



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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Candidate for the degree of Master of Music
From the studio of Lisa Crawford

Tuesday, March 21, 2023
Hatch Recital Hall
7:00 pm

Chromatic Pavan and Galliard

John Bull
(1562-1628)

Partita in C Major, FbWV 612

Johann Jakob Froberger
(1617-1667)

Lamento sopra la dolorosa perdita della Real Maestà di Ferdinando IV Rè de Romani
Gigue
Courante
Sarabande

Sonata in B-flat Major, K. 545
Sonata in G Minor, K. 8
Sonata in D Minor, K. 120

Domenico Scarlatti
(1685-1757)

INTERMISSION

From *Pièces de clavecin*

L'Exquise (27ème ordre; 1730)
Les rozeaux (13ème ordre; 1722)
Sarabande l'unique (8ème ordre; 1717)

François Couperin
(1668-1733)

Three pieces in the late French style

Allemande (Pièces de clavecin; 1746)

La Suzanne (Pièces de clavecin; 1759)

Chaconne (Pièces de clavecin; 1756)

Joseph-Nicolas-Pancrace Royer (1703-1755)

Claude Balbastre (1724-1799)

Jacques Duphly (1715-1789)

John Bull's life could hardly be described as calm. In fact, it was full of drama, accusations and scandals, which eventually drove him into exile. In a letter of December 1613 from George Abbott (Archbishop of Canterbury) to Sir William Trumbull (English envoy at Brussels), it was said that '[Bull] hath more music than honesty and is as famous for marring of virginity as he is for fingering of organs and virginals'. He spent the last 15 years of his life in Brussels and Antwerp, where he maintained close bonds with keyboardists like Peter Philips and Peeter Cornet, and most likely made his acquaintance with Jan Pieterszoon Sweelinck. While his personal life would already make an interesting novel, his keyboard works are even more fantastical, many of which are colored with idiosyncratic figurations and adorned with enigmatic titles. The '**chromatic**' pavan and galliard is known in at least one source as 'Queen Elizabeth's', in tribute to Bull's patroness and protector during his earlier years. The third strain of both dances are particularly ingenious, i.e. sustained high notes in the pavan reminiscent of bells, and jarring key areas in the galliard which poses questions on temperament as well as instrument.

Johann Jacob Froberger was quite the cosmopolitan musician of his time. Employed as the Habsburg court organist in Vienna since 1637, opportunities brought him to major cities like Rome, Dresden, Brussels, London, Paris and Madrid, where he studied and/or met with notable musicians and scholars, e.g. Girolamo Frescobaldi, Athanasius Kircher, Giacomo Carissimi, Matthias Weckmann, Louis Couperin and Blancrocher, etc. As a result, Froberger's music is infused with the elegance and nonchalance of the French, as well as the stravaganza and theatricality of the Italian. From his *Libro Quarto* of 1656, dedicated to Emperor Ferdinand III, the **C major partita (FbWV 612)** is the last set from the volume, and opens with the *Lamento sopra la dolorosa perdita della Real Maestà di Ferdinando IV Rè de Romani*. Glen Wilson (harpsichordist) commented on this *lamento*: 'It follows the three stages of a classical funeral oration: subdued grief, a brief rebellion against fate, and resignation to the inevitable. This orator clearly has difficulty finding words at the outset, as shown by a series of *abruptios*—broken-off rhetorical gestures. The piece ends in the 1656 autograph with a long scale leading up to an illustration of waiting angels in heaven.' This is followed by a *gigue*, *courante* and *sarabande*.

