

# SONOMA Bach

ROBERT WORTH, MUSIC DIRECTOR

## *The Treasury of Petrus Alamire*



**Circa 1600**

Directed by Robert Worth  
and Amanda McFadden

**Saturday, November 18, 8 P.M.**

**Sunday, November 19, 3 P.M.**

SCHROEDER HALL  
Green Music Center, Rohnert Park



Kyrie Aue maria leysou  
 Kyrie  
 Kyrie leysou  
 Kyrie leysou. Cryste  
 son xpriste leysou xpe leysou.  
 ENO. Kyrie Aue maria leysou gra plena do Kyrie mite  
 cum Kyrie benedicta tu. leysou. Cryste  
 xpriste leysou xpe  
 leysou xpriste leysou.

Pierre De la Rue: Missa Ave Maria: Kyrie eleison  
 The Annunciation to Mary



Salve diua parens proles amene.



**K**yrice      scyfon

Kyrice

Musical notation for the Kyrie section, consisting of three staves of music in a medieval style with square neumes on a four-line staff.

A long line of musical notation, likely a vocal line, spanning across the width of the page.



scyfon.

**Tenor** Salve diua

Musical notation for the Tenor section, consisting of two staves of music.

parens proles

amene.      kyrice      scyfon

Musical notation for the Tenor section, consisting of two staves of music.

Jacob Obrecht: Missa Salve diua parens: Kyrie eleison  
The Adoration of the Christ Child



Missa de sancta cruce quingue vocum Rue.



Musical staff with notes and a large initial 'C'.

Musical staff with notes and the text 'Kyrie'.

Musical staff with notes and the text 'creson'.

Musical staff with notes and the text 'Kyrie'.



Musical staff with notes and the text 'creson'.

**Eno:** Nos autem gloriari oportet

Musical staff with notes.

in cruce domini.



Musical staff with notes and the text 'creson'.

**Eno:** Kyrie

Musical staff with notes.

creson Kyrie

Pierre De la Rue: Missa De sancta cruce quingue vocum  
The Crucifixion



The page is a manuscript page for the Kyrie eleison of a Mass. It features a miniature of the Resurrection in the top left, where the Virgin Mary stands in a landscape, surrounded by soldiers in various states of collapse. To the right of the miniature is the first system of musical notation, consisting of three staves with the lyrics: Kyrie ley, son Kyrie ley, son Kyrie.

Below this is a single staff of music with the lyrics: leyson.

The second system of music begins with a red initial 'C' and contains the lyrics: Enor. 1. Kyrie Desurree leyson Kyrie et adhuc tecum sum leyson Kyrie alleluia. This is followed by a single staff of music with the lyrics: alleluia. leyson.

The third system of music begins with a red initial 'B' and contains the lyrics: Allus. Kyrie leyson. This is followed by a single staff of music with the lyrics: Kyrie leyson Kyrie.

Two coats of arms are positioned on the left side of the page. The upper coat of arms is a shield with a red field, a blue horizontal band, and a red base. The lower coat of arms is a shield with a blue and white diagonal striped field and a red base. The page is framed by a decorative border of red and blue flowers and birds.

Pierre De la Rue: Missa Paschalis: Kyrie eleison  
The Resurrection





Josquin Deprez: Missa Ave maris stella: Kyrie eleison  
Mary and the Christ Child in Glory with Angel Musicians





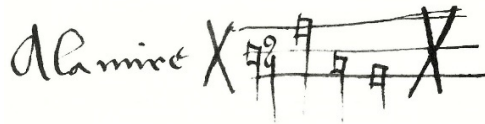
# The Treasury of Petrus Alamire

*FEATURING*

Circa 1600

Robert Worth, Music Director

Amanda McFadden, Associate Music Director



Saturday, November 18 at 8 PM  
Schroeder Hall, Green Music Center  
Sonoma State University

Sunday, November 19 at 3 PM  
Schroeder Hall, Green Music Center  
Sonoma State University

# ART::MUSIC

Having just spent the past year celebrating our namesake in our 'Bach's World' season, we now turn to a very different theme. I've long been interested in the relationship between music and the other arts. To some extent, this comes with the turf of being a choral conductor, for our music contains and is based in part upon literature, either preëxisting or newly made.

But beyond this fundamental connection, there are many possible touch-points between the arts. Think of dance or of music theater. Of Mussorgsky's 'Pictures at an Exhibition', of Beethoven's 'Pastoral Symphony', or of an illuminated manuscript which preserves ancient music riddled with historiated initials and drolleries.

And then there is ekphrasis, the attempt to convey the gist, even the deep meaning, of a work of music in words. Sometimes this has been called wryly 'dancing about architecture', an impossible task on the face of it, perhaps even a fool's errand. And yet a good writer or speaker who is highly attuned to music can sometimes lead us (as though by the hand) deep into a musical work.

In each of our concert sets this season, we will of course perform wonderful early music from different areas of the repertoire, as we are wont to do. But we'll also tug at the connections between music and text; we'll share works of visual art which bring to life scenes and stories from our music; and we'll work to bind eye and ear, mind and heart together into an integrated experience which may transcend that inspired by any one of the arts alone.

