

— SACRED REALMS —

# Très Riches Heures



Limbourg Brothers, *Annunciation*, 1412-1416.

**Green Mountain Consort**  
Directed by Robert Worth



SATURDAY, MARCH 19, 8 P.M.  
SUNDAY, MARCH 20, 3 P.M.

ST. SERAPHIM ORTHODOX CHURCH  
SANTA ROSA



Très Riches Heures: The Visitation



**C**um ad  
iutorum  
meum ten  
de.

**D**omine ad adiu  
uandum me festina  
**G**loria patri et filio  
et spiritui sancto.

Très Riches Heures: The Nativity



Très Riches Heures: The Annunciation to the Shepherds



**Très Riches Heures: The Meeting of the Magi**



**Très Riches Heures: The Adoration of the Magi**



Sacred Realms  
Très Riches Heures

*FEATURING*

Green Mountain Consort  
Directed by Robert Worth

Saturday, March 19, 2022, 8 p.m.  
St. Seraphim of Sarov  
Santa Rosa

Sunday, March 20, 2022, 3 p.m.  
St. Seraphim of Sarov  
Santa Rosa

## Sonoma Bach's 2021-2022 Season

*Never to allow gradually the traffic to smother  
with noise and fog The Flowering of the Spirit.*

—Stephen Spender

For *traffic*, read *pandemic*; for *noise and fog*, read *fear and bad news*. Most of us lost our centers for a time, and there certainly seemed to be very little flowering of the spirit going on. Even now, things seem choppy, and where is the elbowroom, the bandwidth, the poetic impulse, so that the spirit might open up?

And yet we need it now more than ever. Those of us who are able to achieve, to experience, to act upon any measure of such flowering will be helping ourselves, our loved ones, even the world. But we need to think about how to proceed in the face of what is still such uncertainty, such peril.

One idea is to carve out space, time, opportunity for rest and recreation, for friendship and community, for refreshment and inspiration. These things can help create the *conditions* in which our spirits might revive.

Another idea is to *recognize silver linings*: What has been good about this difficult period for you? For me, it has been wonderful to visit with my far-flung family every two weeks, much more often than usual. My writing has improved as it has become my primary way of communicating with our Sonoma Bach community. And I've become a much better cook.

*Nature can help*. Just a little calm time in the woods can do wonders. Admiring a flower or a bird or a gorgeous sunset can create inroads or access points.

And for most of us—certainly for you, since you're reading this—*the arts can provide a lift* when we're flagging. Have you heard some good music lately? Read a really inspiring book? Sung a song? Danced at all? These things can minister to our needs, as they speak to us in the language of our spirits.

And that's where Sonoma Bach comes in. Sequestered away so long from our beloved spirit-tending activity of *making music together*, we are so ready to roll. Safely and sensibly, of course. But we're just itching to dig in, to learn music, to hone it to the best of our abilities, to make it really musical, and then *to share it with you*, in hopes that it will lift your spirits as it does ours.

We've built our 2021-2022 season, *The Flowering of the Spirit*, around music that we love, music that has the potential to revive and nurture and heal. We've put all this music together into eight programs, each designed to explore and address its own corner of what we've been through, what we need now, what we can be. We'll be remembering together, mourning together, rejoicing together, looking forward together. Come and join in!



## Très Riches Heures

In these concerts we take our first-ever deep dive into the music of Giovanni Pierluigi da Palestrina (1525-1594). Of course we have performed many motets and several masses by this most quintessential of Renaissance composers; but now, in the magical space and acoustics of St. Seraphim, we sing for you nothing but Palestrina.



What does it mean to say that Palestrina was the ‘most quintessential of Renaissance composers’? Probably the strongest evidence for this claim is that his techniques and style were admired and imitated in his own time, and became the foundation for the teaching of counterpoint—the art of combining multiple musical lines in an ordered and euphonious fashion. To this very day, music students are taught Palestrinian contrapuntal style, much as they are taught to harmonize in the style of Bach.

Some point out that Palestrina’s technique is almost too perfect, lacking in such daring leaps of imagination and technique as we find (to give one example) in the works of his contemporary Orlande de Lassus. But this criticism ignores the fact that Palestrina was following a different aesthetic than Lassus. If pressed to put it succinctly, I’d suggest that Palestrina aspired to paint the sound of angels dancing on the head of a pin. It’s not that he wasn’t interested in the trials and turmoils of human existence. His ‘Lagrima di San Pietro’ alone proves that human suffering was in his wheelhouse. But the classic Palestrina is Apollonian in the extreme: Contained, clearly organized, an attempt to depict an ordered universe upon which we can rely and build.



