



**SONOMA  
Bach**

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

OPENING RECITAL



*Garden of Delights*

**Christopher Fritzsche**, countertenor

**Green Mountain Consort**

**Live Oak Baroque Orchestra**


Directed by Elizabeth Blumenstock  
and Robert Worth

**Friday, September 23, 8PM**

Schroeder Hall, Green Music Center  
Sonoma State University  
Rohnert Park



Thomas Cole, *The Picnic*, 1846.





The King Drinks, Jacob Jordaens (1593-1678)



Femme accordant an Luth, Gerrit van Honthorst (1590-1656)



*Presented by Sonoma Bach in association with the Green Music Center*

# Opening Recital: Garden of Delights

FEATURING

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*Concert generously sponsored by Laura Sawyer*

Friday, September 23, 2016 at 8pm

Schroeder Hall

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Sonoma State University

# WELCOME!

All of us at Sonoma Bach are pleased to welcome you to the opening recital of our 2016-17 season—and to the beginning of our second quarter-century! This is a momentous time for us for a second reason: It's the beginning of our first full season as a resident company at the Green Music Center, which means that this glorious Schroeder Hall, with its lofty acoustics, intimate audience experience and fantastic Brombaugh and Klop pipe organs, will henceforth be our primary concert venue. Hallelujah!

We open our season tonight with 'Garden of Delights', a festive concert featuring music and lyrics celebrating the joys and consolations of food, drink, love, friendship and conviviality. As we have so many times in the past, our opening recital features our beloved local countertenor Christopher Fritzsche, joining with our own Live Oak Baroque Orchestra and (on selected pieces) the Green Mountain Consort. You will hear wondrous songs and instrumental pieces from England, Italy, Germany and Spain, woven together into an ebullient tapestry of cosmopolitan fellowship and goodwill.

Back in the spring, when we were putting the season together, this project sounded great and as though it would be easy to put together. I still think it's great, but it sure wasn't easy! I found myself cast into eight seas of possibilities (instrumental music and vocal music for each of our four countries), and swam around with some pleasure but also with a sense of impending doom as my repertoire deadline approached.

In the end, the solution lay (as it often does) in simplification. As you'll see and hear, each 'national' set is organized around a single instrumental composer (often a specific publication) and a single vocal composer or anthology. Thus although the concert covers a lot of ground, each set is tightly constructed around two focused, complementary repertoires.

"Garden of Delights" is intended to provide both a spirited kickoff and a theme for our entire 2016-2017 season. In each concert, we will explore a different corner of the garden, each with its own secrets and beauties and rewards. These garden nooks encompass a range of eras—from ancient chant through the high Baroque; a range of national styles—including music from across Europe; a range of purposes—from liturgy to devotion to celebration to dancing and revelry; and a full range of voicing and instrumentation—from the spare sound of a single voice or instrument to the rich sound of the pipe organ right up to the grand sounds of a full Baroque orchestra and choir.

We invite you to check out our offerings elsewhere in this program and on [sonomabach.org](http://sonomabach.org); and please come back and join us as we stroll through the garden of early music this season!

--Robert Worth, Music Director

# Opening Recital: Garden of Delights

*The audience is respectfully requested to hold their applause until the end of each set.*

## Dances and Student Songs

|   |                                   |
|---|-----------------------------------|
| Suite II: Gagliarda (Banchetto musicale)            | Johann Hermann Schein (1586-1630) |
| Mit Lust fang ich zu singen (Studentengärtlein I)   | Johannes Jeep (1581-1644)         |
| Suite II: Corente (Banchetto musicale)              | Johann Hermann Schein             |
| Nur ein Figur (Studentengärtlein I)                 | Johannes Jeep                     |
| Suite II: Alemande (Banchetto musicale)             | Johann Hermann Schein             |
| Lustig wolln wir (Studentengärtlein II)             | Johannes Jeep                     |
| Suite XX: Gagliarda (Banchetto musicale)            | Johann Hermann Schein             |
| Ach Mutter (Studentengärtlein II)                   | Johannes Jeep                     |
| Suite XX: Alemande (Banchetto musicale)             | Johann Hermann Schein             |
| Ihr Brüder, lieben Brüder mein (Studenten-Schmauss) | Johann Hermann Schein             |



## Aeirs and Madrigalls, Both Grave and Light

|   |                                 |
|---|---------------------------------|
| As it fell (Pavans, Galliards, Almains and Other Short Aeirs)       | Antony Holborne (1545-1602)     |
| All creatures now (Triumphs of Oriana)                              | John Bennet (fl.1599-1614)      |
| The choise (Pavans, Galliards, Almains and Other Short Aeirs)       | Antony Holborne                 |
| Come gentle swains (Triumphs of Oriana)                             | Michael Cavendish (c.1565-1628) |
| The widowes myte (Pavans, Galliards, Almains and Other Short Aeirs) | Antony Holborne                 |
| Arise awake (Triumphs of Oriana)                                    | Thomas Morley (c.1557-1602)     |
| The honie suckle (Pavans, Galliards, Almains and Other Short Aeirs) | Antony Holborne                 |
| The faerie round (Pavans, Galliards, Almains and Other Short Aeirs) | Antony Holborne                 |
| As Vesta was from Latmos hill descending (Triumphs of Oriana)       | Thomas Weelkes                  |

