

UPCOMING EVENTS

Historical Performance Practice Program
Case Western Reserve University

Friday, April 21, 2023 | 7:30 PM

"Rares et diverses muziques": Women as Patrons, Performers, and Composers in
Seventeenth-Century Paris
Harkness Chapel

Sunday, April 23, 2023 | 4:00 PM

Andrea Walker, Soprano, DMA Lecture Recital
Harkness Chapel

Monday, April 24, 2023 | 12:30 PM

Mikhail Grazhdanov, fortepiano
Harkness Chapel

Friday, April 28, 2023 | 7:30 PM

Rosemary Heredos, Soprano, DMA Lecture Recital
Harkness Chapel

Thursday, May 18, 2023 | 12:00 PM

Rosemary Heredos, Soprano, DMA Lecture Recital
Harkness Chapel

Saturday, May 20, 2023 | 7:30 PM

Kameryn Lueng, Mezzo-soprano, MA Lecture Recital
Harkness Chapel

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Society for Seventeenth-Century Music

Department of Music
Baker-Nord Center for the Humanities
Case Western Reserve University

A Seventeenth-Century Musical Landscape

Jonathan William Moyer, organ

Thursday, April 20, 2023

7:00 PM | The Church of the Covenant
11205 Euclid Ave, Cleveland, OH



case.edu/artsci/music

About the Performer

Jonathan William Moyer is the David S. Boe chair and associate professor of organ at the Oberlin Conservatory of Music where he oversees one of the largest and most diverse collegiate collections of pipe organs in the United States. He is organist of the Church of the Covenant in Cleveland, OH, and has been a visiting-lecturer in organ at the Hochschule für Musik in Lübeck, Germany. He specializes in a vast repertoire from the Renaissance to the 21st century and has performed throughout the United States, Europe, and Japan.

Upcoming concerts include Rikkyo University and Tachikawa SDA Church in Tokyo; St. Johannis, Lüneburg, St. Katharinen, Hamburg, and Schwerin Cathedral. Recent concerts include St. Jakobikirche (Lübeck), Marienkirche (Berlin), Ludgerikirche (Norden), Laurenskerk (Alkmaar), the Marktkirchethe (Hannover), Blois Cathedral (France), and J.S. Bach's complete Clavierübung III at the German Reformed Church in Budapest, Hungary and in Loraine, Ohio. His performances have been included on NPR's nationally syndicated program Pipe Dreams. He has performed with numerous ensembles including the Boston Symphony Orchestra, Boston Pops, the Tanglewood Festival Orchestra, Blue Water Chamber Orchestra, Richmond Symphony Orchestra, the Oberlin Symphony Orchestra, Apollo's Fire (Cleveland), Quire Cleveland, Concert Artists of Baltimore, and the Handel Choir of Baltimore.

At the Church of the Covenant, Dr. Moyer oversees two remarkable pipe organs (Richards Fowkes, Op. 19 and E.M. Skinner/Aeolian Skinner/Holtkamp). His lauded CD "Voices of the Hanse," recorded on the 1637 Stellwagen organ Lübeck, Germany, was released on Gothic Records and features music from 17th-century North German sources. Tonight's concert repertoire was recently recorded on the organ of John Brombaugh at Central Lutheran Church in Eugene Oregon volume II of "Voices of the Hanse" and will be released later this year.

Dr. Moyers holds degrees in organ and piano from Oberlin Conservatory of Music, the Peabody Institute of Music, and Bob Jones University. His teachers include Donald Sutherland, Gillian Weir, Olivier Latry, James David Christie, and Ann Schein. In 2008, he received the second prize in the Sixth International Musashino Organ Competition in Tokyo, Japan, and in 2005 he was a finalist in the St. Albans International Organ Competition. He is represented by WindWerk Artists.

Dr. Moyer resides in Shaker Heights, Ohio, along with his wife, organist, Dr. Kaori Hongo, and sons, Christopher Sho and Samuel Kazu.

"It's delightful to hear an organ recital where everything seems so right and the playing so much in the service of the instrument and the repertoire."
Cleveland Classical.com

"ever-expressive, stylish, and riveting"
The Baltimore Sun

The Newberry Organ

Richards Fowkes & Company Organ Builders

The Newberry Organ is named as a memorial to the generosity and artistic vision of Elizabeth "Betty" Hitchcock Rose (1915-2013).

Werke	
Quintadena	16'
Principal	8'
Hohlflöte	8'
Octava	4'
Quinta	3'
Octava	2'
Tertia	1 3/5'
Mixtura	
Trommet	8'
Brustwerk	
Gedackt	8'
Rohrflöte	4'
Waldflöte	2'
Dulcian	8'
Pedal	
Principal	HW 8'
Subbaß	16'
Trommet	HW 8'
Posaunenbaß	16'



Couplers: W to Pd, BW to Pd, W to BW

Tremulant

Pitch a' = 415hz

Temperament: 5th comma meantone after Norden

Mechanical stop and key action

Historical Performance Practice Program

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 enjoy successful performance careers.

HPP Degree Programs

MA and DMA degrees are 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, and 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.



@cwrumusic | @cwruhpp

Welcome to

University Circle (Cleveland, OH)

The city of Cleveland was founded in 1796 by General Moses Cleaveland. Some hundred years later and four miles to the east, University Circle began to emerge in its current form as a cultural center and counterbalance to downtown. In 1883 the Western Reserve University (so-called because much of the land around the city was designated as the Western Reserve of the State of Connecticut) moved its campus from Hudson to this site, known at that time as Doan's Corners. (The Doan Brook still runs through the lagoon in front of the art museum.) Joined a few years later by the Case School of Applied Science and the Western Reserve School of Design for Women (later the Cleveland Institute of Art), the area soon began to be known as University Circle, after the circular tram stop and road intersection on Euclid Avenue.

