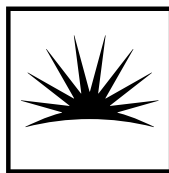


CWRU Music

Concert Series



Harkness
Chapel

2024/25

Across the Alps, Across the Centuries

Historical Performance Practice

Collegium Musicum and Early
Music Singers

Elena Bailey, director

7:30 p.m.

Friday, November 8, 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/artsci/music

Welcome to

Florence Harkness Memorial Chapel

Florence Harkness Memorial Chapel (est. 1902) is known for its Tiffany stained-glass windows, soaring arches, and beautiful woodwork. The neo-Gothic structure, located in Mather Quad, commemorates the brief life of Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness and his second wife, Anna M. Richardson Harkness. This beautiful venue features a warm, intimate, and acoustically resonant space for Department of Music performances and events.

Accessibility:

We are committed to providing accessible facilities for all audience members. Please inform our staff if you require assistance or special accommodations.

Restrooms are located in the main lobby.

Noise and Disruptions:

Silence all mobile phones, electronic devices, and alarms during the performance. Please refrain from talking, whispering, or making noise that could distract performers or other audience members.

Photography and Recording:

Photography, video recording, and audio recording are strictly prohibited during performances, unless explicitly authorized by the event organizers. You are welcome to take photos before and after the performance.

Food and Beverages:

Outside food and beverages are not permitted inside the performance space. Receptions may take place after an event, and refreshments should be confined to designated areas.

Emergency Procedures:

Familiarize yourself with the nearest exits upon arrival. In the event of an emergency, please remain calm and follow the instructions provided by staff. Please alert staff if you require medical attention.

Campus Security Emergency Line: 216-368-3333

Lost and Found:

Items left behind after the performance will be collected and stored in our main office. Please contact us at music@case.edu to inquire about lost items.

Respect for the Venue:

Please respect the facility, instruments, and the property of others. Help us maintain a clean and welcoming environment by disposing of waste properly and keeping the space tidy. Follow the instructions of our ushers and staff when entering and exiting the venue.

Florence Harkness Memorial Chapel

@harknesschapel



PROGRAM

Italy

O perlaro gentil
J'aime la biauté
Segugi a corda
Che cos'è quest'amor

Giovanni da Firenze (fl. c.1340-c.1350)
Anonymous, Faenza Codex, 15th c.
Anonymous, 14th c.
Francesco Landini (c.1325-1397)

Collegium Musicum

Occhi miei lassi
Vedi le valli e i campi
Languisco e moro
Ecco mormorar l'onde

Jacques Arcadelt (c. 1507-1568)
Luca Marenzio (c. 1554-1599)
Carlo Gesualdo (1566 - 1613)
Claudio Monteverdi (1567-1643)

Early Music Singers

France

Comment qu'a moy
Ma belle dame
Qui n'a le cuer
Donnés l'assault

Guillaume de Machaut (c. 1300-1377)
Guillaume Dufay (c. 1400-1474)
Anonymous, 14th c.
Guillaume Dufay

Collegium Musicum

Las! sans espoir
Languir me fais
Le chant des oyseux

Guillaume Boni (c.1530-c.1594)
Claudin de Sermisy (c.1490-1562)
Clément Janequin (c.1485-c.1558)

Early Music Singers

PROGRAM NOTES

There is not much surviving biographical information about **Giovanni da Firenze** (fl. c1340-c1350), but it seems by his surviving works that he was instrumental in the development of the Italian madrigal. In the third section of ***O perlaro gentil***, Giovanni embedded the name Anna within the word innamorarmi (make me fall in love). This *senhal* might represent a real woman known to Giovanni. The name also appears in madrigals by two other composers ("Piero" and Jacopo de Bologna) who were active around the same time as Giovanni, indicating that they may have been working in conversation with each other in the same place.

J'aime la biauté is found in the **Codex Faenza**, which is a manuscript from the 15th century containing some of the oldest known keyboard intabulations. Many of the pieces in this codex, likely including this one, derive from earlier vocal pieces. They have been transcribed with ornaments that might have been heard in an improvised performance. The music is suitable for either one person playing a keyboard or an ensemble, as presented in our concert.

Segugi a corda is a prime example of the Italian *caccia*. The genre's name can be translated as either "hunt" or "chase," and this dual meaning plays out in the text and the music. The upper two voices sing in direct canon: in effect, one voice chasing the other. The text of this example features onomatopoeic representation of two types of hunt: In the first stanza, we hear the sounds of a literal hunt as the dogs and their masters chase bears, while in the second stanza, the narrator participates in a metaphorical hunt, as he chases a girl.

Francesco Landini (c. 1325-1397) is well-documented as a poet, composer, singer, and instrumentalist active during the 14th century in Italy. In fact, he wrote around a quarter of all surviving secular song from the Italian *Trecento*. *Che cosa è quest'amor* is in a typical Italian refrain form, the *ballata*, which developed from a tradition of songs sung while dancing.

Program notes by Naomi McMahon

The Flemish-French composer **Jacques Arcadelt** (c. 1507-1568) wrote sacred and secular music, and is most known for his chansons and madrigals. The four part song ***Occhi miei lassi*** comes from Arcadelt's first book of madrigals, published in 1539. The vocal lines stay mostly homophonic, and the song winds down with text painting in the last two lines, especially on the words "the end now," and "long suffering." The text belongs to a collection of 366 poems titled *Canzoniere (Rerum vulgarium fragmenta)* written by poet Francesco Petrarca to show his love for Laura, whose identity remains a mystery. Petrarca's poems explore themes of love, vanity, isolation, and time.

