

Historical Performance Practice

Department of Music
Case Western Reserve University

Students in the **CWRU HPP program** are part of a small, highly selective, and fully funded experience for advanced students destined for leadership in the early music field. Our degrees provide graduates with a wide range of marketable career-building skills while encouraging creativity and exploration.

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 wide range 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.

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.



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Boston Early Music Festival

June 9-16, 2019

Department of Music
Case Western Reserve University

BAROQUE MUSIC AND DANCE ENSEMBLES

Julie Andrijeski, *director*

12:00 PM | Tuesday, June 11, 2019
Old South Church, Gordon Chapel

645 Boylston St., Boston, MA 02116

Boston Early
Music Festival
BEMF.ORG

 COLLEGE OF
ARTS AND SCIENCES
CASE WESTERN RESERVE
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PERFORMERS

Sarah Coffman and Anna O'Connell, *soprano*

Nathan Dougherty, *tenor*

Joshua Druckenmiller and Elena Mullins, *dancers*

Corinne Auger, Alan Choo, Addi Liu, and Guillermo Salas-Suárez, *violin*

Maia Hoffman and Allison Monroe, *viola*

Matt Gabriel and Jane Leggiero, *violoncello*

Qin Ying Tan and Peter Bennett, *harpsichord*



Scan here for texts and translations. (*requires mobile QR reader*)

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<https://music.case.edu/cwru-hpp-at-the-boston-early-music-festival/>

Addi Liu has performed with American Bach Soloists, Apollo's Fire, Les Délices, and MUSA, a San Francisco-based Baroque chamber ensemble. His mentors include Jodi Levitz and Elizabeth Blumenstock at the San Francisco Conservatory of Music, Sigiswald Kuijken at La Petite Bande Summer Academy, and Julie Andrijeski at Case Western Reserve University, where he is pursuing a DMA degree in Historical Performance Practice. His research interests include the dissemination of European music in 17th- and 18th-century China and the musicking of Jesuit missionaries in the Beijing imperial court.

Elena Mullins is a graduate of the Historical Performance Program at CWRU, where she now directs the Baroque Dance Ensemble and Early Music Singers, and teaches medieval and Renaissance notation and medieval music history. She co-founded two medieval music ensembles, Alkemie and Trobár, and sings with Les Délices, Newberry Consort, Apollo's Fire and Three Notch'd Road. She has led several workshops on baroque dance for musicians, and returns to teach baroque dance this summer at the Baroque Performance Institute at Oberlin.

Qin Ying is in her last year of doctoral studies at the Cleveland Institute of Music in Harpsichord Performance. Ying has served as collaborative keyboardist for most of Case Western's historically-informed concerts and masterclasses and also as harpsichordist in CIM ensembles. Most recently, she was part of Cenk Ergun's premiere of Formare, a sound installation in the atrium at the Cleveland Museum of Art. Ying is also a proud member of Red Dot Baroque, Southeast Asia's first professional baroque orchestra.

Soprano **Anna O'Connell** is delighted to make her BEMF Fringe debut as she learns about the joys and beauties of baroque opera and oratorio at CWRU. A native of New Jersey, she has degrees from the University of Southern California and Providence College and finds herself settling into the midwest as she pursues early music full time after four years of directing very smart church choirs in Ithaca, NY. O'Connell is also an avid harpist, exploring harps and repertoires from medieval to modern.

Originally from Costa Rica, **Guillermo Salas-Suárez** is currently pursuing a DMA degree in Historical Performance Practice under Julie Andrijeski at Case Western Reserve University. He recently presented his research on violinists and social mobility in the Spanish colonies at the conference Atlantic Crossings at Boston University. During his free time, Guillermo enjoys literature and learning languages.

Charles Weaver is on the faculty of the Juilliard School, where he teaches historical plucked instruments and Baroque music theory. He has conducted operas for Dell'Arte Opera and has served as assistant conductor for Juilliard Opera. His orchestral and chamber appearances have included the New York Philharmonic, the Philadelphia Orchestra, Quicksilver, Piffaro, the Chamber Music Society of Lincoln Center, Apollo's Fire, and Blue Heron. He has taught at summer workshops for the Lute Society of America, Longy, and the Madison Early Music Festival. He is pursuing a doctoral degree in music theory at the City University of New York.



