



Barry Moser from "The Song of Songs"(1990)

Let us see if the vines have budded, if the pomegranates are in bloom.



PRESENTS

*Sacred Realms:
Song of Songs*

FEATURING

The Sonoma Bach Consort
The Green Mountain Singers
Directed by Robert Worth

Saturday, April 16 at 8pm
St. Seraphim of Sarov
Santa Rosa

Sunday, April 17 at 3pm
St. Seraphim of Sarov
Santa Rosa

Sacred Realms: Song of Songs

...Rise up, my love...

Surge propera amica mea

Tiburtio Massaino (before 1550—after 1608)



...Your eyes are as doves...

Ecce tu pulchra es

Sarum chant (11th century)

Quam pulchra es

John Dunstable (c.1390—1453)

Quam pulchri sunt gressus tui

Tomás Luís de Victoria (1548—1611)

Trahe me post te

Jacobus de Kerle (c.1531—1591)



...Rising from the desert...

Fons ortorum

Sarum chant

Quae est ista quae ascendit

Giovanni Paolo Cima (c.1570—1630)

Selections from Hohenliedes Salamonis

Leonhard Lechner (1553—1606)

Part 1: Er küsse mich mit dem Kuß seines Mundes

Part 3: Ich gleiche dich, meine Freundin

Part 6: Fahet uns die Fühse

Veni dilecte mi

Orlande de Lassus (c.1531—1594)



...I would not let him go...

Emissiones tuae

Sarum chant

In lectulo meo

Anonymous

Descendi in hortum meum

John Dunstable

Nigra sum, sed Formosa

Michael Praetorius (1571—1621)



...For lo! the winter is past...

Rise up, my love, my fair one

Healey Willan (1880—1968)

INTERMISSION



...I have gathered my honeycomb...

Mein Freund kom in meinen Garten

Christoph Demantius (1567—1643)



...With one glance of your eye...

Sicut liliū inter spinas

Sarum chant

Anima mea liquefacta est

Guillaume Dufay (1397-1474)

Vulnerasti cor meum

Heinrich Schütz (1585—1672)

Osculetur me

Giovanni Pierluigi da Palestrina (c.1525—1594)



...Breathe upon my garden...

Surge aquilo

Sarum chant

Surge propera amica mea

Claudio Monteverdi (1567—1643)

Hortus conclusus

Rodrigo de Ceballos (c.1527—1581)

Fahet uns die Fūchse

Melchior Franck (c.1579—1639)



...Sustain me with blossoms...

Comedi favum

Sarum chant

Quam pulchra es

John Pyamour (fl. c.1418; d. before March, 1426)

Descendi in hortum meum

Leonhard Paminger (1495—1567)

Ego flos campi

Joannes Tollius (c.1550—after 1603)



...A seal upon your heart...

Set me as a seal

René Clausen (b. 1953)

Welcome!

“No one in Israel ever disputed the status of the Song of Songs...for the whole world is not worth the day on which the Song of Songs was given to Israel; for all the writings are holy, but the Song of Songs is the holiest of the holy.” Rabbi Akiva (d. 135 CE)

High praise!—and certainly well-deserved. Even in translation, the Song of Songs is one of the most gorgeous collections of lyric poetry we have, right up there with Petrarch's *Canzoniere* and the sonnets of Shakespeare.

But the first question which arises for many people is: How did this love-story get into the Bible? As Ariel and Chana Bloch point out, “The name of God is never once mentioned. Nor is there any reference to Israel's history. The joy of the two lovers, the human body as an object of admiration, the beauty of nature appreciated for its own sake—all seem out of place in the Bible.”

The short answer is that we do not know exactly how most of the books of the Bible became canonical. In the case of the Song of Songs, its misattribution to Solomon, one of Israel's legendary kings, may have played a role. An allegorical interpretation of the Song as concerned with the love between God and the people of Israel certainly had a part. Or perhaps the Song of Songs was simply too beloved by too many people not to be included in the canon.

