MATTHEW STEEL, Director  
KIMBERLY DUNN ADAMS, Associate Director  
Kristina Riewaldt, Graduate Assistant Director  
Joel Snyder, Graduate Assistant Director  

with Guest Artists  
Ann Marie Boyle, Soprano  
Colin Brown, Recorder and Baroque Flute  
John Robison, Lute, Archlute, Baroque Oboe, and Recorder  
Emily Solomon, Harpsichord and Organ

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Francesco Manfredini  
c.1680–1748  
Concerto for Two Trumpets in D Major  
Zachary Ploeger and Michael Duffy  
Collegium Ensemble

Giovanni Zamboni  
1664–1721  
Sonata VII  
John Robison

Giulio Caccini  
1551–1618  
Dovro dunque morire  
Belle rose porporine  
Ann Marie Boyle and John Robison

John Dowland  
1563–1626  
Come again, sweet love  
Darvin Davidson and John Robison

Johann Sebastian Bach  
1685–1750  
Prelude and Fugue in C Major  
WTC Book 2, BWV 870  
Pufan Wang

Henry Purcell  
c.1659–1695  
Fantazia à 4 in D Minor  
Heather Petcovic, Mary Ross, Sarah Silverman, Matthew Steel and Pufan Wang
Thomas Tomkins
1572–1656
Pavan VI à 5
Heather Petcovic, Mary Ross, Bashdar Sdiq, Sarah Silverman, Matthew Steel, and Pufan Wang

Jacques-Martin Hotteterre
c.1684–1763
Cinquieme suite
Allemande (La Chauvet)
La Messinoise
Rondeau (le Lutin)
Colin Brown and Bennett Young

brief pause

Johann Sebastian Bach
Brandenburg Concerto Number 4
Eric Dalmau, Henry Bransdorfer, Colin Brown, Graeme Shields
Collegium Ensemble
Zachary Ploeger, Conductor

Louis Couperin
1626–1661
Suite in C Major
Prélude non mesuré
Allemande la Precieuse
Courante
Sarabande
Gigue
Emily Solomon

Henry Purcell
Final scene from Dido and Aeneas
Jordan Curry, Savannah Gonsoulin, Maggie Kieckhafer, Maura Phelps, Rachel Ramirez, and Jonathan Robey
Collegium Singers
Joel Snyder, Conductor

Orlando Gibbons
1583–1625
Fantasia Number 5 à 6
Henry Bransdorfer, Colin Brown, Laura Diaz, John Robison, Karen Woodworth, Evan Zanger, and Gege Zhou

John Ward
1571–1638
Oxford Fantasy Number 3
Henry Bransdorfer, Colin Brown, John Robison, and Karen Woodworth

John Farmer
1591–1601
Fair Phyllis I saw sitting all alone
Collegium Singers
Joel Snyder, Conductor

Francesco Patavino
c.1478–1556
Un cavalier di Spagna
Collegium Singers
Joel Snyder, Conductor
<table>
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<tr>
<th>Composer</th>
<th>Work</th>
<th>Additional Information</th>
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| Georg Philipp Telemann | Sonata for Oboe in G Minor | I. Largo  
II. Presto  
John Robison and Emily Solomon |
| Pierre de la Rue  | O Salutaris Hostia           | Collegium Singers  
Kristina Riewaldt, Conductor     |
| Pierre Certon     | La la la, je ne l’ose dire   | Collegium Singers  
Kristina Riewaldt, Conductor     |
The WMU Collegium Musicum: Recollections of an old man
by Matthew Steel

When I began teaching at the School of Music in the winter of 1984, the WMU Collegium Musicum had been in existence for over 16 years. I verified that fact many years later when I searched the archive of university course catalogues and found that the Collegium was first offered as a class for credit in 1968. One would suspect that it had been an extra-curricular ensemble before its acceptance into the catalog, but I cannot substantiate that. My best guess is that my predecessor, the late Professor Joan Boucher, was responsible for getting it accepted for credit. It may seem odd that a school such as Western Michigan would have such antiquarian interests back in the 60s, but in fact this was a time when “early music” was riding a wave of nearly fanatical enthusiasm that would peak in the late 70s. This interest was also supported by the members of the Kalamazoo community.

