



Henri Fantin-Latour; White Lilies, 1883.



PRESENTS

SACRED REALMS
AGNUS DEI

Green Mountain Consort

Directed by Robert Worth

SATURDAY, MARCH 30, 8 P.M.

SUNDAY, MARCH 31, 3 P.M.

ST. SERAPHIM ORTHODOX CHURCH



Michael Praetorius, 1620



Three Singers, Adam de Coster, 1630



Singing Boy, Hendrick Terbruggen 1627



Ludwig Senfl



Sacred Realms:
Agnus Dei

FEATURING

Green Mountain Consort

Dianna Morgan, soprano • Lauren Haile, mezzo • Shawna Hervé, alto

Paul Haile, tenor • Robert Worth, bass

Saturday, March 30, 2019
St. Seraphim Orthodox Church
Santa Rosa

Sunday, March 31, 2019
St. Seraphim Orthodox Church
Santa Rosa

Welcome

We're delighted that you've joined us here in the incredible Church of St. Seraphim for our fifth annual 'Sacred Realms' concert. Designing and performing these shows for this very special space has been a great joy for me and for the Green Mountain Consort, and we extend our warmest thanks and appreciation to Father Lawrence and to the entire Seraphim community for welcoming us back year after year.

Our theme of 'Agnus Dei' is of course seasonally relevant, as we live through the dark days of Lent in preparation for Holy Week and the celebration of the rising of the Lamb of God. These events have always brought out the best in composers through the ages. The wrenching drama and grief of the Passion has inspired so much great music, as has the dramatic tale of the Resurrection and its consequences.

Our program is built around two large works by Ludwig Senfl (1486—1543), which I have loved for years and have been waiting for the perfect opportunity to present. The first of these provides our theme: the *Missa Paschalis* (Mass for Easter). As you will hear, this chant-based piece creates a special sound-world, a sort of transcendent, cosmic texture which can express everything from the tender calling of the name 'Jesu Christe' to the shouts and acclamations of 'In the glory of God the Father: Amen!'

With the *Missa* in mind, we decided to add contemporaneous polyphonic settings of the other requisite texts for Easter Mass. These are drawn from three sources: Heinrich Isaac's magisterial *Choralis Constantinus*, an enormous collection of so-called 'Propers' for each liturgical occasion; G.P. da Palestrina's *Motetorum liber tertius* (1575); and the *Missa Christ ist erstanden* by Johannes Galliculus (c.1490—c.1550).

Johannes who?—you may well ask. Well, this is one of the great pleasures of programming and performing early music: Sometimes—more often than you might think—one discovers a treasure which no one seems to know about. I like to call these (after Peter S. Beagle's *The Last Unicorn*) 'Creatures of night, brought to light'.

As it turns out, Galliculus (sometimes called Hennl—both names mean 'Rooster') was a Saxon composer who resided mainly in Dresden and Leipzig. He held the post of Thomaskantor in Leipzig from 1520 to 1525; two hundred years later, J.S. Bach assumed the same position, which he held for the rest of his life.

Galliculus' *Missa Christ ist erstanden* sets both Ordinary and Propers for Easter Mass. As noted above, we have used a number of his Propers in our program, and these share a special feature, from which derives the title of the Mass: They incorporate the ancient, staunch Easter hymn, 'Christ ist erstanden'. Not only the melody of the hymn appears, but also its German words, simultaneously with the words of the Proper item. This feature—a separate text added to a prescribed text—is called a *textual trope*; and since the two texts are in different languages, the music thus derived is given the pleasing (and faintly culinary) appellation of *macaronic*.

Out of our discovery of the Galliculus Mass came the next layer of our concert: Several settings of 'Christ ist erstanden', by Michael Praetorius and Arnoldus von Bruck. These are placed as 'bookends' near the beginning and end of each half of our concerts. They provide a joyous but rather stern reminder of the occasion and its story.

But around these bookends, we wrap a very different set of 'über-bookends'. And this is where we come to our second large Senfl work, entitled *Quinque salutationes Domini nostri Jesu Christi* (Five greetings to our Lord Jesus Christ). In these five motets, Senfl creates an entirely different sound-world from the spacious, cosmic character of his *Missa Paschalis*.

