



2024/25
SEASON

GRADUATE LECTURE-RECITAL

*La Ruse Mazarinique:
The “Trick” of a Duple Meter
Gigue*

Mikhail Grazhdanov

Harpsichord

Historical Performance Practice, DMA

1:00 p.m.

Saturday, May 3, 2025

 **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

PROGRAM

Performed in the Lecture:

Gigue du Vieux Gaultier

J.-H. D'Anglebert
(1629–1691)

Gigue “*La Ruse Mazarinique*” from Partita FbWV 613

J. J. Froberger
(1616–1667)

Capriccio FbWV 505

Froberger

– Short Pause –

Partita in E minor, BWV 830

1. Toccata
2. Allemanda
3. Corrente
4. Air
5. Sarabande
6. Tempo di Gavotta
7. Gigue

J. S. Bach
(1685–1750)

Mikhail Grazhdanov, harpsichord

DESCRIPTION

To most people, the concept of a Gigue in simple duple meter is a contradiction in terms. Giges are almost invariably associated with a ternary beat division and “compound” meters – 6/8 or 12/8, for example. Yet pieces titled “Gigue” notated in duple meter with “simple” binary division appear in harpsichord repertoire from Johann Jakob Froberger to Johann Sebastian Bach and continue to puzzle performers and musicologists alike. Based on indirect evidence, I will argue that the duple meter notation of giges most likely reflects a notational convention rather than a distinct genre. In most cases, what we might call “tripletization” of duple meter giges provides a more stylistically appropriate and more musically satisfying interpretation – bringing these pieces into line with the idiomatic qualities historically associated with the genre.

ABOUT THE PERFORMER

Mikhail Grazhdanov is a multi-keyboardist from Russia. Currently he is pursuing a DMA in historical performance at Case Western Reserve University, where he studies with Peter Bennett (harpsichord), Francesca Brittan (fortepiano), and Jonathan Moyer (organ). His professional appearances include performances with the American Bach Soloists Academy, Cleveland State University production of Handel’s *Acis and Galatea*, CWRU HPP showcases at the Boston Early Music Festival and Early Music America Summit. As part of Duo CPE with soprano Andréa Walker, Mikhail was featured in the Emerging Artist Showcase at the Early Music America Summit 2024, and performed at the Early Music Seattle Spring Festival 2025. In the summer of 2024 he participated in two prestigious early music competitions: the 10th Jurow International Harpsichord Competition in Montreal (most promising semi finalist prize) and the *Musique Antique Fortepiano Competition* in Brugge (semifinals).

ACKNOWLEDGEMENTS

Special thanks to my advisor and harpsichord teacher, Peter Bennett, for his guidance and support throughout this project.

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