



2025-2026 SEASON



SACRED REALMS



Part Song in the Romantic Era

Green Mountain Consort

Directed by Robert Worth

Saturday, March 28, 8 P.M.

Sunday, March 29, 3 P.M.

ST. SERAPHIM ORTHODOX CHURCH

SANTA ROSA



Jean-Baptiste Camille Corot, *Dordogny*, c.1855.

One Long River of Song

Our 2025-2026 Concert Season

If you've attended our concerts over the years, you no doubt have noticed that Sonoma Bach's sweet spot is the music of the Renaissance and Baroque periods, roughly from 1400 to 1750. On occasion, we've extended our reach backward into the 14th century, and fast-forwarded into the Classical era (Mozart), the Romantic period (Brahms), and even into the 20th century (Britten and others). But these forays have been relatively rare, generally a result of chasing a theme backward or forward.

Now, inspired by a powerful memoir by the late, great author Brian Doyle—whose book title we have borrowed for our 2025–2026 season—we are bringing to life in one season nearly the entire history of European polyphonic music in the classical tradition. And we're doing it in one fell swoop, from roots in sacred monophonic chant through the development of polyphony, touching lightly—like a skipping stone—on successive styles and achievements right up to the 21st century—a long river indeed!

In our Opening Recital, the Green Mountain Consort began with chant, then moved into the development of 13th-century polyphony, progressing in the second half of our concert to the 'modern music' of Guillaume de Machaut and Johannes Ciconia. Circa 1600's Harvest Time concerts featured *a cappella* music from the Renaissance (roughly 1400–1600), including plenty of sacred and secular music by some of our usual suspects—Josquin Desprez, G.P. da Palestrina, and Orlando de Lassus—and others. Then, in our 14th-annual Early Music Christmas, the Bach Choir, under its new director, Amanda McFadden, joined with early brass and viols in *A Three-Nation Celebration*, featuring 17th-century music from Germany, France, and England.

In January, the wonderful organist Anne Laver joined us once again for our annual Organ Recital, this time featuring 18th-century high Baroque music—especially Bach and Vivaldi—as well as the Viennese composers Haydn and Mozart. The recital also featured the debut of our Wild Rose Treble Ensemble. Our Sacred Realms concerts in March—this week!—will focus upon the sacred part-song tradition of the 19th century. The Church of St. Seraphim will ring with rich sonorities and daring harmonies.

In April, we'll close out the century with Brahms' inimitable—and comforting—*Ein deutsches Requiem*, accompanied by Live Oak Baroque Orchestra. The program will also include Brahms' *Schicksalslied*. And then, finally, we'll step across a line we've rarely crossed: Circa 1600 will traverse the 20th century, featuring works by Debussy, Britten, Barber, Hindemith, and many others—closing the concert and our season with stirring music composed in the new millennium.

What a trip! We're so glad you're here to join us as we sail upon *One Long River of Song*.

Robert Worth, Music Director

Amanda McFadden, Associate Director

Dianna Morgan, Executive Director



Sacred Realms:
Partsong in the Romantic Era

FEATURING
The Green Mountain Consort
Robert Worth, Music Director

Saturday, March 28 at 8PM
St. Seraphim of Sarov
Santa Rosa

Sunday, March 29 at 3PM
St. Seraphim of Sarov
Santa Rosa

A Note of Welcome

This season has been quite a voyage. The idea of touching upon virtually all of the eras of so-called Classical Music in (more or less) chronological order seemed a brilliant one a year or so ago. I still stand firmly by the concept and, indeed, by its realization, concert by concert. It has been (and continues to be) a revelation to watch and to listen to the gradual unfolding of the canon, and we are looking forward breathlessly to continuing the journey with Brahms' inimitable 'Ein deutsches Requiem' and then plunging into the magnificent, chaotic efflorescence of music in the 20th and 21st centuries.

As many of you know, our Green Mountain Consort concert sets here in the magnificent Church of St. Seraphim, with its perfect acoustics and phenomenal fresco cycle, are constrained by church custom in two significant ways: We may sing only sacred music, and only *a cappella*. Fortunately, over these past many years, these have been no onerous requirements, since there is a seeming infinitude of sacred early music available, and plenty of this music is to be sung without instrumental accompaniment.

