

SONOMA
Bach

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

SACRED REALMS

*With Ah!
Bright Wings*

Green Mountain Consort

Directed by Robert Worth

Saturday, March 25, 8PM

Sunday, March 26, 3PM

St. Seraphim Orthodox Church
Santa Rosa



Fra Angelico, The Virgin of the Annunciation, 1437-1446.





Sacred Realms: With Ah! Bright Wings

FEATURING

The Green Mountain Consort
Robert Worth, director

*Bravest of all humans, consent illumined her.
The room filled with its light, the lily glowed in it, and the iridescent wings.
Consent, courage unparalleled, opened her utterly.*
Denise Levertov (1923-1997)

March 25 & 26, 2017
St. Seraphim of Sarov Orthodox Church
Santa Rosa

Sacred Realms: With Ah! Bright Wings

Part One The Annunciation

From the Gospel According to Saint Luke (c.80-100 AD)

Reading One

Ave Maria, gratia plena.....Chant antiphon

Ave Maria... Virgo serena.....Josquin Desprez (c.1450-55—1521)



Reading Two

Troait: Rorate coeli (from *Choralis Constantinus*).....Heinrich Isaac (c.1450-55—1517)

Kyrie (from *Missa Ave Maria*).....Pierre de la Rue (c.1452—1518)

Gloria (from *Missa Ave Maria*).....Antoine de Févin (c.1470—c.1511)



Reading Three

Tract: Gaude Maria virgo.....Sigismondo d'India (c.1582—1629)

Credo (from *Missa de beata Virgine*).....Pierre de la Rue (c.1452—1518)

Offertory: Ave Maria (from the *Dow Partbooks*).....Robert Parsons (c.1535—1571)



Reading Four

Sanctus (from *Missa Ave Maria*).....Antoine de Févin (c.1470—c.1511)

Agnus Dei (from *Missa Ave Maria*).....Pierre de la Rue (c.1452—1518)



Reading Five

Communion : Ecce Virgo concipiet.....Jan Pieterszoon Sweelinck (1562—1621)

INTERMISSION

Part Two
The Annunciation
Denise Levertov (1923—1997)

Reading One

Domine labia mea aperies.....Orlande de Lassus (1530-32—1594)



Reading Two

Ave Regina caelorum.....Nicolas Gombert (c.1495—c.1560)

Quasi vermiglia rosa.....Luca Marenzio (1553-54—1599)



Reading Three

Magnificat octavi toni.....Ludwig Senfl (1489-91—1543)



Reading Four

Qual mormorio soave.....Luca Marenzio (1553-54—1599)

Gaude Dei genitrix.....Ludwig Senfl (1489-91—1543)



Reading Five

Gaude Virgo mater Christi.....Josquin Desprez (c.1450-55—1521)

NOTES, TEXTS AND TRANSLATIONS

Part One

The Annunciation

The Gospel According to Saint Luke (c.80-100 AD)

The chant antiphon *Ave Maria*, with its instantly recognizable opening melody, introduces our concert, and stakes out the melodic material for Pierre de La Rue's *Kyrie* and the *Agnus Dei* later in the set. Josquin's *Ave Maria...Virgo serena*, probably (and justly) the most famous of all Renaissance motets, tells Mary's story in poetry and music, and is the model for Févin's *Gloria* and *Sanctus*. These movements brilliantly reconfigure and recompose Josquin's motet in a procedure known as 'parody'.

Reading One

Ave Maria.....*Chant antiphon*

*Ave Maria, gratia plena: Dominus tecum.
Benedicta tu in mulieribus.*

Hail Mary, full of grace: the Lord is with you.
Blessed are you among women.

Ave Maria...Virgo serena.....*Josquin Desprez (c.1450-55—1521)*

*Ave Maria, gratia plena:
Dominus tecum, Virgo serena.*

Hail Mary, full of grace,
The Lord is with you, Virgin fair.

*Ave cuius conceptio
Solemni plena gaudio,
Caelestia, terrestria,
Nova replet laetitia.*

Hail whose conception,
Solemn and full of joy,
Newly filled earth and heaven
with happiness.

