

SONOMA
Bach

PRESENTS

J.S. BACH IN CHURCH & CHAMBER

THE FIFTH BRANDENBURG & THREE GREAT CANTATAS



SONOMA BACH CHOIR
LIVE OAK BAROQUE ORCHESTRA

Robert Worth, Director

FRIDAY, MAY 2, 8 PM
Saturday Afternoon Club, Santa Rosa

SUNDAY, MAY 4, 4 PM
St. Andrew Presbyterian Church, Sonoma



St. Nicholas Church, Leipzig



Christian Ludwig, Margrave of Brandenburg



St Thomas Church, Leipzig

Sonoma Bach Presents

*J. S. Bach in Church & Chamber:
The Fifth Brandenburg & Three Great Cantatas*

featuring

Sonoma Bach Choir
Live Oak Baroque Orchestra
Robert Worth, director

Dianna Richardson, soprano
Christopher Fritzsche, alto

Nils Neubert, tenor
Hugh Davies, bass

Friday, May 2, 2014
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St Andrew Presbyterian Church
Sonoma



J.S. Bach in Church & Chamber: The Fifth Brandenburg & Three Great Cantatas

Fifth Brandenburg Concerto

Allegro
Affetuoso
Allegro

Cantata 125: *Mit Fried und Freud ich fahr dahin*

Chorus: Mit Fried und Freud ich fahr dahin
Aria: Ich will auch mit gebrochnen Augen
Recitative and chorale: O Wunder, dass ein Herz/ Das macht Christus, wahr' Gottes Sohn
Duet: Ein unbegreiflich Licht erfüllt
Recitative: O unerschöpfter Schatz der Güte
Chorale: Er ist das Heil und selig Licht

INTERMISSION

Cantata 99: *Was Gott tut, das ist wohlgetan*

Chorus: Was Gott tut das ist wohlgetan
Recitative: Sein Wort der Wahrheit stehet fest
Aria: Erschüttre dich nur nicht, verzagte Seele
Recitative: Nun, der von Ewigkeit geschloss'ne Bund
Duet: Wenn des Kreuzes Bitterkeiten
Chorale: Was Gott tut, das ist wohlgetan

Cantata 182: *Himmelskönig sei willkommen*

Sonata
Chorus: Himmelskönig, sei willkommen
Recitative: Siehe, ich komme
Aria: Starkes Lieben
Aria: Leget euch dem Heiland unter
Aria: Jesu, lass durch Wohl und Weh
Chorale: Jesu, deine Passion
Chorus: So lasset uns gehen in Salem der Freuden

*A special thank you to Marion Rubenstein and Jonathan Salzedo
for the use of their Owen Daly Italian model harpsichord.*

Notes – Texts - Translations

Program Notes by Dan Solter

While the careers of many composers are divided into “periods” according to developments of style, with Bach the scholarly tradition has been to divide his compositions according to where he was located. His life thus neatly schematized, Bach can be followed from Weimar, where he wrote mostly organ music, to Cöthen, writing for orchestra, and finally to Leipzig, where he composed vocal church music. Today’s program contains work from all three periods, and presents contrasting moods from this master, about whom we know so little.

Fifth Brandenburg Concerto

In 1717 Bach made a move from Weimar, where his advancement had been frustrated, to Cöthen, where the ruler, Prince Leopold, was a serious musician but where a strict Calvinist doctrine was observed, and there was no sacred music, or opportunity for organ music. Bach therefore wrote instrumental music, including, most likely, the solo works for violin and for cello, and he put together a set of concertos for the Margrave of Brandenburg, perhaps in hope of getting a job offer. These famous pieces sat on the shelf, perhaps never played at all, until much later.

Bach’s period was full of concertos, in forms pioneered by Corelli and Vivaldi. Bach had intensively studied Vivaldi while still in Weimar, and had transcribed many of Vivaldi’s violin concertos, but, while Vivaldi wrote concertos for about every imaginable instrument and combination, the world did not contain a harpsichord concerto, so Bach set out to write one. We have a concerto for strings, with solo violin, solo flute, and, for the first time, a harpsichord as an equal soloist. But that’s just a start. As has been said, the harpsichord does not just match the importance of the violin and flute, it hijacks the piece. You will hear it do so in the first movement. This is something completely new, and it has been credited with grave social implications – the uppity continuo, dissatisfied with its subservient role, trashing its superiors. The matter comes to a head with the cadenza, the solo section for the harpsichord, the very first. You will hear a growl of anticipation from the harpsichord, and then an extravagant, uproarious, wholly unexpected and brilliant musical event – the most revolutionary gesture ever made by “the wig”. There is no record of what the violin and the flute made of this. Keyboard playing has never been the same.

