



**SONOMA
Bach**

PRESENTS

**SONOMA BACH CONSORT
GREEN MOUNTAIN SINGERS**

SATURDAY, APRIL 18, 8 PM
St. Seraphim of Sarov Orthodox Church,
Santa Rosa



ST. SERAPHIM:

**ANGELS
EVERYWHERE**





Fra Angelico: The Virgin of the Annunciation (c. 1437)

Giovanni di Paolo: Angels Dancing Before the Sun (c. 1436)





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Saint Seraphim:
Angels Everywhere

FEATURING

Sonoma Bach Consort

Green Mountain Singers

Saturday, April 18, 2015 at 8pm
Saint Seraphim of Sarov Orthodox Church
Santa Rosa

Angels Everywhere

The audience is kindly requested to hold any applause until the end of each grouping.

Trinity Sunday

Duo seraphim clamabant (Isaiah 6:3)

Juan de Esquivel Barahona (1563-1614)

Nativity of St. John the Baptist

Gabriel Archangelus apparuit Zachariae (Luke 1:13-15)

Philippe Verdelot (c. 1482-c. 1531)

Assumption of the Blessed Virgin Mary

Assumpta est Maria (antiphon at Lauds)

Peter Philips (1560-1628)

Vidi speciosam (responsory at Matins)

Giovanni Paolo Cima (1570-1630)

14th Sunday after Pentecost

Immittet angelus Domini (offertory)

Giovanni Pierluigi da Palestrina (1525-1594)

Michaelmas

Christe sanctorum (hymn for Lauds)

Michael Praetorius (1571-1621)

Factum est silentium (Revelation 12:7-8)

Richard Dering (1580-1630)

All Saints

Gaudeamus omnes (introit—from Ps. 32)
Salvator mundi (antiphon for offices)
Gaudeamus omnes (introit—from Ps. 32)

Anonymous
Palestrina
William Byrd (1540-1623)

INTERMISSION

From the Requiem Mass

Sanctus (from *Officium defunctorum à 6*)

Tomás Luis de Victoria (1548-1611)

Christmas

Wie schön singt uns der Engel Schar (nativity poem)
Vom Himmel hoch da komm ich her (chorale—Martin Luther)
Vom Himmel kommt ein neuer Engel (nativity poem)
Angelus ad pastores ait (Luke 2:10-11)
Quem vidistis pastores (responsory at Matins)

Comelius Freundt (1535-1591)
Praetorius
Praetorius
Juan De Castro (1561-1631)
Victoria

Annunciation of the Blessed Virgin Mary

Ave Maria (Luke 1:28)
Virga Jesse floruit (annunciation poem)
Angelus ad virginem (annunciation poem)

Claudin de Sermisy (1490-1562)
Ludwig Senfl (c. 1490-1543)
Anonymous

Easter

Gelobt sei Gott im höchsten Thron (Easter poem)
Angelus Domini descendit (Matthew 28:2, 5, 6)
Tulerunt Dominum (John 20:13-17)

Melchior Vulpius (1570-1615)
Byrd
Praetorius

Program Notes

We're so glad that you are here to help us inaugurate what we hope will be a long tradition of Sonoma Bach concerts in this beautiful Church of St. Seraphim. The church community, its music director (Nicolas Custer), and its pastor (Father Lawrence Margitich) have been so welcoming to us over the past two years, allowing us to have many rehearsals in both the parish hall and in the church itself. We very much appreciate their support and interest in our music-making.

As you can see just by looking about you, the church is very special, with its traditional form, noble materials, and astounding fresco program. In the realm of sound, the space is equally impressive, providing just the right amount of resonance combined with an absolute clarity. These characteristics unite to make it an ideal space for a cappella singing, a space where we can tune together and shape phrases, a space where the music can soar.

For our first concert here at St. Seraphim, we have chosen an angelic theme, dovetailing with the many depictions of angels which surround us here. Our repertoire (mainly from the Renaissance) sets to music many texts, both biblical and devotional, in which angels play a central role—speaking, singing, exclaiming, celebrating, circling around the throne of God. We've arranged the program around the church year, beginning with Trinity Sunday and ending with Easter. Notes on the specific pieces are interleaved with the texts and translations later in this program.

