



**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

EARLY MUSIC UNCORKED

*On the
Power of Music*

Circa 1600

Directed by Robert Worth

Friday, May 19, 8PM

Sunday, May 21, 7PM

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



Georgia O'Keefe, *Blue and Green Music*, 1919.



A Musical Party, Gerard van Kuijl, (1604-1673)

Music is that one of the fine arts which appropriates the phenomena of sound for the purposes of poetry.

-Encyclopedia Britannica



Presented by Sonoma Bach in association with the Green Music Center

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Early Music Uncorked: On the Power of Music

WELCOME SONG

Reading: From ‘Daybreak’ Joan Baez (1941—)
Ihr Musici, frisch auf..... Hans Leo Hassler (1564—1612)



MUSIC AND DRINKING: PROS AND CONS

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Gut Singer und ein Organist..... Johannes Eccard (1553—1611)
Musiciens qui chante..... Hubert Waelrant (c.1517—1595)
Ein Musicus wollt fröhlich sein..... Leonhard Lechner (c.1553—1596)



AMOROUS HARMONY

Reading: From ‘The Fair Singer’ Andrew Marvell (1621—1678)
Strana armonía..... Sigismondo D’India (c.1582—1629)
Tu canti e cant’ anch’io..... Giaches de Wert (1535—1596)



GOOD ADVICE

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Viva la musica..... Melchior Franck (c.1579—1639)



A SONG TO FALL LIKE WATER ON MY HEAD

Reading: From ‘Sonnet’ Elizabeth Bishop (1911—1979)
Versa est in luctum..... Alfonso Lobo (1555—1617)

INTERMISSION

BORN OF THE SUN

Reading: From ‘I think continually of those who were truly great’...Stephen Spender (1909-1995)
Mater floreat florescat.....Pierre Moulu (1484—c.1550)



ODES TO MUSIC

Reading: From ‘The Man Who Mistook His Wife for a Hat’.....Oliver Sacks (1933—2015)
Quasi insigne carbunculi.....Leonhard Lechner (c.1553—1596)
Divina res est musica.....Joachim Heller (c.1518—c.1590)
Musica noster amor.....Jacob Handl (1550—1591)



LAMENTS

Reading: From ‘Slow, slow, fresh fount’.....Ben Jonson (1572—1637)
Qui ne regrettait.....Jean Mouton (c.1459—1522)
Come, woeful Orpheus.....William Byrd (c.1540—1623)
Quis dabit capiti meo aquam.....Heinrich Isaac (c.1452—1517)



MUSIC LESSONS

Reading: ‘A quotation’.....George Ade (1866—1944)
En m’oyant chanter.....Claude Le Jeune (c.1529—1600)
Qui dulci semper cantas.....Jean De Castro (c.1542—c.1600)
Ut re mi fa sol la.....Peter Philips (c.1560—1628)



FAREWELL SONG

Reading: From ‘Summa Theologica’.....Saint Thomas Aquinas (1225—1274)
Laudibus in sanctis.....William Byrd (c.1540—1623)

WELCOME!

What is music, anyway? We all know it when we hear it, but it's actually pretty tricky to pin down. Dictionary definitions such as this one, from Webster's New World Dictionary, barely scratch the surface:

The art and science of combining vocal or instrumental sounds or tones in varying melody, harmony, rhythm and timbre.

Musicians and poets and philosophers and lexicographers have been struggling with this question since time immemorial, with uneven success. Some of the best attempts at suggesting music's essential characteristics eschew any pretense to comprehensiveness, and instead grab a bit of music's essence. Here's a quick sampling:

Music is a strange thing. I would almost say it is a miracle. For it stands halfway between thought and phenomenon, between spirit and matter, a sort of nebulous mediator—spirit that requires manifestation in time, and matter that can do without space. —Heinrich Heine

Music is essentially useless, as life is. —George Santayana

Music can be made anywhere, is invisible, and does not smell. —W.H. Auden

Music feedeth thee disposition of spirit which it findeth. —Roger North

Musick is almost as dangerous as gunpowder, and it may be requires looking after no less than the Press or the Mint. —Jeremy Collier

Why do we make and listen to music? What is the irresistible attraction of the thing? All cultures of which we have knowledge make music—the oldest unambiguous musical artifact is a bone flute dating back 40,000 years! What's in it for us?

