

SR Symphony backers see promise in SSU concert hall

Board to vote Tuesday on orchestra's home

By DIANE PETERSON
Staff Writer

Supporters of the Santa Rosa Symphony view the proposed concert hall at Sonoma State University as the logical and perhaps inevitable home of the orchestra, despite ambivalence about what the move to Rohnert Park would mean for the symphony.

The mounting sentiment among supporters indicates that what's being planned at the campus — a hall modeled after the Seiji Ozawa Hall at Tanglewood, Mass., the summer home of the Boston Symphony

Orchestra — has so many benefits that the symphony should hook its wagon to that star.

While some supporters voiced disappointment that the 72-year-old symphony may leave Santa Rosa to play at SSU, they agreed it's high time the orchestra had a decent home after playing for the past 17 years in the Burbank Center for the Arts, a former church that is not attuned to the acoustical needs of a symphony.

Jeff Langley, chairman of SSU's Performing Arts Department and a symphony board member, said he first visited Ozawa Hall last summer and was immediately struck by its acoustic integrity and casual, Northern California ambiance.

"Everything was done with utter simplicity, real humility and modesty, and yet it was

quite elaborate in its craftsmanship," he said. "It's shaped like a concert hall, but has the height of a church and the sense of reaching beyond. It also has the feeling of a town hall, where people come together to discuss ideas."

The symphony board is preparing to vote Tuesday on two multimillion-dollar proposals for an upgraded home for the symphony — a major renovation of the Burbank Center or a partnership in building Sonoma State's \$47 million concert hall.

Having grown and prospered for 38 years under maestro Corrick Brown, the Santa Rosa Symphony recently enjoyed unprecedented support under Music Director Jeffrey Kahane. He took over the podium in 1994

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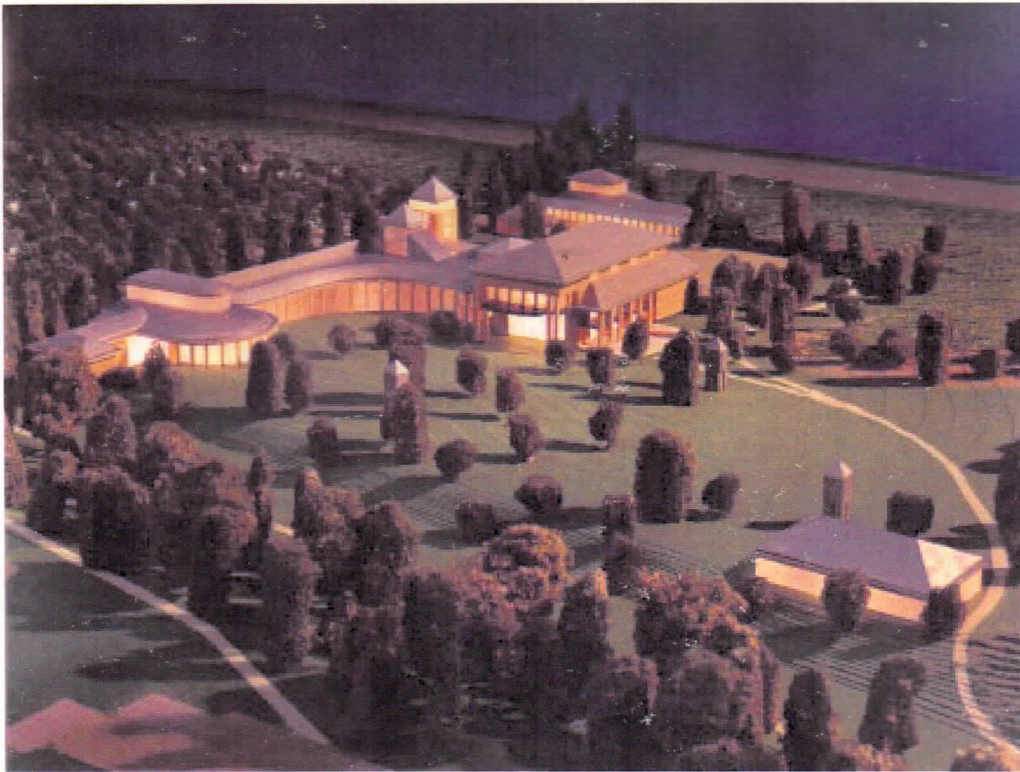
"The LBC was a dream come true . . . But you just can't turn a sow's ear into a silk purse."

**POLLY FISHER,
FORMER SYMPHONY EXEC. DIRECTOR**

FOR THE LOVE OF MUSIC

A NEW CONCERT HALL AND MUSICAL CENTER AT SONOMA STATE UNIVERSITY

PROGRAM AND MASTER PLAN



September 17, 1998

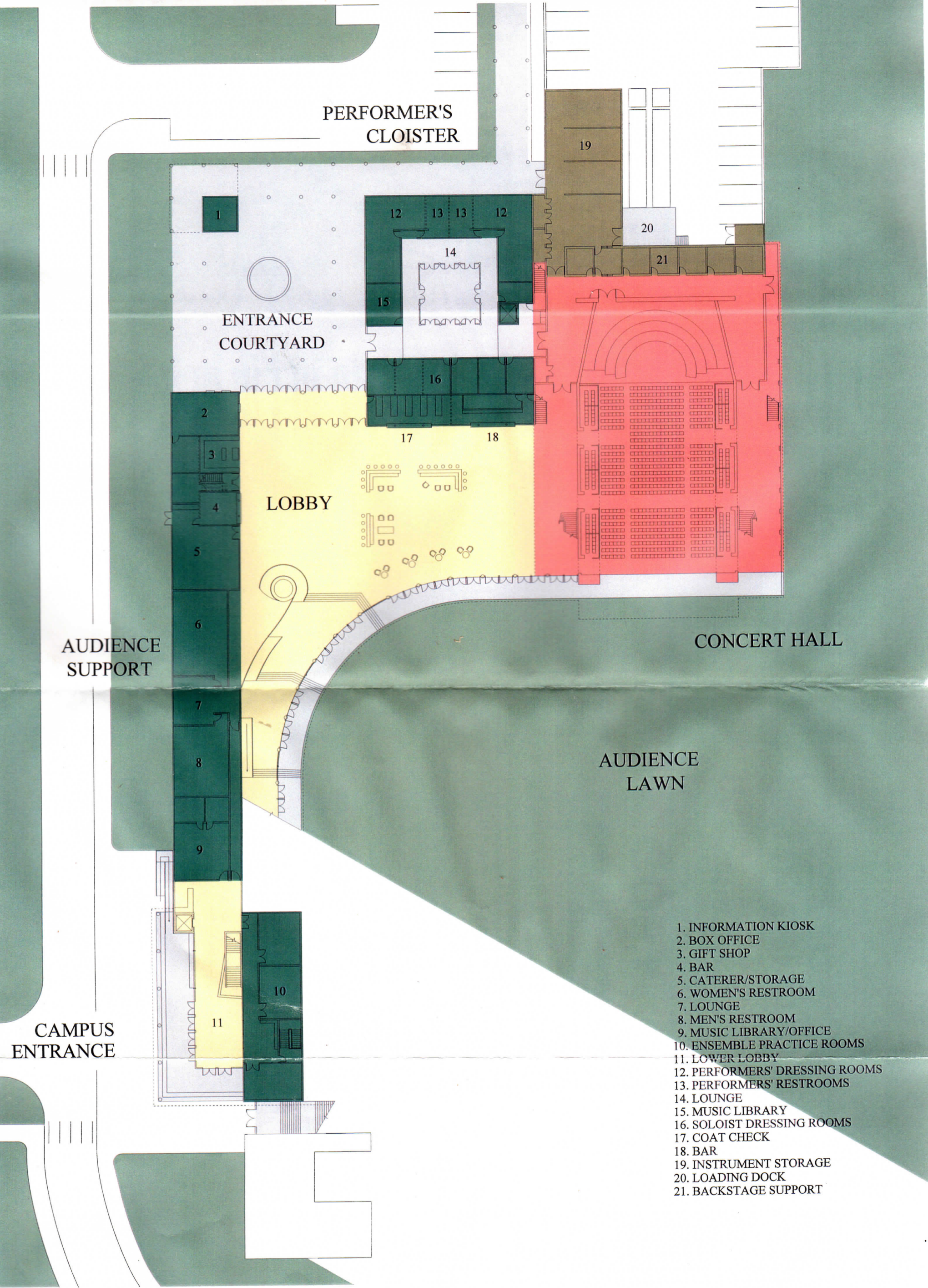
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Sonoma State University Academic Foundation, Inc.
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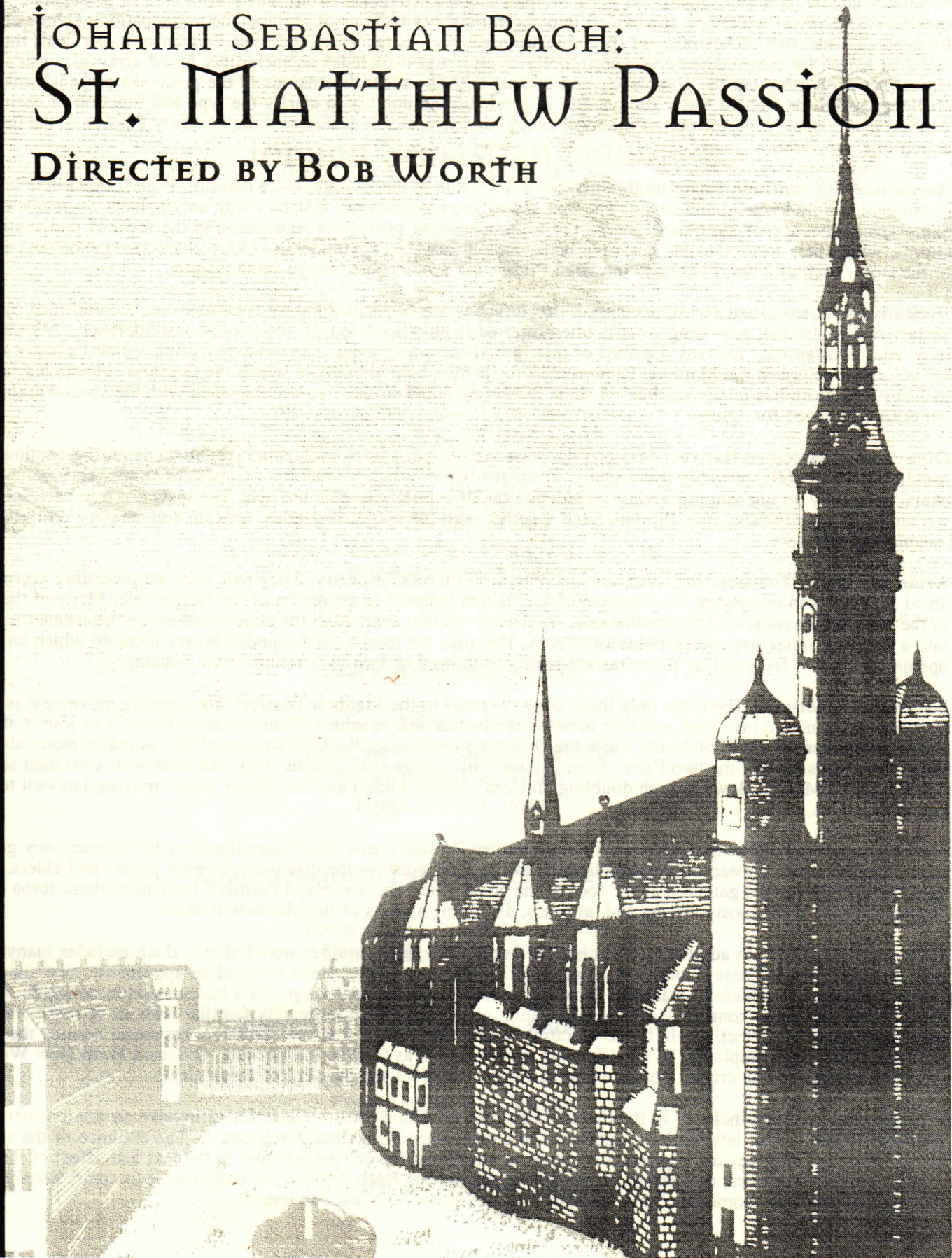
AUDIENCE LAWN

