

UPCOMING EVENTS

Historical Performance Practice Program
Case Western Reserve University

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

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

Department of Music

10900 Euclid Avenue | Haydn Hall, 201 | Cleveland, Ohio 44106-7105
Phone: 216.368.2400 | Email: music@case.edu | Web: case.edu/artsci/music

CWRU MUSIC

LECTURE-RECITAL

Historical Performance Practice
Case Western Reserve University

An Evening at the 18th-Century Salon:
Music, Poetry, and Declamation in the
age of C.P.E. Bach

Andréa Walker, soprano

Tuesday, April 23, 2023

4:00 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 | @cwrुhpp

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

Preude en re mineur Karl-Friedrich Abel (1723-1787)

Jane Leggiero, viola da gamba

"Das glückliche Land" Johann Friedrich Reichardt (1752-1814)

"Klage bey Holty's Grabe" Juliane Reichardt, geb. Benda (1752-1783)

"Die Veilchen" Louise Reichardt (1779-1826)

"An mein Klavier" Christian Schubart (1739-1791)

"An das Clavier" Christian Michael Wolff (1707-1789)

Fantasia in D Major Carl Philipp Emanuel Bach (1714-1788)

Fantasia in C minor C.P.E. Bach
with Sokrates' monologue Heinrich Wilhelm von Gerstenberg
(1737-1823)

"Monolog des Tasso" J.F. Reichardt

Andréa Walker, soprano
Mikhail Grazhdanov, fortepiano

An Introduction to the Project

In the second half of the 18th century, the newest musical genres were invented, showcased, and debated in domestic gatherings called salons. In an attempt to recreate the intimate and experimental atmosphere of a musical salon, this presentation will confront the divide between performer and audience, professional and amateur, home and concert space. Featuring a range of North German historical performance practices including self-accompanied Lieder, improvisation, the free fantasia, and accompanied recitation, this program will draw from 18th-century primary sources to demonstrate ways of enlivening this repertoire.

Acknowledgements

This presentation wouldn't have been possible without the support and enthusiasm of my advisor, Francesca Brittan who believed in me from the beginning and taught me invaluable skills along the way. Or as she put it, helped me build "18th-century furniture in my brain." I would also like to thank Peter Bennett for his guidance in lecture-recital club and at the keyboard, Susan McClary for her infectious passion, Ian Howell for helping me strengthen and clarify my relationship with music, Ellen Hargis for sharing her profound vocal wisdom with me over the past two years, Lawrence Rosenwald for helping me craft translations, and the keyboardist-muses in my life who have inspired me to pursue this topic.

This presentation also would not have been possible without the generosity of my collaborator Mikhail Grazhdanov who contributed immense musicality, professionalism, creativity, and soul into this music. Many thanks to my other classmates for motivating me and especially to the HPP BBs. Lastly, I stand on the shoulders of my family and Constantine the Best. Love y'all.

About the Presenters

Mexican-American soprano **Andréa Walker** is pursuing a D.M.A. in Historical Performance Practice at Case Western Reserve University. She recently graduated with an M.M. in vocal performance from the Yale Institute of Sacred Music where she studied early music, oratorio, and art song. As an ensemble singer, Ms. Walker has performed with The Thirteen, Apollo's Fire Singers, Houston Chamber Choir, Bach Society Houston, and the Voces8 US Scholars. As a concert soloist, her recent highlights include her Lincoln Center debut in Telemann's *Der Tag des Gerichts* with Masaaki Suzuki and Juilliard415, touring throughout Germany as a soloist in Haydn's *Schöpfungsmesse* with Yale Schola Cantorum, performing the role of Venus in Daniel Purcell's *The Judgment of Paris* with Amherst Early Music Festival, and being a guest artist at the Norfolk Chamber Choir Festival under the direction of Simon Carrington. Ms. Walker made both her Apollo's Fire and CityMusic Cleveland solo debuts this 2023 season.

Mike Grazhdanov is a first-year student pursuing a D.M.A. in Historical Performance Practice at Case Western Reserve University under Peter Bennett and Francesca Brittan. He holds a specialist degree in piano performance from Moscow Conservatory and a Master of Music degree in piano performance from Cleveland Institute of Music.