



SONOMA
Bach

PRESENTS

LIVE OAK BAROQUE ORCHESTRA

Phoebe Jevtović Rosquist, soprano
Henry Lebedinsky, guest director

SUNDAY, OCTOBER 27, 4 P.M.

**CHRISTIAN SCIENCE CHURCH
PETALUMA**

**BACH'S
ITALIAN
FOREMOTHERS**



Clockwise from top left:

The only known image of
Isabella Leonarda

Page of music for Cozzolani's
“Laudate Dominum”

“The Viola da Gamba Player”
by Bernardo Strozzi
Thought to be a portrait
of Barbara Strozzi



Cover design by Moira Hill

Painting: “Allegory of Music” Lorenzo Lippi (Italian, 1606-1665)

Sonoma Bach Presents

Bach's Italian Foremothers

featuring

Phoebe Jevtović Rosquist, soprano

Live Oak Baroque Orchestra

Henry Lebedinsky, guest director & keyboard

Sunday, October 27, 2013

Christian Science Church

Petaluma



Bach's Italian Foremothers

| | |
|--------------------------------|---|
| “Ad gaudia, ad júbila” | Maria Xaveria Peruchona (ca. 1752- ca. 1709) |
| Sonata Prima, Op. 16 #1 (1693) | Isabella Leonarda (1620-1704) |
| “Nascente Maria” | Barbara Strozzi (1619-1677) |
| Sonata Duodecima, Op. 16 #12 | Leonarda |
| “Laudate Dominum” (1642) | Chiara Margarita Cozzolani (ca. 1602- ca. 1677) |

INTERMISSION

| | |
|---|-----------------------------------|
| Sonata “La Foscari,” Op. 2 #8 | Giovanni Legrenzi (1626-1690) |
| “Aeterne Deus” (1648) | Johann Rosenmüller (1619-1684) |
| Concerto in D Major, BWV 1054 <i>[Allegro]</i> <i>Adagio e piano sempre</i> <i>Allegro</i> | Johann Sebastian Bach (1685-1750) |

Program Notes

One of the many aspects of the genius of Johann Sebastian Bach was his ability to amalgamate the prevailing national musical styles – notably German, French, and Italian – and create music that transcended its models. Despite never leaving Germany, Bach had many opportunities to encounter Italian music. At the turn of the 18th century, Italy had been at the center of European musical life for over two centuries, and one of its biggest exports was Italian musicians, a trend that would continue into the 20th century. It's no accident that many of the openings of Bach's Italianate concertos and sonatas – as well as those by MacLean, Khandoshkin, Szarszynski, and Nuñez Garcia – are marked *allegro* and not *sehr schnell*.

Many foreign musicians also traveled to Italy to study and work, bringing Italian innovations home with them. Such was the case with Johann Rosenmüller. From 1640 to 1655, Rosenmüller worked in and around Leipzig, serving as organist at St. Nicholas' church from 1651-1655 and assuming the duties of Director of Music for all the major Leipzig churches, the same post that would later be held by J. S. Bach. By 1658, he was in Venice, working at St. Mark's Cathedral and teaching at an orphanage for girls, the *Ospedale della Pietà*, at which Antonio Vivaldi would teach fewer than twenty years later. He returned to Germany in his last years, where he continued to compose, direct, and teach.

In 1648, Rosenmüller published a collection of small-scale sacred cantatas under the title *Kern-Sprüche* (core sayings or Catechism), some with German texts, others in Latin. "Aeterne Deus" is a good example of Rosenmüller's early work, calling to mind the music of Heinrich Schütz (1585-1672), who also studied in Venice and was the first German composer to really popularize the innovations of Italian music in his homeland, most important among these innovations was his use of recitative – a style of composition in which the text is set to very simple music with the emphasis on the rhythm and inflection of speech rather than melody, a technique which continued to be used in cantatas and opera through the 19th century.

