



SCHOLA CANTORUM
OF SYRACUSE

Madrigal

Saturday, June 17, 2023, 7:30 PM -- Pebble Hill Presbyterian Church, DeWitt, NY



Funding for this concert provided in part by:



**Council on
the Arts**

Madrigal — Program

Sing we and chant it	Thomas Morley (1557-1602)
Weep, o mine eyes	John Bennet (c.1575-1614)
Fyer, fyer	Thomas Morley
Amor, Fortuna	Adrian Willaert (1490-1562)
Il bianco e dolce cigno	Jacques Arcadelt (1507-1568)
The silver swan	Orlando Gibbons (1583-1625)
The Nightingale	Peter Phillips (1561-1628)
Chi vuol vedere	Peter Phillips

Intermission

Though Amaryllis dance in green	William Byrd (c.1540-1623)
Lady, your eye my love enforced	Thomas Weelkes (1576-1623)
Sweet honey-sucking bees	John Wilbye (1574-1638)
Too much I once lamented	Thomas Tomkins (1572-1656)
Sestina – Lagrime d'Amante al Sepolcro dell'Amata	Claudio Monteverdi (1567-1643)
Incenerite spoglie	
Ditelo	
Dará la note	
Ma te raccoglie	
O chiome d'or	
Dunque amate reliquie	

The Singers

Soprano

Rachel Bass,
Sophie Sparrow

Alto/Tenor

Walter Freeman, Arthur Lewis,
Dick Pilgrim, Barry Torres,
Steve Zumchak

Mezzo-Soprano

Cassidy Chappini,
Megan Montana

Bass

Tom Sauv , Jeffrey Snedeker,
Gerald Wolf

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Visit Schola Cantorum of Syracuse's YouTube™ channel!

~ Go to ScholaSyracuse.com and click the link for the YouTube channel ~

There you may enjoy Schola's videos, including two full concerts:

"A Sampler of Chansons," featuring works of Sermisy, Josquin, Janequin and others. This live performance video was recorded in October of 2020, and released in February, 2021.

"Lasso Christmas Motets," audio recorded December 13, 2020.

Program Notes

Early Music first achieved widespread popularity in modern times through the genre we present this evening: the madrigal. Among the earliest printed collections of modern editions of music before 1700, were those of Elizabethan madrigals. There was such a high quality outpouring of musical creativity in that period (roughly 1585-1640) that it has been referred to as "the Golden Age of English Music." The market for printed music was flooded with collections of secular vocal music by the likes of Thomas Morley, Thomas Weelkes and John Wilbye (all of whom are represented in our program), which whetted the appetite of the general public for singing in parts for entertainment and edification. Perhaps one of the most profitable prints of choral music in the mid-20th century was *The A Cappella Singer*, first published by E.C Schirmer in 1936. This "Collection of Motets, Madrigals, Chansons, Carols, Ayres, Ballets, etc." was the staple of many a high school and college choir. My own experience with early music began with singing these vocal gems with my high school's select group called the *Madrigal Singers*. Included in this collection are several examples of the Italian genre, the progenitor of the English style.

Knowing that several of us older Schola folks were musically reared singing this repertoire, I polled the group for suggestions. Therefore our program is not by any means a scholarly compendium of representative examples of the style but rather what we hope is a satisfying mix of what we consider to be great and satisfying music.

Far from being only frothy light-hearted songs with "fa la la" refrains, madrigals, especially the Italian species, more often set serious texts of often lamenting tone. Petrarch was a favorite poet among Italian composers. While our program certainly has its lighter moments, we end with a most moving lament by a composer many consider to be the father of opera, Claudio Monteverdi.

This set of 6 madrigals entitled "Tears of the Lover at the Tomb of the Beloved" were written in Mantua in 1610 at the behest of Duke Vincenzo Gonzaga in memory of Caterina Martinelli (she died of smallpox 2 years earlier at age 18), the young soprano for whom Monteverdi wrote the principal role in his all but lost (only the remarkable Lamento d'Arianna survives) opera, *Arianna*. So perfect are his varied expressions of grief in these madrigals that they uplift and edify the listener into a meaningful processing of these intense emotions.