Cantata 125 – Mit Fried und Freud ich fahr dahin – With peace and joy I go from here.

This next cantata was composed for the Feast of the Purification of the Virgin, February 2nd, 1725, and, like the Gospel of Luke from which it is drawn, it focuses on the position of the individual Christian, now relieved of all fear of death, rather than the experience of the Virgin in presenting her child to the congregation. At the temple, Luke tells us, waits Simeon, who knows that he will see the redeemer with his own eyes before he can die. He knows Jesus at a glance, and pronounces his hymn of praise, known from its Latin form as the Nunc Dimittis.

As in the other chorale cantatas from this period, the librettist uses word for word the first and last verses of the hymn (written by Martin Luther), but paraphrases the rest. The opening chorus has a wonderful moment at “sanft und stille”, “calm and quiet”, where comfort somehow takes on a glow. Although the theme is cheerful (now that Jesus is here, we can die in quiet peace, without fear), the librettist seizes upon how the body will fall apart first, and the aria that follows the opening chorus is as tender as the words will allow, with wonderful interplay of flute and oboe. The following recitative for bass alternates the hymn tune with commentary. For the duet Bach lets rip; this is a marvelous movement: “An incomprehensible light fills the entire circle of the earth. There resounds powerfully and ceaselessly a word . . .”. John Donne heard it: “At the round earth’s imagined corners, blow your trumpets, angels, and arise, arise from death, you numberless infinities of souls . . .”. Our final comfort is Martin Luther’s chorale, with quiet dignity taken from Simeon’s hymn of praise.

Event: Chorale Cantata for the Feast of Purification of the Blessed Virgin Mary

Readings: Epistle: Malachi 3: 1-4; Gospel: Luke 2: 22-32

Text: Martin Luther (Mvts. 1, 3, 6); Anon (Mvts. 2, 4, 5)

Chorale Text: Mit Fried und Freud

1. Coro

Mit Fried und Freud ich fahr dahin
In Gottes Willen;
Getrost ist mir mein Herz und Sinn,
Sanft und stille;
Wie Gott mir verheißen hat,
Der Tod ist mein Schlaf geworden.

Chorus

With peace and joy I go from here
according to God’s will;
my heart and my spirit are comforted,
calm and quiet;
as God has promised me,
death has become my sleep.

2. Aria

Ich will auch mit gebrochnen Augen
Nach dir, mein treuer Heiland, sehn.
Wenngleich des Leibes Bau zerbricht,
Doch fällt mein Herz und Hoffen nicht.
Mein Jesus sieht auf mich im Sterben
Und lässet mir kein Leid geschehn.

Aria

Even with emfeeble eyes I shall
Look towards you, my faithful saviour.
even if my body’s frame is shattered,
yet my heart and hope do not fail.
my Jesus looks after me while I am dying
And does not let any harm happen to me.

3. Recitativo e Choral

O Wunder, dass ein Herz
Vor der dem Fleisch verhassten Gruft und gar des
Todes Schmerz
Sich nicht entsetzet!
Das macht Christus, wahr' Gottes Sohn,
Der treue Heiland,
Der auf dem Sterbebette schon
Mit Himmelssüßigkeit den Geist ergötzet,
Den du mich, Herr, hast sehen lahn,
Da in erfüllter Zeit ein Glaubensarm das Heil des
Herrn umfinge;
Und machst bekannt
Von dem erhabnen Gott, dem Schöpfer aller Dinge
Dass er sei das Leben und Heil,
Der Menschen Trost und Teil,
Ihr Retter vom Verderben
Im Tod und auch im Sterben.

4. Aria (Duetto)

Ein unbegreiflich Licht erfüllt
den ganzen Kreis der Erden.
Es schallet kräftig fort und fort
Ein höchst erwünscht Verheißungswort:
Wer glaubt, soll selig werden.

5. Recitativo

O unerschöpfter Schatz der Güte,
So sich uns Menschen aufgetan: es wird der Welt,
So Zorn und Fluch auf sich geladen,
Ein Stuhl der Gnaden
Und Siegeszeichen aufgestellt,
Und jedes gläubige Gemüte
Wird in sein Gnadenreich geladen.