We begin with a close look at one of the most beloved motets of all time: The 'Ave Maria' of Josquin Deprez. In our Opening Recital, we'll perform this great work, precursors to it, and later pieces which expand upon Josquin's immortal music. In November, we'll turn to the wealth of music manuscripts produced by the workshop of Petrus Alamire. Circa 1600 will present an a cappella concert featuring many of the motets included in Alamire's publications, matching the music with images from the manuscripts. And then we'll close out 2023 with Heinrich Schütz's oratorio setting of the Christmas Story, each phase of the tale illustrated by remarkable works of art from Schütz's epoch.

In the new year, our Organ Recital, featuring once again the illustrious Anne Laver, will focus upon Saint Cecilia, the patron saint of music. Our Sacred Realms set will feature a variety of Renaissance works depicting scenes found on the very walls of the Church of St. Seraphim. In April, Circa 1600 will join with multi-instrumentalist Shira Kammen, lutenist Kevin Cooper, artist Julia Loopstra, and the Barefoot Consort of Viols to tell 'Two Tall Tales'; and we'll close in early June with a choral-orchestral set marking the 300<sup>th</sup> anniversary of J.S. Bach's great second cycle of Leipzig cantatas, featuring our own Live Oak Baroque Orchestra and the Sonoma Bach Choir.

Wrapped in among our seven concert sets, we'll fill in the picture with a series of illuminating Bach Talks. We'll dive into diverse aspects of the music we're performing; we'll learn about our composers, about their lives and milieus; and we'll explore how art in different media can connect with and complement our music.

Come join us the season as we explore the world of art through the lens of music!

--Robert Worth, Music Director



# The Treasury of Petrus Alamire

Mater floreat - Part 1 .....	Pierre Moulu (c1484-c1550)
Urbs beata Jerusalem .....	Guillaume Dufay (c1397-1474)
Ave Maria .....	Johannes Regis (1425-1496)
Noël—Verbum caro factum est—Noël .....	Antoine Busnois (1430-1492)
Salve regina.....	Philippe Basiron (c1449-1491)
Regina coeli laetare.....	Alexander Agricola (1446-1506)
Assunt festa jubilea.....	Jacob Obrecht (1457-1505)
Sile fragor.....	Loyset Compère (c1445-1518)
Ave Regina caelorum.....	Pierre de La Rue (c1452-1518)
Gaude Virgo, Mater Christi .....	Josquin Desprez (c1450/1455-1621)



Mater floreat - Part 2.....	Pierre Moulu (c1484-c1550)
Benedicite Deum caeli .....	Antoine de Longueval (fl1498-1525)
Quam pulchra es .....	Johannes Prioris (c1460-c1514)
Kyrie from Missa Ave Maria.....	Antoine de Févin (c1470-c1511)
Descendit angelus .....	Hilaire Penet (c1501-?)
Per lignum servi facti sumus.....	Antonius Divitis (c1470-c1530)
Sicut lilium inter spinas .....	Antoine Brumel (1450-c1512)
O esca viatorum .....	Heinrich Isaac (c1450-1517) & Leonhard Lechner (1553-1609)
Psallite noë .....	Ninot Le Petit (fl1500-1520)
Corde et animo.....	Jean Mouton (c1459-1522)

# About Our Program

From 1500 to 1535, a remarkable series of musical manuscripts were produced in the Belgian workshop of Petrus Alamire (1470-1536), calligrapher, musician, composer and spy. These comprise a treasure trove of music by the great early- and mid-Renaissance composers. Many of these musicians were immortalized in a celebratory motet by one of their number, Pierre Moulu; his brilliant ‘Mater floreat’ names and praises 22 composers whose works were issued by Alamire. In our concert, we’ll perform Moulu’s motet as well as many brilliant works by the named composers; and we’ll feature spectacular images and illuminations drawn from the pages of the Alamire collection.



Even though I was already passing familiar with this repertoire—late 15<sup>th</sup>- and early 16<sup>th</sup>-century European sacred music—I was astonished by the large number of pieces upon which we could draw. Many of these composers are household names (in my house, anyway); but many aren’t, and perhaps some of them should be! We hardly encountered a klunker in the bunch. You will hear a number of motets in our concert which are undoubtedly North American premieres, some of which have probably rested in peaceful obscurity for centuries. Creatures of Night, Brought to Light!

At a certain point in the construction of our program, I started to despair over how to put it all into a coherent order. Chaos ranged unchecked here at my desk, with print-outs abounding and digital files flying through the ether. And then a wild idea struck me: We already had an order, which could be lifted directly from the text of Moulu’s ‘Mater floreat’, the composer’s paean of praise (noted above) to his absolute faves. The odds that it would work out—that is to say, would form a convincing whole rather than a random assemblage of disparate parts—seemed not very high; and yet these composers and their motets seem to hang together beautifully, exactly in the order in which Moulu (or his lyricist) placed them. Go figure!

As you’ll see, the topics are diverse. Many of the motets are Marian in nature, as to be expected in this period and repertoire. But we also will sing a tribute to Jerusalem (sadly ironic at present); several motets celebrating the joys of Christmas; biblical tales from Old and New Testaments; a very moving ‘musician’s motet’, concerned with the efforts of singers—then and now—to stay healthy and to sound good; and a few settings of somewhat steamy passages from the Song of Songs. (These last to be taken metaphorically, of course.)

Through our performances of this exquisite repertoire, combined with the spectacular imagery in the opening and closing pages of this program drawn from the illuminated manuscripts created in Alamire’s workshop, we aim to offer you a multimedia presentation which aptly embodies our season theme: ART:MUSIC.