We are so lucky that it's there! The story, told not in narrative form but in a series of vignettes, of two young lovers in the springtime—discovering each other, reveling in their pastoral surroundings, extolling the beauties of nature and of each other, waiting eagerly for the next opportunity to meet—is so fresh and at the same time so familiar that, for all its personal detail, it seems to express an archetype, a universal human experience which speaks to us directly across great expanses of time and space.

Renaissance composers adored the Song of Songs. Our program is drawn from a vast repertoire of musical settings, covering the entire period, and extending back into the late Medieval period and forward into the early Baroque. We have organized the program around recurrent themes in the Song of Songs (including aspects of love, nature, urgency, strength, fecundity), highlighting these with sometimes diverse settings.

Our composers drew their texts from three sources: The Vulgate Bible, originally translated and assembled by St Jerome in the late 4th-century; the Luther Bible, translated from Greek by Martin Luther and first published in its entirety in 1534; and the King James Bible (1611). Our work on this program has been greatly enriched by several annotated translations directly from the Hebrew, including those by Ariel and Chana Bloch, Robert Alter, and, above all, Marcia Falk, whose translation is absolutely inspiring, and whose commentary is indispensable.

--Robert Worth

Notes~Texts~Translations

...Rise up, my love...

We begin with perhaps the most famous of all Song of Song texts. Though it appears in the second chapter, it might well stand as an introduction of the entire book, for it includes images of a budding spring; of the setting-on of buds; of singing birds; of sweet odors; and all of these as the context for new, urgent love. Massaino captures particularly the sense of urgency and excitement, from the first notes to the spectacular finale.

Surge propera amica mea—Tiburtio Massaino (before 1550—after 1608)

Part 1: ^{2:10}Surge propera amica mea et veni.
^{2:11}Iam enim hiems transiit, imber abiit et
recessit. ^{2:12}Flores apparuerunt in terra nostra.

^{2:10}Arise, my own love, my fair one, and come!
^{2:11}For now the winter is past, the rain is over
and gone. ^{2:12}Flowers appear on the earth.

Part 2: ^{2:12}Tempus putationis advenit.
Vox turturis audita est in terra nostra.
^{2:13}Ficus protulit grossos suos, vineae florentes
dederunt odorem suum.

^{2:12}The time of pruning has come, and the voice
of the turtledove is heard in our land.
^{2:13}The fig-tree puts forth its figs, the vines are
in blossom, giving forth their fragrance.



...Your eyes are as doves...

One of the most prominent—and startling—features of the Song is the extended descriptions which the lovers give of each other's bodies. These often fall into a pattern known as *wasf*, an Arabic word meaning 'description'. Typically the *wasfs* describe, in metaphorical terms, each part of the loved one's body, usually beginning at the bottom and progressing up, or the reverse. Here, the chant, the Dunstable and the Victoria pieces all feature *wasfs*, while the Kerle expresses the lovely idea of the lover's name being 'like fragrant oil poured out'.

Ecce tu pulchra es—Sarum chant

^{1:14}Ecce tu pulchra es, amica mea. Ecce tu
pulchra, oculi tui columbarum.

^{1:15}Behold, you are fair, my love. Behold,
beautiful one, your eyes are doves.

Quam pulchra es—John Dunstable (c. 1390—1453)

^{7:6}Quam pulchra, es et quam decora carissima
in deliciis. ^{7:7}Statura tua assimilata est palmae, et
uberis tua botris. ^{7:5}Caput tuum ut Carmelus.

^{7:6}How fair and comely you are, delectable
maiden! ^{7:7}You are stately as a palm tree, and
your breasts are like its clusters. ^{7:5}Your head

^{7:4}Collum tuum sicut turris eburnea. ^{7:11}Veni, dilecte mi, egrediamur in agrum ^{7:12}Et videamus si flores fructus parturierunt, si floruerunt malapunica. Ibi dabo tibi ubera mea. Alleluia.

crowns you like Mt. Carmel. ^{7:4}Your neck is like an ivory tower. ^{7:11}Come my love, let us go forth into the fields. ^{7:12}Let us see if the vines have budded, if the pomegranates are in bloom. There I will give you my breast.

