

**SONOMA**  
**Bach**

ROBERT WORTH, MUSIC DIRECTOR

*Sacred Realms:  
The Singing Walls*



**Green Mountain Consort**  
Directed by Robert Worth

**Saturday, March 9, 8 P.M.**  
**Sunday, March 10, 3 P.M.**

ST. SERAPHIM ORTHODOX CHURCH  
Santa Rosa





Noah's Ark



Pentecost



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The Singing Walls

*FEATURING*

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# About Our Program

The interior walls of the incredible Church of Saint Seraphim—a local institution for lo! these many years—are now almost completely covered with remarkable frescos of biblical scenes. In this fascinating production, the Green Mountain Consort will figuratively ‘pull the scenes down from the walls’, as the group performs Medieval, Renaissance and early Baroque compositions which tell the selfsame stories surrounding audience and singers on the walls and ceiling of the church. Featured composers will include Giovanni Pierluigi da Palestrina, William Byrd, Giaches de Wert, Manuel Cardoso, Orlande de Lassus, Hans Leo Hassler and Tomás Luís de Victoria.



What a wonderful experience we have been having over the past decade or so, rehearsing and performing in the truly wondrous Church of St Seraphim! We first found our way here with the help of Ole Kern and of Nicolas Custer, each of whom invited us to check out both the church and its community. One fall we were having some problems with our existing rehearsal venue, and Nicolas and the church leadership (including the wonderful Father Lawrence Margitich) asked us to come down to Seraphim. Well, we did...and we’ve never left!

Our first concert here was in 2015. Entitled ‘Angels Everywhere’, it featured an around-the-calendar look at angels in the bible and in music. We followed that in the ensuing year with a deep dive into the Song of Songs, and we’ve never looked back. Generally, we’ve performed one set per year here, but in recent years it’s been two sets. We just love this place and its community, and we are so grateful to be able to sing and hang out here.



The Singing Walls is a long-standing dream, and in recent years, as the fresco cycle moves towards its completion, it makes sense for us to climb upon the boat and set sail. And ahoy! Here we are! The idea is to illustrate with musical compositions many of the stories told on the walls of the church by means of the fabulous fresco cycle. Many hours of research have gone into the project, as we have searched for the right pieces to tell each story, even recently changing out pieces that didn’t seem quite right for pieces that did. It’s been an adventure.

We have printed photographs a few of the frescos in this concert program, but these pale beside the real thing. We invite you to stroll around the church before or after the concert, or during intermission, and commune with the fresco cycle. You can use this program to find your favorite scenes, too: The location of each fresco within the church is given herein.



Many thanks for attending ‘The Singing Walls’! As always, we are delighted to have you here, and to be able to share this music with you in this wonderful place is an honor and a pleasure. We invite you most cordially to attend our final two concert productions: Two Tall Tales, in late April; and The Most Ambitious Project, in late May. Please see our website for full details.

--Robert Worth, Music Director

# The Singing Walls

- 01: Rorate caeli .....Jacob Handl (1550-1591)
- 02: Alleluia: Ave Maria ..... William Byrd (1543-1623)
- 03: O magnum mysterium .....Tomás Luís de Victoria (c1548-1611)
- 04: Noë pastores.....Guillaume Bouzignac (c1587-1643)
- 05: Stella quam viderant Magi.....Jacob Handl (1550-1591)
- 06: Senex puerum ..... William Byrd (1543-1623)
- 07: Inter natos mulierum..... Hans Leo Hassler (1564-1612)
- 08: Videns Dominus flentes sorores Lazari .....Adrian Willaert (c1490-1562)
- 09: Aquam quam ego dabo .....Manuel Cardoso (1566-1650)
- 10: Tulit ergo paralyticus ..... Sebastian Homo (dates unknown)
- 11: Quid vis ut faciam tibi .....Manuel Cardoso (1566-1650)
- 12: Intravit Jesum (third part) .....Giaches de Wert (1535-1596)
- 13: Accepit ergo Jesus panes .....Manuel Cardoso (1566-1650)
- 14: Zachæus festinans descende .....Orlande de Lassus (1532-1594)