6. Choral

Er ist das Heil und selig Licht
Für die Heiden,
Zu erleuchten, die dich kennen nicht,
Und zu weiden.
Er ist deins Volks Israel
Der Preis, Ehr, Freud und Wonne.

Recitative and Chorale

O wonder, that a heart
facing the grave hated by the flesh and even the pain
of death
is not terrified!
Christ brings this about, the true son of God,
the faithful saviour
who already o the deathbed
delights the spirit with heaven's sweetness,
whom you, Lord have let me see
when in the fullness of time an arm of faith embraced
the salvation of the Lord
and you made it known
from the exalted God, the Creator of all things
that he is our life and salvation,
the consolation and portion of mankind,
their deliverer from destruction
in death and also in dying.

Aria (Duet)

An incomprehensible light fills the entire circle of the
earth.
There resounds powerfully and ceaselessly
a word of promise most highly desired:
Whoever believes will be blessed.

Recitativo

O uncreated treasury of goodness,
opened for humanity: the world
burdened with wrath and curses
becomes the seat of mercy
and a sign of victory will be set up
and every believing spirit
is invited into his kingdom.

Chorale

He is the salvation and blessed light
for the Gentiles,
to enlighten those who do not know you
and to shepherd them.
for your people Israel he is
the reward, honour, joy and delight.

Cantata 99 – Was Gott tut, das ist wohlgetan (What God does is done well)

Bach wrote this cantata for the 15th Sunday after Trinity, which places it in September, 1724 for its first performance. Bach was in Leipzig, where he would remain for the rest of his career, and apparently was writing for a superb flautist, who has dazzling parts in most of the cantatas of this period. The interplay of flute and oboe is perhaps the finest element in this cantata, and rewards attention even when the chorus is in full flow.

The Gospel reading for this day is from the Sermon on the Mount, and a recitative includes the famous words, "Sufficient unto the day is the evil thereof". The theme of the cantata is "Take therefore no thought for the morrow, for the morrow shall take thought for the things of itself". Leave all in God's hands.

The librettist of 1724 turns to the cross and the burden of believers at every opportunity, and this cantata is no exception. Yet Bach uses every picturesque detail to wrest beauty from pain. The text of the tenor aria may tell us not to shake and tremble, but the flute shakes just the same.

Despite the grimness of much of the libretto, this is a cantata of celebration. All lies in God's hand, and this is good news.

Event: Chorale Cantata for the 15th Sunday after Trinity

Readings: Epistle: Galatians 5: 25 - 6: 10; Gospel: Matthew 6: 23-34

Text: Samuel Rodigast (Mvts. 1, 6); Anon (Mvts. 2-5)

Chorale Text: Was Gott tut, das ist wohlgetan

1. Coro

Was Gott tut, das ist wohlgetan,
Es bleibt gerecht sein Wille;
Wie er fängt meine Sachen an,
Will ich ihm halten stille.
Er ist mein Gott,
Der in der Not
Mich wohl weiß zu erhalten;
Drum lass ich ihn nur walten.

Chorus

What God does, that is done well,
his will remains just.
However he deals with my affairs,
I want calmly to place my whole trust in him.
He is my God,
who in my troubles
knows well how to support me;
therefore I yield power to him alone.

2. Recitativo

Sein Wort der Wahrheit stehet fest
Und wird mich nicht betrügen,
Weil es die Gläubigen nicht fallen noch verderben
lässt.
Ja, weil es mich den Weg zum Leben führet,
So fasst mein Herze sich und lässet sich begnügen
An Gottes Vätertreu und Huld
Und hat Geduld, Wenn mich ein Unfall rühret.
Gott kann mit seinen Allmachtshänden
Mein Unglück wenden.

Recitative

His word of truth stands firm
and will not deceive me,
since it allows the faithful neither to fall
nor to perish.
Yes, since it leads me on the way to life,
my heart is calmed and finds contentment
in God's paternal faithfulness and favor
and has patience when an accident disturbs me.
God can with his almighty hands
change my misfortune.

3. Aria

Erschüttere dich nur nicht, verzagte Seele,
Wenn dir der Kreuzeskelch so bitter schmeckt!
Gott ist dein weiser Arzt und Wundermann,
So dir kein tödlich Gift einschenken kann,
Obgleich die Süßigkeit verborgen steckt.