Many thanks for attending ‘The Treasury of Petrus Alamire’! We are thrilled that you have chosen, among all the worthy things you might have done this weekend, to share this wonderful music with us. We look forward to seeing you again at our Early Music Christmas next month, and perhaps at other concerts in our 2023-2024 season. Happy Thanksgiving!

Robert Worth, Music Director



# Notes, Texts and Translations

Mater floreat - Part 1 ..... Pierre Moulu (c1484-c1550)

As noted above, this wonderful motet has not only provided both the theme for our concert and the composers of its motets, but we have even relied upon it for our concert order. The composers of our first-half music are *in italics* below. We'll begin the second half of our program with the second part of Moulu's motet, and the ensuing composers will be again taken up in the order of their naming. As for the music of Moulu's redoubtable motet, it can be described as a joyful romp from end to end: Resolutely extroverted, filled with close imitation, with bold leaps, with flowing conjunct motion, and above all concluding with the opening riff of 'Oh when the saints go marching in'!

I. Mater floreat! Florescat,  
Modulata musicorum melodia!  
Crescat celebris *Dufay* cadentia,  
Prosperetur preclarus *Regis*,  
*Busnoys*, *Baziron* subtiles glorientur,  
Triumphet *Alexander [Agricola]* magnificus,  
Congaudeat *Obreth*, *Compère*,  
Eloy, Hayne, *La Rue* memorabiles,  
*Josquin* incomparabilis  
bravium accipiat.  
Anonymous poem, perhaps by the composer

May the mother flourish! Flower,  
You melody of musicians!  
May the cadence of the celebrated *Dufay* grow;  
May eminent *Regis* prosper;  
May subtle *Busnois* and *Basiron* glory;  
May *Alexander* the magnificent triumph;  
Rejoice together, *Obrecht*, *Compère*,  
Eloy, Hayne, *La Rue*, all memorable.  
May incomparable *Josquin*  
receive cries of Bravo!

Urbs beata Jerusalem..... Guillaume Dufay (c1397-1474)

Dufay's brief but noble paean to the city of Jerusalem projects a special harmonic and contrapuntal ethos, vastly different from any other piece on our program. This sound-world seems like an ancient philosophical instrument, suggesting the peaceful coordination of divers moving parts. Our performance of 'Urbs beata' at this moment in history is a strange bit of synchronicity. We pray for all who are grieving and/or in danger.

Urbs beata Jerusalem,  
dicta pacis visio,  
Quæ construitur in caelis  
vivis ex lapidibus,  
Et angelis coronata  
ut sponsata comite.  
From an 8th-century office hymn

Blessed city of Jerusalem,  
called 'vision of peace',  
Which was built in heaven  
out of living stone,  
And crowned by the angels  
like a bride for her consort

Ave Maria..... Johannes Regis (1425-1496)

The angelic greeting, given by the Angel Gabriel to the Virgin Mary in the scene we know as the Annunciation, is here set by Regis for an ascetic ensemble of three voice parts. The composer uses this archaic voicing to great effect, as he works in a measured polyphonic style through the four lines of text. It is the first of our many Marian motets, and its quiet, intimate mood is the perfect preparation for what it to come.

Ave Maria, gratia plena, Dominus tecum:  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui.

Luke 1:28

Hail Mary, full of grace, the Lord is with you:  
blessed are you among women,  
and blessed is the fruit of your womb.

Noël—Verbum caro factum est—Noël..... Antoine Busnois (1430-1492)

As you may be aware, Christmas is soon to come upon us, as it is wont to do at this time of the year. In response, we have selected several seasonal motets, and you can find several images of the Nativity among the plates at the beginning and end of this program. Busnois is famous for certain massive motets, but here he we find him working on a small scale. We have combined his brief song ‘Noël’ with a more lyric setting of a passage from the Gospel According to John to make a sort of festive musical sandwich.

Noël!

Verbum caro factum est. Allelúia.  
Et habitávit in nobis. Allelúia.

John 1:14

Christmas!

The word was made flesh. Alleluia.  
And dwelt among us. Alleluia.

Noël!

Christmas!

Salve regina ..... Philippe Basiron (c1449-1491)

Have you come across Philippe Basiron? I hadn’t until we started working on this concert set, and I’ve been in the early music space for a while. This keeps happening to me! In fact, a future project which I have been cherishing for some time will be called ‘The Greatest Composers You Never Heard Of’, and it’s going to be a doozy. Basiron sets the first of three Marian antiphons which appear in our program —this one for the period from Pentecost to Advent. He uses the famous chant melody, with its rocking first notes and bold leaps, to great effect, weaving the tune into all four voices and creating a highly expressive setting of the urgent prayers and petitions to Mary which follow one upon another through the text.

I. Salve Regina, Mater Misericordiae,  
vita, dulcedo, et spes nostra: Salve!  
Ad te clamamus, exsules filii Evae,  
ad te suspiramus, gementes et flentes,  
In hac lacrimarum valle.

II. Eia ergo, Advocata nostra,  
Illos tuos misericordes oculos ad nos converte;  
Et Jesum, benedictum fructum ventris tui,  
nobis, post hoc exilium, ostende,  
O clemens, O pia, O dulcis Virgo Maria.  
Marian antiphon, 12th-century,  
Abbey of Cluny

Hail, Holy Queen, Mother of mercy,  
our life, our sweetness and our hope: Hail!  
To you we cry, we banished children of Eve,  
to you we send sighs, mourning and weeping  
in this valley of tears.