- 15: Ingrediente Domino ..... Pandolfo Zallamella (1551-c1591)
- 16: Coenantibus illis ..... Giulio Belli (c1560-1621)
- 17: Domine tu mihi lavas pedes..... Manuel Cardoso (1566-1650)
- 18: Tristis est anima mea ..... Orlande de Lassus (1532-1594)
- 19: Tenebrae factae sunt ..... Marco Antonio Ingegneri (1547-1592)
- 20: Sepulto Domino ..... Jan Dismas Zelenka (1679-1745)
- 21: Surrexit pastor bonus ..... Tomás Luís de Victoria (c1548-1611)
- 22: Vesperae autem Sabbati..... Vincenzo Ruffo (c1508-1587)
- 23: Dic nobis Maria ..... Giovanni Bassano (c1561-1617)
- 24: Cognoverunt discipuli..... William Byrd (1543-1623)
- 25: Quem dicunt homines (second part) ..... Jean Richafort (c1480-c1547)
- 26: Dum complerentur ..... Giovanni Pierluigi da Palestrina (1525-1594)

# ART::MUSIC

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OUR 2023–2024 SEASON

**Spring Returns: Two Tall Tales**

April 27 & 28

Circa 1600 · Shira Kammen

Kevin Cooper · Barefoot All-Stars

**Season Farewell: The Most Ambitious Project**

May 24 & 25

Sonoma Bach Choir · Live Oak Baroque Orchestra

# Notes, Texts and Translations

01: Rorate caeli .....Jacob Handl (1550-1591)

Fresco in the apse: Mary and Jesus in glory with the Archangels Gabriel and Michael

We begin with an invocation from the Prophet Isaiah, exhorting the heavens to ‘pour down righteousness’ upon us, that the earth might ‘bring forth a Savior’. Handl’s brilliant six-voice setting brings to vivid musical life the urgency of the question, inspiring us as we begin our traversal of the life of Jesus through music and through the magnificent frescos which you see all about you here in the Church of Saint Seraphim.

Rorate caeli desuper  
et nubes pluant iustum.  
Aperiatur terra  
et germinet salvatorem.  
Ostende nobis Domine  
Misericordiam tuam  
Et salutare tuum da nobis.  
Veni Domine et noli tardare. Alleluia.  
*Isaiah 45:8*

Drop down, heavens, from above,  
and let the skies pour down righteousness:  
let the earth open,  
and let it bring forth a Savior.  
Show us, Lord,  
your mercy;  
and grant us your salvation.  
Come, Lord and do not delay. Alleluia.

02: Alleluia: Ave Maria .....William Byrd (1543-1623)

Two frescos located on either side of the altar screen: The Annunciation to Mary

The New Testament stories depicted in Seraphim begin with the Annunciation to Mary, the curious and beloved scene in which the Angel Gabriel appears to the Virgin Mary bringing the news that she is to bear the Savior. The fresco painters have naturally chosen a central location for this pivotal scene, with Gabriel on the pillar on the left side of the altar screen, and Mary on the right. Byrd’s magical musical evocation of the angelic greeting infuses the scene with a delicate mood of what one might call restrained joy.

Ave Maria, gratia plena, Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui:  
Jesus Christus. Alleluia.  
*Luke 2: 28, 42*

Hail Mary, full of grace, the Lord is with you;  
blessed are you among women,  
and blessed is the fruit of your womb:  
Jesus Christ. Alleluia.

03: O magnum mysterium .....Tomás Luís de Victoria (c1548-1611)

Fresco in the south transept, upper left side: The Nativity of Christ

To the right of the Virgin, in the south transept, we find a magnificent depiction of the Nativity. We will pause for a moment here to unpack some elements of the scene. In the center, of course, we find the Virgin and the new-born child, whom we celebrate with Victoria’s justly famous

motet, a miniature masterpiece somehow perfectly evoking the central paradox of the scene: The Savior born in the most humble of circumstances.

O magnum mysterium  
et admirabile sacramentum,  
ut animalia viderent Dominum natum  
jacentem in praesepio.  
O beata Virgo, cujus viscera meruerunt  
portare Dominum Jesum Christum.  
Alleluia.

*Chant for Matins at Christmas*

O great mystery  
and wonderful sacrament,  
that animals should see the new-born Lord  
lying in a manger!  
O blessed Virgin, whose womb  
was worthy to bear the Lord Jesus Christ..  
Alleluia.

04: Noë pastores..... Guillaume Bouzignac (c1587-1643)

The same Fresco, detail at top right: The Annunciation to the Shepherds

In the top register of the Nativity of Christ, we find on the left a band of angels; on the right, the shepherds hear the glad tidings. We offer at this juncture a dialog motet by our new not-very-famous-but-should-be composer, the inimitable Guillaume Bouzignac. The song imagines the shepherds minding their own business when suddenly the Angel Gabriel appears with the startling news. As one might imagine, they have many questions, which the angel answers clearly and succinctly. The piece closes with a sort of musical party.