Amor, Fortuna

Amor, Fortuna, et la mia mente, schiva	Love, Fortune, and my mind, shy of what
Di quell che vede, e nel passato volta,	It sees, turned to what is past, afflict me so,
M'affligon sì, ch'io porto-alcuna volta-	That I am envious now and then
Invidia-a quei che son su l'altra riva.	Of those who have reached the other shore.
Amor mi struggle-l cor, Fortuna-il priva	Love torments my heart, Fortune removes
D'ogni conforto. Onde la mente stolta	All solace, so that my foolish mind
S'adira, et piange: et cosi-in pena molta	Annoys itself and weeps: And so in deep pain
Sempre conven che combattendo viva.	I often have to struggle with my life.
Né spero-i dolci dì tornino-indietro	Nor do I hope to return to sweeter days,
Ma pur di male-in peggio quel ch'avanza;	But only to progress from bad to worse,
Et di mio corso-ò già passato-il mezzo.	And already half my life is done.
Lasso, non diamante, ma d'un vetro	I have seen all my hopes, not diamond,
Veggio di man cadermi-ogni speranza,	Alas, but glass, fall from my hand,
Et tutti-i miei pensier romper nel mezzo.	And all my thoughts shattered in two.

Il bianco e dolce cigno

Il bianco e dolce cigno	The white and sweet swan
cantando more, ed io	dies singing, and I,
piangendo giung' al fin del viver mio.	weeping, reach the end of my life.
Stran' e diversa sorte,	Strange and different fate,
ch'ei more sconsolato	that he dies disconsolate
ed io moro beato.	and I die a blessed death,
Morte che nel morire	which in dying fills me
m'empie di gioia tutto e di desire.	full of joy and desire.
Se nel morir, altro dolor non sento,	If in dying, were I to feel no other pain,
di mille mort'il di sarei contento.	I would be content to die a thousand deaths a day.

Chi vuol vedere

Chi vuol vedere-un bosco
di piante-opaco,-e fosco,
Venga-à vederlo mio trafitto core
pien di saette,-ohimè, pien di dolore,
così l'hà concio-Amore.

Who wants to see a forest
of dull and gloomy plants,
come and see my pierced heart
full of arrows, alas, full of pain,
this is how Love treated it.

Chi vuol vedere-un mare
sol di lagrime-amare,
Venga-à veder il lagrimoso-humore
ch'io verso notte,-e di per gli-occhi fuore,
così l'hà concio-Amore.

Who wants to see a sea
filled only with bitter tears,
come and see the tearful humor
that pours from my eyes into the night,
this is how Love treated it.

Chi vuol veder l'inferno
con lo suo foco-eterno,
Venga-a verdermi-il sen pieno d'ardore,
tormentato dal foco-e dal timore,
così l'hà concio-Amore.

Who wants to see hell
with its eternal flames,
come and see my heart full of ardor,
tormented by fire and fear,
this is how Love treated it.

E chi per saper desia
quale la cagion sia
ch'Amor mi faccia bosco,-e mare,-e-
inferno,
Venga-a veder questa mia tigre-amata
sì cruda,-e sì spietata.

And who wants to know the reason
why Love makes me
forest, and sea, and hell,
come and see this my beloved tigress,
so raw, and so ruthless.

Lagrima d'amante al sepolcro dell'amata

Incenerite spoglie, avara tomba,
fatta del mio bel sol terreno cielo,

ahi lasso! I' vegno ad inchinarvi in terra.

Con voi chius' è 'l mio cor a' marmi in
seno,

e note e giorno vive in pianto, in foco,
in duolo, in ira, il tormentato Glauco.

Ditelo, o fiumi, e voi ch'udiste Glauco
l'aria ferir di grida in su la tomba,
erme camopagne – e' l san le Ninfe e 'l
cielo:

a me fu cibo il duol, bevanda il pianto;
Letto, o sasso felice, il teo bel seno,
poi ch'il mio ben coprì gelida terra.

Dará la note il sol lume alla terra
splenderà Cinzia il dì, prima che Glauco
di baci, d'honorar lasci quell seno
che nido fu d'Amor, che dura tomba
preme. Né sol d'alti sospir, di pianto,
prodigha a lui saran le fere e' l cielo!

Consume the remains, greedy tomb,
heavenly ground, made from my beautiful
sun:

alas! I kneel before you on the earth.