A quick note on the ensemble you'll be hearing tonight: it's actually two groups, performing separately and in combination. You'd think that the sum of a trio and a quartet would be a septet but, since the two groups share a member (me), our music ranges from solo passages up to our full six-voice texture.

Most of these singers have been working with Sonoma Bach (and SSU) ensembles for many years. If you've been attending our concerts for some time, you may recognize some faces that go back a ways (Alison joined the Sonoma Bach Choir in 1995!). Dianna is the exception—she joined us in the fall of 2013, and has become a mainstay of our ensembles as well as a valued Sonoma Bach staff member.

Thank you so much for attending our concert—we hope you enjoy our music in this beautiful space!

--Robert Worth

Texts and Translations

(Notes by Robert Worth)

Trinity Sunday:

We open with a vivid setting of the famous scene from Isaiah depicting two angels proclaiming in alternation: Holy, Holy Holy! Spanish composer Juan de Esquivel Barahona provides a treble duet to represent the two angels, the remaining four voices then enter in a grand, cosmic texture featuring imitative counterpoint and big, festive harmonies.

Duo seraphim clamabant

Duo seraphim clamabant alter ad alterum:
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus. (Isaiah 6:3)

Two seraphim cried to one another:
Holy is the Lord God of Sabaoth.
The whole earth is full of his glory.

Nativity of St. John the Baptist:

Philippe Verdelot provides a tight imitative setting of the 'other' annunciation: The angel Gabriel's apparition to announce the impending birth of the child who would be known as St. John the Baptist. This is Sonoma Bach's first performance of a piece by Verdelot, a composer of the generation after the great Josquin Deprez. The seamless style is varied with some Josquin-like duets and closes with a snazzy 'Alleluia.'

Gabriel Archangelus apparuit Zachariae

Gabriel Archangelus apparuit
Zachariae, dicens:
Nascetur tibi filius,
nomen ejus Joannes vocabitur:
Et multi in nativitate ejus gaudebunt.
Alleluia

The Archangel Gabriel appeared to
Zachariah, saying:
A son shall be born to you,
his name shall be called John:
And many shall rejoice at his birth.
Alleluia.

Feast of the Assumption of the Blessed Virgin Mary:

Peter Philips' Assumption motet, "Assumpta est Maria," features some unusual and striking features, including exciting rhythmic passages, a triple-meter refrain with echo effects, and a rather grand coda. "Vidi speciosa," Sonoma Bach's first performance of Cima's music (though not the last: we'll feature him in our opening recital next season), demonstrates his considerable melodic and contrapuntal skills in setting the sensitive and beautiful text.

Assumpta est Maria

Assumpta est Maria in coelum,
gaudent angeli,
laudantes benedicunt Dominum.
Maria virgo assumpta est ad
aethereum thalamum,
in quo Rex regum
stellato sedet solio.

Mary is taken up into heaven,
the Angels rejoice,
praising, they bless God.
Mary the Virgin is taken up into the
heavenly chamber,
in which the King of kings
sits upon His stary throne.

Vidi speciosam

Vidi speciosam sicut
Columbam ascendentem
desuper rivos aquarum:
Cuius inaestimabilis odor erat nimis
in vestimentis eius.
Et sicut dies verni,
flores rosarum circumdabant eam,
et lilia convallium.

I saw the fair one
rising like a dove
above the streams of water:
whose priceless fragrance clung
to her garments.
And as on a spring day,
she was surrounded by roses
and lily-of-the-valley

14th Sunday after Pentecost:

Palestrina's exciting motet opens with a fast-note depiction of angels on the wing, includes some powerful homophonic passages and a special harmonic gesture on the word 'suavis' ('sweet').

Immittet angelus Domini

Immittet angelus Domini in circuitu
timentium eum
et eripiet eos,
gustate et videte
quoniam suavis est Dominus.

The Angel of the Lord shall encamp round about
them that fear Him,
and shall deliver them:
O taste and see
that the Lord is sweet.