*Ave cuius nativitas,
Nostra fuit solemnitas,
Ut lucifer, lux oriens
Verum solem praeveniens.*

Hail whose birth
Became our feast,
As the morning star, a rising light,
You precede the true sun.

*Ave pia humilitas,
Sine viro fecunditas,
Cuius annuntiatio
Nostra fuit salvatio.*

Hail, blessed humility,
Inviolable fecundity,
Whose annunciation
Became our salvation.

*Ave vera virginitas,
Immaculata castitas,
Cuius purificatio
Nostra fuit purgatio.*

Hail, true virginity,
Unspotted chastity,
Whose purification
Became our expiation.

*Ave praeclara omnibus,
Angelicis virtutibus,
Cuius fuit assumptio
Nostra glorificatio.*

Hail, one who shines
With all angelic virtues,
Whose assumption
Became our glorification.

*O Mater Dei,
Memento mei. Amen.*

O mother of God,
Be mindful of me. Amen.



Heinrich Isaac's *Rorate coeli*, from his massive collection of motets for masses around the church year, opens our segment of music for Mass for the Annunciation. From the huge body of Renaissance music in honor of Mary, we have selected settings of the Propers of the Mass (Introit, Tract, Offertory and Communion) and assembled a Mass Ordinary (Kyrie, Gloria, Credo, Sanctus and Agnus Dei) from three Marian masses. Isaac's motet is a sublime evocation of its text, closing with a startling, swirling evocation of justice 'pouring down like a mighty river'. As noted above, the *Kyrie* is specifically tied to the Annunciation in its use of the chant setting of the angel's greeting, while the *Gloria* is riddled throughout with echoes of Josquin's motet telling the tale of Mary's life, as found in the 'Protoevangelium of James'.

Reading Two

Introit: Rorate coeli (from Choralis Constantinus).....Heinrich Isaac (c.1450-55—1517)

Rorate caeli desuper	Drop down, heavens, from above,
et nubes pluant iustum.	and let the clouds pour down justice.
Aperiat terra et germinet salvatorem.	Let the earth open and bring forth a Saviour.

Kyrie (from Missa Ave Maria).....Pierre de la Rue (c.1452—1518)

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

Gloria (from Missa Ave Maria).....Antoine de Févin (c.1470—c.1511)

Gloria in excelsis Deo.	Glory to God in the highest,
Et in terra pax	and on earth peace
hominibus bonae voluntatis.	to those of good will.
Laudamus te, benedicimus te,	We praise thee, we bless thee,
adoramus te, glorificamus te.	we adore thee, we glorify thee.
Gratias agimus tibi	We give thanks to thee
propter magnam gloriam tuam.	for thy great glory
Domine Deus, Rex coelestis,	Lord God, heavenly king,
Deus Pater omnipotens.	God the Father almighty.
Domine Fili unigenite, Jesu Christe.	The only-begotten Son, Lord Jesus Christ.
Domine Deus, Agnus Dei,	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi,	Who takes away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	Who sittest at the right hand of the Father,
miserere nobis.	have mercy upon us.
Quoniam tu solus Sanctus.	For thou alone art holy.
Tu solus Dominus.	Thou alone art the Lord.
Tu solus Altissimus,	Thou alone art most high,
Jesu Christe.	Jesus Christ.
Cum Sancto Spiritu	With the Holy Ghost
in gloria Dei Patris. Amen.	in the glory of God the Father. Amen.



Researching and preparing a thematic concert involves an extensive repertoire search for relevant, high-quality musical settings. This process has been greatly facilitated by technology in recent years—scores, texts, translations and scholarly materials have never been easier to obtain, mostly from the comfort of one’s own home. From this embarrassment of riches we have selected our program, and some real treasures have come to the fore. Both D’India and Parsons are composers rarely heard heretofore in Sonoma Bach concerts—but they’ll be back! Our *Credo* has an entire tale of its own, too long to detail here, but suffice it to say that we discovered and studied (and in a few cases even began to rehearse) some 20 Marian masses before we found this spectacular movement, based upon a chant for Marian Mass. The chant appears unadorned in the soprano part and its motives provide virtually all the material for the other three voice parts.

