



CASE WESTERN RESERVE
UNIVERSITY

MUSIC GRADUATE RECITAL
2025/26 CONCERT SEASON

Baroque Violin Recital

Parastoo Heidarinejad

Historical Performance Practice, DMA

7:30 PM

Tuesday, April 28, 2026

Florence Harkness Memorial Chapel

11200 Bellflower Road Cleveland, OH

CWRU 200  **1826**
Celebrating 200 years **2026**

Department of Music
case.edu/artsci/music

PROGRAM

Sonata in F major for Violin & B.c.,

Francesco Maria Veracini

Op. 1 No. 12

(1685–1750)

I. Cantabile

II. Larghetto

III. Aria: Affettuoso

IV. Aria: Cantabile

Jonathan Milord, viola da gamba

Mikhail Grazhdanov, harpsichord

Mystery (Rosary) Sonata,

Heinrich Ignaz Franz Biber

No. 10, “The Crucifixion”

(1644–1704)

Jonathan Milord, viola da gamba

Mikhail Grazhdanov, harpsichord

Partita for Solo Violin,

Johann Sebastian Bach

No. 2 in D minor, BWV 1004

(1685–1750)

I. Allemanda

IV. Giga

Sonata in D minor for Violin & B.c.,

François Francoeur

Op. 2 No. 9

(1698–1787)

I. Adagio

II. Allemande

III. Sicilienne

IV. Rondeau

V. Adagio

VI. Gay

Jonathan Milord, viola da gamba

Mikhail Grazhdanov, harpsichord

Silence phones & devices • No flash photos or recording • No food/beverages • Restrooms in foyer

Emergencies: Follow staff/call **216-368-3333**

BIOGRAPHY

Parastoo Heidarinejad is an Iranian violinist specializing in Baroque music. She earned her Master's degree and Performer's Diploma in Historical Performance from Indiana University and is currently pursuing a Doctor of Musical Arts in Baroque Violin at Case Western Reserve University under the mentorship of Julie Andrijeski.

An active performer in the early music field, she has appeared with leading ensembles including the Washington Bach Consort, the Carmel Bach Festival, the Atlanta Baroque Orchestra, the Indianapolis Baroque Orchestra, and Audivi.

As a soloist, Parastoo has performed Vivaldi's *Summer with Seven Hills Baroque* and Corelli's *Concerto Grosso, Op. 6, No. 2* with Enrico Gatti and the ARTEK ensemble. She has also led the Indiana University Baroque Orchestra in a performance of Corelli's *Concerto Grosso, Op. 6, No. 1* at the American Handel Society Conference in 2023.

PROGRAM NOTES

Francesco Maria Veracini (1690–1768) was an Italian violinist and composer born in Florence. He came from a family of musicians and artists and received his early training from his uncle, Antonio Veracini. He later worked across major European centers, including Venice, Dresden, and London. Participating in London's operatic scene made his career intersected with figures such as George Frideric Handel. Veracini's music reflects a synthesis of Italian concerto traditions (modeled after Vivaldi's *Op. 3* concertos), the sonata style associated with Corelli's *Op. 5*, and German contrapuntal influences absorbed during his travels. His *Sonata in F major for violin and basso continuo, Op. 1 No. 12*, from his *Op. 1* set (1721), exemplifies this stylistic blend.

The *Rosary Sonatas* (also known as the *Mystery Sonatas*) by Heinrich Ignaz Franz Biber were composed around 1674–1676 while Biber was serving at the court of the prince-Archbishop of Salzburg. The cycle consists of fifteen violin sonatas with basso continuo and a concluding solo *Passacaglia*, each corresponding to one of the fifteen mysteries of the Rosary, a central devotional practice in seventeenth-century Catholic spirituality. The sonatas are organized into three groups of five, *Joyful*, *Sorrowful*, and *Glorious Mysteries*, tracing events from the life of Christ and the Virgin Mary. This structure is reflected in the manuscript, which presents an engraving before each sonata depicting the relevant mystery, without a title. A defining feature of the cycle is Biber's extensive use of *scordatura*, an altered tuning of the violin strings. The *scordatura* is usually notated in such a way that the performer reads and plays the written fingering as if the instrument were tuned conventionally (G–D–A–E). This means that the performer sees particular notes but hears different pitches when they are played. *Sonata X (The Crucifixion)*, categorized among the *Sorrowful Mysteries*, refers to the account in the Gospels describing the execution of Jesus by crucifixion under Roman authority, an event that is central to Christian theology as the culmination of the Passion and is understood as the moment of Christ's sacrificial death. The opening four notes of the sonata, which recur later in the piece, have been interpreted as representing the cross, while the dotted figures that dominate the piece may be heard as evoking the hammering of nails. In this sonata, Biber uses the *scordatura* tuning G–D–A–D.

Johann Sebastian Bach (1685–1750) was a central figure of the Baroque period. His *Sonatas and Partitas for Solo Violin* belong to the genre of unaccompanied violin works, developed by earlier composers such as Johann Paul von Westhoff, Heinrich Ignaz Franz Biber, and Johann Georg Pisendel. Bach likely composed this collection during his time in Köthen (c. 1717–1723), where he worked at the court of Leopold, Prince of Anhalt-Köthen. The *Partita No. 2 in D minor, BWV 1004*, includes the movements *Allemanda*, *Corrente*, *Sarabanda*, *Giga*, and *Ciaccona*. In this recital, you will hear the *Allemanda* and *Giga* from this *partita*.

François Francœur (1698–1787) was a French violinist and composer born in Paris, where he served in the royal musical establishments of Louis XV and worked closely with François Rebel as co-director of the Paris Opéra. His career also overlapped with that of Jean-Philippe Rameau. Francœur's music reflects both the French operatic tradition associated with Jean-Baptiste Lully and contemporary Italian instrumental styles. His first set of violin sonatas was published in 1720. The *Sonata in D minor for Violin and basso continuo, Op. 2 No. 9* belongs to this set and reflects this mixed style.

UPCOMING EVENTS

7:30 PM • Thursday, April 30, 2026

Bruno Lunkes - Lecture-Recital
(Gut) String Theory
Florence Harkness Memorial Chapel

7:30 PM • Saturday, May 2, 2026

Liz Loayza Herrera - Lecture-Recital
The Empire's Music, The Indian's Voice: Indigenous agency and the living baroque archive of the Bolivian missions
Florence Harkness Memorial Chapel

4:00 PM • Sunday, May 3, 2026

Sophia Duray - Lecture-Recital - *Cecilia Young, Hester Santlow, and the Making of English Opera and Dance in Eighteenth-Century London*
Florence Harkness Memorial Chapel

7:30 PM • Monday, May 4, 2026

Mikhail Grazhdanov - Lecture-Recital
Hélène de Montgeroult and the art of Singing on the Piano
Florence Harkness Memorial Chapel

1:00 PM • Friday, May 22, 2026

Danur Kvilhaug - Lecture-Recital
Invention, Ingenuity, and Integrity: Italian lute music at the turn of the cinquecento
Florence Harkness Memorial Chapel

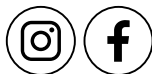
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