CAMPUS ENTRANCE

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- 4. BAR
- 5. CATERER/STORAGE
- 6. WOMEN'S RESTROOM
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- 11. LOWER LOBBY
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*Sonoma County Bach Society and
Sonoma State University's Center For Performing Arts present*

JOHANN SEBASTIAN BACH:
ST. MATTHEW PASSION
DIRECTED BY BOB WORTH



IL programma: Sei Città d'Italia

Giovanni Croce: *Cantate Domino* (Venezia)

Adriano Willaert: *O Gemma* (Venezia)

Maitre Jhan: *Lauda Jerusalem* (Ferrara)

Josquin Despres: *Kyrie eleison* dalla messa *Hercules Dux Ferrariae* (Ferrara)

Salamone Rossi: *Keter* (Mantova)

Agostino Agazzari: *Quem vidistis, pastores?* (Siena)

Heinrich Isaac: *Quis dabit capiti meo aquam?* (Firenze)

Giovanni Gabrieli: *Jubilate Deo* (Venezia)

Intervallo

Claudio Monteverdi: *A un giro sol de' begl' occhi lucenti* (Mantova)

Alessandro Striggio: *Due selezioni di La Caccia* (Mantova)

Dalle gelate braccia di Titone

Su, su, presto alla caccia

Giaches de Wert: *Soccorete, ben mio* (Mantova)

Claudio Monteverdi: *Luci serene e care* (Mantova)

Luzzasco Luzzaschi: *Il vedervi e lasciarvi* (Ferrara)

Adriano Banchieri: *Sei selezioni di*

Il festino nella sera del giovedì grasso avanti cena (Bologna)

Il diletto moderno per introduzione

Seguita la detta mascherata

Mascherata d'amanti

Gl' amanti morescano

Gioco del conte

Il diletto moderno licenza, e di nuovo invita

2002-2003



THE MUSIC OF
JOSQUIN DES PRES

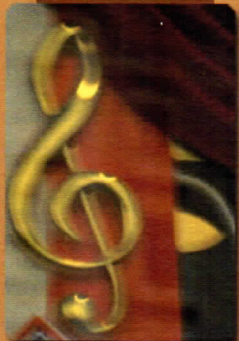
THE SONOMA STATE UNIVERSITY CHAMBER SINGERS
ROBERT WORTH, DIRECTOR

FEATURING *MISSA PANGE LINGUA*
WITH MARIAN MOTETS, FRENCH SECULAR SONGS, & ITALIAN SONGS

FRIDAY AND SATURDAY
MAY 2 AND 3

HOLY FAMILY EPISCOPAL CHURCH
SNYDER LANE AT EAST COTATI AVENUE
ROHNERT PARK

The Rolling Requiem



*A worldwide choral commemoration of all those lost
and those who helped others on September 11,
2001. With performances of Mozart's Requiem
in every time zone beginning at 8:46 AM,
Wednesday, September 11, 2002, the time of the
first attack on the World Trade Center.*

*The Sonoma County Bach Choir
directed by: Robert Worth*

2002-2003

Bach

Saint John Passion



Sonoma County Bach Choir
Jubilate Baroque Orchestra
Conducted by Robert Worth

David Gordon, Evangelist
Carol Menke, soprano
Daniel Hutchings, tenor

Jeff Fields, Christus
Bonnie Brooks, alto
Hugh Davies, baritone

Friday
May 9, at 8pm

Our Lady of Guadalupe
Catholic Church

Saturday
May 10, at 8pm

St. Vincent de Paul
Catholic Church

These concerts will be preceded at 7:15 by a BachGrounder lecture-demonstration describing the works and their context.

SANTA ROSA SYMPHONY
MOZART'S REQUIEM
Robert Worth, Director



Series Sponsors Maureen and Donald Green

**November 7, 2003 8pm
RESURRECTION PARISH**

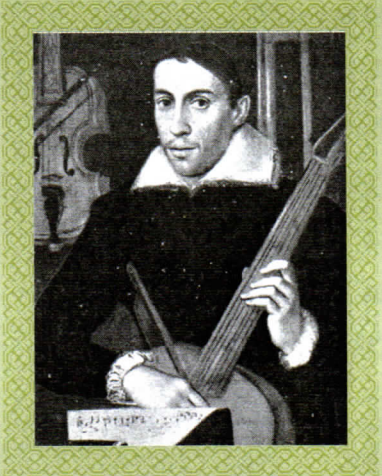
**November 8, 2003 8pm
ST. VINCENT DE PAUL CATHOLIC CHURCH**

Supporting Sponsors Bank of Petaluma and G & G Market

**November 9, 2003 4pm
OUR LADY OF GUADALUPE CATHOLIC CHURCH**

*The Sonoma County Choral Society and the Sonoma State University
Center for Performing Arts present*

CLAUDIO MONTEVERDI



IL QUARTO LIBRO DEI MADRIGALI

The Fourth Book of Madrigals

Sonoma State University
Chamber Singers



Directed by Robert Worth



A CONCERT
OF GERMAN
BAROQUE
MUSIC

LIGHT OUT OF DARKNESS

DIRECTED BY
ROBERT WORTH

The Sonoma County Bach Choir, joined by the magnificent voices of the Santa Rosa Children's Chorus and the period instruments of Jubilate, perform a concert of German Baroque music *in memoriam*. Audience members will notice immediately a curious fact: Rather than leaving a somber effect, the music is incredibly uplifting and fortifying. A great roster of soloists joins the three ensembles for this special concert.

Friday and Saturday, March 5 and 6
at 8:00PM BachGrounder Lecture-Demonstration at 7:15

Cross and Crown Lutheran Church
5475 Snyder Lane (at Southwest)
Rohnert Park

Tickets: \$12 General Admission
\$10 FANS (SSU faculty, alumni & staff)
\$8 Students/Seniors



To purchase tickets in advance, please fill out and return the form on the reverse, or call the SSU Box Office at 664-2353. Tickets will also be sold at the door, if available.

www.sonomachoral.org



SSU has complete program accessibility.

CAROL MENKE
soprano

BONNIE BROOKS
mezzo-soprano

SCOTT WHITAKER
tenor

JEFFREY FIELDS
baritone

Flute I
Flute II
Oboe I
Oboe II
Violin I
Violin II
Soprano
Alto
Tenor
Bass
Bassoon

Andante

Kyrie Kyrie e - le - i - um e - le - i - um
Kyrie e - le - i - um e - le - i - um e - le - i - um
Kyrie e - le - i - um e - le - i - um
Kyrie e - le - i - um e - le - i - um
Kyrie e - le - i - um e - le - i - um

Johann Sebastian Bach's
B Minor Mass

II. The Crucifixion of the Mass in B Minor

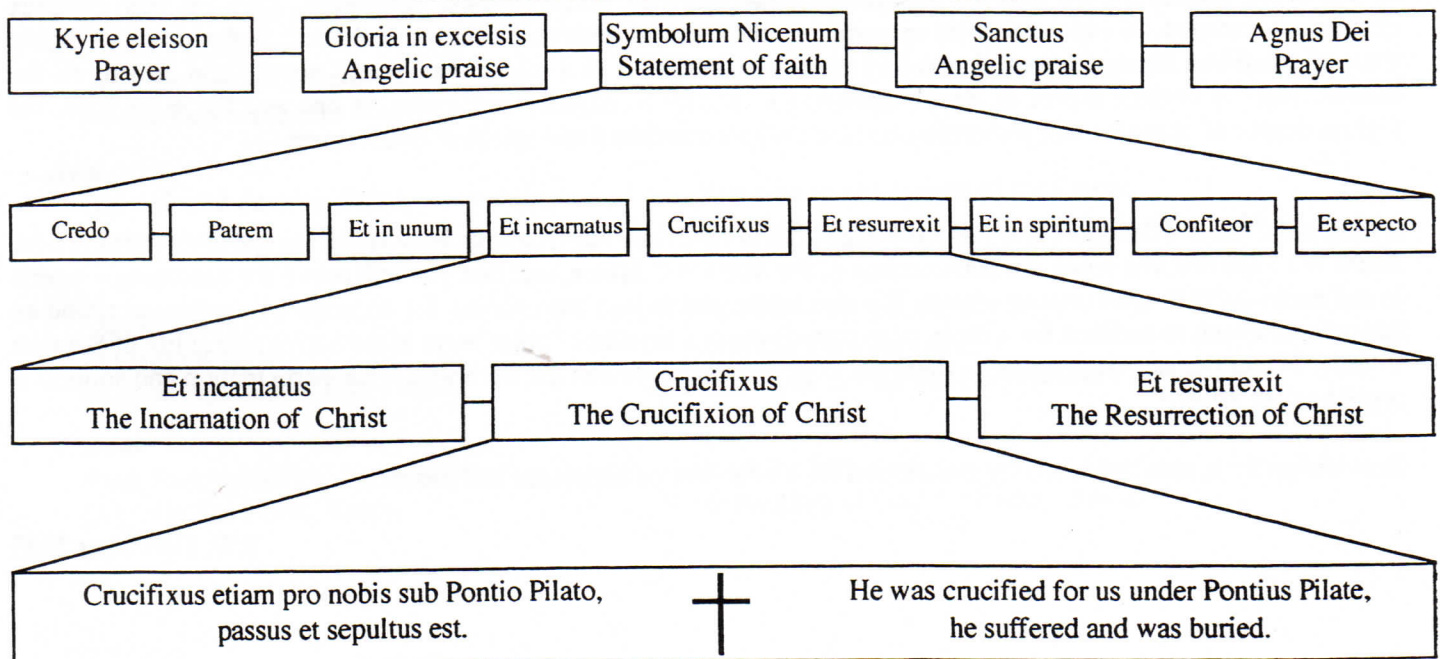
The Ordinary of the Latin Mass consists of five major sections: *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*; each of these can be divided in various ways. These five texts, when considered as a single unit, exhibit a distinctly symmetrical structure. The outer sections are threefold prayers; the second and fourth sections are focused upon praise, each beginning with a biblical passage depicting angelic celebration; and the *Credo* (or *Symbolum Nicenum*) is a declaration of the Christian's belief in the Father, the Son, and the Holy Spirit, and consequent acceptance of the sacraments of the Church.