Quam pulchri sunt gressus tui—Tomás Luís de Victoria (1548—1611)

^{7:1}Quam pulchri sunt gressus tui, filia principis. ^{7:4}Collum tuum sicut turris eburnea. Oculi tui divini, ^{7:5}et comae capitis tui sicut purpura regis. ^{7:6}Quam pulchra es et quam decora, carissima. Alleluia.

^{7:1}How beautiful are your feet in sandals, queenly maiden! ^{7:4}Your neck is like an ivory tower. Your divine eyes! ^{7:5}The locks of your hair are like royal purple. ^{7:6}How fair and lovely you are. Alleluia.

Trahe me post te—Jacobus de Kerle (c.1531—1591)

^{1:4}Trahe me post te, ^{4:10}in odorem unguentorum, ^{1:3}curremus; ^{1:2}nam oleum effusum nomen tuum. Alleluia.

^{1:4}Draw me after you, ^{4:10}in the fragrance of sweet oils, ^{1:3}let us run; ^{1:2}your name is like fragrant oil poured out.



...Rising from the desert...

There is a clear parity of power between the lovers in the Song. The lovers share equally in initiating and pursuing and holding onto each other. The woman often imagines her man as a strong king; but the woman is depicted by the man as strong and powerful as well. Here we have images of the woman 'rising like the morning star', as a 'well of living water'; while the man is imagined as 'a cluster of henna blossoms'. Both powerful and sensual images are especially well-portrayed in the music of Leonhard Lechner, a composer new to us and most individual in style.

Fons ortorum—Sarum chant

^{4:15}Fons hortorum puteus aquarum viventium, quae fluunt impetu de Libano.

^{4:15}A garden fountain, a well of living water, which flows impetuously from Lebanon.

Quae est ista quae ascendit—Giovanni Paolo Cima (c.1570—1630)

^{3:6}Quae est ista quae ascendit per desertum, sicut virgule fumi, ex aromatibus murae, et turris? ^{6:9}Et quae est ista quae progreditur quasi aurora? ^{2:1}Ego flos campi, et lilium convallium.

^{3:6}Who is she who is rising from the desert, like a pillar of smoke, fragrant with myrrh and frankincense? ^{6:9}And who is she who rises like the morning star? ^{2:1}I am a flower of the fields, and a lily of the valleys.

Selections from Hohenliedes Salamonis—Leonhard Lechner (1553—1606)

Part 1: ^{1:1}Er küsse mich mit dem Kuß seines Mundes. Denn deine Brüste sind lieblicher denn Wein, ^{1:2}daß man dein gute Salbe rieche. Dein Nam ist ein ausgeschützte Salben. Darum lieben dich die Mägd. ^{1:3}Zeuch mich dir nach, so laufen wir. Der König führet mich in seine Kammer. Wir freuen uns, und sind fröhlich über dir. Wir gedenken an deine Brüste mehr denn an den Wein. Die Frommen lieben dich.

^{1:1}Let him kiss me with the kisses of his mouth! For your love is better than wine. ^{1:2}Smelling sweet of the best ointments, your name is perfume poured out; therefore all the maidens love you. ^{1:3}Draw me after you, let us run! The king has brought me into his chamber. We rejoice together, and are glad in you. We praise your love more than wine. Rightly do they all love you!

Part 3: ^{1:8}Ich gleiche dich, meine Freundin, meinem reisigen Zeuge an den Wagen Pharaos. ^{1:9}Deine Backen stehn lieblich in den Spangen, und dein Hals in den Ketten. ^{1:10}Wir wollen dir güldene Spangen machen mit silbern Böcklein. ^{1:11}Da der König sich her wandte, gab mein Narde seinen Geruch. ^{1:12}Mein Freund ist mir ein büschel Myrrhen, das zwischen meinen Brüsten hanget. ^{1:13}Mein Freund ist mir ein Trauben Cophar in den Weingärten zu Engeddi.