Turn, then, most gracious advocate,  
your eyes of mercy toward us;  
And Jesus, the blessed fruit of your womb,  
Show unto us after this our exile.  
O merciful, O holy, O sweet Virgin Mary.



Regina coeli laetare ..... Alexander Agricola (1446-1506)

Our second Marian antiphon setting is of the admirably concise ‘Regina coeli’—prescribed for the period from Easter Vigil to Pentecost—with its four phrases celebrating Mary and the resurrection of Christ. The rocking chant melody is taken up enthusiastically by all four voices, but expressed most distinctly in soprano and tenor. As is traditional (and, indeed, to composers simply irresistible), each ‘Alleluia’ is a sort of choral romp, with the last one carrying off the prize.

I. Regina coeli laetare: Alleluia!  
Quia quem meruisti portare:  
Alleluia!

Queen of Heaven, rejoice: Alleluia!  
For He, whom you were worthy to bear:  
Alleluia!

II. Resurrexit sicut dixit: Alleluia!  
Ora pro nobis Deum: Alleluia!  
Marian antiphon, c12th-century

Has risen as He said: Alleluia!  
Pray for us to God: Alleluia!

Assunt festa jubilea ..... Jacob Obrecht (1457-1505)

Obrecht’s setting of the hymn for the Feast of the Visitation—commemorating Mary’s visit to her cousin Elizabeth, who is to bear John the Baptist—provides one verse of polyphony, which carries the chant primarily in the tenor, while the other voices at times take it up as well, creating a taut formal structure, with occasional outbursts of decorative melodic activity. According to tradition, we alternate verses of chant and of polyphony.

I. Assunt festa jubilea  
in Marie nunc gaudia;  
tota psallat ecclesia  
devota Laudum dragmata.

The joyous festival is at hand,  
rejoice now in Mary;  
let the whole church sing  
devout outpourings of praises.

II. Cuius sacrata viscera  
Dei invisit gratia,  
ut esset virgo gravida,  
thori virilis nescia.

She whose sacred womb  
the grace of God visited,  
so that a virgin might be pregnant,  
unknowing of a man's seed.

III. Clamat anus cum júbilo  
plena Sancto Paraclito:  
Beáta tu in filio  
que credidisti Domino.

The old woman cries out with joy,  
full of the Holy Spirit:  
Blessed are you in a son,  
you who believed in the Lord.

IV. Patri summo cum Filio,  
quoque Sancto Paraclito,  
sit sempiterna gloria  
in unitate solida.

To the Father on high with the Son,  
also to the Holy Spirit,  
may glory be everlasting  
in unshakable unity.

Office Hymn, Feast of the Visitation

Sile fragor..... Loyset Compère (c1445-1518)

‘Sile fragor’ is what musicologists have dubbed a ‘musician’s motet’. In her lovely book, ‘Composing Community in Late Medieval Music’, Jane Hatter places this piece in the context of several others which, addressed to the Virgin Mary, take up the earthly concerns of singers, imploring the deity to look down kindly upon our efforts, and to keep us safe and sound so that our music may work its magic through the ears of our listeners. The opening of this motet is one of the most unusual and moving passages in all the repertoire.

I. Sile fragor ac rerum tumultus,  
fuge pavor qui pectore raucus anhelas.  
Psallere nos sine et nostros aequare modos.  
Urget amor Musae,  
opprimens iurgia irae,  
cum ecclesia resonat dulcore carminis nostri  
et voces solidae audientium aures demulcent.

Be silent, noise and bustle of the world;  
fly, fear, that breathes hoarsely in the breast.  
Allow us to sing and keep in tune.  
Love of the muse impels,  
suppressing the quarrels of anger,  
when the church echoes the sweet song  
and our firm voices charm the listeners' ears.

II. Suscipe, deitatis mater,  
vocum praecordia nostra,  
et nato refunde vota,  
quae psallimus omnes.  
Tu sacrum templum,  
Tu fons uberrimus ille es  
Cuius inexhaustam detrahit unda sitim.  
Amen.

Receive, Mother of the Godhead,  
our hearts through our voices,  
and to your Son pass on the prayers  
which we all sing.  
You, the holy temple,  
You, the most plentiful fountain  
Whose water takes away our unquenched thirst.  
Amen.

Anonymous, perhaps by the composer

Ave Regina caelorum ..... Pierre de La Rue (c1452-1518)

For our third Marian antiphon, proper to the period from Candlemas (February 2) to the Wednesday of Holy Week, Pierre De la Rue provides a setting which seems to be based upon a preëxisting melody, though not the one most associated with this text. The piece is quite concise, addressing each poetic line in the space of some 8-10 bars. The music seems to come in waves, with voices frequently joining together in waterfalls of sound which then thin out, creating space for the next point of imitation. It is incredibly fun to sing!

Ave Regina coelorum,  
Ave Domina Angelorum:  
Salve, radix sancta,  
Ex qua mundo lux est orta:  
Gaude Virgo gloriosa,  
Super omnes speciosa,  
Vale, o valde decora,  
Et pro nobis Christum exora.

