouraging Dido to allow Aeneas into her heart. Dido still mourns her husband’s death at the hands of her brother and is wary to proceed into the arms of another. She does, however, eventually confess that she and Aeneas have declared their love for each other. Following a menuet, the action moves to Act III in which a magician attempts to give Dido hope for a happy union with Aeneas. She calls up her “demons of the air” to act as Cupids and to join her in singing an enchanted air to lift the gloom from Dido’s brow.

The dances included in our *Didon* presentation have been taken from different Acts in the opera. The Menuet, danced here by Dido and Anne, appears in the Prologue; and the closing Rigaudons were plucked from Act II and here feature the two Cupid-demons. Both choreographies, notated in Feuillet-Beauchamps notation, are found in Ms. Fr. 14884; the choreographers are unknown.

PROGRAM (CONT.)

Trio Sonata in C minor
Lentement. Grave
Vif – Lentement - Vif

Élisabeth Claude Jacquet de la Guerre
(1665-1729)

*Phaik-Tzhi Chua, Jonathan Goya, violins; Macarena Sanchez, cello;
Don Verkuilen, harpsichord; Danur Kvilhaug, theorbo*

Judith (excerpts)
[Antoine Houdar de La Motte, librettist]
Prelude
Recit - Air
Recit - Sommeil
Recit - Air
De mouvement, & marqué - Air

Jacquet de la Guerre

*Andrea Walker, soprano; Caitlin Hedge, violin;
Jane Leggiero, viola da gamba; Mikhail Grazhdanov, harpsichord; Danur Kvilhaug, theorbo*

-INTERMISSION-

Gavotte Air
[Monsieur de Mesange, librettist]

Françoise-Charlotte de Senneterre Ménétoü
(1679-1745)

*Kameryn Lueng, Andrea Walker, Phaik-Tzhi Chua, Macarena Sanchez, dancers;
Andrew Hatfield, violin; Danur Kvilhaug, theorbo*

Didon (excerpts)
[Louise-Geneviève Gillot de Saintonge, librettist]

Henry Desmarests
(1661-1741)

Act I- Scenes I and II.
Menuet (from act I). *Kameryn Lueng, Alissa Magee, dancers*
Act III- Scenes III and IV
Canaries
Rigaudon (from act III). *Andrea Walker, Phaik Tzhi Chua, dancers*

*Alissa Magee, soprano
Kameryn Lueng, mezzo-soprano
Bruno Lunkes, violin and recorder; Andrew Hatfield, violin
Jonathan Goya, viola and recorder; Caitlin Hedge, viola
Macarena Sanchez, cello; Mikhail Grazhdanov, harpsichord; Danur Kvilhaug, theorbo*

PROGRAM NOTES

In the middle years of the seventeenth century, the chronicler Jean Loret published a weekly letter dedicated to Mademoiselle de Longueville, in verse, and later collected as *La Muze Historique* (1650-1662), documenting the countless social events that the upper échelons of French society were expected to attend. Though not the focus of his attention, the observations he made on the musical dimension to these gatherings point to a richness and diversity of musical and social life in Paris that is perhaps surprising to those who might consider the court, the church, and “society” separate spheres. But Loret paints a picture of a musical scene in which members of these spheres (and their respective performers and composers) mingled freely, in which sacred music was as much a draw for society as secular, and in which women played an important role both as performers, patrons, and later composers. Yet this role was by no means limited to this context. From the nuns of Montmartre and their powerful Abbess, to the highly regarded women singers in Madame de Guise’s household, to the women singers, composers, and librettists associated with the salons of Paris and the court of Louis XIV at Versailles, women stamped an indelible mark on music-making in seventeenth-century Paris. This concert explores their legacy.

In the early years of the seventeenth century, the Royal Benedictine Abbey of Montmartre had fallen into disrepair, but under Abbess Marie de Beauvilliers, the fabric of the Abbey was restored and nuns recruited from across France as part of a process of renewal driven by forces loyal to the recently defeated Catholic League. One such nun, arriving from Fontevraud in 1607, was described as having reformed the chant at Montmartre, and certainly by the 1620s it is clear that a reformed chant repertory was in use and that musical dimension to the liturgy had reached a high level. The composer **Antoine Boesset**, surintendant de la musique de la chambre to Louis XIII must have been engaged around this time, because over the following decades he produced a large repertory of music composed specifically for these nuns and their unique liturgy and chant. All the nuns seem to have sung, with **Boesset** himself on occasion singing the bass part to his compositions. Tonight’s concert features works composed for the ceremony of the Vesture of Novices at Montmartre (the psalm *Ecce quam bonum* and the hymn *Quam pulchra es*, both organized as rondeaux), and for the ceremony of *Salut* (the hymn *Pange lingua*) that took place in the Martyrium dedicated to Saint Dionysius.