Please take a moment to silence any electronic noise-producing devices.

Thank you and enjoy the performance!

A specialist in historical performance, violinist **Alan Choo** is a regular member of Apollo's Fire, and made his debut with the group at the Tanglewood and Ravinia Music Festivals as a soloist in 2017. He is also Founder and Artistic Director of Red Dot Baroque, an ensemble based in his native country Singapore. He has recently given masterclasses to graduate and undergraduate music majors at Baldwin-Wallace Conservatory, Bowling Green University and Yong Siew Toh Conservatory, amongst others. Alan is currently finishing his DMA in Historical Performance Practice under Dr. Julie Andrijeski at Case Western Reserve University.

Sarah Coffman (soprano) is pursuing a DMA in Historical Performance Practice at Case Western Reserve University. At CWRU, she performs in many ensembles as both a singer and an early string player. She currently studies voice with Ellen Hargis and Aaron Sheehan. Most recently, Coffman performed the title role in Stradella's oratorio *La Susanna* with CWRU's Baroque ensembles, and the role of La Musique in Charpentier's opera *Les Arts Florissants* at Oberlin's Baroque Performance Institute. Additionally, Coffman served as the continuo cellist for Amherst Early Music Festival's 2018 production of Lully's opera *Cadmus et Hermione*.

Nathan Dougherty (tenor) is currently pursuing a PhD in Musicology and Historical Performance Practice at Case Western Reserve University, where he studies voice with Ellen Hargis, Aaron Sheehan, and Dina Kuznetsova. As a soloist and chamber singer, he has performed with numerous early music ensembles, including Apollo's Fire, Les Délices, Atlanta Baroque, The Newberry Consort, Trobàr, and L'Académie du Roi Soleil. His operatic roles include Hippolyte in Rameau's *Hippolyte et Aricie*, Acis in Handel's *Acis and Galatea*, Le Soleil in Lully's *Cadmus et Hermione*, Rinuccio in Puccini's *Gianni Schicchi*, and Don Curzio in Mozart's *Le nozze di Figaro*.

Joshua Druckenmiller (dancer) is a first-year PhD student in Musicology and Historical Performance Practice at CWRU. A tenor, he studies voice with Dina Kuznetsova, Ellen Hargis and Aaron Sheehan. This opera, presented at CWRU, was Druckenmiller's first performance as a featured dancer. His recent stage appearances include *Le petit vieillard* in *L'Enfant et les Sortilèges* (Rutgers University), Mercury in Reinhard Keiser's *Pomona* (Amherst Early Music Festival) and Hyllo in Cavalli's *Ercole amante* (Queens College Baroque Opera Workshop). Druckenmiller studied musicology and opera performance at Rutgers University, and voice at Susquehanna University.

Matt Gabriel is a graduate assistant and DMA candidate at CWRU studying cello with Jaap ter Linden. He received his MM at the Peabody Conservatory under Amit Peled, and studied historical performance with John Moran. Recent and upcoming engagements include giving masterclasses at the University of Central Oklahoma, the University of Texas Rio Grande Valley, and performing as a soloist under the direction of Jacques Ogg and Sigiswald Kuijken. He has recorded on the Naxos label under Marin Alsop and Leonard Slatkin.

Maia Hoffman, violist, is a senior at the Cleveland Institute of Music. She studies modern viola with Robert Vernon and Stanley Konopka and baroque viola with Dr. Julie Andrijeski. Currently, she is a Young Artist Apprentice with Apollo's Fire, Assistant Principal viola of the Akron Symphony and a regular member with the Canton Symphony. In addition to her classical studies, Maia is also an avid fiddler and regularly performs for contra dances with her band, The Alchemists, throughout Oregon and Washington.

