

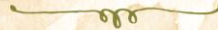
—  OPENING RECITAL  —

# Clothed from Head to Foot in Song



**Green Mountain Consort**

Directed by Robert Worth



SATURDAY, OCTOBER 23, 8 P.M.

SUNDAY, OCTOBER 24, 3 P.M.

ST. SERAPHIM ORTHODOX CHURCH  
SANTA ROSA

Jan Davidszoon de Heem, *Vase of Flowers*, 1640.

## 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 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!



*Sponsored by the Press Democrat*

*Opening Recital:*  
Clothed from Head to Foot in Song

*FEATURING*

Green Mountain Consort  
Directed by Robert Worth

Saturday, October 23, 2021  
St. Seraphim Orthodox Church  
Santa Rosa

Sunday, October 24, 2021  
St. Seraphim Orthodox Church  
Santa Rosa

# CLOTHED FROM HEAD TO FOOT IN SONG

## LITURGY: MATINS FOR THE DEAD

Lesson II: Taedet animam meam  
Tomás Luís de Victoria (c1548-1611): Officium Defunctorum (1603)

## LITURGY: MASS FOR THE DEAD

Introit: Requiem aeternam  
Victoria: Officium Defunctorum

Kyrie eleison  
Victoria: Officium Defunctorum

Epistle Substitute: Ecce quomodo  
Victoria: Officium Hebdomadae Sanctae (1585)

Gradual: Requiem aeternam  
Victoria: Officium Defunctorum

Tract: Absolve me  
Francisco Guerrero (c1528-1599): Missa pro defunctis (1566)

Sequence: Dies irae  
Duarte Lobo (c1565-1646): Missa pro defunctis (1621)  
Note: Lobo omits seven verses of the sequence

Gospel Substitute: Audivi vocem in caelo  
Duarte Lobo: Missa pro defunctis

  
**INTERMISSION**  


Offertory  
Domine Jesu Christe: Victoria: Officium Defunctorum  
Hostias et preces tibi: Duarte Lobo: Missa pro defunctis

Sanctus-Benedictus  
Victoria: Officium Defunctorum

Pater noster  
Francisco Guerrero: Sacrae cantiones (1555)

Agnus Dei  
Victoria: Officium Defunctorum

Communion: Lux aeterna  
Victoria: Officium Defunctorum

Extra-liturgical Motet: Versa est in luctum  
Victoria: Officium Defunctorum

## **LITURGY: ABSOLUTION AFTER MASS**

Fifth Responsory  
Victoria: Officium Defunctorum

Libera Me

Verse: Requiem aeternam

Libera me da capo

Kyrie eleison



# PROGRAM NOTES

Tomás Luís de Victoria (1548–1611) spent much of his early career in Italy, where he absorbed the High Renaissance style from older composers such as Palestrina. In the latter part of his life, he was chaplain and friend to the Dowager Empress Maria and her daughter Margarita at a monastery in Madrid.

Victoria's luminous *Requiem*, dedicated to Margarita, was written for the funeral of the Empress in 1603. The six-voice work is based upon the prescribed chant, which appears usually in the second-soprano part. Beneath this structural voice, Victoria creates an ever-evolving structure of sound, seemingly out of time and space, especially so in the incredible acoustics of this amazing St. Seraphim Orthodox Church.



In March, 2020, the Green Mountain Consort was in the final stages of preparing tonight's repertoire. And then the roof fell in. As each of you will vividly recall, within a few days things went from what seemed like a temporary setback to a long-haul tragedy. Our work—singing with and for each other and for others—was suddenly transformed from benign and (we always hope) good for the world into one of the most dangerous of human activities.

These have been long months and seasons for music-makers. All of us at Sonoma Bach have worked hard to create a sort of alternate reality, and we are proud of the many virtual activities we have created and pursued. We've learned a lot, and have invented events and approaches which we will still be useful going forward. But we all agree: *It's not the same.*

And now, lo! all this time later, here we are: Back in rehearsals (carefully structured for greatest safety); working on a whole lot of wonderful music (put together to both remember what has happened and to point towards a brighter future); and, this very weekend, returning at last to *live performance.*

But *why* do we sing? We sing for all those in our community who have passed on, both directly due to the pandemic and during it from other causes. We sing for the suffering, for the hard-pressed, for the heroes who work so hard to keep us safe. We sing to assuage our spirits in the face of toxic politics and a degrading world. We sing for you this

amazing music from a time past with loving hopes that it can somehow touch your hearts and help to fortify you for whatever lies ahead.