Hail, Queen of Heaven.  
Hail, Lady of Angels  
Hail, holy root,  
From whom unto the world a light has arisen:  
Rejoice, glorious Virgin,  
Lovely beyond all others,  
Farewell, most beautiful maiden,  
And pray for us to Christ.

Marian antiphon, 12th-century



Gaude Virgo, Mater Christi.....Josquin Desprez (c1450/1455-1621)

This justly famous motet is in a class of its own. It is one of the most energetic and even athletic motets in the repertoire, creating a furious sound-world filled with closely argued canonic passages and thrilling syncopations. The first five verses of the poem implore Mary to celebrate five joyful occasions, noted below; in the closing verse, we all are urged to join in the fun through eternity.

Gaude, virgo mater Christi,  
Quae per aurem concepisti,  
Gabriele nuntio.

Rejoice, virgin mother of Christ,  
who has conceived by ear,  
with Gabriel as messenger.  
[Annunciation, Conception of Jesus]

Gaude, quia Deo plena  
Peperisti sine poena,  
Cum pudoris lilio.

Rejoice, for full of God  
you gave birth without pain,  
with the lily of purity.  
[Nativity of Jesus]

Gaude, quia tui nati  
Quem dolebas mortem pati,  
Fulget resurrectio.

Rejoice, for the resurrection  
of your Son now shines,  
he whose death you mourned,  
[Resurrection of Jesus]

Gaude Christo ascendente,  
Et in coelum te vidente,  
Motu fertur proprio.

Rejoice, as Christ ascends,  
and, in your sight, is carried  
into heaven by his own strength.  
[Ascension of Jesus]

Gaude quae post ipsum scandis,  
Et est honor tibi grandis,  
In caeli palatio.

Rejoice, you who rise after him  
and to whom great honor is due  
in the palace of heaven,  
[Assumption of Mary]

Ubi fructus ventris tui,  
Nobis detur per te frui,  
In perenni gaudio.  
Alleluia.

Where the fruit of your womb  
is granted us, through you, to enjoy  
in eternal rejoicing.  
Alleluia.

Anonymous Marian song



**INTERMISSION**



Mater floreat - Part 2 ..... Pierre Moulu (c1484-c1550)

We introduce our second set with the second part of Moulu's brilliant motet in praise and celebration of music and of musicians. As before, our composers are determined and ordered by their mention in the motet's text; see their names in italics below. To balance the motet's opening dedication to the heavenly Mary ('May the mother flourish!'), the piece closes with a musical shout-out to the earthly king and the queen.

Rutilet Delphicus *de Langueval*  
Tanquam sol inter stellas.  
Lourdault; *Prioris* amenus.  
Nec absint decori fratres *de Févin*,  
*Hilaire [Penet]* hilaris, *Divittis* felix,  
*Brumel, Isaac, Nynot*,  
Mathurin Forestier, Bruhier facundi,  
*Mouton* cum vellere aureo.  
Date gloriam regi et regine  
In cordis et organo.

Anonymous poem, perhaps by the composer

May Delphic *de Langueval* shine  
Like the sun among stars.  
Lourdault; charming *Prioris*.  
Let the fair brothers *de Févin* be not absent,  
Merry *Hilaire*, happy *Divittis*,  
*Brumel, Isaac, Nynot*,  
Mathurin Forestier, Bruhier, eloquent ones,  
*Mouton* with his golden fleece.  
Give honor to the king and to the queen  
With strings and organ.

Benedicite Deum caeli ..... Antoine de Longueval (fl1498-1525)

This motet seems to be based upon a chant, but we have not been able to locate its source material. The composer writes in a compressed imitative idiom and in a primarily conjunct melodic style. Passages of fauxboudon—parallel first-inversion triads—contribute to a sense of the antique which pervades the piece.

I. Benedicite Deum caeli et coram hominibus,  
confitemini illi quia fecit  
nobiscum misericordiam suam.  
Communion, Feast of the Holy Trinity

Bless the God of heaven before men,  
Confess to Him, for He has shown us  
His mercy.

II. Ipsum intelligite et cantate illi  
et enarrate omnia mirabilia ejus  
quia fecit nobiscum misericordiam suam.  
From Psalm 117

Understand Him and sing to Him,  
And narrate all His wonders,  
For He has shown us His mercy.

Quam pulchra es ..... Johannes Prioris (c1460-c1514)

Prioris' setting of lyrics from the Song of Songs follows tradition in its covered, steamy mood and extended, longing melodic lines. Listeners not familiar with the S.O.S. might be surprised to find these love lyrics here in a concert of sacred music. According to Ariel and Hanna Bloch, in their wonderful translation of this book of the Old Testament, the Song of Songs may well have been simply too beloved not to be included in holy scripture. And thus it was incorporated into the canon, to be interpreted in metaphorical fashion. Composers of all periods have loved to set these texts to music, and (as here) often create unforgettable sound-worlds.

Quam pulchra es amica mea,  
Suavis et decora.  
Oculi tui columbarum,  
Absque eo quod intrinsecus latet.  
From the Song of songs

How beautiful you are, my love,  
Sweet and lovely.  
Your eyes are like doves,  
Apart from that which is hidden within.