The answers to this question are almost as various as the definitions of music itself: We dance to music; we drink to music; we work to music; we pray to music; we love to music; we celebrate with music; we mourn with music; we make war with music; we struggle with music; we work through our emotions with music; we solace ourselves and each other with music.

Composers and poets have long been interested in addressing these questions through their art: through poetry which praises or defines or criticizes or celebrates music and musicians; and through compositions that set such poetry to music, adding music itself in

order to illustrate and to highlight and to elevate the meaning of the words. This special subdivision of music—Music About Music—is our topic for tonight’s concert. And there’s no lack of material! Even restricting ourselves to our customary sweet spot of the Renaissance and early Baroque periods, there was an embarrassment of riches from which to choose. We began with an enormous file of pieces which I have been putting aside for years. (This concert theme has long held a fascination for me.)

Another resource was a recent doctoral dissertation called *Musica: Music About Music and Musicians, 1450—1530*, by Jane Hatter. And then there was the customary, wide-ranging Sherlockian hunt for clues and leads and mentions on web sites, in libraries, in musicological sources and on and on.

The assembled repertoire of well over 100 compositions was then gradually whittled down to a concert’s worth of music—24 pieces. And then many of these pieces were re-scored as needed for clarity, for transposition, or to provide modern editions—several of the pieces you’ll be hearing in the concert have never been published (and probably never even heard) in modern times.

As you’ll see, we have organized our repertoire into themes—music and poetry about various aspects of human experience, music and poetry made for certain occasions or simply to help us more fully understand and come to grips with the happenings in our lives. Each set is introduced by a reading which attempts to capture the theme at hand.

Further on in this program, interwoven with the texts and translations, you’ll find detailed notes about the poetry and music you’ll be hearing tonight.

We thank you so much for coming tonight! We hope you enjoy ‘On the Power of Music’, and we hope also that our concert might prompt some thoughts and conversations about music and the surprisingly large role it plays in our lives. Please let us know if this happens! In the meantime, I’ll leave you with one of my favorite definitions of music, by St. Thomas Aquinas:

Music is the exaltation of the mind derived from things eternal bursting forth in sound.

--Robert Worth

TEXTS, TRANSLATIONS AND NOTES

WELCOME SONG

We open with an invitation—to you as listeners, to us as performers—to ‘refresh ourselves’ with the lovely art of music. The poet exhorts us all to get into our proper sections and lift our voices together—and so we do for you!

Reading: From ‘Daybreak’Joan Baez (1941—)

Ihr Musici, frisch auf.....Hans Leo Hassler (1564—1612)

Ihr Musici, frisch auf und laßt doch hören
die lieblich Kunst, tut euch zusammenkehren!
Ein jeder faß sein Stimm alsbald,
Tenor und Baß, Diskant und Alt.
Singt allerseits, zur Rechten und zur Linken,
Denn wer nicht singt,
der soll auch nicht mittrinken!

You musicians, refresh yourselves and let be heard
the lovely art that draws you together!
Each one take his or her part at once:
Tenor und bass, descant and alto.
Sing, all around, to the right and to the left,
For those who don’t sing,
may not drink with us!



MUSIC AND DRINKING: PROS AND CONS

Music has long been associated with convivial gatherings, and therefore, all over the world, with drinking. Here we offer two songs on the benefits of drinking while making music—it makes the keys work better, it makes the counterpoint more brilliant. (Or at least it seems so to do.) Between these two ‘pro’ songs, we have the ‘con’ point of view: Hubert Waelrant’s song warns us to sing gently, accurately, and gracefully—qualities which (let’s face it) aren’t exactly improved by alcohol consumption.

Reading: ‘A Convivial Song’John Armstrong (1771-1797)

Gut Singer und ein Organist.....Johannes Eccard (1553—1611)

Gut Singer und ein Organist
Gehören wohl zusammen:
Zu voraus wo mann fröhlich ist,
Und trinkt in Gottes Namen.

A good singer and an organist
Definitely belong together:
Above all when one is happy,
And drinks in God’s name.

Ein ziemlichs Glas, ohn Neid und Haß,
Das macht die Claves greiffen ;
Dann wie man spricht: Wo Wein gebricht,
Laut selten die Sackpfeiffen.

