

SONOMA
Bach

ROBERT WORTH, MUSIC DIRECTOR

SPRING RETURNS

**CLAUDIO MONTEVERDI:
A WONDROUS NEW MANNER
OF COMPOSING**



Circa 1600

Live Oak Baroque Orchestra

Directed by Robert Worth

Friday, April 11th at 8 P.M.

Saturday, April 12th at 3 P.M.

SCHROEDER HALL
ROHNERT PARK



A Wondrous New Manner of Composing

So what's so great about Monteverdi, anyway? People are always going on and on about him and about his music. Whence comes this inexhaustible enthusiasm? As a sort of prelude to our concert, allow me to highlight a few of the ways in which *The Divine Claudio* is special.

1) Born in 1567, and leading what then was a very long life indeed, Monteverdi grew up during the musical Renaissance period, steeped in and indeed a master of that great tradition; but he lived on and on into the 17th-century, actively ushering in a truly new era.

2) He was interested and active in all the musical styles and genres current during his lifetime: madrigals, motets, instrumental music, operas, large-scale sacred works, solo material both sacred and secular.

3) Aside from occasional journeys, Monteverdi lived out his life in only three places, all three musical centers: Cremona (1567-*c*1590); Mantua (*c*1590-1612); and Venice (1612-1643). His tentacles were all over the map, but he himself generally had a stable position to operate.

4) He was unafraid of innovation, being through his career active in helping to evolve new forms and styles which could enrich the musical language with which he so intimately worked.

5) He was a prolific author and letter-writer, leaving behind many of his ideas on diverse musical topics, as well as specific instructions on how to properly perform many of his works.

6) He had a vast knowledge of and an impeccable taste for poetry, combined with a brilliant ability to bring thoughts and feelings expressed in words into the musical realm.

7) Ah! And now we come to the crux, notoriously difficult to express or to prove, but impossible to omit: Claudio Monteverdi had an enormous heart. Yes, of course he wrote many light pieces; but these were mainly in his salad days. From the Mantua period on to the end of his life, the composer explored and attempted to bring to us deep truths and critical observations about the human condition, about love, about strife, about religious belief.

In short, in my estimation, Monteverdi was a sort of guide carrying a shining light, helping us (even lo! these many years later) to learn, to love, to exult, to grieve, to be fully human.

We hope you enjoy our Deep Dive into Monteverdi's music, and we invite you to attend one of our season-closing Bach Around Thirty concerts on May 31 and June 1.

Robert Worth, music director



*Presented with grants from the City of Rohnert Park &
Sonoma County, in partnership with the Green Music Center*

Claudio Monteverdi: A Wondrous New Manner of Composing

Circa 1600

Live Oak Baroque Orchestra Consort

Dianna Morgan, Soprano

Esther Rayo, Soprano

Amanda McFadden, Associate Director

Robert Worth, Music Director

Friday, April 11 at 8PM

Schroeder Hall

Green Music Center

Sonoma State University

Saturday, April 12 at 3PM

Schroeder Hall

Green Music Center

Sonoma State University

Claudio Monteverdi:

A Wondrous New Manner of Composing

All works by Claudio Monteverdi (1567-1643)

- I. Sinfonia from Amor che deggio far..... From *Il Settimo Libro de Madrigali* (1619)
- II. Tra mille fiamme.....From *Il Primo Libro de Madrigali à 5 voci* (1587)
Baci soavi e cari
- III. Surge propera, amica mea.....From *Sacrae Cantiuunculae Tribus Vocibus...Liber Primus* (1582)
- IV. Non sono in queste rive.....From *Il Secondo Libro de Madrigali à 5 voci* (1590)
Ecco mormorar l'onde
- V. Lauda Jerusalem, Dominum.....From *Vespro della beata virgine* (1610)
- VI. O primavera, gioventù dell'anno.....From *Il Terzo Libro de Mdrigali à 5 voci* (1592)
Lumi, miei cari, lumi
- VII. O ciechi, ciechi (2nd part).....From *Selva Morale e Spirituale* (1641)
- VIII. Non più guerra.....From *Il Quarto Libro de Madrigali à 5 voci* (1603)
Sfogava con le stelle
- IX. Beatus vir, qui timet Dominum.....From *Selva Morale e Spirituale* (1641)