Following the customary placement of our concert sets throughout a given season, and meshing this scheme with this season's chronological theme, the Green Mountain Consort has ended up—most unusually—focusing upon music of the 19th-century, a sort of link and lead-up to our Brahms Requiem in April. Given our constraints, as noted above, I was at first a bit nervous that we might encounter a paucity of appropriate (and, of course, wonderful) repertoire.

As it turned out, no worries! During the planning process last spring, I opened a door into what was for me more or less *terra incognita*, to wit, the 19th-century sacred part-song. What a rich and wonderful *a cappella* tradition, so diverse in both musical style and text, such an utterly sincere body of song to touch and to lift our spirits.

And, I must say, we all need a lift right about now. No need to plunge into politics and such, but suffice it to say that we offer our concert as a sort of balm, a comfort, a glimpse of order amidst the chaos, a hope that things will get better for each of us, for our world.

Our first set is bracketed by two motets by Felix Mendelssohn (1809-1847); in our second set, the brackets are provided by Johannes Brahms (1833-1897), from his Opus 74. Between these opening and closing songs, we have placed motets by many composers in chronological order according to their year of birth. This structure provides a sort of embodiment of our promise of 'One Long River of Song', a succession of musical glimpses of 'The Sacred' as understood and expressed by composers from Europe and even from America.

Below you will find texts and translations, along with a brief note for each piece.

Now let's embark together on this voyage without further ado!

Robert Worth, music director

Partsong in the Romantic Era

Ehre sei Gott in der Höhe (WoO 26).....	Felix Mendelssohn (1809-1847)
Nun Herr, wes soll ich mich trösten? (Op. 42, No. 3).....	Moritz Hauptmann (1792-1868)
Pater Noster (S.41).....	Franz Liszt (1811-1886)
Salvum fac populum tuum (WAB 40).....	Anton Bruckner (1824-1896)
Wie der Hirsch schreiet (from 'Der Contrapunkt').....	Heinrich Bellerman (1832-1903)
Adoramus te, Christe (from 'Les Sept Paroles du Christ').....	Théodore Dubois (1837-1924)
In der Christnacht (Op. 60, No. 1).....	Max Bruch (1838-1920)
Lobe den Herrn, meine Seele (Op. 103, No.1).....	Heinrich von Herzogenberg (1843-1900)
Crossing the Bar (from 'Songs of Farewell').....	Charles Hubert Hastings Parry (1848-1914)
Beati quorum via (from 'Three Latin Motets').....	Charles Villiers Stanford (1852-1924)
Herr, nun lässest du (Op. 69, No. 1).....	Felix Mendelssohn (1809-1847)

INTERMISSION

<i>From Zwei Motetten</i> (Op. 74, No. 1).....	Johannes Brahms (1833-1897)
I. Warum ist das Licht gegeben	
The Shower (from 'Two Partsongs', Op. 71).....	Edward Elgar (1857-1934)
Ave Maria, Meer und Himmel ruh'n (Op. 17, No.....	Frederick Delius (1862-1934)
Dominus regit me (from 'Three Motets', Op. 55).....	Carl Nielsen (1865-1931)
Haec dies quam fecit Dominus (1919).....	Charles Wood (1866-1926)
Lord, now lettest Thou Thy servant (Op. 8, No. 1).....	Amy Beach (1867-1944)
Богородице Дево (from 'All-Night Vigil', Op. 37).....	Sergey Rakhmaninov (1873-1943)
Morgengesang (from Op. 138, No. 2).....	Max Reger (1873-1916)
<i>From Zwei Motetten</i> (Op. 74, No. 1).....	Johannes Brahms (1833-1897)
II. Lasset uns unser Herz	
III. Siehe, wir preisen selig	
IV. Mit Fried und Freud ich fahr dahin	
Nunc dimittis (H. 127).....	Gustav Holst (1874-1934)

Notes, Texts and Translations

Ehre sei Gott in der Höhe (WoO 26)..... Felix Mendelssohn (1809-1847)
We open with a grand statement: Felix Mendelssohn's powerful setting in German of the 'Gloria' of the Catholic Mass. Scored for eight voices, the piece is a tour-de-force of double-choir mastery. The composer brilliantly captures the wide-ranging moods of the text, which ranges from giddy celebration to prayers for delivery to an utterly cosmic doxology. We are grateful to our colleagues Lindsey McLennan Burdick and Sebastian Bradford for stepping in to sing this eight-voice motet with us along with several others.