Noe! Pastores,  
Cantate Domino canticum novum.

Dum silentium tenerent omnia,  
et nox in suo cursu iter haberet:

Angel: Gloria, Gloria!  
Shepherd: Quis est hoc?  
Angel: Gabriel ego sum.  
Annuntio vobis gaudium magnum.

Shepherd: Quale?  
Angel: Natus est vobis...

Shepherd: Quis?  
Angel: ...Salvator.

Shepherd: Ubi?  
Angel: In Bethlehem Juda.

Noe! canticum novum.

Shepherd: Gabriel!  
Angel: Pastores ecce ego.  
Shepherd: Ubi est pan noster?  
Angel: Dixi, in Bethleem.  
Shepherd: Ubi reclinat caput?

Noel! Shepherds,  
Sing unto the Lord a new song.

When all was wrapped in silence,  
and night was pursuing its course:

Angel: Glory Glory!!  
Shepherd: Who is there?  
Angel: It is I, Gabriel.  
I proclaim to you great joy.

Shepherd: Of what kind?  
Angel: Unto you is born...

Shepherd: Who?  
Angel: ...a Saviour.

Shepherd: Where?  
Angel: In Bethlehem of Judaea.

Noel! A new song.

Shepherd: Gabriel!  
Angel: Shepherds here I am.  
Shepherd: Where is our bread?  
Angel: As I said, in Bethleem.  
Shepherd: Where does he rest his head?



Angel: Sub fano.  
Shepherd: Gabriel!  
Angel: Pastores!  
Shepherd: In palatio?  
Angel: Non, in stabulo.  
Shepherd: O bonitas!  
Angel: O pietas!

Shepherd: Cur Deus factus homo?  
Angel: Ut homo Deus fieret.  
Shepherd: Cur mortalis?  
Angel: Ut vos immortales rederet.  
Shepherd: Cur humilis?  
Angel: Ut vos elevaret.

Sic contraria contrariis curantur.  
Pro sole nascente,  
Noe, Triumphe!  
Pro aurora ejus.  
Noe, Triumphe!

*Anonymous Nativity dialog*

05: Stella quam viderant Magi.....Jacob Handl (1550-1591)

The same fresco, detail at far left: The Magi riding to Bethlehem

On the far left of The Nativity of Christ, we find the Three Magi, riding at a cracking pace to Bethlehem in order to welcome and worship the new-born King. Our Handl motet briefly describes the journey, the arrival, and, in its second part, the kneeling at the cradle. A special and charming feature of the song is the twice-heard passage ‘They rejoiced with great joy’, rendered in the tenderest of triplets.

Stella quam viderant magi in Oriente  
antecedebat eos donec,  
venirent ad locum ubi erat puer.  
Videntes autem stellam,  
Gavisi sunt gaudio magno.

Et intrantes domum  
invenerunt puerum  
cum Maria mater ejus,  
et procidentes adoraverunt eum,  
Gavisi sunt gaudio magno.

*Responsory for Matins at Epiphany*

Angel: In the hay.  
Shepherd: Gabriel!  
Angel: Shepherds!  
Shepherd: In a palace?  
Angel: No, in a stable.  
Shepherd: O goodness!  
Angel: O holiness!

Shepherd: Why did God become man?  
Angel: That man might become God.  
Shepherd: Why mortal?  
Angel: That you might be made immortal.  
Shepherd: Why so lowly?  
Angel: That he might raise you.

Thus they went in question and answer.  
To our new-born sun,  
Noel, Hail!  
To our dawn.  
Noel, Hail!

The star which the Wise Men saw in the East  
went before them,  
until they came to where the Child was.  
Seeing the star,  
They rejoiced with great joy.

And entering into the house,  
they found the child  
with Mary his mother,  
and falling down, they worshipped him,  
They rejoiced with great joy.

06: Senex puerum ..... William Byrd (1543-1623)

Fresco in the South transept, above center:  
The Meeting of Christ in the Temple (Simeon and the Christ-child)

Here we have the touching scene of the Purification of the Virgin, fifty days after the Nativity. Mary brings the Child into the temple, where they encounter the old man Simeon. He intuitively recognizes the savior and takes Him up in his arms as he sings a song of praise and thanksgiving. Byrd's delicate setting focuses upon the inversion inherent in its text: It is the helpless child who is the king.

