



— SEASON FINALE —

# Born of the Sun



**Danielle Reutter-Harrah, soprano**  
**Heidi Waterman, alto**  
**Daniel Hutchings, tenor**  
**Nikolas Nackley, bass**  
**Sonoma Bach Choir**  
**Live Oak Baroque Orchestra**  
Directed by Robert Worth

FRIDAY, MAY 27, 8 P.M.  
SATURDAY, MAY 28, 3 P.M.

SCHROEDER HALL  
GREEN MUSIC CENTER  
ROHNERT PARK

Georgia O'Keefe, *Jimson Weed*, 1936.

## 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!



*Presented by Sonoma Bach in association with the Green Music Center*

# Born of the Sun

*FEATURING*

Danielle Reutter-Harrah, soprano

Heidi Waterman, mezzo-soprano

Daniel Hutchings, tenor

Nikolas Nackley, bass

Sonoma Bach Choir

Live Oak Baroque Orchestra

*Directed by Robert Worth*

Friday, May 27, 2022, 8 P.M.

Schroeder Hall

Green Music Center

Sonoma State University

Saturday, May 28, 2022, 3 P.M.

Schroeder Hall

Green Music Center

Sonoma State University

## Born of the Sun

To close our season, we offer Mozart's two great unfinished works of sacred music: The *Mass in C Minor* (also called the *Great Mass*) and the *Requiem in D Minor*. Our performance will essentially consist of the surviving torso of each piece, as orchestrated by Mozart's colleague and assistant Franz Xaver Süssmayr (in the case of the *Requiem*) and by the musicologist Richard Maunder (in the case of the *Mass in C Minor*). Certain reconstructed movements and those unattributable to Mozart will be omitted, as we focus upon these great works as they come down to us from Mozart's hand.

There can hardly be a more dramatic contrast between the monumental and spacious *Great Mass*, composed in 1782-83 as Mozart reached his maturity as a composer of sacred music, and the *Requiem*, the succinct, almost ascetic creation of his last days upon earth.



### Mass in C Minor (K. 427)

In early 1783 Mozart, 26 years old, was contending with a crisis in his family life and another in his art. He dealt with both by writing this unfinished *Mass in C Minor*.

The crisis in his family life came on the heels of his decision to leave his home in Salzburg and try living as a freelancer in Vienna. His father, who had educated Mozart at home and determined the least particle of his daily life, felt deserted and was devastated. Because of the flow of letters between Wolfgang and his father, it is easy to trace Wolfgang's desperate attempts to explain himself. He made the job much tougher when he married Constanze, his landlady's daughter, against powerfully expressed paternal disapproval. How to reconcile his father and his wife?

The crisis in his art is said to have come about through his first close contact with the music of Bach and Handel. Mozart had been well schooled in Baroque counterpoint by Padre Martini in Italy, but this had been Italian counterpoint. German scholars, in particular, have insisted that Bach and Handel would have seemed altogether different to the young Mozart, and would have brought him headlong into a confrontation with an alien but undeniably powerful way of putting notes together. Mozart's work at this time shows an unusual number of abandoned pieces, mostly fugues. How to reconcile the ornate melody, the singing line, of the Italians with the sturdy polyphony of the German masters?

Perhaps the *Mass in C Minor* was intended to reconcile all. Mozart had written his father that he had made a vow in his heart of hearts that when he would bring Constanze as his wife to Salzburg to meet his dear Papa, he would also bring a mass to perform, and he added that a half-completed mass lay in the corner of his apartment. It was still half-completed when the couple showed up in

Salzburg for the performance, and it is not known if music from previous Mozart masses, or music swiped from someone else's Masses and stored in Mozart's memory, was added at the last minute to complete the liturgy for the performance at St. Stephen's Church. It does seem likely that the solo soprano parts were sung by Constanze, and that they had been delicately crafted to suit her voice, a practice of Mozart in writing for solo singers throughout his life.