INTERMISSION

- X. Prelude from 'La Violetta'From *Scherzi musicali* (1607)
- XI. Crud' Amarilli.....From *Il Quinto Libro de Madrigali à 5 voci* (1605)
O Mirtillo
- XII. Ut queant laxis, resonare fibris.....From *Selva Morale e Spirituale* (1641)
- XIII. Zefiro torna e' l bel tempo rimena.....From *Il Sesto Libro de Madrigali à 5 voci* (1614)
Lasciatemi morire
- XIV. Lauda Jerusalem.....From *Messa a Quattro Voci et Salmi à 1, 2, 3, 4, 5, 6, 7 & 8 voci* (1650)
- XV. A quest' olmo.....From *Il Settimo Libro de Madrigali à 1,2,3,4 & 6 Voci* (1619)
Chiome d'oro
- XVI. Cantate Domino, canticum novum.....From *Libro Primo de Motetti* (1620)
- XVII. Il Ballo: Movete al mio bel suon.....From *Libro Ottavo: Madrigali guerrieri et amorosi* (1640)

Texts, Translations and Notes

All works by Claudio Monteverdi (1567-1643)

I. To begin, we offer the instrumental ritornello of ‘Amor che deggio far’ from Monteverdi’s Seventh Book of Madrigals. Titled *Concerto*, this publication provides a unique offering of instrumental interludes and duet, trio, and quartet voicings, dovetailing with the growing musical genre of opera.

Sinfonia from ‘Amor che deggio far’From *Il Settimo Libro de Madrigali (1619)*

II. We start our journey through Monteverdi’s books of madrigals with the bright ‘Tra mille fiamme’ and the sensual ‘Baci soavi e cari’ from his First Book, published at the age of 19. While many may be more familiar with his later works, this first book demonstrates his foundational exploration of music's power to elevate poetry.

Tra mille fiammeFrom *Il Primo Libro de Madrigali à 5 voci (1587)*

Tra mille fiamme e tra mille catene,	Among a thousand flames and a thousand chains
onde n'accend'e lega	by which Love inflames
Amor, a le mie pene	And binds me to my pains,
scelse la più gentil e la più bella	He chose the most charming and most beautiful
amorosa fiammella,	lovely little flame
che sì soavemente	which so softly
m'impiegò il cor, che per beltà gradita	wounded my heart, such that, dying for such beauty,
morir m'è dolce e non sperar aita.	it is sweet for me to die, and not to hope for help.
--Giovanni Battista Guarini (1538-1612)	

Baci soavi e cari.....From *Il Primo Libro de Madrigali à 5 voci (1587)*

Baci soavi e cari,	Sweet, precious kisses,
cibi della mia vita,	Life’s nourishments,
ch'or m'involate or mi rendete il core:	Which now steal, now give back my heart,
per voi convien ch'impari	From you I must learn
come un'alma rapita	How a ravished soul
non senta il duol di mort'e pur si more.	Feels no pangs of death, yet still dies.
Quant'ha di dolce amore,	Whatever of sweetness love has,
perché semp'r'io vi baci,	So that I can always kiss you,
o dolcissime rose,	Softest of roses;
in voi tutto ripose;	Everything rests in you.
e s'io potessi ai vostri dolci baci	And if with your tender kisses
la mia vita finire,	My life, should end,
o che dolce morire!	Oh, what a sweet death!
--Giovanni Battista Guarini	

III. ‘Surge propera’ reflects Monteverdi's early roots in the Renaissance sacred-music tradition, showcasing his melodic language at just 15 years old. Its musical setting adheres closely to established practices of earlier composers, giving it an artifact-like quality reminiscent of a discovery in a hidden cave or an ancient cathedral.

Surge propra.....From *Sacrae Cantuunculae Tribus Vocibus...Liber Primus (1582)*
 Surge, propra amica mea, et veni : Arise, my love, and come away;
 Jam enim hiems transiit, for lo! the winter is past,
 imber abiit et recessit. the rain is over and gone.
 Flores apparuerunt in terra, The flowers appear on the earth;
 tempus putationis advenit. the time of pruning has come.
 --Song of Solomon 2:10-12

IV. Our next two madrigals, from Monteverdi's Second Book, paint rich natural landscapes and celebrate love. In 'Non sono in queste rive', the singers vividly carry on their flirtation, each line showcasing a distinct shading. 'Ecco mormorar l'onde' presents a musical sunrise, rising beautifully before our ears, filled with rustling leaves, singing birds, and soothing comfort for the soul!

