

# CWRU MUSIC CONCERT SERIES



2023/24  
SEASON

## *Frivolity and Devotion*

### **Baroque Dance**

Dr. Julie Andrijeski, director

Phaik Tzhi Chua, graduate assistant

### **Baroque Vocal Ensembles**

Dr. Peter Bennett, director

**7:30 p.m.**

**Tuesday, April 2, 2024**

### **Florence Harkness Memorial Chapel**

11200 Bellflower Road Cleveland, OH



**CASE WESTERN RESERVE  
UNIVERSITY**  
College of Arts and Sciences

**Department of Music**  
10900 Euclid Avenue Cleveland, OH  
[case.edu/artsci/music](http://case.edu/artsci/music)

# PROGRAM

Entrée de Saturne de Phaëton

Music: Jean-Baptiste Lully, Phaëton (1683)

Choreography: Louis-Guillaume Pécour

Andrew Hatfield, dancer

Sarabande de Polixène

Music: Pascal Collasse, Polixène et Pirrus (1706)

Choreography: Raoul Auger Feuillet

Alissa Magee, dancer

Les Contrefaiseurs

Music: Henry Purcell, The Virtuous Wife (1694)

Choreography: Pécour/Feuillet

Alissa Magee, Andrew Hatfield, dancers

Gigue pour une femme

Music: Theobaldo di Gatti, Scylla (1701)

Choreography: Pécour

Andréa Walker, dancer

Passacaille pour une femme

Music: Lully, Armide (1686)

Choreography: Pécour

Phaik Tzhi Chua, dancer

Violin Sonata in B-flat Major, "La Brillante"

Jean-Féry Rebel  
(1666 - 1747)

Andrew Hatfield, violin

Kleine Kammermusik

Partita 2: Siciliana

Partita 5: Aria Vivace

Georg Philipp Telemann  
(1681 - 1767)

Jonathan Goya, oboe

# PROGRAM continued

Cantica Sacra: O panis angelorum

Henri Dumont  
(1610 - 1684)

Andréa Walker, Julie-Michelle Manohar, Naomi McMahon, Danur Kvilhaug, vocalists

Motet du très St Sacrement: I. Duo: Ad Dapes Salutis Venite Dilecti

Nicolas Bernier  
(1664-1734)

Julie-Michelle Manohar, Naomi McMahon, vocalists

Domine salvum fac Regem

Jean Gilles  
(1668-1705)

Julie-Michelle Manohar, Naomi McMahon, Danur Kvilhaug, vocalists

Entrée d' Arlequin

Music: Lully, Le Bourgeois Gentilhomme (1670)

Choreography: Descan

Phaik Tzhi Chua, dancer



## PERSONNEL

### Early Music Singers

Julie-Michelle Manohar  
Andréa Walker  
Naomi McMahon  
Danur Kvilhaug - voice, theorbo  
Peter Bennett - organ

### Baroque Dance Ensemble

Phaik Tzhi Chua - dancer, violin  
Andrew Hatfield - dancer, violin  
Alissa Magee - dancer  
Andréa Walker - dancer  
Damonico Taylor - violin  
Jonathan Goya - viola, oboe  
Mikhail Grazhdanov - harpsichord

# PROGRAM NOTES: FRIVOLITY 1/2

CWRU's Baroque Dance Ensemble is geared toward musicians who benefit greatly from physically moving through various dance types, experiencing the gestures and flow that characterize each dance. They are then able to apply this sense of movement to their music-making. Tonight's dances are a culmination of dancer-scholar Hubert Hazebroucq's week-long residency in CWRU this semester. In addition to noble court dance, the students of the baroque dance ensemble have ventured into the theatrical realm, exploring the use of character masks and commedia dell'arte.

Dancing in 18th-century France was no mere entertainment. The noble dances were an important part of daily court life and could be used to advance social status, to gain favor. On the other hand, one could be ridiculed and even banished from future court balls depending on one's dancing abilities. As the ballroom dances made their transition onto the stage as theatrical dances, dance remained as a demonstrative discourse; however, the subject of representation shifted from the ideal galant self to operatic and theatrical characters with a wide range of attributes.