There are stark contrasts throughout the piece. The choral movements contain marked dissonance and dense contrapuntal elaboration, while the soloists are given rococo arabesques that would be at home in opera. Their presence in a church composition has bothered some critics for over two hundred years. Certainly these contrasts are deliberate; perhaps the main point, for Mozart, was to show off his jewel, his new wife, in a magnificent setting of choral intricacy and power.

Yet he never finished the Mass, and no one knows why. When the couple returned to Vienna, they found their first-born infant, who had been left in the care of others, dead. Mozart's letters show his grief. Perhaps the disaster of his homecoming, coupled with the failure of his Mass to pacify his father, soured Mozart on the project. One older theory has the liberal intellectual tendencies of Enlightenment Vienna widening the horizons of the provincial Mozart beyond the confines of the church; a more pragmatic notion is that a completed mass on such an enormous scale would have no liturgical use, and therefore would be of no practical benefit to Mozart.

Eventually, he recrafted the movements from the 'Kyrie' and 'Gloria' of the *Mass in C Minor*, adding several others, to create a cantata entitled *Dauid penitente* (K. 469), which was performed in Vienna in March of 1785.

The *Mass in C Minor* as we have it is a magnificent torso, mostly fully worked-out, with the perfection of finish that is characteristic of Mozart at his finest. The orchestra is full, lacking only the clarinets that could not be found in Salzburg. This is the young Mozart, returned home, intending to show his mastery of the music of his time and of times past, hoping to bring together the persons he loved most.



## Requiem Mass (K. 626)

If the reasons that the *Mass in C Minor* was never completed are a mystery, there is no mystery as to why Mozart's *Requiem in D Minor* was left unfinished: Death snatched it from his hand.

The 1984 film *Amadeus*, directed by Miloš Forman and based upon a play by Peter Shaffer, depicts a dark and ominous mood for Mozart's last days which may be close to the mark. A nobleman, later identified as Count Franz von Walsegg, an aspiring composer, had commissioned the *Requiem* anonymously, intending to pass it off as his own work. He communicated with

Mozart only through a mysterious ‘grey messenger’ who demanded that the commission be kept secret. The ailing composer developed the conviction that the messenger was from another realm.

As Mozart fell further into his last illness he spoke of his *Requiem* as being written for himself, and his friends and students clustered around his deathbed, singing the parts as he dictated them. Mozart composed compositions in his head and wrote them down virtually complete, but here he waited too long, and no one knows what the unfinished portions would have sounded like, or what would have been added to the music he left behind.

After Mozart’s death, his wife Constanze, in order to receive the much-needed final payment for the *Requiem*, arranged for its completion. She offered the job to two of Mozart’s colleagues, each of whom made tentative attempts and then declined, before passing the job along to a third colleague, Franz Xaver Süssmayr (1766-1803). Süssmayr’s completion is the form in which the *Requiem* was delivered to Count Walsegg’s messenger, who was told that Mozart had completed the work himself. It is also the version which is best known to the world, though there are several alternate modern completions available.

In our concert, you will hear the *Requiem* as Mozart left it, with the missing orchestration supplied by Süssmayr. In the ‘Lacrimosa’, we perform only the first eight bars, at which point Mozart’s manuscript breaks off. We also omit the ‘Sanctus’, the ‘Benedictus’ and the ‘Agnus Dei’, none of them attributable to Mozart, as well as the ‘Communion’, arranged by Süssmayr as a recapitulation of the opening ‘Requiem aeternam’ and ‘Kyrie eleison’.

The music we have is as heartfelt as music can be. The fires of hell and the prayers for mercy succeed each other with a wrench, as Mozart puts forth his ultimate effort. As in the *Mass in C Minor*, he somehow fuses all his study of Bach and Handel with the Italianate tradition that was his birthright.

There is no reason to doubt the sincerity of Mozart’s religious belief, but he combined that with a deep affection for the Freemasons, at that time and place a body of respectable men (never women) at odds with neither church nor state. When his father was dying Mozart could write to him, perhaps as a fellow Freemason, that death is the ‘truest friend of mankind’ and that it ‘unlocks the door to our true happiness’. But when Mozart realized that he could never write down all the music he had already composed for this Requiem Mass, he wept.