^{1:8}I compare you, my love, to a mare among Pharaoh's chariots. ^{1:9}Your cheeks are comely with ornaments, your neck with strings of jewels. ^{1:10}We will make you ornaments of gold, studded with silver. While my king reclined, my oils gave forth their fragrance. ^{1:12}My beloved is to me a bag of myrrh that lies between my breasts. ^{1:13}My beloved is to me a cluster of henna blossoms in the vineyards of En-geddi.

Part 6: ^{2:15}Fahet uns die Füchse, die kleinen Füchlein, die die Weinberg verderben. Denn unser Weinberg haben Augen gewonnen. ^{2:16}Mein Freund ist mein, und ich bin sein, der unter den Rosen weidet. ^{2:17}Bis der tag kühl wird, und der Schatten weichet, kehre um, werde wie ein Rehe, mein Freund, oder wie ein junger Hirsch auf den Scheidebergen.

^{2:15}Catch us the foxes, the little foxes, the ones that ruin the vineyards. For our vineyards are in blossom. ^{2:16}My beloved is mine, and I am his; he pastures his flock among roses. ^{2:17}Until the day breathes and the shadows flee, turn, my beloved, be like a gazelle or like a young stag on the jagged mountains.

Veni dilecte mi—Orlande de Lassus (c.1531—1594)

Part 1: ^{7:11}Veni dilecte mi, egrediamur in agrum, commoremur in villis. ^{7:12}Mane surgamus ad vineas.

^{7:11}Come, my beloved, let us go forth into the fields, and lodge in the villages; ^{7:12}let us go out early to the vineyards.

Part 2: ^{7:12}Videamus si floruit vinea, si flores fructus parturiunt, si floruerunt malapunica. Ibi dabo tibi ubera mea.

^{7:12}Let us see if the vines have budded, if the blossoms have opened, if the pomegranate is in blossom. There I will give you my breast.



...I would not let him go...

Along with all the delights of love, the Song of Songs concerns itself as well with the frustrations and anxieties and *contretemps* which are an inescapable part of any love story. 'In lectulo meo' portrays a dream-like sequence—perhaps actually a dream—in which the woman seeks the man through the city, harassed and even wounded by the watchmen; she finally finds her lover, and imagines the time when they will be able to declare their love openly. The anonymous composer incomparably depicts this complex scene in his *chiaroscuro* three-part setting.

Emissiones tuae—Sarum chant

^{4:13}Emissiones tuae paradisus malorum
punicorum cum pomorum fructibus.

^{4:13}Your branches are a paradise of
pomegranate trees laden with fruit.

In lectulo meo—Anonymous

^{3:1}In lectulo meo per noctes quaesivi quem
diliget anima mea, quaesivi illum et non inveni.

^{3:1}Upon my bed at night, I sought him whom
my soul loves, I sought him, and he did not
come.

^{3:2}Surgam et circuibo civitatem per vicos et
plateas, quaeram ut inveniam quem diligit
anima mea. ^{5:6}Quaesivi illum et non inveni.
Vocavi et non respondit mihi.

^{3:2}I rise and go about the city, in the streets and
in the squares, I will seek whom my soul loves.
^{5:6}I sought him, but he did not come. I called
and he did not respond.

^{5:7}Invenerunt me custodes civitatis.
Percusserunt me et vulneraverunt me. Tulerunt
pallium meum, vigiles et custodes murorum.
^{3:3} Quem diligit anima mea vidisti?

^{5:7}The sentinels of the city found me. They
struck me, they wounded me. They took away
my cloak, those sentinels and custodians of the
walls. ^{3:3}Have you seen him whom my soul
loves?

^{3:4}Et paululum cum pertransissem eos, inveni
quem diligit anima mea tenui illum. Nec
dimittam donec introducam illum in domum
matris meae, et in cubiculum genetricis meae.

^{3:4}And scarcely had I passed them, when I
found him whom my soul loves. I would not let
him go until I brought him into my mother's
house, into my mother's chamber.

Descendi in hortum meum—John Dunstable

^{6:10}Descendi in hortum meum, ut viderem
poma convallium, et inspicerem si flourissent
vineae et germinassent malapunica.
^{6:12}Revertere, revertere Sunamitis, ut intueamur
te.

