



Pope Sixtus IV in the Sistine Chapel (15th century)



Johannes Ockeghem (16th century)



Concert sponsored in memory of P. Douglas Richardson

Sacred Realms:
The Eternal City

FEATURING

The Green Mountain Consort

Saturday, March 17 & Sunday March 18, 2018

St. Seraphim of Sarov Orthodox Church

Santa Rosa

The Eternal City

L'HOMME ARMÉ

L'homme armé.....Anonymous Burgundian chanson (mid-15th century)



DUFAY

Kyrie (from Missa L'homme armé).....Guillaume Dufay (1397—1474)

Ave regina coelorum.....Dufay



OCKEGHEM

Gloria (from Missa L'homme armé).....Jean de Ockeghem (c.1410—1497)

Alma redemptoris Mater.....Ockeghem



JOSQUIN

Nardi Maria pistici.....Josquin Desprez (c.1453—1521)

Credo (from Missa L'homme armé sexti toni).....Josquin

INTERMISSION

JOSQUIN REDUX

Illibata Dei virgo nutrix.....Josquin



ORTO

Sanctus and Benedictus (from Missa L'homme armé).....Marbrianus de Orto (c.1460—1529)

Ave Maria mater gratie.....Orto



PALESTRINA

Descendi in hortum (Canticum canticorum, 1584)..Giovanni Pierluigi da Palestrina (c.1525-1594)

Agnus Dei(from Missa L'homme armé).....Palestrina

Surge amica mea (Canticum canticorum, 1584).....Palestrina

Welcome!

We're so glad you are here to share with us some wonderful music here in the amazing church of St. Seraphim! Don't get me wrong—Sonoma Bach loves performing in Schroeder Hall at the Green Music Center, our concert home as a resident company at the GMC since 2016. But we hold a special place in our hearts for our annual *Sacred Realms* production in Seraphim. There's nothing quite like this beautiful space, with its soaring architecture, amazing fresco program (still underway), and warm, resonant acoustics. The welcoming community, led by Father Lawrence Margitich, makes our experiences rehearsing and performing here especially precious to us.

The Eternal City is the sixth production in our 2017-18 season, 'Il Palazzo della Musica'. We invite you to imagine Italy as a palace—each room you come to is special, each imbued with its own decorative scheme, its own play of light, its own pleasures and secrets to discover. And in each room—in the entire palace—in fact, in Italy—**you** feel special, warmer, more free, more imaginative, more connected with the things that really count in life.

Italy really is different. Northerners have been coming to Italy for centuries, discovering the sun, the food, the art, the wine, and (perhaps most importantly) discovering themselves. As E.M. Forster puts it, "Italy was offering her the most priceless of all possessions—her own soul."

Each of our eight concert productions this season focuses upon a room in the palace of Italian early music. From our opening recital (killingly beautiful vocal music and curious instrumental inventions) to our season finale (tracing Venetian style as it spread northward like wildfire), we've been taking a guided tour of the vast repertoire of Italian early music.

With *The Eternal City*, we focus upon the repertoire of the Sistine Chapel in the Renaissance. In the 1470's, Pope Sixtus IV oversaw the demolition of the medieval 'Cappella Magna' and the design and construction of the Sistine Chapel, which was completed in 1481. This is the building known and admired throughout the world—but to imagine it as it looked during the time of our late 15th-century composers, you must try to forget Michelangelo. The ceiling was then a simple blue sky spangled with stars.

Into this magnificent new edifice moved the already-existing 'College of Singers', which became the choir of the Cappella Sistina. In the last two decades of the 15th-century, this choir ranged from 16 to 24 singers (all adult males). Many of the singers were also composers, including Gaspar van Weerbeke, Marbrianus de Orto, and Josquin Desprez, whose signature was discovered carved into the paint of the Sistine choir stalls.

The large repertoire created by the resident composers was augmented by many pieces copied into Vatican manuscripts during the period. These featured both native Italian

composers and many northerners such as Jean de Ockeghem. In addition, the earlier contributions of such composers as Guillaume Dufay (a member of the papal musical establishment in the 1420's and 30's) were preserved in the manuscripts which supplied the repertoire performed by the Sistine choir.

