

CWRU MUSIC
CONCERT SERIES

2023/24
SEASON

Cantigas!

Collegium Musicum

Shira Kammen, guest director

Jonathan Goya, rehearsal director

Andrew Hatfield, teaching assistant

7:30 p.m.

Friday, March 1, 2024

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/arts/music

Welcome to

Florence Harkness Memorial Chapel

Harkness Chapel (est. 1902) sits in the center of Mather Quad. It is the primary venue for Department of Music concerts, recitals, and special events. Design features include neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. The performance hall features a warm, intimate, and acoustically resonant space best suited for vocal and instrumental chamber music, ample seating for up to 400 guests, and built-in sound amplification with audio/video recording and livestream capabilities. Harkness Chapel 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 foyer.

ELECTRONIC DEVICES

As a courtesy to the performers and audience members, please power off all electronic and mechanical devices prior to the concert.

PHOTOGRAPHY, VIDEO, AND RECORDING

Photography and videography are prohibited during the performance.

FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage are prohibited. Water bottles with lids are permitted and 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-19

University Health and Counseling Services (UH&CS) is committed to protecting the health and well-being of our campus community. Masking is not required on campus, but those who wish to wear masks may do so. Individuals with symptoms of COVID, who have recently completed isolation for COVID, or who have been exposed to COVID should wear a well-fitting mask, as per CDC guidelines.

Florence Harkness Memorial Chapel

@harknesschapel

11200 Bellflower Road Cleveland, OH 44106



PROGRAM

This program centers around c. 13th-century works from the Iberian peninsula, and particularly emphasizes the *Cantigas de Santa Maria*, a collection of over four hundred poems (nearly all of which have surviving musical notation) in the medieval Galician-Portuguese language. Of these songs, one is a prologue, and over three hundred are narratives that tell miracle stories of the Virgin Mary; the rest are celebratory tunes for Marian festivals and feasts. With these as the focus, the rest of the program is derived from other early Spanish and Portuguese manuscripts; these, too, emphasize praise and devotion to the Virgin Mary. It is divided into three parts: first, a focus on Mary's earthly life as the mother of Jesus; second, a focus on Mary as a divine Mother and her role as a path to heaven; lastly, a focus on the "cult" of Mary, and emphasis on devotion to her and praise for her miracles.

The program opens with **Alborada**, a traditional Galician tune, often a love song, evoking "dawn," or "daybreak;" these can be understood as the opposite of a "serenade," or an evening song. The one opening this program will be a celebratory instrumental tune displaying the full band of strings, woodwinds, and percussion; it will immediately be followed by the **Prologo** to the **Cantigas de Santa Maria**, in which King Alfonso the Wise humbly dedicates the Cantigas to Mary.

TEXTS AND TRANSLATIONS

Scan the QR Code with your phone camera for the text and translations >>>



PROGRAM, CONT.

Following the prologo is a call to all to sing together, “Hail Mary!” entitled **Cuncti Simus concanentes**, taken from a 14th-century manuscript from the monastery of Montserrat near Barcelona. This leads into a two-part *conductus* setting of **Ave Maria**, featuring an energetic and rhythmic tune that morphs into a striking free melisma over a drone that concludes the chant; this work is taken from the famous *Las Huelgas Codex*, a manuscript from c. 1300 from the convent at the Abbey of Santa Maria la Real de Las Huelgas, in northern Spain. Two cantigas conclude the first section, dedicated to Mary on Earth: **Cantiga 353 Quen a omagen da virgin**, telling the story of a boy at a monastery who secretly gives his food to a statue of Mary that he believes is not being fed by the monks; **Cantiga 70, Eno nome de Maria cinque letras, no-mais, i há** spells out “Maria” in an acrostic: M is for Mother, A is for Advocate, R is for Root, I gives us Iesus Christ, and A says we will Achieve.

The second part, focusing on Mary’s Assumption into heaven, begins with **Mater Patris**, a three-voice *conductus* with striking similarities to the Ave Maria setting (from the first part of the program). Following this are three motets from the the *Las Huelgas Codex*: **Ave Regina celorum/alma redemptoris mater/Alma, Salve porta regni glorie/salve salus gencium/Salve santa parens**, and **Ave gloriosa mater/Salve virgo regia/Domino**, all of which glorify Mary’s role as the door (“porta”) to heaven, the conduit of mortal salvation. One more work from *Las Huelgas* follows: **Iam Nubes**, and an improvised instrumental derived from its structure. This work is striking in the way it compares Mary to the stars and the galaxy, comparing her to a star that shows the way; in her case, she shows the true path to heaven.

