

***Love and War in the
Renaissance:***
*Music of Passion, Conflict, and
Devotion from Josquin to Janequin*

Historical Performance Practice
Collegium Musicum & Early Music Singers

Dr. Elena Mullins Bailey, Director

Graduate Assistants

Danur Kvilhaug, Collegium Musicum
Sophia Duray, Early Music Singers

7:30 PM

Friday, March 27, 2026

Florence Harkness Memorial Chapel
11200 Bellflower Road Cleveland, OH

WELCOME

Welcome to *Love and War in the Renaissance*, Collegium Musicum and Early Music Singers' spring concert offering. This program grew out of a recent residency with Jesse Rodin—leading scholar of Josquin and director of Cut Circle—which both ensembles were fortunate to share. Josquin's music poses distinctive challenges for modern singers: expansive ranges and rhythmic intricacy that demand sustained focus and precision. Preparing this repertoire has been a true journey, and we are deeply grateful for the insight, tools, and encouragement Jesse offered us.

The program's theme emerged once I chose Josquin's *Missa L'homme armé sexti toni* as its anchor. The tune *L'homme armé*—"the armed man"—was immensely popular in the late Middle Ages, conjuring a vividly immediate image for singers accustomed to the realities of war. It served as the basis for more than forty Mass settings between roughly 1450 and 1700, with particular prominence during periods of crusading. To complement this martial thread, we turn to Clément Janequin, whose vividly programmatic style offers a more playful take on battle, bringing the program to a spirited close. Early Music Singers' second set takes a more reflective approach, exploring how communities respond to conflict: with prayers for peace and hopes for victory. Josquin's *Tu solus* expresses reliance on divine aid in troubled times, even weaving in a love song by Ockeghem to suggest unwavering devotion.

If war was a constant presence, so too was love. The Renaissance chanson repertory offers an abundance of perspectives on desire, joy, longing, and fidelity. Our selections—from Ockeghem, Josquin, Claudin de Sermisy, Pierre Moulu, Heinrich Finck, and Ludwig Senfl—trace a range of emotional worlds, from the introspective to the exuberant. Together, these works remind us that even in uncertain times, expressions of love remained central to human experience.

– From the Director

CWRU Music 2025–26 Concert Season

The Case Western Reserve University Department of Music presents a wide range of concerts, recitals, and special events that showcase the talents of students, faculty, and guest artists. From classical masterworks to contemporary compositions, these performances highlight the creativity and excellence within CWRU's vibrant music community. Open to the public, the season offers opportunities for audiences of all ages to experience inspiring live music and support the next generation of musicians and scholars.

We are pleased to welcome you to **Florence Harkness Memorial Chapel (est. 1902)**, a space where architecture, light, and sound come together in quiet harmony. Located on the Mather Quad at Case Western Reserve University, this neo-Gothic landmark commemorates the brief life of Florence Harkness Severance and reflects Cleveland's rich cultural and philanthropic history.

Designed by architect Charles F. Schweinfurth, the chapel is renowned for its soaring arches, exquisite woodwork, and luminous Tiffany stained-glass windows. Together, these elements create a warm, intimate, and acoustically resonant setting where music unfolds with clarity, depth, and presence — an ideal space for performances and special events.

Accessibility

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

Silence phones & devices

No flash photos or recording

No food/beverages

Restrooms in foyer

Emergencies: Follow staff/call **216-368-3333**

CWRU 200  **1826**
2026
case.edu/bicentennial

PROGRAM

Missa L'homme armé sexti toni
Kyrie
Gloria

Josquin des Prez (1450-1521)

Early Music Singers

La plus des plus
Bel accueil
Prenez sur moy

Josquin des Prez
Antoine Busnoys (1430-1492)
Johannes Ockeghem (c. 1410-1497)

Collegium Musicum

Plores gemier; Requiem
Tu solus
Jubilate Deo

Pierre de la Rue (c. 1452-1518)
Josquin des Prez
Heinrich Isaac (1450-1517)

Early Music Singers

Jayme le cueur
Ach, Herzigs Herz
Ach, Elslein
Amy, souffrez
Tant que vivray

Claudin Sermisy (1490-1562)
Heinrich Finck (c. 1527)
Ludwig Senfl (c. 1486-c. 1543)
Pierre Moulu (c. 1484-c. 1550)
Claudin Sermisy

Collegium Musicum

La Guerre

Clement Janequin (c. 1485-1558)

Early Music Singers, Collegium Musicum

Collegium musicum program notes –

Though our concert this evening reflects pieces of love and war, musical settings based on courtly love were far more ubiquitous in Renaissance Europe. This evening's second and fourth sets exhibit a cosmopolitan approach to courtly love in the Renaissance, with works in both French and German. Though composed in a style largely influenced by the contemporary Netherlandish school of composition, these works show seeds of the growing national compositional styles of French and German-speaking lands of the time.