^{6:10}I went down into my garden, to see the
blossoms of the valley, to see if the vines had
budded, if the pomegranates were in bloom.
^{6:12}Return, Shulamite, so that we may look
upon you.

Nigra sum, sed formosa—Michael Praetorius (1571—1621)

^{1:4}Nigra sum sed formosa, filiae Hierusalem.
^{1:5}Nolite me considerare sum nigra, quia me coloravit sol. ^{1:6}Indica mihi quem diligit anima mea, ubi pascas, ubi cubes in meridie, ne vagari incipiam per greges sodalium tuorum.

^{1:4}I am dark and beautiful, daughters of Jerusalem. ^{1:5}Do not judge me because I am dark, for the sun has darkened me. ^{1:6}Show me, whom my soul loves, where you pasture your flock, where you make it lie down at noon, lest I begin to wander after the flocks of your companions.



...For lo! the winter is past...

We close our first set with the same text we began with, here in Healey Willan's lovely setting from the King James Bible. The piece is one of a series of three liturgical motets devoted to the Virgin Mary. (Many Marian antiphons draw their text from the Song of Songs, including a number of the *wasfs*.) Willan's mostly chordal setting, with its rich harmonies and freely flowing rhythms, incomparably translates the mood of the Song of Songs into a contemporary idiom.

Rise up, my love, my fair one—Healey Willan (1880—1968)

^{2:10} Rise up, my love, my fair one, and come away. ^{2:11} For lo! the winter is past, the rain is over and gone. ^{2:12} The flowers appear upon the earth. The time of the singing of birds is come.

INTERMISSION



...I have gathered my honeycomb...

Sensuality is everywhere in the Song of Songs, appealing to our senses of sight, sound, taste, touch, and smell. We open the second half of the concert with a setting which especially features images of taste and smell—myrrh, spice, honey, milk, wine. At the end of each Part, the lovers are urged by unnamed friends to 'Eat, drink, and become drunk!' Demantius' music seems to become a little tipsy at this point, with various voices falling out of alignment (this is *supposed* to happen!) and knocking up against each other before settling out to the final cadence.

Mein Freund kom in meinen Garten—Christoph Demantius (1567—1643)

^{5:1}Mein Freund kom in meinen Garten. Meine Schwester, liebe Braut, ich habe meine Myr-

^{5:1} My love comes into my garden. My sister, my bride, I have gathered my myrrh with my

rhen sampt meinen Wurtzen abgebrochen. Ich habe meins Seims sampt meinen Honige gessen. Ich habe meines Weins sampt meiner Milch getrunken. Esset meine Lieben; trinket meine Freunde, und werdet trunken.

Part 2: ^{5:2}Ich schlafe, aber mein herz wachtet. Thu mir auf, liebe Freundin, meine Schwester, meine Schöne, meine Fromme. ^{5:1} Ich habe meines Weins sampt meiner Milch getrunken. Esset meine Lieben; trinket meine Freunde, und werdet trunken.

spice, I have eaten my honeycomb with my honey. I have drunk my wine with my milk. Eat, my beloved ones. Drink, my friends, and become drunk!

^{5:2}I sleep, but my heart is wakeful. Open to me, my beloved, my sister, my beautiful one, my pure one. ^{5:1}I have drunk my wine with my milk. Eat, my beloved ones. Drink, my friends, and become drunk!



...With one glance of your eye...

Some of the most evocative passages in the Song concern the powerlessness we feel when we are head-over-heels in love. It's exciting!—and, at times, terrifying. Our trio setting uses the phrase, 'Anima mea liquefacta est' ('My soul melted'), as preface to the woman's urgent search, and ends as she 'languishes with love'. Dufay's austere setting perfectly captures the darkness of the text. Schütz's setting of 'Vulnerasti cor meum' ('You have wounded my heart') reveals a close affinity between some of the Song of Songs texts and the love poems beloved by the madrigalists.

Sicut liliū inter spinas—Sarum chant

^{2:2}Sicut liliū inter spinas, sic amica mea inter filias.

