

SONOMA
Bach

ROBERT WORTH, MUSIC DIRECTOR

Opening Recital:
The Most Famous Motet

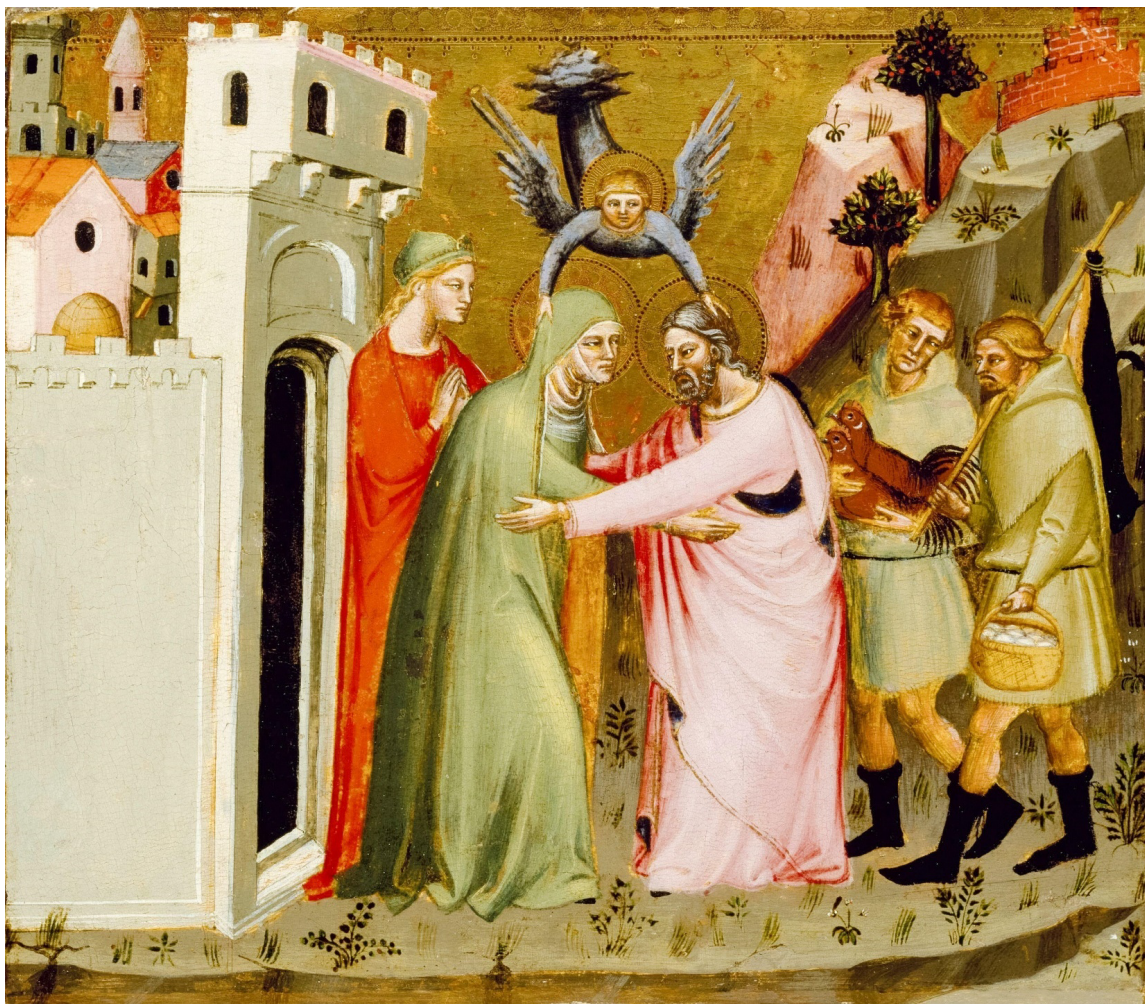


Green Mountain Consort
Directed by Robert Worth

Saturday, October 21, 8 P.M.
Sunday, October 22, 3 P.M.