The *Quinque salutationes* are small-scaled, intimate, exquisitely loving songs of delight and tenderness. Each begins with the same invocation—'Hail Lord Jesus Christ, blessed King'—and continues with a series of attributions of Jesus, such as 'vision of peace'; 'word made flesh', 'highest love', 'perfect truth'. And the music matches the lyrics perfectly—intimate, comforting, reassuring, at ease and at rest. We provide these pieces as a sort of counter-poise to the *Christ ist erstanden* settings, the Yin and Yan of the Easter story.

Our final element is a series of short readings, woven in with the music. These are drawn from the 'Agnus Dei' section of Denise Levertov's poem *Mass for the Day of St. Thomas Didymus*. The readings provide an alternate take on the meaning of the Easter tale, and point us towards the inner work which can help to make the story truly live in our lives.

Again, thank you so much for coming to our concert!

--Robert Worth

Sacred Realms: Agnus Dei

Salutatio prima (from <i>Quinque salutationes</i>)	Ludwig Senfl (1486—1543)
A reading from <i>Mass for the Day of St. Thomas Didymus: Agnus Dei</i>	Denise Levertov (1923—1997)
Christ ist erstanden à 4 (from <i>Musae Sioniae VI</i>).....	Michael Praetorius (1570—1621)
Introit: Resurrexi et ad huc (from <i>Choralis Constantinus</i>).....	Heinrich Isaac (c.1452—1517)
Kyrie (from <i>Missa Paschalis</i>)	Ludwig Senfl
Gloria (from <i>Missa Paschalis</i>)	Ludwig Senfl
Gradual: Haec dies and Alleluia: Pascha nostrum (from <i>Choralis Constantinus</i>).....	Heinrich Isaac
Sequence: Victimae paschali laudes (from <i>Missa Christ ist erstanden</i>)..	Johannes Galliculus (c.1490—after 1520)
A reading from <i>Mass for the Day of St. Thomas Didymus: Agnus Dei</i>	Denise Levertov
Salutatio secunda (from <i>Quinque salutationes</i>).....	Ludwig Senfl



INTERMISSION



Salutatio tertia (from <i>Quinque salutationes</i>)	Ludwig Senfl
A reading from <i>Mass for the Day of St. Thomas Didymus: Agnus Dei</i>	Denise Levertov
Christ ist erstanden (from <i>Newe deudsche geistliche Gesenge—1544</i>).....	Arnoldus von Bruck (c.1500—c.1554)
Offertory: Angelus Domini descendit	Giovanni Pierluigi da Palestrina (1525—1594)
Sanctus-Benedictus (from <i>Missa Paschalis</i>)	Ludwig Senfl
Salutatio quarta (from <i>Quinque salutationes</i>).....	Ludwig Senfl
Agnus Dei...miserere nobis (from <i>Missa Paschalis</i>)	Ludwig Senfl
Agnus Dei...dona nobis pacem (from <i>Missa Christ ist erstanden</i>)	Johannes Galliculus
Communion: Pascha nostrum (from <i>Missa Christ ist erstanden</i>).....	Johannes Galliculus
Christ ist erstanden à 5 (from <i>Musae Sioniae VI</i>).....	Michael Praetorius
A reading from <i>Mass for the Day of St. Thomas Didymus: Agnus Dei</i>	Denise Levertov
Salutatio quinta (from <i>Quinque salutationes</i>).....	Ludwig Senfl

Texts and Translations

Salutatio primaLudwig Senfl (1486-1543)

from *Quinque salutationes*

Ave Domine Jesu Christe, rex benedictae,
verbum Patris, Filius virginis,
Agnus Dei, Salus mundi,
Hostia sacra, verbum caro factum,
Fons pietatis.

Hail Lord Jesus Christ, blessed king,
Word of the Father, Son of the Virgin,
Lamb of God, salvation of the world,
Sacred host, word made flesh,
Source of compassion.

A reading from *Mass for the Day of St. Thomas Didymus: Agnus Dei*..... Denise Levertov (1923—1997)

Given that lambs
Are infant sheep, that sheep
Are afraid and foolish, and lack
The means of self-protection, having
Neither rage nor claws,
Venom nor cunning,
What then is this 'Lamb of God'?

This pretty creature, vigorous
To nuzzle for milk,
Woolbearer, bleater,
Leaper in air for delight of being,
who finds in astonishment
Four legs to stand on, the grass
All it knows of the world?