In our concert, we present for you a selection from this vast, rich repertoire. We have been greatly assisted by a wonderful book by Stanford musicologist Jesse Rodin, entitled 'Josquin's Rome: Hearing and Composing in the Sistine Chapel', which explores the repertoire, with special emphasis upon defining the style milieu within which Josquin's works can be placed. Unlike many musicological tomes, this one is actually readable—lots of technical language, to be sure, but filled with vivid and evocative descriptions of favorite pieces and passages:

The sound of the piece is extraordinary: It features melodies that ascend like rockets, edgy rhythmic roulades, ostinatos that circle relentlessly, homorhythmic passages of quiet beauty, and unexpected harmonic juxtapositions.

Love it! As a survivor of graduate studies in musicology, it is such a pleasure for me to read Rodin's writing, which, even in the context of rigorous scholarship, manages to project a love and veneration for the actual music. And in his role as an ensemble director, Rodin and his group Cut Circle have produced a fine companion CD for the book, including several of the pieces you will hear in our concert.

Our repertoire is organized roughly chronologically, featuring five composers: Guillaume Dufay, Jean de Ockeghem, Josquin Desprez, Marbrianus de Orto, and Giovanni Pierluigi da Palestrina. Each of these musicians contributed to a long tradition of masses based upon the popular mid-15th-century tune, 'L'homme armé'. We present a complete 'Missa L'homme armé', with a movement by each of our composers; in addition, each composer is represented by a Marian motet. Please see below for lots of information on the tune, the tradition, the composers and the compositions.

We thank you for being here tonight, and we hope you enjoy this ethereal music in this ethereal space! And we warmly invite you to come to Schroeder Hall for the last two concerts sets of 'Il Palazzo della Musica':

Musica Transalpina featuring Circa 1600
Friday, April 20, 8pm & Saturday, April 21, 3pm

A Tale of Two Cities featuring Sonoma Bach Choir and Live Oak Baroque Orchestra
Saturday, June 2, 8pm & Sunday, June 3, 3pm

-Robert Worth, music director

NOTES, TEXTS AND TRANSLATIONS

L'HOMME ARME

The musical score is written in 3/2 time and consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is marked with letters 'a', 'b', and 'c' above the notes. The lyrics are in French, with English translations provided below. The second staff continues the melody, marked with 'b'' and 'e'. The third staff continues the melody, marked with 'e'' and 'f'. The fourth staff concludes the melody, marked with 'a', 'b', and 'c'. The lyrics are: '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, doit en doub - ter. On a fait par - tout cri - er, que chas - cun se vieigne ar - mer, d'un hau - bre - gon de fer. 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.'

L'homme armé is a popular tune which emerged from Burgundian circles in the mid-15th-century. It may have been composed by Antoine Busnois (c.1430—1492), and seems to have arisen in association with the capture of Constantinople by the Ottoman Empire, and with subsequent European fears of invasion. Some scholars connect L'homme armé with the Order of the Golden Fleece, the chivalrous order founded by Philip the Good of Burgundy. The seemingly bellicose lyrics of the song may have been interpreted as suggested by Saint Paul (Ephesians 6:13-17):

Wherefore take unto you the whole armor of God...Stand therefore, having your loins girt about with truth, and wearing the breastplate of righteousness; and your feet shod with the preparation of the gospel of peace; above all, taking the shield of faith...and the helmet of salvation, and the sword of the spirit.

The tune apparently took Europe by storm. It appears in a number of 'combinative chansons', and then in a Neapolitan manuscript, as a *cantus firmus* to act as a unified structural backbone for six settings ordinary of the mass. Over 40 L'homme armé masses were produced over the next 150 years, with a great flowering in Vatican manuscripts beginning in the late 15th-century.

The tune appears in both major (as above) and minor forms. It is athletic and powerful, covering in its first section (a-b-c-b') the lower range, rising to the higher range in the middle section (e-e'-f), and then recapitulating the first section (last line). A few notable features are the opening leap of a 4th; the descending scale lines; the falling 5th (b); and the repeated cries based on high G (e-e').