ST. SERAPHIM ORTHODOX CHURCH
Santa Rosa





Joachim and Anna meet at the Golden Gate
Master of the Golden Gate (Late 14th-century)



The Nativity of the Virgin
Vittore Carpaccio (1465-1625)



The Annunciation to Mary
Petrus Christus (1410-1475)



The Purification of Mary
Ambrogio Lorenzetti (1290-1348)



The Assumption of Mary
Pinturicchio (1454-1513)



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FEATURING

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St. Seraphim of Sarov
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ART::MUSIC

Having just spent the past year celebrating our namesake in our 'Bach's World' season, we now turn to a very different theme. I've long been interested in the relationship between music and the other arts. To some extent, this comes with the turf of being a choral conductor, for our music contains and is based in part upon literature, either preëxisting or newly made.

But beyond this fundamental connection, there are many possible touch-points between the arts. Think of dance or of music theater. Of Mussorgsky's 'Pictures at an Exhibition', of Beethoven's 'Pastoral Symphony', or of an illuminated manuscript which preserves ancient music riddled with historiated initials and drolleries.

And then there is ekphrasis, the attempt to convey the gist, even the deep meaning, of a work of music in words. Sometimes this has been called wryly 'dancing about architecture', an impossible task on the face of it, perhaps even a fool's errand. And yet a good writer or speaker who is highly attuned to music can sometimes lead us (as though by the hand) deep into a musical work.

In each of our concert sets this season, we will of course perform wonderful early music from different areas of the repertoire, as we are wont to do. But we'll also tug at the connections between music and text; we'll share works of visual art which bring to life scenes and stories from our music; and we'll work to bind eye and ear, mind and heart together into an integrated experience which may transcend that inspired by any one of the arts alone.

We begin with a close look at one of the most beloved motets of all time: The 'Ave Maria' of Josquin Deprez. In our Opening Recital, we'll perform this great work, precursors to it, and later pieces which expand upon Josquin's immortal music. In November, we'll turn to the wealth of music manuscripts produced by the workshop of Petrus Alamire. Circa 1600 will present an a cappella concert featuring many of the motets, masses and Magnificat settings included in Alamire's publications, matching the music with images from the manuscripts. And then we'll close out 2023 with Heinrich Schütz's oratorio setting of the Christmas Story, each phase of the tale illustrated by remarkable works of art from Schütz's epoch.

In the new year, our Organ Recital, featuring once again the illustrious Anne Laver, will focus upon Saint Cecilia, the patron saint of music. Our Sacred Realms set will feature a variety of Renaissance works depicting scenes found on the very walls of the Church of St. Seraphim. In April, Circa 1600 will join with multi-instrumentalist Shira Kammen, lutenist Kevin Cooper, artist Julia Loopstra, and the Barefoot Consort of Viols to tell 'Two Tall Tales'; and we'll close in early June with a choral-orchestral set marking the 300th anniversary of J.S. Bach's great second cycle of Leipzig cantatas, featuring our own Live Oak Baroque Orchestra and the Sonoma Bach Choir.

Wrapped in among our seven concert sets, we'll fill in the picture with a series of illuminating Bach Talks. We'll dive into diverse aspects of the music we're performing; we'll learn about our composers, about their lives and milieus; and we'll explore how art in different media can connect with and complement our music.

Come join us the season as we explore the world of art through the lens of music!

--Robert Worth, Music Director

The Most Famous Motet

1. Chant Sequence: Ave Maria...virgo serena
2. Marian Motet: Ave Maria...Virgo serena (Josquin Desprez, c1450-55—1521)
3. Motet for the Immaculate Conception of Mary: Conceptio tua (Peter Philips, 1561-1628)
4. Marian Motet: Ave cujus conceptio (Antoine Brumel, c1460-c1512)
5. Magnificat antiphon for the Nativity of Mary: Nativitas tua (GP da Palestrina, 1525-1594)
6. Marian motet: Ave Maria...Virgo serena (Jean Mouton, c1459-1522)
7. Introit for the Annunciation to Mary: Rorate coeli desuper (Tiburcio Massaino, c1550-c1609)



8. Marian motet: Ave Maria...Virgo serena (Johannes Regis, c1425-c1496)
9. Hymn for the Purification of Mary (Jacobus Obrecht, c1457-1505)
10. Three Marian Motetti missales from Missa Galeazescha (Loyset Compère, c1445-1518)
11. Offertory for the Assumption of Mary (Philippe de Monte, 1521-1603)
12. Marian Motet: Ave Maria...Virgo serena (Ludwig Senfl, c1486-c1543)

