



Schola Cantorum of SYRACUSE

Ayres de España

Songs and
Cantatas from
the 17th and
18th century
in the Old and
New World



Saturday, June 18, 2022, 7:30 PM -- Pebble Hill Presbyterian Church, DeWitt, NY

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**Council on
the Arts**

Ayres de España: Songs and Cantatas from the 17th and 18th century in the Old and New World

Egloga a duo	Antonio Literes (1643-1747)
¿Quieres estarte quieto?	Manuel de Egüés (1657-1729)
¡Ay!, que es fineza de amor	Juan Hidalgo (1614-1685)
A Pascual no le puede	Juan del Vado (1625-1691)
Xácaras	Gaspar Sanz (1640-1710)
Ay que me muero de zelos	Capitán Mateo Romero (ca. 1575-1647)
Qué bien canta un ruiseñor	José Marín (1619-1699)
Viva más mil abriles	Juan Hidalgo
Rompa el Aire	Juan Hidalgo
Fandango	Santiago de Murcia (1673-1739)
Al Puerto pensamiento	Jerónimo de La Torre (1607-1672)
¿Para qué es, Amor?	Juan del Vado (1625-1691)
Ayecillas Sonoras	Juan de Araujo (1646-1712)
Al sarao, que el Amor...!	Anonymous
Yo soy la locura	Henry Du Bailly (1590-1637)
Fuego, Fuego	Tomás de Torrejón (1644-1728)

Musicians

Rachel Bass

Soprano

Arthur Lewis

Tenor

Liamna Pestana

Renaissance lute, baroque guitar, soprano, and music director

Jeffrey Snedeker

Organ, bass



Program Notes

This concert is a selection of songs from Spain, many by continental Spanish composers but found in New World archives. I want to highlight the *Manojo de Poético-Musical de Nueva York* (*Lyrical- Musical Songbook of New York*), which is a lyric anthology held by the Hispanic Society of America. It was found by the Spanish musicologists Lola Josa and Mariano Lambea and now is published in a collection named “Cancioneros Musicales de Poetas del Siglo de Oro” (“Musical Songbooks of poets of the Golden Century”). Many of the pieces you will hear in our concert are part of this Songbook. I think it is so nice to have a collection like this in New York and love the idea of Schola Cantorum representing the state as we sing this music.

For Spanish composers and poets, the most important profane genres during the Baroque period were chamber music composed and performed at court, and music written for the stage: zarzuelas, theater, musical theater, sung parties (saraos), semi-operas, etc. These compositions are known as *tonos humanos* (or *solos humanos*) and they represent the spirit of Spanish music. The composers we chose from the collection are:

Juan de Hidalgo (1614-1685) Spanish harpist and composer. One the biggest exponents of Spanish Baroque music, especially as the first creator of opera and zarzuela in the Castilian language. He developed a huge operatic repertoire that satisfied the demand of the Court in Madrid and was as complex as the theatre spectacles in Versailles and Vienna.

Mateo Romero (ca. 1575-1647) Spanish composer and singer of Flemish origin. Was one of the most appreciated composers of his time. He was known as “El Maestro Capitán” (“The Captain Master”). His service extended over the threshold of two musical eras, the Renaissance and Baroque. Although he was not part of the polyphonic school of the great Franco-Flemish school, he played an important role in the introduction of Italian *stile moderno* (modern style) in Spain.

Jerónimo La Torre (1607-1672) Spanish organist, very active in Valencia. His music was tonally advanced, with a beautiful sense of the word-painting technique.

The first aria in the program comes from a piece by Antonio de Literes, found in a book of duets from the XVIII century, in the Library of Catalunya. I think this piece is the colophon of the Spanish musical spirit expressed in compositions for musical theater. The entire piece is akin to a small cantata, a small theatrical story. We will be singing the first duet of the piece.

Instrumental pieces were part of the theatrical performances during that time. We have compositions from:

Gaspar Sanz (1640-1710) Spanish guitarist, composer, and priest. Sanz's musical contributions overshadowed his other interests and he was soon regarded as the foremost guitar theorist of his day. At age 34 the first installment of his famous guitar method "Instrucción de Música sobre la Guitarra Española" ("Instruction on Music on the Spanish Guitar"), dedicated to his student, Don Juan, was published in Saragoza. Subsequently, the following year a sequel, "Libro Segundo de cifras sobre la guitarra española" ("Second book of tablatures for Spanish guitar"), and later a third book, "Libro tercero de música de cifras sobre la guitarra española" joined the first book. All three volumes were published together under the title of the first book in 1697, and in eight subsequent editions. The ninety works for guitar contained in these three volumes are Gaspar Sanz's only known contribution to the repertory of the guitar.