Palestrina left us over 700 works, so any concert featuring him must involve selection and exclusion. We have chosen to build our program largely around his *Offertoria totus anni* (1593), following the master around the calendar through the church year. Around these short pieces, we have woven movements from his Song of Songs motets (1584) and from the stunning five-voice ‘Missa L’Homme Armé’ (based upon a popular song of the time); and we close our sets with the two parts of the great six-voice motet ‘Tu es Petrus.’ You can find commentary upon our repertoire in the ‘Notes, Texts and Translations’ section of this program.



Our concert structure of cycling around the church year brought to mind the many Books of Hours from Medieval and Renaissance times. These included the texts of liturgies throughout the year, and often a calendar of church events. We have included in the outer pages of this program images depicting biblical scenes—many appearing in Palestrina’s motets—from the granddaddy of them all: The ‘Très Riches Heures du Duc de Berry’ (c1412-1416), with its amazing illuminations by the three Limbourg Brothers.

-Robert Worth, music director

# **Program**

Each piece in our program was composed by  
Giovanni Pierluigi da Palestrina (1525-1594).

## **The Song of Songs**

Vox dilecti mei (1584; Motet; Song of Songs 2:8-10)

## **From Advent to Epiphany**

Ave Maria, gratia plena (1593; Offertory; 4th Sunday of Advent; Luke 1:28, 42 & St. Bernardine)

Tui sunt caeli (1593; Offertory; Christmas Day; Psalm 88:12, 15)

Reges Tharsis (1593; Offertory; Epiphany; Psalm 71:10-11)

## **Missa L'homme armé for Five Voices**

Kyrie eleison (1571; Mass movement)

## **From Candlemas to Easter**

Diffusa est gratia (1593; Offertory; Candlemas; Psalm 44:3)

Confitebor tibi Domine (1593; Offertory; Passion Sunday; Psalms 110:1 and 118:17, 25)

Terra tremuit (1593; Offertory for Easter Sunday; Psalm 75:9-10)

## **Missa L'homme armé for Five Voices**

Gloria in excelsis Deo (1571; Mass movement)

## **Upon This Rock**

Tu es Petrus—Prima parte (1572; Motet; Matthew 16:18-19)



**Intermission**



## **The Song of Songs**

Vulnerasti cor meum (1584; Motet; Song of Songs 4:9-10)

### **From Ascension to Trinity**

Ascendit Deus (1593; Offertory; Ascension Day; Psalm 46:6 and Psalm 102:19;)

Veni creator spiritus (1593; Hymn; Pentecost; Rabanus Maurus)

Benedictus sit Deus (1593; Offertory; Trinity Sunday; Graduale Romanum)

### **Missa L'homme armé for Five Voices**

Sanctus-Benedictus (1571; Mass movement; Isaiah 6:3; Matthew 21:9)

### **From Assumption to Sts. Simon and Jude**

Assumpta est Maria (1593; Offertory; Assumption of the Virgin Mary)

Stetit angelus (1593; Offertory; St. Michael the Archangel; Revelation 8:3-4)

In omnem terram (1593; Offertory; Sts. Simon and Jude; Psalm 18:5)

### **Missa L'homme armé for Five Voices**

Agnus Dei (1571; Mass movement)

### **Upon This Rock**

Tu es Petrus—Seconda parte (1572; Motet; Matthew 16:18-19)

### **Sources:**

*Missarum liber tertius* (1570)

*Motetorum liber secundus* (1572)

*Canticum Canticorum* (1584)

*Hymnus totius anni* (1589)

*Offertoria totius anni* (1593)

# Notes, Texts and Translations

Each piece in our program was composed by  
Giovanni Pierluigi da Palestrina (1525-1594).

## The Song of Songs

We open each set with a selection from the *Canticum canticorum* (1584). These pieces are referred to as motets, but they seem more like spiritual madrigals. Some might actually say that they don't seem very spiritual, given the subject matter of the Song of Songs! But they do indeed have madrigalian traits: Sublimely responsive to the poetry, full of word-painting, rich in expressive gestures.

*Vox dilecti mei* (1584; Motet; Song of Songs 2:8-10)

Vox dilecti mei:

Ecce iste venit saliens in montibus,  
transiliens colles.

Similis est dilectus meus capreae,  
hinuloque cervorum.

En ipse stat post parietem nostrum  
respicens per fenestras,  
prospiciens per cancellos.

En dilectus meus loquitur mihi!

The voice of my love:

Behold him, bounding to me over the  
mountains, across the hills.