## INTERMISSION

## **Tocar y Cantar**

|   |  |
|---|--|
| Si habrà en este baldrés (Cancionero de Palacio)    | Juan del Encina (1468-1530)                            |
| Corrente prima(Canzoni fantasie et correnti)        | Bartolomé de Selma y Salaverde ( <i>fl.</i> 1613-1638) |
| Ay que non era (Cancionero de Palacio)              | Anonymous  |
| Canzon prima (Canzoni fantasie et correnti)         | Bartolomé de Selma y Salaverde                         |
| Con amores mi madre (Cancionero de Palacio)         | Juan Anchieta (1462-1523)                              |
| Canzon à 4 (Canzoni fantasie et correnti da suonar) | Bartolomé de Selma y Salaverde                         |
| Oy comamos y bebemos (Cancionero de Palacio)        | Juan del Encina  |
| De los alamos vengo madre (Villancicos i canciones) | Juan Vasquez (c.1500-c.1560)                           |



## **Entry-Tunes and Exit-Lines**

|   |                                   |
|---|-----------------------------------|
| Tronc tronc tronc (Festino nella sera del Giovedì grasso)               | Adriano Banchieri (1568-1634)     |
| Quivi siamo per dar diletto (Festino nella sera del Giovedì grasso)     | Adriano Banchieri                 |
| Intrada II (Intradae)   | Alessandro Orologio (c.1550-1633) |
| Chi cerca posseder (Festino nella sera del Giovedì grasso)              | Adriano Banchieri                 |
| Intrada III (ntradae)   | Alessandro Orologio               |
| Nobili spettatori (Festino nella sera del Giovedì grasso)               | Adriano Banchieri                 |
| Contrapunto bestiale alla mente (Festino nella sera del Giovedì grasso) | Adriano Banchieri                 |
| Intrada I (Intradae)  | Alessandro Orologio               |
| Strazz e zavatt (Festino nella sera del Giovedì grasso)                 | Adriano Banchieri                 |
| Intrada IV (Intradae)   | Alessandro Orologio               |
| O o o to no no no (Festino nella sera del Giovedì grasso)               | Adriano Banchieri                 |

# Notes, Texts, and Translations

**Dances and Student Songs:** Johann Hermann Schein (1586-1630) preceded Bach as cantor at the Thomas Church in Leipzig by about a hundred years. Known mainly for his vocal music, which is fairly evenly divided between sacred and secular music, he also wrote an important collection of instrumental suites for four and five parts entitled *Banchetto musicale*. The twenty suites are in a constant format of pavaues, galliards, courantes and allemandes; each suite is unified by a musical idea or motive. Schein loved to gather students and friends for evenings of conviviality and music, and wrote several collections of songs for these get-togethers. Our set finale, 'Ihr Brüder, lieben Brüder mein' is a rousing drinking song from Schein's 1626 collection, 'Studenten-Schmauss'

Johannes Jeep (1581-1644) was an organist and composer of both sacred and secular music. He spent his student years in Nuremberg, where he wrote the 34 songs of the 'Studentengärtlein'. These very popular songs—they were reprinted many times—are on light topics dear to the hearts of students everywhere—love, of course, and marriage (or avoiding same), as well as nature and fellowship and music-making. The songs are scored for 3, 4 or 5 voices, but since they are precursors of solo song, they work extremely well when the top voice is sung and the others rendered on instruments.

Suite II: Gagliarda (Banchetto musicale—1617).....Johann Hermann Schein  
Mit Lust fang ich zu singen (Studentengärtlein I—1605).....Johannes Jeep

Mit Lust fang ich zu singen an,  
Was ich von Grund meins Herzen kann,  
Zu Ehren und Gefallen.  
Dem edlen Gut  
Studentenblut  
Lob es vor andern allen.

With delight I begin to sing,  
Which I can do from the bottom of my heart,  
To honor and to please.  
The noble good—  
Student-blood!—  
Praise it above all else.

Darum freu dich Studenten-blut  
Und hab allzeit ein frischen Mut,  
Du hast nit schwer zu tragen.  
An deiner Kunst  
Dir macht dir Gunst  
Muß ich mit Wahrheit sagen.

Thus rejoice, student-blood,  
And always have fresh courage.  
You don't have such a heavy burden—  
Through your art,  
You develop goodwill  
(I have to say with truth).

Suite II: Corente (Banchetto musicale).....Johann Hermann Schein  
Nur ein Figur (Studentengärtlein I).....Johannes Jeep

Nur ein Figur hat die Natur,  
So adelig formieret.  
Gleichwie ein Gart voll Blümlein zart,  
So schön ist sie gezieret,  
Wenn sie herum spazieret.