Santiago de Murcia (1673-1739) One of the leading composers of his time and among Spain's finest guitarists and pedagogues. One of the important aspects of the music of Murcia is his interest in a wide range of pre-existing music for guitar, including works by Spanish, French and Italian composers, and in popular dance forms which probably originated in Africa (rather than Mexico). Thus, his collections offer works of different styles grouped together, which offers a rich and varied panorama of the baroque repertoire for guitar.

Pablo Bruna (1611-1679) was a Spanish composer and organist notable for his blindness (caused by a childhood bout of smallpox), which resulted in his being known as "El ciego de Daroca" ("the blind man of Daroca"). It is not known how Bruna received his musical training, but in 1631 he was appointed organist of the collegiate church of St. María in his hometown of Daroca, later rising to choirmaster in 1674. He remained there until his death in 1679. Thirty-two of Bruna's organ works have survived, mostly in the tiento form.

Juan del Vado (1625-1691) Spanish composer, organist, and violinist. Well known for his enigmatic canons and symbolic musical puzzles, dedicated to King Charles II of Spain. He wrote more than 20 masses, 30 Spanish sacred and secular vocal pieces, and several organ works.

Manuel de Egüés (1657-1729) Chapel Master of the Cathedral of Burgos. An important composer at his time, producing 181 villancicos, 14 Salves in romance, 8 motets, and 7 Psalms.

José Marín (1619-1699) Spanish guitarist, a tenor and a composer, as well as an ordained priest. He was renowned for his musical talents and for his scandalous life. His *tonos humanos* were very well known.

Other musicians in this program were Chapel Masters at the different cathedrals in New Spain. They were composing both secular and sacred music and are the best representation of these two kinds of composition. The manuscripts were found in different musical archives in Mexico, Guatemala, Bolivia, Peru, etc. Composers such as:

Juan de Araujo (1646-1712) Born in Spain. In 1670, was nominated to be the Chapel Master of Lima Cathedral in Peru, but also active in Bolivia. Though Spanish by birth, he is recognized as the greatest South American composer of his time. He composed a number of pieces, including several religious works: a Passion, two Magnificats, three Lamentations, and a Salve Regina, as well as religious hymns and other choral works. In more than 106 villancicos and jácaras, Araujo displayed a vivid wit in his adept utilization of the polychoral technique. The texts of the villancicos are taken from Spanish baroque poetry, usually accompanied by harp.

Tomás de Torrejón y Velasco (1644-1728) Spanish composer and organist based in Peru. His works are some of the most important in the Spanish Baroque movement in the American colonies. Throughout his career as a composer he received wide acclaim; his villancicos were known as far away as Guatemala. He is the author of the first known opera written in America, "La púrpura de la rosa" (1701). Of particular interest are his polychoral compositions for two organs.

Completing the program is a song from the French composer **Henry Du Bailly (1590-1637)**. French composer, lutenist, and singer who worked in the chapelle royale of Henri IV. The mournful character of the chaconne tradition finds expression in "Yo soy la locura" ("I am madness"), with words by an anonymous (presumably early seventeenth-century) Spanish poet. De Bailly was closely involved with the elaborate court entertainments known as *ballets de coeur*. The text of "Yo soy la locura" has loose affinities with the multivalent sufferings of a host of paradigmatic figures, including Don Quixote, Hamlet (Quixote's exact contemporary) and Purcell's Dido, who exemplify one of the great paradoxes of western art—pleasurable melancholy, in which the representation of a character's anguish becomes a source of aesthetic enjoyment. This provides the context for "Yo soy la locura," where the personified madness, or melancholy, of the song's title celebrates its own capacity to fill the world with "pleasure and sweetness." It is a little gem to brighten the program, and is a good reminder that Spain and the New World were influencing Europe in the same way that Europe was influencing Spain: enriching the multi-cultural world in which we are still living today.



—Liamna Pestana, June, 2022

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 recent concerts:

"*A Sampler of Chansons*," featuring works from a June 2020 program that Covid had cancelled (works of Sermisy, Josquin, Janequin and others). Live performance video recorded in October, released in February, 2021.

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

Texts and Translations

Egloga a Duo - Feniso y Anarda:
"¿Adónde vas ingrata?"

FENISO: ¿Adónde vas, ingrata, llevando
tu rigor
los pasos hacia mí hacia otro, el
corazón?

ANARDA: A verte voy, Feniso, para
decirte que, hoy,
llevado de un engaño, creíste una
ilusión.

