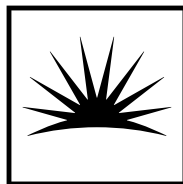


CWRU MUSIC
HISTORICAL PERFORMANCE
PRACTICE PROGRAM



Chamber Music in the Galleries

Spirit of the English Renaissance

Collegium Musicum

Elena Bailey, director

6:00 p.m.

Wednesday, April 2, 2025



Cleveland Museum of Art

11150 East Boulevard, Cleveland, OH

Donna and James Reid Gallery (217 Italian Baroque)



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

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

PROGRAM

All People Clap Your Hands
Jubilate Deo

Thomas Weelkes (1576-1623)
Orlando Gibbons (1583-1625)

Like as the Lute Delights
Oh Sleep, Fond Fancy
What Greater Grief
It Was a Time
Come Woeful Orpheus

John Danyel (1564-c.1626)
Thomas Morley (1557-1603)
Tobias Hume (1569-1645)
John Dowland (1563-1626)
William Byrd (1540-1623)

Mass for 3
Kyrie
Gloria
Cantatibus Organis

William Byrd

Peter Philips (c.1560-1628)

Fain Would I Change That Note
The Lowest Trees Have Tops
Jack and Joan
April is in my Mistress' Face

Tobias Hume
John Dowland
Thomas Campion (1567-1620)
Thomas Morley

Gloria in excelsis Deo
Lord, Grant Grace

Thomas Weelkes
Orlando Gibbons

PERSONNEL

Voices:

Elena Mullins Bailey
Sophia Duray
Suzanna Feldkamp
Mary Galvin
Danur Kvilhaug
Alissa Magee
Naomi McMahon
Krista Mitchell
Maura Sugg
Hendrik Widener

Lute:

Danur Kvilhaug

Viol:

Willow Stracuzzi

Sackbut:

Hendrik Widener

Organ:

QinYing Tan

PROGRAM NOTES

Thank you for coming to *Spirit of the English Renaissance*. Our program contains a variety of English vocal music from approximately 1560-1625, written by some well-loved composers of English polyphony and part songs, and some whose names might be new to you.

The decades around the turn of the seventeenth century were a period of rapid change throughout Europe, and England was no different. The political landscape there had been shaped by Henry VIII's break from the Catholic church in the 1530s and the subsequent English Reformation. After a brief resurgence of legal Catholicism under Queen Mary I in the 1550s, Elizabeth I took the throne and reestablished laws that required attendance in the Church of England. This contributed to continued tensions between Catholics and Protestants. Nevertheless, English arts and music flourished during this time, partly because new printing technologies made books accessible in a way they had not been before. Not only was it easier for English composers to learn from and be inspired by international styles of music, such as the Italian madrigal, but more people had the desire and means to be able to purchase books that supported music-making at home.

Tonight you will hear music by all sorts of composers, among whom are church musicians, such as Orlando Gibbons (1583-1625) and William Byrd (1540-1623), lutenists for royal courts, such as John Dowland (1563-1626) and John Danyel (1564-c.1626), music theorist and publisher Thomas Morley (1557-1603), and even a career soldier, Tobias Hume (1569-1645).

Two sets of Anglican anthems, the quintessential English-language sacred genre, frame the concert, while an excerpt from a Catholic mass and a Latin motet occupy the center. The large-scale anthems by Thomas Weelkes (1576-1623) and Orlando Gibbons likely accompanied services in the government-sanctioned Church of England. They require a large vocal ensemble and, at the very least,

organ accompaniment, though sometimes other bass instruments supplemented the organ. Verse Anthems, with their soloist-sung sections, developed later and were sometimes accompanied by entire viol consorts. Contrast these pieces with the sacred music by Byrd, who was a closet Catholic in a Protestant world. His three-voice mass was designed to be performed by one or two singers on each part, in an intimate setting, perhaps behind closed doors in a secret Catholic service.

Secular songs fill in the gaps in our program. Our selections show flexibility in the required performing forces for English Renaissance secular song. Some pieces are in an older format, part songs for more than one voice and no instruments. Here, Morley's works are the most representative of what we will call the English madrigal. Other songs are for solo voice with accompaniment by either viol, lute, or both. Though these examples remain polyphonic in strategy, they move toward the new soundscape of monody, which would be popularized by Italian composers such as Claudio Monteverdi (1567-1643) and Jacopo Peri (1561-1633). Finally, the two songs by Dowland were published in a new format that allowed a group of four singers to read part songs from the same book, while still leaving room for a performance by solo voice and lute.

As mentioned before, English music from this time shows significant influence from Italian musical aesthetics. During the sixteenth century, Italians' musical goals shifted away from the more mathematical approach of medieval compositions as they began to attempt to use music to represent subjective human emotions and states of being. In our program, Morley's madrigals call to mind earlier Italian polyphony. Byrd's later work "Come, Woeful Orpheus" plays with chromatic melodies and harmonization to color the text in ways reminiscent of Monteverdi's more innovative madrigals. Among other pieces, Danyel's "Like as the lute delights" also adds accidentals to represent emotionally heightened moments through the metaphor of 'untuned notes.'