Venetian music's profound influence on German music and the Bach family can be heard in many different ways, from the polychoral motets of Johann Ludwig Bach (echoed in the six motets of J. S. Bach) to the advent of the trio sonata as one of the dominant forms of instrumental chamber music. Before Arcangelo Corelli revolutionized the trio sonata with his groundbreaking publications of 1689 through 1695, the form and structure of the trio sonata was less clearly defined, with contrasting sections often running into each other instead of being organized into clearly defined movements. One of the more important composers of pre-Corellian trios was Giovanni

Legrenzi, born near Bergamo and working most of his life in Venice. Legrenzi wrote five collections of chamber music, published in Venice and widely disseminated throughout Europe. Bach used a theme from one of Legrenzi's trio sonatas as the principal subject of his triple fugue for organ in C minor, BWV 574. The sonata "La Foscarina" is taken from Legrenzi's Opus 2, published in 1655, and features the violin and bass instrument as equal partners in the musical dialogue, accompanied by *basso continuo*.

During the 17th century it became a common practice for noble families to force their younger daughters into becoming nuns, often to avoid having to pay the exorbitant dowries that noble marriages demanded. The cloistered life did offer some privileges, including the opportunity for education and advancement within the order, more accessible to women from prosperous families and often denied to those of lesser means. Despite efforts by the Catholic church--including several harshly-worded papal edicts intended to curtail music-making by nuns and by women in general--convents continued to be dynamic centers of musical performance into the 18th century, attracting the attention of music-loving nobility who would come from afar to hear the nuns sing and play during mass and the divine offices. Despite unwelcome attention from church officials who would, from time to time, attempt to eliminate the practice entirely, convents continued to cultivate music performance and composition during a time where women were, with few exceptions, prevented from pursuing musical careers with increasing intensity.

In his *Catalogue des livres de musique*, the French composer, book collector, and encyclopedist Sebastien de Brossard wrote of Isabella Leonarda: "All the works of the illustrious and incomparable Isabelle Léonard [sic] are so beautiful, so gracious, so brilliant, and at once so knowledgeable and learned that my greatest regret is in not having them all." Born to a family of minor nobility in the city of Novara, about 170 miles due west of Venice, Leonarda entered the Ursuline convent of S. Orsola, where she eventually became mother superior. In her youth, Leonarda most probably studied with the Novarese master Gasparo Casati, who included two of her duets in his *Terzo libro de sacri concerti*, published in 1640. In addition to her religious and administrative duties, she published twenty volumes of music, over 250 compositions in all, over a sixty-year period – a remarkable achievement for any composer.

In 1693, Leonarda published a collection of twelve instrumental sonatas, which included the first sonata for solo violin and basso continuo by a woman composer. Her Sonata prima includes a fine example of instrumental recitative, in which she captures the spirit of the monodic style and transfers it very successfully to the purely instrumental idiom. Her music is full of spirit, vitality, and richness of melody, with slow arias reminiscent of the finest *bel canto*. Overall rather conservative in form (Corelli had already published three collections of trio sonatas by this point), Leonarda's sonatas, like

those of Legrenzi, are still organized in a series of contrasting sections set apart by changes of meter and affect, instead of being made up of independent movements, suggesting that their composition may have predated their publication by some time.

Maria Xaveria Peruchona (or Parruchona) was born around 1652 in the northern Italian town of Gozzano and at the age of sixteen entered the Ursuline convent in Galliate, where she apparently studied music with Francesco Beria and Antonio Grosso. She suffered from poor health throughout her life, and died in the convent in 1717. Her only known musical output was *Sacri concerti de motetti à una, due, tre, e Quattro voci, parte con violini, e parte senza*, published in 1675 by Francesco Vigone of Milan. The collection opens with the striking “Ad gaudia, ad jubila,” a motet for Christmas that depicts the mystery of the Incarnation in a series of striking images. It begins with the clarion call of the angels, proclaiming the Good News to the world. Next, the shepherds arrive with the sound of the bagpipes, singing a lullaby to the child. The motet concludes with the most intimate and universally human of mysteries – a young mother singing sweetly to her child, in words and music composed by a young woman who, by decree of church and society, would never have the chance to sing to a child of her own.