Christ ist erstanden à 4Michael Praetorius (1570—1621)

from *Musae Sioniae VI*

Christ ist erstanden von der Marter alle!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrioleis.

Christ is risen from all his torments,
thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy.

Wär er nicht erstanden,
so wär die Welt vergangen.
Seit daß er erstanden ist,
so loben wir den Herren Jesu Christ:
Kyrioleis.

If he were not risen,
then the world would be lost.
Since he has risen,
then let us praise the Lord Jesus Christ.
Lord have mercy.

Halleluja!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrioleis.

Alleluia!
Thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy

Introit: Resurrexi et ad hucHeinrich Isaac (c.1452—1517)

from *Choralis Constantinus*

Resurrexi, et adhuc tecum sum, alleluia.
Posuisti super me manum tuam, alleluia.
Mirabilis facta est scientia tua, alleluia.

I arose, and am still with Thee, alleluia.
Thou hast laid Thine hand upon me, alleluia.
Thy knowledge is become wonderful, alleluia.

Combined with 'Christ ist erstanden':

Christus surrexit,
Mala nostra texit;
et quos hic dilexit,
hos ad coelos vexit.

Domine, probasti me, et cognovisti me:
tu cognovisti sessionem meam,
et resurrectionem meam.

Alleluia.

Christ is risen.
He has covered our evil doings,
and those whom he has loved
he has led to heaven.

Lord, you have searched me and known me;
you know my sitting down,
and my rising up.

Alleluia.

KyrieLudwig Senfl
from *Missa Paschalis*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

GloriaLudwig Senfl
from *Missa Paschalis*

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

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.

Glory to God in the highest,
and on earth peace,
good will to all.
We praise thee, we bless thee,
we adore thee, we glorify thee.
We give thanks to thee
for thy great glory

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

Who takes away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy upon us.

For thou alone art holy.
Thou alone art the Lord.
Thou alone art most high,
Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

Gradual: Haec dies and Alleluia: Pascha nostrum Heinrich Isaac
from *Choralis Constantinus*

Haec dies quam fecit Dominus:
exultemus et laetemur in ea:
Alleluia.

This is the day which the Lord hath made:
let us be glad and rejoice therein:
Alleluia.

Pascha nostrum immolatus est Christus:
Alleluia.

Christ our Passover was sacrificed for us:
Alleluia.

Sequence: Victimae paschali laudes Johannes Galliculus (c.1490—after 1520)
from *Missa Christ ist erstanden*

Chant:

Victimae paschali laudes immolent Christiani.

To the Paschal victim let Christians offer praise.

Polyphony:

Agnus redemit oves: Christus innocens Patri
reconciliavit peccatores.

The Lamb has redeemed the sheep: Christ who is
without sin reconciled sinners to the Father.

While tenor sings 'Christ ist erstanden':

Christ ist erstanden von der Marter alle!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrie eleison.

Christ is risen from all his torments,
thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy.

Chant:

Mors et vita duello confluxere mirando; dux vitae
mortuus, regnat vivus.

Death and life have fought a huge battle; the
Prince of Life was dead, but lives and reigns.

Polyphony:

Dic nobis Maria, quid vidisti in via?
Sepulcrum Christi viventis,
et gloriam vidi resurgentis;

Tell us, Mary, what did you see on your way?
The tomb of the living Christ,
and the glory of his rising;

While bass sings 'Christ ist erstanden':

Christ ist erstanden von der Marter alle!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrie eleison.

Christ is risen from all his torments,
thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy.

Chant:

Angelicos testes, sudarium et vestes.
Surrexit Christus spes mea: praecedet suos in
Galilaeam.

Angels standing as witnesses, the shroud and linen
cloth. Christ my hope has risen: He precedes you
to Galilee.

Polyphony:

Credendum est magis soli Mariae veraci quam
populorum turbae fallaci.

More trust should be placed in truthful Mary than
in a deceitful crowd of the people.

Chant:

Scimus Christum surrexisse a mortuis vere:
Tu nobis, victor Rex, miserere.

Truly, we know Christ has risen from the dead: O
King and victor, have mercy on us.

A reading from *Mass for the Day of St. Thomas Didymus: Agnus Dei*.....Denise Levertov

What terror lies concealed in strangest words:
*O Lamb of God that taketh away
the Sins of the World?*
An innocence, born in snowdrifts,
licked by forebearing dogs more intelligent
than its entire flock put together?