In winter ’84 when I began my tenure as Director of the Collegium Musicum, the ensemble consisted of about 10 members, mostly music students wanting to play on the Collegium’s wind instruments. To my surprise we were well stocked with renaissance recorders, shawms, sackbuts, cornetti, and even a racket. The singers were few but of good quality. Almost immediately, I sought to open up the ensemble’s membership to early music enthusiasts from the entire university and beyond. The nearly continuous participation in the ensemble of students, faculty, and community members from outside the School of Music has been crucial to its success and even its survival.

Community support has also come in the form of donations of instruments, music scores, equipment, and money. Along with the university’s investment in the ensemble, it now has an impressive balance of string, wind, keyboard and percussion instruments suitable for performing most any music from Machaut to Mozart.

The success of the Collegium has been dependent on the beneficence of many WMU administrators, staff, and faculty colleagues, but none so much as Audrey and Clifford Davidson, as I like to say, our “patron saints.” Audrey, a WMU Professor, directed the Kalamazoo community early music ensemble, Society for Old Music, for 25 years. During this time, her Society and the Collegium had numerous collaborations, of which many were performances for the International Congress on Medieval Studies. Audrey was an accomplished singer herself and recognized a need in the Collegium to assure that there would always be a strong singer in the ensemble. So, on her retirement in the 1990s she established the Audrey Davidson Vocal Scholarship for a deserving singer in the Collegium. When her Society for Old Music ceased, it donated its treasury to the Collegium, and Audrey’s husband Clifford, a WMU Distinguished Professor Emeritus, has continued to support the ensemble in so many ways, even after Audrey’s passing in 2007.

Among the most significant changes to the operation of the Collegium came in 2000 when then-Director of Choral Activities, Professor Joe Miller, merged his graduate choral conducting program with the Collegium. His graduate students became the instructors and conductors of the Collegium Singers. The number of singers in the ensemble rose dramatically as did the quality of their performances. I am delighted to say that the cooperation between the Choral department and the Collegium is stronger than ever as our current Director of Choral Activities, Professor Kimberly Adams, has taken on the role of Associate Director of the Collegium, regularly attending rehearsals, working closely with the Singers, and guiding our talented graduate student conductors.

The Western Michigan University School of Music would like to thank Jim and Pat Dolan for their generous donation enabling the purchase of the Dowd harpsichord making its Collegium Musicum debut tonight. The School of Music would also like to thank Silvia Roederer for her assistance in the selection and delivery of the harpsichord to WMU.
COLLEGIUM MUSIC GUEST ARTISTS

Music has always been a part of Ann Marie Boyle’s life; singing choral music, musical theater, and eventually studying voice. She received a bachelor of arts degree in music from DePaul University and a master of music degree in early music vocal performance from the Early Music Institute at Indiana University. Most recently, Boyle is a soloist and associate artistic director for Early Music Michigan in Kalamazoo as well as a private voice teacher and music instructor.

Colin J. Brown, a longtime resident of Kalamazoo, is a specialist in historical performance. Brown’s has many experiences as a performer on historical instruments. He is a performing member of Early Music Michigan. He has performed Les Arts Florissants a fringe concert at the 2009 Boston Early Music Festival and Concerts with Cleveland’s Apollo’s Fire. He has also performed solos in the Hidden Treasures Concert Series at The Shrine of Christ the King, Chicago IL and Western Michigan University’s Collegium Musicum. Brown is also an instructor in historical matters of the flute. He has given master classes in historical performance and Flute History at Western Michigan University 2009-2017. Brown has many interests including Flute performance technique of the 18th and 19th century, the effects of 20th century interpretation on music prior to 1850, parlor music in the early 19th century, and the philosophy and ascetics of music. In addition to baroque flute performance, Brown is skilled in harpsichord tuning and maintenance, Gregorian Chant interpretation and chironomy, irish flute and uilleann pipes performance, and Organ performance. Brown received his Master of Music, 2009, at the Oberlin Conservatory of Music in Historical Performance, Baroque Flute and Recorder where his instructors included Michael Lynn, Kathie Lynn, and Nina Stern (recorder), who is currently the recording instructor at The Juilliard School. He received his Bachelor of Music, 2006, Western Michigan University in Flute Performance under the instruction of Christine Smtih. While at Oberlin Conservatory he received a full tuition scholarship, the Earl L. Russell Award in Historical Performance, and performed in the commencement Recital in 2009. Brown was also a semifinalist in the National Flute Association Baroque Flute Competition 2009.