Reading Three

Tract: Gaude Maria virgo.....*Sigismondo d’India (c.1582—1629)*

Gaude Maria Virgo,
cunctas haereses sola interemisti
in universo mundo.

Rejoice, O Virgin Mary,
for alone thou hast put an end to all heresies
in the whole world.

Credo (from Missa de beata Virgine).....*Pierre de la Rue (c.1452—1518)*

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.
Et in unum Dominum Jesum Christum,
filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patri;
per quem omnia facta sunt.

I believe in one God,
the Father Almighty,
creator of heaven and earth,
and of all things visible
and invisible.
And in one Lord Jesus Christ,
only-begotten son of the father.
Born of the Father
before all worlds.
God of God,
light of light,
true God of true God;
Begotten, not made;
consubstantial with the Father;
by whom all things were made.

Qui propter nos homines
et propter nostram salutem
descendit de coelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato,
passus et sepultus est.

Who for us men,
and for our salvation,
came down from heaven.
And was incarnate
by the Holy Ghost
of the Virgin Mary;
and was made man.
He was crucified for us,
under Pontius Pilate,
suffered and was buried.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturas est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem;
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.

Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Offertory : Ave Maria (from the Dow Partbooks).....Robert Parsons (c.1535—1571)

Ave Maria, gratia plena: Dominus tecum.
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui. Amen.

And the third day he rose again,
according to the Scriptures.
And ascended into heaven.
He sitteth on the right hand of the Father;
and he shall come again with glory
to judge the living and the dead;
and his kingdom shall have no end.

And in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son.
Who together with the Father and the Son
adored and glorified;
who spoke by the Prophets.

And in one, holy, catholic
and apostolic Church.
I confess one baptism
for the remission of sins.
And I await the resurrection of the dead,
and the life of the world to come. Amen.

Hail mary, full of grace: the Lord is with you.
Blessed are you among women,
And blessed be the fruit of your womb. Amen.



As with the *Gloria*, our *Sanctus* comes from Févin's parody mass on Josquin's motet. While the head motive is identical with that in the motet, it is treated in a different way, launching directly into a series of paired duets which lead to a four-part cadence. As is often the case in these masses, the 'Pleni sunt coeli' is an extended duet, bandying about motives from the motet, and finally leading to the 'Osanna', in stately triple time. De La Rue's *Agnus Dei*, based especially on the opening motive of the chant, is divided into two parts, the first ending with 'have mercy upon us', the second with an especially emphatic and moving setting of 'grant us peace'.

Reading Four

Sanctus (from Missa Ave Maria).....Antoine de Févin (c.1470—c.1511)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

<i>Agnus Dei (from Missa Ave Maria)</i>	<i>Pierre de la Rue (c.1452—1518)</i>
Agnus Dei, qui tollis peccata mundi: Miserere nobis.	Lamb of God, who takest away the sins of the world: Have mercy on us.
Agnus Dei, qui tollis peccata mundi: Dona nobis pacem.	Lamb of God, who takest away the sins of the world: Grant us peace.



We move forward a hundred years or so to close our Annunciation Mass with Sweelinck’s brilliant setting of Isaiah’s famous prophecy, known to many of us most vividly from Handel’s recitative setting for alto in *Messiah*. Beginning with a bold ‘Behold!’, the piece is a romp, ending with one of Sweelinck’s patented Alleluias, the five voices swirling around each other in a dizzying series of outcries before finally settling into an emphatic cadence.

Reading Five

<i>Communion : Ecce Virgo concipiet</i>	<i>Jan Pieterszoon Sweelinck (1562—1621)</i>
Ecce virgo concipiet et pariet filium et vocabitur nomen eius Immanuel. Alleluia.	Behold, a virgin shall conceive and bear a son, and shall call his name Immanuel, God with us. Alleluia.

