

UPCOMING EVENTS

Department of Music
Case Western Reserve University

Graduate-Lecture Recital: Addi Liu
Harkness Chapel
Monday, April 25, 2022 | 5:00 PM

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SILVER HALL CONCERT SERIES

Department of Music
Case Western Reserve University

LA BELLE DANSE

BAROQUE DANCE ENSEMBLE

Julie Andrijeski, *Director*

Andrew Hatfield, *Dance Band Leader and Coordinator*

Sunday, April 24, 2022, 3:00 PM
Maltz Performing Arts Center, Silver Hall
1855 Ansel Road Cleveland, OH



case.edu/artsci/music

Welcome to the
The Milton and Tamar Maltz Performing Arts Center

RESTROOMS

Restrooms are located on each level of the building.

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 behind Silver Hall.

IN THE EVENT OF AN EMERGENCY

Contact an usher or member of the house staff if you require medical assistance. Exits are clearly marked throughout the building. Ushers and house staff will provide instruction in the event of an emergency.

COATS

Coat racks are available behind Silver Hall.

COVID-19 GUIDELINES

Individuals attending Case Western Reserve events are expected to be fully vaccinated, including boosters if eligible. Masks are not required at this time, but we respect the choices of those who elect to wear them. University leaders continue to monitor pandemic developments and will adjust health protocols as circumstances warrant.



MILTON AND TAMAR MALTZ
Performing Arts Center at
The Temple-Tifereth Israel
CASE WESTERN RESERVE UNIVERSITY

ABOUT THE DEPARTMENT OF MUSIC

The Department of Music serves undergraduate and graduate students at Case Western Reserve University and all students at the Cleveland Institute of Music through our Joint Music Program. Our program stimulates the highest standards in academic and artistic excellence by offering a broad range of degree programs, courses, and ensemble experiences with faculty specializing in historical performance practice, music education, and musicology. Our campus (located in the heart of University Circle) provides a thriving and holistic learning experience where students feel comfortable in a diverse and supportive environment.

The Bachelor of Arts (BA) in Music is for students who want to major in music while receiving a comprehensive, liberal arts education. Many undergraduate students combine musical study with another area of study through a double major or dual degree. The BA in Music offers excellent preparation for graduate work in music or professional studies in other fields.

The Bachelor of Science (BS) in Music Education is a professional degree for students interested in teaching music within K-12 schools. This program guides students through sequential instruction, critical thinking, and practical teaching experiences, ultimately leading to teaching licensure.

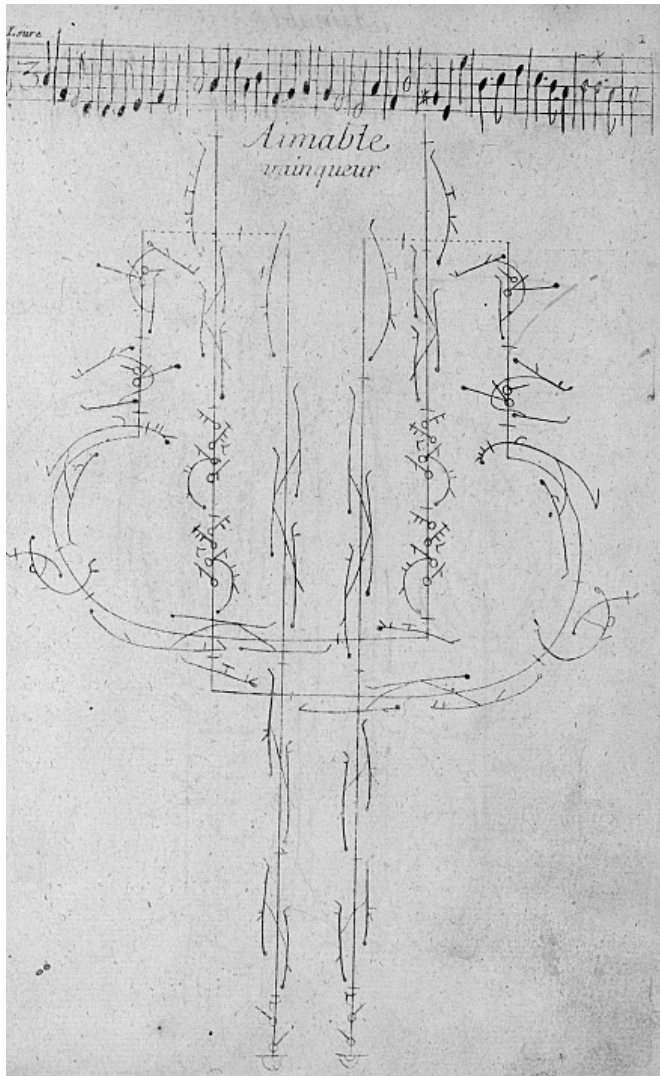
Our graduate programs provide rigorous academic study and professional training in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.

For students who want to participate in musical activities on campus, our many ensembles are open to all CWRU students regardless of major and music lessons are offered through the JMP with CIM faculty (instructional fees apply).