By the early 20th century, University Circle was acting as a magnet for cultural institutions, many of them endowed and supported by a small network of philanthropists, in particular members of the Wade, Severance, Mather, Stone, and Harkness families. The Cleveland Museum of Art opened the doors of its marble neo-classical building in Wade Park in 1916 with its mission to offer free admission "for the benefit of all people, forever," a mission it still follows. In the following years the Natural History Museum, the Botanical Gardens, the Western Reserve Historical Society, and many others made this district their home. The Cleveland Institute of Music (CIM) was founded in 1920 by Ernest Bloch, and eleven years later the Cleveland Orchestra moved from its home in downtown Cleveland to a new hall, Severance Hall, supported by a large donation from John Long Severance in honor of his late wife Elizabeth. Ever since that time, CIM and The Cleveland Orchestra have enjoyed a close relationship, with a substantial proportion of CIM faculty being members of the orchestra.

With the arrival of University Hospitals, also in 1931, and the Cleveland Clinic nearby in 1921, University Circle continued to expand. In 1967 the Case School of Applied Science and the Western Reserve University joined forces as (the somewhat unwieldy) Case Western Reserve University (CWRU). In the subsequent years fewer institutions have relocated here, but a striking new building for the Cleveland Museum of Contemporary Art was opened on Euclid Avenue in 2012, a stunning extension added to the Cleveland Museum of Art in 2013, and Severance Hall extensively renovated in 2000. Most recently, the Cleveland Institute of Art left its longtime home right next to the art museum (a site that is now the park you walk through to approach the art museum) and relocated to a futuristic building just along Euclid Avenue.

The Department of Music at Case Western Reserve University and the Cleveland Institute of Music operate in a so-called Joint Music Program, now in its 54th year. CWRU BA students take their applied lessons at CIM, while CIM BM students take their general education classes at CWRU. CWRU students perform in the historic Harkness Chapel and in the striking new Maltz Performing Arts Center, just beyond the art museum and identifiable by its huge dome. Historical Performance has also long been a feature of CIM/CWRU. Arriving in the 1960s, the harpsichordist Doris Ornstein made her debut at Severance Hall in 1966, joining the faculties of both CIM and CWRU around that time and founding the Cleveland Baroque Soloists. Other faculty with historical performance interests such as John Seuss (who arrived in 1968 and was instrumental in founding the historical performance program), Stephen Hefling, Quentin Quereau, and Ross Duffin made enormous contributions in subsequent decades, and the program now thrives both in its collaboration with CIM, and with strong connections to Apollo's Fire, the Cleveland Baroque Orchestra.

Society for Seventeenth-Century Music

The Society for Seventeenth-Century Music is dedicated to the study and performance of seventeenth-century music and related arts. The Society currently includes more than 250 members and over two hundred additional international subscribers to its electronic news list SSCM-L. Members receive a semi-annual newsletter, 17th-Century Music. The Society also publishes the online, peer-reviewed scholarly Journal of Seventeenth-Century Music (JSCM); JSCM Instrumenta, an online reference series; and the Web Library of Seventeenth-Century Music (WLSCM), an online collection of performing and study scores in scholarly editions. The Society hosts an annual four-day conference each spring, featuring scholarly presentations, performances, and an award for the best student presentation, the Irene Alm Memorial Prize.

The Society for Seventeenth-Century Music meets twice annually. An informal annual business meeting is held in conjunction with the annual meeting of the American Musicological Society. A formal business meeting occurs during the annual conference. Minutes of the formal business meeting are published in the subsequent issue of the Society's newsletter, 17th-Century Music.

SSCM incorporates the American Heinrich Schütz Society, which is the U.S. Chapter of the International Heinrich Schütz Society.

Program

Fantasia *Ut sol fa mi*

John Bull, arranged by [?]
Jan Pieterszoon Sweelinck
(1562-1621)

Te deum

Anonymous
Die Lüneburger Orgeltabulatur, KN 208
(mid. 17th cent.)

- Versus 1. Te deum laudamus
- Versus 2. Tibi omnes angeli (Zwei Manuale)
- Versus 3. Sanctus
- Versus 4. Sanctus Dominus (Zwei Manuale. Manualiter)
- Versus 5. Te gloriosus
- Versus 6. Te martyrimum
- Versus 7. Patrem immensae maiestatis
- Versus 8. Sanctum quoque
- Versus 9. Tu patris
- Versus 10. Tu devicto
- Versus 11. Judex crederis
- Versus 12. Aeterna fac
- Versus 13. Et rege eos (Zwei Manuale. Pedal)
- Versus 14. Et laudamus (Zwei Manuale. Pedal)
- Versus 15. Miserere nostri (Mit Pedal)

Ich ruf zu dir Herr Jesu Christ
a 2 Clav. et Pedale

Vincent Lübeck
(1654-1740)

-INTERVAL (5 minutes)-

Cantio Sacra: Christ lag in Todesbanden

Tabulatura Nova (1624)
Samuel Scheid
(1587-1654)

- 1. Versus à 4 Voc. Choralis in Cantu
- 2. Versus à 4 Voc. Choralis in Cantu
- 3. Versus, Bicinium complexus mutui
- 4. Versus à 3 Voc. Choralis in Tenore
- 5. Versus à 4 Voc. Choralis in Basso

Fuga

Johann Adam Reincken
(1643-1722)

Praeludium in D, BuxWV 139

Dieterich Buxtehude
(1637-1707)