There is nothing in Mozart’s work that is like the *Requiem*. The very first notes set the mood. There are two bassoons and two basset horns (an unlikely-looking single-reed instrument loved by Mozart). There are no other woodwinds, instruments Mozart could handle as no other composer before or since. He does without. The trombones intone throughout much of the composition. Instrumental introductions are kept short, as they are in another piece from Mozart’s last year, *Die Zauberflöte*, which also features basset horns.

The movements startle with their abrupt changes of feeling, each worked up to a maximum intensity. In the *Mass in C Minor*, the movements change suddenly from a Baroque learned style to Rococo elegance, with room for both; in the Requiem we are faced with a choice: Damnation, or everlasting life among the blessed. Both are depicted with poignancy and force.

We cherish the music we have from Mozart's last days as we mourn what we can never hear. His death at age 35 has been called the greatest catastrophe in the history of classical music.



Note: These concerts are made possible by a generous bequest from our dear friend and comrade Rick Beebe (1946-2020), who for many years was a mainstay of the Sonoma Bach Choir's bass section. We recall fondly Rick singing his heart out with us in the great works of Mozart, Bach and many others, and as we sing and play in his memory, our love and gratitude go out to Rick and also to his beloved family.

In addition, in profound grief and with a sense utter outrage, we perform Mozart's music for you in memory of the nineteen students and two teachers—each one loved, each precious, each irreplaceable—killed this week in Uvalde, Texas.



We are so pleased that you are here to share this music with us. We very much hope that you enjoy our concert, and that the music will in some small measure help to ameliorate your life in the face of the loss and turmoil and hazards which have beset us over these past several years.

We'd love to see you in a few weeks at our Organ Recital: The Incomparable Herr Buxtehude, featuring organist Anne Laver, vocal soloists Dianna Morgan and Christopher Fritzsche, and the Sonoma Bach Choir. The recital, originally scheduled in its traditional January slot, was postponed due to the spread of the Omicron variant. The concert will take place on Wednesday, June 8, right here in our beloved Schroeder Hall. Further information can be found elsewhere in this program, or at [www.sonomabach.org](http://www.sonomabach.org).

Robert Worth, music director

*Mass in C Minor* and *Requiem in D Minor* notes by Dan Solter

**Mass in C Minor, also known as ‘The Great Mass’ (1782-83)**  
**Wolfgang Amadeus Mozart (1756-1791)**  
**Orchestration completed by Richard Maunder**

*Note:* Our performance includes all of the movements up to and including the ‘Et incarnatus est’ of the mass, at which point Mozart’s manuscript breaks off. We omit the later movements ‘Sanctus’ and ‘Benedictus’, which were pieced together from a fragmentary set of orchestral parts and other materials.

*I. Kyrie*

Kyrie eleison (Andante moderato)

*II. Gloria*

1. Gloria in excelsis (Allegro vivace)
2. Laudamus te (Allegro aperto)
3. Gratias agimus tibi (Adagio)
4. Domine Deus, Rex caelestis (Allegro moderato)
5. Qui tollis peccata mundi (Largo)
6. Quoniam tu solus sanctus (Allegro)
7. Jesu Christe (Adagio)
8. Cum sancto spiritu (No given tempo marking)

*III. Credo*

1. Credo in unum Deum (Allegro maestoso)
2. Et incarnatus est (No given tempo marking)





**Requiem Mass in D Minor**  
**Wolfgang Amadeus Mozart (1756-1791)**  
**Orchestration completed by Franz Xaver Süssmayr**

*Note:* Our performance includes all of the movements up to and including the ‘Offertorium’, at which point Mozart’s manuscript leaves off. We perform only the first eight bars of the ‘Lacrimosa’, since the balance of the music was not written by Mozart but rather by Süssmayr. We omit the latter movements ‘Sanctus’, ‘Benedictus’ and ‘Agnus Dei’ (none of these attributable to Mozart), as well as the closing ‘Communion’ (fashioned by Süssmayr as a recapitulation of the latter section of the Introit and the Kyrie fugue).