The Benedictine house of S. Radegonda in Milan was one of around twenty convents in that city renowned for its music. Of the several nun composers known to have published works, the most famous was Chiara Margarita Cozzolani, who published four collections of sacred music between 1640 and 1650, of which two are extant. The youngest daughter of a wealthy merchant family, Margarita, along with several of her nieces, entered S. Radegonda, where she rose through the ranks to the position of abbess later in her life. “Laudate Dominum” was published in 1648 in a collection that also included her grand eight part Vespers music, and is Cozzolani’s only work scored for solo voice, two violins, and continuo. It is organized around recurring refrains, set in a lilting *bel canto* idiom, offset by declamatory recitative. The piece ends with a brilliant Gloria Patri reminiscent of passages from Monteverdi’s Vespers of 1610.

Barbara Strozzi, the adopted (illegitimate?) daughter of the Florentine poet Giulio Strozzi, was one of the few Italian women outside the convent to publish her own music, aided in no small way by her reputation as a virtuoso singer and her connections with her father’s circle of very wealthy friends. The Strozzi house was the meeting place for a group of liberal thinkers and music-lovers who called themselves *l’Accademia degli Unisoni*, a group centered around Barbara’s musical performances. Her cantatas, many set to poetry written by her father and his friends, are colorful and replete with vivid musical imagery, startling rhythmic gestures, and careful attention to text painting. Strozzi’s one collection of sacred music, entitled *I Sacri Musicali Affetti*, dates from 1655, and was her seventh published volume. Unlike most male composers, who could count on noble patronage to offset publication costs, Strozzi published this

volume and all her works at her own expense, for, despite her reputation among the *Accademia* and lavish dedications in her early works, she could not secure a patron due to her gender. “Nascente Maria” is a fine illustration of Strozzi’s compositional skill. Elegant, flowing *bel canto* lines frame powerful declamatory statements, making excellent use of rhetorical gestures and showing impressive harmonic control. Like J. S. Bach, Strozzi was not above using musical puns and inside jokes in her works. In her litany of names for the Virgin Mary, she calls her *firmamentum* (heaven), which she sets as a long, sustained, high note over which the *basso continuo* plays the familiar chaconne, a ground bass.

--Henry Lebedinsky

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Performers

Phoebe Jevtović Rosquist, soprano

Live Oak Baroque Orchestra

Henry Lebedinsky, guest director & organ

Aaron Westman, baroque violin
Tyler Lewis, baroque violin

Maria Caswell, baroque viola
Mary Springfels, viola da gamba

Live Oak Baroque Orchestra is Sonoma Bach's period-instrument ensemble, dedicated as much to the rich repertoire of the 17th century as to the spirit of beautiful Sonoma County. LOBO brings to the stage sumptuous tone and breathtaking flair, and features some of the finest and most charismatic period-instrument players in the nation. Elizabeth Blumenstock, director.



Texts & Translations

Rosenmüller – “Aeterne Deus” (Text attributed to St. Augustine)

*Aeterne Deus, clementissime Pater,
omnis spes et totius fiducia certitudo mihi est
in pretioso sanguine Filii tui Salvatoris nostri*

*qui effusus est propter nos et propter nostram
Salutem*

*In ipso respiro, in ipso confisus
Ad te pervenire desidero non habens meam
justitiam,
sed eam quae est ex Filio tuo Domino nostro Jesu
Christo
cum quom tibi sit laus et gloria,*

*Simil quoque Spiritui sancto, in sempiterna secula,
Amen.*

Eternal God, most merciful Father,
All my hope and assurance of my trust
Is settled in the precious blood of your Son our
Redeemer,
Which was shed for us and for our salvation.

in whom heart takes breath; in whom I confide.
I long to come unto you, not having my own
righteousness,
But that which is of your Son our Lord Jesus Christ

who, together with you is to be praised and
glorified
Likewise the Holy Spirit, in this age and the next.
Amen.