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The Silver Hall Concert Series is the flagship series of the Maltz Performing Arts Center featuring free concerts given by the Department of Music ensembles as well as local Cleveland professional, community, and amateur ensembles. For a full schedule of events, visit <https://case.edu/maltzcenter/silverhallconcertseries>.

Baroque Dance Ensemble

Formed in 2008, CWRU's Baroque Dance Ensemble introduces historical dance movements and gestures to all interested students, with a special emphasis on the dance movements' musical implications. Classes begin with warmup stretching and strengthening followed by an exploration of baroque comportment in general and the specific steps found in choreographed sarabandes, minuets, gavottes, chaconnes, and other dances from the 17th and 18th centuries. The class concludes with a performance of selected dances introduced over the course of the semester.



Program

Prelude, Allemande
from *Premier Concert* (Paris, 1722) François Couperin
(1668-1733)

Caitlin Hedge, *violin*
Peter Bennett, *harpsichord*

L'Allemande
choreography: (Paris, 1702) Louis-Guillaume Pécour (1653-1729)
music: *Fragment de Mr. de Lully* (Paris, 1702) André Campra (1660-1744)

Kameryn Lueng, Phaik Tzhi Chua, *dancers*
Baroque Dance Band

Aux langueurs d'Apollon
from *Platée* (Paris, 1745) Jean Philippe Rameau
(1683-1764)

Anna O'Connell, *soprano*
Peter Bennett, *harpsichord*

Sonata No. 6: Grave - Allegro ma non troppo
from *Troisième Livre de Sonates a violin seul, Op.5* (Paris, 1734) Jean-Marie Leclair
(1697-1764)

Phaik Tzhi Chua, *violin*
Peter Bennett, *harpsichord*

Sarabande, Bourée
from *Principes très faciles pour bien apprendre la musique* (Paris, 1691) Michel L'Affilard
(1656-1708)

Andréa Walker, *soprano*; Kameryn Lueng, *mezzo-soprano* (sarabande)
Anna O'Connell, *soprano* (bourée)
Peter Bennett, *harpsichord*



Please silence any electronic noise-producing devices.
Thank you and enjoy the performance!

Sarabande pour femme
choreography: *Recueil de Dances* (Paris, 1700) Raoul-Auger Feuillet (c.1660-1710)
music: *Le Bourgeois Gentilhomme* (France, 1670) Jean-Baptiste Lully (1632-1687)

Andréa Walker, Anna O'Connell, *dancers*
Baroque Dance Band

Sans frayeur dans ce bois
(France, 1680) Marc-Antoine Charpentier
(1643-1704)

Kameryn Lueng, *mezzo-soprano*
Jane Leggiero, *violoncello*
Peter Bennett, *harpsichord*

Cessés mortels de soupirer
(Paris, 1613) Pierre Guéron
(1570-1620)

Andréa Walker, *soprano*
Peter Bennett, *harpsichord*

L'Aimable vainqueur
choreography: (Paris, 1701) Louis-Guillaume Pécour (1653-1729)
music: Second air "des ombres des Amans fortunéz"
from *Hésione - tragédie en musique* (Paris, 1700) André Campra (1660-1744)

Anna O'Connell, Andréa Walker, *dancers*
Katie Sucha, *soprano*
Kameryn Lueng, Phaik Tzhi Chua, *dancers*
Baroque Dance Band

The elegant **Sarabande pour une femme** by R.A. Feuillet comes from the first collection of dances composed in Feuillet-Beauchamps notation. This dance is typical in many ways. The dancer performs intricate steps along variously figured pathways, from straight lines to circular patterns, including a rare full circle at the end of the dance. These formal meanderings may evoke images of a walk through the gardens of Versailles, with subtle surprises just waiting around the bend. Originally for a solo dancer, we add a new theatrical twist to our presentation today.

Finally, we close with the most popular and beautifully crafted dance of all: **L'Aimable vainqueur**. First published in 1702 this dance quickly gained notoriety, and copies of both the choreography and the dance tune (originally from Campra's opera, *Hésione*) appeared all across Europe and in the New World as late as 1765. This pastoral loure is a flowing, elegantly flirtatious couples dance that displays the couples' mutual attraction to one another by its use of space, timing, and varied step combinations.

Throughout the show we have added instrumental and vocal airs that lend different characters, provide breathers, and fill out our afternoon program. It is interesting to note that although these dances are quite short—2 minutes per dance is quite common—the study and intricacies that go into each dance could take years to master, even for professional baroque dancers.

Julie Andrijeski

Program Notes

In the latter half of the seventeenth century King Louis XIV, wishing to codify the French dance style that had recently emerged at his new Académie Royale de Danse (1661), tasked his dancing master Pierre Beauchamps with creating a unique notational system in order to preserve and disseminate the dances. The first treatise, *Chorégraphie*, with thorough instructions on how to read this new dance notation plus a few choreographies by the author, was published in 1700 by Raoul Anger Feuillet. Today, this notational system is known as “Feuillet,” or for those who wish to respect its (probable) creator, “Feuillet-Beauchamps” notation. Over the first half of the 18th century, several translations of *Chorégraphie* and other French dance tutorials appeared as the dance form spread throughout Europe and even as far away as the Americas. Today we are grateful to have these detailed treatises, along with various narratives, paintings, and over 300 ballroom and theatrical choreographies to help us understand and recreate this beautiful dance style.