Louis Pécour was one of the finest dancers working under Louis XIV's dancing master, Pierre Beauchamp. Pécour was a member of the Académie Royale de Danse from 1695 and was appointed to Beauchamp's position in the L'Académie Royale de Musique (the former Paris Opéra) in 1687 where he taught until his death. The floor patterns and steps of Pécour's dances were recorded using a unique, intricate system of dance notation created by Beauchamp that shows the movements of the feet and legs, the basic floor patterns, and the music to which the dance was choreographed.

Entrée de Saturne de Phaëton alludes to Louis XIV through Saturn, a symbol of equality and abundance in the Age of Enlightenment. The choreography, for a solo man, is quite strong with impressive jumps, turns, and ornamental beats. Sarabande de Polixène, for a solo woman, stands in contrast with the entrée. It shows a softer yet still firm character and is filled with an ebb and flow of suspensions and active footwork throughout. It is perhaps portraying the complex emotions of Polixène in Pascal Collasse's opera, Polixène et Pyrrhus, before killing herself to overcome a love that is opposed to her duty. Les Contrefaiseur is a contredance set to a popular tune called La Furstemberg. It is the only couple dance on the program. The dance is lighthearted with conversational sections where the couple dances one after the other in short successions. Masked as Capitano and Zanni from the Comédie-Italienne which was exiled from France in 1697, the dancers learned expressiveness through the use of a mask and how it can enhance their interpretation of the dance. The choice of masking also carries an underlying sentiment of political subversion in late 17th century France. Pécour's Gigue pour une femme is a coy and galant dance choreographed for Mlle Subligny in England. The dance and its accompaniment is often in three-bar phrases which is very common for giges of this period. Passacaille d'Armide is a theatrical serious dance, and a virtuosic showcase for the performer. The expression of the poetics of the choreography is made explicit by the chorus that comes immediately after in the opera:-

# PROGRAM NOTES: FRIVOLITY 2/2

Les plaisirs ont choisi pour asile  
ce séjour agréable et tranquille,  
que ces lieux sont charmants  
pour les heureux amants!

Pleasure has found asylum in  
This agreeable and tranquil sanctuary.  
Oh, this place is charming  
For fortunate lovers!

Lastly, an Entrée d'Arlequin to Lully's chaconne from *Le Bourgeois Gentilhomme* is presented. Harlequin, a staple character from the *Comédie-Italienne*, is a cheeky and amoral servant bearing the attributes of a city cat and a monkey. There are a handful of choreographies, including two to Lully's chaconne, for Harlequin. In addition to the typical notation in these dances that depict line of direction and foot and leg movements, there are often pictorial or written indications: hand and arm instructions to hold, remove, or wave the hat; and even drawings of Harlequin's head looking side to side or making a complete circle. The choreographic phrasing also adds to Harlequin's comic satire of the "noble" style, often pitting combinations in duple time over triple time, that leave him cadencing at the wrong time, or even getting so turned around that he finishes in the wrong direction.

Phaik Tzhi Chua and Julie Andrijeski, April 2024



# PROGRAM NOTES: DEVOTION 1/2

The religious and musical landscape of Paris changed dramatically over the course of the seventeenth and early eighteenth centuries. In response to the Counter Reformation, new religious orders expressly for women (Ursulines, Visitandines, Feuillantines, etc.), were created or fostered by inspirational figures such as Vincent de Paul, François de Sales, Jane Frances de Chantal, and Pierre de Bérulle, who, with their followers, founded numerous religious houses in the city (what we would call convents, but the French word *couvent* means any monastic house (men or women) in a city that does not own extensive land and property). At the same time the older religious orders (the Benedictines, in particular) reinvigorated and reformed their existing religious houses, with institutions such as Royal Abbey of Montmartre, the Abbey of Val-de-Grâce, and the church of Saint-Cyr expanding and commissioning elaborate new buildings and hiring the best composers of the day to provide music for the nuns (or young girls, in the case of Saint Cyr) – either newly composed, or arranged from larger models. Towards the end of the seventeenth century, French musicians also began to feel the influence of Italy, with the rise of composers such as Lully (born in Italy) and Charpentier (who studied in Rome with Carissimi) being just one visible sign of the change in taste. And because the most important new Italian trends were essentially associated with secular music – the Sonata, the Opera, and the Cantata most notably – and because the early eighteenth-century saw the center of gravity of Parisian society gradually shift from Versailles to Paris, all French music, including sacred music, began to adopt aspects of a more secular style, and came to be performed in a wider variety of religious and social settings.