Jane Leggiro threw herself back into school after a decade away and has just finished her first year of the DMA program at CWRU. Jane plays viola da gamba, baroque cello, and modern cello, and consequently owns far too many instruments. She enjoys juicy French baroque music, running slowly, and rhubarb.

PROGRAM

Excerpts from *La Susanna*

Sinfonia a7
Ancor io
Voi donzelle
Dà chi sperò aito
Cosi va
Ma costanza

Nathan Dougherty; The Judge
Sarah Coffman; Susanna
Anna O'Connell; Daniele

Alessandro Stradella
(1642-1682)

Excerpts from *Hippolyte et Aricie*

Overture
Acte Premier: Aricie and Hippolyte meet in the forest of the Goddess Diana
Aricie: Temple sacré, séjour tranquille
Aricie & Hippolyte: Princesse, quels apprêts me frappent
Aricie: Hippolyte amoureux m'occupera sans cesse
Aricie & Hippolyte: Je vous affranchirai d'une loi si cruelle
Aricie & Hippolyte: Nous brûlons des plus pures flammes
Marche
La grande prêtresse (Diane): Dieu d'amour, pour nos asyles

Jean-Phillipe Rameau
(1683-1764)

Acte Toisième: Thésée's Palace by the Sea
Bruit de Tonnerre
Marche des Matelots
Rigaudons
Une Matelote: L'Amour, comme Neptune
Rigaudon reprise

Acte Quatrième & Cinquième: The Forest of the Goddess Diana
Hippolyte: Ah! Faut-il en un jour
Premier rondeau
Une Chasserresse: Amans, quelle est votre foiblesse?
Menuets
Quel bruit
Entr'acte
Rondeau
Une bergère (Diane): Plaisirs, doux vanquers
Menuet
Chaconne

Anna O'Connell; Aricie, Une Matelot
Nathan Dougherty; Hippolyte
Sarah Coffman; Diane, Une Chasserresse

PROGRAM NOTES

Alessandro Stradella's *La Susanna*

The story of Susanna comes to us from the Hebrew scriptures. Two judges charged with governing Israel conspire to pressure Susanna, a virtuous young wife, into having sex with them. When she resists, they claim to have caught her in the act of adultery and arrange for her to be stoned. At the last minute, the young prophet Daniel steps forward, interrogates the judges separately, and ascertains they are lying. He thereby saves Susanna and has the judges stoned as just punishment for their wickedness.

Though clearly a parable concerning innocence under assault, the story provided a premise for a genre of sanctioned pornography in the sixteenth and seventeenth centuries. The judges attack Susanna when she is bathing in her private garden, and the scenario thus allowed artists — Rubens, Veronese, Tintoretto, Rembrandt — to offer up paintings of a naked woman; the two leering elders encourage the viewer to gaze similarly on her vulnerable body. Many of these representations show Susanna admiring herself in the mirror, implying that her vanity caused her downfall. The painting by Ottavio Mario Leoni that presents her with jewelry and complexly arranged hair with the same implication: she resembles a Renaissance courtesan.

The genre of the oratorio emerged in the mid-seventeenth century, first in the context of devotional services held in oratories and soon after as a form of entertainment available during Lent when opera houses had to discontinue their performances. Oratorios gave avid listeners the musical pleasures they usually received from secular theater, but with topics taken from the Bible or the lives of saints. Wily artists quickly realized that the scriptures held a good many racy stories (Susanna, Bathsheba, Esther, Judith, Salome), and a category known as the *oratorio erotico* soon developed.

Alessandro Stradella (1639-1682), the most celebrated Italian composer of the second half of the seventeenth century, produced myriad cantatas, operas (both serious and comic), and instrumental works. Arcangelo Corelli played in the orchestra for Stradella's *San Giovanni Battista*, the first piece to make use of concerto-grosso scoring, and Handel later helped himself to some of Stradella's tunes when writing *Israel in Egypt*. But Stradella's name lived on not for his musical innovations so much as for his swashbuckling exploits, which eventually got him assassinated. The nineteenth century especially delighted in fantasizing about him in novels and operas.