The dancers performing tonight are all first and foremost musicians who are interested in learning about baroque dance. While some of these students have had formal dance training, others are trying it out for the first time.

Our program tonight includes three dances, all preserved in Feuillet-Beauchamps notation. **L’Allemande** is a fun, cheeky dance for a couple full of hops and slides and a special handhold that is notated on the choreography. The term “Allemande” here refers merely to its German roots and is not the same as most allemandes found in the instrumental suites by 18th-century composers such as Couperin’s *Allemande* played on our concert today. Rather, it resembles a *Rigaudon* both in form and character.



Texts and Translations

Aux langueurs d’Apollon

Aux langueurs d’Apollon, Daphné se refusa :	Daphne refused Apollo’s languors:
L’Amour sur son tombeau,	Cupid, upon her tomb,
Éteignit son flambeau,	Extinguished his torch,
La métamorphosa.	And metamorphosed her.
C’est ainsi que l’Amour de tout temps s’est vengé :	It is thus that Cupid has always taken his revenge:
Que l’Amour est cruel, quand il est outragé !	How cruel is Love, when he is outraged!
Aux langueurs d’Apollon, Daphné se refusa :	Daphne refused Apollo’s languors:
L’Amour sur son tombeau,	Cupid, upon her tomb,
Éteignit son flambeau,	Extinguished his torch,
La métamorphosa.	And metamorphosed her.

Sarabande

Si vous cherchez un coeur qui soit fidelle	If you seek a faithful heart,
Mon cher Tircis, ne le cherchez qu’en moy.	My dear Tircis/charming Iris, search no further than in me.
Je puis mourir, si j’aime un Infidelle;	I would die if I loved an unfaithful one,
Mais je ne puis jamais manquer de foi.	But I can never lack faith.

Bourée

L’Amour fait répandre des larmes,	Love causes tears to flow,
Mais ses biens en ont-ils moins de charmes?	But the good it does, has it any less charm?
	(tears are charming if they are for love)
Gardons-nous d’éviter les peines	May we guard against the pain
Que l’on souffre en portât ses chaînes	That we suffer under his chains
Sur le nombre de nos soupiers,	As for the number of our sighs,
Il mesure nos plaisirs.	they equal our pleasures.

Sans frayeur dans ce bois

Sans frayeur dans ce bois, Seule je suis venue, J'y vois Tircis sans être émüe. Ah! n'ai je rien à ménager? Qu'un jeune coeur insensible est à plaindre! Je ne cherché point le danger, Mais, du moins, je voudrais le craindre.	Without fear, I made my way into this solitary wood, I spied Tircis there without being moved. Ah! Have I nothing to spare? How a young, insensible heart is to be pitied! I do not seek danger, but, at least, I would like to fear it.
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Cessés mortels de soupiner

Cessés mortels de soupiner, Cette beauté n'est pas mortelle; Il est permis de l'adorer, Mais non pas d'estre amoureux d'elle. Les Dieux tant seulement Peuvent aymer si hautement.	Mortals, cease your sighing, This beauty is not mortal; It is permitted to adore her, But you cannot be in love with her. Only the gods Can love so exaltedly.
Celuy seroit trop insencé Quelque heur où son bonheur aspire, Si ces beaux yeux l'avoient blessé, D'oser découvrir son martire; Car les dieux tant seulement Peuvent aymer si hautement.	He would be all too daft sometime to aspire to her, If those beautiful eyes wounded him, to dare reveal his martyrdom. Because only the gods Can love so exaltedly.
Bref ces divines qualités Dont le ciel orna sa naissance Deffendent mesme aux déités Non de l'aymer, mais l'espérance D'obtenir en l'aymant Sinon qu'un glorieux torment.	In short, the divine qualities With which heaven adorned her birth, Forbid even the gods, Not to love her, but to have hope To obtain through loving her Anything but a glorious torment.

L'Aimable Vainqueur

Aymable Vainqueur, Cher Tyran d'un coeur, Amour, dont l'empire, Dont le martyre Sont pleins de douceur: Joins à mes charmes L'effort de tes armes, Hâte mon bonheur:	Amiable conqueror, Dear Tyrant of a heart, Love, whose empire, Whose martyrdom Are full of sweetness: Join with my charms The strength of your arms, Hasten my happiness:
Tue peux, Quant tu veux, Nous brûler dans l'Onde, Le flambeau du Monde Brille de tes feux, Tu sçais charmer, Tu sçais désarmer Le Dieu de la Guerre, Le Dieu du Tonnerre Se laisse enflamer, Dans les Enfers, Aux Cieux, sur la Terre, Tout porte tes fers.	You can, When you want, Burn us in the Waves, The flaming torch of the World Shines with your fires, You know how to charm, You know how to disarm The God of War, The God of Thunder Will be caught and burn, In the fires of Hell, In the Heavens, on the Earth All wear your irons.

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Baroque Dance Band

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Katherine Sucha, *voice*

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