Non sono in queste rive.....From *Il Secondo Libro de Madrigali à 5 voci (1590)*
 Non sono in queste rive There are upon these shores
 fiori così vermigli no flowers as red
 come le labbra de la donna mia, as my mistress' lips,
 né l' suon de l'aure estive nor does the sound of summer winds
 tra fonti e rose e gigli amidst fountains, roses, and lilies
 fa del suo canto più dolce armonia. produce sweeter harmonies than her singing.
 Canto che m'ardi e piaci, Song that inflames and pleases me,
 t'interrompano solo i nostri baci! may our kisses alone interrupt you.
 --Torquato Tasso (1544-1595)

Ecco mormorar l'onde.....From *Il Secondo Libro de Madrigali à 5 voci (1590)*
 Ecco mormorar l'onde The waves murmur
 e tremolar le fronde and the leaves quiver
 a l'aura mattutina e gli arboscelli, in the morning breeze with the little shrubs;
 e sopra i verdi rami i vaghi augelli on the green branches, the lovely birds
 cantar soavemente sing sweetly,
 e rider l'oriente. and the east smiles.
 Ecco già l'alba appare The dawn has come,
 e si specchia nel mare mirrored in the sea;
 e rasserena il cielo it clears the sky,
 e imperla il dolce gelo, and brings pearls of sweet dew,
 e gli alti monti indora. and gilds the high peaks.
 O bella e vaga Aurora, O lovely, gracious dawn,
 L'aura è tua messaggera, the breeze is your messenger,
 è tu de l'aura and you the breeze
 ch'ogni arso cor ristaura. which soothes every burnt-out soul.
 --Torquato Tasso

V. Many will be familiar with the magnificent '1610 Vespers', composed by Monteverdi a few years before he took up his tenure at the basilica of San Marco in Venice. The Vespers may have been written to serve as an informal application for his future role. Note how soprano, alto and bass imitate each other at ever-tighter intervals, while the tenors maintain the cantus firmus as a guiding beacon.

Lauda Jerusalem, Dominum.....From *Vespro della beata virgine (1610)*

Lauda Jerusalem, Dominum:	Praise the Lord, O Jerusalem!
Lauda Deum tuum, Sion.	Praise your God, O Zion!
Quoniam confortavit seras portarum tuarum:	For he strengthens the bars of your gates:
Benedixit filiis tuis in te.	he blesses your children within you.
Qui posuit fines tuos pacem:	He grants peace within your borders:
Et adipe frumenti satiat te.	he fills you with the finest of wheat.
Qui emittit eloquium suum terrae:	He sends out his command to the earth:
Velociter currit sermo eius.	his word runs very swiftly.
Qui dat nivem sicut lanam:	He gives snow like wool:
Nebulam sicut cinerem spargit.	he scatters frost like ashes.
Mittit crystallum suum sicut bucellas:	He hurls down hail like crumbs:
Ante faciem frigoris eius quis sustinebit?	who can stand before his cold?
Emittet verbum suum, et liquefaciet ea:	He sends out his word, and melts them:
Flabit spiritus eius, et fluent aquae.	he makes his wind blow, and the waters flow.
Qui annuntiat verbum suum Iacob:	He proclaims his word into Jacob,
iustitias et iudicia sua Israel.	His statutes and judgments unto Israel.
Non fecit taliter omni nationi:	He has not dealt so with any nation:
et iudicia sua non manifestavit eis.	and he has not shown his judgments to them.
Gloria Patri et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc et semper, Et in saecula saeculorum. Amen.	Glory be to the Father, and to the Son, And to the Holy Spirit. As it was in the beginning, is now and always, World without end. Amen.

--Psalm 147 with Doxology

VI. In the Third Book, Monteverdi intensifies the drama with these two madrigals. 'O primavera', drawn from *Il pastor fido*, captures Mirtillo's struggle between the beauty of spring and the sorrow of a lost love. 'Lumi, miei cari, lumi' exemplifies text painting; listen for how the words "veloce" (fast) and "tardo" (slow) are translated into music.

O primavera.....From *Il Terzo Libro de Madrigali à 5 voci (1592)*

O primavera, gioventù dell'anno, bella madre de' fiori, d'erbe novelle, e di novelli amori: tu ben lasso ritorni, ma senza i cari giorni de le speranze mie; tu ben sei quella ch'eri pur dianzi sì vezzosa e bella. Ma non son io quel che già un tempo fui, sì caro a gli occhi altrui.	Oh Spring, youth of the year, lovely mother of flowers, of new grasses and of new loves: you alas! return, but without the dear days of my hopes; you are the one who, not long ago, was so blithe and beautiful. But I am no longer the one I used to be, so dear in the eyes of another.
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--Giovanni Battista Guarini

Lumi, miei cari, lumi.....From *Il Terzo Libro de Madrigali à 5 voci (1592)*
 Lumi, miei cari lumi, Eyes, precious eyes,
 Che lampeggiate un sì veloce sguardo, Flashing forth so rapid a glance,
 Ch'appena mira, e fugge, Which no sooner looks than disappears,
 E poi torna sì tardo, And then returns so slowly
 Che'l mio cor se ne strugge; That my heart melts.
 Volgete à me, volgete, Turn towards me, turn
 Quei fuggitivi rai, Those fleeting glances,
 Ch'oggetto non vedrete For you will never see anyone
 In altra parte mai In any other place
 Con sì giusto desio, With so righteous a desire,
 Che tanto vostro sia, quanto son io. Who is so wholly yours as I.
 --Giovanni Battista Guarini

VII. From the 'Moral and Spiritual Forest', a vast collection of liturgical works which Monteverdi composed in Venice, we are presented with a lesson drawn from Petrarch's text by means of a moody, word-rich sacred madrigal. This piece invites the listener to reflect on the value of spiritual gifts in comparison to earthly possessions.

