

Date du récital/Date of recital: *15 Dec 2021*

Nom/Name: *Kyran Assing*

Classe de/Class of: *Susan Napper*

These program notes are written by the student performing, and are presented by the student in partial fulfillment of the requirements of their course. Ces notes de programme sont écrites par l'étudiant-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.

Diego Ortiz

Trattado de Glosas

Recercadas para violone sola (I – IV)

Recercadas sobre la canción 'L'Espagna' (I – VI)

Diego Ortiz' *Trattado de Glosas* was the first work that detailed the 16th century performance practice for the embellishment of melodies on the viola da gamba (or any other instrument). Very little is recorded about the life of the Spanish theorist and composer, but we know that he lived a substantial portion of his life in Naples and worked at the Royal Chapel of the then-Spanish viceroyalty of Naples (part of the modern nation of Italy).

The four unaccompanied *recercadas* of this performance are all rooted in a single (unknown) song. Ortiz shows how ornamentation can drastically affect the pathos, rhetoric, tempo, and virtuosity of a single piece. These études instruct the performer on the manner of effectively transforming a written work while maintaining subtle references to the original.

The six accompanied *recercadas* are based on a song called 'L'Espagna' and follow the same principles as the unaccompanied *recercadas*. The main differences being that these are longer and demonstrate Ortiz' six principle rhythmic variations and possible improvisation for cadential endings as described in the *Trattado de Glosas*.

Johann Sebastian Bach

Sechs Chorale von verschiedener Art: auf einer Orgel mit 2 Clavieren und Pedal vorzuspielen

J.S. Bach needs no introduction. Renowned as a master composer and organist, the Schübler Chorales (named after the publisher) are a collection of some of the last works

to be reworked in Bach's later years. Each work is wrapped around a common Lutheran hymn that would be sung during church services:

- *Wachet auf, ruft uns die Stimme* (BWV 645) – a transcription of the tenor voice from the 4th movement of the cantata bearing the same name (BWV 140). A sprightly and joyful work with fleeting melismatic lines that are gentle to the ear and soul. The chorale was so prominent in Lutheran spheres that several composers set works on the hymn; Dietrich Buxtehude (BuxWV 100, BuxWV 101), J.C.F Bach, Felix Mendelssohn (St. Paul's Oratorio – Mendelssohn himself being one of the first 'musicologist(s)' of prominence to 'revive' JS Bach's works), Max Reger.
- *Wo soll ich fliehen hin / Auf meinen lieben Gott* (BWV 646) – Whereto should I flee / (I place my trust) in the Lord (in times of anxiety and distress). The work is a powerful, yet delightfully short fugue based on the Lutheran hymn. The rhythm is persistent, with rarely any rest, with the upper line constantly leaping across multiple registers to compound the feelings of anxiety.
- *Kommst du nun, Jesu, vom Himmel herunter* (BWV 650). The melody line of this piece may be the violin obbligato line of one of Bach's lost vocal works, with the hymn of the same name being intermittently sung in the middle voice. The upper line is largely composed of arpeggiations and results in a magnificent resonance on the violoncello piccolo. The interplay between the basso continuo and the undulating upper register appropriately gives an aural representation of the titular question "Jesus, are you coming from Heaven to Earth now". The B-section takes a shorter but darker and lamenting tone in E minor before seamlessly resolving itself in the jubilation of the G major 'Da Capo'.
- *Ich ruf zu dir, Herr Jesu Christ* (BWV 639) – I call upon you Lord Jesus Christ - originally written as a cantus firmus line for soprano in BWV 177, this melody is relatively static but radiates in a melancholic brilliance. Movement is provided by a seemingly 'cellistic' / idiosyncratically bass viola da gamba middle voice upon which the upper register floats. Warmth, yearning, pain, and an acute sense of desperation or constantly striving for the unattainable.

Antonio Lotti

Trio Sonata in G major

Continuing the theme of vocal music, the instrumental works of Italian composer Antonio Lotti was heavily influenced by the consummate Venetian love for opera and vocal music. Lotti was a prominent teacher of other famous baroque composers, a noteworthy performer, and served a two-year post as composer and performer in the court of Friedrich Augustus I in Dresden. Unfortunately, Lotti's works are no longer regularly performed even though his compositions were evidently successful in the time period, with copies of his works found in the desks of J.S. Bach, G.F. Handel, and J.D. Zelenka.

This trio sonata is a delightful and spritely work that would be appropriate for a garden party. It is simply to be enjoyed as a breath of fresh air. It is unpretentious, flirtatious, and its textual clarity, rhetoric, and movement foreshadow the oncoming gallant style of the Classical period (eg. W.A. Mozart).

François Couperin

Les Nations – Premier Ordre – « La Française »

One dance to rule them all.

In true extravagant, French baroque fashion, Couperin's *La Française* (from the *Les Nations* collection of sonatas) is a sensuous mélange of Italian vivacity adorned in French regalia. The intense Italianate Sonade is penned with Corellian flair featuring a dramatic opening that flows into a conversational and imitative fugue. The sonade layout is one of continuous movement through various tempi and composes an image of the perfect chiaroscuro; immediate juxtapositions of darkness and light, affection and stoicism, and activity and repose; while maintaining perfect poetic elegance. Though Italianate, the overarching presence of French passepieds and gavottes with their corresponding steps are present throughout the sonade.

The remaining dances follow traditional French styles; Allemande, Courantes, Sarabande, Gigue, Passacaille, Gavotte, and Minuet. The allemande is a sonorous cascade of sounds as each voice trails from one another, occasionally meeting to 'sigh' together. The first courante is boastful and militaristic, whereas the second courante is relaxed and knitting a quilt of voices. The sarabande is graceful while the gigue is rhythmically cacophonous. The regal and lustrous passacaille, "une danse particulière faisant les délices de la cour" (Desrat 1895), may be a 'coup d'oeil' to Couperin's employer King Louis XIV (le Roi Soleil) who was known to use his prowess as a dancer to control the French aristocracy. The Gavotte and Minuet are tranquil in contrast to the preceding Passacaille and provide a period of relaxation from the intensity of the entire work. Given that the minuet is a dance for warming up or rest, maybe the party was only at its beginning.