*I. Introit*

Requiem aeternam

*II. Kyrie*

Kyrie eleison

*III. Sequenz*

1. Dies irae, dies illa
2. Tuba mirum spargens sonum
3. Rex tremendae majestatis
4. Recordare Jesu pie
5. Confutatis maledictis
6. Lacrimosa dies illa

*IV. Offertorium*

1. Domine Jesu Christe—Quam olim Abrahae
2. Hostias et preces tibi Domine—Quam olim Abrahae



# 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)	Moffett Beall Hall (1937-2021)
Leslie Sawyer Bascom (1950-2020)	Harper Hornberger (2014-2021)
Roberto Becerra (1939-2020)	Jean Walline Houser (1918-2020)
Rick Beebe (1946-2020)	Boyd Jarrell (1949-2021)
Pat Benedict (1935-2020)	Esther Angela Kissling (1915-2021)
Gary Alan Bolin (1947-2021)	Cordes Jeffrey Langley (1951-2021)
Norma Jean Brown (1928-2021)	George McClure
Sergei Chidlowsky (1957-2020)	Michael Ford Orton (1947-2021)
Harry Arnold Dingwall (1931-2020)	Marilyn Becker Peters (1941-2021)
Anna Carol Dudley (1931-2021)	Robert Nicholas Ristad Jr. (1935-2021)
Maurice Eash (1928-2020)	Robert Nicholas Rogers (1933-2021)
David Vaughn Escher (1956-2020)	Julius Schachter (1936-2020)
Louisa Trumbull (Lula) Field (1956-2020)	Ray Walker (1930-2020)
Florido Forasiepi (1933-2020)	Stuart Nicholas White (1952-2020)
Ken Goodman (1927-2020)	Katherine Willens (1957-2022)
Jim Grisham (1936-2020)	Charles Creed Worth (1921-2021)

# **I think continually of those who were truly great Stephen Spender (1909-1995)**

*Note:* The title for our 2021-2022 season and the titles for several of our concerts (including this one) were borrowed from Spender's poem about greatness, about loss, about wonder, about inspiration.

I think continually of those who were truly great.  
Who, from the womb, remembered the soul's history  
Through corridors of light where the hours are suns  
Endless and singing. Whose lovely ambition  
Was that their lips, still touched with fire,  
Should tell of the Spirit clothed from head to foot in song.  
And who hoarded from the Spring branches  
The desires falling across their bodies like blossoms.

What is precious is never to forget  
The essential delight of the blood drawn from ageless springs  
Breaking through rocks in worlds before our earth.  
Never to deny its pleasure in the morning simple light  
Nor its grave evening demand for love.  
Never to allow gradually the traffic to smother  
With noise and fog the flowering of the spirit.

Near the snow, near the sun, in the highest fields  
See how these names are fêted by the waving grass  
And by the streamers of white cloud  
And whispers of wind in the listening sky.  
The names of those who in their lives fought for life  
Who wore at their hearts the fire's center.  
Born of the sun they traveled a short while towards the sun,  
And left the vivid air signed with their honor.

# Texts and Translations

Mass in C Minor, known also as ‘The Great Mass’ (1782-83) ..... W.A. Mozart (1756-1791)

*Note:* Our performance includes all of the movements up to and including the ‘Et incarnatus est’ of the mass, at which point Mozart’s manuscript breaks off. We omit the later movements ‘Sanctus’ and ‘Benedictus’, which were put together from a fragmentary set of orchestral parts and other materials.

## *I. Kyrie*

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

## II. Gloria

1. Gloria in excelsis Deo.

Et in terra pax

hominibus bonae voluntatis

Glory to God in the highest,

and on earth peace,

good will to all.