PROGRAM

Concluding the second part is another energetic tune from the *Llibre vermell de Montserrat*: **Ad mortem festinamus**. This work features powerful and dramatic text, “We hurry towards death,” behind an uplifting melody, suggesting an eagerness not just to die, but to return to heaven with Christ and Mary, the true home we all yearn for. The final verses as Mary to “be our advocate with your son,” followed by a striking and intense round of questions for ourselves, including “Why seek money? Why wear splendid clothes? Why rejoice at your neighbor’s expense?” among others.

The third and final part of the program is dedicated to the “cult” of Mary, and active role as an Intercessor among mortals in the earthly world. It begins with a 3-part canonic (sung as a round) chant on **O virgo splendens**, or “O splendid Virgin,” praising Mary’s love and gentleness, and asking for her blessings. Three variants on **Benedicamus Domino** follow, all taken from the *Las Huelgas Codex*. **Cantiga 42, A Virgen mui groriosa**, tells the story of a man who puts his engagement ring on a statue of Mary only for the statue to close her hand around the ring, encasing it forever. **Cantiga 140, A Santa Maria dadas**, offers praise to Mary and prays for her assistance in our earthly struggles.

The final tune on the program is another traditional Galician tune, **Os Reis Do Caurel**. This striking 3-part tune evokes the Three Kings pilgrimage to worship Mary and the newborn Jesus.



**CASE
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PERSONNEL

COLLEGIUM MUSICUM

Tai Borchert-Isaacs ~
Jesse Cvelbar +
Suzanna Feldkamp +
Rosemary Heredos ^
Danur Kvilhaug +
Jane Leggiero ^
Naomi McMahon +
Krista Mitchell +
Ellen Sauer Tanyeri +
Anna Somerville +
Maura Sugg +
Andrea Walker +

Shira Kammen, guest director
Jonathan Goya, rehearsal director +
Andrew Hatfield, teaching assistant +

~ Undergraduate
+ Graduate
^ Alumni

GUEST DIRECTOR

SHIRA KAMMEN

Multi-instrumentalist Shira Kammen has spent much of her life exploring the worlds of early and traditional music of all kinds. A member for many years of the early music Ensembles Alcatraz and Project Ars Nova, she has also worked with Sequentia, Hesperion XX, the Boston Camerata, storyteller/harpist Patrick Ball, singers Azam Ali and Joanna Newsom, the Balkan group Kitka, Anonymous IV, the King's Noyse, the Newberry and Folger Consorts, The Compass of the Rose, Vajra Voices, Calextone, the Oregon, California and San Francisco Shakespeare Festivals, and is the founder of Class V Music, an ensemble dedicated to providing music on river rafting trips. She has worked with students in many different settings, among them teaching summer music workshops in the woods, coaching students of early music in such schools as Yale University, Case Western, the University of Oregon at Eugene, and working at specialized seminars at the Fondazione Cini in Venice, Italy and the Scuola Cantorum Basiliensis in Switzerland. Shira conducts a chamber chorus called Gallimaufry, and co-directs a women's vocal ensemble, WAVE, and currently is music director for the California Revels. She has played on a number of movie and television soundtracks, when weird medieval instruments are needed.

<https://shirakammen.com/about-shira/>

ABOUT

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.

A top-ranked private research university with programs spanning the arts and sciences, engineering, health sciences, law, management, and social work, CWRU excels in musicology, historical performance practice, and music education. CIM is one of just three independent conservatories in the United States devoted exclusively to classical music performance. For over half a century, these distinguished institutions have used the JMP to share collective resources, focusing on the strengths of each 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.

Our campus provides a thriving and holistic learning experience where students feel comfortable in a diverse and supportive setting. 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.



UPCOMING EVENTS

6:00 p.m. | Wednesday, March 6, 2024

BAROQUE CHAMBER ENSEMBLES

The English Orpheus

Cleveland Museum of Art

4:00 p.m. | Sunday, March 24, 2024

COLLEGIUM MUSICUM

Music from the Spanish Renaissance

Harkness Chapel

4:00 p.m. | Tuesday, April 2, 2024

BAROQUE DANCE AND VOCAL ENSEMBLES

Harkness Chapel

7:30 p.m. | Monday, April 8, 2024

BAROQUE ORCHESTRA AND EARLY MUSIC SINGERS

with vocalists from the CWRU Historical Performance Program

and the Cleveland Institute of Music

Inspired by the CWRU Solar Eclipse 2024 Celebrations

From Darkness into Light: Excerpts from Handel's Messiah

Harkness Chapel

CONNECT

Join our MAILING LIST or contribute to the FRIENDS OF MUSIC fund. Scan the QR Code with your phone camera for details. >>>



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

THANK YOU

We would like to express our sincere gratitude to our guests. Your presence and engagement are truly appreciated. We hope that you found our performance enjoyable and that you were able to connect with others in our community. We value your support and look forward to seeing you again soon!



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