A pretty glass, without envy or hate,
It makes the keys work;
For as it is said: Where wine is lacking,
The bagpipes seldom sound.

Musiciens qui chante.....Hubert Waelrant (c.1517—1595)

Musiciens qui chantez à plaisir,
Qui grignotez, refringotez la note.
Prenez un ton plus doux, et à loisir,
Signifiant ce que le chant dénote,
Accordez-vous, ainsi que la linote
Qui prend plaisir en son chant gracieux.
Soyez experts des oreilles et des yeux,
Ou autrement il vaudrait mieux vous taire.
Et je vous prie, que vous soyez soigneux
De ne chanter, que vous n'avez à boire.

You musicians who sing just for pleasure,
Who nibble at and break up the notes:
Choose a tone more soft and leisurely,
To convey what the song means.
In addition, be in accord with the linnet,
Who delights in his graceful singing.
Be experts with your ears and with your eyes,
Or else you should just shut up.
And finally I pray you, that you be careful
Not to sing when you've been drinking.

Ein Musicus wollt fröhlich sein.....Leonhard Lechner (c.1553—1596)

Ein Musicus wollt fröhlich sein.
Es tät ihm wohl gelingen,
Er saß bei einem guten Wein,
Da wollt er lustig singen,
Der Wein ist weit und breit bekannt,
Macht sittlich modulieren,
Wächst im Würtembergschen Land,
Tut manchen oft verführen.

Davon setzt er ein Liedlein klein,
Das tät er wohl betrachten,
Und mischet gute Fugen ein.
(Niemand konnt ihm's verachten.)
Er dacht in dem Gemüte sein,
'Ei wären tausend Kronen mein
Und all Jahr so ein Fuder Wein,
Das könnten gute Fugen sein.'
--From Wunder Knabenhorn

A musician wanted to be happy.
In order to really succeed,
He sat with a good wine,
So that he might sing merrily.
The wine is far and wide known
To act powerfully upon one's morals;
It grows in the Würtemberg region,
And certainly seduces some.

Thus he set down a little, little song,
Which he thought good to look upon,
And mixed in good fugues.
(No one could despise him.)
He thought in his mind,
'Ah, if a thousand crowns were mine
And all year long plenty of wine,
Then my fugues could be *really* fine.'



AMOROUS HARMONY

One of music's most important functions is to provide a way to process our feelings about love and about our lover. Of course, these feelings can range all over the place—but music and poetry are up to the challenge. Love songs tend to fall into one of four categories: Good love; bad love; love once good, now bad; love once bad, now back on track and back on the streets again. 'Strana armonia' takes a double point of view: the beautiful music of the beloved's song creates in the lover's heart strange and disturbing 'music', expressed by D'India with consummately strange and disturbing music. In 'Tu canti', the lover compares his song of grief and loss to the happy song of a passing bird.

Reading: From 'The Fair Singer'.....Andrew Marvell (1621—1678)

Strana armonía.....Sigismondo D'India (c.1582—1629)

Prima parte:

Strana armonia d'Amore,
Anch'egli al tuo cantar forma il mio core.
Son del canto le chiavi,
I begl'occhi soavi;
Son le not'e gli accenti
I miei pianti e i lamenti:
I sospiri: acuti e gravi
Son' anco i miei tormenti.

Seconda parte:

In ciò sol differenti, Donna :
che quel concento che tu fai
Ha le sue pose; il mio non posa mai.

First part:

Strange harmony of love:
With your singing, it too molds the heart.
Beautiful eyes so gentle
Are the keys of the song;
Its notes and accents are
My tears and my laments;
And sighs, both high and low,
Are also my torments

Second part:

In one thing alone they are different, Lady:
The song you sing
Has its resting points; mine rests never.

Tu canti e cant' anch'io.....Giaches de Wert (1535—1596) ; Trans. Marty Morell

Tu canti, e cant' anch'io,
Augelletto soave,
Ma 'l tuo cantar e 'l mio
Una stessa cagion, lassa, non ave:
D'allegrezz' il tuo canto
Nasce, il mio di desire
Di celare il martire
Che mi consuma,
e l'angoscioso pianto.