Kyrie from Missa Ave Maria ..... Antoine de Févin (c1470-c1511)

Févin's 'Missa Ave Maria' is one of many pieces based upon the most famous motet ever, Josquin's 'Ave Maria... Virgo serena', the motherlode of Renaissance polyphony. As we explored in our Opening Recital back in October, it's not quite that simple. But there is no question that the Josquin was incredibly popular, generating a veritable cottage industry of take-offs and expansions known as parodies. If you know and love the original, lend an ear to this lovely Kyrie.

I. Kyrie eleison.	Lord have mercy.
II. Christe eleison.	Christ have mercy.
III. Kyrie eleison.	Lord have mercy.

From an early Greek liturgy

Descendit angelus..... Hilaire Penet (c1501-?)

The composer brings to musical life an early episode in the Christmas story, Elizabeth's miraculous conception of the child who would become John the Baptist. In his two-part motet, he sets the tale in the quintessential style of the Renaissance, imitative polyphony. Each segment of the text is expressed in a single 'point of imitation', with one voice stating a theme and the others following suit, building to involve the full ensemble and thus to a cadence. And then the process happens all over again. Penet (hitherto unknown to us) turns out to be an excellent composer, providing us with this eminently satisfactory motet, grateful to sing and to hear. He'll be back.

I. Descendit angelus Domini ad Zachariam, dicens: accipe puerum in senectute tua; et habebit nomen Johannes Baptista.	The angel of the Lord appeared to Zacharias, saying: you will receive a boy-child in your old age; and he will bear the name John the Baptist.
II. Ne timeas quoniam exaudita est oratio tua, et Elisabeth uxor tua pariet tibi filium: et habebit nomen Johannes Baptista. Luke 1:11-13	Do not fear, your prayer has been heard, and your wife Elizabeth will bear you a son: and he will bear the name John the Baptist

Per lignum servi facti sumus ..... Antonius Divitis (c1470-c1530)

'Per lignum' is a rather terse poem which sets up two dualities: Slavery/Freedom; and Seduction/Redemption. Antonius Divitis creates a stunning setting in which the chant melody is present throughout, moving from voice to voice, sometimes appearing in multiple voices at once. The musical affirmation of the dualities noted above—the moves from negative to positive—are clearly perceptible and quite moving. At the end, a triple-time 'Alleluia' ends the piece on a celebratory note.



Per lignum servi facti sumus:  
et per sanctam crucem liberati sumus.  
Fructus arboris seduxit nos:  
Filius Dei redemit nos. Alleluia.

Antiphon for the Feast of the Holy Cross

By the wood we became slaves:  
and by the Holy Cross were set free.  
The fruit of the tree seduced us:  
the Son of God redeemed us. Alleluia.

Sicut lilium inter spinas..... Antoine Brumel (1450-c1512)

Brumel's motet is well-known for its pristine presentation of the Song of Songs text. Soft, sensual and ever-so-elegant, its every moment is special. Mostly chordal in texture, the occasional outburst of independent polyphony draws the ear and the heart deeply into the music and into the pervasive mood.

Sicut lilium inter spinas,  
sic amica mea inter filias.

Song of Songs 2:2

As the lily among the thorns,  
so is my love among the daughters.

O esca viatorum..... Heinrich Isaac (c1450-1517) & Leonhard Lechner (1553-1609)

If this song seems familiar to you, it may be that you know it in its more common form: 'Innsbruck, ich muß dich lassen', a song of parting by Heinrich Isaac. As so often happened with popular secular music in the Renaissance, new sacred words were written, drawing the song into the realm of church and chapel. We have borrowed one of these alternate poems and pressed it into service for both Isaac's 4-part setting and, in the middle verse, for a 3-part setting by Leonhard Lechner.

*Isaac:*

I. O esca viatorum,  
O panis angelorum,  
O manna coelitum,  
Esurientes ciba  
Dulcedine non priva,  
Corda quaerentium.

O food of travellers,  
O bread of angels,  
O Manna from heaven!  
Hungering for food,  
sweet repast do not deny us,  
whose hearts are drawn to you

*Lechner:*

II. O lympha, fons amoris,  
Qui puro Salvatoris,  
E corde profluis.  
Te sitientes pota,  
Haec sola nostra vota,  
His una sufficis.

O pure source of love,  
Flowing from his heart.  
He who is the pure savior.  
That we may drink when we thirst,  
These are our only wishes,  
One draft is sufficient.

*Isaac:*

III. O Jesu, tuum vultum  
Quem colimus occultum  
Sub panis specie.  
Fac, ut remoto velo,  
Post libera in coelo,  
Cernamus facie.

O Jesus, your face,  
Whom we worship in secret,  
In the form of the sacrament of bread.  
Grant that when the veil is lifted,  
After we are free, in heaven,  
We may see you face to face.

Anonymous hymn, Wurzburg, 1647

Psallite noë ..... Ninot Le Petit (fl1500-1520)

Ninot Le Petit, a household name, right? Well, you may end by thinking that he should be. This is what I call a ‘kitchen sink motet’, pulling out all the stops and celebrating here, there, and every-blinkin’-where. Introduced and framed by a catchy refrain, the text encompasses scene after scene from the Christmas tale, alternating lively duets and tutti passages. It’s naught but a party on wheels!

Psallite noë, omnes credite,  
psallite noë.

Sing Christmas, everyone believe,  
sing Christmas!

Puer natus est nobis  
et filius datus est nobis.

A child is born to us,  
and a son is given to us.

Psallite noë...

Sing Christmas...