About Our Program

Most anyone who loves Renaissance music—or anyone who has ever taken a music appreciation class—is familiar with the sublime ‘Ave Maria’ of Josquin Desprez (c1453–1521). One of the clearest exemplars of the Renaissance polyphonic style, it seems to breathe a world all its own. In our Opening Recital, we will explore the precursors of this magical piece, and also follow it into the future, as composers not only adopt its style, but also use it as the basis for so-called ‘parody’ works—the ultimate form of musical compliment. And we’ll match the music with visual images from the signal episodes in the life of Mary which it commemorates.



Arthur Hills, an SSU music professor and early music expert, introduced me to Josquin’s great ‘Ave Maria’ in 1980. I participated in a class performance of the work, and I was hooked. Several months later, when I was just barely getting my feet wet as a conductor, I programmed the piece. I can say without hesitation that it is a transformative piece of music.

But what makes it so? Why have musicologists been gushing over it for so long? Why do they identify it as the sacred spark of all High Renaissance polyphony? Clare Bokulich has recently published an excellent article on just this topic, entitled ‘Remaking a motet: How and when Josquin’s Ave Maria...Virgo serena became THE Ave Maria’. Our concert owes a lot to this piece of writing, as it pointed us to many of the threads and specific compositions which make up our program.

Essentially one might say that Josquin’s motet was elevated to iconic status over the centuries by observers who, piling progressively one upon another, gushed about the piece, enthusiastically admiring its pure form, its open texture, its contrasting sections, the way it manages time and space. These aspects are indeed amazing.

But the piece most definitely did not spring out of nowhere. Though often portrayed in music history tomes as a sort of unicorn, it is part of a long lineage both of Marian music and of Renaissance polyphony. Its creation was most surely made possible by earlier works, and once created and diffused throughout the European musical landscape, it inspired and even served as the structural foundation for many subsequent musical works.



This then is the background to our program. Every piece we sing is related in some way to Josquin’s ‘Ave Maria’, linked either by text or by musical material (or by both). If you already have the Josquin in your ear and in your heart, we think you will find special resonance and meaning in our concert.

But because the Josquin comes early in our program, and because its constituent material is so simple and so pure, we believe that everyone will have a clear path to enjoying each piece in the program. I think of it as both an implosion (witness the melodic motives from the opening chant

which Josquin weaves into his piece) and an explosion, especially in our closing Ludwig Senfl motet, the ultimate tribute to Josquin's brilliance.

A final note: Josquin's text highlights five signal events from the life of Mary: Her Conception; her Birth; her Annunciation; her Purification; and her Assumption. We have interspersed motets specifically celebrating these five events throughout our concert, and at the beginning and the end of this program we have reproduced Renaissance paintings depicting these scenes, several of which can also be found on the walls of this church.

Many thanks for attending 'The Most Famous Motet'! We are delighted to share this wonderful music with you, and we hope to see you again at other concerts in our 2023-2024 season.

ART::MUSIC

OUR 2023–2024 SEASON

The Treasury of Petrus Alamire

November 18 & 19

Circa 1600

Early Music Christmas: Ein Kind ist uns geboren!

December 16 & 17

Sonoma Bach Choir · Live Oak Baroque Orchestra · The Whole Noyse

Organ Recital: Appear and Inspire

January 20

Anne Laver, organ

Circa 1600

Sacred Realms: The Singing Walls

March 9 & 10

Green Mountain Consort

Spring Returns: Two Tall Tales

April 27 & 28

Circa 1600 · Shira Kammen · Kevin Cooper · Barefoot All-Stars

Season Farewell: The Most Ambitious Project

May 24 & 25

Sonoma Bach Choir

Live Oak Baroque Orchestra

Notes, Texts and Translations

1. Chant Sequence: Ave Maria...virgo serena

We open with the Sequence chant from Mass for the Feast of the Annunciation to Mary. The opening couplet is set to simple melodic lines which Josquin borrowed for the opening of his famous motet (Number 2, below). The rhymed verses and the melodic lines were also used as the basis for several polyphonic works of the 15th- and 16th-centuries, including our Number 6 (Jean Mouton) and 8 (Johannes Regis). But the brilliant chant is itself well worth getting to know, with its elegant melodic shaping and its ecstatic text.