In the *Mass in B Minor*, Bach compounded this broad symmetry by casting the central *Symbolum Nicenum* in a tight, nine-part chiasmic form. The *Symbolum* begins and ends with paired choral movements, each pair beginning with a motet employing a plainsong cantus firmus, linking textually with an ensuing concerto-style movement. The third and seventh movements feature soloists; the *Et in unum* uses a pair of treble voices in close imitation to represent the relationship between the Father and the Son, while the *Et in spiritum* introduces the Holy Spirit. In the center of the *Symbolum*, Bach placed three consecutive choral movements, depicting the Incarnation, Crucifixion, and Resurrection of Christ. Thus the *Crucifixus* lies literally at the heart of the Mass, a perfect metaphor for the position of the Cross in Christian theology.

For this pivotal setting, Bach selected as his model the second movement of a cantata he had written in 1714, *Weinen, Klagen, Sorgen, Zagen* (To weep, to lament, to worry, to fear). The piece is based upon a passacaglia, a chromatic descending bass line, which in the *Crucifixus* throbs through twelve iterations before its startling transformation in the thirteenth. Strings and flutes provide an inexorable, stabbing accompaniment, ceasing only in the last measures. Upon this somber foundation is constructed a wrenching vocal setting, unsurpassed in all of Bach's works for sheer emotional impact.

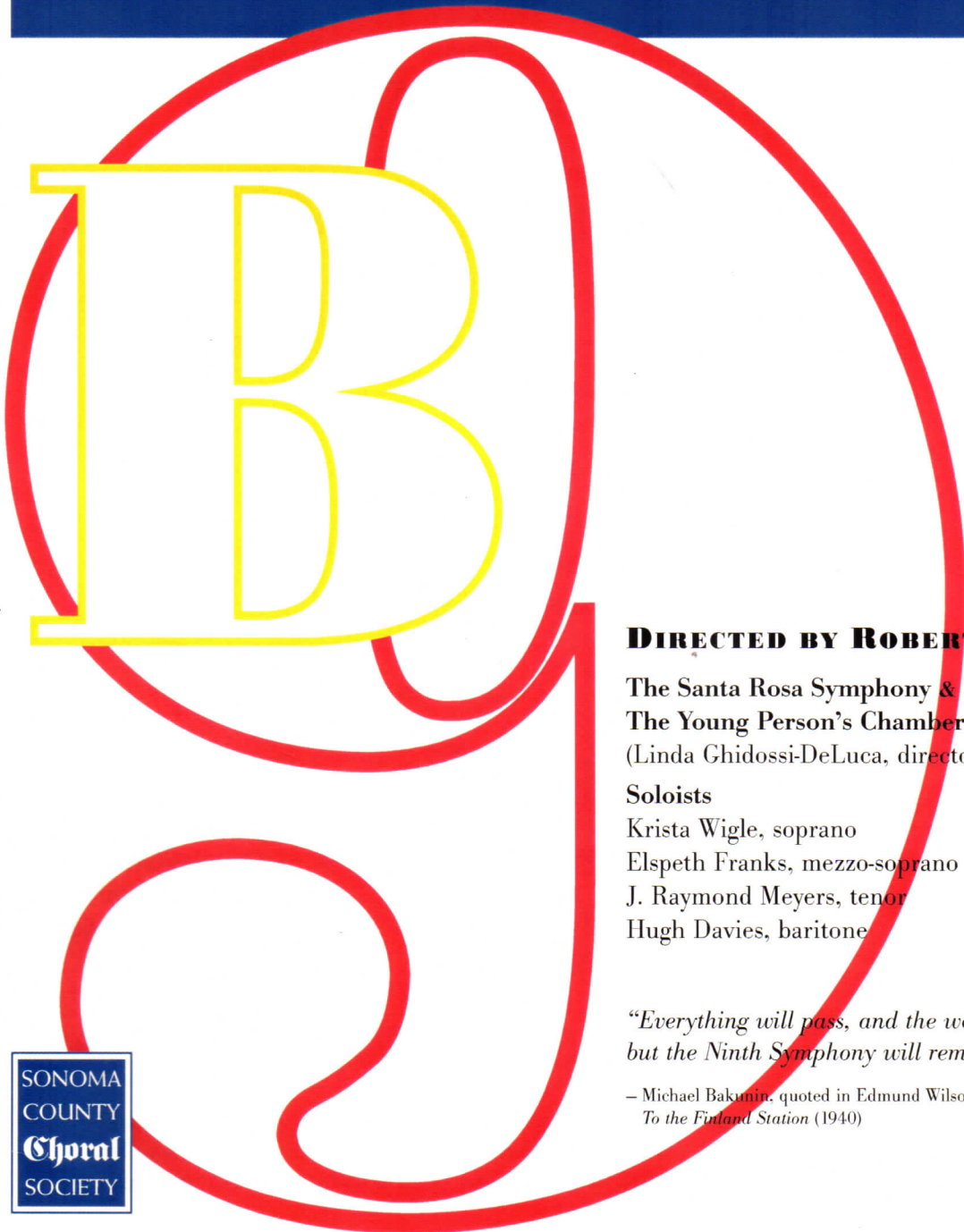
Bach represents the Cross throughout the *Crucifixus* in a number of ways. The setting is filled with sharps; the German word for sharp is *Kreuz*, which also means cross, and German composers often capitalized upon this double meaning to symbolize the cross in musical terms. In the latter part of the setting, the voices enter successively with a sinuous line, which dips down, rises, and falls again. This particular melodic shape was in Bach's time specifically suggestive of the cross, for it resembles the act of crossing oneself. Similarly, the passacaglia line, with its horizontal, chromatic gesture and its vertical octave leap, is a clear representation of the cross. Finally, Bach's careful placement of the *Crucifixus* at the center of the chiasmic *Symbolum Nicenum* is itself a way of depicting the Cross in purely formal terms.

As the thirteenth passacaglia pattern begins, the strings and flutes drop out, and all voices move into their lowest range to depict the descent into the tomb. And yet: amazingly, at the darkest moment, the bass line turns around. The voices respond with a searching chord, which hovers on the brink for a moment; and finally all settle into a very low G major cadence. An incomparably charged silence...and death is shattered forever by the power of the resurrection. Here indeed is the crux of Bach's *Mass*: its sublime representation of the transformation wrought through Christ's Passion.



The Sonoma County Choral Society
and the Sonoma State University Center for Performing Arts present

BEETHOVEN'S NINTH SYMPHONY



B

DIRECTED BY ROBERT WORTH

The Santa Rosa Symphony & Honor Choir
The Young Person's Chamber Orchestra
(Linda Ghidossi-DeLuca, director)

Soloists

Krista Wigle, soprano
Elspeth Franks, mezzo-soprano
J. Raymond Meyers, tenor
Hugh Davies, baritone

*"Everything will pass, and the world will perish,
but the Ninth Symphony will remain."*

— Michael Bakunin, quoted in Edmund Wilson,
To the Finland Station (1940)

SONOMA
COUNTY
Choral
SOCIETY

DIE SONOMA COUNTY CHORAL SOCIETY UND DIE SONOMA STATE UNIVERSITY CENTER FOR PERFORMING ARTS PRÄSENTIEREN

Bach Land: Eine musikalische Reise

Nach Aufführungen von Bachs Kantaten und Motetten in Kalifornien, reisen 45 SängerInnen mit 25 Familienmitgliedern und Freunden nach Deutschland, um die Orte anzuerkennen, in denen Bach lebte und wirkte.

Sonoma State University Chamber Singers
Sonoma County Bach Choir
Charles Rus, Orgel
Robert Worth, Dirigent

Juni, 2005

SONOMA
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SOCIETY



2005-2006

The Sonoma County Choral Society and the Sonoma State University Center for Performing Arts

present

The Red Priest of Venice

SACRED MUSIC OF ANTONIO VIVALDI

Performed by

Santa Rosa Symphony Honor Choir

Sonoma Baroque Orchestra

Carol Menke, soprano

Christopher Fritzsche, countertenor

Directed by Robert Worth



Magnificat

Gloria

In exitu Israel

Beatus vir



SONOMA
COUNTY
Choral
SOCIETY

In celebration of Mozart's 250th birthday, the Sonoma County Choral Society presents

MOZART'S SACRED MUSIC

SALZBURG TO VIENNA



MISSA BREVIS

SSU Chamber Singers
Members of Sonoma Baroque
Orchestra
Carol Menke, soprano
Karen Clark, contralto
Brian Staufenbiel, tenor
Hugh Davies, baritone
Directed by Robert Worth

The SSU Chamber Singers, a sextet of period instrument players and four outstanding soloists perform four of the young Mozart's delightful Missa Brevis settings, written for the Archbishop's musical establishment at Salzburg.


Friday, April 28 at 8 pm
Our Lady of Guadalupe Catholic Church,
8400 Old Redwood Hwy., Windsor

Saturday, April 29 at 8 pm
Holy Family Episcopal Church, 1500 E.
Cotati Ave., Rohnert Park

TICKETS

\$12 General
\$10 SSU Faculty, Alumni, Staff
\$8 Students, Seniors

See ticket order form on back
or call the SSU Box Office:
707-664-2353 (M-F Noon-5)
Online ticket sales:
www.sonoma-choral.org

 SSU has complete
program accessibility.

VESPERS

Sonoma County Bach Choir
SSU Chorus
Jubilate Baroque Orchestra
Carol Menke, soprano
Karen Clark, contralto
Jos Milton, tenor
Directed by Robert Worth

Mozart's two Vespers settings, written during his last years in Salzburg, represent the young master at the peak of his craft. Employing a small orchestra for church performance, the Dominican and Solemn Vespers are *tour de force* settings which engage chorus, soloists and orchestra in pictorial representation of Psalms and Magnificat.

Friday, May 12 at 8 pm

Our Lady of Guadalupe Catholic Church, 8400 Old Redwood Hwy., Windsor

Saturday, May 13 at 8 pm

Holy Family Episcopal Church, 1500 E. Cotati Ave., Rohnert Park

GREAT MASS IN C MINOR

Sonoma County Bach Choir
Sonoma Baroque Orchestra
Carol Menke, soprano
Jenni Samuelson, soprano
Jos Milton, tenor
Hugh Davies, baritone
Directed by Robert Worth

Written shortly after Mozart's final move to Vienna, the C Minor Mass was premiered in Salzburg in 1783, featuring Mozart's wife Constanze in the virtuosic soprano role. Never completed, the mass was probably augmented for its premiere with movements from Mozart's other masses. This masterpiece will be performed with a period-instrument classical orchestra.

Friday, May 19 at 8 pm

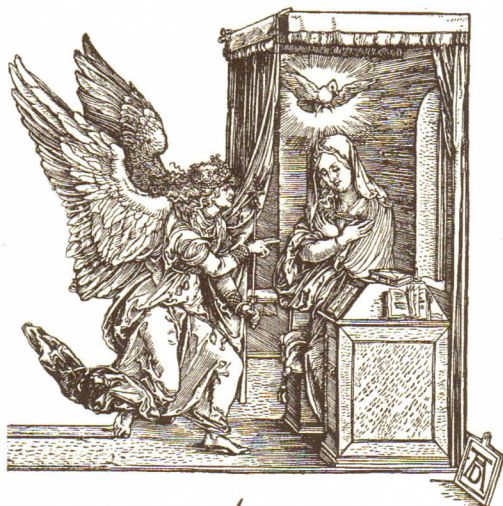
Our Lady of Guadalupe Catholic Church, 8400 Old Redwood Hwy., Windsor

Saturday, May 20 at 8 pm

Holy Family Episcopal Church, 1500 E. Cotati Ave., Rohnert Park

OUR 2005-06 SEASON IS SUPPORTED
BY A GENEROUS GIFT FROM
DONALD AND MAUREEN GREEN.