My love is like to a gazelle,  
a wild stag.

There he stands on the other side of our wall,  
gazing through the windows,  
through the lattices.

And my love calls to me!



## From Advent to Epiphany

We begin our journey around the calendar with Advent, the beginning of the church year. The 'Ave Maria' draws upon the words of the Angel Gabriel to Mary, weaving in parts of the traditional chant, and closing with a passionate petition to the divine mother. The offertory for Christmas Day is our first example of the many psalm settings you will hear in our concert. The creators of the liturgy sought out Old Testament passages to illustrate New Testament events. We close our first set with Palestrina's Offertory for Epiphany, a rich depiction of the familiar cradle-side scene.

*Ave Maria, gratia plena* (1593; Offertory; 4th Sunday of Advent; Luke 1:28, 42 and St. Bernardine)

Ave Maria, gratia plena,

Dominus tecum;

Benedicta tu in mulieribus,

Et benedictus fructus ventris tui, Jesus.

Sancta Maria, Regina coeli,

Dulcis et pia, o Mater Dei,

Ora pro nobis peccatoribus,

Ut cum electis te videamus.

Hail Mary, full of grace,

The Lord is with you;

Blessed are you among women,

And blessed is the fruit of your womb, Jesus.

Holy Mary, Queen of heaven

Sweet and merciful, O Mother of God,

Pray for us sinners,

So that with the elect we may gaze upon you.

*Tui sunt caeli (1593; Offertory; Christmas Day; Psalm 88:12, 15)*

Tui sunt caeli et tua est terra,  
orbem terrarum et plenitudinem  
ejus tu fundasti.  
Justitia et judicium praeparatio  
sedis tuae.

Yours are the heavens and yours is the earth,  
the world and its fullness  
you have founded.  
Justice and judgment are the preparation  
of your throne.

*Reges Tharsis (1593; Offertory; Epiphany; Psalm 71:10-11)*

Reges Tharsis et insulae munera offerent,  
reges Arabum et Saba dona adducent.  
Et adorabunt eum omnes reges terrae,  
omnes gentes servient ei.

The kings of Tharsis and the isle bring offerings,  
the kings of Arabia and Sheba bring gifts.  
And all the kings of the earth worship him,  
all peoples bow before him.



### Missa L'homme armé for Five Voices

We have woven into our program four movements from Palestrina's 1570 'Missa L'homme armé.' The piece follows a long line of over 40 masses by many composers based upon a popular Christian song. Each movement incorporates the *cantus firmus* (given below) in long notes (usually in the tenor voice), and themes from the melody are woven into the fabric of the other four voices. The mass is a masterpiece, simultaneously reaching the heights of contrapuntal ingenuity and heartfelt expression.



a  
L'hom - me, l'hom - me, l'hom-m'ar - mé, b l'hom-m'ar - mé, c l'hom-m'ar - mé doit  
en doub - ter, b' doit en doub - ter. e On a fait par - tout cri - er,  
e' que chas - cun se viegne f ar - mer, d'un hau - bre - gon de fer.  
a b c  
L'hom - me, l'hom - me, l'hom-m'ar - mé, l'hom m'ar mé, l'hom-m'ar - mé doit en doub - ter.

*Kyrie eleison (1571; mass movement)*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

## From Candlemas to Easter

Palestrina's motet for Candlemas, again based upon an Old Testament text, touchingly evokes the aged Simeon, as he raises the infant Jesus on high and gives thanks. In 'Confitebor tibi,' based upon a selection of verses from two psalms, Palestrina takes his cue from the acclamatory nature of the text, creating a thrilling musical romp. We close with an evocation of the Easter scene—again with a psalm text—dramatically depicting the earthquake at Christ's death and the subsequent resurrection.

*Diffusa est gratia (1593; Offertory; Candlemas; Psalm 44:3)*

Diffusa est gratia in labiis tuis:	Grace flows from your lips,
Propterea benedixit te Deus in aeternum,	Because God has blessed you in eternity,
Et in saeculum saeculi.	Forever and ever.

*Confitebor tibi Domine (1593; Offertory; Passion Sunday; Psalms 110:1 and 118:17, 25)*

Confitebor tibi, Domine, in toto corde meo.	I will praise you, Lord, with my whole heart.
Retribue servo tuo,	O do well unto your servant,
ut vivam et custodiam sermones tuos.	that I may live, and keep your word:
Vivifica me secundum verbum tuum, Domine.	Quicken me according to your word, Lord.