Michaelmas:

Our two pieces for the feast of St Michael the Archangel are very different. Michael Praetorius' strophic setting of a poem appealing successively to the archangels Michael, Gabriel, and Raphael features solo voice on verses 1 and 3, and a loosely homophonic, four-voice texture on verses 2 and 4. Richard Dering's justly famous motet portrays the dramatic scene from Revelations in which Michael does celestial battle with a dragon ('draco'), followed by the acclamations of the 'ten hundreds of thousands.'

Christe sanctorum

Christe, sanctorum decus Angelorum
Rector humani generis
et auctor,
nobis aeternum tribue benigne
scandere caelum.

Christ, the fair glory of the holy Angels,
Thou who hast made us,
Thou who o'er us rulest,
grant of Thy mercy unto us Thy servants
steps up to heaven.

Angelum pacis, Michael
ad istam
caelitus mitte, rogitamus aulam:
nobis ut crebro veniente crescant
prospera cuncta.

Angelus fortis Gabriel, ut hostem
pellat antiquum, volitet ab alto,
saepius templum
veniat ad istud
visere nostrum.

Angelum nobis medicum salutis
mitte de caelis Raphael, ut omnes
sanet aegrotos, pariterque nostros
dirigat actus.

Factum est silentium

Factum est silentium in caelo,
Dum committeret bellum draco
cum Michaelae Archangelo.

Audita est vox millia millium dicentium:
Salus, honor et virtus omnipotenti Deo.
Millia millium ministrabant ei et decies
centena millia assistebant ei. Alleluia.

Send Thy Archangel, Michael,
to our succor;
Peacemaker blessed, may he banish from us
striving and hatred, so that for the peaceful
all things may prosper.
Send Thy Archangel, Gabriel, the mighty,
herald of heaven; may he from us mortals
spurn the old serpent,
watching o'er the temples
where Thou art worshiped.
Send Thy Archangel, Raphael, the restorer
of the misguided ways of men who wander,
who at Thy bidding strengthens soul and body with
Thine anointing.

There was silence in heaven
When the dragon fought
with the Archangel Michael.
The voice of a thousand thousand was heard saying:
Salvation, honor and power be to almighty God.
A thousand thousand ministered to him and ten
hundreds of thousands stood before him. Alleluia.

Feast of All Saints:

To close the first half of our concert, we offer three motets for the Feast of All Saints. Two of these set the same text: "Gaudeamus omnes," the introit for mass for the feast. The trio performs an anonymous late-Medieval setting, in free counterpoint and with typical Medieval cadences. We perform this work from our own edition; it may even be a modern premiere! The other setting of "Gaudeamus omnes" is by William Byrd, for five voices with an interpolated trio, and ending with a grand setting of the doxology. In between, the quartet performs Palestrina's setting of an antiphon, a prayer to Jesus and Mary, patriarchs, prophets and virgins, and to every manner of angels.

Gaudeamus omnes

Gaudeamus omnes in Domino
diem festum celebrantes,
sub honore Sanctorum omnium:
de quorum solemnitate gaudent angeli,
et collaudant Filium Dei

Let us all rejoice in the Lord
celebrating the feast,
in honor of all the saints,
in which solemnity the angels rejoice,
and praise the Son of God.

Salvator mundi

Salvator mundi, salva nos omnes
Sancta Dei Genitrix, intercede pro nobis:
Angeli, archangeli, throni et dominationes,

O Savior of the world, save us all
Holy Mother of God, pray for us:
Angels, archangels, thrones and dominations,

Principatus et potestates,
Virtutes coelorum,
Cherubim atque seraphim,
Patriarchae et prophetae,
Sancti legis doctores,
Apostoli, omnes Christi martyres,
Sancti confessores,
Virgines Domini,
Anachoritae, sanctique omnes,
Intercedite pro nobis.

Principalities and powers,
Virtues,
Cherubim and also Seraphim,
Patriarchs and prophets,
Holy doctors of law,
Apostles, all Christian martyrs,
Holy confessors,
Virgins of the Lord,
Hermits, all saints
Intercede for us.