Nature has only one shape,  
So nobly formed,  
Like a garden full of tender flowers  
So beautifully is she adorned  
When she strolls around.

Ihr Farb ist gut, wie Milch und Blut,  
Ihr G'stalt und junges Leben.  
Der edlen Frucht in Ehr und Zucht

Her color is good, like milk and blood,  
Her figure young and lively.  
To her noble fruit in honor and discipline

Hab ich mich gar ergeben.  
Wünsch ihr ein Gruß darneben.

I have myself yielded.  
In addition send her my regards.

Suite II: Alemande (Banchetto musicale).....Johann Hermann Schein  
Lustig wolln wir (Studentengärtlein II—1614).....Johannes Jeep

Lustig wolln wir uns erzeigen,  
Weil wir beisammen sein,  
Fa la la la.  
Die meinen Mann muß schweigen,  
Studenten treten ein,  
Fa la la la.  
Die Feder tut herfliegen  
Und den Preis allein kriegen.  
Fa la la la.

Cheerfully we want to show ourselves  
Because we are together  
Fa la la la.  
The common man must be quiet:  
Students are entering.  
Fa la la la.  
The feather flies here,  
And alone receives the prize  
Fa la la la.

O, ihr edlen Musicanten,  
Nehmt euch ein frischen Mut.  
Fa la la la.  
Laßt das Saitenspiel zuhanden  
angehn und macht es gut.  
Fa la la la.  
Singt, springt, fröhlich in Ehren,  
Trutz dem, ders uns soll wehren.  
Fa la la la.

Oh, you noble musicians  
Take fresh courage.  
Fa la la la.  
Let the strings play handily,  
And make it good!  
Fa la la la.  
Sing, jump, cheerfully in glory,  
Defy him, who would deny us.  
Fa la la la.

Suite XX: Gagliarda (Banchetto musicale).....Johann Hermann Schein  
Ach Mutter (Studentengärtlein II).....Johannes Jeep

Ach Mutter, liebe Mutter mein,  
Ich leid groß Schmerzen und viel Pein  
Von wegen ein Studenten.  
Niemand mir lieber ist auf Erd,  
Ihm stehn wohl an all sein Gebärd,  
Er soll mein Unmut wenden.  
Was hilft mich doch des Kaufmanns Geld,  
Das er mit Unrecht oft erhält?  
Es tut gar bald verschwinden.  
Frisch auf, ihr von der Feder gut,  
Nach euch steht all mein Sinn und Mut,  
Euch tu ich mir verbinden.

Oh mother, dear mother mine,  
I am suffering much pain and much agony  
Because of a student.  
Nobody is dearer to me on earth  
All his gestures befit him,  
He will take away my displeasure.  
What does the merchant's money help me,  
Which he receives often unjustly?  
It disappears quite quickly.  
Fresh on, you with the good quill,  
My sense and my courage stands with you--  
With you I bind myself.

Suite XX: Alemande (Banchetto musicale).....Johann Hermann Schein  
Ihr Brüder, lieben Brüder mein (Studenten-Schmauss—1626).....Johann Hermann Schein

Ihr Brüder, lieben Brüder mein,  
Laßt uns heut all fein lustig sein,  
Lirili lirlilirlirum.  
mit Trinken, Musizieren,

You brothers, dear brothers mine,  
Let us be merry today,  
Lirili lirlilirlirum.  
With drinking, music making

mit Springen, Jubilieren.

So trinken wir und lustig sein,  
So schlingen wir den guten Wein.  
So Trinken wir, so singen wir,  
So schlingen wir das gute Bier.  
Zu Ehren unserm Wirt,  
Der uns so wohl traktiert.

With jumping, celebrating.

So let's drink and be happy,  
Let's toss back this good wine!  
So let's drink, so let's sing,  
Let's toss back this good beer!  
Honor to our host,  
Who treats us so well.

**Aeirs and Madrigalls, Both Grave and Light:** In his two published collections, Antony Holborne (c.1545-1602) described himself as 'gentleman and servant to her most excellent Majestie'. He was probably well educated, and may have attended Corpus Christi College in Cambridge. His 1599 publication—its full title is 'Pavans, Galliards, Almains and Other Short Aeirs both Grave, and Light, in Five Parts, for Viols, Violins, or Other Musicall Winde Instruments'—includes 65 compositions in a dizzying array of styles, forms and tempi. As was often the case with English instrumental composers of the period, he gave many of his pieces fanciful, evocative titles.

The 'Triumphs of Oriana' is a publication edited by Thomas Morley (c.1558-1602) in which are assembled 23 madrigals composed by many leading (and some not-so-leading) English composers. The collection was dedicated to Queen Elizabeth—Oriana was one of her honorific names—and the 'hook' and unifying features of the book is that each madrigal ends with the couplet:

Then sang the shepherds and nymphs of Diana:  
Long live fair Oriana!

The royal dedication and the required acclamatory finish inspired some amazing feats of counterpoint and of word painting, nowhere more evident than in our closing song, Thomas Weelkes' 'As Vesta was from Latmos Hill descending', with its colorful depictions and spectacular extended finale.