4. Recitativo A

Nun, der von Ewigkeit geschloss'ne Bund
Bleibt meines Glaubens Grund.
Er spricht mit Zuversicht
Im Tod und Leben:
Gott ist mein Licht,
Ihm will ich mich ergeben.
Und haben alle Tage
Gleich ihre eigne Plage,
Doch auf das überstandne Leid,
Wenn man genug geweinet,
Kommt endlich die Errettungszeit,
Da Gottes treuer Sinn erscheinet.

5. Aria (Duetto)

Wenn des Kreuzes Bitterkeiten
Mit des Fleisches Schwachheit streiten,
Ist es dennoch wohlgetan.
Wer das Kreuz durch falschen Wahn
Sich vor unerträglich schätzt,
Wird auch künftig nicht ergötzet.

6. Choral

Was Gott tut, das ist wohlgetan,
Dabei will ich verbleiben.
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
So wird Gott mich
Ganz väterlich
In seinen Armen halten;
Drum lass ich ihn nur walten.

Aria

Do not be shaken, despondent soul,
if the chalice of the cross tastes so bitter to you!
God is your wise doctor and miracle-worker,
so he can pour out for you no deadly poison,
even though the sweetness lies hidden.

Recitative

Now the covenant that was drawn up from eternity
remains the basis of my faith.
It says with confidence
in death and life:
God is my light,
to him I want to surrender myself.
And all days have
their own particular trial,
but after the suffering has been endured,
when you have wept enough,
there comes in the end the day of deliverance,
when God's faithful intention appears clearly.

Aria (Duet)

When the bitterness of the cross
struggles with the weakness of the flesh,
it is nevertheless done well.
That person who through ignorant delusion
estimates that the cross cannot be borne
will in the future have no enjoyment.

Chorale

What God does, that is done well:
with this belief I want to stay firmly in agreement.
I may be driven on the rough road
by distress, death and misery,
but then God will
just like a father
hold me in his arms;
therefore I yield power to him alone.

Cantata 182 - Himmelskönig sei Willkommen – King of heaven, be welcome

This cantata marks two important changes for Bach. In his early years at Weimar he was court organist, and composing cantatas was no part of his job. However, when the capellmeister got sick, Bach was given the opportunity to compose them, and our cantata was probably the very first created at Weimar. It also marks a stylistic change, for better or worse, from using texts straight from the Bible to a more contemporary libretto style, with poetic paraphrases in a sentimental vein.

The libretto for Himmelskönig had to do double duty, because March 25th, 1714 was both Palm Sunday and the date of the Feast of the Annunciation to the Virgin, where she learns that she will bear a child, placing it just nine months before Christmas.

The opening movement for orchestra uses a rhythm that Albert Schweitzer, a great organist and scholar as well as physician, claimed represented anticipation and arrival, and Bach indeed makes use of it for Advent music, when the faithful await the imminent birth of Jesus. The chorus welcomes Jesus to Jerusalem and to their own hearts. After a short recitative there follow three arias in succession, a rare form for Bach, and they quickly lead us from joy to a solemn contemplation of the death that awaits Jesus in Jerusalem. The third aria has only the cello accompanying the tenor as he, and Jesus, stumble towards Golgotha. The music stops dead on five occasions, with silence as Jesus drops from weariness. He has entered Jerusalem, and our hearts, and now he will enter his heavenly kingdom. In the following chorus our souls walk on roses in the heart's pasture, and here we are reminded that it is Spring, and we are everywhere surrounded by the release of life from death.

Event 1: Cantata for Palm Sunday

Readings: Epistle: Philippians. 2: 5-11 / I Corinthians 11: 23-32; Gospel: Matthew 21: 1-9

Event 2: or for the Feast of Annunciation of Mary

Readings: Epistle: Isaiah 7: 10-16; Gospel: Luke 1: 26-38

Text: Salomo Franck ? (Mvts. 2, 4-6, 8); Psalm 40: 7-8 (Mvt. 3); Paul Stockmann (Mvt. 7)

1. Sonata

Sonata

2. Coro

Himmelskönig, sei willkommen,

Laß auch uns dein Zion sein!

Komm herein,

Du hast uns das Herz genommen.

Chorus

King of heaven, welcome,

let us also be your Zion !

Come within,

You have taken our hearts from us.

3. Recitativo

Siehe, ich komme, im Buch ist von mir geschrieben;

deinen Willen, mein Gott, tu ich gerne.