SONOMA
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Choral
SOCIETY



SANTA ROSA SYMPHONY
BRUNO FERRANDIS • MUSIC DIRECTOR

PRESENTS

CLAUDIO MONTEVERDI
Vespro della Beata Virgine
VESPERS OF THE BLESSED VIRGIN

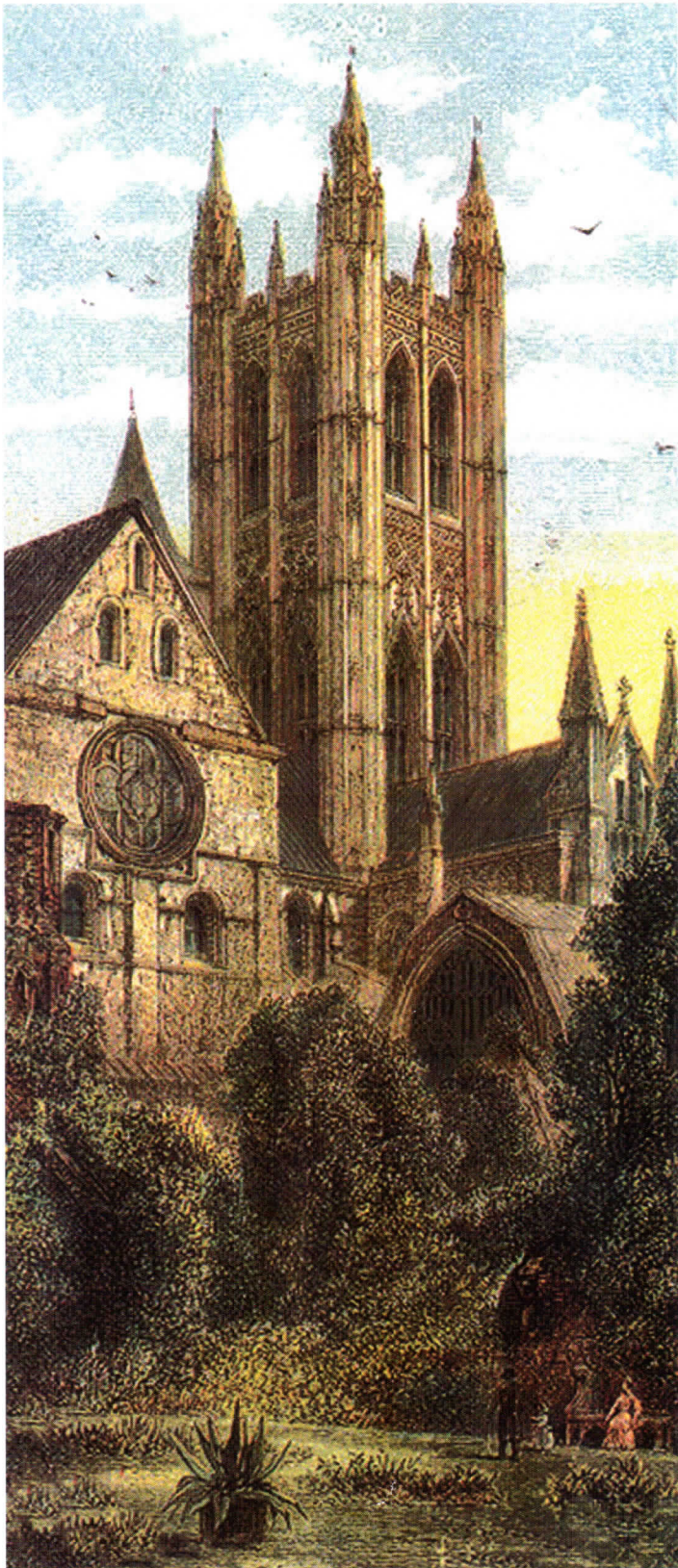
*Conducted by Robert Worth
Sonoma County Bach Choir*

*Friday, December 1, 2006 – 8pm
St. Vincent De Paul Church*

*Saturday, December 2, 2006 – 8pm
St. Eugene's Cathedral*

*Sunday, December 3, 2006 – 8pm
Our Lady of Guadalupe Church*

The Sonoma County Choral Society and the
Sonoma State University Center for the Performing Arts present



*English
Cathedral Music,
Byrd to Britten
and beyond ...*

SSU Chamber Singers

Jenny Bent, Guest Director

Guest Director Jenny Bent, music director of Chantons and choir director at Ursuline High School, leads the SSU Chamber Singers in a concert of English sacred music, beginning with works by William Byrd and proceeding all the way to the present.

Friday, May 4, 8:00 p.m.

Saturday, May 5, 8:00 p.m.

**Holy Family Episcopal Church,
1500 E. Cotati Ave, Rohnert Park**

\$12 General Admission

\$10 FANS (Faculty, Alumni, Staff)

\$8 Seniors/Students

SSU Students FREE

SONOMA
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SOCIETY

Tickets are available at the door, or call the SSU Box Office at 707-664-2353 (Mon.-Fri. 12:00-5:00 p.m.)
For online tickets visit www.sonoma-choral.org

The Sonoma County Choral Society's

2007-2008

Season

SONOMA
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*The Sonoma County Choral Society and
the Sonoma State University Center for the Performing Arts present*

Monteverdiana: Monteverdi's Late Works

*SSU Chamber Singers
Sonoma Baroque*

*Christopher Fritzsche, countertenor
Neal Rogers, tenor, Hugh Davies, baritone
Directed by Robert Worth*

*Holy Family Episcopal Church, Rohnert Park
Friday, May 16, 2008 8 PM
Saturday, May 17, 2008 8 PM*

**SONOMA
COUNTY
Choral
SOCIETY**

The Sonoma County Choral Society and the
Sonoma State University Center for Performing Arts
present

JOINING TOGETHER AND FEEDING THE HUNGRY

Performers:

Sonoma County Bach Choir
Jubilate Baroque Orchestra
Vocal Soloists: Carol Menke, Bonnie Brooks,
Brian Staufenbiel and Paul Murray
Directed by Robert Worth

Friday and Saturday,
May 15 and 16, 2009
at 8:00 PM



Holy Family
Episcopal Church,
Rohnert Park, CA

The Sonoma County Bach Society presents the
SONOMA COUNTY
Early Music Festival 2010



Bach in Leipzig

BACH'S LEIPZIG AUDITION

Friday May 7 & Saturday May 8, 8PM
Holy Family Church, Rohnert Park

*CHARLES RUS, ORGANIST, IN RECITAL:
BUXTEHUDE, BÖHM, BRUHNS AND BACH*

Sunday May 16, 3PM
Church of the Incarnation, Santa Rosa

BACH AND THE GERMAN MOTET

Friday May 14 & Saturday May 15, 8PM
Holy Family Church, Rohnert Park

*JAHRGANG II: BACH'S SECOND LEIPZIG
CANTATA CYCLE*

Friday May 21 & Saturday May 22, 8PM
Holy Family Church, Rohnert Park

A large, spreading live oak tree stands in the center of a lush green field. The tree has a thick trunk and a wide, flat canopy of dark green leaves. The field is filled with tall grass, and the background shows rolling green hills under a sky with soft, grey clouds. The overall scene is peaceful and natural.

**SONOMA
Bach**

2010-2011 SEASON

CIRCA 1600

SONOMA BACH CHOIR

LIVE OAK BAROQUE ORCHESTRA



COLD GENIUS: THE MUSIC OF HENRY PURCELL

Agave Baroque

8 PM Saturday Jan 15, Rohnert Park

Agave Baroque's Cold Genius centers around the intensely engaging music of Henry Purcell. Parts I and II are all-Purcell, and feature fantasia, sonata, song, and drama. Part III features two enchanting and rarely performed Harp Consorts by William Lawes, a ravishing suite by Matthew Locke, and two rustic and virtuosic arias by Nicola Matteis. Featuring Aaron Westman (baroque violin), Shirley Hunt (viola da gamba),

JungHae Kim, (harpsichord), and Kevin Cooper (baroque guitar).

"Words, of course, fail me, which, of course, is why we have art."



CHARLES RUS & FRIENDS IN RECITAL

Charles Rus, harpsichord & organ

Shirley Hunt, viola da gamba

Christopher Fritzsche, countertenor

8 PM Saturday Feb 19, Rohnert Park

Keyboardist extraordinaire Charles Rus joins with gambist Shirley Hunt and longtime Sonoma Bach favorite Christopher Fritzsche to present a fascinating recital of northern

European Baroque music. Charles will play both an Italian harpsichord and our Klop positiv organ. Composers featured include Michael Praetorius, Sweelinck, Schein, Scheidt, Bruhns, Buxtehude and JS Bach.

*"When you sing, you make a world for me
where time has no meaning."*

FRIENDS AND ANGELS:

CONCERTO, SONATA, LAMENT, CANTATA

Live Oak Baroque Orchestra

Christopher Fritzsche, countertenor

Elizabeth Blumenstock, director

8 PM Friday Feb 4, Rohnert Park

1 PM Saturday Feb 5, Kenwood

The debut performances of Sonoma Bach's instrumental ensemble, led by Baroque violin superstar Elizabeth Blumenstock, and featuring the angelic voice of countertenor Christopher Fritzsche. Experience the passionate, sublime, and rarely heard string chamber music of 17th-century Germany, with concerti for voice and violas, heartwrenching laments, sonatas

and cantatas. Music of Johann Christoph Bach, Biber, Scheidt, Schmelzer, Tunder and Weckmann, plus J.S. Bach's beloved and 17th-century-inspired Brandenburg Concerto No. 6.



MORALES, FLECHA AND GUERRERO:

SPANISH MUSIC FOR THE VIRGIN MARY

Circa 1600, Monteverdi Consort

Directed by Robert Worth

8 PM Friday Mar 11, Petaluma

8 PM Saturday Mar 12, Rohnert Park

Circa 1600 joins forces with the

Monteverdi Consort, a one-on-a-part

vocal ensemble, to present an all-Spanish

program. In the first half, we explore

the mystical Marian music of Cristóbal

de Morales, including the *Missa de*

Beata Virgine, the *Magnificat Quinti*

Toni, and a selection of motets. The

second half of the concert features the

charming ensaladas of Mateo Flecha the

Elder, including *La Bomba* and *El Fuego*. Each piece begins with

a disaster, including much onomatopoeic chaos and confusion;

prayers are made to the Virgin Mary; the prayers are answered with

rescue; thanks are rendered; and a celebration ensues, complete

with music and dancing. The great 8-part *Ave Maria* of Francisco

Guerrero closes the concert.



Sonoma Early Music Festival:

Musica Transalpina:

A 17th Century Alpine Adventure!