Each of our composers takes his own approach to using L'homme armé in his mass. As was traditional, it generally appears in unadorned form in the tenor part (listen for Paul), in relatively long notes, with decoration and counter-lines provided by the other voices. But sometimes these other parts participate in the L'homme armé party, as characteristic motives migrate from part to part, pervading at times the entire texture.

Secunda pars :
Gaude gloriosa,
Super omnes speciosa;
Miserere supplicanti Du Fay
Sitque in conspectu Dei mors eius speciosa.

Vale, valde decora,
Et pro nobis semper Christum exora.
In aeternum ne damnemur,
miserere nobis,
Et iuva, ut in mortis hora
Nostra sint corda decora.

Second part:
Rejoice, o glorious one
Beautiful above all;
Du Fay, beseeches your mercy,
May his death be acceptable in the eyes of God.

Farewell, most comely Lady
And beseech always Christ for us.
May we not be damned for ever,
have mercy upon us,
And help us, that in the hour of death
Our hearts may be pure.



OCKEGHEM

It has not been shown that Ockeghem, who spent his career in service of the French court, ever traveled to Italy. But his works are well-represented in Vatican manuscripts, which include his *Missa L'homme armé*, as well as other masses and many motets. His 'Gloria' is tightly structured around the tenor's two clear iterations of the tune, which appears complete in the opening passage (through 'Filius Patris'), and then is repeated in the meditative 'prayer' section ('Qui tollis'). Its final recapitulation corresponds to the exciting triple-time finale ('Tu solus altissimus'). As with Dufay, there is very little evidence of the *L'homme armé* tune in the other voice parts.

Gloria (from Missa L'homme armé).....Jean de Ockeghem (c.1410—1497)

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.

Glory to God in the highest,
and on earth peace
to those of good will.
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.

Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

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

The expressive and wide-ranging chant antiphon ‘Alma redemptoris mater’ appears in the alto part in Ockeghem’s setting, though in a much extended and decorated form. The *cognoscenti* of the choir and clergy would have known the chant backwards and forwards, and would no doubt have been able to discern it even in its elaborated form. Around this structural voice, Ockeghem weaves the other three voices in free, perpetual-motion counterpoint. The piece is filled with high points!—a few to point out include the amazing moment when all four voices are heard at once at the text ‘quae per via’; the duet for middle voices, with the tenor providing counterpoint against the chant; and, perhaps most memorable, the sweeping closing cry for mercy.

Alma redemptoris Mater.....*Ockeghem*

Prima pars:

Alma Redemptoris Mater,
Quae pervia caeli porta manes,
Et stella maris,
Succurre cadenti surgere qui curat populo:
Tu quae genuisti, natura mirante,
Tuum sanctum Genitorem.

First part:

Loving Mother of the Redeemer,
Who remains the gate to heaven,
And star of the sea,
Help your fallen people who strive to rise:
You who gave birth, amazing nature,
To your sacred Creator.

Secunda pars:

Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
Peccatorum miserere.

Second part:

Virgin prior and following,
Taking from the mouth of Gabriel that ‘Hail’!
Have mercy on our sins.



JOSQUIN

‘Nardi Maria pistici’ is one of Josquin’s authentic Roman pieces. Although a gorgeous miniature piece, it’s not well-known, and may have been recorded only once (on Jesse Rodin’s Cut Circle CD, noted above). The soprano sings a decorated version of an Ambrosian chant for Palm Sunday (Magnum salutis gaudium), while the lower three voices provide free accompaniment.

Nardi Maria pistici.....*Josquin Desprez (c.1453—1521)*

Nardi Maria pistici
Sumpsit libram max optimi,
Unxit beatos Domini
Pedes rigando lacrymis.

There Mary took spikenard sweet.
The precious pound and good,
Embalmed her master’s blessed feet,
And with her tears washed them.

Honor, decus, imperium,
Sit Trinitati unicæ,
Patri, Nato, Paraclito,
Per infinita sæcula.

Honor, ornament, power
Is the Triune God,
The Father, the Son, the Holy Spirit.
For all eternity.