Ave Maria, gratia plena,
Dominus tecum—virgo serena.

Hail Mary, full of grace,
The Lord is with you—O serene virgin.

Benedicta tu in mulieribus,
que peperisti pacem hominibus
et angelis gloriam.

Blessed are you among women,
you who bore peace for humankind
and glory for the angels.

Et benedictus fructus ventris tui,
qui coheredes ut essemus sui,
nos, fecit per gratiam.

And blessed is the fruit of your womb,
he who makes us his heirs through grace,
so that we might be his.

Per hoc autem Ave,
Mundo tam suave,
Contra carnis jura,

But through this “Ave”,
So pure and sweet,
Contrary to the law of the flesh,

Genuisti prolem
Novum stella solem
Nova genitura.

You, O star, through a new birth
Brought forth your offspring,
The new sun.

Tu parvi et magni,
Leonis et agni,
Salvatoris Christi
Templum extitisti,
Sed virgo intacta.

You stand out as the temple
Of the humble and the great,
Of the lion and the lamb,
Of Christ the savior,
Yet you remain a virgin.

Tu floris et roris,
Panis et pastoris,
Virginum regina
Rosa sine spina,
Genitrix es facta.

You have been made mother
Of the bud and the dew,
Of the bread and the shepherd,
You are queen of virgins,
Rose without thorns.

Tu civitas regis iusticie,
Tu mater es misericordie,
De lacu fæcis et miserie
Penitentem reformans gratie.

You are the city of the king of justice,
You are the mother of mercy,
From the pool of impurity and misery
By grace you remake one into a penitent.

Te collaudat celestis curia,
Tibi nostra favent obsequia,
Per te reis donatur venia.
Per te justis confertur gratia.

You of the celestial curia praise in song,
To You our services are devoted,
You who are mother and daughter of God,
Through You the pardon for guilt is offered.

Ergo maris stella,
Verbi Dei cella
Et solis aurora;

Therefore star of the sea,
Sanctuary of the word of God,
And dawn of the sun;

Paradisi porta,
Per quam lux est orta,
Natum tuum ora:

Door of paradise
Through which the Light
Is now born:

Ut nos solvat a peccatis,
Et in regno claritatis,
Quo lux lucet sedula,
Collocet per secula.
Amen.

Pray to Him your Son,
That He might free us from sins,
And place us in the kingdom of clarity,
Where the sedulous light shines
through all ages. Amen.

2. *Marian Motet: Ave Maria...Virgo serena (Josquin Desprez, c1450-55—1521)*

As mentioned above, Josquin opens his famous motet with several melodic lines drawn from the Sequence for the Feast of the Annunciation. He lays these out in an especially pure style, in which each voice carries the melody in regular succession. Each of the five verses celebrating the Marian feasts receives its own polyphonic setting, these varying but generally including paired duets and carefully calibrated moments of climax. The fourth feast—the Purification of Mary—stands out for its triple time within which a canon at the fourth between Soprano and Alto is hidden. The fervent closing verse is a miniature masterpiece in and of itself.

Ave Maria, gratia plena,
Dominus tecum, virgo serena.

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

Ave cujus conceptio,
Solemni plena gaudio,
Coelestia, terrestria,
Nova replet laetitia.

Hail, thou whose *conception*,
Full of solemn joy
Fills the heaven, the earth,
with new rejoicing.

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

Hail, thou whose *nativity*
Was our festival
As our luminous rising light,
Coming before the true sun.

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

Hail, thou humility,
Fertility without a man,
Whose *annunciation*,
Was our salvation.

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

Hail, thou true virginity,
Unspotted chastity,
Whose *purification*
Was our cleansing.

Ave praeclara omnibus,
Angelicis virtutibus,
Cujus fuit assumptio
Nostra glorificatio.

Hail, thou famous one with all
Angelic virtues,
Whose *assumption*
Was our glorification.

O Mater Dei,
memento mei. Amen.

O Mother of God,
Remember me. Amen.