You sing, and I sing also,
Sweet little bird,
But my singing and yours
Have not the same motive, alas:
Out of happiness is your song
Born; mine, from the desire
To conceal the torment
Which consumes me,
and the anguished lamentation.
--Trans. Marty Morell



GOOD ADVICE

One use of music (and to poetry set to music) is to instruct singers and players on how to make *good* music. Thomas Bateson takes offense to light pieces sung by feather-pated girls in silvery tones; at the end of the piece, he offers us an example of his idea of good music: Broad, noble, elevated and strong. The anonymous 'Pro dulci principio' imagines an outdoor meeting of two like-minded people (probably with a bottle of wine and some sandwiches) who join voices in a happy duet celebrating nature and hilarity. Finally, in Melchior Franck's 'Viva la musica!', we are exhorted to skillfully combine instruments and voices (not too loud, please) to give delight to the people gathered to listen.

Reading: 'A quotation'.....Johann Sebastian Bach (1685—1750)

Music, some think, no music is.....Thomas Bateson (c.1572—1630)

Music, some think, no music is,
Unless she sing of clip and kiss;
And bring to wanton tunes 'Fie, fie',

Or 'Tih-ha, tah-ha', or 'I'll cry':
But let such rhymes no more disgrace
Music, sprung of heavenly race.

Pro dulci principio.....Anonymous (pub. 1571)

Pro dulci principio

levi fauces probissime cantor.

Vocibus amenis aptate recreare duobus absunt.

Cum plurimi consonent modulamine bini.

Mirum melos audies libri si contenta revises

Ex musicae pratis

carpe flores hilaritatis.

Begin with an excellent,

sweet-voiced singer.

Add another light, amenable voice.

Sing in tune many wonderful two-part melodies.

Listening to songs from the musical meadows,
one refashions one's life,

enjoying flowers and hilarity.

Viva la musica.....Melchior Franck (c.1579—1639)

Mit Musizern und Saitenspiel

laßt uns machen der Freuden viel,

tut lieblich darein singen.

With instrumentalists and stringed instruments

Let's make great joy for ourselves,

And kindly add to it singing.

Weil jetzo Leut zugegen sein,

so die Musik verstehen fein,

habt acht vor allen Dingen,

Since now the people are gathered together,

So that the music can be well understood,

Take care, above all things

Daß ihr es gut und leise macht,

weil die Leut geben darauf acht.

Drum laßt uns fröhlich singen,

und Instrumente klingen:

Viva la Musica!

To make it good and not too loud,

Because the people are paying attention.

Thus let us happily sing,

And let us sound the instruments:

Long live Music!



A SONG TO FALL LIKE WATER ON MY HEAD

We close our first half with Lobo's motet, published in 1602, and first sung at a memorial for Philip II of Spain, possibly as part of a Requiem mass. The six-voice texture, with its rising and falling lines, translates into musical terms the ideas of grief and of weeping. Especially effective are the transcendent climaxes achieved through inspired contrapuntal construction, as voices rise progressively and in combination to shake the rafters with grief and pain.

Reading: From 'Sonnet'.....Elizabeth Bishop (1911—1979)

Versa est in luctum.....Alfonso Lobo (1555—1617)

Versa est in luctum cithara mea,

et organum meum in vocem flentium.

Parce mihi Domine,

nihil enim sunt dies mei.

My harp is turned to grieving

and my song to the voice of those who weep.

Spare me, O Lord,

for my days are as nothing.



INTERMISSION



BORN OF THE SUN

Moulu's 'Mater floreat florescat', as recorded on a CD by the Brabant Ensemble, was one of the first pieces to go into the 'Yes' pile for this concert. The text pays tribute to over 20 great composers of Moulu's time, all of whom are still known and recognized. It is a celebratory and triumphant masterwork, wringing out the maximum capacity of the four-voiced texture to express the delight and excitement and gratitude we feel in the presence of artistic greatness.