Born in Naples in 1685, Domenico Scarlatti was an exact contemporary of Bach's and Handel's. He famously entered a musical contest with the latter at the palace of Cardinal Ottoboni in Rome in 1709, where his skill on the harpsichord was attested. Charles Burney, the famous English music historian, wrote of Scarlatti's meeting Thomas Roseingrave as recounted by Roseingrave: "...when he began to play, Rosy said he thought ten thousand devils had been at the instrument; he never had heard such passages of execution and effect before..." Such an account is justified by the 555 sonatas Scarlatti wrote, rather late in his life, for his royal pupil, Maria Barbara, Infanta of Portugal and later Queen of Spain. The sheer virtuosity and theatricality of some of them are unprecedented. **K. 545 in B-flat major**, marked *prestissimo*, is essentially a perpetuum mobile, with challenging octave leaps in the left hand and a catchy rhythmic motif. **K. 9 in G minor** is from Scarlatti's *Esercizi per il gravicembalo*, the only volume that was published during Scarlatti's lifetime. This sonata is characterized by the unceasing dotted rhythm, which is not easy to execute convincingly, but creates a sense of nobility if done right. One could also hear the strumming of the open strings of the guitar at the end of each section. The perfect (albeit daunting!) way to end the set is with **K. 120 in D minor**, which is jam-packed with treacherous hand-crossings.

The Couperin family was a true musical dynasty unique in France and surpassed only by the Bach family. They held the post of organist at the Parisian church of Saint-Gervais for an impressive 173 years (between 1653-1826), as well as posts at the French court. Like Scarlatti, Francois Couperin 'le Grand' composed substantially for the harpsichord, having written some 234 pieces which were published in four volumes of *Pieces de clavecin* (1713, 1717, 1722 and 1730) and organized into 27 *ordres*. I have chosen three pieces in B minor, a key described as 'lonely, melancholic' (Charpentier, 1692), 'bizarre, morose' (Mattheson, 1713-19) and 'sweet, tender' (Rameau, 1722). **L'Exquise (The Exquisite), Allemande** is from the last *ordre* of all. In the authoritative book "The Mirror of Human Life: Reflections on Francois Couperin's Pieces de Clavecin", Clark and Connon quoted Furetiere's description of the 27th *ordre*: 'All this book is full of exquisite thoughts, exquisite experiences, exquisite sentiments.' **Les Rozeaux (The Reeds)**, from the 13th *ordre*, is a rondeau whose title has connotations with human frailty. As Furetiere puts it: 'A weak spirit that bends like a reed.' The lilting 6/8 meter and broken chords in the left hand paint a vivid image of reeds bending to the wind. **Sarabande L'Unique** from the 8th *ordre* closes the set. Its uniqueness lies in the sudden changes of tempo, which fits a description of a male solo sarabande from 1671: 'First he danced... in a regular and slow rhythm,... and then, flying away like an arrow, he appeared suddenly at the other end of the room'.

To conclude this recital, I have chosen three 'showpieces' from the late French Baroque. The writing features the lower range of the harpsichord, which is wonderfully resonant on this instrument by Keith Hill modelled after Blanchet, a famed 18th century French builder. Joseph-Nicolas-Panrace Royer was an Italian turned French, who held important positions at Louis XV's court, the *Opéra* and the *Concert Spirituel*. The majestic **Allemande** is originally the "Marche pour le Sacrifice" from his ballet héroïque, *Le Pouvoir de l'Amour*. One could hear this as a march of tribal savages who are about to make a human offering. The juxtaposition of dotted and triplet figures is rather special, creating a musical chiaroscuro with contrasting affekts. Claude Balbastre published his *Pièces de clavecin* in 1759, dedicated to his pupil Madame de Caze, whose husband is identified on the title page as one of the wealthy "farmer-generals" who collected taxes for the crown. **La Suzanne**, in two sections, may refer to the sculptor Claude-Louis Suzanne. The first in A minor is marked *noblement, animé*, featuring left-hand figures that Rameau termed "*batteries*". The second in A major is sweetly rustic, marked *gracieusement*. The repetitive rippling bass line of the latter is reminiscent of the musette, a small French bagpipe. The life of Jacques Duphy spanned two significant dates in French history. Born in Rouen in 1715, the year of the death of Louis XIV, he died on the day after the storming of the Bastille in July, 1789. He was one of the leading harpsichord teachers in Paris, who had a sweet, amiable character and led a relatively simple life. His evergreen **Chaconne** is highly orchestral and shows influence from Rameau's operas.

I'd like to thank Prof. Crawford for her tireless teaching and guidance over the past few years. It has truly been an honor and privilege to work with her. Many thanks to Sue and Carolyn for keeping the instruments in shape and coordinating with the movers. I am deeply grateful for my family, friends and colleagues who have supported me along the way.