3. *Motet for the Immaculate Conception of Mary: Conceptio tua (Peter Philips, 1561-1628)*

The first of our cycle of Marian motets celebrating in turn the five Marian feasts, by the English composer Peter Philips, explores the mystery of the Immaculate Conception in its restrained opening, and then, in an onslaught of enthusiastic triple meter, takes time to celebrate and render gratitude for the gift of Mary. The closing words ‘Vitam sempiternam’ (eternal life) are painted in repetitions of joyous roulades.

Conceptio tua, Dei genitrix virgo,
gaudium annuntiavit in universo mundo:
Ex te enim ortus est sol iustitiae,
Christus Deus noster:
Qui solvens maladictionem,
dedit benedictionem;
et confundens mortem,
donavit vitam sempiternam.

Your conception, Virgin mother of God,
announced joy to the whole world:
For out of thee arose the Sun of justice,
Christ our God:
Who, by paying for evil,
gave blessing;
and confounding death,
gave life everlasting.

4. *Marian Motet: Ave cujus conceptio (Antoine Brumel, c1460-c1512)*

Brumel's motet sets the central five verses of the poem from Josquin's 'Ave Maria', but in a quite different style. Though the composer was younger than Josquin, his setting here gives us a whiff of the Medieval, with its many open intervals and regions of interlocking quick rhythms. Each of the five feasts is characterized differently, with plenty of homophonic declamation complementing the counterpoint.

For text and translation, see above: 2. *Marian Motet: Ave Maria... Virgo serena*. In the Brumel, the opening and closing couplets are omitted.

5. *Magnificat antiphon for the Nativity of Mary: Nativitas tua (GP da Palestrina, 1525-1594)*

Palestrina's setting for the Nativity of Mary is identical in text to Number 3 above from the second line on. The piece opens with an atmospheric section evoking the mystery of Mary's birth, and then follows with a more celebratory passage. Palestrina's famous measured polyphony is very much on display, contrasting with the sparer sounds of Josquin and Brumel.

Nativitas tua, Dei Genitrix Virgo,
gaudium annuntiavit universo mundo:
Ex te enim ortus est Sol iustitiae,
Christus Deus noster,
qui solvens maledictionem,
 dedit benedictionem,
et confundens mortem,
 donavit nobis vitam sempiternam.

Your Nativity, Virgin mother of God,
announced joy to the whole world:
For out of thee arose the Sun of justice,
Christ our God:
Who, by paying for evil,
 gave blessing;
and confounding death,
 gave to us life everlasting.

6. *Marian motet: Ave Maria... Virgo serena (Jean Mouton, c1459-1522)*

Jean Mouton, a direct contemporary of Josquin, left us this magnificent 5-part polyphonic expansion of most of our opening chant. Beginning with the first couplet, the composer then skipped to the sixth verse, continuing on to the ninth verse, interpolating into the latter several Marian addresses. Throughout, the composer uses the original chant melodies as the basis of his setting. The chant migrates from part to part, verse by verse, and often appears in freer form in other voices. Anyone who knew the chant—many in Mouton's day would have—would have recognized these melodies floating in a gorgeous sea of polyphony.

Ave Maria, gratia plena,
Dominus tecum—virgo serena.

Hail Mary, full of grace,
The Lord is with you—O serene virgin.

Tu parvi et magni,
Leonis et agni,
Salvatoris Christi
Templum extitisti,
Sed virgo intacta.

You stand out as the temple
Of the humble and the great,
Of the lion and the lamb,
Of Christ the savior,
Yet you remain a virgin.

Tu floris et roris,
Panis et pastoris,
Virginum regina
Rosa sine spina,
Genitrix es facta.

You have been made mother
Of the bud and the dew,
Of the bread and the shepherd
You are queen of virgins,
Rose without thorns.

Tu civitas regis iusticie,
Tu mater es misericordie,
De lacu fæcis et miseræ
Penitentem reformans gratie.

You are the city of the king of justice,
You are the mother of mercy,
From the pool of impurity and misery
By grace you remake one into a penitent.

Te collaudat celestis curia,
tu mater es regis et filia.

You of the celestial curia praise in song,
you the king's mother and daughter;

O Maria dulcissima,
per te reis donatur venia.

O sweetest Mary,
through you the accused is forgiven.

O Maria piissima,
per te reis donatur venia.

O most pious Mary,
through you the accused is forgiven.

O Maria mitissima,
per te justis confertur gratia.