Angelus ad pastores ait:  
Annuntio vobis gaudium magnum,  
quia natus est hodie Salvator mundi. Alleluia.  
Ecce, Maria genuit nobis Salvatorem.

An angel said to the shepherds:  
I announce to you great joy,  
today the Savior of the world is born. Alleluia.  
Behold, Mary has given birth to our Savior.

Psallite noë...

Sing Christmas...

Quem Iohannes videns exclamavit, dicens:  
Ecce Agnus Dei,  
ecce qui tollit peccata mundi.  
Alleluia.

When John saw Him, he exclaimed, saying:  
Behold the Lamb of God,  
behold the one who takes away the world’s sins.  
Alleluia.

Psallite noë...

Sing Christmas...

From various songs and biblical passages

Corde et animo ..... Jean Mouton (c1459-1522)

In keeping with the predominant Marian theme of our concert, we close with a thrilling motet which celebrates the Nativity of Mary. Mouton’s polyphony perfectly frames each text line, and his Josquin-like spinning-out of certain phrases—especially ‘Cum jocunditate’—is simply irresistible.

Corde et animo,  
Christo canamus gloriam  
in hac sacra solemnitate precelse  
genitricis Dei Marie.

With heart and soul,  
let us sing glory to Christ  
in this sacred solemnity of the lofty  
birthgiver of God, Mary.

Cum jocunditate nativitatem  
beate Marie celebremus,  
ut ipsa pro nobis intercedat  
ad Dominum Jesum Christum.

With joy, let us celebrate  
the birth of blessed Mary,  
that she may intercede for us  
to the Lord Jesus Christ.

Responsory for the Birth of Mary

# Circa 1600

**Robert Worth, music director & Amanda McFadden, associate music director**

*Soprano*

Peg Golitzin

Rebecca Matlick

Dianna Morgan

Esther Rayo

*Alto*

Harriet Buckwalter

Erica Dori

Cinzia Forasiepi

Amanda McFadden

Stephanie Nowak

*Tenor*

Anthony Aboumrad

Kris Haugen

Ole Kern

Will Meyer

*Bass*

L Peter Deutsch

David Kittelstrom

Justin Margitich

Robert Worth

**Circa 1600** is a chamber choir focused upon the nexus between the Renaissance and the Baroque. The group's primary repertoire is drawn from the 16th and 17th centuries, with occasional forays backward to the 15th century and forward up to and including the music of JS Bach. Guiding lights include Josquin Desprez, Claudio Monteverdi, and Heinrich Schütz.



**Amanda McFadden** joined Sonoma Bach as a singer in 2019 and has been Associate Music Director since 2022. She graduated from the University of Delaware with a Masters of Music in Choral Conducting in 2018, where she also conducted the Neuro Notes, a choir for people with Parkinson's disease, and was the Assistant Director of the Rainbow Chorale of Delaware. Previously, Amanda graduated from San José State University with a Bachelor of Music in Music Education in 2010 and Single Subject Teaching Credential in 2011, where she studied under Charlene Archibeque. She taught music in the classroom from 2012-2021, teaching a variety of courses including Instrumental and Choral Music as well as Musicianship for students ranging from fourth grade through high school. She has taught at Woodside Priory School, Sonoma Academy, and Strawberry Elementary School. She currently collaborates with the choirs at Montgomery High School with Dana Alexander. Amanda also serves as a Program Manager for California Teacher Development Collaborative, where she manages professional development programming for Independent School Teachers and Leaders throughout the Bay Area. In her free time, Amanda likes to play volleyball, read science fiction, listen to podcasts, cook vegan food, and spend time with friends, family, and her two cats.

**Robert Worth** is the founding music director of Sonoma Bach. In 2010, he retired as Professor of Music at Sonoma State University, where he taught choral music, early music and many other subjects for 29 years. Bob has a specialty in musicianship training, and for ten years ran the ear-training program at SSU. He was deeply involved in the Green Music Center project in its early years, working with staff and architects on such issues as acoustics, choral performance facilities and the John Brombaugh Opus 9 pipe organ in Schroeder Hall. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982. He and his wife Margaret live on Sonoma Mountain with two Labrador Retrievers.


# Sponsor a member of Circa 1600!


Are you a lover of this beautiful music and a supporter of the arts? Sonoma Bach invites you to become a sponsor for one of our talented members in the esteemed chamber choir Circa 1600.


With a \$100 donation, you can make a significant impact on the success of our organization and help us continue to bring the joy of early music to our community.

## Why sponsor a member of Circa 1600?

Here are just a few reasons!

 **Preserve the Rich Heritage of Early Music:** Circa 1600 specializes in performing music from the Renaissance and Baroque periods, bringing to life the works of renowned composers such as Monteverdi, Palestrina, and Bach. By sponsoring a member, you contribute to the preservation and celebration of this rich musical heritage.

 **Support Local Talent:** Our chamber choir consists of highly skilled vocalists who have dedicated countless hours to perfecting their craft. Your sponsorship helps these talented individuals continue their musical journey, providing them with opportunities for growth and development.

 **Enrich the Community:** Sonoma Bach's performances are not only a treat for the ears but also a cultural experience that enriches our community. By sponsoring a member of Circa 1600, you contribute to the creation of unforgettable musical moments that inspire and uplift audiences in our beloved Sonoma County.