Susan McClary

Jean-Phillipe Rameau's *Hippolyte et Aricie*

Hippolyte et Aricie was the first opera written by French Baroque musical theorist and composer Jean-Philippe Rameau. He was 50 years old when the work premiered in 1733. Rameau arrived a decade prior in Paris, virtually unknown, to oversee the publication of one of his treatises, and he remained, eventually writing an opera which would catapult him onto the map as an innovative and exciting composer over the course of his next 30 years of life. His works challenged the structure and demands of earlier styles; recitative became a wash of sounds and different articulations in place of simple chords on organs, and action was heralded by and set to dramatic symphonic snippets. Rameau expanded the amount of dances, instrumental pieces, and the ways in which instrumentation would be found in an opera production. Dismissing the thought that his work could be performed by mere "actors," he instead insisted on the primacy of musicality when delivering text. This innovative way of conceiving of opera was divisive at the time of its origins, but the repeated performances and re-workings of *Hippolyte* throughout the composer's lifetime remind us that his writing for opera is foundational in the developing the genre in the Western canon.

What we present this afternoon is a collection of airs, musical interludes, dances and symphonies, selected from throughout *Hippolyte et Aricie* in its final incarnation, the 1757 production. We begin with the stately *Ouverture* which introduces us to the drama and tragedy about to unfold, first by unfurling a stately fanfare, in the French Baroque Overture style, and then by the introduction of a swift fugue-like figure passed between the different instrumental lines. All the while, the composition is constructed with the characteristic graces of French ornamentation lightly glittering on the surface. The instrumental movements, the *Marche* and *Bruit de tonnerre*, provide examples of the varying ways in which Rameau entrusted the orchestra with more of the operatic action, representing regal entrances and peals of divine thunder.

We first find Aricie, slated to be giving herself as a priestess to the Goddess Diana (and confessing that her heart is somewhat occupied otherwise), meeting up with the handsome young Hippolyte. His father, Thésée, decreed that Aricie be banished to Diana's forests forever, but the two quickly confess their love for one another. In our truncated version, we have Diana swooping in to sing the praises of love, followed by several dances, which throughout the opera verge from strong and powerful estimations of physical storms or the high seas and noblesse, to the lyrical and sensuous incarnations of leaping deer, thrumming birds, and shepherdesses at their work.

In the third act, we present the *divertissement* in which the sailors arrive on Thésée's shores to sing and dance of the conquering *L'Amour*. In the opera, this lighthearted distraction follows a stormy set of recitative and arias in which Thésée ruminates on a series of miscommunications, where he assumes his son Hippolyte was attempting to force himself on his wife (Hippolyte's step-mother) Phèdre. In fact, quite the opposite has happened. Phèdre eventually relents and reveals her folly — but only after Hippolyte is cast away and left for dead by Thésée. This is where we find Hippolyte in the air, "Ah! Faut-ils." But our genial Goddess Diana, who cares for the little ones who have devoted themselves to her, chooses a happier ending for Hippolyte and Aricie, and deigns for them to be together. The concluding, noble, *Chaconne* brings a peaceful close to this tempestuous (near) tragedy.

Anna O'Connell

PERFORMER BIOS

Violinist **Corinne Auger** is a senior at the Cleveland Institute of Music, studying under the tutelage of Jan Mark Sloman. Passionate about both modern and historical performance, she has performed in the CWRU Baroque Orchestra and Ensembles since her freshman year and will spend this summer at Oberlin's Baroque Performance Institute and the Amherst Early Music Festival. She also performs with the CIM orchestra and spent three semesters with the Meraki Quartet, formed at CIM. In 2015, she cofounded Music Lens, a free introductory summer program for elementary students from communities underrepresented in classical music.

Peter Bennett is Associate Professor of Musicology and Head of Historical Performance Practice at CWRU, and Head of Harpsichord at CIM. As a keyboard player and director he has appeared in the UK and Europe, recording and broadcasting to critical acclaim with Ensemble Dumont, and as a scholar has published widely on music in early-modern France, focusing particularly on the intersection of music, religion, and politics at the court of Louis XIII.