Gaudeamus omnes

Gaudeamus omnes in Domino
diem festum celebrantes,
sub honore Sanctorum omnium:
de quorum solemnitate gaudent angeli,
et collaudant Filium Dei.

Ps. Exsultate iusti in Domino:
rectos decet collaudatio.

Gloria Patri et Filio
Et Spiritui Sancto,
Sicut erat in principio, et nunc et semper,
Et in saecula, saeculorum. Amen.

Let us all rejoice in the Lord
celebrating the feast,
in honor of all the saints,
in which solemnity the angels rejoice,
and praise the Son of God.
Rejoice in the Lord, O you just;
for praise is fitting for loyal hearts.
Glory be to the Father and the Son
and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

From the Requiem Mass:

Of course we had to sing a Sanctus! Out of the many possibilities from Mass and Requiem Mass, we have selected Victoria's 6-voice setting from his Requiem. Its unusual, mostly homophonic, granitic texture reflects the character of that monumental work, as does the frequent interpolation of solo chant passages.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Christmas:

Whoever heard of Cornelius Freundt? We love his joyful setting of the Christmas message, with its alternation of polyphony and homophony and its use of swinging triple-time passages. After a solo

performance of the simple tune, we feature two of Praetorius' many settings of Martin Luther's Christmas hymn, "Vom Himmel hoch." The duet in particular stands out, a tour de force which wrings every last potentiality from the tune. After Praetorius' simple setting of another Christmas song, we close this set with two motets for the day: Juan de Castro's exquisite trio setting of the angels' words to the shepherd; and Victoria's exciting 6-voice setting on the shepherd's recounting of the tale, with its dialog-like textural variations.

Wie schön singt uns der Engel Schar

Wie schön singt uns der Engel Schar,
loben Gott heut und immerdar und singen:
Gloria in excelsis Deo!

Sie freuen sich, daß Jesus Christ
uns zugut ein Mensch worden ist.
Drum singen sie:
Et in terra pax hominibus, bona voluntatis!

So laßt uns auch alle fröhlich sein
und singen mit den Engelein:
Gloria in excelsis Deo!

How beautifully sing the Host of Angels,
They praise God today and always, singing:
Glory to God on high!
They rejoice, that Jesus Christ
Is born a man to do good for us.
Therefore they sing:
And on earth, peace, goodwill to man!
So let us all be happy also,
And sing with the Angels:
Glory be to God on high!

Vom Himmel hoch da komm ich her

Vom Himmel hoch da komm ich her,
ich bring euch gute neue Mär,
der guten Mär bring ich soviel,
davon ich sing'n und sagen will.

Lob, Ehr sei Gott
im höchsten Thron,
der uns schenkt seinen ein'gen Sohn.
Des freuet sich der Engel Schar
und singet uns solch neues Jahr.

From highest heaven I come here,
I bring you glad tidings,
I bring so much good news,
Of which I will now speak and sing.
Praise, honor be to God
on the highest Throne,
Who sent to us his only Son,
For this the host of angels rejoices,
And sings in for us such a new year.

Vom Himmel kommt ein neuer Engel

Vom Himmel kommt
ein neuer Engel geflogen,
Ein neues Kindelein auf Erden geboren.
Mit Freuden lasst uns danken
Dem Herren aller Dinge.

Vom Himmel leucht herab der helle Sonnenschein
Das Kindelein bringt auf Frucht und Wein.
Mit Freuden lasst uns danken,
Dem Herren aller Dinge.

From Heaven comes
a new angel flying,
A new little child is born!
With joy let us give thanks
To the Lord of all things.
From heaven shines hereon the bright sunshine,
The little child brings to earth fruit and wine.
With joy let us give thanks
To the Lord of all things.

Angelus ad pastores ait

Angelus ad pastores ait:
annuntio vobis gaudium magnum,
quia natus est vobis hodie Salvator mundi.'
Alleluia.

The angel said to the shepherds:
'I bring you tidings of great joy,
for the Savior of the world is born to you today.'
Alleluia.

Quem vidistis

Quem vidistis, pastores, dicite,
annuntiate nobis, in terris quis apparuit?
Natum vidimus et choros angelorum
collaudantes Dominu. Alleluia.