2. Laudamus te, benedicimus te,

adoramus te, glorificamus te.

We praise you, we bless you,

we adore you, we glorify you.

3. Gratias agimus tibi

propter magnam gloriam tuam

We give you thanks

for your great glory

4. Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite,

Jesu Christe,

Domine Deus, Agnus Dei,

Filius Patris.

Lord God, heavenly king,

God the Father almighty.

Lord Jesus Christ,

the only-begotten Son!

Lord God, Lamb of God,

Son of the Father.

5. Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

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.

6. Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus Altissimus,

For you alone are holy.

You alone are the Lord.

You alone are most high,

7. Jesu Christe.

Jesus Christ.

8. Cum Sancto Spiritu

in gloria Dei Patris. Amen.

With the holy spirit

in the glory of God the Father. Amen.

### III. Credo

1. Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium  
et invisibilium.

(Credo.) Et in unum Dominum  
Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum  
ante omnia saecula.

Deum de Deo,  
lumen de lumine,  
Deum verum de Deo vero,  
Genitum non factum,  
consubstantialem Patri;  
per quem omnia facta sunt.

(Credo.) Qui propter nos homines  
et propter nostram salutem  
descendit de caelis.

2. Et incarnatus est  
de Spiritu Sancto  
ex Maria Virgine:  
et homo factus est.

I believe in one God,  
the Father Almighty,  
creator of heaven and earth,  
and of all things visible  
and invisible.

(I believe.) In one Lord  
Jesus Christ,  
only-begotten Son of God,  
born of the Father  
before all ages;

God of God,  
light of light,  
true God of true God,  
begotten not made,  
of one substance with the Father;  
by whom all things were made.

(I believe.) Who for us humans,  
and for our salvation,  
came down from heaven.

And was incarnate  
by the Holy Spirit  
from the Virgin Mary:  
and was made man.

Requiem Mass in D Minor (1791)..... W.A. Mozart (1756-1791)

*Note:* Our performance includes all of the movements up to and including the ‘Offertorium’, at which point Mozart’s manuscript leaves off. We perform only the first eight bars of the ‘Lacrimosa’, since the balance of the music was not written by Mozart but rather by Süßmayr. We omit the latter movements ‘Sanctus’, ‘Benedictus’ and ‘Agnus Dei’ (none of these attributable to Mozart), as well as the closing ‘Communion’ (fashioned by Süßmayr as a recapitulation of the latter section of the Introit and the Kyrie fuge).

#### I. Introit

Requiem aeternam, dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam, dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, Lord,  
and may perpetual light shine upon them.  
You, God, are praised in Zion,  
and to you shall the vow be performed in Jerusalem.  
Hear my prayer,  
To you all flesh shall come.  
Grant them eternal rest, Lord,  
and may perpetual light shine upon them.

## *II. Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

## *II. Sequenz*

1. Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.

Day of wrath, that day  
Will dissolve the earth in ashes  
As testified by David and the Sibyl.

Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus.

What dread there will be  
When the judge comes  
To judge all things strictly.

2. Tuba mirum spargens sonum  
Per sepulchra regionum  
Coget omnes ante thronum.

A trumpet, spreading its sound  
Through the graves of all regions  
Will drive all before the throne.

Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.

Death will be astonished, and nature,  
With the rising of all creation  
To respond to the judge.

Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus iudicetur.

A written book will be proffered  
In which everything is contained,  
By which the world will be judged.

Iudex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.

Therefore when the judge sits down  
What is hidden will reveal itself.  
Nothing will remain unavenged.

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

What then such a miserable one say?  
What patron will speak for me,  
When even the righteous are not secure?

3. Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

King of tremendous majesty,  
Who freely saves the redeemed,  
Save me, fountain of goodness.

4. Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.

Remember, blessed Jesus,  
That I am the cause of your journey,  
Do not forget me on that day.

Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tantus labor non sit cassus.

Seeking me, you sat down, weary,  
You redeemed me, suffering on the cross.  
Do not let such labor be in vain.