*Terra tremuit (1593; Offertory; Easter Sunday; Psalm 75:9-10)*

Terra tremuit et quievit,	The earth trembled, and was still,
Dum resurgeret in iudicio Deus.	When God arose to judgement.
Alleluia.	Alleluia.



## Missa L'homme armé for Five Voices

In the 'Gloria', a much more extended text than the 'Kyrie,' Palestrina again weaves motifs from the 'L'homme armé' melody in the four voices surrounding the tenor, who boldly declaims the tune in very long notes. As is often the case in Renaissance mass settings, the movement is divided into three large sections: The exciting opening, with its angelic declaration and many attributes and appellations for God and for Jesus; a quieter middle section to convey the believers' petitions for mercy; and a rousing closing section which drives inexorably to its final cadence.

*Gloria in excelsis Deo (1571; mass movement)*

Gloria in excelsis Deo.	Glory to God in the highest.
Et in terra pax	And on earth peace,
hominibus bonae voluntatis.	good will to mankind.
Laudamus te, benedicimus te,	We praise you, we bless you,
adoramus te, glorificamus te.	we adore you, we glorify you.
Gratias agimus tibi	We give thanks to you
propter magnam gloriam tuam.	for your great glory
Domine Deus, Rex coelestis,	Lord God, heavenly king,
Deus Pater omnipotens.	God the Father almighty.

Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.

Qui tollis peccata mundi :  
Miserere nobis.  
Qui tollis peccata mundi :  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris :  
miserere nobis.

Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus,  
Jesu Christe.

Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

The only-begotten Son, Lord Jesus Christ.  
Lord God, Lamb of God,  
Son of the Father.

You who take away the sins of the world:  
Have mercy upon us.  
You who take away the sins of the world:  
receive our prayer.  
You who sit at the right hand of the Father:  
have mercy upon us.

For you alone are holy.  
You alone are the Lord.  
You alone are the most high,  
Jesus Christ.

With the Holy Ghost  
in the glory of God the Father. Amen.



### **Upon This Rock**

As our first-half closer, we offer the first part of what is perhaps Palestrina's most famous piece. In the text, drawn from the Gospel according to St. Matthew, Jesus makes a pun, apparent most clearly in the first line of the Latin: 'Petrus' (Peter, Jesus' disciple) and 'petram' (a rock). Presumably the pun works in Aramaic as well. It's a glorious piece, filled with antiphonal trios and quartets, with triumphant lines ascending to the sky, a contrasting intimate passage at 'tibi dabo,' and one of the most thrilling finishes in all the repertoire.

*Tu es Petrus—Prima parte (1572; Motet; Matthew 16:18-19)*

Tu es Petrus, et super hanc petram  
aedificabo ecclesiam meam:  
Et portae inferi non praevallebunt adversus eam.  
Et tibi dabo claves  
regni caelorum.

You are Peter, and upon this rock  
I will build my church:  
And the gates of hell shall not overcome it.  
And I will give you keys to  
the kingdom of heaven.



### **Intermission**



## The Song of Songs

Our second motet from the ‘Canticum canticorum’ is more intimate than the first, giving a taste of the eroticism inherent in the Song of Songs. Palestrina responds with perspicuous word-painting: A sort of stabbing line for ‘You have ravished my heart;’ a sinuous line for ‘one link of your necklace;’ a sultry triple-time for ‘How beautiful are your breasts;’ a peroration of flowing and falling lines for ‘above all aromatic spices.’

*Vulnerasti cor meum (1584; Motet; Song of Songs 4:9-10)*

Vulnerasti cor meum, soror mea, sponsa;  
vulnerasti cor meum  
in uno oculorum tuorum,  
et in uno crine colli tui.

Quam pulchræ sunt mammæ tuæ,  
soror mea, sponsa!

Pulchriora sunt ubera tua vino,  
et odor unguentorum tuorum  
super omnia aromata.

You have ravished my heart my sister,  
my bride, ravished me  
with one glance of your eyes,  
one link of your necklace.

How beautiful are your breasts,  
my sister, my spouse!

Your breasts are more beautiful than wine,  
and the sweet smell of your ointments  
above all aromatic spices.



## From Ascension to Trinity

Our trio of motets for spring and early summer liturgies begins with the incredibly jubilant ‘Ascendit Deus,’ in which Palestrina pulls out all the stops for the joyous occasion. We move on to the proper hymn for Pentecost, ‘Veni creator spiritus,’ drawn from *Hymnus totius anni* (1589). Alternate verses of the rocking chant are provided with suitable voicings and settings, making for an extended meditation upon the Holy Spirit. The offertory for Trinity Sunday successively characterizes each member of the Holy Trinity in musical terms—strong; tender; diffusive—before eliding into an extended musical evocation of God’s mercy.

