

# UPCOMING EVENTS

Department of Music  
Case Western Reserve University

**Sunday, April 16, 2023**

4:00 PM | Harkness Chapel  
Baroque Orchestra

**Friday, April 21, 2023**

*Society for Seventeenth-Century Music 31st 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*

**Monday, April 24**

12:30 PM | Harkness Chapel  
Mike Grazhdanov, *fortepiano*

**Friday, April 28, 2023**

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

**May 2023 Date: TBD**

Kameryn Lueng, *mezzo-soprano*

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

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# CWRU MUSIC

## LECTURE-RECITAL

Historical Performance Practice  
Case Western Reserve University

Partimento and the 18th- century  
Neapolitan Violin Sonata

**Phaik Tzhi Chua**  
*Baroque violin*

Tuesday, April 4, 2023  
7:30 PM | Harkness Chapel  
11200 Bellflower Road Cleveland, OH



[case.edu/artsci/music](http://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](https://case.edu/artsci/music/support) OR text **@cwrugive** to **52014** followed by **#MUSIC** and the dollar amount you wish to donate.



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## 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

Sonata II from *Sonate XII: di Violino, e Basso* (Wien, 1754) Nicola Porpora (1686-1768)  
Grave - Fuga - Aria Cantabile - Allegro

No. 4 from *12 Solfeggi for Soprano Solo with Bass* (Münster) Leornado Leo (1694 - 1744)  
Lento - Allegro

Preludio modeled after G.A.Piani in E minor (Cleveland, 2023) Phaik Tzhi Chua (1995 - )

Sonata II from *XII sonate a violino solo e violoncello con cimbalò* (Paris, 1712) Giovanni Antonio Piani (1678-1760)  
Preludio - Allemanda - Sarabande - Giga - Presto

Phaik Tzhi Chua, *baroque violin*  
Jane Leggiero, *violoncello*  
Qin Ying Tan, *harpsichord*

## **An Introduction to the Project**

This lecture recital explores the concept and practice of “partimento”, a pedagogical and compositional technique associated with Neapolitan conservatories in the 18th century. In particular, it focuses on how this technique might be internalized and practiced by a modern performer and used to analyze and, in turn, “speak” the musical language of the period. Focusing on violin sonatas by Nicola Porpora (1686-1768) and Giovanni Antonio Piani (1678-1760), the presentation will explain the basic techniques of the practice, analyze two sonata movements, and conclude with the creation of a Prelude in the style of Piani using the musical materials and concepts that would have been available to an 18th-century student of a Neapolitan conservatory.

## **Acknowledgements**

I am extremely grateful to my violin teacher, Julie Andrijeski, and primary academic advisor, Peter Bennett, who believed in me and guided me from the beginning of the project. I would also like to extend my deepest gratitude to Nathan Mondry for his unparalleled support in providing practical advice with my case study. Special thanks to Charlie Weaver, who first introduced me to the topic of partimento, and helped me generously during his visits to CWRU.

I cannot begin to express my thanks to my musical collaborators, Qin Ying Tan and Jane Leggiero who worked with me tirelessly with utmost artistry and kindness. I very much appreciate Jonathan Goya who let me crash an analysis session with Susan McClary. Many thanks to Addi Liu who encouraged me throughout the project and connected me with Nathan. Thank you to Alissa Magee for your warm support especially during that short car ride from dance class to studio class. Thank you to Leah Nelson and Michael Ishizawa for checking in with me now and then and always being there for me. I am also grateful to Jennifer Wright and Nicholas Strawn who provided me with all the assistance to make sure this lecture recital runs smoothly. Thank you to the HPP BBs who are kind and supportive throughout. Last but not least, thank you to my boyfriend, Zuguang Xiao, and my cat, April, for giving me emotional support during all the ups and downs of this project.

## **About the Presenter**

Phaik Tzhi Chua is a second-year student pursuing a M.A. in Historical Performance Practice at Case Western Reserve University (CWRU) under Julie Andrijeski. She holds a Bachelor of Music degree in violin performance from Queens College (CUNY), New York. While in New York, she has performed with Salon/Sanctuary Concerts, New York Continuo Collective, and Manhattan Opera Studio. Phaik Tzhi found joy in baroque dance while in CWRU and will be looking forward to continuing her studies here towards a doctorate degree.