As it fell (Pavans, Galliards, Almains and Other Short Aeirs—1599).....Antony Holborne  
All creatures now (Triumphs of Oriana—1601).....John Bennet (*fl.* 1599-1614)

All creatures now are merry-minded.  
The shepherds' daughters playing,  
The nymphs are fa-la-laing,  
Yond bugle was well winded  
At Oriana's presence each thing smileth.  
The flowers themselves discover;  
Birds over her do hover;  
Music the time beguileth.  
See where she comes with flowery garlands crowned,  
Queen of all queens renowned.  
Then sang the shepherds and nymphs of Diana:  
Long live fair Oriana.

The choise (Pavans, Galliards, Almains and Other Short Aeirs).....Antony Holborne  
Come gentle swains (Triumphs of Oriana).....Michael Cavendish (c.1565-1628)

Come, gentle swains,  
and shepherd's dainty daughters,  
adorn'd with courtesy and comely duties,  
come sing and joy and grace with lovely laughter,

the birthday of the beautiest of beauties.  
Then sang the shepherds and nymphs of Diana:  
Long live fair Oriana!

The widowes myte (Pavans, Galliards, Almains and Other Short Aeirs).....Antony Holborne  
Arise awake (Triumphs of Oriana).....Thomas Morley

Arise, awake, awake,  
You silly shepherds sleeping;  
Devise some honour for her sake  
By mirth to banish weeping.  
See where she comes, lo where,  
In gaudy green arraying,  
A prince of beauty rich and rare  
Pretends to go a-maying.  
You stately nymphs draw near  
And strew your paths with roses  
For her delighting, and with flowers.  
In you her trust reposes.  
Then sang the shepherds and nymphs of Diana:  
Long live fair Oriana.

The honie suckle (Pavans, Galliards, Almains and Other Short Aeirs).....Antony Holborne  
The faerie round (Pavans, Galliards, Almains and Other Short Aeirs).....Antony Holborne  
As Vesta was from Latmos hill descending (Triumphs of Oriana).....Thomas Weelkes (1576-1623)

As Vesta was from Latmos hill. descending,  
She spied a maiden Queen the same ascending,  
Attended on by all the shepherds' swain;  
To whom Diana's darlings, running down amain,  
First two by two, then three by three together,  
Alone their goddess leaving, hasted thither;  
And mingling with the shepherds of her train,  
With mirthful tunes her presence did entertain.  
Then sang the shepherds and nymphs of Diana:  
Long live fair Oriana.

## INTERMISSION

**Tocar y Cantar:** Bartolomé de Selma y Salaverde (born c1595; *fl* 1613–38) was born in Cuenca and became an Augustinian friar in Madrid in 1613. He was apparently a virtuoso bassoonist who worked for the Archduke Leopold in Innsbruck (1628-30) and spent most of the rest of his life in Warsaw. His one surviving publication ('Canzoni fantasie et correnti da suonar'—Venice 1638) is scored for two, three or four voices, and presents a variety of dance music, fantasies and more formal 'canzone'. The writing is spectacular, ranging from learned counterpoint to catchy dance tunes.

The 'Cancionero musical de Palacio' is a large collection (as many as 550 pieces) which was copied for the court of King Ferdinand of Spain, or perhaps for the Duke of Alba, over some 40 years in the late 15th and early 16th centuries. Many composers and styles are represented in the collection. The themes found in the

songs are varied: romantic, religious, festive, chivalrous, satirical, pastoral, burlesque, political, historical. Many celebrate the pleasures of eating and drinking, and some (such as *¿Si habrá en este baldrés*) are bawdy. Most of the works are for one voice with instrumental accompaniment, while some are for up to four voices.

*Si habrá en este baldrés* (Cancionero de Palacio—c.1500).....Juan del Encina (1468-1530)

Refrain: *¿Si habrá en este baldrés  
mangas para todas tres?*

*Tres moças d’aquesta villa,  
tres moças d’questa villa  
desollavan una pija  
para mangas a todas tres.*

*Y faltoles una tira,  
y faltoles una tira.  
La una a buscalla iva  
para mangas a todas tres.*

*Tres moças d’queste barrio,  
tres moças d’queste barrio  
desollavan un carajo  
para mangas a todas tres.*

*Y faltóles un pedaço,  
y faltóles un pedaço.  
La una iva a buscallo  
para mangas a todas tres.*

Will this skin contain  
Spouts enough for three?

Three girls from this town,  
Three girls from this town  
Were fleecing a member  
To have spouts enough for all three.

And they missed a piece,  
And they missed a piece.  
One went to get it  
To have spouts for all three.

Three girls from this neighborhood,  
Three girls from this neighborhood  
Were fleecing a member  
To have spouts enough for all three.

And they missed a bit,  
And they missed a bit.  
One went to get it  
To have spouts for all three.