Whom did you see, shepherds, say,
tell us: who has appeared on earth?
the new-born we saw and choirs of angels
praising the Lord. Alleluia!

Feast of the Annunciation of the Blessed Virgin Mary:

Out of the infinitude of Annunciation settings, we have chosen three: Sermisy's miniature trio setting of "Ave Maria"; and Ludwig Senfl's amazing "Virga Jesse floruit." The Sonoma Bach Choir performed Senfl's re-imagining of Josquin's famous Ave Maria last December; this put me on to Senfl, a composer I had not really explored. And lo, he's wonderful!—most especially in this piece. It speaks its own language: tightly imitative, but with an astounding control of range, and with a willingness to reside at times in a magical texture which goes nowhere, simply IS. For example, notice the very end, where he builds sopranos up to their top F, and then subsides down to the most delicate echoing extension of the word 'angelorum.' Our set closes with the anonymous English setting of the Annunciation story, told in one, two, and three parts. This piece was made famous by the Medieval women's ensemble, Anonymous IV.

Ave Maria

Ave Maria gratia Dei plena per secula.

Hail Mary, full of the grace of God forever.

Virga Jesse floruit

Virga Jesse floruit,
In qua flos apparuit
Altissimi Filius.
Quod lingua prophetica scripsit,
Complevit clementia
Quando vox angelica dixit:
Ave plena gratia.
Jam patet in virgine
Sine viri semine
conceptus,
Surgite qui colitis
Deum, quia cernitis
et natum videbitis
Regem angelorum.

A shoot sprang from the stock of Jesse,
A blossom appeared on it,
The Son of the most high.
What the prophet had preached
Was realized by God the merciful
When the angel's voice said:
Hail Mary, full of grace
Instantly the child is present in the virgin,
Without a man's aid
Conceived,
Arise, you who adore God,
For you see born a child,
And at the same time,
The King of the angels.

Angelus ad Virginem

Angelus ad Virginem
Sub intrans in conclave,
Virginis formidinem
Demulcens, inquit: Ave!
Ave regina virginum;
Caeli terraeque Dominum
Concipies
Et paries intacta
Salutem hominum;
Tu porta caeli facta,
Medela criminum.

Quomodo conciperem
Quae virum non cognovi?
Qualiter infringerem
Quod firma mente vovi?
Spiritus Sancti gratia
Perficiet haec omnia;
Ne timeas,
Sed gaudeas, segura
Quod castimonia
Manebit in te pura
Dei potentia.

Eia mater Domini,
Quae pacem reddidisti
Angelis et homini,
Cum Christum genuisti:
Tuum exora filium
ut se nobis propitium
Exhibeat,
Et deleat peccata:
Praestans auxilium
Vita frui beata
Post hoc exsiliium

When the angel came secretly
to the Virgin in her room,
soothing the maiden's fear,
he said: "Hail!
Hail, Queen of virgins.
While yet untouched by man
you shall conceive and bear
the Lord of heaven and earth,
salvation for mankind.
You have become the gate of heaven,
a remedy for sins."
"How can I conceive,
since I have not known a man?
How can I break the vow
I made with firm intent?"
"The grace of the Holy Spirit
shall bring all this to pass.
Fear not,
but rejoice, secure in the
knowledge that pure chastity
shall remain yours
through God's mighty power."
Ah, mother of the Lord,
who gave back peace
to angels and mankind
when you bore Christ,
pray your son
to be gracious to us,
and wipe away
our sins,
granting us aid
to enjoy a blessed life
after this exile

Easter:

Melchior Vulpius—another non-household name. Yet what could be more pleasing than his striding, swinging hymn recounting the Easter story! (We offer a shout-out to the wonderful German men's ensemble Stimmwerck for introducing us to this song, as well as to the Cornelius Freundt setting.) Byrd's setting of the angel appearing at the tomb enlivens the customary imitative texture with frequent syncopations, and closes with a flowing 'Alleluia.' And, as a farewell to angels, we offer Michael Praetorius' 6-voice setting of Mary Magdalen's lament, followed by the angelic message of resurrection, and invitation to a joyous reunion. And, of course (this being Easter), a grand Alleluia.