*Ascendit Deus (1593; Offertory; Ascension Day; Psalm 46:6 and Psalm 102:19)*

Ascendit Deus in jubilatione,  
et Dominus in voce tubæ.

God is gone up with a merry noise,  
and the Lord with the sound of the trumpet.

*Veni creator spiritus (1589; Hymn; Pentecost; Rabanus Maurus [c800 AD])*

Veni, Creator Spiritus,  
mentes tuorum visita,  
imple superna gratia,  
quæ tu creasti pectora.

Come, creator Spirit,  
visit the souls of your own,  
fill with heavenly grace  
those whom you have created.

Qui diceris Paraclitus,  
donum Dei altissimi,  
fons vivus, ignis, caritas,  
et spiritualis unctio.

You are called Paraclete,  
gift of the most high God,  
living water, flame, charity,  
and spiritual anointing.



Tu septiformis munere,  
dextrae Dei tu digitus,  
tu rite promissum Patris,  
sermone ditans guttura.

Accende lumen sensibus,  
infunde amorem cordibus,  
infirma nostri corporis  
virtute firmans perpeti.

Hostem repellas longius,  
pacemque dones protinus:  
ductore sic te praevio,  
vitemus omne noxium.

Per te sciamus, da Patrem,  
noscamus atque Filium,  
te utriusque Spiritum  
credamus omni tempore.

Deo Patri sit gloria,  
et Filio, qui a mortuis  
surrexit, ac Paraclito,  
in saeculorum saecula.

You, who are sevenfold in your gifts,  
finger of God's right hand,  
you who were rightly promised by the Father,  
enrich our throats with speech.

Inflame the light of our senses,  
pour love into our hearts;  
the weakness of our bodies  
strengthen with lasting power.

Drive the enemy far back,  
and at once grant us peace:  
with you going ahead of us,  
may we avoid all harm.

Through you may we know the Father,  
and recognize the Son;  
and may we always believe in you,  
Spirit of both.

To God the Father be glory,  
and to the Son, who from death  
rose again, and to the Holy Spirit,  
forever and ever.

*Benedictus sit Deus (1593; Offertory; Trinity Sunday; Graduale Romanum)*

Benedictus sit Deus Pater,  
unigenitusque Dei Filius,  
Sanctus quoque Spiritus,  
quia fecit nobiscum misericordiam suam.

Blessed be God the Father  
and the only-begotten Son of God,  
and the Holy Spirit;  
for he has dealt with us according to his mercy.



### **Missa L'homme armé for Five Voices**

As before, the 'L'homme armé' melody infuses the Sanctus-Benedictus with its clarity and melodic impetus. In the opening, persistent rising lines suggest angels flying and singing around the throne of God. The vigorous triple-time celebration of the 'Hosanna' occurs twice, wrapped around the tender and expressive 'Benedictus.'

*Sanctus-Benedictus (1571; mass movement; Isaiah 6:3; Matthew 21:9)*

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

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

Benedictus qui venit  
In nomine Domini.  
Osanna in excelsis.

Blessed is the one that comes  
In the name of the Lord.  
Hosanna in the highest.



### From Assumption to Sts. Simon and Jude

Palestrina's offertory for the Assumption of Mary, in mixolydian mode, evokes the image of a band of angels in the sky, celebrating with irrepressible rapid scales and hemiolae, before gathering forces to proclaim a definitive 'Alleluja!' (For a brilliant visual idea of the occasion, see the back cover of this program.) The solemn 'Stetit angelus' is a setting of a strange text from the Book of Revelations, depicting an angel holding a golden censer, which gives out 'aromatic smoke'. Our final offertory, for the Feast of Sts. Simon and Jude (two early evangelists), we offer the acclamatory 'In omnem terram:' 'Their sound has gone out into all lands!'

*Assumpta est Maria (1593; Offertory; Assumption of the Virgin Mary)*

Assumpta est Maria in coelum:  
gaudent angeli,  
collaudantes benedicunt Dominum:  
Alleluia.

Mary is taken up into heaven,  
the Angels rejoice,  
praising, they bless the lord:  
Alleluia.

*Stetit angelus (1593; Offertory; St. Michael the Archangel; Revelation 8:3-4:)*

Stetit angelus juxta aram templi habens  
thuribulum aureum in manu sua;  
et data sunt ei incensa multa,  
et ascendit fumus aromatum in conspectu Dei.

An angel stood near the sanctuary of the Temple  
holding a golden thurible in his hand;  
and he was given much incense,  
and aromatic smoke rose in the sight of God.

