



2024/25
SEASON

GRADUATE LECTURE-RECITAL

***“Should She Be Silent?”
Fashioning Gender and Society
in Trouvère Song***

Naomi Grace McMahon

Soprano

Historical Performance Practice, MA

Performed with:

Andrew Hatfield, Medieval Bowed Strings

Danur Kvilhaug, Medieval Lute

Suzanna Feldkamp, Voice

Tyler Duncan, Voice

7:30 p.m.

Thursday, May 1, 2025

 **Florence Harkness Memorial Chapel**

11200 Bellflower Road Cleveland, OH



**CASE WESTERN RESERVE
UNIVERSITY**
College of Arts and Sciences
Department of Music

10900 Euclid Avenue Cleveland, OH
case.edu/artsci/music

PROGRAM

Introduction

I. Fashioning the Gendered Self in *Chansons d'Amour*

Quant partiz sui de Prouvence	Perrin d'Angicourt
L'on dit q'amor est dolce chose	Anonymous
Onqes n'amaï tant que jou fui amée	Anonymous
Mout m'abelist	Maroie de Dergnau

II. Fashioning Social Norms in *Jeux-partis*

Grieviler, vostre ensient	Jehan Bretel and Jehan de Grieviler
Je vous pri, dame Maroie	Ladies Margot and Maroie
	<i>with Suzanna Feldkamp</i>
Dites, dame, li kielz s'aquitait muelz	Anonymous Lord and Lady
	<i>with Tyler Duncan</i>

III. The Fashioned Self within the Fashioned Society in Narrative Songs

Bele Yolanz en ses chambres seoit	Anonymous (<i>chanson de toile</i>)
Enmi la rousee que nest la flor	Anonymous (<i>pastourelle</i>)
Je chevauchioie l'autrier	Le Moniot de Paris (<i>chanson de malmariée</i>)

Conclusion

ABOUT

Soprano Naomi Grace McMahon (they/them) finds their home in San Antonio, Texas. From 2019-2023, they regularly performed with Opera San Antonio as a member of the chorus (*Romeo et Juliette*, *Pagliacci*, *Tosca*) and with the company's educational outreach program. Most recently, in 2024 they were one of 9 singers invited to participate in the Amherst Early Music Festival's Medieval Program, coached by Benjamin Bagby. In the summer of 2017, Naomi was selected to perform Sister Rose in the south Florida premiere of Jake Heggie's *Dead Man Walking* at the Miami Music Festival. While pursuing their first Master of Music degree, they performed with the Texas Christian University Opera Studio as Nella in *Gianni Schicchi* and Zina in the Texas premiere of Nico Muhly's *Dark Sisters*. Naomi's operatic credits include *Der Königin die Nacht (Die Zauberflöte)*, *Susannah (Susannah)*, *Laetitia (The Old Maid and the Thief)*, and *The Mother (Amahl and the Night Visitors)* with the Abilene Christian University Opera.

Ms. McMahon holds a Master of Music in Voice Performance from Texas Christian University and a Bachelor of Music from Abilene Christian University. During the Covid-19 pandemic, they began to foster a long-time love for early music from the medieval to baroque periods, leading them to pursue a MA in Historical Performance Practice at Case Western Reserve University. This lecture recital is the culminating project for that degree. They are pleased to announce their recent admission to the DMA in Historical Performance Practice at CWRU.

ACKNOWLEDGEMENTS

I have so many people to be grateful for in their support and collaboration on this recital, which has been my pet project since before I even started at Case. Thank you so much to Andrew, Danur, and Suzanna, for your willingness to experiment with me on such open-ended repertoire. Creating this program with you has been such a delight! Thank you to Tyler Duncan, for being the most supportive voice teacher I could never have known to ask for, even when I made you venture so far out of your comfort zone with this project. I am so honored to have you on my team. Thank you to my wonderful advisor, David Rothenberg, for your guidance, reassurance, and enthusiasm as I worked on this project which felt so big and scary to me at the start. Thank you, Allison and Elena, for asking me to be Trobár's first apprentice and taking so much time to show me how all of this works. Without your knowledge and experience, this performance would lack depth and finesse. Thank you to Dr. Kruse and the HPP committee, Peter, Julie, and Susan, for believing in me enough to fight to keep me around so that this doesn't have to be the last project I do here! Finally, and most importantly, thank you to my Best Beloved, Ty, for being my biggest cheerleader and supporting me in my goals and dreams, even when they take your first and only wife so far away from you for so long.

HISTORICAL PERFORMANCE AT CWRU

The **Historical Performance Practice (HPP) Program** at **Case Western Reserve University** is one of the nation's premier programs for advanced musicians pursuing careers in early music. This highly selective, fully funded program provides top-tier training in historically informed performance, combining rigorous academic study with extensive artistic and professional development. As part of the Joint Music Program with the Cleveland Institute of Music, students benefit from access to world-class faculty, collaborations with conservatory musicians, and exciting performance opportunities. They engage with repertoire from the Middle Ages through the 19th century using the Kulas Collection of Historical Instruments, while developing expertise in historical techniques, research, and ensemble leadership. Graduates pursue successful careers in academia, performance, and arts administration within the global early music scene.

Support HPP Students at the Boston Early Music Festival!

This June, our **CWRU Historical Performance** students will travel to the **Boston Early Music Festival (BEMF)**—one of the world's most prestigious early music events. Through **Fringe Concerts**, they will share their artistry with international audiences while immersing themselves in world-class performances, workshops, and discussions.

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