John Robison is Professor of Musicology and director of the Early Music Ensemble at the University of South Florida. He received his doctorate in musicology/performance practice from Stanford University in 1975, where he studied with George Houle, William Mahrt, Imogene Horsley, Herbert Myers, Stanley Buetens, and Leonard Ratner. The author of A Festschrift for Gamal Abdel-Rahim (Binational Fulbright Commission, 1993), Johann Klemm: Partitura seu tabulatura italica (A-R editions, 1998), and Korean Women Composers and Their Music (College Music Society, 2012), his research interests include Renaissance lute music, German Renaissance composers, the development of the fugue, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. A versatile musician who performs professionally on string and woodwind instruments, he has done numerous solo Renaissance lute recitals over the past forty-three years, and also performs regularly on the viola da gamba, Renaissance/Baroque recorders, Renaissance double reeds, Baroque oboe, and oboe/English horn. His articles on Renaissance, Baroque, and Twentieth-Century topics have appeared in various American, European and Asian journals, and his presentations as a scholar and a performer have taken him to many parts of Africa, Asia, Australia, Europe, and North America. He created the world music survey course at USF in the early 1990s, and also teaches a course on intercultural composers of the twentieth/twenty-first centuries. His forthcoming book on Indian composer John Mayer (1929–2004) is expected to appear by the end of 2017, and he is currently completing two book projects on Chinese composers Zhu Jianer (b. 1922) and Wang Xilin (b. 1937), as well as an article on Korean woman composer Kim Eunhye.

Organist and harpsichordist Emily Solomon enjoyed many semesters as keyboardist and personnel manager of the Collegium during her time at WMU (2008–14). She is currently completing dual Master of Music degrees in Sacred Music and Early Keyboard Instruments at the University of Michigan and will begin work on her DMA in Sacred Music at the University of Michigan in the fall. Solomon is also the Executive Director of the Academy of Early Music in Ann Arbor and Cantor of Zion Evangelical-Lutheran Church of Detroit. In 2014, she completed a Master of Arts in Music Research at Western Michigan University with a thesis on Johann Walther’s Geistliches Gesangbüchlein. While at WMU, Emily received the School of Music’s Graduate Award for Excellence in Leadership/Service, was inducted to Pi Kappa Lambda and Phi Alpha Theta honor societies, and was appointed as the School of Music Tutor.
**Belle rose porporina**
Fair crimson roses, who, among your thorns,
Do not open to the dawn, but as Love’s ministers,
sweet treasures, protect fair teeth,
Say, you precious, loving roses,
How is it that if I gaze at your beauteous fiery sight,
You suddenly release a sweet smile?

**Dovro dunque morire**
Must I die, then,
before I see you again,
o coveted source of my martyrdom?
O my lost treasure,
can I not say to you before I die, “I die?”
O grief unheard!
ot to be able to say to you: “I die, o my life!”

**Un cavalier di Spagna**
A knight of Spain rides on the road at the foot of a mountain,
Singing for love of a maiden.
Turn to me, beautiful maiden, turn to me a little,
I beg of you, sweet hope of mine, for I’m dying of love.
Beautiful maiden, I’ve given you my heart.

Near a fountain he saw the beautiful maiden all alone in the meadow,
With a fresh garland of flowers.
Turn to me, beautiful maiden, turn to me a little,
My shining star; Ah, don’t be cruel, for I’m dying of love.
Beautiful maiden, I’ve given you my heart.

**La, La, La, je ne l’ose dire** – Anonymous
La, la, la, shouldn’t tell,
Shouldn’t tell, shouldn’t tell it to you
La la la, I’ll tell you anyway
Oh la, la, la, I’ll tell you anyway

In our town there is a man, who
Of his wife burns with jealousy
He’s not jealous without cause,
She cuckolds him incessantly
La, la, la…

He’s not jealous without cause,
She cuckolds him incessantly
He takes her over to the market
When she’s there she makes most free
La, la, la…

**O Salutaris Hostia** – St. Thomas of Aquinas
O Saving Victim, opening wide
The gate of Heaven to us below;
Our foes press hard on every side;
Thine aid supply; thy strength bestow.