*In omnem terram (1593; Offertory; Sts. Simon and Jude; Psalm 18:5)*

In omnem terram exhibit sonus eorum,  
Et in fines orbis terrarum.

In every land their sound has gone out,  
And their words unto the ends of the earth.



### Missa L'homme armé for Five Voices

Palestrina divides the closing movement of his mass into two sections. The first sets to music the initial two petitions of the 'Agnus', much in the style of the earlier mass movements. After a full stop, he adds a sixth voice and launches into one of the most moving passages in all his works. Around the long-note 'L'homme armé' melody, he first wraps multiple rising lines. For the 'Qui tollis,' he brings four voices together in declamatory fashion, repeating this idea in various pairs of voices. Finally he embarks upon his mystical 'Dona nobis pacem,' guided by the bass in descending iterations, finally reaching a sublime plagal cadence.

*Agnus Dei (1571; mass movement)*

Agnus Dei,  
qui tollis peccata mundi:  
Miserere nobis.

Agnus Dei,  
qui tollis peccata mundi:  
Miserere nobis.

Agnus Dei,  
qui tollis peccata mundi:  
Dona nobis pacem.

Lamb of God,  
who takes away the sins of the world:  
Have mercy upon us.

Lamb of God,  
who takes away the sins of the world:  
Have mercy upon us.

Lamb of God,  
who takes away the sins of the world:  
Grant us peace.



**Upon This Rock**

And to round off our concert, we close with the second part of ‘Tu es Petrus.’ Again, we have the varied groupings of voices, and the occasional joining together of all six voices at dramatic points. The second part ends triumphantly, as did the first: ‘And I will give you the keys to the kingdom of heaven.’

*Tu es Petrus—Seconda parte (1572; Motet; Matthew 16:18-19)*

Quodcumque ligaveris super terram,  
erit ligatum et in caelis;  
et quodcumque solveris super terram,  
erit solutum et in caelis.  
Et tibi dabo claves  
regni caelorum.

Whatever you bind upon earth  
shall be bound in heaven;  
and whatever you release upon earth  
shall be released in heaven.  
And I will give you keys  
to the kingdom of heaven.



**Green Mountain Consort**

**Directed by Robert Worth**

Dianna Morgan, soprano

Amanda McFadden, alto

Paul Haile, tenor

Alison Harris, soprano

Christopher Fritzsche, tenor

Bob Worth, bass

**Green Mountain Consort** was founded as a one-on-a-part ensemble specializing in Renaissance music. This group is featured each season in our Sacred Realms concert set, held in the domed and frescoed church of St. Seraphim.

**Christopher Fritzsche** is a performing artist, an educator, frequent soloist with Bay Area vocal and instrumental ensembles, currently serves as Music Director for the Center for Spiritual Living in Santa Rosa and is a member of the vocal ensemble, Clerestory. Internationally recognized for his effortless countertenor voice, he can be heard on well over a dozen recordings on Warner Classics' Teldec label. From 1992 until 2003, he performed with the world-renowned a cappella vocal ensemble, Chanticleer. In those 11 years he sang over 1,000 concerts world-wide, appearing with the New York Philharmonic (Emil de Cou), San Francisco Symphony Orchestra, the Atlanta Symphony, the St. Paul Chamber Orchestra, (Christopher Hogwood and Hugh Wolff), and more recently the Santa Rosa Symphony, (Jeffrey Kahane & Robert Worth) and has sung concerts in some of the world's most renowned venues: The Kennedy Center (Washington D.C.), New York's Lincoln Center, as well as national concert halls across Asia and Europe, including London's Wigmore Hall. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's Chichester Psalms and, as a member of Chanticleer, earned two Grammy awards for the CDs Colors of Love and Lamentations and Praises by the celebrated British composer Sir John Tavener.

**Alison Harris** lives in Blucher Valley, a wild space near the ocean in Northern California. The coastal winds, creeks, and redwood trees of this small valley can be heard in every note she plays and sings. Alison has shared the stage and collaborated with Joan Baez, Albert Lee, Indigo Girls, Sam Bush, Case/Lang/Veirs, Dave Schools, and many more. San Francisco Magazine commented, "Alison Harris sounds like a songbird perched on Bonnie Raitt's shoulder. She sings about loneliness and longing with a grace and beauty that almost makes those things desirable."

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.