With you my heart is interred in marble;

night and day, tormented Glauco lives
in tears and fire, in grief and anger.

Speak, o rivers, and you who hear Glauco
rend the air above the tomb with cries:
wasted lands – the Nymphs and heavens
know

that grief is my meat, tears my drink,
and my bed, o happy stone, your blessed
breast,

since frozen earth has shrouded my beloved.

The sun will light the earth by night,
and the moon shine by day, before Glauco
ceases to kiss, to venerate that breast
that was Love's nest, now embraced
by a hard tomb; wild beasts and the heavens
shower him with heartfelt sighs and tears.

Ma te raccoglie, o Ninfa, in grembo 'l cielo. But be received, o Nymph, into heaven's lap.
Io per te miro vedova la terra: For your sake I see the earth made a widow:
deserti i boschi e corer fiumi il pianto. the woods are deserted; rivers flow with tears.
E Driade e Napee del mesto Glauco Dryads and Field Nymphs echo the laments
ridicono i lamenti, e su la tomba of unhappy Glauco, and over the tomb
cantano I pregi del amato seno. they sing the beloved's praises.

O chiome d'or, neve gentil del seno, O golden hair and gentle snowy bosom,
o gigli della man, ch'invido il cielo o lilywhite hands, taken by envious heaven,
ne rapì, quando chiuse in cieca tomba, enclosed in this sightless tomb:
chi vi nasconde? Ohimè! Povera terra, who conceals you there? Ah! Wretched earth,
il fior d'ogni bellezza, il sol di Glaco the flower of beauty: Glauco's sun
nasconde! Ah! Muse! Qui sgorgate il is hidden! Ah! Muses! Let your tears flow.
pianto!

Dunque, amate reliquie, un mar di So, beloved remains, shall not these eyes
pianto Cry a sea of tears upon the noble breast
non daran questi lumi al nobil seno Of this cold stone? Here anguished Glauco
d'un freddo sasso? Ecco! L'afflito
Glauco Makes sea and sky echo with Corinna's name,
fa risonar 'Corinna': il mare e cielo, While winds and earth repeat forevermore:
dicano i venti ogn'or, dica la terra: Ah Corinna! Ah death! Ah tomb!
Ahi Corinna! Ahi Morte! Ahi, Tomba!

Cedano al pianto, i detti! Amato seno Yield to tears, o words! Beloved bosom,
A te dia pace il ciel, pace a te, Glauco may heaven grant you peace, Glauco prays:
Prega, honorata tomba e sacra terra. peace to you, honoured grave and sacred earth.

Annual Summer Workshop 2023

July 27 - 30, 2023 (Thursday thru Sunday)

Grace Episcopal Church - 819 Madison Street, Syracuse 13210



Dr. Kristina Boerger of Augsburg University returns to direct the Workshop for singers. Her repertoire, under the heading *In Memoriam*, will include Thomas Morley's *Funeral Sentences*, Heinrich Schütz's *Selig sind die Toten*, and other composers' settings of related texts.

Tuition is \$250 (\$225 for early birds who register by June 24). High school, college and graduate students may apply for free tuition (see website).

Participation likely will be limited to 25 singers.

Michael Daly, this year's Workshop Coordinator, is the addressee for registrations. He welcomes any questions you may have:

Michael Daly

109 Military Drive, Manlius, NY 13104

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<https://www.scholasyracuse.com/workshop>



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The Joseph W. Weinberg Fund began with a bequest from the estate of Joseph Weinberg. Its purpose is to provide continued support for Schola Cantorum of Syracuse. If you wish to contribute to this fund, please earmark your donation for the Weinberg Fund.

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The Kenneth Bruce Memorial Scholarship is awarded to a high school or undergraduate student, covering the cost of attendance at the **Schola Cantorum Summer Workshop**. If you wish to contribute to the fund, earmark your donation for the Bruce Scholarship. If you are interested in applying for the scholarship to attend the summer workshop, contact Karen Nezelek at knezelek@hotmail.com.

Students who have been awarded scholarships:

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Rachel Peterson and Emily Atkinson, 2003
Erin Adams, 2004
Jasmine L. Blanks, 2005
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Sara Coe, 2008
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