^{2:2}As a lily among the thorns, so is my love among the daughters (of Jerusalem).

Anima mea liquefacta est—Guillaume Dufay (1397-1474)

^{5:6}Anima mea liquefacta est ut dilectus locutus est. Quaesivi et non inveni illum; vocavi et non respondit mihi. ^{5:7}Invenerunt me custodes civitatis; percusserunt me, vulneraverunt me; tulerunt pallium meum, custodes murorum. ^{5:8}Filiae nuntiate dilecto, quia amore languet

^{5:6}My soul melted when my love spoke. ^{5:6}I sought him, but he did not come. I called and he did not respond. ^{5:7}The sentinels of the city found me; they struck me, they wounded me, they took away my cloak, those custodians of the walls. ^{5:8}Daughters, tell my love, that I languish with love!

Vulnerasti cor meum—Heinrich Schütz (1585—1672)

^{4:9}Vulnerasti cor meum, filia carissima, in uno oculorum tuorum, et in uno crine colli tui.

^{4:9}You have wounded my heart, sweetest daughter, with one glance of your eye, and with one lock of hair against your neck.

Osculetur me—Giovanni Pierluigi da Palestrina (c.1525—1594)

^{1:1}Osculetur me osculo oris sui, quia meliora sunt ubera tua vino. ^{1:2}Fragrantia unguentis optimis, oleum effusum nomen tuum. Ideo adulescentulae dilexerunt te.

^{1:1}Let him kiss me with the kisses of his mouth! For your love is better than wine. ^{1:2}Smelling sweet of the best ointments, your name is perfume poured out; therefore all the maidens love you.



...Breathe upon my garden...

The nature images in the Song of Songs fall into two broad categories: Images of wild nature—mountains, wild animals, the seasons; and images of nature cultivated—vineyards, gardens, pruning, harvesting. Here we have examples of both types. The north and south winds are invoked; the male lover is urged to be 'like a young stag on the jagged mountains'; while the garden and vineyard are evoked as well, perhaps most memorably in Ceballos' setting of 'Hortus conclusus', with its metaphor of the young woman as a 'secret garden'.

Surge aquilo—Sarum chant

^{4:16}Surge aquilo et veni auster, perfla hortum meum et fluant aromata illius.

^{4:16}Arise, north wind, and come, south wind, breathe upon my garden, and let the spices stream out.

Surge propera amica mea—Claudio Monteverdi (1567—1643)

Part 1: ^{2:10}Surge propera amica mea et veni. ^{2:11}Iam enim hiems transiit imber abiit et recessit.

^{2:10}Hurry, my own love, and come away! ^{2:11}For winter is now past, the rain is over and gone.

Part 2: ^{2:12}Flores apparuerunt in terra nostra. Tempus putationis advenit.

^{2:12}The flowers have appeared in our land. The time for pruning has come.

Hortus conclusus—Rodrigo de Ceballos (c.1527—1581)

^{4:12}Hortus conclusus, soror mea, sponsa mea; hortus conclusus, fons signatus.

^{5:2}Aperi mihi, soror mea, amica mea, columba mea, immaculata mea. ^{2:10}Surge, propera amica mea, et veni: ^{4:8}coronaberis.

^{4:12}An enclosed garden, my sister, my bride, an enclosed garden, a sealed-up fountain. ^{5:2}Open to me, my sister, my love, my dove, my pure one. ^{2:10}Arise, my own love, and come away: ^{4:8}I will crown you.

Fahet uns die Füchse—Melchior Franck (c.1579—1639)

^{2:15}Fahet uns die Füchse, die kleinen Füchlein,
die die Weinberg verderben. Denn unser
Weinberg haben Augen gewonnen. ^{2:16}Mein
Freund ist mein, und ich bin sein, der vnter den
Rosen weidet. ^{2:17}Bis der tag kühl wird, und der
Schatten weichet. Kehre um, werde wie ein
Rehe, mein Freund, oder wie ein junger Hirsch
auf den Scheidebergen.