Cozzolani – “Laudate Dominum” (Psalm 117)

*Laudate Dominum omnes gentes
Laudate eum omnes populi
Quoniam confirmata est super nos misericordia
eius
Et veritas Domini manet in saeculum.
Gloria Patri et Filio et Spiritui Sancto.*

*Sicut erat in principio, et nunc, et semper
Et in saeculum seculorum. Amen.*

O praise the Lord, all you nations:
Praise him, all you people.
For his mercy is confirmed upon us:

And the truth of the Lord remains forever.
Glory to the Father and to the Son, and to the
Holy Spirit.

As it was in the beginning, is now, and shall be
forever. Amen.

Peruchona – “Ad gaudia, ad jubila” (Text by the composer)

*Ad gaudia, ad jubila, Pastores
Vos invito, si, currite laetantes populi,
Omnes unanimes laetate.*

*Est natus Dominus in nostro stabulo,
In feno arido unde fregescit,
Vagitus, claminant
“Mater carissima,
“Nudus in palea liquesco.”*

Rejoice, be glad, shepherds!
Yes, I invite you, run, happy people!
Rejoice with one accord!

The Lord is born in our stable,
On the dry straw he is shivering.
With his breath, he cries out
“Dearest mother,
“I languish here, naked on this hay.”

*Quid ergo moramini?
Accurrite et nato puerulo.
Currite, una cunctis laetitia
Vera caeli delitia
In terra orta est.*

Therefore, why do you tarry?
Run, run to the little newborn baby,
Run! The one true joy,
Heaven's true delight
Has been born on earth!

*Dormi, puer blande mi, tace si,
Nec suspira sine vi.
Care cor amate, audi me, rogo te.*

Sleep, my sweet boy, sleep quietly,
Do not sigh helplessly.
My heart's beloved, hear me, I pray.

*Dormi et tace,
Dormi in pace.*

Sleep and be still,
Sleep in peace.

Strozzi – “Nascente Maria” (Text probably by the composer)

*Nascente Maria himnum cantate nobis
De canticis Angelorum.
Gloria in excelsis Deo.*

Sing a hymn to us,
for the birth of Mary based on the Angels' song:
Glory to God in the highest.

*Gaudeat omnis terra Mariae Virginis
Illustrata natali.
Gloria in excelsis Deo.*

Let the whole earth rejoice at the Virgin Mary's
Illustrious birth.
Glory to God in the highest.

*Concinite laetantes chori
Et alternantibus modulis
Mariam nascentem excipite.*

Join in the harmony of the jubilant choirs
And in various modes
Sing out a song of Mary's birth.

Laudate, benedicite, adorate Mariam.

Praise, bless, and adore Mary.

Nascitur Maria ut sit salutis exordium.

Mary was born that there might be a beginning to
salvation.

Nascitur Maria ut mundo succurrat perditio.

Mary was born to save the world from perdition.

Nascitur Maria ut sit peccatorum venia.

Mary was born to bring forgiveness to sinners.

Nascitur Maria ut sit reconsiliationis remedium.

Mary was born so that there might be the balm of
reconciliation.

Nascente Maria Ecclesiae Aurora consurgit

The Church rejoiced at Mary's birth, for with the
dawn,

Solem iustitiae mundum cum laetitia Paritura.

The Sun of righteousness shall soon be in the
world.

O femmina super feminas benedicta.

O woman blessed over all women,

O Mater, O Virgo, O Deus,

O mother, O virgin, O God,

O firmamentum, O gloria.

O heaven, O glory.

Gloria in excelsis Deo.

Glory to God in the highest.

Performer Bios

Maria Caswell studied violin & Historically Informed Performance at New England Conservatory in Boston, Massachusetts. She is a founding member of Philharmonia Baroque Orchestra. In addition to Philharmonia, Maria has performed with American Bach Soloists, Jubilate, Santa Rosa Symphony, & Magnificat, among others. She is a member of VOT (Very Old Time) Music, a quintet based in Sebastopol, California. In addition she is an active violin & viola teacher. She lives near the tiny hamlet of Occidental in Sonoma County with her family, two cats, a goat with a Facebook page, & her beloved teapot.

