

The Colorado College Music Department presents

## Collegium Musicum

---

Sunday, January 28, 2024

3 PM

Packard Performance Hall

---

*Live streaming on Facebook and YouTube*

### PROGRAM

***L'Homme Armé*** (c. 1470)

Anonymous

***Lachrimae***

Keith Barnhart, *theorbo*

John Dowland  
(1563-1626)

**“Rosline Castle”**

from *Collection of the Best Old Scotch and English Songs*

James Oswald  
(1710-1769)

Selections from *Airs for the Seasons*

“Heart’s Ease”: *Allegretto amoroso*

“The Goldenrod”: *pastoral and musette*

**“The Lass of Peaty’s Mill”**

from *A Treatise of Good Taste in the Art of Musick*

Francesco Geminiani  
(1687-1762)

**“Bessy Bell and Mary Gray”**

from *Collection of the Best Old Scotch and English Songs*

James Oswald

**“Lochabar”**

From *A Collection of Old Scots Tunes*

Francesco Barsanti  
(1690-1775)

**“Pinky House”**

From *Collection of the Best Old Scotch and English Tunes*

James Oswald

**“The Birks”**

From *A Collection of Old Scots Tunes*

Francesco Barsanti

**Sonata No. 1 in A Minor for two recorders**

Jean Baptiste Loeillet  
(1688- c. 1720)

*Adagio*

*Allegro*

*Adagio*

*Giga. Allegro*

Elisa Wicks and Ian Widmann, *recorders*

**“Polwart on the Green” Sonata in D Major**

From *Trio Sonatas on Scots Tunes*

James Oswald

### Collegium Musicum Ensemble

Elisa Wicks, *director*

Ian Widmann, *recorders, hurdy-gurdy, and  
vocals*

Clara Matlack, *vocals and percussion*

Maja De Bonté, *violin and vocals*  
Orlando Monroy, *violin and vocals*  
Simon Jacobs, *harpsichord*

## PROGRAM NOTES

When we think of the music of the British Isles, it is doubtful that anything having to do with Italy comes to mind. There is, however, a surprisingly strong connection between several notable Italian composers and the chronicling of the music of Scotland. The Collegium Musicum has been on a journey exploring some of this treasured repertoire and the composers who wrote, notated, and preserved both the music and information regarding its performance.

We begin with a treatise written by Francesco Geminiani in 1749 entitled *A Treatise of Good Taste in the Art of Musick*, in which Geminiani writes about what it means to “play in Good Taste” and lays out an extensive table of musical ornaments complete with both musical examples and written instructions for their performance. Here is a table of the symbols he uses:

1<sup>st</sup> A plain Shake ( / ) 2<sup>d</sup> A Turn'd Shake ( + ) 3<sup>d</sup> A superior Apogiatura ( > )  
4<sup>th</sup> An inferior Apogiatura ( < ) 5<sup>th</sup> Holding the Note ( - ) 6<sup>th</sup> Staccato ( | ) 7<sup>th</sup> Swelling the Sound ( / ) 8<sup>th</sup> Diminishing the Sound ( \ ) 9<sup>th</sup> Piano ( p. ) 10<sup>th</sup> Forte ( f. )  
11<sup>th</sup> Anticipation ( ^ ) 12<sup>th</sup> Separation ( > ) 13<sup>th</sup> A Beat ( // ) 14<sup>th</sup> A clofe Shake ( ~ )  
From the following Explanation we may comprehend the Nature of each Element in particular.

The Symbols for each of Geminiani's ornaments

For the performer, the incorporation of all the above symbols can be nearly overwhelming, but with practice they become more understandable and even natural. It is notable that in Geminiani's description of each of these ornaments and their application, he includes descriptions of their emotional effect and what the ornaments convey to the listener. Geminiani's discussion of the emotions each ornament has the potential to evoke is very different from modern conceptions of music. As he describes it, each ornament connects with specific emotions: vibrato for majesty or affliction; the turned shake for gaiety; the appoggiatura for love; and so on. There are even variations on many of these ornaments to engender a broad variety of feelings in the listener. At the same time, Geminiani cautions that over-ornamenting a piece not only destroys the melody but may be adding additional unsought emotions. This feels very different from how we think of ornamentation today, however, we find common ground in that we still seek, as Geminiani put it, to deliver the “Intention of the Composer” and present a meaningful interpretation of the music. This is where “Good Taste,” as he puts it, lies. He wrote,

“What is commonly called good taste in singing and playing, has been thought for some years past to destroy the true melody, and intention of their composers. It is supposed by many that a real good taste cannot possibly be acquired by any rules of art; it being a peculiar gift of nature, indulged only to those who have naturally a good ear: and as most flatter themselves to have this perfection, hence it happens that he who sings or plays, thinks of nothing so much as to make continually some favorite Passages [ornaments] or Graces [grace notes], believing that by this means he shall be thought to be a good performer, not perceiving that playing in good taste doth not consist of frequent Passages [ornaments], but in expressing with strength and delicacy the intention of the composer. This expression is what everyone should endeavor to acquire, and it may be easily obtained by any person, who is not too fond of his own opinion, and doth not obstinately resist the force of true evidence. I would not however have it supposed that I deny the powerful Effects of a good Ear; as I have found in several instances how great its Force is; I only assert that certain Rules of Art are necessary for a moderate Genius, and improve and perfect a good one.”