Alleluia.  
Senex puerum portabat;  
puer autem senem regebat:  
Alleluia.

Alleluia.  
The old man carried the boy;  
the boy however ruled the old man.  
Alleluia.

*Antiphon for First Vespers at Candlemas*

07: Inter natos mulierum..... Hans Leo Hassler (1564-1612)

Fresco in the South transept, upper center: The Baptism of Christ

To the right of The Meeting of Christ in the Temple, we find one of the most iconic scenes in the New Testament. John the Baptist, a New Testament prophet, anoints Jesus while saints and angels look on approvingly. Above Christ's head we see the Holy Spirit, in the form of a dove, descending. Our motet celebrates the birth of John, who, crying out in the wilderness, prepared the way of the Lord.

Inter natos mulierum,  
non surrexit maior Johanne Baptista,  
qui viam Domino praeparavit in eremo.  
Alleluia.

Among those born of women,  
there arose none greater than John the Baptist,  
who prepared the way of the Lord in the  
wilderness. Alleluia.

*Antiphon for the Nativity of John the Baptist*

08: Videns Dominus flentes sorores Lazari.....Adrian Willaert (c1490-1562)

Fresco in the south transept, upper right side: The Raising of Lazarus

At this point, we embark upon a series of events from Christ's mission, each fresco depicting a scene from the Gospels in a coherent progression. Just around the corner from The Baptism of Christ, we find the famous scene of Lazarus, raised from the dead. In a spare four-voice motet, Willaert manages to pack an amazing amount of power and musical energy, first focused upon grief, and then to the astonishing, ever-greater cries of 'O Lazarus, come ye forth!'

Videns Dóminus flentes soróres Lázari  
ad monuméntum,  
lacrimátus est coram Judéis;  
et Jesus clamábat: Lázare, veni foras!

The Lord, seeing the sisters of Lazarus crying  
at the tomb,  
wept in the presence of the Jews;  
and Jesus shouted: Lazarus, come forth!

Et pródiit ligátus mánibus et pédibus,  
qui fúerat quatríduánus mórtuus.

*John 11*

And out he came, hands and feet bound,  
he who had been dead for four days.

09: Aquam quam ego dabo ..... Manuel Cardoso (1566-1650)

Fresco on the middle arch of the south wall of the nave:

Christ and the Samaritan Woman at the Well

In a dialog by a well in Samaria, Jesus asks of a woman who comes to draw water to share some with him. When she balks, he relates that he himself can provide a water which will slake thirst forever. Our motet for this scene is the first of several you will hear by Manuel Cardoso, a Portuguese composer hitherto unknown to us. His sensitive and evocative settings were a boon as we compiled our repertoire for 'The Singing Walls'.

Aquam quam ego dabo:  
si quis biberit ex ea,  
non sitiet in aeternum,  
Dixit Dominus mulieri Samaritanae.

*John 4*

The water which I shall give:  
if anyone shall drink of it,  
he shall never thirst,  
Said the Lord to the Samaritan woman.

10: Tulit ergo paralyticus.....Sebastian Homo (dates unknown)

Fresco on the right arch of the south wall of the nave: The Healing of the Paralytic

There are many instances of healing in the story of the life of Jesus. Here, despite doubts and questioning by those around him, Jesus simply says 'Rise, take up your bed and go home'. The paralytic does so; and the people are left to say: 'We have heard strange things today!' Our musical setting is by a Renaissance composer about whom almost nothing is known. The several extant compositions which bear his name come from a collection of sacred music. We like to call him 'Sebastian the Man'.

Tulit ergo paralyticus lectum suum  
in quo iacebat, magnificans Deum.  
Et omnis plebs, ut vidit, dedit laudem Deo.  
Alleluia.

*Luke 5*

The paralytic hence picked up the bed  
he had been lying on; he glorified God.  
And the people that saw he lived and praised  
God. Alleluia.

11: Quid vis ut faciam tibi ..... Manuel Cardoso (1566-1650)

Fresco on the left arch of the north wall of the nave: The Healing of the Blind Man

In this famous scene, which takes place on the road to Jericho, Jesus speaks to a blind man, asking what he might do to help. When the man asks to recover his sight, Jesus grants the wish: 'Look! Your faith has saved you!' Cardoso provides a perfect brief musical setting for the episode, with a special attention given to the critical last line, especially the repeated 'Look! Look!'