O ciechi, ciechi.....From *Selva Morale e Spirituale (1641)*
 O ciechi, il tanto affaticar che giova? O blind ones! What does it avail you to toil so?
 Tutti tornate alla gran madre antica; You will all return to our great ancient Mother,
 E 'l nome vostro appena si ritrova. and even your names will scarcely survive you!

Pur delle mille un'utile fatica; Even though the toil of a thousand men seems useful,
 Che non sian tutte vanità palesi; is it not all plainly in vain?
 Chi 'ntende i vostri studi, sì me 'l dica. If anyone understands your studies, let him tell me.

Che val a soggiogar tanti paesi, What is the purpose of conquering so many countries
 E tributarie far le genti strane and receiving tributes from foreign peoples
 Con gli animi al suo danno sempre accesi? when their minds are always bent on harming you?

Dopo l'impresе perigliose, e vane, After perilous and vain undertakings
 E col sangue acquistar terra, e tesoro, and the acquisition of lands and treasures by bloodshed,
 Vi più dolce si trova l'acqua, e 'l pane, it is sweeter to find bread and water,
 E'l vetro, e'l legno, che le geme, e gli ori. glass and wood, than diadems and gold.

U' son hor le ricchezze? U' son gli honori? Where are those riches now? Where are those honours?
 E le gemme, e gli scettri, e le corone, And those diadems, sceptres and crowns?
 E le mitre con purpurei colori? And those mitres with their purple hues?
 Miser chi speme in cosa mortal pone! Wretched is he who places his trust in mortal things!
 --Francesco Petrarca (1304-1374)

VIII. Monteverdi's Fourth Book is full of musical innovations, some of which are showcased in these two selections. 'Non più guerra' hints at *stile concitato* (agitated style), which Monteverdi would refine in his eighth book nearly 40 years later. 'Sfogava con le stelle' employs a Greek chorus effect with psalm-like chanting, as a man reflects upon his life and love while looking up at the night sky.

Non più guerra.....From *Il Quarto Libro de Madrigali à 5 voci (1603)*
 Non piú guerra, pietate,
 pietate, occhi miei belli,
 occhi miei trionfanti! A che v'armate
 contr'un cor ch'è già preso, e vi si rende?
 Ancidete i rubelli,
 ancidete chi s'arma e si difende,
 non chi, vinto, v'adora.
 Volete voi ch'io mora?
 Morrò pur vostro, e del morir l'affanno
 sentirò sí, ma vostro sarà vostr'il danno.
 --Giovanni Battista Guarini

No more war, but have pity,
 have pity, my beautiful eyes,
 my triumphant eyes! Why do you take up arms
 against a heart that already is taken and surrenders to you?
 Kill the rebels,
 kill the one who takes arms and defends himself,
 not the one that, conquered, adores you.
 Do you wish for me to die?
 I would die yours, and the sorrow of dying
 I would feel, yes; but the damage would be yours.

Sfogava con le stelle.....From *Il Quarto Libro de Madrigali à 5 voci (1603)*
 Sfogava con le stelle un infermo d'amore
 sotto notturno cielo il suo dolore.
 E dicea fisso in loro:
 O immagini belle
 de l'idol mio ch'adoro,
 sì com'a me mostrate
 mentre così splendete
 la sua rara beltate,
 così mostraste a lei
 i vivi ardori miei:
 la fareste col vostr'aureo sembiante
 pietosa sì come me fate amante».
 --Ottavio Rinuccini (1562-1621)

A lovesick man was venting to the stars
 his grief, under the night sky.
 And staring at them he said:
 O beautiful images
 of my idol whom I adore,
 just as you are showing me
 her rare beauty
 while you sparkle so well,
 so also demonstrate to her
 my living ardour:
 by your golden appearance you could make her
 compassionate, just as you make me loving.