God then, encompassing all things,
is defenseless?
Omnipotence has been tossed away,
reduced to a wisp of damp wool?

Salutatio secundaLudwig Senfl
from *Quinque salutationes*

Ave Domine Jesu Christe, rex benedictae,
Laus angelorum, gloria sanctorum, visio pacis,
Deitas integra, verus homo,
Flos et fructus virginis matris.

Hail Lord Jesus Christ, blessed king,
Praise of the angels, glory of the saints,
Vision of peace, unchanged deity,
Flower and fruit of the mother Virgin.



INTERMISSION

Salutatio tertiaLudwig Senfl
from *Quinque salutationes*

Ave Domine Jesu Christe, rex benedictae,
Lumen caeli, pretium mundi, gaudium nostrum,
Panis angelorum, cordis jubilus,
Rex et consors virginis matris.

Hail Lord Jesus Christ, blessed king,
Light of heaven, origin of the world, our delight,
Bread of angels, song for the heart,
King and bridegroom of chastity.

A reading from *Mass for the Day of St. Thomas Didymus: Agnus Dei*.....Denise Levertov

And we, frightened, bored, wanting
only to sleep till catastrophe has raged,
clashed, seethed and gone by without us—
We who in shamefaced private hope
had looked to be plucked from fire and given
a bliss we deserved for having imagined it—

Is it implied that *we*
must protect this perversely weak
animal, whose muzzle's nudgings
suppose there is milk to be found in *us*?
Must hold to our hearts
a shivering God?

Christ ist erstandenArnoldus von Bruck (c.1500—c.1554)
from *Neue deutsche geistliche Gesenge—1544*

Christ ist erstanden von der Marter alle!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrieleis.

Christ is risen from all his torments,
thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy.

Wär er nicht erstanden,
so wär die Welt vergangen.
Seit daß er erstanden ist,
so loben wir den Herren Jesu Christ:
Kyrieleis.

Halleluja!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrieleis.

If he were not risen,
then the world would be lost.
Since he has risen,
then let us praise the Lord Jesus Christ.
Lord have mercy.

Alleluia!
Thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy

Offertory: Angelus Domini descendit.....Giovanni Pierluigi da Palestrina (1525—1594)

Angelus Domini descendit de coelo et dixit
mulieribus: Quem quaeritis, surrexit sicut dixit.
Alleluia.

The angel of the Lord descended from heaven and
said to the women: Whom do you seek? He has
risen, as he said. Alleluia.

Sanctus-BenedictusLudwig Senfl
from *Missa Paschalis*

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.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

Salutatio quartaLudwig Senfl
from *Quinque salutationes*

Ave Domine Jesu Christe, rex benedictae,
Splendor Patris, princeps pacis,
Iauna caeli, panis vivus,
Virginis partus, vas puritatis.

Hail Lord Jesus Christ, blessed king,
Splendour of the Father, prince of peace,
Door to Heaven, living bread,
Born of the Virgin, vessel of purity.

Agnus Dei... miserere nobisLudwig Senfl
from *Missa Paschalis*

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... dona nobis pacem..... Johannes Galliculus
from *Missa Christ ist erstanden*

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

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

Concludes with 'Christ ist erstanden':

Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrie eleison.

Thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy.

Communion: Pascha nostrum Johannes Galliculus
from *Missa Christ ist erstanden*

Pascha nostrum immolatus est Christus:
Alleluia. Itaque epulemur in azymis sinceritatis et
veritatis: Alleluia.

Christ our Paschal Lamb has been sacrificed:
Alleluia. Therefore, let us keep the feast with the
unleavened bread of sincerity and truth: Alleluia.

Christ ist erstanden à 5 Michael Praetorius
from *Musae Sioniae VI*

Christ ist erstanden von der Marter alle!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrioleis.

Christ is risen from all his torments,
thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy.

Wär er nicht erstanden,
so wär die Welt vergangen.
Seit daß er erstanden ist,
so loben wir den Herren Jesu Christ:
Kyrioleis.

If he were not risen,
then the world would be lost.
Since he has risen,
then let us praise the Lord Jesus Christ.
Lord have mercy.

Halleluja!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrioleis.