Ehre sei Gott in der Höhe und Friede auf Erden
und den Menschen ein Wohlgefallen!
Wir loben dich, wir benedeien dich,
wir beten dich an, wir preisen dich,
wir sagen dir Dank um deiner
großen Herrlichkeit willen.
Herr Gott! Himmlischer König!
Allmächtiger Vater!

Herr, du eingeborner Sohn, Jesu Christe!
Herr, Gott, du Lamm Gottes, Sohn des Vaters!
Der du die Sünde der Welt trägst,
erbarme dich unser!
Der du die Sünde der Welt trägst,
nimm an unser Gebet.
Der du sitztest zur Rechten des Vaters,
erbarme dich unser!

Denn du allein bist heilig,
denn du allein bist der Herr,
du allein bist der Allerhöchste, Jesus Christus.

Mit dem Heiligen Geiste, in der Herrlichkeit
Gottes, des Vaters. Amen.

Gloria of the Mass (The Great Doxology)

Nun Herr, wes soll ich mich trösten? (Op. 42, No. 3)..... Moritz Hauptmann (1792-1868)
Hauptmann, born a year after Mozart died, begins us rolling down the roughly chronological path we are charting through the 19th-century. Never heard of him? Neither had we! Listen for his jagged treatment of the poet's desperate need for comfort; and for the gradual but seemingly inevitable amelioration of the situation, such that the protagonist vows to cleave to God going forward.

Nun, Herr, weiß soll ich mich getrösten?
Getreuer Gott! Ich hoff' auf dich!
Noch nie hast du verlassen mich,
Weiß sollt' ich froher mich getrösten?

Als meines Herzens Noth am grössten,
Mir jeder andre Trost entwich:
Nur du, nur du kamst, mich zu trösten,
So hoff' ich fortan nur auf dich!

Glory be to God on high,
and on earth peace, good will towards men.
We praise you, we bless you,
we worship you, we glorify you,
we give thanks to you
for your great glory,
Lord God, heavenly King,
God the Father Almighty.

Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
you that takes away the sins of the world:
have mercy on us.
You that takes away the sins of the world:
receive our prayer.
You that sits at the right hand of God the Father,
have mercy upon us.

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

With the Holy Spirit, in the glory of
God the Father. Amen.

Now, Lord, in whom shall I find comfort?
Faithful God! I put my hope in you!
Never have you forsaken me:
in whom should I find greater comfort?

When my heart's distress was greatest,
every other comfort eluded me:
Only you, only you came to comfort me,
so henceforth I put my hope only in you!

Pater Noster (S.41)..... Franz Liszt (1811-1886)

Liszt is known primarily as a pianist and as a composer for that instrument, but he wrote plenty of vocal music as well. His setting of the Lord's Prayer is deceptively simple. Beginning with simple triads, Liszt adds in crunchy chromaticism, especially in the 'forgive our debts' passage; and we are given a powerful closing passage in octaves for 'deliver us from evil'—simple but highly expressive.

Pater noster, qui es in caelis,
Sanctificetur nomen tuum;
Adveniat Regnum Tuum;
Fiat voluntas Tua, Sicut in caelo, et in terra.

Our Father, who art in heaven,
Hallowed by Thy name;
Thy Kingdom come,
Thy will be done on earth, as it is in heaven.

Panem nostrum cotidianum da nobis hodie;
Et dimitte nobis debita nostra,
Sicut et nos dimittimus debitoribus nostris.

Give us this day our daily bread,
And forgive us our trespasses
As we forgive those who trespass against us.

Et ne nos inducas in tentationem;
Sed libera nos a Malo. Amen.

And lead us not into temptation,
But deliver us from evil. Amen.

Matthew 1:19

Salvum fac populum tuum (WAB 40)..... Anton Bruckner (1824-1896)

Ah! You thought you knew Bruckner, did you? Those enormous instrumental pieces, smooth motets, sublime large-scale works for chorus and orchestra. But here we have an intimate prayer for blessings which is set in a much earlier style, including chant passages alternating with sections of both polyphony and homophony. The links to the Renaissance style are clear, but Bruckner is nonetheless willing to plunge into distinctly Romantic (and expressive) harmonies near the end.

Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te: et laudamus
nomen tuum in saeculum, et in saeculum saeculi.

O Lord, save thy people:
and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we bless thee; and we worship thy
Name: forever and ever, world without end.

Dignare, Domine :
die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos:
quemadmodum speravimus in te.

Vouchsafe, O Lord:
to keep us this day without sin.
Have mercy upon us, Lord: have mercy upon us.
Let thy mercy be upon us:
as our hope is in thee.

Te Deum, verses 22-29

Wie der Hirsch schreiet (from 'Der Contrapunkt')..... Heinrich Bellerman (1832-1903)

Bellerman is another composer we had never heard of before this project. 'Wie der Hirsch schreiet' is drawn from his treatise 'Der Contrapunkt', in which Bellerman demonstrates numerous techniques of composition. Although his 8-voice motet is very brief, it is also sublimely attractive, leaving us figuratively panting for more.

Wie der Hirsch schreiet nach frischem Wasser,
so schreiet meine Seele, Gott, zu dir.

As the hart pants after the water brooks,
so pants my soul after thee, O God.

Psalms 42:1

Adoramus te, Christe.....Théodore Dubois (1837-1924)
Somewhat akin to Liszt's 'Pater noster' (see above) in its sublime simplicity, this famous and justly beloved motet first appeared as the final chorus from the composer's oratorio 'Les sept paroles du Christ' ('The Seven Last Words of Christ'), premiered in 1867.

Adoramus te, Christe, et benedicimus tibi, We adore and we bless you, Christ, Who upon
Quia per sanctam crucem tuam redemisti mundum. the Holy Cross has redeemed the world.
Antiphon for Good Friday

In der Christnacht (Op. 60, No. 1).....Max Bruch (1838-1920)
This Christmas motet is a bit of what we call a barn-burner, a setting of a Nativity poem from the 17th-century poet K.F. Nachtenhöfer. Composers of the Romantic Era loved to incorporate old poetry into their music, deriving thereby an imprimatur of historicity. Check out the long build from the pianissimo beginning to the double-forte finish!

Dies ist die Nacht, da mir erschienen
des großen Gottes Freundlichkeit!
Das Kind, dem alle Engel dienen,
bringt Licht in meine Dunkelheit,
und dieses Welt- und Himmelslicht
weicht hunderttausend Sonnen nicht.
Kaspar Friedrich Nachtenhöfer (1624-1685)

This is the night to me revealing
God's great loving kindness near!
The Child whom angels worship, kneeling,
Brings light into my darkness here.
This light of earth and heaven high
Not hundred-thousand suns may vie!
English translation by Mrs. Morgan

Lobe den Herrn, meine Seele (Op. 103, No.1).....Heinrich von Herzogenberg (1843-1900)
A pretty much perfect setting of the first two verses of Psalm 103, Herzogenberg's setting generally follows the rules of imitative music dating back to Renaissance times, at the same time incorporating more modern elements like updated harmonic language and a tendency to employ distinctive leaps in the vocal lines.

Lobe den Herrn, meine Seele,
und was in mir ist, seinen heiligen Namen!
Lobe den Herrn, meine Seele,
und vergiß nicht, was er dir Gutes getan hat.
Psalm 103:1-2

Praise the Lord, my soul;
all my inmost being, praise his holy name.
Praise the Lord, my soul,
and forget not all the good he has done for you.

Crossing the Bar (from 'Songs of Farewell').....Charles Hubert Hastings Parry (1848-1914)
This song, to a simple but powerful poem by Tennyson, is by acclamation one of our favorite pieces in the entire program. Seemingly straightforward, the piece skilfully weaves together a somewhat slippery harmonic idiom with a simple rhythmic setting. Paul says he wants it to be sung for his funeral; but we refuse to allow for the possibility of Paul dying.

1. Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea.

2. Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless
deep. Turns again home.

