

Colorado College Department of Music presents
The Collegium Musicum

“An Afternoon at Zimmermann’s Café”

Elisa Wicks, *director*

Guest Artist: Carla Moore, *baroque violin*

Saturday, May 13, 2023
3:00 pm

Packard Hall
Live streamed on YouTube and Facebook

*In memory of Nancy Ekberg Tynan – an afternoon celebrating “gatherings”
and the way music brings people together – just as Nancy did*

PROGRAM

Program notes by Elisa Wicks

Chaconne from “Paris” Quartet No. 6, TWV 43:e4:VI (1738)

Georg Philipp Telemann
(1681 – 1767)
Arranged by R.D. Tennent

Today we begin our musical journey with the origins of the word “collegium.” Collegia date back to ancient Rome – from around 49 to 44 B.C. – where they functioned as social clubs or religious groups whose members shared common interests and goals. Some collegia were politically involved, some were more socially minded, many were related to the church, and others operated more like crime rings. As time went by, collegia became increasingly associated with religious interests and eventually with colleges, higher learning, medicine, and music. The Collegium Musicum became a type of musical society with roots in German and Swiss cities. These groups focused on instrumental and vocal repertoire and became very popular during the Baroque era; these musical societies offered opportunities for amateur musicians to perform while professional musicians filled out their ranks as needed. One such group, located in Leipzig, was led by Georg Philipp Telemann beginning in 1702. This group performed weekly at Café Zimmerman and carried on under the direction of Johann Sebastian Bach, who succeeded Telemann in 1729.

Our first selection comes from Telemann’s “Paris” Quartets, which were composed in two sets, each comprising six quartets for flute, violin, viola da gamba (or cello), and continuo. This Chaconne is the final movement of the last quartet and may well have been performed in Zimmerman’s coffee house.

Suite No. 1 in G Minor from *The Little Consort*

Matthew Locke (1621 – 1677)

Typically a consort consists of a large number of instruments, often viols, playing together. In this instance, Matthew Locke called this set of 10 suites “The Little Consort” due to its having only three parts. It is worth noting that the work seems to have been designed for the pupils of Locke’s friend William Wake and bears the designation of being written “for viols or violins” – a sign of the changing times and growing popularity of violins. Additionally, this music is the first within the consort repertoire to have bar lines printed in the parts.

Trios from Shakespeare's Day

Edited and arranged by Ian Gammie

1. Where the Bee Sucks

R. Johnson

Where the bee sucks, there suck I:
in a cowslip's bell I lie;
there I couch when owls do cry.

On the bat's back I do fly
after summer merrily.

Merrily, merrily shall I live now
under the blossom that hangs on the bough. (from *The Tempest*)

2. Full Fathom Five

R. Johnson

Full fathom five thy father lies;
of his bones are coral made;
those are pearls that were his eyes:
Nothing of him that doth fade,
but doth suffer a sea-change
into something rich and strange.

Sea-nymphs hourly ring his knell:
Ding-dong. (from *The Tempest*)

3. Clement's Squirrill

Anonymous 16th-century

4. All in a Garden Green

5. Goe from My Window

6. Woodycock

7. Sicke, Sicke, and Very Sicke

Jessica Hannebert, *reader*

Grace Wade-Stein and Clara Matlack, *dancers*; Madison Dillon, *dancer and choreographer*

The influence of Shakespeare's writing is unmistakable and his use of language has touched every corner of English literature. His theater productions have brought people from all walks of life together for centuries and continue to inform and fascinate audiences today. Music has often accompanied these productions – so we have a set of pieces honoring the bard. “Where the Bee Sucks” is a song that occurs in *The Tempest*, Act 5, Scene 1, and is a song sung by Ariel in anticipation of his coming return to the natural world after leaving the service of Prospero. “Full Fathom Five” is another song from *The Tempest*, Act 1, Scene 2, and is the second stanza of Ariel's song. It addresses Ferdinand who, with his father, has been through a shipwreck in which the father supposedly drowned. In performance, Ariel's song is sometimes spoken and sometimes sung. The remaining songs in the set are known to date from the same time period as Shakespeare's plays and may have been used as incidental music for performances.