Monteverdi Consort, Live Oak Baroque Orchestra

Directed by Elizabeth Blumenstock, violin

8 PM Saturday April 28, Rohnert Park

4 PM Sunday April 29, Sonoma

A powerful collision of cultures occurred across and around the Alps. Heinrich Ignaz Franz Biber, the 17th century's greatest violin virtuoso, was a Bohemian working in Salzburg; his rustic style comes from Eastern European folk fiddle playing, and his devilish violin virtuosity was unmatched until Paganini. Biber's battle depiction (*Battalia à 10*) is foot-stomping fun, and in *Der Nachtwachter*, a nightwatchman bumbles his way through the evening in an increasingly drunken stupor! Italians held posts all over Europe, such as Antonio Bertali in Vienna, and Germans held posts in Italy, such as Johann Rosenmuller in Venice. Johann Heinrich Schmelzer championed Italian and other international styles in Vienna at the court of the Hapsburg Emperor Leopold I. *LOBO* will perform his depiction of Polish Bagpipes, and will join Monteverdi Consort for Schmelzer's wedding celebration, *Missa Nuptialis*, featuring six voices, violin band, and viol consort.



"Blumenstock stormed through with grace, palpable intelligence and infectious good humor."

(LA Times)

Schein and Schütz:

Four Months and Eighty Kilometers

Circa 1600, Charles Rus, organ

Directed by Robert Worth

8 PM Friday May 4, Petaluma

8 PM Saturday May 5, Rohnert Park

Johann Hermann Schein (Bach's predecessor by some hundred years at Leipzig) and Heinrich Schütz, both born in 1585 and within 80 kilometers of each other, were close friends. In 1630, Schütz visited Schein on his deathbed, and at Schein's request wrote a memorial motet. In this concert, we will explore the music of these two fast friends: the secular music of Schein, including brilliant and touching selections from the madrigalistic *Diletti pastorali* and the *Studenten-Schmauss*; and the sacred music of Schütz, including the memorial motet to Schein and selections from *Cantiones sacrae*, *Kleine geistliche Konzerte* and the *Psalms of David*. Charles Rus will play continuo and obbligato pieces on our own Klop organ.



Musica poetica

"Musica Poetica is that discipline of music which teaches how to compose a musical composition ... in order to sway the hearts and spirits of individuals into various dispositions." (Joachim Burmeister, 1606).

In the late 16th and early 17th centuries, increasing interaction between musicians from the German-speaking countries and from Italy—the center of musical innovation at the time—resulted in many visits, many influences and, ultimately, a powerful melding of Italian and Germanic style and approach. Join us as we explore the brilliant, emotional music which came out of this hotbed of activity!

Great-grandfathers of the Baroque: Charles Rus in Recital

Charles Rus, organ

4 PM, Sunday, May 6, Santa Rosa: Church of the Incarnation

Charles Rus returns from Seattle to perform his annual recital on our series, this time taking full advantage of the fine Casavant pipe organ at Santa Rosa's Church of the Incarnation. The focus of the recital will be early Germanic masterworks for organ, including elaborate chorale fantasias by Bruhns, Scheidt and Michael Praetorius. Other composers featured will be Sweelinck (psalms from the *Geneva Psalter*), Scheidemann (*Toccata in echo style*), Dietrich Buxtehude and—last but not least—JS Bach!

"... I got chills all over again as I heard the music in my head."

Magnificat!

Sonoma Bach Choir

Whole Noyse, LOBO Consort

Directed by Robert Worth


8 PM Saturday May 12, Rohnert Park

4 PM Sunday May 13, Sonoma

Our festival finale features two of the greatest German composers of the early Baroque: Michael Praetorius and Samuel Scheidt. We will feature a broad range of their output, including grand motets for multiple choirs, both Latin and German works, and dances and other exciting instrumental works.

The early brass instruments of the *Whole Noyse*, combined with the Baroque strings and organ of *LOBO*, will serve as an ideal foil for the Bach Choir, arrayed at times in multiple smaller ensembles around the hall. Featured works include Praetorius' brilliant *Magnificat Ut re mi fa sol la*, and Scheidt's *Angelus ad pastores ait*.



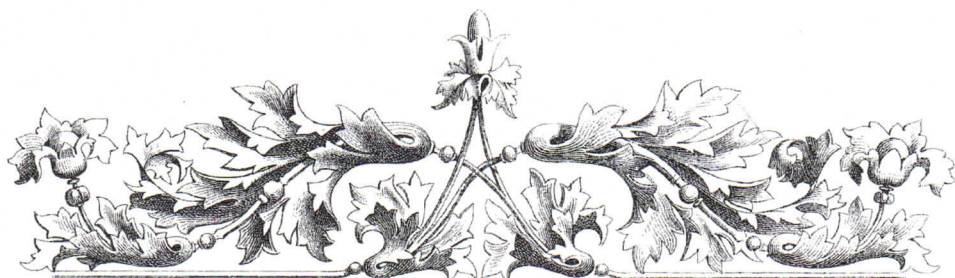


2012-2013

SONOMA
Bach

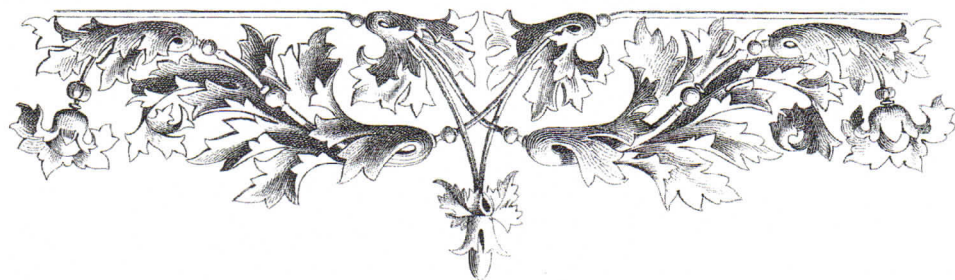
SEASONAL DELIGHTS

PRESENTS



Johann Sebastian Bach
B Minor Mass

THE DONALD & MAUREEN GREEN ORCHESTRAL CHORAL SERIES



Saturday, December 15, 2012 – 3 pm

Weill Hall, Green Music Center, Sonoma State University

SONOMA BACH 2013-2014 SEASON

OPENING CONCERT

Bach's Italian Foremothers

4 P.M., Sunday, October 27

CHRISTIAN SCIENCE CHURCH, PETALUMA

Live Oak Baroque Orchestra explores Bach's Italian influences and welcomes acclaimed soprano soloist **Phoebe Jevtovic**. The program features works by Italian nuns Maria Xaveria Peruchona, Isabella Leonarda and Chiara Margarita Cozzolani, as well as by the much-heralded Barbara Strozzi. Historical keyboard wizard **Henry Lebedinsky** guest directs and will play Bach's sparkling *Keyboard Concerto No. 3 in D major* (BWV 1054).

EVOKING THE HEAVENS

Music of the Spheres

3 p.m., Saturday, November 23

GREEN MUSIC CENTER, ROHNERT PARK

The Sonoma Bach Choir and the Santa Rosa Symphony, conducted by **Robert Worth**, join forces to paint the beyond in musical terms. Arvo Pärt's *Te Deum* and selections from Bach's *B Minor Mass*, Handel's *Messiah* and other works combine to form a sonic evocation of the heavens.

FRANZ JOSEPH HAYDN

Mass in Time of War

8 P.M., Saturday, December 7 • 3 P.M., Sunday, December 8

8 P.M., Monday, December 9

GREEN MUSIC CENTER, ROHNERT PARK

Conducted by **Bruno Ferrandis**, the Sonoma Bach Choir teams up with the Santa Rosa Symphony Honor Choir and the Santa Rosa Symphony to perform Haydn's most famous mass, a profound contemplation of peace and war. Soloists include **Jenni Samuelson**, **Christine Brandes**, **Brian Thorsett** and **Philip Skinner**.

AN EARLY MUSIC CHRISTMAS

Mystery and Jubilation

8 P.M., Friday, December 13

ST. VINCENT'S CATHOLIC CHURCH, PETALUMA

4 P.M., Sunday, December 15

SATURDAY AFTERNOON CLUB, SANTA ROSA

This holiday program ranges from Victoria's beloved motet *O magnum mysterium* to the joyful hymn *In dulci jubilo*, with many stops in between. Our chamber choir, Circa 1600, directed by **Robert Worth**, sings Christmas music by Baroque and Renaissance composers, and organist **Charles Rus** performs dazzling variations on French carols.

EARLY MUSIC UNCORKED

Dreams of Spring

8 P.M., Friday, January 3

CHRISTIAN SCIENCE CHURCH, PETALUMA

The Live Oak Baroque Orchestra warms up a winter's evening by performing *La Primavera* (Spring) from Antonio Vivaldi's *The Four Seasons*, along with solo, double, and triple concertos by Vivaldi and Giuseppe Antonio Brescianello. This program also features spring-themed works by Christopher Simpson, James Oswald and Dietrich Becker and explores the 17th century roots of this seasonal tradition. **Elizabeth Blumenstock**, director and violin.

A RENAISSANCE SPRING

Songs of Love and Nature

8 P.M., Friday, April 25

SATURDAY AFTERNOON CLUB, SANTA ROSA

8 P.M., Saturday, April 26

PENNGROVE CLUBHOUSE, PENNGROVE

In springtime, a Renaissance composer's fancy turns toward love, starting with birds and bees and ending with more human subjects. Circa 1600, directed by **Robert Worth**, performs witty and virtuosic madrigals and songs by lovestruck composers from Italy, Germany, England and France.

J.S. BACH IN CHURCH AND CHAMBER

The Fifth Brandenburg and Three Great Cantatas

8 P.M. Friday, May 2

SATURDAY AFTERNOON CLUB, SANTA ROSA

4 P.M., Sunday, May 4

ST. ANDREW CHURCH, SONOMA

Bach's *Brandenburg Concertos* are among the most famous pieces of music ever composed, but his cantatas are in many ways their equal. Live Oak Baroque Orchestra will perform the dazzling *Fifth Brandenburg Concerto* (BWV 1050), featuring solo violin, flute and harpsichord. The Sonoma Bach Choir and LOBO team up along with a glittering array of soloists to present three of the great choral cantatas that Bach wrote in Leipzig in 1724-25. **Robert Worth** and **Elizabeth Blumenstock**, directors.

OBITUARY

John Kramer, professor and progressive icon

John Kramer, a longtime Sonoma State University political science professor and icon of the North Bay progressive community, died Wednesday after a battle with brain cancer. He was 75.



John Kramer

his varied interests spanned from Baroque choral music to organic cooking; winemaking to baseball.

"He packed a lot into 75 years," said his wife, Nancy Dobbs.

Kramer and Dobbs co-founded local public television station KRCB. Kramer was an active board member of Sonoma County Conservation Action, the political arm of the local environmental movement.

"John was an advocate for a more just and egalitarian world," said Andy Merrifield, a longtime friend and colleague. "He was terribly interested in the political world, from foreign policy to local zoning laws."

After a childhood in suburban Cincinnati, Kramer earned a bachelor's degree from Miami University and a master's degree in physics from the University of Illinois.

In 1961, he volunteered with a program that was the precursor to the Peace Corps and helped build a community building in Guinea, West Africa.

The experience would change the trajectory of his life. He discovered

that he had more passion for political activism than for physics, and he received a Ph.D. in political science from Massachusetts Institute of Technology.