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.
Alfred Lord Tennyson (1809-1892)

Beati quorum via (from 'Three Latin Motets').....Charles Villiers Stanford (1852-1924)
I just love this piece! It's the most remarkable expansion of a single psalm verse I've ever seen or heard.
The music flows along with those 'walking in the law of the Lord' through many permutations of texture and harmony, The gentle ending section wraps the entire enterprise up with a bow.

Beati quorum via integra est,
qui ambulat in lege Domini.
Psalm 119:1

Blessed are the undefiled along the way,
who walk in the law of the Lord.

Herr, nun lässest du (Op. 69, No. 1).....Felix Mendelssohn (1809-1847)
We close our first set with the first of four settings of the 'Nunc dimittis', the hymn of thanks and praise with which the old man Simeon, beholding the infant Jesus, renders thanks and praise in song to the Lord. It's one of my favorite biblical scenes. Mendelssohn composes the principal music in a rounded binary form, conveying the words of Simeon in a calm imitative texture, contrasted in the middle section by more vigorous activity. Following a return to the opening texture, Mendelssohn gives us brief but powerful doxology which fades to a soft Amen. Time for intermission!

Herr, nun lässest du deinen Diener in Frieden
fahren, wie du gesagt hast.
Denn meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast vor allen Völkern:
ein Licht zu erleuchten die Heiden,
und zum Preis deines Volk Israel.

Lord, now lettest thou thy servant depart in peace:
according to thy word.

For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all
people; To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.

Ehre sei dem Vater, und dem Sohne,
Und dem heiligen Geist,
Wie es war im Anfang, jetzt und immerdar,
Und von Ewigkeit zu Ewigkeit. Amen.
Luke 2:29-31 and Lesser Doxology

Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now, and forever,
And from eternity to eternity. Amen.

INTERMISSION

I. Warum ist das Licht gegeben *from Zwei Motetten* (Op. 74, No. 1)..... Johannes Brahms (1833-1897)
In the opening of Brahms' motet, Op. 74, No. 1, Brahms sets to music one of the bleakest texts to be found in the bible. The words of Job drip with despair and rage at the hopelessness of it all. The question Warum?—Why?—is inescapable, yet there no rational answer is vouchsafed. Brahms' music follows and reflects and perfectly embodies this sense of hopelessness. It's one of the darkest pages of music in the repertoire. The solution, inasmuch as it exists, lies near the end of our concert, when we sing the remaining three movements of this so-powerful motet.

Warum ist das Licht gegeben dem Mühseligen,
und das Leben den betrübten Herzen,
die des Todes warten und kommt nicht,
und grüben ihn wohl aus dem Verborgenen,
die sich fast freuen und sind fröhlich,
daß sie das Grab bekommen. Why?
und dem Manne, deß Weg verborgen ist,
und Gott vor ihm denselben bedecket? Why?
Job 3: 20-23

Why has light been given to the weary of soul,
And life to the troubled hearts? Why?
They who wait for death, and it doesn't come;
They who dig for it even out of secret places;
Those who almost rejoice and are happy
That they achieve the grave. Why?
And to the man whose way is hidden,
And from whom God himself is concealed? Why?

The Shower (from 'Two Partsongs', Op. 71).....Edward Elgar (1857-1934)
I love contrast in a concert! Could there be any more such than we find between this motet and the previous Brahms movement? Elgar, known almost exclusively for 'Pomp and Circumstance', here reveals an entirely different language, a different sentiment: one of the most pleasant and optimistic motets ever to see the light of day. Incidentally, we see the Romantic tendency to look backward for poetry to set to music.

Cloud, if as thou dost melt, and with thy train
Of drops make soft the Earth, my eyes could weep
O'er my hard heart, that's bound up and asleep;
Perhaps at last, some such showers past,
My God would give a sunshine after rain.
Henry Vaughan (1621-1695)

Ave Maria, Meer und Himmel ruh'n (Op. 17, No. 1)..... Frederick Delius (1862-1934)
In this slot, we had originally programmed a motet by Hugo Wolf called 'Resignation'. Oy! It looked great on the page, but seemed impossible of execution. (Check it out on YouTube if interested.) After resigning from 'Resignation' we returned to the garden of music and plucked this very different flower. Yes, it's an Ave Maria; but I'll wager not one you've seen or heard. The colorful language to depict the Nativity is *sui generis*, with atmospheric music to match.