O most gentle Mary,
through you favor comes to the just.

Pro nobis semper Christum exora. Amen.

For us entreat Christ always. Amen.

7. Introit for the Annunciation to Mary: Rorate coeli desuper (Tiburcio Massaino, c1550-c1609)

We close our first set with a setting by Tiburtio Massaino of the Introit for Annunciation (March 25). Nothing could be more rousing than this take-no-prisoners setting of the famous text from the Book of Isaiah. The composer creates a spectacular structure based upon both conjunct and disjunct lines, overlapping and complementing each other as they sing: 'Let the skies pour down justice'.

Rorate, caeli, desuper,
et nubes pluant justum,
aperiatur terra,
et germinet Salvatorem.

Drop down, ye heavens, from above,
and let the skies pour down justice,
let the earth open,
and let them bring forth salvation.



8. *Marian motet: Ave Maria...Virgo serena (Johannes Regis, c1425-c1496)*

We open our second half with a monumental piece by Johannes Regis, born a quarter-century before Josquin. It sets to polyphonic music the Chant Sequence which opened our first half. Like the Mouton, the piece uses both the text and the melodies of the original chant. But here the composer uses every single verse of the original, distributing the melodic lines among voices and creating an enormous structure of organized sound. Again, and as always, the greatest effects would be experienced by those who knew the chant melodies and words by heart.

For text and translation, see above: 1. *Chant Sequence: Ave Maria...virgo serena*

9. *Hymn for the Purification of Mary (Jacobus Obrecht, c1457-1505)*

Obrecht's hymn setting is a setting of the chant for Mary's Purification. This is the day—40 days after giving birth—in which the young mother appeared at the temple for her ritual purification. Obrecht set the strophic chant to one of the five verses; we open with a monophonic rendition, follow with Obrecht's four-part setting, and close with the third verse in chant.

Quod chorus vatum venerandus olim
Spiritu Sancto cecinit repletus,
In Dei factum genitrice constat
Esse Maria.

That choir of sages venerable of old
Filled by the Holy Spirit sang foretelling,
God by his own deed constitutes his Mother
To be you, Mary.

Haec Deum caeli
Dominumque terrae
Virgo concepit peperitque virgo,
Atque post partum meruit manere
Inviolata.

She, by Heaven's God,
who is Lord of the Earth,
As virgin conceived, and gave birth as virgin,
And she after birth merited remaining
Inviolata still.

Tu libens votis, petimus, precantum,
Regis aeterni genetrix, faveto,
Claraque fundis, Geniti benigni,
Munera lucis.

Your willing promise now we ask, entreating,
O King Eternal's Mother, may you grant us:
The clear shining of your kindly offspring's
Rewards of the light.

10. *Three Marian Motetti Missales from Missa Galeazescha (Loyset Compère, c1445-1518)*

The 'Motetti Missales' are late 15th-century motets from Milan, in northern Italy. A strange tradition (to us anyway) which developed at that time and in that milieu was the creation of polyphonic music to accompany the celebration of Mass. What was strange was that the music—virtually entirely in honor of Mary—was meant to be sung in church during Mass, with the actual words of Mass being said in a low voice, out of earshot of listeners. The movements of these mass-substitutions were provided with rubrics which indicated at what point in the Mass they should be performed. Our three selections would have covered the Introit, the Credo and the Sanctus of the Mass.

The Marian texts were poetic and passionate, with imagery familiar from the Song of Songs, and also from contemporaneous secular song. The tenor voices consist mainly of preexisting melodies, both sacred and secular.

We are pleased to present three of these Marian mass-movement replacements. As you can read below, they praise and call ceaselessly upon the Virgin Mary, the text accompanied by sophisticated and ecstatic polyphony.

a. Ave Virgo gloriosa (In loco Introitus)

Ave, virgo gloriosa,
Caeli iubar, mundi rosa,
Caelibatus lilium.

Hail, glorious virgin,
splendour of heaven, rose of the world,
lily of celibacy.

Ave, gemma pretiosa,
Super omnes speciosa,
Virginale gaudium.

Hail, precious gem,
beautiful above all creatures,
virginal joy.

Florens hortus, aegris gratus,
Puritatis fons signatus
Dans fluentia gratiae.