Juste judex ultionis  
Donum fac remissionis  
Ante diem rationis.

Ingemisco tamquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce Deus.

Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

Inter oves locum praesta,  
At ab haedis me sequestra,  
Statuens in parte dextra.

5. Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

6. Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.

### *III. Offertorium*

1. Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni,  
et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahamae promisisti  
et semini ejus.

Just and avenging judge,  
Grant remission  
Before the day of reckoning.

I groan like a guilty one.  
Guilt reddens my face.  
Spare a supplicant, O God.

You who absolved Mary Magdalene  
And listened to the thief:  
To me also you have given hope.

My prayers are not worthy,  
But in your merciful goodness grant  
That I not burn in eternal fire.

Place me among your sheep  
And sequester me from the goats,  
Setting me on your right hand.

When the evil ones have been confounded  
And given to the bitter flames,  
Call me among the blessed.

I pray in supplication, kneeling,  
My heart contrite as the dust,  
Safeguard my fate.

Tearful that day  
When from the dust will rise  
Guilty humanity to be judged.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from the pains of hell,  
and from the bottomless pit:  
Deliver them from the lion's mouth.  
Neither let them fall into darkness  
nor let the black abyss swallow them.

Let St. Michael, your signifier,  
lead them into the holy light,  
which you once promised  
to Abraham and to his descendants.

2. Hostias, et preces tibi, Domine,  
laudis offerimus;  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine,  
de morte transire ad vitam,  
quam olim Abrahae promisisti  
et semini ejus.

We offer unto you this sacrifice  
of prayer and praise.  
Receive it for those souls  
whom today we commemorate.  
Allow them, Lord,  
to cross from death into life,  
which you once promised to Abraham  
and to his descendants.



## Soloists

Danielle  
Reutter-Harrah  
*soprano*

Heidi  
Waterman  
*mezzo-soprano*

Daniel  
Hutchings  
*tenor*

Nikolas  
Nackley  
*bass*



## Sonoma Bach Choir

Bob Worth, music director  
Yvonne Wormer, rehearsal accompanist

Bonnie Alexander  
Brian Andersen  
Lindsey Beaven  
Lauré Campbell  
Linda Clader  
Anne Cook  
Nedra Crowe-Evers  
Jayne DeLawter  
Cammie Dingwall  
L Peter Deutsch  
Margaret Field  
Ben Ford

Gary Foster  
Richard Gibbons  
Janet Greene  
Mike Hall  
Dave Hanes  
Kristofer Haugen  
Faye Heath  
Andrea Herold  
Martie Leys  
Charles Little  
Matthew McClure

Dora McClurkinMuir  
Amanda McFadden  
Erin Moore  
Dianna Morgan  
Amy Nykamp  
John Nykamp  
Steve Osborn  
Vicki Osten  
Lucinda Ray  
Andrew Robart  
Nathan Russell

Laura Sawyer  
Anne Schaefer  
Vinca Schaefer  
Mark Setterland  
Dan Solter  
Pat Solter  
Ron Stevens  
Dave Stohlmann  
Mary Tenwinkel  
Beth Thomlinson  
Dale Trowbridge  
Jennifer Yoo

The **Sonoma Bach Choir** is a group of about 50 gifted singers drawn from throughout Sonoma County. The Sonoma Bach Choir specializes in the music of the Baroque period, with special emphasis on Johann Sebastian Bach; members and audiences alike thrill to the constant inventiveness and incredible degree of feeling in Bach's music.