INTERMISSION

Part Two

The Annunciation

Denise Levertov (1923-1997)

In our second half, we center around Denise Levertov’s poetic re-telling of the Annunciation story. The scene and the events are the same; but Levertov draws our attention to Mary’s power to choose, and to her unparalleled courage. We open with Lassus’ exquisite setting of *Domine labia*, one of our unanimous choices for favorite pieces in this program. (We put hearts all over our scores.)

Reading One

<i>Domine labia mea aperies</i>	<i>Orlande de Lassus (1530-32—1594)</i>
Domine labia mea aperies, et os meum annuntiabit laudem tuam. Alleluia.	O Lord, open thou my lips, and my mouth will announce thy praise. Alleluia.



Gombert’s setting of one of the four ‘Marian antiphons’ is a what I call (informally!) a run-on motet. This style contrasts strongly with most of our first-half repertoire, in which light and space and textural variety feature strongly. Instead, we get a series of imitative passages interwoven together without full cadences. The effect is of breathless enthusiasm and relentless invention. *Quasi vermiglia rosa*, based upon a poem by Aurelio Orsi, is one of our two selections from Marenzio’s book of sacred madrigals. These settings adhere to the Annunciation tale, but provide it with atmospheric details and exquisite madrigalian touches which—much like the Levertov poem—help us to personalize the story, to make it our own.

Reading Two

Ave Regina caelorum.....*Nicolas Gombert (c.1495—c.1560)*

Ave Regina caelorum, Hail, Queen of Heaven,
Ave Domina angelorum: Hail, Ruler of angels:
Salve radix, sancta, Health to you, holy origin,
Ex qua mundo lux est orta. From whom dawn has risen upon the world:

Gaude gloriosa, Rejoice, illustrious one,
Super omnes speciosa, Beautiful beyond all:
Vale, valde decora, Fare well, most lovely,
Et pro nobis Semper Christum exora. And ever pray for us to Christ.

Quasi vermiglia rosa.....*Luca Marenzio (1553-54—1599)*

Quasi vermiglia rosa Just as the crimson rose
Humile è in se nascosa, Is humbly concealed in itself,
Sede la bella donna in atti schivi, So the fair lady sat shyly,
E in pensier casti e divi, And with chaste and holy thoughts,
Quand' il ciel rise e fu mirabil cosa When heaven smiled; it was a wonderful thing
Ch'io vidi nel bel seno When I saw in her fair breast
Lampeggiar un sereno, A light gleaming,
Che Dio direste in esso e ben fu Dio, Which God sent to it, and it was God indeed,
Che scendendo nel grembo, Who, descending into her womb,
a lei s'unio. united Himself with her.



As our regular patrons will have realized, Ludwig Senfl has become one of our favorite composers. His music has a quality—in the 16th-century, it would be called a *maniera*—all his own. Technically brilliant and simultaneously extremely emotional, the music is as rewarding to sing as to hear. Our *Magnificat* is based upon the eighth psalm tone, heard primarily in the soprano voice. As was usual in the Renaissance, the composer sets alternate (in this case, odd-numbered) verses, leaving the other verses to be sung in chant. Senfl adapts his polyphony to each successive verse, creating some unusual textures and declamatory effects, and closes with a triple-time take-it-home ending.

Reading Three

Magnificat octavi toni.....*Ludwig Senfl (1489-91—1543)*

Magnificat anima mea Dominum: My soul magnifies the Lord:
Et exsultavit spiritus meus in Deo salutari meo. And my spirit rejoices in God my savior.
Quia respexit humilitatem ancillae suae: For he has regarded the low estate of his handmaiden:
Ecce enim ex hoc beatam Behold, henceforth all generations
me dicent omnes generationes. will call me blessed.
Quia fecit mihi magna, qui potens est, For he who is powerful has done great things for me,
Et sanctum nomen ejus. And holy is his name.
Et misericordia ejus a progenie in progenies And his mercy is on those from generation to
timentibus eum. generation who fear him.

Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.

Deposuit potentes de sede,
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Israel puerum suum
recordatus misericordiae.

Sicutus locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen

He has shown strength with his arm, scattering the
proud in the imagination of their hearts.

He has deposed the mighty from their seats,
and exalted the humble.

He has filled the hungry with good things:
and the rich he has sent away empty.