F. Creí mis propios ojos.

A. Tu vista te engaño.

F. ¡Mal hayan tus engaños!

A. ¡Mal haya, amén, tu error!

F. y A. ¡Mal haya el amor, delirio,
locura,
amarga dulzura, que a un tiempo
veneno
y triaca mescló! ¡Mal haya el amor!

Scene in Duet - Feniso and Anarda:
"Where are you going, ungrateful?"

FENISO: Where are you going, ungrateful,
carrying your rigor
the steps towards me, towards another the
heart?

ANARDA: I'm coming to see you, Feniso, to
tell you that, today,
led by a delusion, you believed an illusion.

F. I believed my own eyes.

A. Your eyesight deceived you.

F. Evil be your deceptions!

A. Damn, amen, your mistake!

F. & A. Bad there be love, delirium,
madness,
bitter sweetness, that at the same time
poison
and tricks mixed! Bad there be love!



¿Quieres estarte quieto...?

¿Quieres estarte quieto, rapaz Cúpido?

¿Hay tal travesura?

¡Estáte quedito, no seas travieso, no metas ruido!

¡Deja los juegos, no seas niño!

Si sabes que es el amor un metal tan abatido

que aún no merece en palacio ni aún el más leve resquicio,
¡no seas travieso! ¡Estáte quedito!

¡Deja los juegos, no seas niño!

Para nombrar el amor el más necio esté advertido,
que aquí por cosa de juego se le admite no por ruido.
¡No seas travieso!...

¡Ay!, que es fineza de amor

—¡Ay!, que es fineza de amor suspirar y gemir...

—Más fineza es callar, padecer y sentir...

—Más fineza es de amor suspirar y gemir!; mejor se explica el dolor en suspirar y gemir.

—Más bien callando se dice el padecer y sentir...

—¡Más se dice el amor en suspirar y gemir!

—¡Más se explica el sentir!

Would you be still...?

Would you be still, rapacious Cupid?

Is there such mischief?

Stay quiet, don't be naughty, don't make any noise!

Stop the games, don't be a child!

If you know that love is such a downcast metal

who still does not deserve even the slightest chink in the palace,
Do not be naughty! Be quiet!
Stop the games, don't be a child!

To name love the most foolish be warned,

that here for game thing it is admitted, not for noise.

Do not be naughty!...

Alas! That is fineness of love

—Alas! That is fineness of love to sigh and moan...

—More finesse it is silence, suffer and feel...

—More finesse is of love to sigh and moan! The pain, in sighing and moaning, is better explained.

—Rather silently, suffering and feeling are said...

—More love is said when sighing and moaning!

—The feeling is explained more!

-Más se dice en callar, en padecer y sentir.
-Si la fineza mayor es suspirar y gemir, escuchen a la razón; dirá de Amor su sentir:
-¡callar, padecer y sentir!
-¡Sólo es la razón suspirar y gemir!

Decir el mal es hacer halago del sentimiento.

-Saber sufrir un tormento es apurar el querer.
-Gloria tiene el padecer en publicar el dolor.
-Nunca está más fino Amor que en el llorar y sufrir.
-Más fineza es de amar suspirar y gemir.

-More is said in silence, in suffering and feeling.
If the greatest finesse is to sigh and moan, listen to the reason; will say of Love his feeling:
To silence, to suffer and feel!
It is only reason to sigh and groan!

To say wrong is to do flattering of sentiment.

Knowing how to suffer a torment is to hasten the will.
- Suffering has glory in publishing pain.
- Love is never the finer than when crying and suffering.
finer to love, to sigh and groan.
More finesse it is silence, endure and suffer.

A Pascual no le puede

A Pascual no le puede ver su pastora, y es una flor, con otras, que se deshoja. Y es que Bartola con Pascual es espina; con todos, rosa.

Quejoso vive Pascual porque dice que es Bartola para todos lima dulce y para él, lima sorda.

También se queja celoso de que muchos la enamoran, y si tiene en casa un sol, ¿qué se admira de ver sombras?

Pascual cannot be seen

Pascual cannot be seen by his shepherdess, it is a flower, with others, that fades And it is that Bartola with Pascual is a thorn; with everyone, a rose.

Pascual lives complaining because he says that Bartola For everyone is a sweet lime and for him, a sour lime.

He also complains jealous that many fall in love with her, And if you have a sun at home, what do you wonder about seeing shadows?

¡Ay, que me muero de zelos...!

Ay, que me muero de zelos de aquel andaluz. Háganme, si muriese, la mortaja azul.

Coplas:

Solo a darmel guerra passó, madre mía
Del Andaluzía mi Morena sierra;
Fue de Inglaterra su fingida fé
Pero nunca fue fé que es tan común.
Háganme, si muriese, la mortaja azul.