Luca Marenzio (c. 1554-1599) was an Italian composer famous for the text painting present in his madrigals. In ***Vedi le valli e i campi***, pay special attention to the contrasting tempo and color on the words, "vedi il montan di Friso..." and the soft, drawn out phrasing for "Clonico dolce." Each voice introduces the melody separately, then the soprano and alto become one melodic idea against a tenor and bass countermelody.

PROGRAM NOTES

Prince **Carlo Gesualdo** (1566 - 1613) was an Italian nobleman and composer who wrote madrigals with texts exploring themes of death, life, joy, and sorrow. He achieves this by using wordplay, chromaticism, unique rhythmic passages, and dissonance. In ***Languisco e moro, ahì, cruda***, the theme of death and dying frames the poem in a way that suggests a double entendre.

Claudio Monteverdi (1567-1643) is one of the most well known Italian multigenre composers and performers of the late Renaissance. He incorporated the traditional imitative style of part writing into the song ***Ecco mormorar l'onde*** in an innovative, intertextual fashion that washes over the audience like a misty sea. The text of this poem was written by Torquato Tasso for his love, Laura Peverara, whose name is featured through wordplay as each voice sings about the breeze (l'aura).

Program notes by Sophia Duray

Guillaume de Machaut (c. 1300-1377) was one of the first people ever to oversee the production of his own complete works, which were compiled in manuscript form during his lifetime. The monophonic *virelai* ***Comment qu'a moy*** represents a transition from the earlier tradition of secular monophony into the 14th century development of *Ars Nova* notation and style. Much like the *ballata* earlier in the program, Machaut's *virelais* are formulaic in both melody and poetic structure, in a way historically associated with dance songs.

That **Guillaume Dufay** (c. 1400-1474) was a composer of sacred music and a member of the clergy did not prevent him from also composing secular songs throughout his whole career. ***Ma belle dame souveraine*** is a *rondeau*, one of the lyric *formes fixes* that dominated the French *chanson* repertoire in the late medieval period, so there is a distinctive pattern of musical and textual repetition in the piece. The three texted voices reflect the late-medieval shift toward the importance of the top voice as the primary melody-carrying line, as opposed to the emphasis on the tenor in earlier polyphony.

The anonymous *rondeau* ***Qui n'a le cuer*** belongs to a small repertoire of early-fifteenth-century songs for two equal voices. The flexible melodic lines frequently cross, and the voices swap roles at each cadence. While the formal structure unfolds as expected, the harmonies are sometimes surprising. For instance, the composer purposely included a diminished third on a long note in the second half of the melody, which could have been avoided with a different choice of accidental in either voice.

In this second **Dufay** *rondeau*, the composer sets a courtly love text that takes on martial overtones. The music of ***Donnés l'assault*** reflects the thematic material by three overlapping declamations of the first phrase, emulating a war cry. Additionally, triadic motion and syncopated rhythms suffuse the entire piece, evoking the sound of bugles.

Program notes by Naomi McMahon

PROGRAM NOTES

The French composer, **Guillaume Boni** (c.1530-c.1594) was a choirmaster at Saint-Étienne Cathedral who wrote syncopated, chromatic melodies for his motets and sonnets. In ***Las! Sans espoir***, the four parts begin in homophony and quickly transition into *musique mesurée* - syncopation based on word shape. As the melodic ideas develop, the rhythmic content increasingly varies through the “vienne au combat” section, and settles back into homophony and drawn out suspensions to bring the piece to an end.

Claudin de Sermisy (c.1490-1562), a French composer, is known mostly for his chanson and sacred works. He was influential in popularizing secular chansons with lyrical flair, straying away from popular melismatic trends and favoring simpler, homophonic styles. The text of the chanson, ***Languir me fais*** was written by Clément Marot, who spearheaded the French literary movement that explored tragedy and astrology, La Pléiade.

There is little verified information about the early life of **Clément Janequin** (c.1485-c.1558), and he mostly worked short term music positions throughout his career. His most popular works were *chansons* with declamatory, programmatic text. Janequin's contemporaries realized music using lyrical techniques, while he composed vocal parts with brief motifs and repetitive phrasing. The four verse song, ***Le chant des oyseux*** tells the story of once promising birds that develop into untrustworthy creatures.

Program notes by Sophia Duray

TEXTS & TRANSLATIONS

Scan the QR code with your phone to access the texts and translations.



PERSONNEL

Collegium Musicum

Phaik-Tzhi Chua	vielle
Sophia Duray	voice, recorder
Suzanna Feldkamp	voice, recorder
Mary Galvin	voice
Danur Kvilhaug	lute, voice
Naomi McMahon	voice
Krista Mitchell	voice, harp
Anna Somerville	vielle, voice
Maura Sugg	voice, recorder

Early Music Singers

Soprano

Sophia Duray
Mary Galvin
Ishika Kanakath
Betsy Kaufman
Maura Sugg
Gail West

Tenor

Danur Kvilhaug
Gabriel Lawrence
Camilo Lozano Velasquez
Krista Mitchell
Tim Regan

Alto

Emily Fallick
Erin Hohler
Naomi McMahon
Olivia Mullins
Charlotte Newman
Jeanne Regan

Bass

Benjamin Koeppen
Bob Mitchell
Keith Norman
Bob Seaman
Mike Wilson



UPCOMING EVENTS

7:30 p.m. | November 9, 2024

Mixed Chamber Music Ensembles
Harkness Chapel

7:30 p.m. | November 15, 2024

Homecoming Prism Concert
Maltz Performing Arts Center, Silver Hall

7:30 p.m. | November 20, 2024

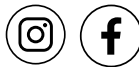
Connections: Case/University Circle Symphony Orchestra
Maltz Performing Arts Center, Silver Hall

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