Towards the end of Abbess de Beauvilliers’ tenure at Montmartre (in the 1640s and 50s) the Lorraine/Guise family (a noble family with aspirations to the throne of France that had been instrumental in the sixteenth-century wars of religion) began to take control of the Abbey, building on the connections they had established at its re-foundation. In the 1640s Catherine, Duchess of Guise, paid for the publication of the reformed *Antiphonier* and *Ténèbres* chant books, and her daughter Françoise-Renée succeeded Beauvilliers as Abbess in 1657. It is this connection with the Guise family that probably prompted the performance of Marc-Antoine **Charpentier’s** *Leçons de Ténèbres* at Montmartre in 1670, **Charpentier** having come under the protection of the esteemed noblewoman Mademoiselle de Guise earlier that year. On that occasion the *dessus* and *haute-contre* singers were probably servants in Mademoiselle de Guise’s household, and indeed much of the sacred music that **Charpentier** produced during his tenure was intended for performance by these members of the household, a sizeable body of musicians many of whom doubled, though, as domestic servants.

PROGRAM NOTES (CONT.)

Charpentier’s duties were primarily focused on the chapel, and since his patroness preferred the timbre of the soprano voice to that of men’s, it is works such as those we will perform tonight that were heard most often in the small chapel of the Hotel de Guise, or in one of the larger reception rooms: the *Ave verum* featuring two treble instruments in addition to the two high voices) and an alternatim setting of the hymn *Ave maris stella*. To round out the performance we will also perform the *Sonata à 8*, a remarkable synthesis of the French and Italian styles (from Corellian walking basses to récits for solo viol) and among the first sonatas to have been composed in France.

Around the same time **Charpentier** was composing for Mlle. de Guise, **Antonia Padoani Bembo** (c. 1640-c. 1720) was auditioning for Louis XIV. Impressed by her singing, the King granted her a pension and housing at the Petite Union Chrétienne, a monastic community not far from the Abbey of Montmartre. Originally from Venice, **Bembo** emigrated to France somewhat later in life. Like **Charpentier**, she learned composition from an Italian master (in this case Francesco Cavalli) and her music showcases a talent for combining French and Italian stylistic elements. Five manuscripts of her music survive, the most varied of which is the *Produzioni Armoniche*, a carefully curated collection of motets, arias, and cantatas. As with the other Italian love songs, the amorous duet *Amor mio* was likely composed during the Venice years and later copied into *Produzioni*.

A contemporary of **Bembo**, **Élisabeth-Claude Jacquet de La Guerre** (1665-1729) was born into a Parisian family of musicians and instrument makers. After performing before Louis XIV when she was just five years old, she piqued the King’s interest and eventually became a protégée of Mme. De Montespan. **Jacquet de La Guerre** was one of only a few women to have her works published during her lifetime. Her first publication, the *Pièces de clavecin*, appeared in 1687, dedicated to the king. Other instrumental works including the *Trio Sonata in C minor* performed today cannot be dated and exist only in manuscript.

Three collections of cantatas by **Jacquet de La Guerre**, two based on sacred texts and one on secular themes, were published throughout the first two decades of the 18th century, although it is not clear when **Jacquet de La Guerre** composed them. **Jacquet de La Guerre’s Judith** appears in her first collection of cantatas, published in 1708. All of **Jacquet de La Guerre’s** sacred cantatas are set to livrets by the poet Antoine Houdar de La Motte (who also wrote the libretto for Campra’s *L’Europe galante*) and are based on Old Testament themes. La Motte’s setting of Judith focusses on the climax of the story. Judith, a Jewish widow, has already joined the Assyrian general Holofernes at his camp, telling him that victory over her city, Bethulia, is imminent. He then invites Judith to his tent whereupon she commences to seduce him, encouraging him to drink and filling his head with visions of lovemaking ahead. Once Holofernes falls asleep in a stupor, Judith summons the strength to behead him and, in doing so, saves her city. **Jacquet de La Guerre** opens her cantata with a battle-like symphony that effectively leads us to the scene. The soprano plays three separate roles throughout this short cantata: narrator, Holofernes (in a drunken victory air, “La seule victoire”), and Judith (implored the heavens for strength in going through with her task, “Judith implore encore”). The violinist (in our case, although no specific instrument is implied) also takes on the role of Judith at the story’s most heightened moments, vividly depicting Holofernes asleep (Sommeil) and beheaded (De mouvement et marqué). **Jacquet de La Guerre’s** penchant for dramatic music is palpable in