^{2:15}Catch us the foxes, the little foxes, the ones
that ruin the vineyards. For our vineyards are in
blossom. ^{2:16}My beloved is mine, and I am his;
he pastures his flock among roses. ^{2:17}Until the
day breathes and the shadows flee, turn, my
beloved, be like a gazelle or like a young stag
on the jagged mountains.



...Sustain me with blossoms...

Our final thematic set includes many of the themes already noted: taste images in the chant; a classic *wasf* passage in the flashy Pyamour motet; two segments on the bursting of buds on the vines and the trees; the beautiful 'going down into the garden' scene (especially rich and evocative in the Paminger setting); the pride of the young woman in her own beauty and strength, and both lovers' pride in each other. I especially like the lovely prescription of a cure for when one is languishing with love: 'Sustain me with blossoms—refresh me with fruit!'

Comedi favum—Sarum chant

^{5:1}Comedi favum cum melle meo, bibi vinum
meum cum lacte meo.

^{5:1}I have eaten from the honeycomb. I have
drunk the milk and the wine.

Quam pulchra es—John Pyamour (fl. c.1418; d. before March, 1426)

^{7:6}Quam pulchra es, et quam decora carissima
in deliciis. ^{7:7}Statura tua assimilata est palmae, et
ubera tua botris. ^{7:5}Caput tuum ut Carmelus.
^{7:4}Collum tuum sicut turris eburnea.

^{7:6}How fair and comely you are, delectable
maiden! ^{7:7}You are stately as a palm tree, and
your breasts are like its clusters. ^{7:5}Your head
crowns you like Mt. Carmel. ^{7:4}Your neck is like
an ivory tower.

^{7:11}Veni, dilecte mi, egrediamur in agrum ^{7:12}Et
videamus si flores fructus parturierunt, si
floruerunt malapunica. Ibi dabo tibi ubera mea.
Alleluia.

^{7:11}Come, my beloved, let us go forth into the
fields. ^{7:12}Let us see if the vines have budded, if
the pomegranates are in bloom. There I will
give you my breast. Alleluia.

Descendi in hortum meum—Leonhard Paminger (1495—1567)

^{6:10}Descendi in hortum meum, ut viderem
poma convallium, et inspicerem si flouissent
vineae et germinassent malapunica.

^{6:12}Revertere, revertere Sunamitis, ut intueamur
te.

^{6:10}I went down into my garden, to see the
blossoms of the valley, to see if the vines had
budded, if the pomegranates were in bloom.

^{6:12}Return, Shulamite, so that we may look
upon you.

Ego flos campi—Joannes Tollius (c.1550—after 1603)

^{2:1}Ego flos campi, et liliū convallium. ^{2:2}Sicut
liliū inter spinas, sic amica mea inter filias.

^{2:3}Sicut malus inter ligna silvarum sic dilectus
meus inter filios. Sub umbra illius quam
desideraveram sedi, et fructus eius dulcis
gutturī meo. ^{2:4}Introduxit me rex in cellam
vinariam, ordinavit in me caritatem. ^{2:5}Fulcite
me floribus, stipate me malis, quia amore
languēo.

^{2:1}I am a flower of the fields, and a lily of the
valleys. ^{2:2}As a lily among thorns, so is my love
among the maidens. ^{2:3}As an apple tree among
the trees of the wood, so is my beloved
among young men. With great delight I sat in
his shadow, and his fruit was sweet to my taste.

^{2:4}The king brought me into his house of wine,
his intention toward me was love. ^{2:5}Sustain me
with blossoms, refresh me with fruit, for I
languish with love.



...A seal upon your heart...

The ideal of love as permanent, a rock upon which we can build, a fire which cannot be quenched, is an age-old theme and (some say) underlies any hope we have for peace and reconciliation and any lasting harmony. And perhaps this is ultimately what the Song of Songs is about: There can only be enough love in the world if we recognize it wherever we find it burning; if we treasure it in our own hearts and in the hearts of others; if we shelter it like a candle when the wind threatens to blow it out; and if we share and spread it at each and every opportunity.