He has helped his servant Israel,
In remembrance of his mercy.

As he promised to our forefathers,
Abraham and his descendants forever.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now and ever will be,
world without end. Amen.



Our second Marenzio sacred madrigal (to an anonymous text) follows in the pattern of the first. The setting of the echoing of the angel's 'Ave' is amazing, and the women's trio on 'Ecce ancilla' somehow perfectly expresses Mary's open, courageous acceptance of her mission (as described by Levertov). Senfl's setting of the 'Five Gaude Antiphon' includes (not surprisingly) many wonderful Senflisms, from its most unusual opening (seemingly beginning in mid-sentence) to its decoration of long-note lines with filigreed counter-lines to its final, most memorable energy-absorbing wind-down on 'Jesu Christe'.

Reading Four

Qual mormorio soave *Luca Marenzio (1553-54—1599)*

Qual mormorio soave
D'aura tra frond'et fronde,
Dolc'armonia d'angelico concento,
Quetasi l'aere e'l vento
Che tace il tutto et risonar sol Ave.
S'ode et sola risponde
Candida virginella:
Ecco, Signor, l'ancella
A cui per obedir nulla gli è grave.
O che lieta novella
Perche pareggi homai la terra e'l cielo:
Vergine Donna a Dio di se fa velo.

Like the sweet murmur
of a breeze from branch to branch,
sweet harmony of angelic concord,
the air and wind grow quiet
so all is silent and echo only "Ave".
Humbly and alone, the
chaste virgin responds:
"Behold, Lord, the handmaiden
to whom obedience is never heavy."
O what happy news,
for earth and heaven are made equal:
a virgin makes of herself a veil for God.

Gaude Dei genitrix.....*Ludwig Senfl (1489-91—1543)*

Gaude dei genitrix virgo immaculata,	Rejoice, Mother of God, immaculate Virgin.
Gaude quæ ab angelo gaudium suscepisti,	Rejoice, thou who received tidings of joy from the angel.
Gaude quæ genuisti eterni luminis claritatem,	Rejoice, thou who brought forth the clarity of light
Gaude mater,	eternal. Rejoice, Mother,
Gaude sancta dei genitrix.	Rejoice, holy Mother of God.

Virgo, tu sola mater innupta;	Virgin, you alone are the mother unwedded;
te laudat omnis facturae, Genitrix lucis:	All creation praises you, Mother of light;
sis pro nobis, quæsumus, perpetua interventrix	Be for us, we pray, our perpetual intercessor
ad Dominum Jesum Christum.	With the Lord Jesus Christ.



In three-line verses, the text of our closing song carries the tale from the Annunciation through Christmas, Easter and Ascension straight through to its meaning for the Christian believer. Our setting brings us full-circle back to Josquin, where we began; but here we find him in a very different mood—not measured and ethereal, but overtly passionate and imbued with kinetic energy and power.

Reading Five

Gaude Virgo mater Christi.....*Josquin Desprez (c.1450-55—1521)*

Gaude Virgo mater Christi,	Rejoice, virgin mother of Christ
Quae per aurem concepisti,	who hast conceived by ear,
Gabriele nuntio.	with Gabriel as messenger.
Gaude, quia Deo plena	Rejoice, for full of God
Peperisti sine poena,	thou gavest birth without pain,
Cum pudoris lilio.	with the lily of purity.
Gaude, quia tui nati	Rejoice, for the resurrection
Quem dolebas mortem pati,	of thy Son now shines,
Fulget resurrectio.	whose death thou mourned,
Gaude Christo ascendente,	Rejoice, as Christ ascends,
Et in coelum te vidente,	and, in thy sight, is carried
Motu fertur proprio.	into heaven by his own strength.
Gaude que post ipsum scandis,	Rejoice, thou who riseth after him
Et est honor tibi grandis,	and to whom great honor is due
In caeli palatio.	in the palace of heaven,
Ubi fructus ventris tui,	Where the fruit of thy womb
Nobis detur per te frui,	is granted us, through thee, to enjoy
In perenni gaudio.	in eternal rejoicing.
Alleluia.	Alleluia.

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