Gelobt sei Gott im höchsten Thron

Gelobt sei Gott im höchsten Thron,
samt seinem eingebornen Sohn,
der für uns hat genug getan.
Halleluja.

Des Morgens früh am dritten Tag,
da noch der Stein am Grabe lag,
erstand er frei ohn alle Klag.
Halleluja.

Der Engel sprach: "Ei fürcht euch nicht;
denn ich weiß wohl, was euch gebricht.
Ihr sucht Jesum, den findt ihr nicht."
Halleluja.

"Er ist erstanden von dem Tod,
hat überwunden alle Not;
kommt, seht wo er gelegen hat."
Halleluja, Halleluja, Halleluja.

Angelus Domini descendit

Angelus Domini descendit
de caelo, Et dixit mulieribus:
Quem quaeritis surrexit,
sicut dixit. Alleluia.

Tulerunt Dominum meum

Tulerunt Dominum meum
et nescio ubi posuerunt eum.
Dicunt ei angeli: mulier,
quid ploras?
Surrexit sicut dixit.
Praecedet vos in Galileam,
ibi eum videbitis. Alleluia.

Praised be God on the highest throne,
Together with His only-begotten Son,
Who has done so much for us.
Halleluja!

Early in the morning on the third day,
While the stone lay on the grave,
He rose again, free, without lament.
Halleluja!

The Angel spoke, "Oh, fear not;
For I know well what afflicts you.
You seek Jesus, and you do not find him."
Halleluja.

"He is risen from death,
He has overcome all distress,
Come, see where lay."
Hallelujah.

The angel of the Lord descended
from heaven, And said to the women:
He whom you seek is risen,
as he said. Alleluia.

They have taken away my Lord,
and I know not where they have laid him.
The angels say unto her: woman,
why do you weep?
He has risen, as he said he would,
and goes before you into Galilee.
There you will see him. Alleluia.

Sonoma Bach Consort

Lauren Haile

Paul Haile

Dianna Richardson

Robert Worth

Green Mountain Singers

Alison Harris

Shawna Miller

Robert Worth

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. 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 out of their home recording studio. 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 5 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 Sonoma County musician and song writer with a degree from Sonoma State University. Her first specialty is singing and her second instrument is keys. Although her abilities lend her to a variety of musical genres, Shawna's style tends to be a mixture of jazz, blues, folk and modern popular music. You can find her performing at all of your favorite Sonoma and Marin County venues with various groups including Bear's Belly, Twin Soles, The Honey Dippers, one of her two early music choral groups, or as a solo act. Shawna used to sing with the local reggae band Groundation for many years and with the jam band, Plum Crazy, for years after. She also headed the Sonoma County jazz big band The Moonlighters for ten years until very recently. She has had extensive experience singing with dance cover bands as well including Electric Avenue, Cross Fire and Cloud Nine. Shawna is a private singing instructor at Stanroy Music Center in downtown Santa Rosa where she has been teaching for eleven years.

Dianna Richardson graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is the recipient of the Bev Sellers Memorial Scholarship from The Young Singers Foundation and was recognized as Performing Arts Woman Student of the Year by the American Association of University Women in 2013. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. Dianna has appeared in Rogue Opera productions such as *La Traviata*, *L'elisir d'amore* and *Madama Butterfly* and appeared in Cinnabar Theater's *The Marriage of Figaro* last year. She currently sings with the Sonoma Bach Consort, Sonoma Bach Choir, Circa 1600 and the California Redwood Chorale and will be joining the Redwood Chorale as a soloist in Vienna and Budapest this summer.

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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Upcoming Events:

May 15 & 17
The Italian Madrigal: Petrarca, Tasso, & Guarini
Circa 1600

May 21
BachTalk: St John Passion
Dan Solter

June 5 & 6
JS Bach: St. John Passion
Sonoma Bach Choir
Live Oak Baroque Orchestra

July 8, 15, 22, & 29
Midsummer Night Sings

visit: www.sonomabach.org

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