Recitative

See , I come, in the book it is written of me: your will

, my God, I do gladly.

4. Aria

Starkes Lieben,
Das dich, großer Gottessohn,
Von dem Thron
Deiner Herrlichkeit getrieben,
Dass du dich zum Heil der Welt
Als ein Opfer vorgestellt,
Dass du dich mit Blut verschrieben.

Aria

Mighty love
by which you, great Son of God,
from the throne
of your glory were driven
so that for the salvation of the world
you presented yourself as a sacrifice
and with blood you signed away yourself.

5. Aria

Leget euch dem Heiland unter,
Herzen, die ihr christlich seid!
Tragt ein unbeflecktes Kleid
Eures Glaubens ihm entgegen,
Leib und Leben und Vermögen
Sei dem König itzt geweiht.

Aria

Put yourselves beneath the Saviour,
you hearts, who are Christian!
Wear an unspotted robe
of your faith to meet him,
Body and life and possessions
now dedicate to the king.

6. Aria

Jesu, lass durch Wohl und Weh
Mich auch mit dir ziehen!
Schreit die Welt nur "Kreuzige!",
So lass mich nicht fliehen,
Herr, von deinem Kreuzpanier;
Kron und Palmen find ich hier.

Aria

Jesus, through weal and woe
let me go with you!
If the world cries only "Crucify ",
do not let me flee
Lord, from the banner of your cross;
I find crown and palms here.

7. Choral

Jesu, deine Passion
Ist mir lauter Freude,
Deine Wunden, Kron und Hohn
Meines Herzens Weide;
Meine Seel auf Rosen geht,
Wenn ich dran gedenke,
In dem Himmel eine Stätt
Uns deswegen schenke.

Chorale

Jesus, your passion
is for me pure joy,
your wounds, crown and shame
are my heart's pasture;
My soul walks on roses
if I think on this,
in heaven a place
for this reason grant to us.

8. Coro

So lasset uns gehen in Salem der Freuden,
Begleitet den König in Lieben und Leiden.
Er gehet voran
Und öffnet die Bahn.

Chorus

So let us go in the Salem of joy,
accompany the king in love and in sorrows
he goes before
and opens the way.

Performers

Vocal Soloists

Dianna Richardson, soprano
Christopher Fritzsche, alto
Nils Neubert, tenor
Hugh Davies, bass

Sonoma Bach Choir

Bonnie Alexander
Brian Andersen
Richard Beebe
Ken Berri
Christian Bramswig
Susan Byers
Mary Chapot
Anne Cook
Nedra Crowe-Evers
Janice Cunningham
Jayne DeLawter
L Peter Deutsch
Nirmala Dole
Margaret Field
Robert Givens

Anna Golitzin
David Hanes
Kristofer Haugen
Faye Heath
Andrea Herold
Molly Hogan
Kathleen Jones
Ole Kern
Amanda Kreklau
Dora McClurkin Muir
Jo McCormick
Erin Moore
Amy Nykamp
John Nykamp
Victoria Osten

Dianna Richardson
Bruce Robinson
Laura Sawyer
Anne Schaefer
Sue Self
Lisa Smith
Dan Solter
Pat Solter
Ron Stevens
David Stohlmann
Katie Stohlmann
Ashley Wise

Yvonne Wormer, rehearsal accompanist
Robert Worth, director

Live Oak Baroque Orchestra

Violin

Aaron Westman
Natalie Carducci
Tyer Lewis

Viola

Maria Caswell
Aaron Westman

Cello

Mikala Schmitz

Violone

Roy Whelden

Theorbo

Kevin Cooper

Harpsichord & Organ

Henry Lebedinsky

Traverso

Mindy Rosenfeld

Oboe

Michael DuPree

Violinist **Natalie Carducci** performs throughout the United States, appearing in venues ranging from Avery Fisher Hall in New York City to intimate cafes in the San Francisco Bay Area, where she is currently based. A versatile chamber and orchestral musician with a special interest in early music, she has recently performed with Bach Collegium San Diego, Pacific Bach Project, and the San Francisco Bach Choir, and is a founding member of MUSA and the Alchemy Trio. Passionate about the impact music can have in the lives of children, Natalie teaches at the non-profit Northern California Music and Art Culture Center and has coached inner-city school children through the Chamber Music Connection program in her native city of Columbus, Ohio. Natalie received her Master of Music degree at the San Francisco Conservatory of Music, her Bachelor of Music degree from SUNY Purchase College Conservatory of Music, and her SAA Suzuki Teacher Training at the Hartt Suzuki Institute in Hartford, Connecticut. Her main teachers have included Michael Davis, Laurie Smukler, Calvin Wiersma, Ian Swensen, and Elizabeth Blumenstock. A certified Pilates instructor, Natalie promotes body-mind awareness for sustained physical well-being and enjoys sharing her knowledge with the music community at large.