The Requiem Mass, a venerable and elegant liturgical artifact in its own right, revolves around three emotional poles: Grief; fear; and hope. These are reflected and amplified by means of several pairs of opposing elements: Light and darkness; heaven and hell; rest and turmoil. A delicate balance between these is maintained throughout, a sort of pendulum of feeling, swaying from side to side in the minds and hearts of those attending as they grieve for their departed ones.

In the notes for each movement which we have included in the Texts and Translations section later in this program, we point out some of these elements as they appear in the text and are reflected in the music.



Victoria's Requiem (also called the *Officium Defunctorum*, or Offices for the Dead) is part of a long line of settings of the Requiem Mass by Iberian composers, including Cristóbal de Morales, Francisco Guerrero, and Duarte Lobo, among others. These settings tend to be scored for a rich ensemble of six voice-parts, in contrast to the four- or five-voice texture more common in motets. Naturally the mood tends to be somber, but as the music responds to its text, hopeful and even luminous music appears to balance the tragic and fearful passages.

Victoria used the prescribed chant in nearly every movement of his Requiem. It generally appears in the second-soprano part—Ruth Escher in our concerts—and acts as the fulcrum for the entire ensemble. Above and below this slow-moving *cantus firmus*, the other five voices weave a potent texture far different from Victoria's motets, which generally hew to the Renaissance technique of imitative polyphony. Although imitation does occasionally occur, here we generally have a free contrapuntal texture, a special sound-world which provides a rich setting for the fundamental line.

This structure is unique in Victoria's work, and seems to create a kind of music which has no boundaries in time or space: The music of the spheres.

Our original intention was to present Victoria's masterpiece as part of a liturgical reconstruction, with the appropriate chant items provided to complement Victoria's polyphonic settings. This approach provides a clear idea in a concert performance of how the music might sound in an actual church service. Upon further reflection, however, and taking into account the time and the place and the larger context of our resumption of live performances after such a long hiatus, we settled upon a hybrid plan.

Each and every movement of Victoria's 'Officium Defunctorum' appears in our concert, in liturgical order. Some of the smaller chant passages have been omitted. In the place of the Epistle and the Gospel—normally sung in a simple chant formula—we have provided contemporaneous motets from Victoria and Duarte Lobo which seem to echo some of the themes of the readings themselves.

In the same spirit, we have filled in certain gaps in the work for which the composer provided no polyphony, including polyphonic settings from Victoria's milieu of the 'Absolve', the 'Dies irae', and the 'Pater noster'.

And finally, because we wanted a suitable close to our first half, and because it fits into its context like a glove, we have included Duarte Lobo's magnificent six-part setting of 'Audiui vocem in caelo'.



We are so grateful to have you here for our first performances in so long. We hope you enjoy our singing, here in this magnificent space. Our greatest wish is that this music can provide some solace, some measure of healing, glimpses of a way to move forward. Let us try to remember, with Tennyson, that 'Though much is taken, much abides.'

Indeed, much and many have been taken. But the Desiderata got it right: 'With all its sham and drudgery and broken dreams, it is still a beautiful world.' Let's use this moment. Let's get to walking, to talking, to singing, to working together for our mutual future.

--Robert Worth, Music Director



# TEXTS AND TRANSLATIONS

## LITURGY: MATINS FOR THE DEAD

### Lesson II: Taedet animam meam

Tomás Luís de Victoria (c1548-1611): *Officium Defunctorum* (1603)

The helpless Job gives voice to his bitterness, as he implores God to tell him where he has gone wrong, and asks, “Is it right that you should oppress me? That you should despise the work of your own hands?”

Taedet animam meam vitae meae,  
dimittam adversum me eloquium meum,  
loquar in amaritudine animae meae.  
Dicam Deo: Noli me condemnare:  
indica mihi, cur me ita iudices.

My soul is weary of my life,  
I will leave my complaint upon myself;  
I will speak in the bitterness of my soul.  
I will say unto God: Do not condemn me:  
show me why you contend with me.

Numquid bonum tibi videtur,  
si calumnieris et opprimas me  
opus manuum tuarum,  
et consilium impiorum adiuves?