Phoebe Ievtović Rosquist's singing spans repertoire from the medieval to the contemporary, with a specialty in the Baroque era. Her voice has been reviewed as “arresting,” “haunting,” “expressive,” “clear-toned,” and “sweet” in performances in the United States and abroad. Phoebe has appeared as a soloist with the Waverly Consort, American Bach Soloists, Musica Angelica, and North Holland Opera. Roles she has performed include Despina in Mozart's *Così fan tutte*, Amphitrite in Locke's *Tempest*, Cupid in Purcell's *Timon of Athens*, and the title role in Rossi's *Orfeo*. Among Phoebe's varied collaborations are the Baroque ensemble La Monica; medieval ensemble Cançonèr; art song with celebrated pianist Robert Thies; and early music and dance with Italy's visionary Art Monastery Project. She has also toured the US and Indonesia with Gamelan X (a Balinese/hybrid world music ensemble) and sung Balkan & folk music with Kitka and VOCO. Phoebe has recorded for Dorian, Nonesuch, and Sony Records. Phoebe completed her Master of Arts degree in Early Music Performance at the University of Southern California and has edited a book of 17th-century solo songs by Tarquinio Merula that is due to be published by A&R Editions.

Hailed by *The Miami Herald* for his “superb continuo... brilliantly improvised and ornamented,” **Henry Lebedinsky** performs on historical keyboards across the United States and the United Kingdom. He currently plays with The Vivaldi Project (DC), Quince (Boston), and Ensemble Vermillian (Berkeley) and directs the period instrument ensemble The Seicento String Band. He has also performed with The Charlotte Symphony, Seraphic Fire, and the Harvard Baroque Orchestra, among others. He is the founder of the Music @ St. Alban's concert series in Davidson, North Carolina and served as interim Artistic Director of Charlotte Chamber Music, Inc. and Director of Rochester, NY's The Publick Musick. In addition to performing, Mr. Lebedinsky has taught masterclasses and workshops on historical keyboards and performance practice at the New England Conservatory, The University of North Carolina at Greensboro, and Appalachian State University, as well as at the American Guild of Organists 2011 Region IV Convention. An avid composer of music for choir and organ, his sacred music is published by Carus-Verlag Stuttgart. His editions of

vocal works of 17th-century nun composers for Saltarello Editions have been performed around the world, most recently in France, South Korea, and Lebanon. Lebedinsky holds degrees from Bowdoin College and the Longy School of Music, where he earned a Master of Music in historical organ performance. He currently lives in Minnesota where he serves as Music Minister at St. John in the Wilderness Episcopal Church in White Bear Lake.

Tyler Lewis received his B.A. from the San Francisco Conservatory of Music while under the instruction of Bettina Mussumeli. Specializing in baroque music, Tyler has appeared in groups such as Philharmonia Baroque Orchestra, American Bach Soloists, LOBO, Santa Rosa Symphony, Marin Symphony, San Francisco Chamber Orchestra, and has performed at Festival Del Sole in the Napa Valley and St. Paul International Chamber Music Festival. Tyler Lewis has appeared in master classes with Robert Mann, James Greening-Valenzuela, Zaven Melikian and has had solo appearances with Contra Costa Wind Symphony. During the spring, Tyler is an evaluator for the Music Teachers Association of California's merit program and runs a year round private violin studio located in Santa Rosa, California. With his spare time he enjoys nights under the stars with a telescope, practicing the art of Lapidary, cooking, and racing motorcycles.