Mi amor pagó en yelos, mi fé con
mudanças
Verdes esperanças en azules zelos.
Si buelvo a los cielos a pedir favor
De su azul color nace mi inquietud.
Háganme, si muriere la mortaja azul.

Oh, I'm dying of jealousy...!

Oh, I'm dying of jealousy of that Andalusian.
Make me, if I die, the shroud in blue.

Verses:

Just to give me war he came, Mother
From Andalusia, my Brown Mountain;
His feigned faith was from England
But it was never faith, that is so common.
Make me, if I die, the shroud in blue.

My love paid with ice, my faith with
changes
Green hopes turn in blue jealousy.
If I go to heaven to ask for a favor
From its blue color my restlessness is born.
So, make me, if I die, the shroud in blue.

¡Qué bien canta un ruiseñor!

¡Qué bien canta un ruiseñor
sobre aquel verde laurel!
No debe de tener celos,
pues puede cantar tan bien.
Amores canta sin duda,
que aún lo irracional se ve
regocijarse al favor y entristecerse al
desdén.

How well a nightingale sings!

How well a nightingale sings
over that green laurel!
You shouldn't be jealous
because he can sing so well.
Love sings without a doubt,
that even the irrational is seen
to rejoice at favor and to grieve at disdain.



¡Viva más mil abriles...!

“¡Viva más mil abriles” – repite el pajarillo –
“la rosa por más bella, el clavel por más fino!”
¡Oh, qué bien dicho!

Viendo el clavel y la rosa en el alcázar florido,
un ruiseñor presumido “¡Viva mil abriles!” dijo.
¡Qué buen estilo de la pura el reflejo en la amenidad del sitio!
¡Brotá el amor!
pero brota del vasallaje inducido.
¡Qué buen cariño!

Long live a thousand Aprils...!

“Long live a thousand of Aprils” - repeats the little bird-
“the rose for more beautiful, the carnation for finer!”
Oh, how well said!

Seeing the carnation and the rose in the flowery palace,
a smug nightingale “Long live a thousand Aprils!” said.
What a good style of sheer reflection in the amenity of the site!
Love springs up!
But it springs from induced vassalage.
What a good darling!

Rompa el aire en suspiros

Rompa el aire en suspiros,
queja sin voz, y voz de mi silencio
templada con el llanto
porque no abrase la región del viento.

De las supremas luces en su残酷 me
quejo:
¡dioses de la hermosura,
si labráis imposibles, haced ciegos!
¡Borradme la razón!,
que, si es, en mi dolor, influjo vuestro,
¡quitarme el albedrío!

Break the air in sighs

Break the air in sighs,
voiceless complaint, and voice of my silence
tempered with tears
does not burn the region of the wind.

Of the supreme lights in their cruelty I
complain:
Gods of beauty,
if you work impossible, make blinds!
Erase my reason!
That, if my pain is for your influence,
(Then), take away my will!

Al Puerto Pensamiento

Al Puerto pensamiento,
Que en vaso tan humilde corres riesgo,
Y entre aires contrarios,
Con ondas de desprecios
No es bien navegues siempre a vela y
remo,
Al Puerto, al Puerto, al Puerto!

Coplas

Loco pensamiento mío,
Cese ya, que los desprecios
sobran para desengaños,
Y bastan para escarmientos.

La apariencia de un halago
No turbe más tu sosiego,
que es mucho para cuidado
Lo que no llega a ser premio.

To the port thought

To the port thought,
That in such a humble glass you run the risk,
And between contrary airs,
With waves of contempt
It is not good to always sail and row,

To the Port, to the Port, to the Port!

Verses

Crazy thought of mine,
cease now, that contempts
enough are for disappointments,
And are enough for warnings.

The appearance of a compliment
Do not disturb your calm anymore,
which is a lot to take care to
what does not become a prize.

¿Para qué es, Amor?

Estríbillo:

¿Para qué es, Amor,
tirar flechas con tanto rigor?

Coplas:

Ni sé si soy desdichado, ni sé si seré
dichoso;
digo un bien como quejoso,
callo un mal como obligado;

¿What is it for, Love?

Refrain:

What is it for, Love,
That you shoot arrows with such rigor?

Verses:

I don't know if I'm unhappy nor if I'll be
happy;
I say a good as a complainer,
Keep a bad as being forced

en este infeliz estado, vivo y muero de un deseo,
y el achaque de mi empleo el mal confunde el dolor.
¿Para qué es, Amor,...?