Kramer joined the faculty of Sonoma State in 1970. With a trademark floppy bush hat atop a grey mane and a mug of herbal tea in hand, Kramer lectured hundreds of students on American political systems and politics and the media during a distinguished career that spanned more than 40 years.

"John had his own style," said Catherine Nelson, chairwoman of the Sonoma State political science department. "Part of his teaching philosophy involved getting students to look at the relationship between those that have power and those that don't."

In the late 1970s, Kramer took a leave from Sonoma State to work in Washington, D.C., in the White House Office of Telecommunications Policy. Upon his return to Sonoma County, he co-founded KRCB with Dobbs, who remains the station's president.

Kramer spoke up when he saw injustice and was at times critical of Sonoma State and its leadership. He was part of a group of professors who, during commencement in 2012, protested as SSU President Ruben Armifiana conferred an honorary degree on Sanford Weill, former chief executive of Citigroup, whom they saw as a symbol of Wall Street profiteering.

In 1987, Kramer was awarded a Fulbright scholarship to study public broadcasting policy in Europe and spent a year living in Italy and Spain with his family.

At Sonoma County Conservation Action, Kramer helped lobby to protect undeveloped land between urban boundaries in the county and supported commuter rail. A power broker in

local politics, he backed progressive candidates and rated politicians on their environmental record.

"He was a good listener, and he'd hear a discussion right to the last person before he'd pitch in," said Bill Kortum, former county supervisor and founding member of Sonoma County Conservation Action. "He left a permanent imprint on Sonoma County history."

In Sebastopol, Kramer fought to preserve the character of his hometown. A founder of the Committee for Small Town Sebastopol, he opposed a controversial CVS pharmacy project that is currently held up in federal court.

Kramer and Dobbs raised two children and Dobbs' son from a previous marriage.

The couple designed their home near Freestone. Kramer took a course in contracting and did much of the construction work himself.

He grew grapes and made sauvignon blanc and pinot noir.

"He was a fantastic cook, which was lucky for me," Dobbs said.

She said that he would pluck fresh basil from their garden and whip up a delicious pesto pasta.

The couple traveled extensively, visiting Europe, Argentina and the Canadian Arctic, among other places. A devoted baseball fan, Kramer made the pilgrimage to Arizona each spring with his children and friends to watch his beloved Giants train.

Besides his wife, Kramer is survived by children Annie Dobbs Kramer and Andrew Dobbs Kramer of Sebastopol and Ian Dobbs Dixon, a professor at New York University Abu Dhabi.

A memorial service will be held this month on a date to be determined. In lieu of flowers, donations should be made to KRCB.

—Matt Brown



SCHROEDER HALL

AT SONOMA STATE UNIVERSITY'S
GREEN MUSIC CENTER

OPENING WEEKEND PROGRAM

SATURDAY, AUGUST 23 – SUNDAY, AUGUST 24, 2014

SCHROEDER

SATURDAY, AUGUST 23
AT 11:00 A.M.

12

SONOMA BACH CHOIR



ARTISTS

Sonoma Bach Choir

Robert Worth, music director
David Parsons, organ

PROGRAM

Let there be joy! Let there be thanks! Let there be music!

Johann Sebastian Bach (1685-1750)
In dulci jubilo, BWV 729

Ludwig van Beethoven (1770-1827)
Ode to Joy from Ninth Symphony

Johann Sebastian Bach
Der Herr denket an uns, BWV 196
Sinfonia

Chorus: *Der Herr denket an uns und segnet uns*

Aria: *Er segnet, die den Herrn fürchten*

Duet: *Der Herr segne euch*

Chorus: *Ihr seid die Gesegneten des Herrn*

William Byrd (c.1540-1623)
Sing joyfully

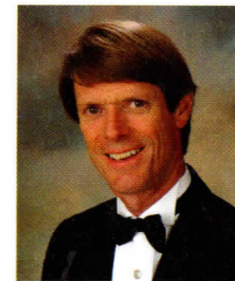
Johann Sebastian Bach
Liebster Jesu, wir sind hier, BWV 731

Claudio Monteverdi (1567-1643)
Psalm 126: Nisi Dominus

Johann Sebastian Bach
In dir ist Freude, BWV 615

Johann Sebastian Bach
"Gratias agimus tibi" from Mass in B Minor

ARTIST BIOS



Robert Worth
Robert Worth is a Professor Emeritus at Sonoma State University (SSU), where he taught choral music and many other subjects for 29 years. He is the founding music

director of Sonoma Bach. In addition to his work in the fields of choral and early music, Worth has a specialty in Kodály musicianship training, and for ten years ran the ear training program at SSU. He received his B.A. in Music from SSU in 1980, and earned his M.A. in Musicology at UC Berkeley. Worth has received numerous community and university honors, including SSU's Outstanding Professor Award for 1996-97 and Distinguished Alumni Award for 2007-08. After completing several collaborative projects with Jeffrey Kahane and the Santa Rosa Symphony (SRS), he was named to the position of choral director at SRS in 2002.

David Parsons
David Parsons, a native of Pennsylvania, is a graduate of Princeton, Northwestern and Cambridge Universities, and of Trinity Evangelical Divinity School (Illinois). His organ teachers have included Charles T. Maclary, Carl Weinrich, Richard Enright, and André Stricker.

While pursuing his doctoral studies with Peter le Huray at St. Catharine's College (Cambridge, England), Parsons served as Organist and Choirmaster of The Round Church, Cambridge (The Church of the Holy Sepulchre), established in 1116. From 1987 to 2004, Parsons was Organist at the First United Methodist Church of Palo Alto, California, where he supervised the refurbishment of the 100-rank pipe organ and established a monthly organ recital series.

He is a Deputy Organist at Stanford University's Memorial Church, and has served on the Board of Sonoma Bach.

Sonoma Bach Choir
The Sonoma Bach Choir is a group of approximately fifty gifted singers who specialize in the music of the Baroque period, with special emphasis on Johann Sebastian Bach; members and audiences alike are thrilled by the inventiveness and emotion in Bach's music. Other favorite composers include Monteverdi, Handel, and Mozart.

The group is about to celebrate its 25th anniversary. Highlights of the choir's first quarter-century have included three international tours; productions of many of Bach's masterworks, including the Passions, the Christmas Oratorio, and the B Minor Mass; and many collaborations with the Santa Rosa Symphony.

Visit www.sonomabach.org for information about auditioning for the choir, and to find out about the 2014-15 season, which includes eight concerts in the Green Music Center's Schroeder Hall.



OPENING CONCERT:

Duel in Dresden

Sun, Oct 19, 7 PM

SCHROEDER HALL

Elizabeth Blumenstock leads and solos with Live Oak Baroque Orchestra, setting the stage for an infamous musical duel featuring concertos by Francesco Maria Veracini, Johann Georg Pisendel, and Antonio Vivaldi.



DOUBLE VESPERS:

Presentation of the Virgin & Feast of St. Cecilia

Fri, Nov 21, 8 PM ST. ANDREW CHURCH

Sat, Nov 22, 8 PM CHRISTIAN SCIENCE CHURCH

Featuring the music of Monteverdi, Circa 1600 and LOBO Consort present two separate Second Vespers re-creations on successive evenings: The Feast of the Presentation of the Virgin in the Temple on November 21 and The Feast of St. Cecilia on November 22.



EARLY MUSIC CHRISTMAS:

Song of the Morning Star

Fri, Dec 12, 8 PM ST. ANDREW CHURCH

Sat, Dec 13, 8 PM SCHROEDER HALL

The Sonoma Bach Choir and LOBO Consort join forces with the early brass quintet The Whole Noyse to present Christmas music themed around "Wie schön leuchtet der Morgenstern" and including music by Praetorius, Scheidt, and Schütz.



MIDWINTER CONCERT:

Il Ragazzo

Fri, Jan 9, 8 PM

SCHROEDER HALL

Elizabeth Blumenstock leads Live Oak Baroque Orchestra with countertenor Clifton Massey to warm up a cold winter's evening with songs by Farinelli, concertos by Nicola Porpora, and "Summer" from Antonio Vivaldi's *The Four Seasons*.



FOOD OF LOVE:

Music for Shakespeare

Fri, Mar 13, 8 PM

CHRISTIAN SCIENCE CHURCH

The Baltimore Consort presents some of the greatest hits from the Bard's plays. Soprano Danielle Svonavec joins their "exquisite consort" of instruments — lute, cittern, viols, and flute.



ST. SERAPHIM:

Angels Everywhere

Sat, Apr 18, 8 PM

ST. SERAPHIM CHURCH

Sonoma Bach Consort and the Green Mountain Singers present *a cappella* settings of angelic texts by Josquin Desprez, Giovanni Pierluigi da Palestrina, and Orlande de Lassus surrounded by the spectacular frescos of angels in the church.



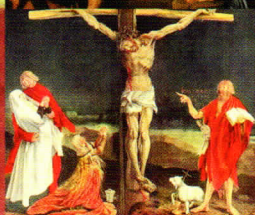
THE ITALIAN MADRIGAL:

Petrarca, Tasso, Guarini

Fri, May 15, 8 PM SCHROEDER HALL

Sun, May 17, 7 PM SCHROEDER HALL

Circa 1600 presents the poetry of Renaissance Italy set to music by madrigalists including Luca Marenzio, Giaches de Wert, and Carlo Gesualdo.



J.S. BACH:

St. John Passion

Fri, Jun 5, 8 PM SCHROEDER HALL

Sat, Jun 6, 3 PM SCHROEDER HALL

The Sonoma Bach Choir with Live Oak Baroque Orchestra turns to the uniquely moving St. John Passion, telling the story of Christ's betrayal, death, and resurrection vividly and affectingly through the music of J.S. Bach. Featuring Brian Thorsett as the Evangelist.