Reading: From 'I think continually of those who were truly great'..Stephen Spender (1909-1995)

Mater floreat florescat.....Pierre Moulu (1484—c.1550)

Mater floret; florescat	May the mother flourish; may the
Modulata musicorum melodia.	May the melody of musicians flower.
Crescat celebris Dufay cadentia.	May the cadence of the celebrated Dufay grow.
Prosperetur preclarus Regis.	May eminent Regis prosper.
Busnoys, Baziron subtiles glorientur.	May subtle Busnois and Basiron glory.
Triumphet Alexander magnificus.	May Alexander the magnificent triumph.
Congaudeat Obreth, Compere,	May memorable Obrecht, Compere,
Eloy, Hayne, La Rue memorabiles.	Eloy, Hayne, La Rue rejoice.
Josquin incomparabilis bravium accipiat.	May incomparable Josquin receive the prize.
Rutilet Delphicus de Langueval	May Delphic de Longueval shine
Tanquam sol inter stellas.	Like the sun among stars.
Lourdault; Prioris amenus.	Lourdault; charming Prioris.
Nec absint decori fratres de Fevin,	Let the fair brothers Févin be not absent,
Hileire hilaris, Divitis felix,	Merry Hilaire, happy Divitis,
Brumel, Isaac, Nynot,	Brumel, Isaac, Nynot,
Mathurin Forestier, Bruhier facundi,	Mathurin Forestier, Bruhier, eloquent ones,
Mouton cum vellere aureo.	Mouton with his golden fleece.
Date gloriam regi et regine	Give honor to the king and queen
In cordis et organo.	With strings and organ.



ODES TO MUSIC

Here we present three Latin odes to the power of music. Lechner's 'Quasi insigne carbunculi' compares music to a garnet in a fine gold setting, adorning and adding to the delights of good company. Heller's 'Divina res est Musica' (scored for two treble voices) is a paean of praise to music and its powers to excite and to inflame, to please and to soothe. Finally, Handl's 'Musica noster amor' praises the union of Music and Poetry, and the power of these arts to 'drive out hostile movements', these latter represented by the repeated martial sound of the onomatopoetic drum ('tara tantara').

Reading: From 'The Man Who Mistook His Wife for a Hat'.....Oliver Sacks (1933—2015)

Quasi insigne carbunculi.....Leonhard Lechner (c.1553—1596)

Quasi insigne carbunculi in aureo ornatu	Like the sign of a garnet set in gold
Est concentus Musicorum	Is a musical concert
ad vinum in convivio.	to the wine at a banquet.
Et modulatio cantorum,	And music with singing
in jucunda compotatione,	(plus the delights of drinking)
Est sigillam smaragdi in apparatu aureo.	Is the seal of an emerald in a golden setting.

Divina res est musica.....Joachim Heller (c.1518—c.1590); Trans. J.A. Holtheufer

Divina res est Musica,	Musick, that sweet and heavenly thing,
Mulcet Deum, mulcet viros	To God and man doth solace bring :
Quicumque musicam colit,	Dear are the souls that musick love
Hunc Deus amat, colunt viri.	To man below and God above.

Pisces Arion aequoris	Sea-dolphins heard Arion fain,
Orpheusque sylvae bestias	Wild panthers leapt at Orpheus' strain:
Linusque saxa commovet,	Rocks after tuneful Linus ran,
Pan montium cacumina.	And mountain-tops must follow Pan.

Quid in solo, quid in salo	What fish in flood, what brute on ground
Quod non trahatur Musica:	Not moved with concord of sweet sound?
Tripudiant cum laudibus,	Nay, angels worship God on high,
Deum canentes angeli.	With song and dulcet melody.

Telum est inermi, fortibus	Th' unarmed in Musick find them spear,
Incensa fax est Musica,	The strong a flambeau, bright and clear:
Tubae fragore et classici	Men courage take, and horses bound
Viri ruunt, ruunt equi,	At clarion-note and trumpet-sound.

Sedat dolores pectoris,	Musick can sooth the troubled breast,
Curasque mollit Musica,	And lull the care-worn frame to rest:
Templis sacratis est decus,	'Tis heard alike in banquet hall,
Et dulcibus conviviis.	And sacred buildings great and small.

Musica noster amor.....Jacob Handl (1550—1591)

Musica, noster amor,	May music, our love,
sit fida pedisequa vatum.	be a faithful attendant of poets.
Molliter ad cunas fingere nata melos.	May it be created to tenderly fashion a lullaby.
Exulet hostiles acuens (tara tantara) motus,	Inflaming, may it drive out hostile movements,
Vivat et Aonidum castra Poesis amet.	as Poetry, may it love the camp of the Muses.
Et lacrimas vatum colit et suspiria Caesar.	It cherishes the tears and sighs of poets, Caesar.
Vivat io magnis turba sacrata Diis!	May it live as a great offering to the mighty Gods!