Quid vis ut faciam tibi?  
Domine, ut videam lumen.  
Et Jesus ait illi:  
Respice, fides tua te salvum fecit.

*Luke 18*

What do you want me to do for you?  
Lord, that I might see light.  
And Jesus said to him:  
Look! Your faith has saved you.

12: Intravit Jesum (third part) ..... Giaches de Wert (1535-1596)

Fresco on the left arch of the north wall of the nave:  
Christ at the Home of Saints Martha and Mary

The tale concerns Jesus' visit to the home of Mary and her sister Martha. The latter objects to Mary sitting and learning at Jesus' feet; she thinks Mary should help with the preparation of the meal. In the final episode of Wert's tripartite setting, Jesus explains that Mary has chosen the right course: to learn and grow in spirit is more important than quotidian tasks. At the opening of our excerpt, Martha's consternation and busyness can be heard in the many falling and rising lines; later, a nobility in the music reflects Mary's better course.

Marta, Marta, sollicita es et turbaris erga  
plurima, porro unum est necessarium.  
Maria optimam partem elegit  
quae non auferetur ab ea.

*Luke 10*

Martha, Martha, you are worried and upset  
about many things, but one thing is needed.  
Mary has chosen what is better,  
and it will not be taken away from her.

13: Accepit ergo Jesus panes ..... Manuel Cardoso (1566-1650)

Fresco on the right arch of the north wall of the nave: The Feeding of the 5000

In the fresco, Jesus at the left holds the two fish and the five loaves mentioned in the Gospel passage. But as we know, all are properly fed in the end. Cardoso treats this famous miracle with something approaching glee. He is restrained in the opening lines, but at the distribution of the loaves, he unleashes a waterfall of falling bread; similarly with a veritable school of fish, before settling in on 'however so much they wished'.

Accepit ergo Jesus panes:  
et cum gratias egisset,  
distribuit discumbentibus:  
similiter et ex piscibus  
quantum volebant.

*John 6*

Jesus then took the loaves,  
and when he had given thanks,  
he distributed them to those who were seated;  
so also the fish,  
as much as they wanted.

14: Zachæus festinans descende ..... Orlande de Lassus (1532-1594)

Fresco on the clerestory of the south wall of the nave, left side: The Calling of Zacchaeus

Yes, even the despised taxpayer Zachæus gets his moment in the Sun of Jesus. Being short of stature, he climbs a tree, all the better to see Jesus as he rolls into town. Jesus, seeing him up there (you must check out the fresco!) calls to Zachæus to come down and render hospitality; and so he

does, serving with gladness and generosity, even giving half of his goods to the poor. We searched long and hard for an appropriate motet to illustrate this episode; and then lo! There it was, hiding in plain sight among the works of the great Lassus.

Zachæus festinans descende  
quia in domo tua oportet me manere.  
Et festinans descendit  
et excepit eum.

*Luke 19*

Zachaeus, make haste and come down:  
for I must abide in thy house.  
And he made haste  
and came down and received him.

## INTERMISSION

15: *Ingrediente Domino* ..... Pandolfo Zallamella (1551-c1591)

Fresco on the clerestory of the south wall of the nave, center left: The Entry into Jerusalem

We begin our second half with a recounting—through images, words and music—of the events of Holy Week. There are many motets for Palm Sunday, but for some reason it was difficult to find the exact right one for this slot. Finally we came upon this piece by the melodically-named Pandolfo Zallamella—another of our new-favorite-composers-we-never heard-of. It is concise, exciting and includes a memorable (albeit brief) setting of the ‘Osanna in excelsis’.

*Ingrediente Domino in sanctam civitatem,*  
*Pueri Hebraeorum resurrectionem*  
*vitae pronuntiantes,*  
*Cum ramis palmarum clamabant:*  
*Osanna in excelsis.*

*Responsory for Palm Sunday*

As the Lord entered the holy city,  
The Hebrew children  
hailed the resurrection of life  
With palm branches, crying:  
Hosanna in the highest.

16: *Coenantibus illis* ..... Giulio Belli (c1560-1621)

Fresco on the clerestory of the south wall of the nave, center right: The Mystical Supper

To illustrate the Last (or Mystical) Supper, we selected this six-voice motet by Giulio Belli. Belli too is fairly new to us: we first performed one of his motets last spring, in our Bachappella concert right here in St. Seraphim. Belli treats the subject in an appropriately solemn contrapuntal manner, articulating at two crucial points: At the beginning of Jesus’ invitation; and, with a longer pause, before the words ‘For this is my body’.