Our ‘Credo’ is drawn from one of Josquin’s two masses based upon L’homme armé. (The other is the ‘Missa L’homme armé super voces musicales’, in which the melody is presented on the various steps of the musical scale.) In the opening section, Josquin places the tune in the tenor voice in a clear, long-note form, but (unlike Dufay and Ockeghem) allows the other voices to imitate the tune. Eventually, beginning with the ‘Crucifixus’, he abandons the strict tenor *cantus firmus*, moving to a texture of pervasive imitation in all four voices, drawing upon the tune, but freely elaborating it; different L’homme armé motives frequently appear against each other in a single section. The movement ends with an incredible ‘amen’, in which all voices participate in a much-elongated expression of the final descending scale of the tune. Josquin teases our expectations again and again, denying resolution till the last possible moment.

Credo (from Missa L’homme armé sexti toni).....Josquin

<p>Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.</p> <p>Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.</p> <p>Crucifixus etiam pro nobis: sub Pontio Pilato, passus et sepultus est.</p> <p>Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris.</p>	<p>I believe in one God, the Father Almighty, creator of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, Only-begotten son of the father. Born of the Father before all worlds. God of God, light of light, true God of true God; Begotten, not made; consubstantial with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven.</p> <p>And was incarnate by the Holy Ghost of the Virgin Mary; and was made man.</p> <p>He was crucified for us, under Pontius Pilate, suffered and was buried.</p> <p>And the third day he rose again, according to the Scriptures. And ascended into heaven. He sits on the right hand of the Father.</p>
--	---

Et iterum venturas est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

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

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

And he shall come again with glory
to judge the living and the dead;
and his kingdom shall have no end.

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

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



INTERMISSION



JOSQUIN REDUX

‘Illibata’ reminds me of one of those novels where ‘everything happens’. (Think ‘Middlemarch’.) Brilliant duets; rich tutti passages leading to cadences; a fixed ostinato cantus firmus (on solfege syllables, to boot); an extended meditative closing passage. It even includes the composer’s name as an acrostic: Just read down the **bold** opening letters of the lyrics in the first part. (Remember that in Latin, J and I are interchangeable, as are U and V.) Plus the Sistine choir itself makes its own appearance in the motet: ‘Strengthen us who sing ‘La-mi-la’ in your praise.’ In the context of a Marian motet, and according to a tradition called ‘soggetto cavato’, ‘La-mi-la’ is to be identified with ‘Ma-ri-a’, the benefactress to whom the motet is addressed. The ostinato ‘La-mi-la’ is in the middle voice (Shawna), and appears throughout in alternating hexachords, in successively shorter time frames, as Mary is every more urgently invoked.

Illibata Dei virgo nutrix.....Josquin

Prima pars:

Illibata Dei virgo nutrix,
Olimpi tu regis o genitrix,
Sola parens verbi puerpera,
Que fuisti Eve reparatrix,
Viri nephas tuta mediatrix,
Illud clara luce dat scriptura.
Nata nati alma genitura,

First part:

Spotless Virgin, nurse of God.
O mother of the most high king,
Whose womb alone brought forth the word,
Who has made good the offense of Eve
And stand sure advocate for her guilty mate;
All this the scriptures clearly tell.
Lady, born of your son to be his mother dear,

DES ut leta musorum factura
Prevaleat ymis et sit ave,
Roborando sonos ut guttura
Efflagitent, laude teque pura
Zelotica arte clament Ave.

Secunda pars:

Ave virginum,
Decus hominum
Coelique porta,
Ave liliun, flos humilium
Virgo decora.
Vale ergo, tota pulchra ut luna,
Electa ut sol, clarissima gaude.
Salve tu sola cum sola amica,
Consola la mi la canentes in tua laude.
Ave Maria, mater virtutum,
Veniae vena, ave Maria,
Gratia plena, Dominus tecum,
Ave Maria, Mater virtutum.
Amen.

Grant that, happily fashioned by the muses, our
song may rise over all, and let it 'hail',
As with gathering sound our voices
Make their heartfelt prayer, and in pure praise,
Let your 'Ave' be proclaimed with devoted heart.