LAMENTS

Mouton's expressive memorial song for Antoine de Févin is a double canon throughout: The alto repeats the bass line up an octave, while the soprano repeats the tenor. Within this tight structure, Févin creates a remarkably moving song in memory of the departed composer. William Byrd's 'Come, Woeful Orpheus' calls upon the master mythical musician to provide suitable accompaniment to a song of grief and loss; strange harmonies ensue. In 'Quis dabit capiti', Heinrich Isaac sets to music Angelo Poliziano's lament on the death of Lorenzo de' Medici. Lorenzo, a patron of the arts and an accomplished singer and instrumentalist himself, is eulogized and memorialized by a brilliant musical evocation of grief. The second section, in which the bass repeats 'May we rest in peace' as the coffin is lowered in to the grave, is especially moving.

Reading: From 'Slow, slow, fresh fount'Ben Jonson (1572—1637)

Qui ne regrettait.....Jean Mouton (c.1459—1522)

Qui ne regrettait le gentil Févin,
Bien villain serait.
Tres habile estait, si doux et benign.
Dont en nostre endroit
Prions de cuer fin
Qu'en paradis soit,
Our souvent pensait
Parvenir en fin.

He who did not mourn for gentle Févin,
Would be a boor.
He was very skilled, so sweet and benign.
Wherefore on our part
Let pray from the heart
That he finally may be in paradise,
Where he often longed
To arrive at last.

Come, woeful Orpheus.....William Byrd (c.1540—1623)

Come, woeful Orpheus, with thy charming Lyre,
And tune my voice unto thy skillful wire.
Some strange chromatic Notes do you devise,

That best with mournful accents sympathize,
Of sourest sharps and uncouth flats make choice,
And I'll thereto compassionate my voice.

Quis dabit capiti meo aquam.....Heinrich Isaac (c.1452—1517)

Prima pars

Quis dabit capiti meo aquam?
Quis oculis meis fontem lachrimarum dabit,
ut nocte fleam, ut luce fleam?
Sic turtur viduus solet,
sic cygnus moriens solet,
sic lusciniā conqueri.
Heu miser, o dolor!

First part

Who will give water to my head?
Who will fill the fount of tears for my eyes,
that I may weep by night, weep by day?
Thus the widowed turtle dove,
thus the dying swan,
thus the nightingale mourns.
Alas, wretched, o grief!

Secunda pars, upper voices:

Laurus impetu fulminis
illa iacet subito,
laurus omnium celebris
musarum choris,
nympharum choris.

Second part, upper voices:

Suddenly the laurel is laid low
by the lightning bolt,
the laurel celebrated by all,
by the choir of muses,
by the choir of nymphs.

Secunda pars, bass
Et requiescamus in pace.

Tertia pars
Sub cuius patula coma
et Phebi lira blandius insonat
et vox blandius insonat ;
Nunc muta omnia,
nunc surda omnia.

Second part, bass
May we rest in peace.

Third part
Beneath the laurel's canopy
Phoebus's lyre sounds mellower
and his voice sounds sweeter;.
Now all are mute,
now all are deaf.



MUSIC LESSONS

These songs all refer in one way or another to the building blocks of the musical scale: the famous solfège syllables. In 'En m'oyant chanter', the singer complains about comments addressed to him by a critic, who has the temerity to advise voice study and solfège instruction. He apparently is too busy drinking to follow this good counsel. Jean de Castro's protagonist takes up another line, acknowledging the sweetness of a trained singer, and asking only for more. In Peter Philips' remarkable six-voice madrigal, the beauties of the beloved one are compared to the all encompassing the musical scale as it ascends and descends.

Reading: 'A quotation'.....George Ade (1866—1944)

En m'oyant chanter.....Claude Le Jeune (c.1529—1600)

En m'oyant chanter quelque fois
Tu te plains qu'estre
je ne deigne Musicien,
Et que ma voix merite bien que l'on m'enseigne,
Aussi que la peine je preigne
D'apprendre ut, re, mi, fa, sol, la.

Quel chose veux tu que j'appreigne?
Je ne boy que trop sans cela.