SONOMA Bach

P R E S E N T S

**SONOMA BACH CONSORT
GREEN MOUNTAIN SINGERS**

SATURDAY, APRIL 18, 8 PM
St. Seraphim of Sarov Orthodox Church,
Santa Rosa



ST. SERAPHIM:

ANGELS EVERYWHERE





SONOMA
Bach



PRESENTS

Out of Love and In Again

The Italian Madrigal: Petrarca, Tasso, Guarini



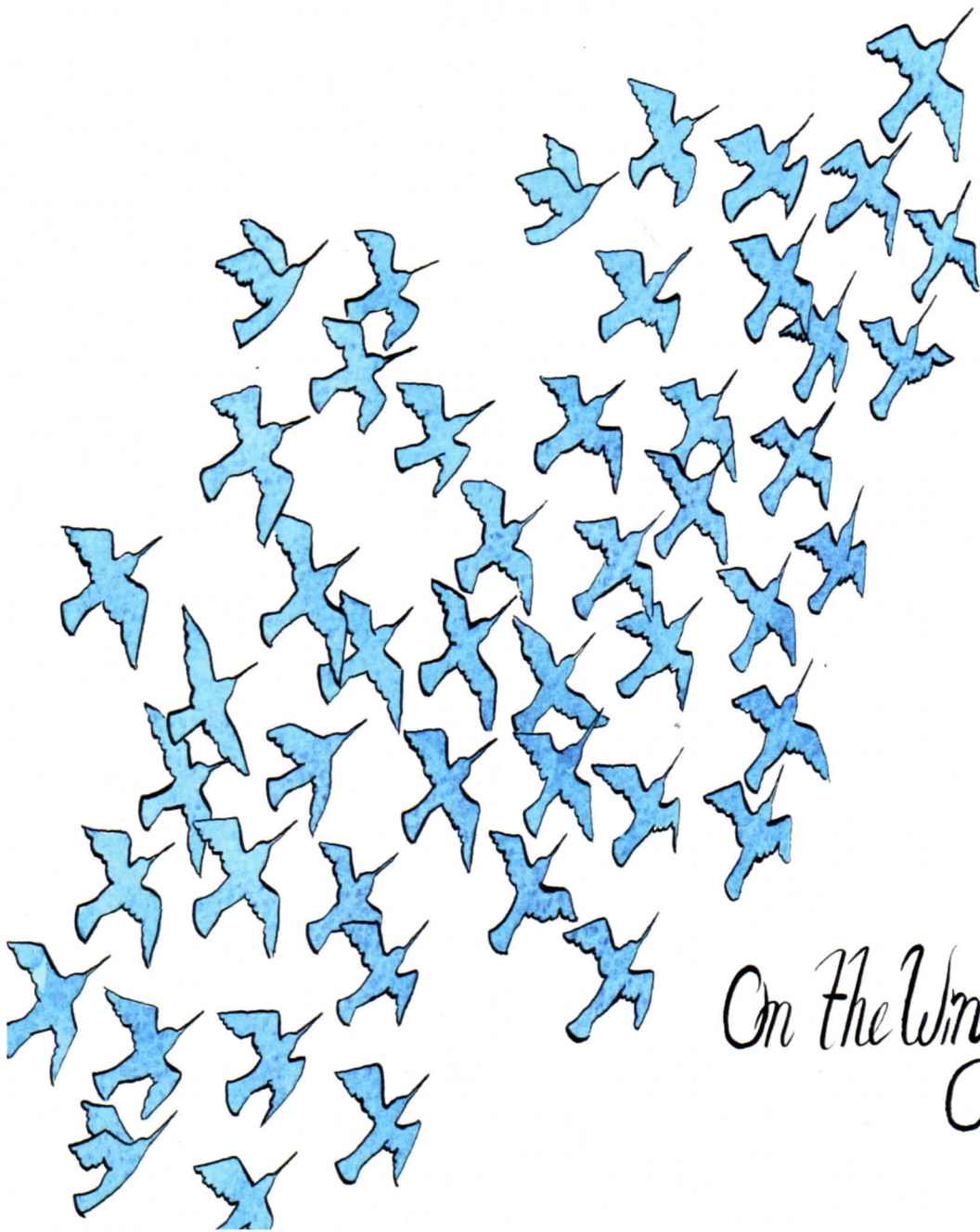
FEATURING

Circa 1600

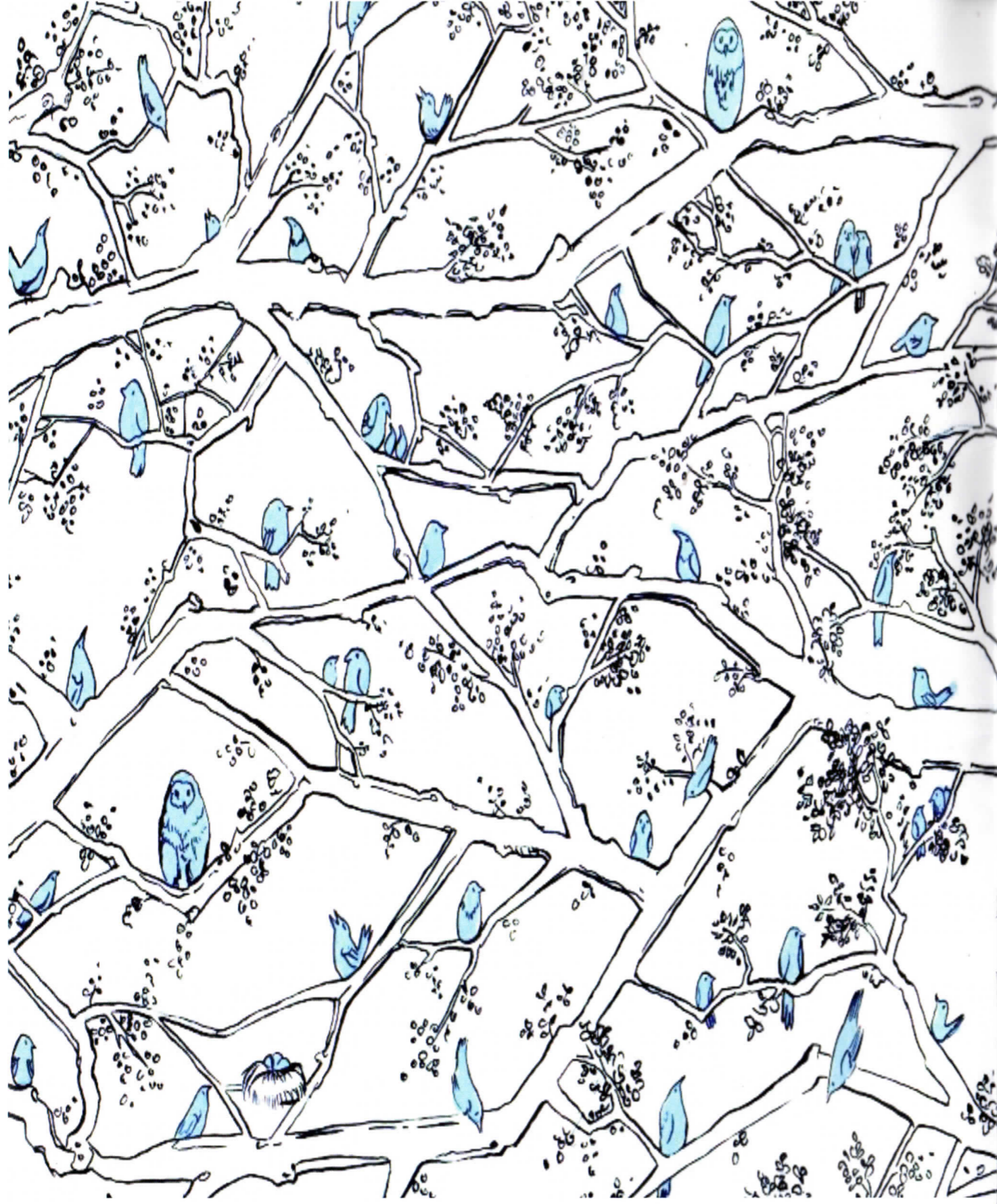
Directed by Robert Worth



Friday, May 15, 2015 at 8pm
Sunday, May 17, 2015 at 7pm
Schroeder Hall, Green Music Center
Sonoma State University



On The Wing



SONOMA
Bach

PRESENTS



Early Music Uncorked
On the Wing



FEATURING

Circa 1600

Directed by Robert Worth

Saturday, May 7 at 8pm
Penngrove Clubhouse
Penngrove

Sunday, May 8 at 3pm
Saturday Afternoon Club
Santa Rosa

Welcome

TO OUR 2016-2017 SEASON! As we prepare for the final concerts of our first quarter-century, we are naturally looking ahead as well, and are delighted to present herein our upcoming concert season. At the same time, we are proud to announce that Sonoma Bach has recently been designated as a resident company at the Green Music Center, which means that the glorious Schroeder Hall, with its lofty acoustics, intimate audience experience and fantastic Brombaugh and Klop pipe organs, will henceforth be our primary concert venue. Hallelujah!

The character and composition of our upcoming season has been informed and shaped by a sort of 'vision project' upon which Sonoma Bach has been engaged for some time now. Beginning as a modest attempt to define our values and philosophy more clearly, this project has grown in breadth and depth, bearing unexpected fruit in many areas. One of its primary focuses has become audience experience—how can we most deeply connect with our community of listeners?

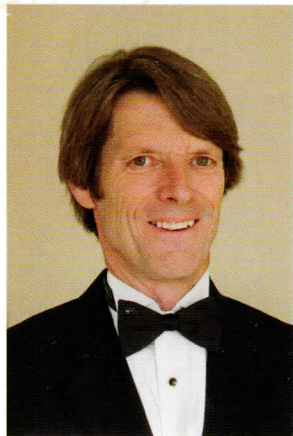
That means you, and we'd love for you to become a part of our vision work. To provide a sort of framework for thought and discussion, and as a glimpse of some of the directions in which we're headed, please see our new "What We Do" statement below—and let us know your thoughts and ideas!

Our *Opening Recital: Garden of Delights* provides both a spirited kickoff and a theme for our entire season. In each concert, we will explore a different corner of the garden, each with its own secrets and beauties and rewards.

These garden nooks encompass a range of eras—from ancient chant through the high Baroque; a range of national styles—including music from Italy, Austria, Germany, France, Spain and England; a range of purposes—from liturgy to devotion to celebration to dancing and revelry; and a full range of voicing and instrumentation—from the spare sound of a single voice or instrument to the rich tones of the pipe organ right up to the grandeur of full orchestra and choir.

We warmly invite you to join us in the garden of early music this coming season!

—ROBERT WORTH, Music Director



"For Joseph Campbell, mythology was, in a sense, the powerful cathedral organ through which the tonal resonations of a hundred separate pipes were fused into the same extraordinary music. What was common in these multiplied themes was their human origin, as if each were a vessel of the same eternal cry of the spirit, inflected in extraordinary and dazzling variations, in the field of time. What Campbell heard, in these varied and sometimes all but indecipherable choruses, was a shared sense of wonder and awe at the mystery of being."

—EUGENE KENNEDY (1928-2015)

WHAT WE DO

Sonoma Bach brings together and nurtures a community of music-lovers in our beloved Sonoma region to share in the magnificent experience of early music. We know that this music from the distant past—sacred and worldly, vocal and instrumental, solemn and joyful—can speak powerfully to today's audiences, and we reach out not only to those already familiar with its pleasures and beauties and traditions, but also to those for whom the music is brand-new.

Our ensembles—including three vocal ensembles and our period-instrument orchestra—prepare and perform an annual series of eight concert sets, featuring exciting repertoire presented in imaginative programs designed to bring to life the magic of the music and to connect compellingly with our audiences.

Most of our concerts take place in the Green Music Center's 240-seat Schroeder Hall, with its live acoustics and wonderful Brombaugh pipe organ. In addition, we offer site-specific concerts designed for special places in Sonoma County, such as our annual concerts in the domed and frescoed St. Seraphim Orthodox Church.

Sonoma Bach offers a variety of opportunities for learning and exploration for singers, instrumentalists and listeners alike. Our classes, workshops and lectures focus upon four broad areas: Individual skills, including vocal technique and sight-reading; ensemble skills; knowledge of repertoire; and 'the big picture': What does it all mean, and how can I connect?

We believe passionately in the power of music to bring people together, to help us work through life's challenges, and to serve as a catalyst for positive change. When people make music with and for each other—with skill, with style, with love—we believe that our world becomes better. Sonoma Bach is proud to have been serving our community for 25 years through this essential activity of music-making, and we look forward eagerly to continuing our efforts for many years to come.

**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

OPENING RECITAL

Garden of Delights

Christopher Fritzsche, countertenor

Green Mountain Consort

Live Oak Baroque Orchestra

Directed by Elizabeth Blumenstock
and Robert Worth

Friday, September 23, 8PM

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



Thomas Cole, *The Picnic*, 1846.