Ni sé si obligo callando,
ni sé si ofendo sintiendo,
que es culpa vivir muriendo
y no lo es morir amando;
no esperando, y esperando, mi cuidado se
divierte,
y, en una vida que es muerte,
hago desdicha el favor.
¿Para qué es, Amor,...?

In this unhappy state, I live and die of a wish,
and the ailment of my use it confuses the pain.
What is it for, Love,...?

I don't know if I force it being quiet
or if I offend her, feeling,
it is a fault to live dying
and it is not to die loving;
not waiting, and waiting, my care is amused,
and, in a life that is death,
I do misfortune the favor.
What is it for, Love,...?

Avecillas sonoras....

Avecillas sonoras que cantáis al sol,
Requiebros y amores con dulce primor,
Parad, tened, parad el curso veloz,
Porque esta dormido mi lindo Amor.
No me lo desveléis, no, ni le recordéis, no.
Arrúllad, avecillas, con la suspensión.

Copla:

Parleras avecillas pasito que mi Dios
Llorando está en las pajas porque
descanse yo
quedito no cantéis, que vuestra dulce voz
alivia los enojos y calma su dolor
arrulladle avecillas con la suspensión.

Sonorous little birds...

Sonorous birds that sing to the sun,
compliments and loves with sweet delicacy,
Stop, keep, stop the speedy course,
Because my beautiful Love is asleep.
Don't reveal him, no, don't remind him, no.
Coo, little birds, with your suspension.

Verse:

Talkative little birds, slowly, that my God
Crying is in the straws for me to rest.
Sing louder, that your sweet voice
Relieves his anger and calms his pain;
lull him little birds with your suspension.

Al Sarao que el Amor...!

¡Al sarao, que el Amor, hoy, la flor de lis
ofrece!,
porque a luces enriquece todo el mayo,
flor a flor;
en su púrpura y candor aprendió el feliz
oriente,
retratando de su frente el dulcísimo
esplendor.

Mucho más sabe lucir la francesa
peregrina,
cuya augusta luz divina noble envidia es
del zafir.
Si a su influjo ves lucir astros que llegó a
encender,
unos mueren por arder y otros arden por
morir.

To the Feast, that Love ...!

To the Feast, that Love today offers the fleur
de lis!
clearly it enriches the whole May, every
flower;
in its purple and candor learned the happy
east,
portraying on his forehead the sweetest
splendor.

Much more knows how to look the French
pilgrim
whose august light, noble envy is of the
sapphire.
If at its influence you see stars shine, that she
lit,
some die to burn and others burn to die.

Yo soy la locura

Yo soy la locura
la que sola infundo
placer, placer y dulzura
y contento al mundo.

Sirven a mi nombre
todos mucho o poco
y no, no, no hay un hombre
que piense ser loco.

I am madness

I am madness
the one who alone infuse
pleasure, pleasure and sweetness
and content the world.

Everyone serves my name
a lot or a little
and no, there is no man
who believes himself to be crazy.

Fuego, fuego

Un etna de amor se abraza
entre aquel cándido hielo,
Pues brotan rayos de nieve
de las centellas del pecho.

Fuego, fuego!

Que se abrasa mi alma con tanto incendio!

Dios por amor abrasado solo pudo ser
misterio,
Pues abrazando a los hombres
El se ha abrasado con ellos.

Fire, fire

A volcano of love embraces
between that candid ice,
Because snow bolts sprout
from the sparkles of the chest.

Fire, Fire!

That my soul burns with so much fire!

God burning by love, could only be a
mystery,
And embracing the humans
He has burned with them.

Fuego, fuego!

Que se abrasa mi alma con tanto incendio!

Fuego, fuego!

That my soul burns with so much fire!

Summer Workshop 2022

Thursday, July 21 through Sunday, July 24

Grace Episcopal Church

819 Madison St, Syracuse, NY

Choral Directing: Kristina Boerger



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singers and masks will be required.***

The repertoire for 2022 will feature music of Praetorius.

Tuition: \$250 (\$225 if you register by June 24).

Student scholarships are available.

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

To register or for information contact Karen Nezelek:
knezelek@hotmail.com or 315-876-9669 (leave message).

Schola Cantorum of Syracuse

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Cover — El majo de la guitarra by Ramón Bayeu (1744–1793), circa 1778. Museo del Prado, via Wikimedia Commons.

Page 3 — From Rules and Advice for the Playing of All the Best Musical Instruments by Pablo Minguet Yrol, 1752, Madrid.

Pages 7 and 11 — From Instrucción de música sobre la guitarra Española, by Gaspar Sanz, 1674.

Page 8 — Le Fandango by Pierre Chasselat (1753–1814).

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