Thank you from our hearts for coming to our concert. It is a privilege and a great honor to be able to perform this music for you in this magnificent space!

Set me as a seal—René Clausen (b. 1953)

^{8:6}Set me as a seal upon your heart, as a seal upon your arm; for love is strong as death. ^{8:7}Many waters cannot quench love; neither can the floods drown it.

Performers

The Sonoma Bach Consort

Dianna Morgan, soprano
Lauren Haile, alto

Paul Haile, tenor
Robert Worth, bass

The Green Mountain Singers

Alison Harris, soprano

Shawna Miller, alto

Robert Worth, bass

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 as an alto/second soprano for the last 10 years

Paul Haile graduated with a Bachelor of Arts in Music degree from Sonoma State University in 2006. He also obtained his Certificate of Completion from the Recording Connection Program for Recording Engineering in 2008. 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 together. He lives in Petaluma and has been happily dwelling with his wife there for the past 6 years.

Alison Harris grew up in rural Sonoma County in a musical family. Her father was an elementary school music teacher, her grandfather an eccentric Hollywood composer. She began singing in choirs when she was 6, and went on to pursue songwriting, piano, and guitar. In 2008 she released her debut album of original songs, Smoke Rings in the Sky, with family record label Omega Records. In a review by San Francisco Magazine, Dan Strachota wrote, "Alison Harris sounds like a country songbird perched on Bonnie Raitt's shoulder. She sings about loneliness and longing with a grace and beauty that almost makes those things desirable." In 2012 she recorded "Walker Road" with The Barn Owls at the historic Walker Road Schoolhouse (Two Rock, CA). The album was recorded live and analog by engineer Brad Dollar. Alison currently teaches voice, piano, songwriting, and folk style guitar to students of all ages. She performs original Americana music as a solo

performer and with The Bootleg Honeys, a female trio. She sings Renaissance music with Green Mountain Singers. She finds great joy in spending time with her daughter, writing songs, sharing music with community, and helping find joy and expression through music in her teaching practice.

Shawna Miller is a northern California girl, born and raised in the North Bay. Having grown up in West Sonoma County in the nineties, there is a hint of earthy hippy chick still lingering in this more refined and seasoned woman now residing in Cotati, CA. 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. 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. With an ear as sharp as the acclaimed instrumentalists she plays with and great sight-singing skills, Shawna can keep up with the best of them. 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. She has been performing for 20 years in various groups including the well-known northern California reggae band Groundation and has shared the stage with amazing musicians from Europe and the Caribbean.

Dianna Morgan moved to Petaluma after graduating Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She works part-time teaching the concert choir at Petaluma High School and she also works for Sonoma Bach as their Program Administrator. Dianna was named Performing Arts Woman Student of the Year by the American Association of University Women in 2013 and made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. She has toured the world as a soprano soloist and has appeared in several operas with Rogue Opera and Cinnabar Theater. Dianna has also appeared as a soloist in many Sonoma Bach productions, most recently, the Mozart Requiem in November. She is a very active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, and the Sonoma Bach Consort for the past three seasons.

Robert Worth recently 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 Kodály 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 earned his MA in musicology at UC Berkeley. He has received numerous community and university honors, including SSU's Outstanding Professor Award for 1996-97 and Distinguished Alumni Award for 2007-08. After completing numerous collaborative projects with Jeffrey Kahane and the Santa Rosa Symphony, he was named to the position of Choral Director at the Santa Rosa Symphony in 2002.

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Barry Moser "The Lovers" (1999)

Behold, you are fair, my love. Behold, beautiful one, your eyes are doves.

Coming soon...



BachTalk: Voices & Pipes

April 21, 2016 at 7pm

Early Music Uncorked: On The Wing

*May 7, 2016 at 8pm and May 8, 2016 at 3pm
Circa 1600*

Voices & Pipes: Hearts Aflame

*May 20, 2016 at 8pm and May 22, 2016 at 7pm
Sonoma Bach Choir and David Parsons, organ*

Midsummer Night Sings

July 6, 13, 20, and 27, 2016 at 7pm

Tickets and more information available at www.sonomabach.org