Second part:

Hail, of all virgins
Born of men the crown,
And gateway to heaven.
Hail, lily, full flower of humility,
Comely virgin.
Hail therefore, all-lovely as the moon,
Preeminent as the sun, rejoice in your brilliance.
Hail to you alone, our only companion,
Strengthen us who sing our La-mi-la to your
praise. Hail Mary, mother of virtues.
Deep source of pardon. Hail Mary
Full of grace, the Lord is with you.
Hail Mary, Mother of virtues.
Amen.



ORTO

After all these years, I sometimes have the sense that I should be familiar with most (if not all) of the great early-music composers out there. Far from that—in fact, it seems that I am constantly discovering my new favorite from among the great crowd of composers out there of whom I've never even heard! So with Marbrianus de Orto. His 'Sanctus' is a kind of *tour de force* of the genre. He presents the opening phrase of the L'homme armé in the tenor—nothing new about that—but each time it's presented starting upon a different note—and these starting pitches, when considered together as a melody, are the very pitches of the first phrase of the melody! Plus each time we hear Paul sing these iterations, he's singing in a different meter. In addition, like Josquin, Orto allows the other voices to imitate the tenor, so we get textures of pervasive imitation, such as the 'Pleni sunt coeli' trio. And to top it off, the man has a masterful sense of how to build excitement, especially evident in the closing section, which seems to storm to its finish.

Sanctus and Benedictus (from Missa L'homme armé).....Marbrianus de Orto (c.1460—1529)

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

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

In a totally different mood, Orto sets an unusual Marian text for five voices without preexisting melody. A distinctive motive appears at the outset in the second soprano:



During the opening section, Orto imitates the motive exactly in tenor, alto and bass voices; and then proceeds to weave it into the texture in passage after passage throughout the piece, sometime transposing it or shortening it or altering it, often overlapping multiple iterations. And finally, in the last moment of the piece, the motive returns to the second soprano on the ‘Amen’. In addition to this device of structural imitation—especially powerful because of the pathos expressed in the motive—Orto creates powerful moments in his use of sequences, duets, and homophonic passages.

Ave Maria mater gratie.....*Orto*

Prima pars:

Ave Maria mater gratie,
 Domina glorie, O Regina letitie,
 O splendor jocunditatis,
 O vas immense majestatis,
 Templum sancte trinitatis Sanctorum letitie:
 Virginum gemma tibi Domina gloriosa
 Comendamus hodie et omni tempore,
 Corpora nostra et animas nostras
 Nunc et in hora mortis nostre.

First part:

Hail Mary, mother of grace,
 Mistress of glory, o queen of happiness,
 O splendor of joy,
 O vessel of immense majesty,
 Holy temple of the trinity, joy of the saints:
 Gem of virgins, to you, glorious mistress,
 We commend today and for all time
 Our bodies and our souls
 Now and in the hour of our death.

Seconda pars :

Tu felix et sacra permanes
 Cum dilecto Filio tuo
 Domine nostro Jesu Christo,
 Quem pro nobis exorare digneris,
 Ut in fine seculorum
 A peccatis liberi scandere valeamus.
 Ave Regina celorum,
 Et benedicta sit beata Anna Mater tuade
 Qua sine macula tua caro processit virginea.
 Amen.

Second part:

You remain favored and sacred
 With your chosen son,
 Our lord Jesus Christ,
 Whom you deign to petition on our behalf,
 So that at the end of ages
 We might be able to ascend free from sins.
 Hail Queen of Heaven,
 And blessed be Holy Anna, your mother,
 From whose flesh you as a spotless virgin came.
 Amen.



PALESTRINA

Leaping forward considerably in time (but remaining in Rome), we offer a *lagniappe* of Palestrina to close our concert. His 1584 collection of 29 motets based upon the Song of Songs (written during his years at St Peter's) is justly famous for its magnificent counterpoint and clear formal design. Some of the motets seem a bit formulaic; but not the ones we've selected! 'Descendi in hortum meum' evokes the spirit of the text most elegantly, with its falling lines and its richly realized cadences. Especially dear to us is the quiet ending on the wonderful word 'malapunica'.