*Corrente prima*(Canzoni fantasie et correnti).....Bartolomé de Selma y Salaverde  
*Ay que non era* (Cancionero de Palacio).....Anonymous

*¡Ay que non era!  
¡Mas ay, que non hay!  
¡Quien de mi pena se duela!  
Madre, la mi madre,  
El mi lindo amigo,  
Moricos de Allende  
Lo llevan cativo.*

Alas, it is not true!  
Alas, oh alas!  
Who will share my sorrow?  
Mother, my mother,  
Moors from afar  
Have taken captive  
My handsome friend.

*Canzon prima* (Canzoni fantasie et correnti).....Bartolomé de Selma y Salaverde  
*Con amores mi madre* (Cancionero de Palacio).....Juan Anchieta (1462-1523)

*Con amores, la mi madre,  
con amores m’adormi.*

*Así dormida soñaba,  
lo qu’el corazón velaba,  
Qu’el amor me consolaba,*

With love in my heart, mother,  
With love I fell asleep.

Thus asleep, I dreamt  
What my heart was pondering,  
For love consoled me

Con mas bien que merecí.

Adormeciome el favor,  
Que amor me dio con amor,  
Díó descanso a mi dolor,  
la fé con que le serví.

More than I deserved.

The favor love lovingly granted me  
Sent me to sleep;  
The loyalty with which I served love  
Gave rest to my torment.

Canzon à 4 (Canzoni fantasie et correnti da suonar).....Bartolomé de Selma y Salaverde  
Oy comamos y bebemos (Cancionero de Palacio).....Juan del Encina

Oy comamos y bebamos  
y cantemos y holguemos,  
que mañana ayunaremos.

Por onrra de Sant Antruejo  
parémonos oy bien anchos.  
Enbutamos estos panchos,  
rrecalquemos el pellejo.  
Que costumbres de concejo  
que todos oy nos hartemos,  
que mañana ayunaremos.

Honrremos a tan buen santo  
porque en hambre nos acorra.  
Comamos a calca porra,  
que mañana hay gran quebranto.  
Comamos bebamos tanto  
hasta que nos rebentemos,  
que mañana ayunarémos.

¡Bebe, Bras! ¡Mas tu, Bencito,  
Bebe Pidruelo y Llorente!  
¡Bebe tu primeramente,  
Quitarnos, has deste preito.  
En beber bien me deleito;  
¡Daca, daca! Beberemos  
Que mañana ayunarémos.

De los álamos vengo madre (Villancicos i canciones—1551).....Juan Vasquez (c.1500-c.1560)

De los álamos vengo, madre,  
de ver cómo los menea el ayre.

De los álamos de Sevilla,  
de ver a mi linda amiga.

Today, let's eat and drink  
And sing and enjoy ourselves,  
Because tomorrow we fast.

In honor of holy Shrove-tide  
Let's go the whole hog,  
Let's stuff our bellies,  
Let's fill our wineskin;  
It's a longstanding custom  
That we stuff ourselves full today,  
Because tomorrow we fast.

Let's honor this good saint  
So that he will help us when we are starving;  
Let's eat with hand and mouth,  
Because tomorrow we tighten our belts.  
Let's eat and drink so much  
Until we burst,  
Because tomorrow we fast.

Drink up, Bras! You too, Bencito,  
Drink up, Pedro and Llorente!  
Ou drink first,  
No need to argue about it!  
I love boozing,  
So come on then, let's all drink,  
For tomorrow we fast.

I come from the aspen trees, Mother,  
I saw how they shake in the breeze.

From the aspen trees of Seville,  
where I saw my beautiful beloved.

**Entry-Tunes and Exit-Lines:** Alessandro Orologio (c.1550-1633) was an Italian composer and instrumentalist who spent much of his life in German-speaking countries. We have drawn from his 'Intradae' of 1597, a collection of works ostensibly to accompany the entrance of nobility, but which in Orologio's hands take on a variety of moods, harmonies and tempi.

Adriano Banchieri (1568-1634) was a Bolognan monk known for his and secular music of all types, and also for his treatises and other educational publications. ‘Il festino nella sera del Giovedì grasso avanti cena’ (‘The festival on the evening of fat Thursday before supper’) is one of a Banchieri’s ‘madrigal comedies, in which a dramatic—usually comic—scenario is played out by means of brief madrigals sung by the various *dramatis personae*. ‘Il festino’ asks us to imagine a pre-Lenten party which takes place in the forecourt of a palace, with gates open upon the arcaded street. Various scheduled performers as well as serendipitously passing characters provide a scrappy (and happy) entertainment until the company are called to go into supper (‘Ooo to no no no’).