Ave Maria! Meer und Himmel ruh'n,
Von allen Türmen hallt der Glocken Ton,
Ave Maria! Lasst von ird'schen Tun,
Zur Jungfrau betet, zu der Jungfrau Sohn,
Des Himmels Scharen selber knieen nun
Mit Lilienstäben vor des Vaters Thron,
Und durch die Rosenwolken weh'n die Lieder
Der sel'gen Geister feierlich hernieder.
Ave Maria!

Hail Mary! Sea and heaven are resting,
From every tower echoes the sound of bells,
Ave Maria! Leave off your earthly endeavours,
Pray to the Virgin, to the Virgin's son,
The hosts of Heaven themselves are now kneeling
With staves of lilies before the Father's throne,
And through the rosy clouds the songs
Of the blessed spirits waft solemnly down.
Hail Mary!

Dominus regit me (from 'Three Motets', Op. 55).....Carl Nielsen (1865-1931)
Nielsen takes the famous two first lines of Psalm 23 and weaves them into a virtual journey spearheaded musically by an array of melodic motifs, repeated and transposed and juxtaposed and piled upon each other. What a journey it is to sing this thing! It's one of the hardest pieces in the book, but (as is often the case) also one of the most rewarding. We hope you like it.

Dominus regit me,
et nihil mihi deerit:
in loco pascuae, ibi me collocavit.
Super aquam refectionis educavit me;
Psalm 23:1-2

The Lord guides me;
and I shall want nothing.
He has set me in a place of pasture.
He has led me out to the water of refreshment.

Haec dies quam fecit Dominus (1919).....Charles Wood (1866-1926)
Another very short text, which, though from a psalm, is traditionally used to acclaim the birth of Jesus. Charles Wood uses a full ensemble of six voices to build exciting musical structures which ebb and flow throughout the piece. The ending is—shall we say—dramatic.

Haec dies, quam fecit Dominus:
Exultemus et laetemur in ea.
Psalm 118:24

This day, which the Lord has made:
Let us rejoice and be glad in it.

Lord, now lettest Thou Thy servant (Op. 8, No. 1).....Amy Beach (1867-1944)
Amy Beach? Who knew? I had heard her name, but that was about it. I think I did know that she was an American. Wait till you hear this charming—and deeply moving—setting of the ‘Nunc dimittis’, here in English. It’s as simple as can be, but face it, isn’t that sometimes just the best? We have added a doxology, following a recording we came upon as a guide, which is distilled from music in the main piece.

Lord, now lettest Thou Thy servant depart in
peace, according to Thy word.
For mine eyes have seen Thy salvation,
Which Thou hast openly prepared.
Before the face of all people.
To be a light to lighten the gentiles,
And a glory for Thy people Israel.

Glory be to the Father, and to the Son,
And to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be,
World without end. Amen.
Luke 2:29-31 and Lesser Doxology

Богородице Дево (from ‘All-Night Vigil’, Op. 37).....Sergey Rakhmaninov (1873-1943)
The ‘Ave Maria’ from Rachmaninoff’s Vespers is one of the composer’s most beloved motets, a four-voice piece which expands at times to a rich six-voice texture. We cannot imagine more beautiful or more appropriate surroundings in which to sing this iconic piece of music.

Богородице Дево, радуйся,
Благодатная Марие, Господь с тобою.
Благословена ты в женах,
и благословен плод чрева твоего,
яко Спаса родила еси душ наших.
Luke 1:28, 42

Rejoice, virgin mother of God,
Mary, full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb,
for you have borne the Savior of our souls.

Morgengesang (from Op. 138, No. 2).....Max Reger (1873-1916)
Max Reger! What was I thinking? But in comparison with the banished motet by Hugo Wolf (see above), this tightly composed motet is a piece of cake. Its dissonance level, jagged lines and mercurial harmonic transmogrifications have kept us on our toes and provide a glimpse of the 20th-century musical landscape.

Du höchstes Licht, ewiger Schein,
du Gott und treuer Herre mein,
von dir der Gnaden Glanz ausgeht
und leuchtet schön gleich früh und spat.

Das ist der Herre Jesus Christ,
der ja die göttlich Wahrheit ist,
der mit seinr Lehr hell scheint und leucht,
bis er die Herzen zu ihm zeucht.