Does it seem good to you  
that you should oppress, that you should  
despise the work of your hands,  
and shine upon the counsel  
of the wicked?

Numquid oculi carnei tibi sunt;  
aut sicut videt homo et tu vides?

Do you have eyes of flesh,  
or do you see as man sees?

Numquid sicut dies hominis dies tui,  
aut anni tui sicut humana sunt tempora,  
ut quaeris iniquitatem meam,  
et peccatum meum scruteris:

Are your days as the days of man?  
Are your years as man's years?  
You that inquires after my iniquity  
and searchest after my sin:

Et scias quia nihil impium fecerim,  
cum sit nemo, qui de mano tua  
possit eruere.  
Job 10: 1-7

You know that I am not wicked:  
and there is none that can deliver  
out of your hand.

## LITURGY: MASS FOR THE DEAD

### **Introit: Requiem aeternam Victoria: Officium Defunctorum**

The Requiem Mass opens with a passionate prayer that God grant eternal rest and perpetual light to our lost beloved ones. The middle section calls for praises to be sung in Zion and in Jerusalem.

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.

Rest eternal grant them, Lord,  
and may perpetual light shine upon them.

Te decet hymnus Deus in Sion,  
et tibi reddetur votum in Ierusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.

Let hymns be sung to you in Sion  
and to you a vow be sung in Jerusalem:  
Hear my prayer,  
Unto you all flesh shall come.

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.

Rest eternal grant them, Lord,  
and may perpetual light shine upon them.

4 Ezra. 2: 34-35; Psalm 64: 1-2

### **Kyrie eleison Victoria: Officium Defunctorum**

Part of the opening of every mass, the Kyrie is traditionally said with three iterations of each of its three lines addressing both God and Christ. The middle line is often set in a softer and more gentle manner.

Kyrie eleison.  
Christ eleison.  
Kyrie eleison.

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

**Epistle Substitute: Ecce quomodo  
Victoria: Officium Hebdomadæ Sanctæ (1585)**

In place of St. Paul's comforting reflections to the Thessalonians that Christians shall be taken up to heaven, which would be sung on a simple chant formula, we offer a setting from Victoria's 'Tenebrae Responsories', offering comfort to those of us who remain.

Ecce quomodo moritur justus  
et nemo percipit corde.  
Viri justi tolluntur  
et nemo considerat:

Behold how the righteous man dies  
And no one understands.  
Righteous men are taken away  
And no one considers:

A facie iniquitatis sublatus est justus:  
et erit in pace memoria eius.

The just man is taken away from present  
iniquity, and his memory shall  
be in peace.

Tamquam agnus coram tondente se  
obmutuit, et non aperuit os suum:  
de angustia, et de iudicio sublatus est:  
Et erit in pace memoria ejus.  
Isaiah 57: 1-2

As a sheep before her shearers is dumb,  
so he opened not his mouth:  
he was taken from prison and from  
judgment. And his memory shall  
be in peace.

**Gradual: Requiem aeternam  
Victoria: Officium Defunctorum**

The text recapitulates the opening lines of the Introit—a prayer which recurs  
through the liturgy—followed by a verse which complements Isaiah's  
thoughts in the preceding motet.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, Lord,  
and may perpetual light shine upon them.

Verse: In memoria aeterna erit justus:  
ab auditione mala non timebit.  
4 Ezra 2: 34-35; Psalm 110: 7

Verse: The just shall live in memory  
everlasting: and shall not be in fear  
of evil tidings.

**Tract: Absolve me**  
**Francisco Guerrero (c1528-1599): Missa pro defunctis (1566)**

A passionate plea that the departed be set free from punishment for any sins they may have committed. We hear again the recurrent prayer that they be allowed to pass into the light.

Absolve, Domine,  
animas omnium fidelium defunctorum  
ab omni vinculo delictorum.

Absolve, Lord,  
the souls of all the faithful departed  
from every bond of sin.

Chant verse: Et gratia tua illis succurrenti  
mereantur evadere iudicium ultionis,  
et lucis aeternae beatitudine perfrui.

Chant verse: And by the help of your  
grace may they merit escape from  
judgment, and enjoy the blessing of  
everlasting light.