Mary Springfels is former Musician-in-Residence at the Newberry Library where she founded & directed the Newberry Consort. A veteran of the early music movement, she has performed & recorded with such ensembles as the NY Pro Musica, the Waverly Consort, Concert Royal, Sequentia, Philharmonia Baroque Orchestra, the Seattle Baroque Orchestra, Music of the Baroque, Musica Sacra, the Marlborough Festival, the NYC Opera, & Chicago Opera Theater where she also serves as an artistic advisor. She served as a Senior Lecturer at both the University of Chicago & Northwestern University & is much in demand as a teacher & player in summer festivals throughout the US, among them the San Francisco, Madison, & Amherst Early Music Festivals, & the Conclave of the Viola da Gamba Society of America. In 2004 she delivered the keynote address to the Berkeley Festival & Exhibition for Early Music America. She can be heard on over two dozen recordings, ten of which are critically acclaimed Newberry Consort projects.

Complimented recently for his "impressive playing" and "rapturous music" (*Early Music America*), **Aaron Westman** has become "one of the most popular period instrumentalists on the West Coast" (*Santa Rosa Press Democrat*). In demand as a violinist and violist, he has performed as a soloist and chamber music collaborator with American Bach Soloists, Ensemble Mirabile, Musica Pacifica, Seicento String Band, Seraphic Fire, and The Vivaldi Project. As a principal player, Aaron has worked with Berkeley West Edge Opera, Bach Collegium San Diego, Pacific Bach Project, Jubilate, and Magnificat Baroque Orchestra, and he performs regularly with New Hampshire Music Festival, Musica Angelica, Orchester

Wiener Akademie, and Philharmonia Baroque Orchestra. Aaron also co-directs the award winning chamber ensembles Agave Baroque and Live Oak Baroque Orchestra. Agave was a finalist in the Early Music America Baroque Performance Competition in 2012, as well as a finalist in the EMA/NAXOS Recording Competition, and was a featured main stage performer at the 2012 Berkeley Early Music Festival. Both ensembles have received recent recording grants from the San Francisco Friends of Chamber Music. Aaron tours extensively worldwide, including with two projects starring the actor John Malkovich. Recent tours have taken Aaron to Austria, Brazil, Canada, Chile, Colombia, Germany, Italy, Peru, Spain, and all over the United States. He holds a Master of Music from the Indiana University Jacobs School of Music.

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Thank you!

www.sonomabach.org

BachTalk

Thursday, Nov 14, 7pm

Join us for an informal evening of talk, music, & refreshments as Sonoma Bach Music Director Robert Worth leads a discussion on the repertoire for our Music of the Spheres concert.

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The mission of Sonoma Bach is to build a community of music-lovers to share the experience of Medieval, Renaissance, Baroque, & Classical music in Sonoma County. Sonoma Bach brings together musicians of all ages to present outstanding performances of the finest repertoire & offers a broad array of educational activities, workshops, & festivals for both amateur & professional singers & instrumentalists.

Sonoma Bach concentrates its efforts in four areas:

Sponsoring ensembles: We serve as an umbrella organization for Sonoma Bach Choir, Circa 1600, Live Oak Baroque Orchestra, & the Santa Rosa Symphony's Honor Choir.

Presenting concerts: We produce a concert series featuring our own ensembles as well as outstanding guest artists.

Promoting education: We sponsor a broad array of early music workshops, helping singers & instrumentalists to build technique, sensitive ears, & sharp minds.

Providing resources: We provide musicians & the community at large with a range of resources, including scores, books, recordings, & software.

Through these activities, Sonoma Bach hopes to promote a shared enthusiasm for early music & historical performance practice throughout Sonoma County & beyond.

Please visit us at www.sonomabach.org

Our Supporters

Sonoma Bach wishes to thank the following generous supporters
who donated between October 2012 and October 2013.

(We apologize for any omissions; please contact us if you see any errors in this listing.)