Flowering garden, beloved of the sorrowful,
sealed fountain of purity
bringing forth streams of grace.

Quae regina diceris
Miserere miseris,
Virgo, mater gratiae.

You who are called queen,
have mercy on the miserable,
virgin, mother of grace.

Reis ergo fac regina,
O virgo pura,
Apud regem ut ruina
Relaxetur debita.

Therefore, Queen, appeal for the sinners,
o pure virgin,
to the King, so that the due ruin
may be eased.

O virgo pura,
Pro nobis dulciter ora.

O pure virgin,
pray sweetly for us.

b. Ave decus virginalis (In loco Credo)

Ave decus virginalis,
Templum dei speciale,
Perte fiat veniale
Omne quod committimus.

Hail, virginal splendour,
special temple of God,
through you may every sin
we commit be forgivable.

O domina piissima,
Omni laude dignissima,
Fac nos digne te laudare,
Venerari et amare.

O domina deo cara,
Stirpe decens et praeclara
Sed meritis praeclarior.

O domina dominarum,
O regina reginarum,
Propter tuam pietatem
Pelle nostram paupertatem.

O praeclara stella maris,
Quaecum deo gloriaris,
Nos ad portum fac venire,
Nun quam sinas nos perire.

c. O Maria in supremo (In loco Sanctus)

O Maria,
In supremo sita poli,
Nos commenda tuae proli,
Ne terrores sive doli
Nos supplantent hostium.

O Maria, stella maris,
Dignitate singularis,
Super omnes ordinarius
Ordines caelestium.

Ave solem genuisti,
Ave, prolem protulisti,
Mundo lapso contulisti
Vitam et imperium.

O Maria,
Ad te flentes suspiramus,
Te gementes invocamus
Evae gens misera.

O most pious lady,
worthiest of every praise,
make us praise you worthily,
venerate, and love.

O lady dear to God,
becoming and outstanding in lineage,
but more outstanding in merits.

O lady of ladies,
o queen of queens,
banish our poverty
through your compassion.

O beautiful star of the sea,
you who glory with God,
make us come to the haven,
never allow us to perish.

O Mary,
placed in the highest spot of heaven,
commend us to your Child,
lest the terrors or evils
of our enemies deceive us.

O Mary, star of the sea,
singular in dignity,
you are ordained above all
the orders of the heavens.

Hail, you who have brought forth the Sun,
hail you who have borne the Child,
you who have bestowed life and power
upon the faltering world.

O Mary,
to you we sigh crying,
you we invoke moaning,
poor people of Eve.

O regina pietatis,
Statum nostrae paupertatis
Vultutuae bonitatis
Bene considera:
O lucerna, O Maria!

O Queen of pity,
consider well
the degree of our misery
with the countenance of your goodness:
O holy light, O Mary!

11. Offertory for the Assumption of Mary (Philippe de Monte, 1521-1603)

Our motet for Mary's Assumption, by which she ascended into heaven, is an especially outgoing and celebratory setting by the Italian Philippe de Monte. Divided into two parts, the piece is unrelentingly joyful, filled with infectious melodies and sophisticated polyphony. It actually sounds more like a madrigal than like a motet—perhaps not surprisingly, since Monte is remembered especially for his masterful settings of secular poetry.

Assumpta est Maria in cœlum:
gaudent Angeli,
laudantes benedicunt Dominum.
Maria Virgo assumpta est
ad æthereum thalamum,
in quo Rex regum stellato
sedet solio.

Mary is taken up into heaven:
The Angels rejoice;
joyfully they bless the Lord.
The Virgin Mary is taken up
to the heavenly marriage chamber
in which the King of kings sits
upon his starry throne.

In odorem unguentorum tuorum currimus:
adolescentulæ dilexerunt te nimis.
Benedicta filia tu a Domino:
quia per te fructum vitæ communicavimus.

We run to you for your sweet fragrance:
the young women have loved you greatly.
Blessed are you by the Lord, O daughter,
for through you, we receive the fruit of life.