The second set of our program, Josquin's *La plus des plus*, Busnoys' *Bel Accueil*, and Ockeghem's *Prenez sur moy*, display musical and compositional idioms that reflect the musical transition in style from the 15th century to the 16th century. The themes the pieces address all concern courtly love and are written in a style very comfortably placed in the mid-fifteenth century. The compositional tactics used by the composers are relatively conservative for the time, but by no means simple. These three pieces are some of the most complex works in our program this evening. *La plus des plus*, one of Josquin's most famous chansons, features a relatively dense polyphonic texture, despite it only being written for three voices. The musical texture it exudes is full of contrasts, with active moments of individuality amongst the voices and moments of extreme continuity between certain voices, most notably the homorhythmic duet between the outer voices that ends the piece.

Busnoys' *Bel Accueil* reflects a similar style, though it is more indicative of the Franco-Flemish style as it was composed a generation earlier than Josquin. Though written as a vocal piece, our performance this evening adopts a performance practice regularly utilized at the time: an instrumental realization. Our instrumentation features recorder, citterle (an early plucked string instrument), and vielle (an early bowed string instrument), all performing in the same range, a rare occurrence amongst this repertoire. This instrumental version allows for a clear execution of the complex polyphonic aspects of the piece. The piece features multiple instances of strict imitation at the unison in extended phrases interspersed with sections of complex free counterpoint.

The final piece of this set, Ockeghem's *Prenez sur moy*, best reflects the style of the early Renaissance. The polyphony of the piece is highly academic; the three voices are nearly entirely in a canon at a fourth, displaying the composer's command of the contrapuntal norms of the time. The long phrases and the rates of text declamation in the canon create a sense of transformative affectual realization amongst the three parts. Though all voices sing the same texts, they often overlap in various phrases due to the canonic nature of the piece, meaning one voice might exude a different affect than another at any given time. The musical affects of these moments compliment or conflict with one another over the course of the piece in a manner that is quite subtle. We find it a fitting end to this set, as Ockeghem was the primary teacher of Josquin, bringing us full circle and showing Ockeghem's influence on the composer of many of the works on this program.

Our fourth set this evening exhibits more of the cosmopolitan nature of Josquin's influence, specifically in German and French purviews. At the turn of the 16th century, music had undergone a massive change in its relationship with the public; Ottaviano Petrucci's music prints (first appearing in 1501) completely changed the availability of music to the general public.

PROGRAM NOTES

With the ease of accessibility, composers began to cater their music in a more commercial manner. This resulted in much simpler textures, with polyphonic works being much more homorhythmic and, due to the relative simplicity of the works produced, much more harmonically based. Additionally, the printing revolution of the early 16th century saw the rise of instrumental genres, of which the lute song is a prominent example. We have included two pieces of the lute song repertoire in our program, coming from a 1528 publication by Pierre Attaignant. ***J'aime le cueur*** and ***Tant que vivray***, both by the prominent French composer Claude de Sermisy, are exemplars of the early French chanson. Much of the lute song repertoire also exists in three-four part vocal sources, so we have chosen to perform *J'aime le cueur* a cappella for contrast. We have also included ***Amy souffrez***, a chanson by Pierre Moulu, a contemporary of Sermisy's whose works also appear in Attaignant's publication. Following *J'aime le cueur* in the program, ***Ach, herzigs Herz*** and ***Ach, Eslein, liebes Eslein*** are examples of how Josquin's influence (and Petrucci's) stretched to German-speaking lands.