## To Say Thank You...

Your generous sponsorship will be acknowledged on a concert poster, alongside the name of the singer you have supported. Additionally, as a token of our gratitude, you will receive two complimentary tickets to the concert featuring your sponsored singer.

**Are you unsure of which member of Circa 1600 to sponsor?**

**Let us introduce you to our talented vocalists,  
each with their own unique musical gifts and contributions.**



**To Donate:** Use QR code provided or visit us at [www.sonomabach.org](http://www.sonomabach.org) for more information.



# Thank you for Supporting Sonoma Bach!

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In honor of Bob Worth  
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Anne Schaefer  
Ron & Shirley Stevens  
David Stohlmann  
Ana Suarez  
Beth Thomlinson  
Bill Thomlinson  
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Jean Weese  
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Patricia Donegan  
Jack & Marsha Dupre  
Andy Flemming  
Barbara Flynn  
Penelope Hunt  
Deborah Learner  
Maya Margaronis  
Kathleen McKee  
Ken McLeod  
Bob Murnane  
Nancy Norelli  
Nancy Packard  
Regina Reilly  
John Shipley  
Susan Smile  
Clarice Stasz  
Judith Walker  
Lee Wallace

Dekenhem

The manuscript page contains the following elements:

- Top Section:** A large, ornate initial 'D' in black and gold, decorated with blue and red floral motifs. To its right are two staves of musical notation. The first staff begins with the word 'Kyrie' and the second with 'eleison'. Below these are two more staves with the lyrics 'eleison Kyrie' and 'eleison'.
- Middle Section:** A large, ornate initial 'B' in black and gold, decorated with blue and red floral motifs. To its right are two staves of musical notation. The first staff begins with 'Kyrie' and the second with 'eleison'. Below these are two more staves with the lyrics 'eleison Kyrie' and 'eleison'.
- Bottom Section:** A single staff of musical notation with the lyrics 'eleison' and a double bar line. Below this is a red rubric: *Alterum caput descendens fenestram*  
*perdidit et sic per totam missam.*
- Miniature:** A rectangular illustration at the bottom of the page, enclosed in a blue border. It depicts Saint George on a brown horse, slaying a green dragon with red wings. A white flower with a green stem is positioned between the horse and the dragon.

Johannes Ockeghem: Missa Caput: Kyrie eleison  
Saint George and the Dragon



The image shows a page from a musical manuscript, likely a Mass setting by Alexander Agricola. The page is divided into several sections:

- Miniature (Top Left):** A circular miniature depicting the Holy Family. The Virgin Mary is seated on the left in a blue robe, holding the infant Jesus. Joseph is seated on the right in a red and gold robe, holding a staff. They are in a stable with a manger containing the infant Jesus. The background shows a landscape with a building and hills.
- Decorative Border (Top and Left):** The top border features a row of flowers (pink, blue, white) and a butterfly. The left border features a vertical strip of flowers (red, blue, pink, white) and a strawberry.
- Musical Notation (Right):** The right side of the page contains musical notation on staves. The text "Ave sancta parens." is written in red ink. Below it, the text "Kyrie eleison" is written in black ink. The notation includes various note values and rests.
- Decorative Initial (Center):** A large, ornate initial letter "K" is decorated with intricate black and white patterns, including a face and floral motifs. It is surrounded by elaborate flourishes.
- Musical Notation (Bottom):** The bottom section of the page contains musical notation on staves. The text "Kyrie eleison" is written in black ink. The notation includes various note values and rests.

Alexander Agricola: Missa Salve sancta parens: Kyrie eleison  
The Holy Family



3

**C**eleste beneficium *introuit*

*m. Amam* *introuit* *m. An*

*nam* per qua nobis nata est ma virgo *manavirgo maria*

*virgo* O beata

**E**noz. Celeste beneficium

*introuit* *m. An*

*nam* *introuit* *m. Amam* *Manavirgo* per quam nobis nata

est *Maria* *virgo* O beata *deo*

Jean Mouton: Motet: Celeste beneficium  
Decorative initials and marginal decorations



*Ave sanctissima Virgo maria . regina celi*

*Kyrie. Kyrie eleison Kyrie*

*eleison Criste. Criste*

*porta paradisi si domina mundi tu ce fugite larie virgo concepta. Criste*

*eleison Criste eleison*

*son xpc eleison. Kyrie. Kyrie*

*eleison Kyrie*

*eleison Kyrie eleison.*

*Kyrie. Kyrie eleison Kyrie*

*eleison Kyrie eleison.*

Pierre de le Rue: Missa Ave sanctissima Virgo Maria: Kyrie eleison  
 Mary as Queen of Heaven with Christ Child and angel musicians





Missa Quinque Vocum de la rue.



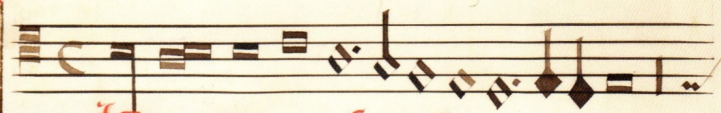
eseyson



Kyrie



eseyson.



enoy. **I**sta est **s**peciosa

**i**nter

**f**ilias



Pierre De la Rue: Missa Quinque vocum  
Decorative initials





Antoine de Fevin: Missa Mente tota: Kyrie eleison  
Virgin Mary on a Crescent Moon Being Crowned by Angels