Er ist der ganzen Welte Licht,
dabei ein jeder klarlich sicht,
den hellen, schönen, lichten Tag,
dem er selig werden Mag.
Johannes Zwick (1496-1542)

Thou highest light, day without end,
thou God and my most faithful Lord,
from thee the light of grace goes forth
and shines beautifully both early and late.

This is our Saviour Jesus Christ,
for he is God’s own truth most blest,
and his gospel’s light glows sublime
until he draws all hearts to him.

He is the light of all the world,
in whom men clearly may behold
the bright and beauteous light of day
that brings them blessing and all joy.

From Zwei Motetten (Op. 74, No. 1)..... Johannes Brahms (1833-1897)

II. Lasset uns unser Herz

III. Siehe, wir preisen selig

IV. Mit Fried und Freud ich fahr dahin

As promised at the beginning of this second set, we here return to Brahms Op. 74, No. 1 to tell the rest of the tale. In the first of these three segments, we are exhorted both textually and musically to appeal from our hearts to God. In the second segment, we receive reassurance as to the mercy and compassion of the Lord. Brahms closes the motet with a magnificent setting of Martin Luther's verse paraphrase of the 'Nunc dimittis': 'Death has become a sleep'.

II. Lasset uns unser Herz samt den Händen
aufheben zu Gott im Himmel.

Lamentations 3:41

Let us lift up our hearts, together with our hands,
to God in heaven.

III. Siehe, wir preisen selig, die erduldet haben.
Die Geduld Hiob habt ihr gehört,
und das Ende des Herrn habt ihr gesehen;
denn der Herr ist barmherzig und ein Erbarmer!
Job 1:21, Job 42:10

Behold, we value them as blessed who have
endured. You have heard of the patience of Job,
And the Lord's conclusion you have seen:
For the Lord is merciful and has compassion!

IV. Mit Fried und Freud ich fahr dahin,
in Gottes willen,
getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheißen hat,
der Tod ist mir Schlaf worden.
Martin Luther, based upon 'Nunc dimittis'

With peace and joy I depart
in God's will,
My heart and mind are comforted,
calm, and quiet.
As God had promised me:
death has become my sleep.

Nunc dimittis (H. 127)..... Gustav Holst (1874-1934)

One more 'Nunc dimittis'? This one is a doozy, for which we warmly invite Lindsey and Sebastian back to the stage. Holst sets the text in eight parts, a cappella. You won't find a better Amen anywhere.

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Lord, now lettest thou thy servant depart in peace:
according to thy word.
For mine eyes have seen: thy salvation,
Which thou hast prepared: before the face of all
people; To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Luke 2:29-31 and Lesser Doxology

Glory be to the Father, and to the Son:
and to the Holy Ghost; as it was in the beginning,
is now, and ever shall be: world without end.
Amen.

We thank you so much for attending our concert! We hope you have enjoyed yourselves, and we invite, nay urge you to join us for Sonoma Bach's production of Brahms' 'Schicksalslied' and 'Ein deutsches Requiem', to be performed in Schroeder Hall at the Green Music Center on Saturday, April 11 and Sunday, April 12, featuring the Sonoma Bach Choir and Live Oak Baroque Orchestra.

The Green Mountain Consort

Robert Worth, music director

Dianna Morgan
soprano

Shawna Hervé
alto

Stephen Shaver
tenor

Amanda McFadden
mezzo-soprano

Paul Haile
tenor

Bob Worth
bass

Special Guests

Lindsey McLennan Burdick
soprano

Sebastian Bradford
bass



Biographies

Sebastian Bradford, baritone, is thrilled to be joining the Green Mountain Consort for this performance. Sebastian has been a multi-instrumentalist since childhood, having received deep classical training for the piano, trumpet, percussion, and voice. He joined Sonoma Bach directly after high school and has been singing with the Circa 1600 ensemble ever since. Sebastian graduated summa cum laude from Sonoma State University with a degree in finance. In addition to music, he maintains a deep love of poetry, philosophy, and mathematics.

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.

