

UPCOMING EVENTS

Department of Music
Case Western Reserve University

Friday, April 14, 2023

7:30 PM | Harkness Chapel
Phaik Tzhi Chua, *Baroque violin*

Sunday, April 16, 2023

4:00 PM | Harkness Chapel
Baroque Orchestra

Friday, April 23, 2023

Society for Seventeenth-Century Music Annual Meeting

7:30 PM | Harkness Chapel
"Rares et diverses muziques": Women as Patrons, Performers, and Composers in 17th-Century Paris"

Sunday, April 23

4:00 PM | Harkness Chapel
Andréa Walker, *soprano*

Friday, April 28, 2023

7:30 PM | Harkness Chapel
Rosemary Heredos, *soprano*

May 2023 Date: TBD

Kameryn Luneg, *mezzo-soprano*

Visit our website for a full schedule of events and the latest news!

Department of Music
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CWRU MUSIC

LECTURE-RECITAL

Historical Performance Practice
Case Western Reserve University

After the Golden Age

The Viola da Gamba in Germany in the
Late 18th Century

Jane Leggiero

Viola da gamba

Tuesday, April 4, 2023

7:30 PM | Harkness Chapel

11200 Bellflower Road Cleveland, OH



case.edu/artsci/music

Welcome to

Florence Harkness Memorial Chapel

Harkness Chapel (est. 1902), features neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. It is a warm, intimate, and acoustically resonant space for the performance of vocal and instrumental chamber music. The building provides space for concerts, music classes, and department recitals. It was built to honor Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness, and his second wife, Anna M. Richardson Harkness.

RESTROOMS

Restrooms are located at the back of the lobby near the main entrance.

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.

IN THE EVENT OF AN EMERGENCY

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

COVID GUIDELINES

We strongly encourage all campus visitors to be fully vaccinated—including boosters if eligible. All visitors and members of the university may choose whether to wear masks indoors on campus, unless they are in clinical settings, including the dental clinic, or have received university approval for an exception. We encourage everyone in the campus community to respect individual choices to wear a mask. Please remember that those with COVID-19 symptoms should stay home.

Department of Music

The Department of Music, an academic department within the College of Arts and Sciences, serves undergraduate and graduate students at Case Western Reserve University as well as all students at the Cleveland Institute of Music through our Joint Music Program.

The department upholds the highest standards of academic and artistic excellence through a broad range of courses, degree programs, 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 Department of Music aspires to be an inclusive environment in which all members feel empowered to participate in the community, fostering creative energy and insights that result in a better institution.

The mission of the CWRU Department of Music is to:

- Foster preeminent research, creative endeavors, and learning.
- Support students in developing their musical skills and knowledge in the context of a liberal arts education; equip students to become proactive scholar-practitioners in music education; and promote the academic education of students from the Cleveland Institute of Music, through the Joint Music Program.
- Provide local, regional, national, and international leadership in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.
- Encourage service to the institution and related academic disciplines, participation in faculty governance, and the promotion of open communication and shared policy-making.

Support **CWRU Music** at case.edu/artsci/music/support OR text **@cwrugive** to **52014** followed by **#MUSIC** and the dollar amount you wish to donate.



@cwrumusic | @cwruhpp

Historical Performance Practice

Students in the Historical Performance Practice Program (HPP) at Case Western Reserve University are part of a small, highly selective, and fully funded experience for advanced students destined for leadership in the early music field. Our degree programs provide graduates with a wide range of marketable career-building skills while encouraging creativity and exploration. Using the skills they have acquired at CWRU, our graduates have gone on to take college-level academic positions with a strong performance component, historical performance ensemble leadership roles, and to enjoy successful performance careers.

HPP Degree Programs

MA and DMA degrees fully funded, with generous stipends awarded to all admitted graduate students!