# Live Oak Baroque Orchestra

Aaron Westman, associate director

Aaron Westman <i>violin I</i>	Rob Diggins <i>viola</i>	Elisabeth Axtell <i>horn</i>	Richard van Hessel <i>trombone</i>
Kati Kyme <i>violin I</i>	Cynthia Black <i>viola</i>	Burke Anderson <i>horn</i>	Michael Cushing <i>trombone</i>
Joli Einem <i>violin I</i>	Bill Skeen <i>cello</i>	Anna Marsh <i>bassoon</i>	John Thomas <i>trombone</i>
Anna Washburn <i>violin II</i>	Dan Turkos <i>bass</i>	David Wells <i>bassoon</i>	Kris Kwapis <i>trumpet</i>
Tyler Lewis <i>violin II</i>	Kathryn Montoya <i>oboe</i>	Thomas Carroll <i>basset horn</i>	Dominic Favia <i>trumpet</i>
Gail Hernandez Rosa <i>violin II</i>	Stephen Bard <i>oboe</i>	Elise Bonhivert <i>basset horn</i>	Mindy Rosenfeld <i>flute</i>
Jonathan Davis <i>organ</i>			Allen Biggs <i>timpani</i>

**Live Oak Baroque Orchestra** is Sonoma Bach's resident instrumental ensemble. LOBO brings sumptuous tone and breathtaking flair to the one-on-a-part string-band repertoire of the 17th Century. Experience Baroque music at its finest—passionately performed by some of the country's finest and most charismatic period instrumentalists, right here in Sonoma County.

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

*Exquisite Music for organ and vocal duet*

Wednesday, June 8, 2022, 8 P.M.

Schroeder Hall, Green Music Center

Dianna Morgan, soprano · Christopher Fritzsche, countertenor

Anne Laver, organ · Sonoma Bach Choir

We rejoice to welcome Anne Laver back for her fourth organ recital on the Brombaugh pipe organ in Schroeder Hall, featuring the music of Dieterich Buxtehude (1637-1707), one of the young Bach's idols. Annie will perform a prelude, a passacaglia, exquisite chorale settings (with melodies introduced by the Sonoma Bach Choir), a thrilling modern chorale partita by Lionel Rogg (b1936), and, with soprano Dianna Morgan and countertenor Christopher Fritzsche, selected vocal solos and duets. The trio will also perform the world premiere of Sonoma Bach's first major commissioned work, a setting of the German chorale of 'Allein zu dir, Herr Jesu Christ', by Syracuse University composer Natalie Draper.

## Biographies

Tenor **Daniel Hutchings** resides in Colorado, performing with ensembles such as the Baroque Chamber Orchestra of Colorado, the Boulder Bach Festival, the Denver Early Music Consort, St. Martin's Chamber Choir, and Seicento Baroque Ensemble. He has premiered many works composed by his wife, pianist Rachael Lu Hutchings. Before moving to Colorado, Mr. Hutchings performed in San Francisco with American Bach Soloists, Philharmonia Baroque, and Magnificat, and returns often to perform with groups such as the San Francisco Bach Choir and the Sonoma Bach Choir. He performed for five years at the Carmel Bach Festival, and was one of its Virginia Best Adams Fellows.

Baritone **Nikolas Nackley** is in demand for his work on both the concert and operatic stage. He has been heralded by the *San Francisco Chronicle* as “sonorous and heroic” and praised by the *Boston Globe* for his ability to “continually impress with his beautiful voice and acting.” Recently featured in the title role of West Edge Opera's critically acclaimed *Il ritorno d'Ulisse in patria*, Mr. Nackley returned to WEO this past summer to sing the role of Captain Bouchardon in the West Coast premiere Matt Mark's opera *Mata Hari*. Recent credits include the role of Joe Pitt in the West Coast premiere of Peter Eötvös's opera *Angels in America* with the Los Angeles Philharmonic; Adonis in John Blow's *Venus and Adonis* with Marin Baroque; Bach's St. John Passion with the SF Bach Choir, Santa Clara Chorale, and Bay Choral Guild; Figaro in Paisiello's *Barber of Seville* with WEO's Opera Medium Rare; Haydn's *The Seasons* with Marin Oratorio; and the West Coast premiere of Kaija Saariaho's “The Tempest Songbook” with Cal Performances. Mr. Nackley is currently on the faculty at the School of Music at SF State University and at UC Berkeley, where he is the director of vocal studies.