Francesco Geminiani was born in Lucca, Italy, in 1687 and died in Dublin, Ireland, in 1762. During his lifetime, he was considered to be a composer equal in merit to “greats” such as Handel or Archangelo Corelli (with whom he studied). He was highly sought-after both as a performer and as a composer and had a huge influence in Italy and in London, where he moved in 1714. In London, Geminiani fell in love with the music of the British Isles. He greatly admired the folk music he found there and endeavored to elevate its performance to the concert stage and apply all his ideals of “Good Taste” to its performance. *The Lass of Peaty’s Mill* is one such tune. The origins of this song are ancient and obscure. When James Oswald included it in his *Caledonian Pocket Companion* of 1743, he attributed the tune to David Rizzio (the famed secretary of Mary Queen of Scots). Whether Rizzio, an Italian, actually composed the tune or not, it appears in several collections of tunes from Scotland and is the first included in Geminiani’s treatise. In Geminiani’s version, we have a beautiful instrumental introduction followed by a rendering of the verse and concluding with another instrumental section. This is a perfect opportunity for him to employ his specified ornaments and demonstrate his use of “Good Taste.”

As with *The Lass of Peaty’s Mill*, there is a great deal of crossover in the tunes Geminiani included in his treatise and those collected by James Oswald. Oswald was a contemporary of Geminiani’s and certainly sought to document the music of his beloved Scotland. Born in Crail, Scotland, in 1710, Oswald was a composer, arranger, cellist, and music publisher, who was appointed as Chamber Composer for King George III. He and Geminiani moved in the same musical circles and were both very influential in the 18th-century music scene. Oswald published several collections including the *Caledonian Pocket Companion*, *A Collection of the Best Old Scotch and English Songs*, *A Curious Collection of Scots Tunes*, and *Airs for the Seasons*. Our program includes works from his *Collection of the Best Old Scotch and English Songs* as well as his *Airs for the Seasons*, which includes some 96 compositions all named after different flowers and organized into the four seasons of the year.

Another composer of Italian origin who loved the music of the British Isles was Francesco Barsanti. Born in 1690, Barsanti played flute, oboe, violin, and viola, and was a gifted composer. Like Geminiani, he was born in the Tuscan city of Lucca and moved to London, possibly with Geminiani, in 1714. Though some sources dispute that the two composers arrived in England together, it is clear they worked closely with one another. In 1735, Barsanti moved to Edinburgh where, for eight years, he worked for the Edinburgh Musical Society (EMS). While there, he married, had a daughter, and immersed himself in Scottish music and culture. When the EMS had to cut his salary in half due to financial troubles, he returned to London and became a member of Handel’s opera orchestra. He, too, published beautiful works based on the music of the British Isles and left behind a sweet tribute to his adopted home. *Lochaber* and *The Birks of Envermay* are lovely examples of this legacy.

Our final composer, Jean Baptiste Loeillet de Ghent (1688 – c.1720), was part of a large musical family and is often confused with his cousin Jean Baptiste Loeillet of London. The Loeillet we hear today was Flemish and wrote extensively for the recorder. He spent the bulk of his career in France and worked for the archbishop of Lyons, Paul-François de Neufville de Villeroy. His works for recorder embrace the beauty and strengths of the instrument and display both tenderness and virtuosity. His compositional style is Corellian in nature and connects well with the Italian heart of both Geminiani and Barsanti.



## ACKNOWLEDGEMENTS

Lisa Gregory, Music Office Coordinator  
Jenna Hunt, Music Events Coordinator  
Shane Groothof, Music Production Coordinator

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

*Unless indicated, all concerts are in Packard Hall, are free, and require no tickets.*  
[www.coloradocollege.edu/music](http://www.coloradocollege.edu/music)

### **Alash Tuvan Throat Singing with Shodekeh Talifero**

*Tuesday, Jan. 30, 7 p.m.*

An evening of traditional Tuvan music infused with the modern influences of beat boxer and breath artist, Shodekeh Tolifero.

### **USAFA Academy Band Chamber Winds Recital Series**

*Tuesday, Feb. 6, 7 p.m.*

Join the USAFA Band as they perform a program of eclectic music for small ensembles. Featured compositions will come from the late 1800s to 2023.

### **Music at Midday**

*Wednesday, Feb. 7, 12:15 p.m.*

Student solo and chamber performances of instrumental and vocal music.

### ***Rhapsody in Blue* at 100**

*Thursday, Feb. 8, 4 p.m.*

Join Ryan Bañagale, Associate Chair and Professor of Music, for this history-making presentation!

### **Live from Packard Hall**

*Tuesday, Feb. 13, 3 p.m.*

This concert series features a wide variety of music while showcasing the wonderful talents and professionalism of our performance faculty.