Tronc tronc tronc (Festino nella sera del Giovedì grasso—1608).....Adriano Banchieri

*Entrano sul Festin tutti d'acordo,  
Con un Liuto in tuono dell'Arpicordo.*

Tronc tronc tronc tronc  
di ri din din din  
Tronc tronc to ro tron ton  
di ri den den den

*They all arrive at the party all together  
with a lute in tune with a harpsichord.*

Tronc tronc tronc tronc  
di ri din din din  
Tronc tronc to ro tron ton  
di ri den den den

Quivi siamo per dar diletto (Festino nella sera del Giovedì grasso).....Adriano Banchieri

*Cessa il madrigal e con diletto,  
Morescano cantando il Spagnoletto.*

Quivi siamo per dar diletto,  
morescando lo Spagnoletto.  
Tutti giovani innamorati,  
sù la gamba, lesti e garbati!  
Fatti in su,  
fatti in giù;  
ben trovati, cu cu ru cù!  
Viva Amore con l'arco e strali,  
il turcasso la corda e l'ali!  
Vival Venere in compagnia,  
e chi segue sua monarchia!  
Fatti in là,  
fatti in qua,  
bona sera fa la la la!

*The madrigal ends and with delight  
They dance a moresca singing the Spagnoletto.*

We aim to give pleasure,  
dancing a moresca to the Spagnoletto.  
All you young lovers,  
kick your legs high and gracefully!  
Kick upwards,  
Kick downwards,  
well met, cu cu ru cu!  
Long live Cupid with his bow and arrows,  
quiver, bowstring and wings!  
Long live Venus with him,  
and those who follow their rule!  
Dance it there,  
Dance it here,  
Good evening, fa la la la!

Intrada II (Intradae—1597).....Alessandro Orologio

Chi cerca posseder (Festino nella sera del Giovedì grasso).....Adriano Banchieri

*Le Villanelle unite in bell'Sogetto,  
Esortano Cupido haver nel petto.*

Chi cerca posseder sommo diletto,  
segua Amor giovinetto e servo sia!  
Chi di gioir desia,  
amar non è dove si trova Amore,  
se non è amante il core;  
nè prova il mèl,

*The village girls unite in exhorting everyone to  
welcome Cupid into their hearts.*

He who is looking for the greatest pleasure  
should follow Cupid and serve him well!  
Those who want only pleasure  
must know that Cupid cannot find a place;  
If his heart doesn't love  
then he can't taste the ultimate,

se non è amante il core!

if his heart doesn't love.

Intrada III (Intradae).....Alessandro Orologio  
Nobili spettatori (Festino nella sera del Giovedì grasso).....Adriano Banchieri

*Qui s'ode una spassevol Barzelletta  
Di certi Cervellini usciti in fretta.*

*Now we hear some amusing banter from certain  
scatterbrains departing in haste.*

—Nobil spettatori, udrete or ora  
quattro belli umori:  
un cane un gatto un cucco un chiù, per spasso,  
far contrappunto a mente sopra un basso.

—Noble audience, now you will hear  
four fine fellows:  
a dog, a cat, a cuckoo, and an owl for fun,  
make up an amusing counterpoint over a bass.

Contrapunto bestiale alla mente (Festino nella sera del Giovedì grasso).....Adriano Banchieri  
*Un Cane, un Cucco, un Gatto, e una Gallina per  
spasso fan contraponto a mente sopra un Basso.*

*A dog, a cuckoo, a cat, a chicken have a good  
time improvising counterpoint above a bass.*

Canto 1: Un cucco  
Canto 2: Una gallina  
Alto: Un gatto  
Tenore: Un cane

Soprano 1: A cuckoo  
Soprano 2: A chicken  
Alto: A cat  
Tenor: A dog

Intrada I (Intradae).....Alessandro Orologio  
Strazz e zavatt (Festino nella sera del Giovedì grasso).....Adriano Banchieri

*O che pazzi babioni, o che cervelli,  
Che hora è questa vender solfanelli?*

*O what crazy buffoons, oh what brainiacs,  
What time is this to sell matches?*

—Strazz! strazz!  
—Strazz e zavatt!  
—Solfanei  
—Donn' solfanei!  
—Nu fem baratt  
in le zavatt,  
in vidri rott,  
in fond' de bott,  
cevoll' e ai,  
pan e formai!  
E chi voless comprar con i quatrì,  
ghe ne darem tri mazz per un sesì!

—Old clothes! Old clothes!  
—Old clothes and shoes!  
—Matches!  
—Matches, ladies!  
—We change  
old shoes,  
broken glass,  
dregs from the barrel,  
for onions and garlic,  
bread and cheese!  
And if anyone wants to pay money,  
we sell them for three for a cent!

Intrada IV (Intradae).....Alessandro Orologio  
O o o to no no no (Festino nella sera del Giovedì grasso).....Adriano Banchieri

*Con voce assai brillante, et Asinina  
Si sente una bell'aria alla Norcina.*  
O o o to no no no!  
Non comparendo qui più mascherate,  
sarà ben fatto ritirarsi a cena.  
O o o to no no no!  
Sendo tre già certo sonate,

*With a voice brilliant and like an ass, we hear a  
lovely song in the style of a butcher.*  
O o o to no no no!  
Since we have no more masquerades,  
Let's go in to dinner.  
O o o to no no no!  
Since it has now struck three o'clock,

però accostianci tutti in buona vena.  
O o o to no no no!  
Laviamoci le man, chè l'insalate  
già son condite e di vivande piena.  
O o o to no no no!  
Ecco la mensa; noi, per un tantino,  
cantiamo: viva viva il bel festino!  
O o o to no no no!

let's go there in a good mood.  
O o o to no no no!  
Let's wash our hands: the salads are  
already made and there's plenty more vittles.  
O o o to no no no!  
Here's the table; let us sing for a bit:  
"Long live, this great feast!"  
O o o to no no no!