BW



P R E S E N T S

MAJOR WORKS SERIES

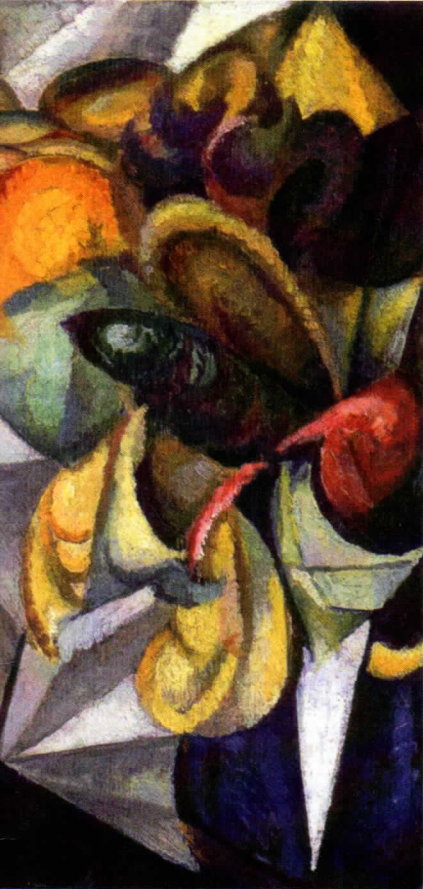
*Bach in
Church and Chamber*

**Sonoma Bach Choir
Live Oak Baroque Orchestra**

Directed by Elizabeth Blumenstock
and Robert Worth

**Friday, June 2, 8PM
Saturday, June 3, 8PM**

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



Oleksandr Bogomazov. Still life with flowers, 1914.

SONOMA
Bach
ROBERT WORTH, MUSIC DIRECTOR

2017-2018 SEASON

Il Palazzo della Musica





P R E S E N T S

MAJOR WORKS SERIES

MONTEVERDI 450

Monteverdi Vespers of 1610

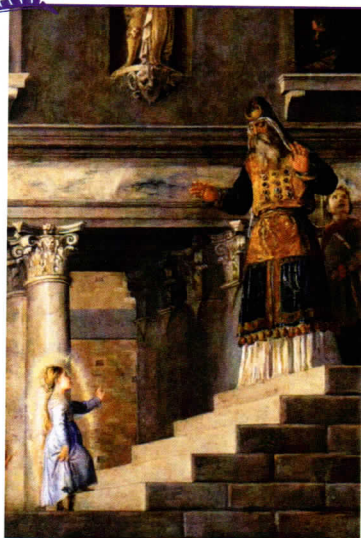
**Sonoma Bach Choir
Live Oak Baroque Orchestra
Whole Noyse**

Directed by Robert Worth

Saturday, November 18, 8 P.M.

Sunday, November 19, 7 P.M.

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



Titian, *Presentation of Mary in the Temple*, 1534-38.

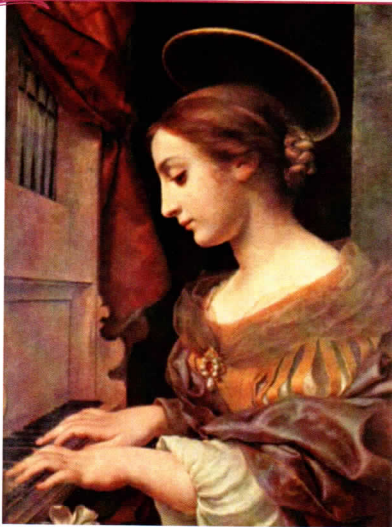
*And he kissed her and blessed her,
saying 'The Lord has magnified
your name in all generations.' And
he set her down upon the third
step of the altar, and the Lord
God sent grace upon her. And she
danced with her feet, and all the
house of Israel loved her.*

—Protoevangelium of James (ca. 145)



P R E S E N T S

ORGAN RECITAL



Carlo Dolci, *Saint Cecilia at the Organ*, 1671.

All Roads Lead to Rome

Anne Laver, organist

Saturday, February 17, 8 P.M.

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park

*And by ocean's margin this innocent virgin
constructed an organ to enlarge her prayer.
And notes tremendous from her great engine
thundered out on the Roman air.*

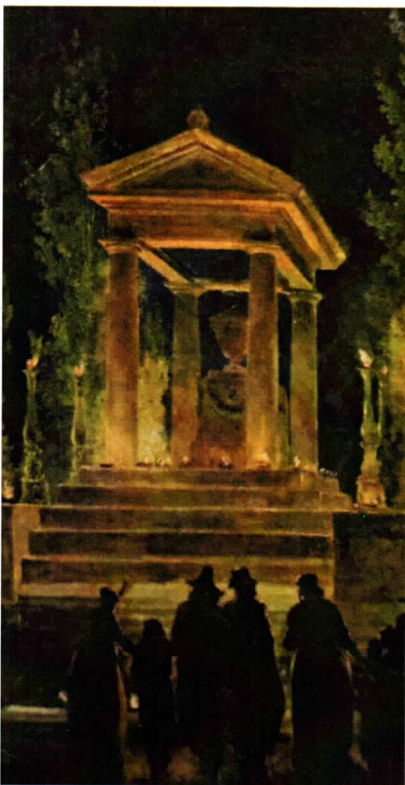
—WH Auden (before 1941)



2018-2019 SEASON

light out of darkness





Hubert Robert, detail from *The Cenotaph of Jean Jacques Rousseau*, 1712-78
in the Tuileries, Paris, 1794.



P R E S E N T S

THANKSGIVING
I FEAR NO MORE THE NIGHT

Dianna Morgan, soprano

Christopher Fritzsche, countertenor

Daniel Hutchings, tenor

Paul Murray, bass

Sonoma Bach Choir

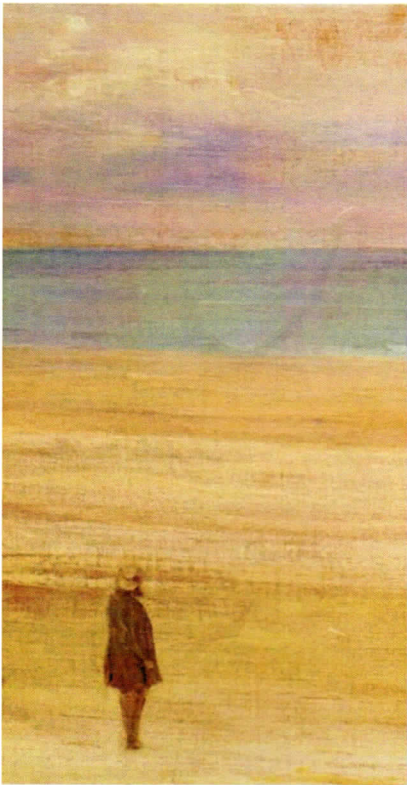
Live Oak Baroque Orchestra

Directed by Robert Worth

FRIDAY, NOVEMBER 16, 8 P.M.

SATURDAY, NOVEMBER 17, 3 P.M.

SCHROEDER HALL



James Abbott McNeill Whistler: detail from *Harmony in Blue and Silver: Trouville, 1865*.



PRESENTS

MAJOR WORKS

A HUMAN REQUIEM

Danielle Sampson, soprano

Paul Murray, bass

Sonoma Bach Choir

Live Oak Baroque Orchestra

Directed by Robert Worth

SATURDAY, JUNE 1, 8 P.M.

SUNDAY, JUNE 2, 3 P.M.

SCHROEDER HALL

WELCOME TO OUR 2019-2020 SEASON!

This season, we're All Over the Map: It's certainly not unusual for Sonoma Bach to feature composers from different parts of Europe. But this season, we're stretching our boundaries in several dimensions, covering a broader geographical range than ever before, and tracing the paths and influences of composers across the map of Europe. We also are tugging on threads of commerce and connection between areas. And we're shining a light on music printing as well, exploring the ways in which the business helped to both aggregate and disseminate repertoire throughout Europe.

Geographical breadth: For the first time, we are exploring music from the countries around the Baltic Sea, in our Early Music Christmas. Though we have done music by Dutch composers over the years, it's a first for us to focus an entire concert on the Netherlands, as we do in our Organ Recital. And we're revisiting an area that we've not seen or heard for some time now: Spain!

Social changes: During the Renaissance and Baroque periods, big changes happened in many areas of life which affected musicians along with everyone else. Travel became increasingly safe and convenient. Glittering centers of power attracted and supported artists of all kinds. "Studying abroad" became more and more common. And the idea of traveling for edification—the so-called "Grand Tour"—became a reality for many.

Currents and connections: In this context, it's not surprising to find musicians moving about. Dowland spent time in Paris, was employed in Copenhagen, and went on his own Grand Tour. Sweelinck mostly stayed home, but students flocked to him from all directions, transporting his ideas and techniques back home. Swedish and Danish composers headed south to study with masters in Venice and Rome. And the Bach family fanned out through various parts of Germany and beyond.



Daniel Stoopendaal, *Wêrelt Caert* (Map of the World in Two Hemispheres), 1730.

Music printing and commerce: With the advent of music printing in the first years of the 16th century, it became increasingly possible for composers to reach large audiences from afar. Publishers such as Petrucci and Antico (in Italy) and Attaignant and Moderne (in France) pushed technical and commercial limits, as they gathered in music manuscripts from far and wide and printed them in collections which in turn were distributed broadly.

So come journey with us! We'll sing and play our hearts out for you as together we explore the map of Europe and the musical treasures we find therein.

—Robert Worth, music director

*Maps? Yes, I like them. Who doesn't?
They come straight out of dreams.*

—YANN MARTEL

OPENING RECITAL • ENGLAND

Scepter'd Isle

Saturday, October 26, 3 PM

Bachgrounder pre-concert talk, 2:25 PM

Schroeder Hall

Christopher Fritzsche,
countertenor

Kevin Cooper, lute

Green Mountain Consort

Live Oak Baroque Orchestra

Directed by Robert Worth

We open our season with a deep dive into Elizabethan music. Sometimes referred to as the "Golden Age of English Music," the period witnessed a remarkable flowering of music both vocal and instrumental. We focus on several of the greatest composers and several of their most outstanding publications, such as William Byrd's *Psalmes, sonets and songs* (1588); Antony Holborne's *Galliards, Almains and other short Aeirs* (1599); and John Dowland's famous *Lachrimae, or Seaven Teares* (1604). Madrigals, motets, lute airs, consort songs, string dances and intimate lute solos from these and other publications weave together to create a lively evocation of "this blessed plot, this earth, this realm, this England."

*"I feel so very lucky to
have such beautiful musical
offerings so close to home."*

*Preposterous ass, that never read so far
To know the cause why music was ordain'd!
Was it not to refresh the mind of man
After his studies or his usual pain?*

—Shakespeare, *The Taming of the Shrew*



Master of the Female Half-Lengths, *Eine Lautenspielerin*
Anagoria, 1520-1540.





PRESENTS

☾ THANKSGIVING AND PRAISE • SAXONY ☽

Sing Glorious Praetorius!

Sonoma Bach Choir
Barefoot All-Stars Viol Consort
The Whole Noyse Brass Ensemble
Directed by Robert Worth

Friday, November 15, 8 PM • Saturday, November 16, 3 PM
SCHROEDER HALL