*Coenantibus illis accepit Jesus panem,*  
*et benedixit ac fregit deditque discipulis*  
*suis et ait: Accipite et comedite,*  
*hoc est corpus meum.*

*Matthew 26*

While they were eating, Jesus took the bread,  
Blessed it and gave it to his disciples,  
saying: Take and eat,  
for this is my body.

17: *Domine tu mihi lavas pedes*..... Manuel Cardoso (1566-1650)

Fresco on the clerestory of the south wall of the nave, right side: The Washing of the Feet

This tiny motet—it occupies only one page in our scores—is one of our favorites. Cardoso, using a four-voice texture, infuses the opening segment with a questioning atmosphere entirely expressive of the first line of text. Jesus’ response begins with a striking alto solo, illustrating the change of speaker. Somehow (how can one explain in words?) the music vividly captures the core ideas of humility and generosity inherent in the words.

Domine tu mihi lavas pedes?  
Respondit Iesus et dixit ei:  
Si non laveris tibi pedes,  
non habebis partem mecum.

*John 13*

Lord, do you wash my feet?  
Jesus answered. Saying to him:  
If I do not wash you,  
You will not be part of me.

18: Tristis est anima mea ..... Orlando de Lassus (1532-1594)

Fresco on the rear wall of the nave, lower level: The Prayer in Gethsemane, the Betrayal

Here we embark upon a triptych of brief motets drawn from three collections of the ‘Tenebrae Responsories’ (a liturgical collection meant to be performed on Maundy Thursday, Good Friday and Holy Saturday). To illustrate the Passion story, depicted on the rear wall of the nave, we have selected three texts which allude to critical events of the tragic tale. In our first responsory, Jesus laments, knowing that he will soon be arrested and that his disciples will abandon him.

Tristis est anima mea usque ad mortem:  
sustinete hic et vigilate mecum.

Sorrowful is my soul even unto death:  
Stay here and watch with me.

Nunc videbitis turbam quæ circumdabit me.

You shall see the mob that will surround me.

Vos fugam capietis,  
et ego vadam immolari pro vobis.

You shall take flight,  
and I shall go to be sacrificed for you.

*Responsory for Maundy Thursday*

19: Tenebrae factae sunt ..... Marco Antonio Ingegneri (1547-1592)

Fresco on the rear wall of the nave, middle level: The Way of the Cross, the Crucifixion

The motet commemorates the actual crucifixion. Jesus cries out in desperation; he commends his spirit, and he passes away. Marco Ingegneri, though surely not a household name, possibly should be. His setting of this dramatic responsory, with its trio middle section and unbelievable final phrase, is at once both highly dramatic and intensely moving.

Tenebrae factae sunt,  
dum crucifixissent Jesum Judaei:  
et circa horam nonam,  
exclamavit Iesus voce magna:  
Deus meus, ut quid me dereliquisti?

Darkness fell  
when the Jews crucified Jesus:  
and about the ninth hour,  
Jesus cried with a loud voice:  
My God, why hast thou forsaken me?

Exclamans Iesus voce magna ait: Pater,  
in manus tuas commendo spiritum meum.  
Et inclinato capite, emisit spiritum.

Jesus cried with a loud voice and said:  
Father, into thy hands I commend my spirit.  
He bowed his head and gave up the ghost.

*Responsory for Good Friday*

20: Sepulto Domino ..... Jan Dismas Zelenka (1679-1745)

Fresco on rear wall of nave, upper level: The Lamentation;  
and on the clerestory of the north wall of the nave, left: The Guards Watching the Tomb

Zelenka is best known for his large-scale choral-orchestral works; but he left us a complete set of Tenebrae responsories, upon which we draw for this recounting of the entombment of Christ. As you will hear, Zelenka's chromaticism is more biting and über-expressive than the means used by Lassus and Ingegneri. A trio of voices is used in the middle section ('Accidente principes'), with the entire ensemble returning to close the piece.