IX. Based in part upon 'Chiome d'oro', a secular canzonetta from the Seventh Book of Madrigals, this setting of Psalm 112 conveys the joy of the faithful and the chastisement of the wicked in three distinct sections. With a steady ground bass, the piece transitions through two dance-like outer sections to a more stately inner section in triple time. The six-voice setting frequently breaks into duets, trios and solos to emphasize the text, skillfully tossing phrases between the voices-parts.

Beatus vir.....From *Selva Morale e Spirituale (1641)*
 Beatus vir, qui timet Dominum:
 in mandatis ejus volet nimis.
 Potens in terra erit semen ejus:
 generatio rectorum benedicetur.
 Gloria et divitiae in domo ejus:
 et justitia ejus manet in saeculum saeculi.
 Exortum est in tenebris lumen rectis:
 misericors, et miserator, et justus.

Blessed is the one that fears the Lord,
 that delights greatly in his commandments.
 His seed shall be mighty upon earth:
 The generation of the upright shall be blessed.
 Wealth and riches shall be in his house.
 And his righteousness endures forever.
 Unto the upright there arises light in the darkness:
 He is gracious, merciful and just.

Jucundus homo qui miseratur et commodat,
disponet sermones suos in iudicio:
quia in aeternum non commovebitur.

In memoria aeterna erit justus:
ab auditione mala non timebit.

Paratum cor ejus sperare in Domino,
non commovetibus
donec despiciat inimicos suos.

Dispersit dedit pauperibus:
jusititia ejus manet in saeculum saeculi:
cornu ejus exaltabitur in gloria.

Peccator videbit, et irascetur,
dentibus suis fremet et tabescet;
desiderium peccatorum peribit.

Gloria Patri et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc et semper,
Et in saecula saeculorum. Amen.
--Psalm 112 with Doxology

Happy is the man who sympathizes and shares,
Who chooses his words with discretion:
For he will not be troubled in eternity.

The righteous will be in everlasting remembrance.
He will not be afraid of evil tidings.

His heart is fixed, trusting in the Lord.
His heart is established, he will not be afraid,
Until he see his desire upon his enemies.

He has dispersed, he has given to the poor;
His righteousness endures for ever;
His horn will be exalted in glory.

The wicked will see it, and be grieved;
He will gnash with his teeth, and melt away;
The desire of the wicked will perish.

Glory be to the Father, and to the Son,
And to the Holy Spirit.
As it was in the beginning, is now and always,
World without end. Amen

INTERMISSION

X. We welcome you back with another *sinfonia*, this one soft and thoughtful, featuring sinuous violin lines over a sturdy *basso continuo*.

Prelude from ‘La Violetta’.....From *Scherzi musicali* (1607)

XI. Guarini’s ‘Crud’ Amarilli’ was set to music over 40 times. Monteverdi’s version is perhaps the most famous. Its rather harsh dissonances and unconventional voice-leading spawned a bitter musical controversy which played out in the public eye. ‘T’amo mia vita’ is quite another thing: A delightful and intimate love story which actually seems to be heading for a happy ending.

Crud’ Amarilli.....From *Il Quinto Libro de Madrigali à 5 voci* (1605)

Crud’ Amarilli, che col nome ancora,
d’amar, ahi lasso! amaramente insegni;
Amarilli, del candido ligustro
più candida e più bella,
ma de l’aspido sordo
e più sorda e più fera e più fugace;
poi ché col dir t’offendo,
i’ mi morrò tacendo.
--Giovanni Battista Guarini

Cruel Amaryllis, who with your name
to love, alas, bitterly you teach;
Amaryllis, than the white privet
more pure, and more beautiful,
but deafer than the deaf asp,
and fiercer and more elusive;
since in speaking I offend you,
I shall die in silence.

T'amo mia vita	From <i>Il Quinto Libro de Madrigali à 5 voci (1605)</i>
«T'amo, mia vita!»,	“I love you, my life!”,
la mia cara vita dolcemente mi dice,	says to me sweetly my beloved life,
e in questa sola sì soave parola	and through this single sweet word
par che trasformi lietament' il core	seems to happily transform the heart
per farmene signore.	to elect me its master.
«T'amo, mia vita!»	“I love you, my life!”
O voce di dolcezza e di diletto!	Ah, voice of sweetness and delight!
Prendila tost' Amore,	Catch it quickly, Love,
stampala nel mio petto,	imprint it in my chest,
spiri solo per lei l'anima mia.	so that my soul may breathe only for her.
--Giovanni Battista Guarini	

XII. Drawn from Monteverdi's massive 1641 collection of sacred music, 'Ut queant laxis' incorporates both vocal and instrumental duets. The text is a hymn to St. John the Baptist and is also the original source for the solfège syllables. See **bolded** Latin syllables in first verse below.