**Sequence: Dies irae**  
**Duarte Lobo (c1565-1646): Missa pro defunctis (1621)**

Note: Lobo omits seven verses of the sequence

The famous ‘Dies irae’ gives a terrifying description of the day of judgment.  
In the latter verses the protagonist prays for deliverance. The poem ends  
with the prayer for rest with which the Mass began.

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

This day, this day of wrath  
will consume the world in ashes,  
as foretold by David and the Sibyl.

Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus !

What trembling there shall be  
when the judge will come  
to weigh everything strictly!

Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.

The trumpet, scattering its awful sound  
across the graves of all lands,  
summons all before the throne.

Mors stupebit et natura,  
Cum resurget creatura,  
Iudicanti responsura.

Death and nature will be stunned  
when mankind arises  
to render account before the judge.

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

The written book shall be brought  
in which all is contained  
whereby the world shall be judged .

Quid sum miser tum dicturus?  
Quem patronum rogaturus?  
Cum vix iustus sit securus.

What shall I, a wretch, say then?  
To which protector shall I appeal  
when even the just man is barely safe?

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

King of tremendous majesty,  
who freely saves those worthy of  
salvation, save me, fount of pity!

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

You who pardoned Mary  
and heeded the thief,  
has given me hope as well.

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

Though my prayers are not worthy of you,  
grant that through your good grace  
I may not be consumed in eternal fire.

Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus:  
Huic ergo parce Deus.

Tearful this day,  
when from the ashes arises  
guilty man to be judged:  
Have mercy upon him, God!

Pie Jesu Domine,  
Dona eis requiem.  
attr. Thomas of Celano

Blessed Lord Jesus,  
grant them rest.

**Gospel Substitute: Audivi vocem in caelo**  
**Duarte Lobo: Missa pro defunctis**

In place of the prescribed Gospel chant, in which Jesus utters the pivotal “I am the resurrection and the life: he that believeth in me, although he be dead, shall not die forever” (John 2:21-27), we offer Lobo’s remarkable setting of a complementary verse from the Book of Revelation.

Audivi vocem in caelo dicentem mihi:  
Beati mortui qui in Domino moriuntur.  
Revelation 14: 13

I heard a voice from heaven saying unto  
me: Blessed are the dead which die  
in the Lord.



**Offertory**

**Domine Jesu Christe: Victoria: Officium Defunctorum**  
**Hostias et preces tibi: Duarte Lobo: Missa pro defunctis**

As in the Sequence, the offertory evokes the torments from which the believers ask their departed ones to be redeemed. St. Michael is called upon as the hero who can bring them back to the light.

Domine Jesu Christe, Rex gloriae: Libera  
animas omnium fidelium defunctorum de  
poenis inferni, et de profundo lacu.

Lord Jesus Christ, king of glory, deliver  
the souls of all the faithful departed from  
the pains of hell and from the deep pit.

Libera eas de ore leonis, ne absorbeat eas  
tartarus, ne cadant in obscurum.

Deliver them from the lion's mouth, let  
not hell swallow them, nor let them fall  
into darkness.

Sed signifer sanctus Michael representet  
eas in lucem sanctam: Quam olim  
Abrahae promisisti, et semini eius.

Rather let Saint Michael, the leader of  
hosts, bring them forth into thy holy light:  
As you promised of old to Abraham and  
to his descendants.

Verse: 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 eius.

Verse: We offer prayers and sacrifice unto you, Lord: receive them on behalf of those souls whom we remember this day. Grant them, Lord, to pass over from death to life: As you promised of old to Abraham and to his descendants.

### **Sanctus-Benedictus Victoria: Officium Defunctorum**

The Sanctus, a constituent part of every mass, portrays angels singing praises to God as they fly around his throne. This cosmic passage is contrasted with the Benedictus, the blessing uttered as Jesus came into Jerusalem.

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Isaiah 6:3

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

Benedictus, qui venit in nomine Domini.  
Hosanna in excelsis.  
Matthew 21:9

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

### **Pater noster Francisco Guerrero: Sacrae cantiones (1555)**

Guerrero's setting of the Lord's Prayer deploys a rather compact style for the fairly long text. Part of each mass, the prayer invokes certain themes which mesh with the Requiem, including a plea for forgiveness and for deliverance.

Pater noster qui es in coelis santificetur nomen tuum. Adveniat regnum tuum, fiat voluntas tua sicut in coelo et in terra. Panem nostrum quotidianum da nobis hodie, et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris. Et ne nos inducas in tentacionem.