12. Marian Motet: Ave Maria...Virgo serena (Ludwig Senfl, c1486-c1543)

And finally, what could we leave you with if not Ludwig Senfl's incredible expansion and reworking of Josquin's 'Ave Maria'? Senfl was a student of Heinrich Isaac, but one might say that his real passion was for Josquin. In this remarkable piece, he takes the Josquin 'Ave Maria' (Number 2 in our concert) and expands it in almost every direction. Josquin's four voices become six; each point of imitation is greatly expanded; and what later generations would call a 'leitmotif'—here the initial 6-note 'Ave Maria'—occurs over and over (and over) in the first tenor part throughout the piece, marking special moments, never allowing us to forget for whom this music was written: Hail Mary indeed!

For text and translation, see above: 2. *Marian Motet: Ave Maria...Virgo serena*

The Green Mountain Consort

Robert Worth, music director

Dianna Morgan
soprano

Shawna Hervé,
alto

Stephen Shaver
tenor

Amanda McFadden
mezzo-soprano

Paul Haile
tenor

Bob Worth
bass

Before graduating with a Bachelor of Arts in Music degree from Sonoma State University in 2006, **Paul Haile** participated in the choral programs at Petaluma High School and Santa Rosa Junior College. In high school, Paul was selected to sing with the Northern California Regional Honor Choir, as well as the California State Honor Choir, during his junior and senior years. He was awarded the National School Choral Award at Petaluma High School in his senior year. After college, he obtained his Certificate of Completion from the Recording Connection Program for Recording Engineering in 2008. In 2016, he returned to Sonoma State to teach the Audio Recording and Production Certificate Program. He now works as a private piano, vocal, drum and cello instructor for students of all ages at Music to My Ears Music School. He also takes on various recording, mixing and mastering projects at his studio Greenhouse Recording. He has been singing with Sonoma Bach since 2003. He lives in Petaluma with his wife and daughter.

Shawna Hervé is a native of Sonoma County and an alumna of the Sonoma State University music department. She has been singing in bands since the age of fifteen exploring folk, rock, funk, blues, jazz, R&B, reggae and country. Her first album of original music, "Material Ghost," was released in 2008 and her EP, "See Yourself," was released in 2011. For the past seven years, Shawna has been part of the local duo, Twin Soles, with her husband, Cory Hervé. Twin Soles released an EP in 2015 and their first full length album, "Mamalanna," was released in 2018. They are currently preparing to record their second album in 2022. She started her business as a private singing teacher in 2004 at Stanroy Music Center and now sustains a work load of approximately 60 students. Shawna does recording work for local musical artists singing backup and lead on their original music. When she's not working she's spending time with her son, Indigo, her husband, Cory, their puppy Nala, their two cockatiels, Pippin and Cali and their rabbit, Seamus.

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.

Dianna Morgan 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. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. She has toured the world as a soprano soloist in Puerto Rico, Austria, and Hungary and has appeared in several operas with Rogue Opera and Cinnabar Theater. Dianna is an active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, and the Green Mountain Consort and is enjoying her seventh season as Sonoma Bach's Executive Director. Dianna is regularly featured in Sonoma Bach's seasons as a soloist, performing the music of J.S. Bach, Mozart, Praetorius and many others. In her free time, she spends as much time in Yosemite as she can, enjoying high country adventure, snowshoeing, backpacking, and hiking with her husband.

Before moving to Sonoma County in 2018, **Stephen Shaver** performed as a chorister and soloist with ensembles across the country including the Emory Concert Choir (Atlanta), the Dessoiff Choirs and Polyhymnia (New York City), Arts District Chorale (Dallas), Seattle Pro Musica, and Sacred and Profane (Oakland), as well as many church choirs. Today Stephen serves as rector of the Episcopal Church of the Incarnation in Santa Rosa. He received a BA from Emory University in 2003, a Master's of Divinity from the General Theological Seminary in 2007, and a PhD in liturgical studies from the Graduate Theological Union in 2017. This is Stephen's first concert with Sonoma Bach. He lives in Santa Rosa with his wife Julia, their two young daughters, and their cat Ceili.

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 two Labrador Retrievers.



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The Immaculate Conception
Francisco Pacheco (1564-1644)



The Nativity of Mary
Andrea di Bartolo (c1365-1428)



The Annunciation to Mary
Master of Liesborn (15th-century Westphalian painter)



The Purification of Mary
Luis de Vargas (1502-1568)



The Assumption of Mary
Cola dell'Amatrice (1480-1547)