



CASE WESTERN RESERVE
UNIVERSITY

MUSIC GRADUATE RECITAL

2025/26 CONCERT SEASON

The Empire's Music, The Indians' Voice

*Indigenous Agency and the Living Baroque
Archive of the Bolivian Missions*

Liz Loayza

Baroque Violin

MA Lecture-Recital

Guest artists:

Ellen Sauer, recorder
Andrew Hatfield, violin
Jane Leggiero, cello
Brennen Taggart, bass

Mikhail Grazhdanov, harpsichord
Danur Kvilhaug, guitar
Anthony Taddeo, percussion

7:30 p.m.

Saturday, May 2, 2026

Florence Harkness Memorial Chapel

11200 Bellflower Road Cleveland, OH

CWRU  **1826
2026**
Celebrating 200 years

Department of Music
case.edu/artsci/music

PROGRAM

Sonata in C Major for Violin and Continuo, Op. 5, No. 3 (1700)

Arcangelo Corelli
(1653–1713)

- I. Adagio
- II. Allegro
- V. Allegro

Sonata X (in C) from the Sonatas Chiquitanas, AMCh 270

Del Sr. Dn. Locatelli

- I. Vivace
- II. Andante
- III. Allegro

Appropriated and reimagined from Pietro Antonio Locatelli's
Introduzioni teatrali, Amsterdam, 1735

Sonata IX (In D) from the Sonatas Chiquitanas, AMCh 269

Anonymus

- II. Andante Spirituoso
- III. Allegro

Appropriated and reimagined from Ignazio Balbi (c.1696 - 1777)
Overture for trumpets in D major

Gloriosa en Re, in honor to the Covendo's Virgin of Conception

Anonymus

- I. Allegro

Principal Concierto (in C) AMMoxos 1084

Anonymus

Copyist: Manuel Jesus Espiritu Mahe Noco Guaji - 1919

Continuo reinvention: Castro Temo

- I. Allegro
- III. Allegro

Appropriated and reimagined from Vivaldi's Violin Concerto in C
Major, Op. 8, No. 6, RV 180 — Il piacere

Pastoreta Ychepe Flauta, AMCh 159

Anonymus

- II. Allegro
- III. Adagio
- IV. Allegro

Santa Curuzú (Holy Cross) Adoration Prayer

Traditional Gwarayo

Oral devotional tradition of Guarayos

Transcription: Liz Loayza, arranged by Brennen Taggart

El Verso - (The verse) - Dance

Traditional Moxeño

Transcription & arrangement: Liz Loayza

Carnavalito a San Antonio

Traditional Moxeño

Processional and feast tradition of Moxos

Transcription: Raquel Maldonado; Arrangement: Liz Loayza

This lecture-recital is advised primarily by Susan McClary, with initial advising provided by Peter Bennett. Artistic advisor: Julie Andrijeski.

PROGRAM NOTES

This program traces a single argument through four stages of music-making. It begins with Corelli — not as a monument of Western civilization, but as a grammar: the elegant, hierarchically ordered musical language that Jesuit missionaries carried to the reductions of Moxos and Chiquitos in the late seventeenth century. That grammar was received by Indigenous musicians who chose to do something more subversive than resist it — they claimed it. The *Sonatas Chiquitanas* and the *Principal Concierto* that form the second stage are not European music preserved in amber. They are the result of Indigenous editorial judgment: a Locatelli *Introduzione teatrale* and an overture by the Milanese composer Ignazio Balbi — both distilled from orchestral originals to a three-voice skeleton — and Vivaldi's RV 180, appropriated as *Principal Concerto*, rewritten from the bass up, stripped of its soloist's isolation, and assembled with a slow movement from an entirely different source. The continuo is not a simplification. It is a new composition — completed in performance by the *bajón de Moxos* and percussion the notation never needed to specify, shaped by their cosmological worldview in which no individual voice exists outside its community.

The final stages move from the written archive toward its edge and then beyond it entirely. The *Gloriosa en Re*, whose asymmetrical phrase structure resists the periodic regularity of European Baroque formal convention, and the *Pastoreta Ychepe Flauta* with its catchy tunes and rhythms — represent the hybrid zone where European formal structures and Indigenous sonic world become inseparable. Beyond notation entirely: *Santa Cruzú, El Verso*, and the *Carnavalito a San Antonio* never entered any archive at all. They were never written down because they never needed to be. Beauty, here, was never the property of specialists. They are the result of a lived culture — one that never needed the page because it never left the community. They survived because a community chose to keep them alive, generation after generation, in exactly the form that mattered: sung, played, remembered, shared.

BIOGRAPHY

Liz Loayza is a Bolivian violinist and educator, a DMA candidate in the Historical Performance Practice program at Case Western Reserve University (from summer), where she studies with Julie Andrijeski and is advised by Susan McClary. Her artistic and intellectual work is grounded in historically informed performance understood not only as stylistic reconstruction but as a mode of cultural and historical inquiry. She has performed professionally with ensembles including the *Atlanta Baroque Orchestra* and *Les Délices*, with whom she has collaborated in both concert performance and educational outreach programs — experiences that have shaped her commitment to performance as both scholarly and communicative practice.

ACKNOWLEDGMENTS

This lecture-recital would not have been possible without the generosity and artistry of my friends: Ellen Sauer Tanyeri, Andrew Hatfield, Jane Leggero, Brennen Taggart, Danur Kvilhaug, Mike Grazhdanov, and Anthony Taddeo, whose commitment, flexibility, and collaborative spirit shaped every stage of this performance. I am deeply grateful to my primary advisor, Susan McClary, for her intellectual courage and guidance — for showing me that music analysis and personal truth are never separate. To Peter Bennett, for his generosity in the early stages of this project. And to Julie Andrijeski — my teacher, my artistic compass — whose sound is the standard I carry in my ear every time I lift the bow.

On a personal level, this work is grounded in the love and unwavering support of my husband, whose belief in me has made it possible for me to exist and grow in this part of the world as a musician, scholar, and artist. In his loving presence, I have not only recognized myself but also been encouraged to dream beyond what I thought possible, to shed old limitations, and to continually become a better human being, violinist, mother, and wife. He has not only expanded the horizon of my dreams, but has also devoted himself to raising our children with strength and care, allowing them to shine in their own ways. Weimar, you are the mirror through which I find clarity, strength, and the courage to keep going.

A special thanks to my sister, who flew from Los Angeles to be here tonight — to shine her light on this moment, as she always has.

UPCOMING EVENTS

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

MAKE AN IMPACT THROUGH GIVING

Scan the QR CODE to MAKE A GIFT today and
support the continued excellence of the Department of Music.



CONNECT WITH US

Scan the QR CODE to view our
upcoming events and subscribe to our digital newsletter.



@cwrumusic

@cwruph