Our Father, who art in heaven, hallowed be Thy name; Thy kingdom come; Thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation.

**Agnus Dei**  
**Victoria: Officium Defunctorum**

In the Requiem Mass, the second line of each verse of the Agnus Dei is altered from the normal text. Here we get repetitions of what may be called the central theme of the service: ‘Grant them rest.’

|   |   |
|---|---|
| Agnus Dei, qui tollis peccata mundi:<br>Dona eis requiem.             | Lamb of God who takes away the world’s sins: Grant them rest.         |
| Agnus Dei, qui tollis peccata mundi:<br>Dona eis requiem.             | Lamb of God who takes away the world’s sins: Grant them rest.         |
| Agnus Dei, qui tollis peccata mundi:<br>Dona eis requiem sempiternam. | Lamb of God who takes away the world’s sins: Grant them rest eternal. |

**Communion: Lux aeterna**  
**Victoria: Officium Defunctorum**

The Communion recapitulates the plea to God to shine light upon the departed. The closing verse begins with the selfsame line with which we began: ‘Let perpetual light shine upon them.’

|  |   |
|--|---|
| Lux aeterna luceat eis, Domine:<br>Cum Sanctis tuis in aeternum,<br>quia pius es.  | Let light perpetual shine on them, Lord:<br>In the company of your saints for<br>evermore, for you are merciful.                                      |
| Verse: Requiem aeternam dona eis,<br>Domine, et lux perpetua luceat eis:<br>Cum Sanctis tuis in aeternum,<br>quia pius es. | V. Grant them eternal rest, Lord, and may<br>perpetual light shine upon them:<br>In the company of your saints for<br>evermore, for you are merciful. |



**Extra-liturgical Motet: Versa est in luctum**  
**Victoria: Officium Defunctorum**

Victoria's motet of mourning lies outside the prescribed text of the mass, and thus may be used in any position. We have placed it here to serve as a connector between the Mass itself and the Fifth Responsory which follows.

Versa est in luctum cithara mea,  
et organum meum in vocem flentium:  
Parce mihi, Domine,  
nihil enim sunt dies mei.  
Job 30-31

My harp is turned to mourning and my organ shall speak with the voice of them that weep. Spare me, Lord, for my days are truly as nothing.

**LITURGY: ABSOLUTION AFTER MASS**

**Fifth Responsory**  
**Victoria: Officium Defunctorum**

The Fifth Responsory recapitulates the theme of the 'Dies irae': The trials and tribulations of Judgment Day. The Lord is depicted as a fearful judge prepared to pronounce judgment upon the world and all its inhabitants. The Verse returns us once again to the twin prayers for rest and light for those who have passed away.

**Libera Me**

Libera me, Domine, de morte aeterna,  
in die illa tremenda:  
Quando coeli movendi sunt et terra.  
Dum veneris iudicare  
saeculum per ignem.

Deliver me, Lord, from eternal death on that terrible day:  
When the heavens and the earth shall be moved: When you shalt come to judge the world by fire.

Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira.  
Quando coeli movendi sunt et terra.

Fear and trembling lay hold of me when I consider the wrath to come: when the heavens and the earth shall be moved.

|  |   |
|--|---|
| Dies illa, dies irae, calamitatis et miseriae,<br>dies magna et amara valde.:<br>Dum veneris iudicare<br>saeculum per ignem. | That day, day of wrath, of calamity and<br>misery, that great and bitter day:<br>When you shall come to judge<br>the world by fire. |
|--|---|

### Verse

|   |  |
|---|--|
| Requiem aeternam dona eis, Domine,<br>et lux perpetua luceat eis. | Grant them eternal rest, Lord,<br>and may perpetual light shine upon them. |
|---|--|

### Libera me da capo

|   |   |
|---|---|
| Libera me, Domine, de morte aeterna,<br>in die illa tremenda:<br>Quando coeli movendi sunt et terra.<br>Dum veneris iudicare<br>saeculum per ignem. | Deliver me, Lord, from eternal death<br>on that terrible day:<br>When the heavens and the earth shall be<br>moved: When you shall come to judge<br>the world by fire. |
|---|---|

### Kyrie eleison

And, looping us all the way back to the beginning, we close, once again in the luminous key of G major, with a call for mercy, a simple, spare valediction.