Poetry, music, and metaphor are entwined throughout the program, and the dramatic and metrical texts also recall that this was the lifetime of theater's favorite bard, William Shakespeare (1564-1616). Many of the poems sung today are written in iambic pentameter, and the ones that aren't are structured around the commonly-used poetic feet. Music-making is frequently used in these songs as a metaphor for love. Death is used for dramatic purposes in "What greater grief," a song which only reveals that its topic is unrequited love in its last two lines of text. Perhaps tonight's most interesting metaphor is found in Dowland's "It was a time," where bees are used as a stand-in for human political structures, and an unhappy bee complains to his monarch about never seeing the fruit of his labors. Dowland himself was repeatedly passed over for a position in Elizabeth I's consort of royal lutenists, so perhaps that is why he resonated with the poem.

We hope you enjoy the variety of ensembles and perspectives we offer tonight, and that you come away with a greater appreciation of the sounds of the English Renaissance and the worldviews they represent.

—Naomi McMahon

TRANSLATIONS

Mass for Three

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo,
Et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens,
Domine Fili unigenite,
Jesu Christe.
Domine Deus, agnus Dei,
filius patris,
qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Jesu Christe,
cum sancto spiritu
in gloria Dei Patris.
Amen.

Cantantibus Organis

Cecilia virgo in corde suo
soli Domino decantabat, dicens:
“Fiat Domine cor meum
et corpus meum immaculatum,
ut non confundar.”

Mass for Three

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest
and peace on earth
to men of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks
for your great glory.
Lord God, heavenly King,
God the Father almighty,
Lord the only-begotten Son,
Jesus Christ.
Lord God, lamb of God,
Son of the Father,
you take away the sin of the world,
have mercy on us.
You take away the sin of the world,
hear our prayer.
You sit at the right hand of the Father,
have mercy on us.
For you alone are holy,
you alone are Lord,
you alone are the most high,
Jesus Christ,
with the Holy Spirit
in the glory of God the Father.
Amen.

While the musicians played,

Cecilia the virgin, in her heart,
sang only to the Lord, saying:
“Lord, keep my heart
and my body immaculate,
that I not be put to shame.”

CLEVELAND MUSEUM OF ART PERFORMING ARTS SERIES

The Cleveland Museum of Art's Performing Arts Series is robust and wide-ranging, spanning classical and contemporary music, global music traditions, as well as dance and film. The series is recognized internationally and stands out in the Northeast Ohio region for its vitality and the excitement it brings to a crowded musical landscape. These performances regularly complement special exhibitions, illuminate the permanent collection, and take unique advantage of the museum's performance spaces and architecture—often arranged in collaboration or interdisciplinary fashion with fellow curators.

www.clevelandart.org



CASE WESTERN RESERVE UNIVERSITY HISTORICAL PERFORMANCE PRACTICE

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 outstanding 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.



GIVING

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.

Your support can make this transformative experience possible!



or visit case.edu/artsci/music/giving

How to Give:

1. **Access the Form:** Scan the QR code or visit our **Giving** page.
2. **Fill in Contribution Details:** Choose a one-time or recurring gift and enter your desired amount.
3. **Designation Field:** Select "**Other**" from the dropdown menu, then type "**HPP Program**" to direct your gift.
4. **Provide Personal Information:** Complete the required fields (name, email, address).
5. **Enter Payment Details:** Input your payment securely and confirm billing address if prompted.
6. **Matching Gifts (optional):** Check if your employer offers a matching gift program to maximize your impact.
7. **Submit the Gift:** Review your details and click "**Give Now!**"
8. **Confirmation:** You'll receive a confirmation email once your contribution is processed.

Thank you for supporting the future of CWRU Historical Performance!

UPCOMING EVENTS

Stay inspired. Stay connected. Be part of the music community!

case.edu/artsci/music/news-events/upcoming-events

Tuesday, April 8, 7:30 p.m.

Mozart: The Sparrow Mass

CWRU Baroque Orchestra & Early Music Singers

Maltz Performing Arts Center

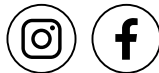
Wednesday, May 7, 2025, 6:00 p.m.

Chamber Music in the Atrium: La Barre's *La Sculpture*

CWRU Baroque Dance & Baroque Chamber Ensembles

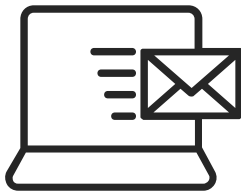
Cleveland Museum of Art

CONNECT



@cwrumusic @cwruhpp

Scan the QR Code Below to Join our Mailing List!



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

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