Descendi in hortum (Canticum canticorum, 1584).....Giovanni Pierluigi da Palestrina (c.1525-1594)

Descendi in hortum nucum, ut viderem poma convallium, et inspicerem si floruissent vineae, et germinassent malapunica.	I went down into the walnut grove, to see the blossoms of the valley, to see if the vines had budded, if the pomegranates were in bloom.
--	--

So here we are about 75 years after our other mass movements were written, and look who's still writing masses based upon L'homme armé! (Palestrina wrote two of them, as a matter of fact.) It has to be the longest running musical fad in history—almost all of the great late Renaissance composers got into the act, which continued on into the 17th-century. Palestrina places the tune in the middle voice (Shawna and Ruth) in long notes, and brings the tune into the other voices as well. For the second section, he expands the group to six parts, and provides an ecstatic canonic 'halo' in upper voices and tenor. The piece has a sort of evolutionary character, blooming extraordinarily into rich textures built from the simplest building blocks, all in service of a powerful prayer for peace.

Agnus Dei (from Missa L'homme arme, 1570).....Palestrina

Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takest away the sins of the world, have mercy on us.
--	---

Agnus Dei, qui tollis peccata mundi: Dona nobis pacem.	Lamb of God, who takest away the sins of the world: Grant us peace.
--	---

We close with my personal favorite from Palestrina's Song of Songs motets. Each scene, each thought, each appeal to the beloved is vividly painted in Palestrina's music. The eager opening alone is worth the price of admission, plus the deep caves and the sounding (and resounding) 'voice in my ears'.

And once again: Thank you for coming to our concert and sharing this music with us!

Surge amica mea (Canticum canticorum, 1584).....Palestrina

Surge, amica mea, speciosa mea et veni. Columba mea in foraminibus petrae, in caverna maceriae, ostende mihi faciem tuam, sonet vox tua in auribus meis, vox enim tua dilectus et facies tua decora.	Arise, my love, my beautiful one, and come away: My dove in the caves of the rock, in the hollow places of the wall, shew me thy face, let thy voice sound in my ears: for thy voice is sweet, and thy face comely.
--	---

Green Mountain Consort

Lauren Haile, soprano
Dianna Morgan, soprano
Ruth Escher, alto

Shawna Hervé, alto
Paul Haile, tenor
Robert Worth, bass

Ruth Escher graduated magna cum laude from the University of the Pacific Conservatory of Music, and continued her studies in London at the Guildhall School of Music and Drama. Ruth is a founding member of the American Bach Soloists and has performed and recorded with Magnificat, Philharmonia Baroque Orchestra, the San Francisco Symphony Chorus and Theatre of Voices. She is delighted to be living, teaching and singing in beautiful Sonoma County.

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 in Petaluma. 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. In the current era she plays and sings in a band called Trebuchet with her husband and two other SSU music alums. She has loved singing under the direction of Bob Worth as an alto/second soprano for the last 15 years.

