
COLLEGIUM MUSICUM

Dana Maeda and Julie Elhard, *conductors*

Friday, April 29, 2022 | 8:15 P.M.

BOE MEMORIAL CHAPEL

PROGRAM

VIOL CONSORT

Sinfonia á6 from "La Pellegrina" (1589)	Cristofano Malvezzi (1547–1599)
Sinfonia á5	Leonora Duarte (1610–1678?)

WIND BAND

Christ ist erstanden (Christ is risen)	Johann Walther (1527–1578)
Christ ist erstanden (Christ is risen)	Heinrich Isaac (1450–1515)

Christ is risen
From all his torments,
we should all be joyful at this,
Christ wants to be our consolation.
Lord have mercy.

RECORDER CONSORT

Patientiam mueß ich han (Patience must I have)	Ludwig Senfl (ca. 1486–1542)
O du armer Judas (O wretched Judas)	

O wretched Judas, what have you done?
You have betrayed your Lord!
For that you must suffer torment in Hell,
You must be Lucifer's companion eternally.
Lord have mercy.

BAROQUE ENSEMBLE

Canzon La Zaneta	Giovanni Battista Riccio (late 16th century-after 1621)
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La Trompette & Bourée from the Overture in D for Viola da gamba & strings	Georg Philipp Telemann (1681–1767)
	Grayson Broesch '22, <i>bass viol</i>
	James E. Bobb, <i>harpsichord</i>

RECORDER CONSORT

Ach Elslein, liebes Elselein mein

Ludwig Senfl

Es taget vor dem Walde

Ach Elslein/Es taget

*Ach Elslein & Es taget are two of Senfl's more popular madrigals.
The third selection layers the two pieces on top of each other.*

Ach Elslein, liebes Elselein mein

O little Else, my little Else dear,
How I wish I were with you
But two deep waters
Are between you and me.

It gives me great pain
Dearest companion of my heart
And I, deep in my heart,
See in it a great unluck.

I hope time will bring it to an end
I hope luck will come
That everything will change for good
Dearest little Else of my heart.

Es taget vor dem Walde

Daybreak in the woods.
Wake up, Kathleen!
Soon the hares will run.
Wake up, Kathleen, sweet love!
Hy-a-ho, you are mine, thus I am thine,
Wake up, Kathleen!

VIOL CONSORT

Il bianco e dolce cigno

Jacob Arcadelt (ca. 1505–1568)

Wir sind wie Fremdlinge

Georg Philipp Telemann (1681–1767)

Rachel Dumont '22, *soprano*

Wir sind wie Fremdlinge

Wir sind wie fremdlinge,
Wir sind wie fremdlinge vor Gott,
Wie unsre Väter alle,
Unser Leben ist wie ein Schatten,
Und is kein Aufhalten.

We are like strangers here,
We are like strangers before God,
As were our fathers also,
For our life here is like a shadow,
And we find no refuge.

WIND BAND

Domini est terra (For the earth)

Orlande de Lassus (1532–1594)

Carmina chromatico

The *Carmina Chromatico* provides a glimpse into the new tonal adventure of chromaticism. Within the opening nine measures, de Lassus uses all twelve chromatic pitches of the octave and builds triads on ten different roots creating an amazing new soundscape heading toward the future.

VIOL CONSORT

The teares of the Muses Galliard and Almaine

Anthony Holborne (c. 1545–1602)

RECORDER CONSORT

Das Gläut zu Speyer

Ludwig Senfl
ed. by R. Wiemken

Das Gläut is a 6 part work representing the church bells calling all to mass. Each line has an independent text inviting people to come assist in ringing the bells.

Ecco la primavera (Here is spring)

Francesco Landino (1335–1397)

BAROQUE ENSEMBLE

The French Court of Louis XIV: Music of Jean-Baptiste Lully (1632–1687)

Marche pour la Ceremonie des Turcs

Les folies d'Espagne

Chaconne des Scaramouches, Trivelins et Arlequin

Dana Maeda, *baroque recorder*

WIND BAND

Paduan à 4

Ludi Musici (pub. 1621)

Samuel Scheidt (1587–1654)

Alamande à 4

Der Allmeyer Tanz & Nachtanz

after Ammerbach (1571)

PERSONNEL

VIOL CONSORT

Louis Dhoore '23, *treble viol*
Hayley Currin '23, *treble and tenor viols*
Julie Elhard, *director & tenor viol*
Quan Higdon '23, *bass viol*
Morgan Mackenzie '22, *bass viol*

BAROQUE ENSEMBLE

Sophia Singleton '23, *baroque violin*
Grayson Broesch '22, *bass viol and violone*
Morgan Mackenzie '22, *baroque cello*
Carter Kuehn '23, *baroque violin and harpsichord*
Julie Elhard, *treble & tenor viol*

WIND BAND

Noah Schilbe '24, *alto shawm*
Lauren Vilendrer '23, *tenor shawm*
Samuel Ivory '23, *tenor sackbut*
Laura Maeda '25, *tenor sackbut*
Duncan Henry '22, *dulcian*

RECORDER CONSORT

Phoebe Joy '24, *soprano recorder*
Ella Wiggernhorn '25, *soprano recorder*
Landry Forrest '22, *alto recorder*
Maddie Bailey '24, *tenor recorder*
Olivia Hjelm '24, *tenor recorder*
Dana Maeda, *bass recorder*

DEPARTMENT OF MUSIC

Kathryn Ananda-Owens, *department chair*
David Carter, *department vice-chair*
Barbara Barth, *academic administrative assistant – music*
Lisa McDermott, *academic administrative assistant – music*

FINE ARTS ADMISSIONS

Molly Boes Ganza '08, *associate dean of fine arts recruitment*

MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

Michael Kyle '85, *vice president for enrollment and college relations*
Jean Parish '88, *director of college relations for music organizations*
Terra Widdifield '95, *associate director of music organizations*
Connor Smith, *assistant director of music organizations for audience development*
Sarah Gingerich '11, *assistant director of music organizations for project management*

Courtney Kleftis, *associate librarian for ensembles and performing rights*
Kiernan Bartlett '21, *arts management intern for production and concert management*
Ella Harpstead '21, *arts management intern for marketing and touring*