Alleluia!
Thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy

A reading from *Mass for the Day of St. Thomas Didymus: Agnus Dei*.....Denise Levertov

So be it:
Come, rag of pungent
quiverings,
dim star.

Let's try if something human
still can shield you,
O spark
of remote light.

Salutatio quintaLudwig Senfl
from *Quinque salutationes*

Ave Domine Jesu Christe, rex benedictae,
Vita dulcis, veritas perfecta, praemium nostrum,
Caritas summa, fons amoris,
Dulcedo et pax durabilis, requies nostra,
Vita perennis: miserere nobis.

Hail Lord Jesus Christ, blessed king,
Sweet life, perfect truth, our prize,
Highest love, love's source,
Lasting sweetness and peace, our rest,
Everlasting life: have mercy upon us.

Green Mountain Consort

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. She plays and sings in her band Trebuchet with Paul 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. He currently is the instructor for the Audio Recording and Production Certificate Program at Sonoma State University. Paul sings and plays the drums with his wife, Lauren, in their band, Trebuchet. He also takes on various recording projects from full bands, to jingles, to voice over work at his recording studio, Greenhouse Recording. 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 6 years.

Shawna Hervé is a native of Sonoma County and an alumni 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. She is currently working on another full-length album. Early music became a part of her life during her college years at Sonoma State when Robert Worth was her ear training teacher and choir conductor. After ten years of not singing early music she joined Circa 1600 and Green Mountain Consort and has been loving it ever since. She started her business as a private singing teacher in 2004 at Stanroy Music Center and now sustains a work load of approximately 40 students with a wait list of singers eager to study with her. She and her husband, Cory Herve, have a duo called Twin Soles that performs a few times a month at some of their favorite venues in the North Bay and on Maui where they spend many of their vacations. She has recorded on many local artists' albums singing backup and lead on their original music. When she's not working she's spending time with her son, Indigo, and with her husband and their two cockatiels, Bo and Pippin.

Dianna Morgan graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. Dianna performed in Carnegie Hall 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 moved to Petaluma in 2013 and has since fallen in love with it! She lives there with her husband and children, and they enjoy walking around town, finding new things to do, and spending time together. Dianna is an active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, Green Mountain Consort, and working as Sonoma Bach's Executive Director.

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 and many other subjects for 27 years. In addition to his work in the fields of choral and early music, 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, 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 his MA in musicology at UC Berkeley in 1982.

Thank you for supporting Sonoma Bach!

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\$100 - \$249

Anonymous (7)
In Memory of Luke Lois
In honor of Bob Worth
In honor of David Hanes
In celebration of Linda Hanes
In Memory of John Kramer
In Memory of Doug Richardson
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Brian Andersen
Herbert Anderson
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Gabriela & George Von Haunalter
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Up to \$99

Anonymous (4)
In Honor of Jayne De Lawter
In Memory of John Kramer
Dana Alexander
Richard Aslin
Barbara Oski Bean
Bill Boorman
Linda Lee Boyd
Elinore Burnside
Gail Cafferata
Amanda Currie
Gwyneth Davis
Albert Fisk
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Julia Hawkins
Chris Hermann
Norm Howard
Mary Jenkins
Martha Kahane
Ruth R. Karlen
Ken Kelley
Steven & Renee Kirk
Georgia Leyden
Leslie Loopstra
Edith P. Mendez
Richard Morehead
Lane Olson
Diane Osten
Richard Pan
Teri Reynolds
Emily Roeder
Raye Lynn Thomas
Eugene Shapiro
Vernon Simmons
Susan Stewart
Bryce Moore Sumner
Thomas Vogler
Lee Wallace





Three Singers, Angelica Kaufmann, 1795



Arnoldus von Bruck



Heinrich Isaac



Denise Levertov

Upcoming Events

Spring Returns: An Affirming Flame

April 27 & 28



Bach Talk: A Human Requiem

May 16



Major Works Series: A Human Requiem

June 1 & 2



Midsummer Night Sings

Wednesday Nights in July



From now until our Season Finale: *A Human Requiem*, a group of early music lovers have joined together to match every new donation to Sonoma Bach – **up to \$20,000**. We hope this will encourage you to give to Sonoma Bach for the first time, or take this opportunity to raise your donation level! All of us here at Sonoma Bach ask you to *Give Voice to Early Music*, and take advantage of this exciting chance to have your generosity matched dollar for dollar.