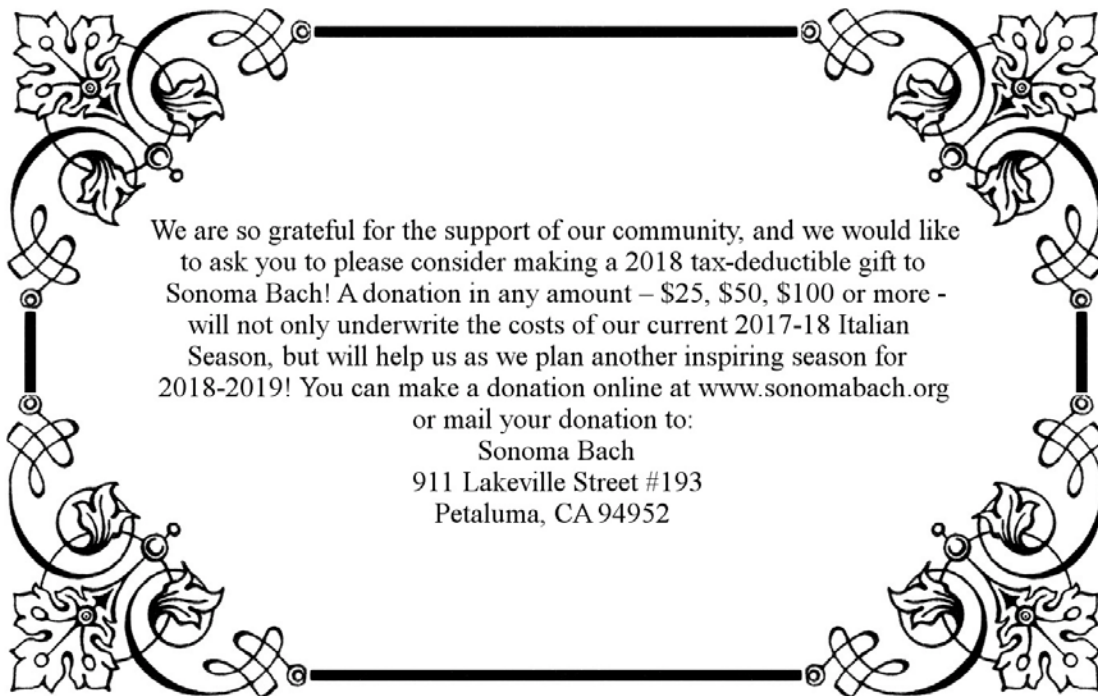
Paul Haile graduated with a Bachelor of Arts in Music degree from Sonoma State University in 2006. He also obtained his Certificate of Completion from the Recording Connection Program for Recording Engineering in 2008. He now works as a private piano, vocal, drum and cello instructor for students of all ages at the Napa School of Music and Music to My Ears music schools. In the spring of 2016, Paul returned to his alma mater to teach the Audio and Recording Production Certificate Program at Sonoma State University. He also continues to take on various recording projects from full bands to jingles, to voice-over work at his recording studio, Greenhouse Recording. He's been working with Pro Tools since 2003 and is especially skilled in editing. He is also an accomplished studio musician. In his free time, he sings and plays the drums with his wife, Lauren, in their band, Trebuchet. He lives in Petaluma and has been happily dwelling there with his wife since 2009.

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 with her husband in their folk duo, Twin Soles. Early music became a part of Shawna's life during her college years at Sonoma State when Bob Worth was her ear training teacher and choir conductor. After twelve years away from early music she joined Circa 1600 and Green Mountain Consort and has been loving it ever since. Shawna started her business as a private singing teacher in 2004 at Stanroy Music Center.. 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. Everyone in the household is a singer including the birds.

Since moving to Petaluma in 2013, **Dianna Morgan** has become a very active part of the Sonoma Bach community. She sings with the Sonoma Bach Choir, Circa 1600, the Green Mountain Consort, and is regularly featured throughout the season as a soprano soloist. Dianna also works as the organization's Executive Director. She graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. While earning her degree, she performed in Carnegie Hall after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. Outside of music, Dianna enjoys spending time with her family and being a Petaluma Girl Scout troop leader! This concert is sponsored by Dianna's family, in memory of her father, P. Douglas Richardson, who was always her biggest fan.

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 29 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.



We are so grateful for the support of our community, and we would like to ask you to please consider making a 2018 tax-deductible gift to Sonoma Bach! A donation in any amount – \$25, \$50, \$100 or more - will not only underwrite the costs of our current 2017-18 Italian Season, but will help us as we plan another inspiring season for 2018-2019! You can make a donation online at www.sonomabach.org or mail your donation to:
Sonoma Bach
911 Lakeville Street #193
Petaluma, CA 94952

Thank you for supporting Sonoma Bach

\$25,000

The Sequoia Philanthropic Fund

\$10,000+

Jayne De Lawter & Ken Koppelman
Donald & Maureen Green
Foundation

\$5,000- \$9,999

Robert Worth & Margaret McCarthy
Carol Williams
The Wells Fargo Foundation

\$2,500 - \$4,999

David Hanes
Linda Hanes
Laura Sawyer

\$1,000 - \$2,499

In memory of P. Douglas Richardson
Richard Beebe
Moira Hill

\$500 - \$999

County of Sonoma
In honor of Bob Worth's Birthday
In honor of Gemma Smile
Sandra Settle & William Payne
Warren Schneider
Susan Wilson