Clément Marot, 'A Maurice Sceve, Lyonnais'

In hearing me sing sometimes
You complain that though
I call myself a musician,
Yet my voice really needs instruction.
Also that I should make the effort
To learn ut re mi fa sol la.

What exactly do you want me to learn?
I already drink too much without that.

Qui dulci semper cantas.....Jean De Castro (c.1542—c.1600)

Qui dulci semper cantas
modulamini solfa, dic mihi
quid prodest dicere sol fa mi re?
Si cantas semper
saturabere nunquam ne,
Precor, adde sitim,
ne moriari siti.

You who always sing sweetly,
modulating with solfege, tell me
what use is it to say 'sol fa mi re'?
Anyway, unless you sing,
I shall never be satisfied;
I pray you, satisfy my thirst,
so that I won't die of it!

Ut re mi fa sol la.....Peter Philips (c.1560—1628)

Ut, re, mi fa, sol, la, ogn' armonia abbraccia
con dolcezza, com il viso gentil d' Urania mia.
Accoglie ogni bellezza, dunque spesso cantate:
La, sol, fa, mi, re, ut, voci beate. Chè l'alma si
compiace, quando sente cantar con meraviglia,
ciò ch' a lei si somiglia.

Ut re mi fa sol la. These embrace all harmony with
their sweetness, even as the lovely face of my
Urania contains all beauty. So, you blissful voices,
sing often La sol fa mi re ut, for her soul is pleased
when she hears and marvels at that music
which resembles her.

FAREWELL SONG

We close with William Byrd's *tour de force* setting of a paraphrase of Psalm 150, one of the famous psalms celebrating the power of music and its use in praise and celebration. Byrd finds musical motifs to bring to life each and every instrument mentioned in the text, closing with an incredible 'Alleluia'.

Reading: From 'Summa Theologica'.....Saint Thomas Aquinas (1225—1274)

Laudibus in sanctis.....William Byrd (c.1540—1623)

Prima pars

Laudibus in sanctis Dominum
celebrate supremum:
Firmamenta sonent inclita facta Dei.
Inclita facta Dei cantate, sacraque potentis
Voce potestatem saepe sonate manus.

Secunda pars

Magnificum Domini cantet tuba martia nomen:
Pieria Domino concelebrate lira.
Laude Dei resonent resonantia tympana summi:
Alta sacri resonent organa l
aude Dei.

Tertia pars

Hunc arguta canant tenui psalteria corda,
Hunc agili laudet
laeta chorea pede.
Concava divinas effundant cymbala laudes,
Cymbala dulcisona laude repleta Dei.
Omne quod aethereis in mundo vescitur auris
Halleluia canat tempus in omne Deo.

First part

Praise the Lord most high
with praises in his sanctuary:
Let the firmament resound the works of God.
Sing the celebrated works of God, and in a voice of
holy might sound forth often the power of his hand.

Second part

Let the martial trumpet sing the Lord's name:
Together praise the Lord with the Pierian lyre.
Let resounding drums sound to the praise of God
most high: Let high organs sound the
praise of God most holy.

Third part

To whom skillful psalteries sing with subtle string,
To whom let joyful dance give praise
with nimble foot.
Hollow cymbals pour out divine praises,
Sweet-sounding cymbals full of the praise of God.
All on earth that is fed by the air of heaven
Sings halleluya in eternity to God.



Circa 1600

Robert Worth, director

Kelly Considine
Peg Golitzin
Rebecca Matlick
Dianna Morgan

Dana Alexander
Harriet Buckwalter
Cinzia Forasiepi
Lauren Haile
Shawna Miller

Mark Considine
Michael Fontaine
Kristofer Haugen
Ole Kern

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.

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 and many other subjects for 27 years. He is the founding Music Director of Sonoma Bach. In addition to his work in the fields of choral and early music, 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, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.

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In honor of Gemma Smile

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Gwyneth Davis

Albert Fisk

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Ken Kelley

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Leslie Loopstra

Edith P. Mendez

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Lane Olsen

Diane Osten

Richard Pan

Teri Reynolds

Emily Roeder

Raye Lynn Thomas

Eugene Shapiro

Vernon Simmons

Susan Stewart

Bryce Moore Sumner

Thomas Vogler

Lee Wallace





Lute Player, Michelangelo Merisi da Caravaggio (1571-1610)



The Concert, Gerard von Honthorst (1592-1656)

