

Colorado College Department of Music

Collegium Musicum

and Viol Consort

present

The Enchanted Forest

Sunday, January 25, 2026

3:00 PM

Packard Performance Hall

PROGRAM

In Nomine à 4

Orlando Gibbons
(1583-1625)

Mout me fu grief / Robin m'aime / Portare

Adam de la Halle
(c. 1240-1287)

Pavan & Galliard à 6

Orlando Gibbons

Ah, Robin, gentle Robin

William Cornysh
(c. 1465-1523)

Chaconne in F from King Arthur

Henry Purcell
(1659-1695)

The Enchanted Forest – selections from Part 1

Francesco Geminiani
(b. 1687-1762)

Hazel Keithahn, Alia Dahleez, Lucy Donald - soloists

We appreciate your courtesy in silencing all electronic devices.

PROGRAM NOTES

This program explores English music from the Middle Ages to the high Baroque, connected by the historic and mythic figure of Robin Hood. Rather than telling a single narrative, we present pieces that reflect the times and places from which the Robin Hood legend developed.

The medieval roots of Robin Hood appear in Adam de la Halle's motet *Mout me fu grief / Robin m'aime / Portare*, a work that reminds us that "Robin" was already a familiar figure in 13th-century song long before he became the heroic outlaw of later ballads. Here, Robin is a pastoral and poetic presence, woven into layers of longing, love, and devotion through the motet's simultaneous texts. Though originally vocal, the work's performance by viol consort and recorders draws attention to its flowing lines and interlocking counterpoint, highlighting the continuity between medieval song traditions and later instrumental polyphony. This piece situates the Robin Hood legend within a broader medieval imaginary shaped by poetry, music, and storytelling.

English courtly life, so central to the Robin Hood legend, comes vividly into focus in the music of Orlando Gibbons. The Collegium marked the 400th anniversary of Gibbons's death in 2025 by reading, studying, and programming several of his works. Gibbons's *In Nomine à 4* reflects a uniquely English compositional tradition rooted in sacred chant and cultivated within the musical culture of the Tudor and early Stuart courts. Its inward, contemplative character and finely wrought counterpoint evoke the ceremonial gravity of English court life. Gibbons's *Pavane and Galliard à 6* offers a contrasting but complementary perspective. These paired dances reflect the elegance and physical vitality of Renaissance court life: the pavane measured and dignified, the galliard lively and exuberant.

A genteel image of Robin appears in *Ah, Robin, gentle Robin*, a three-voice round by William Cornysh, one of the most important figures in early Tudor music, and a Gentleman of the Chapel Royal. Far from the later outlaw-hero, Cornysh's "Robin" belongs to a chivalric and poetic tradition. The piece survives in the early 16th-century Fayrfax Manuscript, a significant source for English Renaissance polyphony.

Henry Purcell's *Chaconne in F* brings us forward in time to the orchestral sounds of the late 17th century. Built over a repeating bass, the chaconne unfolds with increasing complexity and grandeur. The program concludes with Francesco Geminiani's *The Enchanted Forest*, originally composed for the theatre but later reworked to be performed without staging. Musically, the work resembles a concerto grosso, with contrasts between solo and ripieno sections. ~Notes by Dr. Lidia Chang

COLLEGIUM MUSICUM ENSEMBLE

Elisa Wicks*, *Director*
Dr. Lidia Chang*, *Academic Advisor*
Hazel Keithahn, *violin*
Alia Dahleez, *violin*
Austin Johnson+, *violin*
Katie Rose Johnson+, *viola*
Savannah Brown, *recorder*
Yizhou Wei, *recorder*
Pat Musik+, *recorder*
Lucy Donald, *cello*
Meridian Mensch, *cello*
John Wicks+, *bass*
Neil Hesse*, *guitar*
Eric Wicks*, *harpsichord*
Ann Grant Martin+, *percussion*



VIOL CONSORT

Dr. Lidia Chang*, *Director*
Hazel Keithahn, *violin*
Savannah Brown, *recorder*
Yizhou Wei, *recorder*
Pat Musik+, *recorder*
Meridian Mensch, *cello*
Elisa Wicks*, *viol*

* CC Faculty member
+Guest artist

ACKNOWLEDGEMENTS

Susan Grace, Associate Chair in Performance
Lisa Gregory, Music Office Coordinator
Shane Groothof, Music Production Coordinator
Sarah Pont, Music Events Coordinator
Schylar Woods, Technical Director

Colorado College is located within the unceded territory of the Ute Peoples. The earliest documented peoples also include the Apache, Arapaho, Comanche, and Cheyenne. An extended list of tribes with a legacy of occupation in Colorado can be accessed through the Music Department website.



UPCOMING EVENTS IN THE COLORADO COLLEGE MUSIC DEPARTMENT

All concerts are in Packard Hall, are free, and require no tickets.
www.coloradocollege.edu/academics/dept/music

Live from Packard Hall: Faculty Artists Concert

Tuesday, Feb. 3, 3 p.m.

In-person and livestreamed on YouTube

Music at Midday

Wednesday, Feb. 4, 12:15 p.m.

Student Performances

Laura Farré Rozada

Thursday, Feb 19, 7 p.m.

Laura Farré Rozada is a Spanish pianist, mathematician, researcher and educator known for her interdisciplinary work that links music performance with mathematics and cognitive science. Ms. Farré Rozada will perform and discuss mathematical principles as expressed by musical form and texture.