## Green Mountain Consort

*Robert Worth, director*

Lauren Haile

Paul Haile

Shawna Miller

Dianna Morgan

Robert Worth

The Green Mountain Consort is a one-on-a-part ensemble specializing in Renaissance music. They are featured in our *Sacred Realms* concert set, in the domed and frescoed St. Seraphim Orthodox Church.

## Live Oak Baroque Orchestra

*Elizabeth Blumenstock, director & Aaron Westman, associate director*

Elizabeth Blumenstock, violin

Tyler Lewis, violin

Mikala Schmitz, cello

Aaron Westman, violin

Maria Caswell, viola

Phebe Craig, harpsichord

Led by Baroque violin sensation Elizabeth Blumenstock, LOBO brings sumptuous tone and breathtaking flair to the one-on-a-part string-band repertoire of the 17th Century. Experience Baroque music at its finest—passionately performed by some of the country's finest period instrumentalists, right here in Sonoma County.

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster, soloist, and leader with the San Francisco Bay Area's American Bach Soloists and Philharmonia Baroque Orchestra, and is concertmaster of the International Handel Festival in Goettingen, Germany. In Southern California, Ms. Blumenstock is Music Director of the Corona del Mar Baroque Music Festival. Her love of chamber music has involved her in several accomplished and interesting smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, Sarasa, and Trio Galanterie. An enthusiastic teacher, Ms. Blumenstock teaches at the San Francisco Conservatory of Music, the American Bach Soloists summer Festival and Academy, and the International Baroque Institute at Longy. Ms. Blumenstock plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Originally from Colorado, **Phebe Craig** has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles. She has accompanied many prominent early music soloists, both in concerts and recordings and has appeared in concert at the Galway Early Music Festival, the Regensburg Tage Alter Musik, New York State Baroque and the Berkeley Early Music Festival. She has co-produced a series of early music play-along recordings (The DiscContinuo series) and co-authored a guide to Baroque dance for musicians (Dance-at-a-Glance). She has been on the faculty of numerous Baroque workshops and was the Director of the San Francisco Baroque Music & Dance Workshop for many years. Phebe teaches harpsichord and musicianship at UC Davis and is co-director the UC Davis Baroque Ensemble.

**Christopher Fritzsche** is a performing artist, an educator, frequent soloist with Bay Area vocal and instrumental ensembles, currently serves as Music Director for the Center for Spiritual Living in Santa Rosa and is a member of the vocal ensemble, Clerestory. Internationally recognized for his effortless countertenor voice, he can be heard on well over a dozen recordings on Warner Classics' Teldec label. From 1992 until 2003, he performed with the world-renowned a cappella vocal ensemble, Chanticleer. In those 11 years he sang over 1,000 concerts world-wide, appearing with the New York Philharmonic (Emil de Cou), San Francisco Symphony Orchestra, the Atlanta Symphony, the St. Paul Chamber Orchestra, (Christopher Hogwood and Hugh Wolff), and more recently the Santa Rosa Symphony, (Jeffrey Kahane & Robert Worth) and has sung concerts in some of the world's most renowned venues: The Kennedy Center (Washington D.C.), New York's Lincoln Center, as well as national concert halls across Asia and Europe, including London's Wigmore Hall. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's Chichester Psalms and, as a member of Chanticleer, earned two Grammy awards for the CDs Colors of Love and Lamentations and Praises by the celebrated British composer Sir John Tavener.

**Lauren Haile** first moved to Sonoma County to earn her bachelor's in music at SSU in 2003 and has been here ever since! She teaches piano and voice at Music To My Ears in Cotati where she has over 30 private students. She has accompanied and musically directed shows at Cinnabar, Spreckels, The Raven, The Glaser Center and 6th Street Playhouse. You can also find her coaching and accompanying the choirs at Casa Grande High School. On Sundays, she and her husband, Paul, lead the music at SOMA Church Community. Lauren has been a part of the local indie music scene since 2006 where she played alongside her husband in the instrumental rock band Not To Reason Why. More recently, she plays and sings in her band Trebuchet with her husband and two other SSU music alums. She has loved singing under the direction of Bob Worth in Circa 1600 for the last 10 years.

**Paul Haile** graduated with a Bachelor of Arts in Music degree from Sonoma State University in 2006. He now works as a private piano, vocal, drum and cello instructor for students of all ages at the Napa School of Music and Music to My Ears music schools. He currently is the instructor for the Audio Recording and Production Certificate Program at Sonoma State University. In his free time, he sings and plays the drums with his wife, Lauren, in their band, Trebuchet. He also continues to take on various recording projects from full bands, to jingles, to voice over work at his recording studio, Greenhouse Recording. He most recently finished recording and mixing a project that Trebuchet, the Young People's Chamber Orchestra and composer, Ben Taylor collaborated on. He lives in Petaluma and has been dwelling with his wife there for the past 6 years.