**Amanda McFadden** has been a music educator and active chorister over the last ten years. She served as the Music Director at Sonoma Academy in Santa Rosa, California from 2018-2021 and as Instrumental Music Director at Woodside Priory School in Portola Valley, California from 2012-2016. Amanda completed her Master of Music in Choral Conducting at the University of Delaware, 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. Amanda has most recently moved into the world of Education Technology with Imagine Learning. She loves cooking vegan food, playing volleyball, and getting outside to enjoy all that Sonoma County has to offer.

**Dianna Morgan** graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. Dianna's musical life is fully in Sonoma Bach. She works as Sonoma Bach's executive director, sings in every group, and is regularly featured as a soprano soloist. She was featured with Christopher Fritzsche in our November concert, *World of Wonder*, and will perform again in June with organist Anne Laver in *The Incomparable Herr Buxtehude*. Dianna moved to Sonoma County in 2013 to be closer to her family, and has since fallen in love with it! She lives in Rohnert Park with her husband and children, and they enjoy hiking, camping, and backpacking. Dianna has been a Girl Scout leader for the last 7 years and currently runs a Trailblazer troop that focuses on outdoor adventure. She is a Yosemite enthusiast, traveling there several times a year for adventure and extended backpacking trips.

**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.



## Upcoming Concerts

### **Never to Forget**

*Moving memorial music from across Europe*

Friday, April 8, 2022 at 8PM &

Saturday, April 9, 2022 at 3PM

Schroeder Hall, Green Music Center

Circa 1600

Live Oak Baroque Orchestra

### **Season Finale: Born of the Sun**

*Mozart's C Minor Mass & Requiem*

Friday, May 27, 2022 at 8PM &

Saturday, May 28, 2022 at 3PM

Schroeder Hall, Green Music Center

Sonoma Bach Choir

Live Oak Baroque Orchestra

### **Organ Recital: The Incomparable Herr Buxtehude**

*Exquisite Music for organ and vocal duet*

Wednesday, June 8th at 8PM

Schroeder Hall, Green Music Center

Dianna Morgan, soprano · Christopher Fritzsche, alto

Anne Laver, organ · Sonoma Bach Choir

# **Our 30th Season**

## **Dedicated to Donald and Maureen Green**

We dedicate our 2021-2022 season to the memory of Donald Green (1931-2021) and Maureen Green (1930-2020), beloved friends, colleagues, patrons and longtime benefactors here in Sonoma County. We recall with fondness our many years of making music with Don and Maureen in the Sonoma Bach Choir. We remain forever grateful for their deep involvement in the support and development of our early music programs. We recognize their vision and persistence over many years in sparking and bringing to fruition the Green Music Center project. And we honor them for their amazing generosity in that cause as in so many others. We will always be grateful for having had Don and Maureen in our lives; they will live forever in our hearts.



**We also remember and hold dearly these our beloved friends, patrons  
and family members lost during the pandemic:**

Carl A. Alexander (1927-2021)  
Leslie Sawyer Bascom (1950-2020)  
Roberto Becerra (1939-2020)  
Rick Beebe (1946-2020)  
Pat Benedict (1935-2020)  
Gary Alan Bolin (1947-2021)  
Norma Jean Brown (1928-2021)  
Sergei Chidlowsky (1957-2020)  
Harry Arnold Dingwall (1931-2020)  
Anna Carol Dudley (1931-2021)  
Maurice Eash (1928-2020)  
David Vaughn Escher (1956-2020)  
Louisa Trumbull (Lula) Field (1956-2020)  
Florido Forasiepi (1933-2020)  
Ken Goodman (1927-2020)  
Katherine Willens (1957-2022)

Jim Grisham (1936-2020)  
Moffett Beall Hall (1937-2021)  
Harper Hornberger (2014-2021)  
Jean Walline Houser (1918-2020)  
Boyd Jarrell (1949-2021)  
Esther Angela Kissling (1915-2021)  
Cordes Jeffrey Langley (1951-2021)  
George McClure  
Michael Ford Orton (1947-2021)  
Marilyn Becker Peters (1941-2021)  
Robert Nicholas Ristad Jr. (1935-2021)  
Robert Nicholas Rogers (1933-2021)  
Julius Schachter (1936-2020)  
Ray Walker (1930-2020)  
Stuart Nicholas White (1952-2020)  
Charles Creed Worth (1921-2021)



**D**ominica .i. quadrage  
 Simocavit me sine.  
 et ego exaudiam eū  
 et propterea cum et glo

nificabo cum longitudie  
 dierum adimplebo eum.  
**Q**ui habitat in ad ps.  
 uitorio altissimi in pro