Ut queant laxis	From <i>Selva Morale e Spirituale (1641)</i>
U t queant laxis r esonare fibris	Before thy servants' loud voices
m ira gestorum f amuli tuorum,	Proclaim they wondrous acts.
s olve polluti l abiis reatum, sancte Joannes.	Dissolve the sin on their impure lips, O blessed John.
Ille promissi dubius superni	He (John), doubting the divine promises,
perdidit promptae modulus loquelae;	Lost the power of speech;
sed reformasti genitus preceptae	But thou didst give him back
organa vocis.	The use of his broken voice.
Gloria Patri genitaeque Proli	Glory to the Father, to the Son He engendered,
et tibi compar utriusque semper	And to thee, companion of both,
Spiritus alme Deus unus omni	Ever-bountiful Spirit, one God in three,
tempore saeculi. Amen.	Through all eternity. Amen.
--Paulus Diaconus (c720-c797)	

XIII. 'Zefiro torna' is the classic abandonment poem, vividly depicting the harsh dissonance a spurned lover feels when nature is filled with bright glories. Its last page is one of the best pages in musical history. 'Lasciatemi morire' is one of Monteverdi's greatest hits, known to and loved by high school singers and professional ensembles for its deep and moving evocation of an abandoned soul.

Zefiro torna	From <i>Il Sesto Libro de Madrigali à 5 voci (1614)</i>
Zefiro torna, e 'l bel tempo rimena,	Zephyr returns and brings fair weather,
e i fiori et l'erbe, sua dolce famiglia,	and the flowers and herbs, his sweet family,
et garrir Progne et pianger Philomena,	and Progask you ne singing and Philomela weeping,
et primavera candida et vermiglia.	and the white springtime, and the vermilion.
Ridono i prati, e 'l ciel si rasserena;	The meadows smile, and the skies grow clear:
Giove s'allegra di mirar sua figlia;	Jupiter is joyful, gazing at his daughter:
l'aria et l'acqua et la terra è d'amor piena;	the air and earth and water are filled with love:
ogni animal d'amar si riconsiglia.	every animal is reconciled to loving.

Ma per me, lasso, tornano i piú gravi
sospiri, che del cor profondo tragge
quella ch'al ciel se ne portò le chiavi;

et cantar augelletti, et fiorir piagge,
e 'n belle donne honeste atti soavi
sono un deserto, et fere aspre et selvagge.

--Francesco Petrarca

But to me, alas, there return the heaviest
sighs that she draws from the deepest heart,
who took the keys of it away to heaven:

and the song of little birds, and the flowering fields,
and the sweet, virtuous actions of women
are a wasteland to me, of bitter and savage creatures.

Lasciatemi morire.....From *Il Sesto Libro de Madrigali à 5 voci (1614)*

Lasciatemi morire,
E che volete voi che mi conforte
In così dura sorte,
In così gran martire?
Lasciatemi morire.

--Ottavio Rinuccini

Let me die,
And who would you think could comfort me,
In such a harsh fate,
In such a great martyrdom?
Let me die.

XIV. No, this piece was not written seven years after the composer died! The posthumous publication in which it appeared gathered together many of Monteverdi's unpublished sacred works, including this gem of a madrigalian motet. The vivid word-painting alone is worth the price of admission: Monteverdi characterizes each text phrase, often weaving several together at one and the same time.

Lauda Jerusalem.....From *Messa a Quattro Voci et Salmi à 1, 2, 3, 4, 5, 6, 7 & 8 voci (1650)*

Lauda, Jerusalem, Dominum:
Lauda Deum tuum, Sion.

Praise the Lord, O Jerusalem!
Praise your God, O Zion!

Quoniam confortavit seras portarum tuarum:
Benedixit filiis tuis in te.

For he strengthens the bars of your gates:
he blesses your children within you.

Qui posuit fines tuos pacem:
Et adipe frumenti satiat te.

He grants peace within your borders:
he fills you with the finest of wheat.

Qui emittit eloquium suum terrae:
Velociter currit sermo eius.

He sends out his command to the earth:
his word runs very swiftly.

Qui dat nivem sicut lanam:
Nebulam sicut cinerem spargit.

He gives snow like wool:
he scatters frost like ashes.

Mittit crystallum suum sicut bucellas:
Ante faciem frigoris eius quis sustinebit?

He hurls down hail like crumbs:
who can stand before his cold?

Emittet verbum suum, et liquefaciet ea:
Flabit spiritus eius, et fluent aquae.

He sends out his word, and melts them:
he makes his wind blow, and the waters flow.

Qui annuntiat verbum suum Iacob:
iustitias et iudicia sua Israel.

He proclaims his word into Jacob,
His statutes and judgments unto Israel.

Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.