Sepulto Domino, signatum est monumentum, Volventes lapidem ad ostium monumenti, Ponentes milites qui custodirent illud.	The Lord being buried, the tomb was sealed By rolling a stone across the door, And soldiers were placed to guard it.
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Accedentes principes sacerdotum ad Pilatum, petierunt illum.	<i>Versus:</i> The chief priests went to Pilate, and petitioned him.
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Ponentes milites qui custodirent illum.	And soldiers were placed to guard it.
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Sepulto Domino, signatum est monumentum, Volventes lapidem ad ostium monumenti.	The Lord being buried, the tomb was sealed By rolling a stone across the door.
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*Responsory for Holy Saturday*

21: Surrexit pastor bonus ..... Tomás Luís de Victoria (1548-1611)

Fresco on the clerestory of the north wall of the nave, left center: The Resurrection

And out of the very depths bursts Victoria's incomparable six-voice evocation of the Resurrection, replete with rising lines, waterfalls of descending joy, and one of the most triumphant 'Alleluias' in the entire repertoire. (This last is saying a lot, and there are other motets right here in our program which could vie for the honor.) 'Alleluia'—which translates as 'Praise the Lord!'—often seems to call forth spectacular responses in composers (and in singers, too).

Surrexit pastor bonus, qui animam suam posuit pro ovibus suis, et pro grege suo mori dignatus est. Alleluia.	The good shepherd has arisen, who laid down his life for his sheep, and for his flock deigned even to die. Alleluia.
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*John 10*

22: Vesperae autem Sabbati ..... Vincenzo Ruffo (c1508-1587)

Two frescos on the clerestory of the north wall of the nave, right and right center:  
The Appearance of Christ to the Myrrh-bearers; The Holy Myrrh-bearing women at the tomb;  
The Appearance of the Savior to St. Mary Magdalene

Ruffo's motet, drawing on Matthew's gospel, features two Marys, an earthquake and an angel. Set for six voices, the piece is very responsive to its dramatic text, with a striking representation

of the earthquake (a jouncy descending line), plenty of word-painting (descending lines to illustrate the arrival of the angel), and (of course) a plethora of rising lines.

Vespere autem sabbati venit Maria  
Magdalena, et altera Maria,  
videre sepulchrum.

On the evening of the sabbath, Mary  
Magdalen, and the other Mary,  
came to see the tomb.

Et ecce terrae motus factus est magnus,  
angelus autem Domini descendit  
de coelo, et dixit mulieribus:

And behold a great earthquake struck,  
The angel of the Lord descended  
from heaven, and said to the women:

Nolite timere!  
Iesus, quem quaeritis, surrexit,  
praecedet vos in Galileam,  
Alleluia.

Be not afraid!  
Jesus, whom you seek, has arisen,  
And goes before you into Galilee.  
Alleluia.

*Matthew 28*

23: Dic nobis Maria .....Giovanni Bassano (c1561-1617)

Fresco in the north transept, upper left side:

Mary Magdalen Proclaims the Resurrection to the Apostles; Peter and John at the Tomb

This piece was a late substitution, and a lovely find. Bassano was a virtuoso cornetto player and composer, and his motet—based upon verses from the Easter sequence ‘Victimae paschali laudes’—is a six-voice masterwork. It develops as a dialog between Mary Magdalen and several of the disciples, who repeatedly ask Mary what she has seen at the tomb. It finally bursts into a joyful triple-time, giving way eventually to a snazzy, syncopated alleluia.

Dic nobis Maria, quid vidisti in via?  
Sepulchrum Christi viventis,  
et gloriam vidi resurgentis:  
Angelicos testes, sudarium et vestes.  
Surrexit Christus spes mea:  
praecedet vos in Galilaeam.  
Alleluia.

Tell us, Mary, what did you see on your way?  
The tomb of Christ, who is alive,  
and I saw the glory of his rising:  
Angels standing as witnesses, shroud and  
linen. Christ my hope has risen:  
He has gone to Galilee before you.  
Alleluia.

*From the Easter sequence ‘Victimae paschali laudes’*

24: Cognoverunt discipuli.....William Byrd (1543-1623)

Fresco in the North transept, center, upper left: The Appearance of Christ at Emmaus

We return one last time to the restrained but oh-so-expressive music of William Byrd. In this tiny motet, beginning and ending with Alleluias, Byrd gives us an indelible picture of the gathering of disciples at Emmaus, during which they recognized Jesus in the breaking of the bread. Listen for that word ‘breaking’ in the lively melodic motive on ‘fractione’. You can almost see the crumbs flying!



Alleluia.  
Cognoverunt discipuli Dominum Jesum  
in fractione panis.