\$250 - \$499

Brian Andersen
Bill & Janet Anderson
R.J Banks
Dougherty Family Fund, Community
Foundation Sonoma County
Joann Feldman
Margaret U. Field
Cinzia Forasiepi
David Hearth
Faye Heath
Matthew McClure
Jo McCormick
James R. Meehan
Erin Moore
Bruce Robinson
Jean Schulz
Sue Self
Daniel Solter
Ron Stevens
Mary Tenwinkel

\$100 - \$249

Anonymous (7)
In Memory of Hamilton Hess
In Memory of Luke Lois
In honor of Bob Worth
In support of Daniel Alva
In Memory of John Kramer
In Memory of Doug Richardson
Bonnie Alexander
Brian Andersen
Ellen Aylward
Dante & Anne Benedetti
Gerard Butler
Susan Byers
Anne Cook
Nedra Crowe-Evers
Janice Cunningham
Rev. Richard G. Fabian
Ben Ford
Robert Givens
Caroline Greene
Helen Gunderson
Mike Hall
Karen Haugen
Mark Hereema
John James
Boyd Jarrell
Kathy & Tom Jones
Ole Kern
Dora McClurkin Muir
Janet McCulloch
Chad & Dianna Morgan
James F. Neary
William & Cynthia Noonan
Steve Osborn & Renata Breth
Vicki Osten
Walter Peterson
Andrew Robart
George Sackman
Anne Schaefer
Lisa Smith
Janet Soderlind
Katie Stohlmann
David Stohlmann
Dale Trowbridge
Liz Varnhagen
Gabriela & George Von Haunalter
Steven Yeager

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
Michael Fontaine
Beth Freeman
James & Cherry Grisham
Julia Hawkins
Chris Hermann
Norm Howard
Mary Jenkins
Martha Kahane
Ruth R. Karlen
Ken Kelley
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

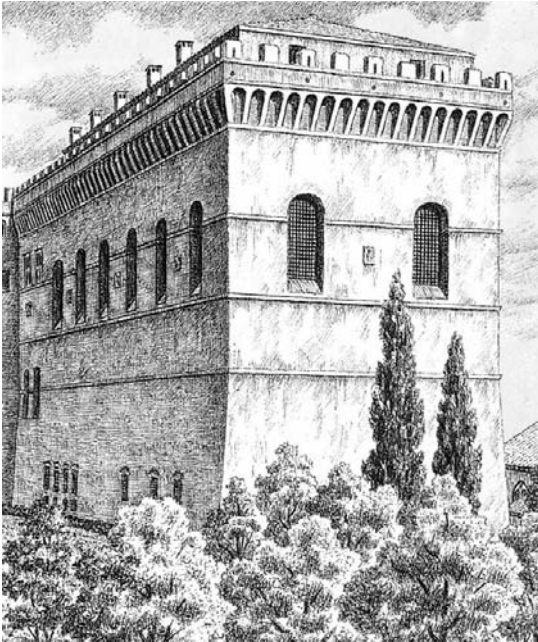




1611 woodcut of Josquin Desprez



Guillaume Dufay and Gilles Binchois



Drawing of the exterior of the Sistine Chapel as it existed before 1508



Drawing of the interior of the Sistine Chapel as it existed before 1508

Upcoming Events

Early Music Uncorked: Musica Transalpina

Friday, April 20, 2018 & Saturday, April 21, 2018



Season Finale: A Tale of Two Cities

Saturday, June 2, 2018 & Sunday, June 3, 2018



Midsummer Night Sings 2018

Wednesday nights in July



Sonoma Bach Board of Directors and Staff

Cinzia Forasiepi, president

Mary Tenwinkel, vice president

Linda Hanes, secretary

John Nykamp, treasurer

Matthew McClure

Beth Thomlinson

Carol Williams

Robert Worth, music director

Dianna Morgan, executive director