He has not dealt so with any nation:
and he has not shown his judgments to them.

Gloria Patri et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc et semper,
Et in saecula saeculorum. Amen.
--Psalm 147 with Doxology

Glory be to the Father, and to the Son,
And to the Holy Spirit.
As it was in the beginning, is now and always,
World without end. Amen.

XV. You'll have noted that Monteverdi's last several books of madrigals become more and more diverse in texture, in the presence of various instruments, in style and in choice of poetry. Here we have two very different settings from the Seventh Book: 'A quest' olmo' is a large-scale setting of a rich Marino poem of love and nature; while the sassy duet 'Chiome d'oro' finds a lover delightfully bewitched by the object of his unalloyed devotion.

A quest' olmoFrom *Il Settimo Libro de Madrigali à 1,2,3,4 & 6 Voci (1619)*

A quest'olmo, a quest'ombre ed a quest'onde
ove per uso ancor torno sovente,
eterno i' deggio, ed avrò sempre in mente,
quest'antro, questa selva e queste fronde.

To this elm, to this shade, to this stream
where I often come back by habit,
Forever must I return, and will keep in mind
This cave, this wood, and this foliage.

In voi sol, felici acque, amiche sponde,
il mio passato ben quasi presente
Amor mi mostra, e del mio foco ardente
tra le vostre fresch'aure i semi asconde.

In you alone, happy streams and kindly banks,
Love shows me my past happiness as if present,
and he hides the seeds of my burning passion,
within your cool breezes.

Qui di quel lieto di soave riede
la rimembranza, allor che la mia Clori
tutta in dono se stessa e'l cor mi diede;

Here the remembrance of that happy day
Sweetly returns, when my Cloris
Gave me herself and her heart as a gift.

Già spirar sento erbette intorno e fiori,
ovunque o fermi il guardo o mova il piede,
dell'antiche dolcezze ancor gli honori.
--Giambattista Marino (1569-1625)

Already I smell young grasses about me, and flowers,
Wherever I either rest my gaze or move my feet,
Still breathing the honors of ancient delights.

Chiome d'oroFrom *Il Settimo Libro de Madrigali à 1,2,3,4 & 6 Voci (1619)*

Chiome d'oro, bel tesoro,
tu mi legghi in mille modi
se t'annodi, se ti snodi.

Golden tresses, oh so precious,
you bind me in a thousand ways
whether coiled or flowing freely.

Candidette perle elette,
se le rose che scoprite
discoprite, mi ferite.

Small, white matching pearls,
when the roses that conceal you
reveal you, you wound me.

Vive stelle, che sì belle
e sì vaghe risplendete,
se ridete m'ancidete.

Bright stars that shine
with such beauty and charm,
when you laugh you grieve me.

Preziose, amorse,
coralline labbra amate,
se parlate mi beate.

Precious, seductive
coral lips I love,
when you speak I am blessed.

O bel nodo per cui godo!
O soave uscir di vita!
O gradita mia ferita!
--Anonymous

Oh dear bonds in which I take delight!
Oh fair mortality!
Oh welcome wound!

XVI. This energetic motet for six voices and basso continuo, based upon one of the most musical of psalms, is a lesser known gem. Found in a compilation which includes music by several composers, the piece has an amazing sense of forward propulsion, driven by an alternation between a relentlessly fast triple-meter and a grand and ceremonial duple-time.

Cantate Domino.....From *Libro Primo de Motetti*, ed. Giulio Cesare Bianchi (1620)

Cantate Domino canticum novum;	Sing to the Lord a new song,
Cantate et benedicite nomini ejus:	Sing and bless his name:
Quia mirabilia fecit.	for he has done marvelous deeds.
Cantate et exultate et psallite	Sing and exult and give praise.
In cythara et voce psalmi:	in songs with the harp and the voice:
Quia mirabilia fecit.	for he has done marvellous deeds.

--Psalm 96:1-2

XVII. Monteverdi's 1640 publication is enormous, a proper secular counterpart to the great 'Selva morale'. The book has an astonishing range, from large settings with instruments to the most intimate and delicate of textures. How to choose? Well, we have a special attachment to a certain celebratory piece, which happens also to be a great concert closer. We hope you have enjoyed our voyage through the works of the great Claudio! Thank you so much for attending our concert. **Il Ballo!**

Movete al mio bel suon (Il ballo).....From *Libro Ottavo: Madrigali guerrieri et amorosi* (1640)

Prima parte:
Movete al mio bel suon le piante snelle,
Sparso di rose il crin leggiadro e biondo.
E, lasciato dell'Istro il ricco fondo,
Vengan l'humide ninfe al Ballo anch'elle.