**Danielle Reutter-Harrah** is thrilled to return to Sonoma Bach after her last appearance as the soprano soloist for Brahms' *Ein deutsches Requiem* in 2019 (as Danielle Sampson). She recently performed the role of Vespetta in Telemann's comic chamber opera *Pimpinone* with the Boston Early Music Festival, Bach's Coffee Cantata with Baroque Chamber Orchestra of Colorado (Lieschen), and a program of 17th century masters entitled *Wayward Sisters* with Pacific MusicWorks. Her favorite past performances include Monteverdi's *Il ritorno d'Ullise in patria* (Melanto) and *Orfeo* (La Musica/Messagiera), Purcell's *Dido and Aeneas* (Dido/Belinda), and Handel's *Ariodante* (Ariodante). She performs frequently with local Seattle ensembles including Pacific MusicWorks, Whidbey Island Music Festival, and the Byrd Ensemble. Danielle received her BM from the University of Denver's Lamont School of Music and her MM from the San Francisco Conservatory of Music and teaches voice and piano privately. She lives in Seattle with her two children.

With a voice that has been praised for its’ “...rich, lustrous tone and gorgeous legato” (San Francisco Classical Voice), Petaluma native **Heidi L. Waterman** has enjoyed a wide-ranging career encompassing everything from film and video game scores to early Renaissance chant to

cutting-edge modern oratorio. She has been a soloist with San Francisco Symphony, San Francisco Opera, Philharmonia Baroque Orchestra and Chorale, and San Francisco Bach Choir, among many others. In recent years, Ms. Waterman has been fortunate enough to specialize in Baroque and Classical repertoire, earning enthusiastically positive reviews: “remarkable, with a performance both fresh-voiced and Baroque-authentic” (San Francisco Classical Voice). Recent highlights include Bach’s Weihnachtsoratorium (San Francisco Choral Society) and St. John Passion (San Francisco Bach Choir and Bay Choral Guild), Rossini’s Petit Messe Solennelle (SF Choral Society), Mozart’s Requiem, J.C. Bach’s Magnificat, Marianna Martines’ Dixit Dominus (San Francisco Bach Choir), and repeat appearances with Maestro Nicholas McGegan on PBO’s Sessions series, most recently on a Handel program with PBO creative partner Davóne Tines.

**Aaron Westman** was a “metal-head” growing up in California. He now plays the electric guitar of the 17th-century. Described as “expressive and virtuosic” (—SF Classical Voice) and a “brilliant virtuoso violinist” (—Early Music America) and violist, Aaron has made a career for himself as “one of the most popular period instrumentalists on the west coast” (—Press Democrat). Since 2005, he has performed as a chamber, principal player, or soloist with most of the major baroque ensembles in California, and toured extensively throughout the world. As a principal player, Aaron works with American Bach Soloists, Ars Minerva, Bach Collegium San Diego, California Bach Society, El Mundo, Hawaii Performing Arts Festival, Musica Angelica, Magnificat, New Hampshire Music Festival, and Philharmonia Baroque Orchestra (since 2006), and has toured extensively with Orchester Wiener Akademie. Aaron co-directs the chamber ensemble AGAVE, which regularly performs and records with several star singers including countertenor Reginald Mobley, with whom they have three albums. Gramophone Magazine (UK) calls their latest album, *American Originals*, “brilliant and knowing,” and it features “a stunning playlist of neglected works by composers of color” (EMAg). He is also Associate Director of the Live Oak Baroque Orchestra, and violist in the Sylvestris Quartet, which will continue its residency at Hawaii Performing Arts Festival in the Summer of 2022. Aaron holds degrees from Indiana University and Wesleyan University. His principal teachers were Stanley Ritchie, Elizabeth Blumenstock, Geraldine Walther, and Alan de Veritch. Aaron has been on the performance faculty at Mills College, and in 2021, he joined the faculty of Sonoma State University. He directs the Santa Rosa Symphony’s Young People’s Chamber Orchestra.

**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.

# Thank you for supporting Sonoma Bach!

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