Sonata Prima in D Minor

Mrs. Philharmonica (c. 1715)

Mrs. Philharmonica is the pseudonym for an 18th-century woman who published a set of six trio sonatas and six divertimenti for two violins, cello, and continuo. These works, printed by Richard Meares in London about 1715, show a great deal of Corellian influence while still preserving the composer's individual style and wit. Sadly, her true identity remains a mystery to this day.

Allegro from Trio Sonata in G Major, BWV 1038

Johann Sebastian Bach (1685 – 1750)

Carla Moore, *baroque violin*

Elisa Wicks, *baroque violin*

Eric Wicks, *harpsichord*

During Bach's tenure as director at Zimmermann's, he wrote and directed a tremendous number of secular and instrumental works. For over 10 years, Bach presented weekly chamber music concerts and enjoyed the freedom to experiment. While there is little record of what exactly was performed at the 500 or so concerts, pieces such as this trio sonata would certainly have been typical fare. There has been much discussion as to the authorship of this particular work; however, there is a set of manuscript parts in Bach's hand. While these parts do not bear his signature, the compositional style is very close to that of several other authenticated works from the same time period including a work, written by him for harpsichord, which uses the same melody.



The final works on today's program speak to Nancy's legacy. They were specifically chosen by her students and carry on beloved Collegium traditions such as having a senior play the hurdy gurdy. These songs speak to Nancy's joy, her life, and her legacy, carried on in the lives of her many students, colleagues, and friends.

Chi la Gagliarda

Giovanni Domenico de Nola (1510 – 1592)

Chi la gagliarda donna vo imparare,
Venit' a nui che simo, mastri fini,
Che de ser' e de matina
Mai manchiamo, di sonare:
Tan tan tan tarira, tan ti ru ra.

Whoever wants to learn the galliard, lady,
come to us, who are shrewd masters,
we who in the evening and in the morning
never stop playing:
Tan tan tan tarira, tan ti ru ra.

Chi la gagliarda donna vo imparare,
sotto lo mastro elle
sotto lo mastro el bisogna stare
Che de ser' e de matina
Mai manchiamo di sonare:
Tan tan tan tarira, tan ti ru ra.

Who wants to learn the galliard, lady,
under the masters
under the masters must stay:
we who in the evening and in the morning
never stop playing:
Tan tan tan tarira, tan ti ru ra.

L'Homme Armé

Anonymous French Chanson (c. 1470)

L'homme armé doibt on doubter.
On a fait partout crier
que chascun se viegne armer
d'un haubregon de fer.
L'homme armé doibt on doubter.

The armed man should be feared.
Everywhere it has been proclaimed
that each man shall arm himself
with a coat of iron mail.
The armed man should be feared.

Jessica Hannebert, *hurdy-gurdy*

May the Road Rise to Meet You

J. Jerome Williams
Arranged by Ian Widmann

May the road rise up to meet you,
 may the wind be always at your back.
May the sun shine warm upon your face,
 the rain fall soft upon your fields.
And until we meet again,
 and until we meet again,
may God hold you in the palm of his hand.

Please join us at the reception as we gather over coffee to meet one another and remember Nancy



Performers

Elisa Wicks*, *director, baroque violin, vocals*
Carla Moore, *guest artist - baroque violin*
Ian Widmann, *recorders, vocals, percussion*
Lexie Green, *alto recorder, percussion, vocals*
Xinyi (Lily) Zhao, *oboe, vocals*
Maja De Bonte, *violin, vocals*
Jessica Hannebert, *guitar, hurdy-gurdy, vocals*
Eric Wicks*, *harpsichord, vocals*

*CC faculty member

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