Très Riches Heures: The Temptation of Christ



Très Riches Heures: The Feeding of the Multitude





**J**udica me deus et discer-  
 ae causam meam de  
 gente non sancta ab  
 homine iniquo et doloso et

pe me quia tu es deus meus  
 et fortitudo mea. **ps**  
**E**mitte lucem tuam et  
 ueritatem tuam ipsa me de

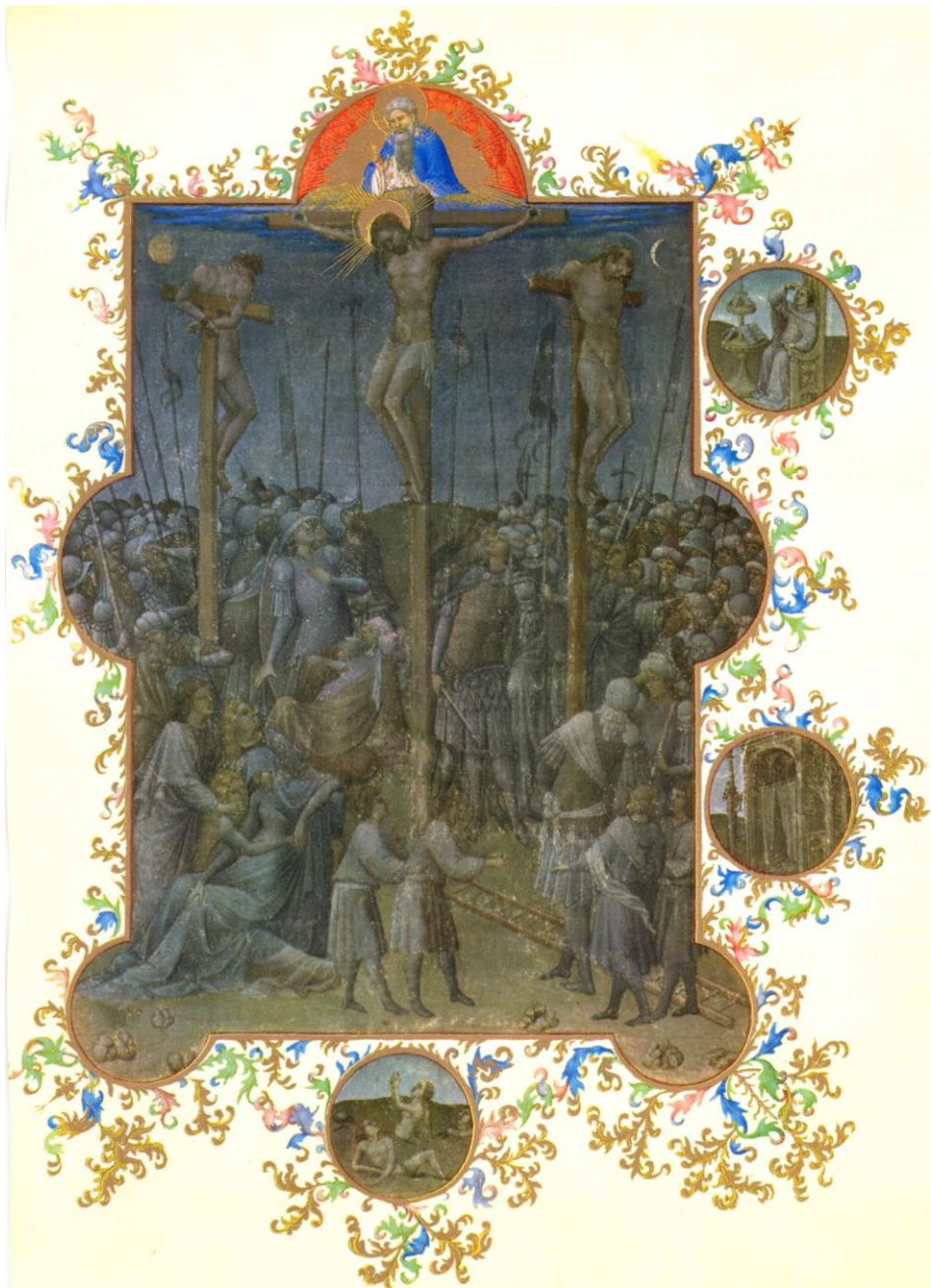
Très Riches Heures: The Raising of Lazarus



Domine ne lo-  
ge facias au-  
tilium tuum  
a me ad defensionem meam

aspice libera me de ore leonis  
et a cornibus unicornium  
humilitatem meam. **Ps.**  
**D**eus meus respice in

Très Riches Heures: The Entry into Jerusalem



**Très Riches Heures: The Death of Christ**



Très Riches Heures: The Coronation of Mary