|                  |                    |
|------------------|--------------------|
| Kyrie eleison.   | Lord have mercy.   |
| Christe eleison. | Christ have mercy. |
| Kyrie eleison.   | Lord have mercy.   |



# Green Mountain Consort

Robert Worth, director

Dianna Morgan  
*soprano*

Shawna Hervé  
*alto*

Christopher Fritzsche  
*tenor*

Ruth Escher  
*mezzo soprano*

Paul Haile  
*tenor*

Robert Worth  
*bass*

**Green Mountain Consort** is a one-on-a-part ensemble specializing in Renaissance and early Baroque music. The group is featured each season in our Sacred Realms concert set, held in the domed and frescoed church of St. Seraphim Orthodox Church.



**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.

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

Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's Chichester Psalms and, as a member of Chanticleer, earned two Grammy awards for the CDs Colors of Love and Lamentations and Praises by the celebrated British composer Sir John Tavener.

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

**Shawna Hervé** is a native of Sonoma County and an 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. For the past seven years, Shawna has been part of the local duo, Twin Soles, with her husband, Cory Hervé. Twin Soles released an EP in 2015 and their first full length album, "Mamalanna," was released in 2018. They are currently preparing to record their second album in 2022. Early music became a part of Shawna's life during her college years at Sonoma State University where Robert Worth was her ear training teacher and choir conductor. After ten years away from early music, Shawna 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. During the pandemic, Shawna taught solely online and now teaches fully vaccinated students in person once again. Shawna does recording work for local musical artists singing backup and lead on their original music.

When she's not working she's spending time with her son, Indigo, her husband, Cory, their two cockatiels, Pippin and Cali and their rabbit, Seamus.

**Dianna Morgan** graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is the recipient of the Bev Sellers Memorial Scholarship from The Young Singers Foundation and was recognized as Performing Arts Woman Student of the Year by the American Association of University Women. Dianna won First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. Dianna moved to Sonoma County in 2013 to be closer to her family, and has since fallen in love with it! She lives there with her husband and children, and they enjoy hiking, camping, and backpacking. 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, 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!

## **\$25,000**

The Sequoia Philanthropic  
Fund

## **\$10,000+**

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Ken Koppelman

Donald & Maureen Green  
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In honor of Rick Beebe

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Margaret McCarthy

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## **\$1,000 - \$2,499**

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Dale Trowbridge

Jennifer Yoo

## **Up to \$99**

Patricia Donegan

John Dupre

Andy Fleming

Deborah Learner

Kathleen McKee

Bob Murnane

Nancy Norelli

Nancy Packard

Susan Smile

Clarice Stasz

Lee Wallace



## **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)            | Jim Grisham (1936-2020)                |
| Leslie Sawyer Bascom (1950-2020)         | Moffett Beall Hall (1937-2021)         |
| Roberto Becerra (1939-2020)              | Harper Hornberger (2014-2021)          |
| Rick Beebe (1946-2020)                   | Jean Walline Houser (1918-2020)        |
| Pat Benedict (1935-2020)                 | Boyd Jarrell (1949-2021)               |
| Gary Alan Bolin (1947-2021)              | Esther Angela Kissling (1915-2021)     |
| 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)                  | Charles Creed Worth (1921-2021)        |

## *Upcoming Events*

### **World of Wonder**

Dianna Morgan, soprano · Christopher Fritzsche, countertenor  
Live Oak Baroque Orchestra  
Saturday, November 20, 2021 at 3PM  
Schroeder Hall, Green Music Center



### **Lo, How a Rose E'er Blooming**

Jenni Samuelson, soprano · Phebe Craig, organ  
The Whole Noyse · Circa 1600  
Saturday, December 18, 2021 at 8PM  
Sunday, December 19, 2021 at 3PM  
Schroeder Hall Green Music Center



### **The Incomparable Herr Buxtehude**

Dianna Morgan, soprano · Christopher Fritzsche, countertenor  
Anne Laver, organ  
Friday, January 21, 2022 at 8PM  
Schroeder Hall Green Music Center



### **Early Music Discovery Day**

Bob Worth, small ensembles · Ruth Escher, solo singing · Kevin Cooper, plucked strings  
Barefoot All Stars, chamber music · David Parsons, organ · Sonoma Bach Choir  
Sunday, February 20, 2022 12PM-6PM  
Schroeder Hall, Green Music Center