These trends – the rise of women’s religious orders, the influence of Italian style, and the increasing secularization of sacred music – can all be seen and heard in the three pieces EMS2 is performing tonight. Jean Gilles (1668-1705) received his music training at the cathedral of Saint-Sauveur in Aix-en-Provence, becoming master of the music at the cathedral of Saint-Etienne in Toulouse in 1697. Unusually for a major French composer, Gilles never held a post in Paris, but his *grands motets* (works for two choirs and orchestra) were widely admired in the city, being performed at the Concert Spirituel (the concert series founded in 1725 that reflected the mixing of the secular and sacred spheres in Paris) until 1771. While the majority of Gilles’s output calls for large performing forces, an eighteenth-century manuscript now housed at the BnF preserves arrangements of Gilles’s *grand motets* (made by an unknown musician) for women’s voices (at an unknown institution). *Domine salvum fac regem* is a short setting of the final verse of Psalm 19, “O Lord, save the King”, a verse that was performed after every Mass by royal command. In this charming and simple setting, Gilles sets the verse *en rondeau* in *Gavotte* style.

Henri Dumont (1610-85), by contrast, spent the majority of his career in Paris. Born in Liège, a city much more influenced by the music of Italy, and at a much earlier date, than Paris, he arrived in the French capital in 1638, subsequently working his way up the church and royal hierarchy, serving the young Louis XIV and his brother in the 1650s, and being appointed a master at the Chapelle Royale in 1661. Like Gilles, much of his later output is for large forces, but earlier in his career, his published works, such as the *Cantica Sacra* (Paris, 1652), aimed to

## PROGRAM NOTES: DEVOTION 2/2

serve a diverse market of parish churches and religious houses. *O panis angelorum*, a eucharistic, devotional work, probably intended to be performed as part of the ceremony of exposition of the Blessed Sacrament, or as part of Corpus Christi celebrations, is scored for three sopranos and bass voice, although Dumont stated in his preface that all the works in the volume were suitable for “les dames religieuses” and that any voice could be transposed by an octave if needed.

Having studied with Antonio Caldara in Rome, Nicolas Bernier (1664-1734) brought the Italianization of French music to a new level. Pursuing a relatively conventional career as a church musician in the provinces, he was appointed to Saint-Germain-l’Auxerrois, the parish church of the Louvre in 1698, after which his career in Paris took off. He succeeded Charpentier at the Sainte-Chapelle in 1704, and eventually came to be associated with the Chapelle Royale. Best known as an early adopter of the secular Cantata in France, Bernier pioneered the Italian genre (alongside Jean-Baptiste Morin) while uniting it with elements of the French style. Although described as a “motet”, *Ad dapes salutis*, is essentially a devotional cantata and was most likely originally performed by singers from the Opéra at a devotional concert in the presence of Parisian high society, rather than as part of a liturgy. Setting newly composed Latin poetry that celebrates the eucharist, evoking (in spirit) the Song of Songs, choruses for the two sopranos alternate with brief passages of “recitative” (not in the secco style that we would associate with Italy, but in a more lyrical “arioso”) and “airs”/“arias” that adopt the motto procedure of the Italian aria and hint at a Da Capo structure while retaining the charming melodic qualities of the French air.

Peter Bennett, April 2024

# UPCOMING EVENTS

7:30 p.m. | Monday, April 8, 2024

## CWRU SOLAR ECLIPSE CELEBRATION

Baroque Orchestra and Early Music Singers

*Handel's Messiah*

Silver Hall, Maltz Performing Arts Center

## 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.

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