To finish our program, both of our performing forces are combining to perform one of Clément Janequin's most famous works, ***La Guerre***. This piece is a musical depiction of the Battle of Marignano, which occurred in the autumn of 1515. The battle, which proved to be the final large-scale military engagement of the War of the League of Cambrai, posed French forces against Swiss and Milanese combatants. The French forces, under the command of king Francis I, were victorious in this endeavor, and this piece uses a multitude of onomatopoeic musical devices to portray the various sounds of battle, from the sounds of cannons and muskets, the rapid gaits of cavalry, the optimistic call-to-arms of the French, and their ultimate proclamations of victory. This evening's performance of this piece utilizes a mixture of performing voices, from a 4-part soloist introduction to a tutti finale, complete with string and percussion instruments. Our instrumental additions to this piece are not indicated in the original prints, though the precedent for instrumental inclusion in works of this time is well documented and we hope that the added cacophony of strings, drones, and drums will add to the fervor of battle that Janequin likely intended.

– Danur Kvilhaug

PROGRAM NOTES

Early Music Singers program notes -

The *Missa L'homme armé sexti toni* by Josquin des Prez (c. 1450-1521) is based on the well-known tune "L'homme armé." Guillaume Dufay and Johannes Ockeghem also wrote music based on the tune. For the **Kyrie**, des Prez presents the cantus firmus in long note values, moving the melody between voices as opposed to keeping it in the tenor. The movement balances imitation with clear sectional articulation across the Kyrie, Christe, and second Kyrie. The **Gloria** alternates between imitation and homophony, and des Prez uses duos and trios to put emphasis on phrases like "gratias agimus tibi" and "deus pater omnipotens."

In the second part of ***Tu solus qui facis mirabilia***, Josquin directly incorporates part of the text and melody of Ockeghem's *D'ung aultre amer*. Before the superius and bassus get to finish their phrase in French, the Altus and tenor enter in Latin and cadence before every part comes back together to sing through until the piece's end.

Pierre de la Rue (1452-1518) was a Franco-Flemish composer who worked for the Hapsburg-Burgundian court. His work, ***Plores gemier*** emphasizes low vocal ranges, and imitative entries, suspensions, and dissonances bring out the sorrow embedded in the text. This piece is also called "Requiem" because of its themes regarding sorrow and death. It is possible de la Rue wrote *Plores* in memory of Ockeghem, who died not long before this was written.

The well traveled composer Heinrich Isaac (c. 1450-1517) brought Franco-Flemish polyphonic tradition to Italy, where he served the Medici family. His motet ***Jubilate Deo*** uses call and response to illustrate the joy present in the psalm text. The frequent use of the word "alleluia," and imitative entries of each voice part end the first half of the concert with high energy.

- Sophia Duray

Early Music Singers

Soprano

Sophia Duray
Marie Dykstra
Betsy Kaufman
Alicia Matthew
Robin Snyder
Gail West

Alto

Emily Fallick
Erin Hohler
Syna Kikanamada
Naomi Klarreich
Charlotte Newman
Jeanne Regan

Tenor

Gabriel Lawrence
Camilo Lozano Velasquez
Eryn Manela
Tim Regan

Bass

Bruce Fallick
Benjamin Koeppen
Keith Norman
Rob Richardson
Hendrick Widener
Mike Wilson

Collegium Musicum

Elena Mullins Bailey - voice, recorder
Sophia Duray - soprano
Gabriel Lawrence - tenor
Danur Kvilhaug - baritone, lute
Naomi McMahon - soprano
Jonathan Milord - vielle, gamba
Daniel Shoskes - plucked strings
Owen Seech-Hrvatín & Elsie Vermilye - percussion

UPCOMING EVENTS

7:30 PM • Saturday, March 28, 2026

Baroque and Beyond

Mixed Chamber Music Ensembles Concert
Florence Harkness Memorial Chapel

7:30 PM • Wednesday, April 1, 2026

Chamber Music in the Galleries
Cleveland Museum of Art

7:30 PM • Saturday, April 11, 2026

Jazz Combos Concert
Florence Harkness Memorial Chapel

4:00 PM • Sunday, April 12, 2026

Historical Performance Concert
Florence Harkness Memorial Chapel

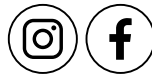
MAKE AN IMPACT THROUGH GIVING

Scan the QR CODE to MAKE A GIFT today and support the continued excellence of the Department of Music.



CONNECT WITH US

Scan the QR CODE to view our upcoming events and subscribe to our digital newsletter.



@cwrmusic

@cwrhupp