Shawna Hervé is a native of Sonoma County and an alumna 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. She started her business as a private singing teacher in 2004 at Stanroy Music Center and now sustains a workload of approximately 60 students. Shawna does recording work for local musical artists, singing backup and lead on their original music. She enjoys spending time with her son, Indigo, her husband, Cory, their puppy Nala, their two cockatiels, Pippin and Cali, and their rabbit, Seamus.

Amanda McFadden joined Sonoma Bach as a singer in 2019 and has served as Associate Music Director since 2022. She is the director of the Sonoma Bach Choir and the Wild Rose Treble Ensemble and sings with Circa 1600 and Green Mountain Consort. Since 2012, Amanda has taught music both in and out of the classroom, leading a wide range of courses - including instrumental and choral music as well as musicianship - for students from fourth grade through adult learners, most recently including serving as temporary faculty at Sonoma State University in the Fall of 2025, directing both the Sonoma State University Concert Choir and SonoVoce. Amanda earned her Master of Music in Choral Conducting from the University of Delaware, where she also conducted the Neuro Notes, a choir for people with Parkinson's disease, and served as Assistant Director of the Rainbow Chorale of Delaware. She also holds a Bachelor of Music in Music Education and a Teaching Credential in Music from San José State University where she worked closely with Dr. Amanda Quist and Dr. Charlene Archibeque. Outside of music, Amanda enjoys playing volleyball, science fiction, listening to podcasts, cooking vegan food, and spending time with friends, family, and her two cats.

Lindsey McLennan Burdick (soprano), completed a master's degree in early music voice at Indiana University, hailing from the San Francisco Bay Area, where she was born and raised. Lindsey has appeared as a soloist with Santa Rosa Symphony, Marin Oratorio, and Marin Symphony. She sang with many esteemed professional Bay Area choral ensembles, including Philharmonia Baroque Chorale, Monteverdi Consort, and Volti. Lindsey received a Bachelor of Music in Vocal Arts from the University of Southern California in 2008. Lindsey performed with the Indianapolis Baroque Orchestra in concerts of Bach's Lutheran Mass in A Major and performed as soloist with the IU New Music Ensemble in the world premiere of David Dzubay's *Producing For A While*.

Dianna Morgan is the Executive Director of Sonoma Bach, where she has played a pivotal role for over 10 years. She is deeply involved in Sonoma Bach's musical community, performing with the Sonoma Bach Choir, Circa 1600, Wild Rose Treble Ensemble, and the Green Mountain Consort. Dianna regularly appears as a soloist in Sonoma Bach's seasons, particularly enjoying the works of J.S. Bach and Michael Praetorius. She graduated Summa Cum Laude from Southern Oregon University in Ashland, Oregon with a BA in Music, focusing on Vocal Performance and Music Education. In her free time, she spends as much time in Yosemite as she can, enjoying high country adventure, snowshoeing, backpacking, and enjoys working in her garden.

Before moving to Sonoma County in 2018, **Stephen Shaver** performed as a chorister and soloist with ensembles across the country including the Emory Concert Choir (Atlanta), the Dessoif Choirs and Polyhymnia (New York City), Arts District Chorale (Dallas), Seattle Pro Musica, and Sacred and Profane (Oakland), as well as many church choirs. Today Stephen serves as rector of the Episcopal Church of the Incarnation in Santa Rosa. He received a BA from Emory University in 2003, a Master's of Divinity from the General Theological Seminary in 2007, and a PhD in liturgical studies from the

Graduate Theological Union in 2017. He lives in Santa Rosa with his wife Julia, their two young daughters, and their cat Ceili.

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. He and his wife Margaret live on Sonoma Mountain with two Black Labrador Retrievers, Gemini and Daphne.



Upcoming Concerts:

Johannes Brahms and the Geometry of Hope

April 11th at 3PM & April 12th at 3PM

backgrounder lecture 35 minutes before each concert

Sonoma Bach Choir, Live Oak Baroque Orchestra

Schroeder Hall, Green Music Center, Sonoma State University

Season Finale: Music for Modern Times

May 16 at 3PM & May 17 at 3PM

backgrounder lecture 35 minutes before each concert

Circa 1600 & David Hatt, organ

Schroeder Hall, Green Music Center, Sonoma State University

Tickets and more information at www.sonomabach.org



Johannes Brahms (1833-1897)



Amy Beach (1867-1944)



Gustav Holst (1874-1934)