Part One:
Move to my melodious sound your tender feet,
scatter roses in your comely blonde hair.
And, leaving the rich bed of the Danube,
let the moist nymphs also come to the dance.

Fuggano in si bel di nemi e procelle.
D'aure odorate el mormorar giocondo
Fatt'eco al mio cantar, rimbombi il mondo
L'opre di Ferdinando eccelse e belle.

On such a lovely day, let clouds and storms flee;
Before the blithe murmur of scented breezes,
play the part of echo to my song. Let the world resound
with Ferdinand's lofty and beautiful deeds.

Seconda parte:
Ei l'armi cinse, e su destrier alato
Corse le piaggie, e su la terra dura
La testa riposo sul braccio armato.

Part Two:
He girded on armor and on a winged steed
coursed the slopes, and upon the hard earth
rested his head on his armored arm.

Le torri eccelse
e le superbe mura al vento sparse,
e fe' vermiglio il prato,
Lasciando ogni altra gloria
al mondo oscura.

Lofty towers and proud city walls
he scattered to the wind,
and set the meadow aflame,
leaving all other glory
of the world in obscurity.

--Ottavio Rinuccini

Circa 1600

Robert Worth, music director · Amanda McFadden, associate director

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Peg Golitzin	Dana Alexander	Anthony Aboumrad	Sebastian Bradford
Rebecca Matlick	Harriet Buckwalter	Michael Fontaine	David Kittelstrom
Dianna Morgan	Erica Dori	Kris Haugen	Alex Margitich
Esther Rayo	Cinzia Forasiepi	Ole Kern	Justin Margitich
	Amanda McFadden	Will Meyer	Tim Marson
	Stephanie Nowak		Robert Worth

Circa 1600 is Sonoma Bach's chamber choir, dedicated to exploring the rich musical landscapes of the Renaissance and Baroque eras. With a primary focus on the 16th- and 17th-centuries. Circa's repertoire highlights the expressive power of composers such as Josquin des Prez, Claudio Monteverdi, Heinrich Schütz and other masters whose innovations shaped the course of music history. Through its performances, Circa 1600 brings to vivid life the intricate beauty of early choral music, bridging centuries and traditions with artistry and spirit.



Live Oak Baroque Orchestra

Anna Washburn <i>violin</i>	Mary Springfels <i>viola da gamba</i>	Dan Turkos <i>bass</i>
Gail Hernandez Rosa <i>violin</i>		Yuko Tanaka <i>organ</i>

Live Oak Baroque Orchestra is Sonoma Bach's resident instrumental ensemble. Experience Baroque music at its finest—passionately performed by some of the country's finest and most charismatic period instrumentalists, right here in Sonoma County.



Amanda McFadden joined Sonoma Bach as a singer in 2019 and has been Associate Music Director since 2022. She graduated from the University of Delaware with a Masters of Music in Choral Conducting in 2018, where she also conducted the Neuro Notes, a choir for people with Parkinson's disease, and was the Assistant Director of the Rainbow Chorale of Delaware. Previously, Amanda graduated from San José State University with a Bachelor of Music in Music Education in 2010 and Single Subject Teaching Credential in 2011, where she studied under Charlene Archibeque. She taught music in the classroom from 2012-2021, teaching a variety of courses including Instrumental and Choral Music as well as Musicianship for students ranging from fourth grade through high school. She has taught at Woodside Priory School, Sonoma Academy, and Strawberry Elementary School.

She currently collaborates with the choirs at Montgomery High School with Dana Alexander. Amanda also serves as a Program Manager for California Teacher Development Collaborative, where she manages professional development programming for Independent School Teachers and Leaders throughout the Bay Area. In her free time, Amanda likes to play volleyball, read science fiction, listen to podcasts, cook vegan food, and spend time with friends, family, and her two cats.

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



J.S. Bach: Bach Around Thirty

May 31 at 3PM & June 1 at 3PM

bachgrounder lecture 35 minutes before each concert

Sonoma Bach Choir · Live Oak Baroque Orchestra
Schroeder Hall, Green Music Center

In 1714, when Bach was working for the court at the city of Weimar, the young composer was given the opportunity to compose, rehearse and perform a cantata each month for the princely chapel, the Himmelsburg. Over the next several years, he created an amazing collection of these choral-orchestral works for various occasions. The moods of the pieces vary from soul-searching penitence to exuberant celebration, complemented by varying instrumentation and a dizzying succession of highly expressive musical ideas. We will perform a tour of three years of Bach's musical life at the age of around thirty, including excerpts from *Cantata 21: Ich hatte viel Bekümmernis* and *Cantata 80: Ein Feste Burg*.

Tickets available at www.sonomabach.org