**Tyler Lewis** received his B.A. from the San Francisco Conservatory of Music while under the instruction of Bettina Mussumeli. Specializing in baroque music, Tyler has appeared in groups such as Philharmonia Baroque Orchestra, American Bach Soloists, LOBO, Santa Rosa Symphony, Marin Symphony, San Francisco Chamber Orchestra, and has performed at Festival Del Sole in the Napa Valley and St. Paul International Chamber Music Festival. Tyler Lewis has appeared in master classes with Robert Mann, James Greening-Valenzuela, Zaven Melikian and has had solo appearances with Contra Costa Wind Symphony. During the spring, Tyler is an evaluator for the Music Teachers Association of California's merit program and runs a year round private violin studio located in Santa Rosa, California. With his spare time he enjoys nights under the stars with a telescope, practicing the art of Lapidary, cooking, and racing motorcycles.

**Shawna Miller** is a northern California girl, born and raised in the North Bay.. The years have made her bolder and she has grown older, now a mother to her five year old son, a singing teacher for the past twelve years and a piano player. Some things do not change; Shawna is still a singer and songwriter with a special knack for jazz, blues, soul and folk. Mix these genres together and you can easily throw in country, funk and....early music. You can find her playing solo shows, singing harmony and playing keys in one of her duos (Bear's Belly and Twin Soles), singing lead and playing percussion with her main project (The Honey Dippers), fronting a jazz big band (The Moonlighters) or singing in one of her two early music groups (Circa 1600 and Green Mountain Singers). Shawna is an alumni of Sonoma State University with a Bachelor of Arts in Music.

**Dianna Morgan** graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. Upon graduating, Dianna was awarded Performing Arts Woman Student of the Year by the American Association of University Women. She made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the American Protégé Vocal Competition. She has toured the world as a soprano soloist in Puerto Rico, Austria, and Hungary. r. Dianna is an active member of Sonoma Bach's musical community, working as their Executive Director, and singing with the Bach Choir, Circa 1600, and the Green Mountain Consort.

Hailed by San Francisco's *Civic Center* for her "...professional and highest caliber of playing," Los Angeles-based cellist **Mikala Schmitz** is an avid performer of many different styles of cello playing. Ms. Schmitz often finds herself crossing over into a variety of musical genres. From Americana folk, to classical, jazz, electronic, and baroque, Mikala continues to find new collaborative avenues. Mikala's current work with the English rock group The Last Shadow Puppets has taken her all over Europe, playing for sold-out audiences nationally and internationally. Ms. Schmitz will resume her award-winning tenure this fall with Tim Robbins's acting troupe, The Actors' Gang, on their production of Shakespeare's *A Midsummer Night's Dream*. The 2014/2015 tours made their way through China, Italy, Tennessee, Brazil, France, and Spain. Mikala has performed and toured with Tim Robbins and the Rogues Gallery Band, and you can hear also hear her on television shows such as Netflix's *Chef's Table* and HBO's *The Brink*. Mikala holds a B.M. degree from Oberlin College Conservatory, where she studied cello with Darrett Adkins as well as baroque cello and viola da gamba with Catharina Meints. Ms. Schmitz also holds a M.M. degree from the Cleveland Institute of Music, where she studied with The Cleveland Orchestra's assistant principal cellist, Richard Weiss, and played with the Case/CIM Baroque Orchestra and the Case Western Reserve Viol Consort.

**Aaron Westman** has performed as a soloist, principal player, or chamber musician with Agave Baroque, American Bach Soloists, Berkeley West Edge Opera, Bach Collegium San Diego, El Mundo, Ensemble Mirable, Live Oak Baroque Orchestra, Los Angeles Master Chorale, Magnificat, Musica Angelica, Musica Pacifica, New Hampshire Music Festival, Pacific Bach Project, Seraphic Fire, and The Vivaldi Project, and he also performs regularly with Orchester Wiener Akademie and Philharmonia Baroque Orchestra. Noted for his "profound playing" (*-Early Music America*), Aaron co-directs the award winning chamber ensemble Agave Baroque, 2014-15 Ensemble in Residence for *Presidio Sessions*, as well as Sonoma Bach's own Live Oak Baroque Orchestra. He has recorded for Hollywood, and on the Dorian/Sono Luminus, VGo Recordings, NCA, and Philharmonia Baroque Productions labels, as well as live on KPFK (Los Angeles), WDAV (North Carolina), BBC, ORF (Austria), and as a soloist on NPR's Harmonia and Performance Today radio programs. Aaron tours extensively worldwide, including with two projects starring the actor John Malkovich. Aaron holds a Master of Music from the Indiana University School of Music. For three years, he taught baroque strings at CalArts, near Los Angeles.

**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 is a composer and arranger of both choral music and jazz, and his vocal jazz arrangements have been performed by many groups throughout California and beyond. 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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