- Perform repertoire from Middle Ages to ca. 1850 using the Kulas Collection of Historical Instruments
- Pursue original research on performance practice topics
- Collaborate with conservatory faculty and students through our Joint Music Program with the Cleveland Institute of Music
- Take seminars in performance practice and musicology tailored to the scholar-performer (topics include continuo, baroque dance, notation, improvisation, historical analysis)
- Gain leadership and solo experience in ensembles and recitals

Research

Based on the philosophy that outstanding historical performers also need to be excellent historians and researchers, the program combines high-level performance training with rigorous academic study. Students take private lessons with our renowned applied faculty and visiting artists; participate in a variety of ensembles from Medieval to Romantic; enroll in musicology classes and targeted HPP seminars; and prepare lecture recitals by working closely with a faculty advisor – all with the aim of deepening their understanding of the repertoires they perform and their historical contexts.

Ensembles and Performance Opportunities

The HPP program offers a variety of ensembles from Medieval to Romantic, and the Kulas Collection of historical instruments (over one hundred renaissance, medieval and baroque string, wind, and brass instruments) is available to all students. The program also owns various historical keyboard instruments: French, Italian, and German harpsichords, a continuo organ, and two fortepianos.

Music Performed

Quartet in G Minor, Graun WV Av:XIV:10 I. Adagio II. Allegro	Johann Gottlieb Graun (1702/3-1771)
Sonata in A Major II. Adagio	Christoph Schaffrath (1709-1763)
Sonata in D Major I. Allegretto	Anonymous, Berlin school (ca 1740-ca 1770)
Sonata in A Major I. Adagio	Franz Xaver Hammer (1741-1817)
Quartet in D Major I. Allegro moderato II. Andante moderato III. Rondeau, Allegro moderato	Carl Stamitz (1745-1801)

Phaik Tzhi Chua, violin
Jonathan Goya, violin and viola
Guillermo Salas Suárez, violin
Jaap ter Linden, cello
Rebecca Reed, cello
Mikhail Grazhdanov, fortepiano

An Introduction to the Project

The viola da gamba has long been considered an instrument that “went extinct” and had to be resurrected by the early music revival in the 20th century, but that narrative has been neatly disrupted by the last decade of scholarship. Peter Holman has documented a continuous thread of interest in the viol that connects the great viol traditions of the early 18th century through the 19th century into our own time, and Michael O’Loughlin has brought our attention to an often-overlooked hotbed of viol playing at the court of Frederick the Great. Tonight’s presentation will take O’Loughlin’s work as a starting point, examining the favorable conditions the viol experienced in Berlin and expanding the view to include the court of Mecklenburg-Schwerin. In these locations, players and composers were bringing the viol out of the “high baroque” and into the Classical era, incorporating the viol into music that was stylistically up to date with that of more well known late-18th century composers like Carl Phillip Emmanuel Bach, Franz Joseph Haydn, and Wolfgang Amadeus Mozart. This lecture recital will provide an introduction to the position of the viol in the late-18th century, with a focus on the music and issues of performance practice as they relate to the use of the instrument in this repertoire.

Acknowledgements

I want to extend my thanks to my viol teacher, Catharina Meints Caldwell for her help in unlocking this and so much other music on my journey as a performer, and to my primary academic advisor for this project, Dr. Francesca Brittan, for her guidance and creativity in finding new ways to think and write about a topic I’ve been ruminating on for many years.

My deep gratitude is due also to my musical collaborators whose goodwill, knowledge, and artistry have made it possible to bring this music to life: Guillermo, Jonathan, Phaik Tzhi, Rebecca, Jaap, and especially Mike who has played an awful lot of notes just because I asked him to and tuned the fortepiano countless times on our behalf.

About the Presenter

Jane Leggiero is cellist and violist da gamba completing her final year in the DMA program in Historical Performance Practice. Jane received her undergraduate degree in music from Oberlin College and did her master’s work at Boston University in both Historical Performance and Musicology. She was a member of the Governor’s Musick, ensemble in residence at Colonial Williamsburg in Virginia, where she enjoyed the opportunity to share music with people visiting from all over the world. As an educator, Jane has a particular interest in physically healthy playing and in helping students unlock the joy of making music together. She has worked privately with cello and viol students of all ages, as a coach for a variety of amateur ensembles, and has served on faculty at the Texas Toot and the Armstrong Community Music School. When she’s not making music, Jane enjoys historical costuming (no deadlines allowed), interior painting (when it’s not 90 degrees out), and tinkering around making harpsichords work better.