Alleluia.  
*Luke 24*

Alleluia.  
The disciples knew the Lord Jesus  
in the breaking of bread.  
Alleluia.

25: Quem dicunt homines (second part) ..... Jean Richafort (c1480-c1547)

Fresco in the North transept, center, upper right: The Appearance of Christ by the Sea of Tiberius  
Richafort —born in the 15<sup>th</sup>-century—is earlier than many of the composers in our concert, and you may notice a spare and somewhat archaic, even quasi-Medieval, sound in this four-voice motet. The resurrected Jesus calls upon Peter to maintain a steadfast faith, and to do his utmost to evangelize others. The piece thrives on textural variation, incorporating duos, trios and of course the full quartet ensemble.

Petre, dīligis me?  
Qui respōdit: Tu scis, Dómine, quia amo te,  
et ánimam meam pono pro te.  
Et ait Jesus: Pasce oves meas.  
Ego enim pro te rogávi,  
ut non deficiat fides tua,  
et tu aliquándo convérsus  
confirma fratres tuos.  
Allelúia.  
*John 21*

Peter, do you love me?  
He answered: You know, Lord, I love you,  
and would lay down my life for you.  
And Jesus said: Feed my sheep.  
For I have prayed for you,  
so that your faith may not fail;  
and that you, being once converted,  
shall confirm your brethren.  
Alleluia.

26: Dum complerentur ..... Giovanni Pierluigi da Palestrina (1525-1594)

Fresco in the north transept, upper right side: Pentecost

Finally, we complete our circling course around the Church of Saint Seraphim. The magnificent Pentecost fresco, in the east side of the north transept, is right next to the Angel Gabriel, of whom (along with the Virgin Mary) we sang at the very beginning of our concert. What could be more appropriate than to close with Palestrina's exciting six-voice motet depicting the arrival of a 'rushing mighty wind, filling all the house'—the arrival, indeed, of the Holy Spirit.

Thank you so much for attending our concert and for being here as we  
Sing the Walls of Seraphim!

Dum complerentur dies Pentecostes,  
erant omnes in eodem loco.  
Et factus est repente de caelo sonus  
tanquam spiritus vehementis,  
et replevit totam domum.  
Alleluia.  
*Acts 2*

When the day of Pentecost was fully come,  
they were all with one accord in one place.  
Suddenly there came a sound from heaven  
as of a rushing mighty wind,  
and it filled all the house.

# 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*

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 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 work load of approximately 60 students. 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 puppy Nala, their two cockatiels, Pippin and Cali and their rabbit, Seamus.

**Amanda McFadden** joined Sonoma Bach as a singer in 2019 and has been Associate Music Director since 2022. She graduated from the University of Delaware with a Masters of Music in Choral Conducting in 2018, where she also conducted the Neuro Notes, a choir for people with Parkinson's disease, and was the Assistant Director of the Rainbow Chorale of Delaware. Previously, Amanda graduated from San José State University with a Bachelor of Music in Music Education in 2010 and Single Subject Teaching Credential in 2011, where she studied under Charlene Archibeque. She taught music in the classroom from 2012-2021, teaching a variety of courses including Instrumental and Choral Music as well as Musicianship for students ranging

from fourth grade through high school. She has taught at Woodside Priory School, Sonoma Academy, and Strawberry Elementary School. She currently collaborates with the choirs at Montgomery High School with Dana Alexander. Amanda also serves as a Program Manager for California Teacher Development Collaborative, where she manages professional development programming for Independent School Teachers and Leaders throughout the Bay Area. In her free time, Amanda likes to play volleyball, read science fiction, listen to podcasts, cook vegan food, and spend time with friends, family, and her two cats.

**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 made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. She has toured the world as a soprano soloist in Puerto Rico, Austria, and Hungary and has appeared in several operas with Rogue Opera and Cinnabar Theater. Dianna is an active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, and the Green Mountain Consort and is enjoying her seventh season as Sonoma Bach's Executive Director. Dianna is regularly featured in Sonoma Bach's seasons as a soloist, performing the music of J.S. Bach, Mozart, Praetorius and many others. In her free time, she spends as much time in Yosemite as she can, enjoying high country adventure, snowshoeing, backpacking, and hiking with her husband.

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 Dessoiff 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 Labrador Retrievers.





Mary Magdalen proclaims the Resurrection to the Apostles Peter and John at the Tomb



The Dome



The Resurrection