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Upcoming Concerts

November 23

EVOKING THE HEAVENS: MUSIC OF THE SPHERES

Sonoma Bach Choir & Santa Rosa Symphony

December 7, 8, & 9

FRANZ JOSEPH HAYDN: MASS IN TIME OF WAR

Sonoma Bach Choir & Santa Rosa Symphony

December 13 & 15

AN EARLY MUSIC CHRISTMAS: MYSTERY AND JUBILATION

Circa 1600 & Charles Rus, organ

JANUARY 3

CONCERTOS FOR A WINTER'S EVENING: DREAMS OF SPRING

Live Oak Baroque Orchestra

April 25 & 26

EARLY MUSIC UNCORKED: SONGS OF LOVE AND NATURE

Circa 1600

May 2 & 4

J.S. BACH IN CHURCH & CHAMBER:

THE FIFTH BRANDENBURG AND THREE GREAT CANTATAS

Sonoma Bach Choir & Live Oak Baroque Orchestra

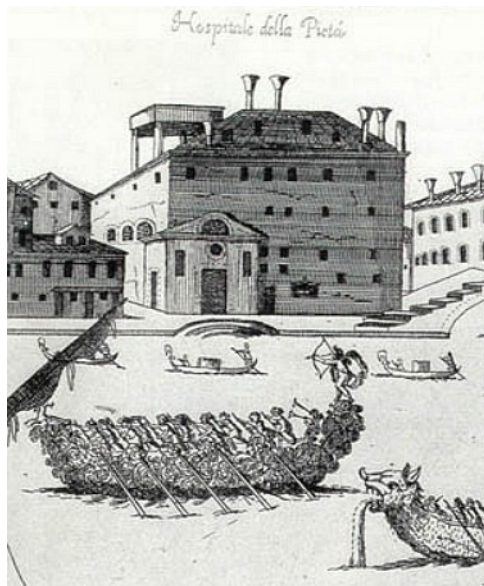
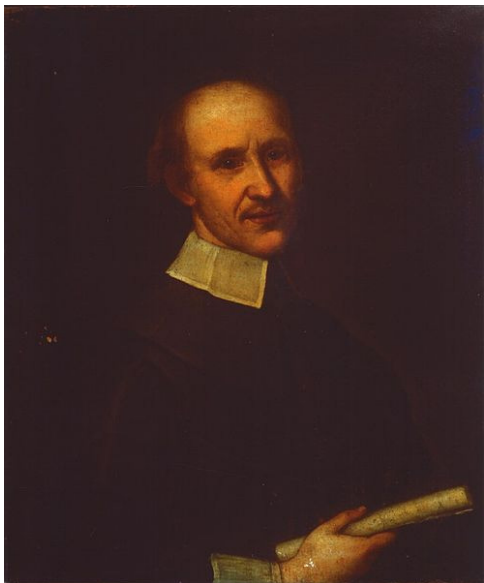
Upcoming Classes

November 14: Bach Talk "The Music of the Spheres"

January 3-5: Baroque Strings Workshop

January 21, 28, February 4, & 11: Ready, Set, Sing!

The 2013-2014 season is made possible in part by generous donations from the Alfred and Hannah Fromm Fund & the Donald and Maureen Green Family Foundation.



Clockwise from bottom left:

Manuscript page from Bach's
Concerto in D major

Anonymous portrait of
Giovanni Legrenzi

Detail of a 1686 engraving
showing the Ospedale della Pietà
in Venice where Johann
Rosenmüller worked





PRESENTS THE 4TH ANNUAL

BAROQUE STRINGS WORKSHOP

With Elizabeth Blumenstock, Mary Springfels,
Phebe Craig, William Skeen, and Aaron Westman

January 3–5, 2014

Sheraton Hotel, Petaluma, CA

www.sonomabach.org



PRESENTS

LIVE OAK BAROQUE ORCHESTRA

Elizabeth Blumenstock, director

Friday, January 3, 2014, 8 PM

DREAMS OF SPRING



Live Oak Baroque Orchestra warms up a winter's evening with "La Primavera" ("Spring") from Antonio Vivaldi's *The Four Seasons*, along with Bach's enigmatic D minor Concerto for two violins. This program also features spring-themed works by Christopher Simpson, James Oswald, and Dietrich Becker and explores the 17th-century roots of this tradition.

7:30 PM: Join us for a BachGrounder!

Tickets \$20 ~ Senior \$18 ~ Student \$12

Christian Science Church 522 B Street, Petaluma

For tickets and information, contact 877-914-BACH www.sonomabach.org