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.

Kevin Cooper is a classical and baroque guitarist from central California with an affinity for the extremes of modern and early music. He performs regularly as a soloist and with Agave Baroque and Ensemble Mirable. He also appears with Les Surprises Baroque, Live Oak Baroque Orchestra, Accademia d'Amore Baroque Opera Workshop, Long Beach Camerata Singers, and the Corona del Mar Baroque Festival Chamber Orchestra. Kevin's publications range from guitar quartet arrangements of Carlo Farina's *Capriccio Stravagante* to a collection of folk and children's songs entitled *Snakes, Snails, and C Major Scales*. His recordings include projects with Agave Baroque and Ensemble Mirable as well as *Night of Four Moons* a CD of modern music for voice and guitar with mezzo-soprano Catherine Cooper on the Doberman-Yppan label. In 2006, he was honored as the Outstanding Doctoral Graduate in music from the University of Southern California, where he studied with William Kanengiser and James Tyler. Currently he leads the guitar program at Fresno City College.

Hugh Davies was born and educated in England, and started his singing career as a boy chorister at St. Albans Abbey under the direction of Peter Hurford and Simon Preston. While a student at Cambridge University, he was a Choral Scholar at King's College, where the director of music was David Willcocks. As a professional singer based in London, he appeared with Glyndebourne Opera and the Royal Opera, Covent Garden, and performed as a soloist with leading choirs and orchestras throughout Europe. He was a member of the Monteverdi Choir, the Schütz Choir, and the John Alldis Choir, and made many recordings and broadcasts on television and radio. After teaching music in Australia for two years, Hugh moved to California in 1986. He has appeared with groups such as Theatre of Voices, American Bach Soloists, Magnificat, San Francisco Bach Choir, and Symphony Silicon Valley. He has also appeared with Boston-based Cut Circle and, in Southern California, with Pacific Chorale and Musica Angelica. He is also President of ACFEA Tour Consultants, an organization that arranges international tours for amateur performing arts

ensembles, and serves as President of American Bach Soloists. He was on the board of Chorus America for nine years.

Michael DuPree studied oboe with Raymond Duste, English Hornist of the San Francisco Symphony and Allan Vogel, oboist with the Los Angeles Chamber Orchestra. After switching to baroque instruments he studied the early oboes with Ku Ebbinge, instructor of oboe at the Koninklijk Conservatorium den Haag and oboist with the Orchestra of the 18th Century. He has performed and recorded with various ensembles including les Arts Florissants, Philharmonia Baroque Orchestra, American Bach Soloists and Musica Angelica.

Christopher Fritzsche is a performing artist, an educator, a frequent soloist with Bay Area vocal and instrumental ensembles, currently serves as Music Director for the Center for Spiritual Living in Santa Rosa and is a member of the vocal ensemble, Clerestory. From 1992 until 2003, he performed with the world-renowned a cappella vocal ensemble, Chanticleer. In those 11 years he sang over 1,000 concerts world-wide and has sung concerts in some of the world's most renowned venues. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's Chichester Psalms and, as a member of Chanticleer, earned two Grammy awards for the CDs Colors of Love and Lamentations and Praises by the celebrated British composer Sir John Tavener. His singing has been described as "crystalline artistry", Cleveland Plain Dealer, "crystalline rich soprano", Los Alamos Monitor, and as having "extraordinary range and purity", New York Times. As an educator Christopher was on the voice faculty of his alma mater, Sonoma State University, (B.A. in Music, 1998) from 2004-2009, and continues to lead vocal workshops for choral and solo singers of all levels.

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 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. 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.

Tenor **Nils Neubert** performs regularly in opera, concert, and recital, both in the U.S. and abroad. Recent and upcoming projects include appearances with Trinity Wall Street, Bach Vespers at Holy Trinity, Berkshire Choral Festival, Voices of Ascension, Musica Sacra, TENET, Musica Angelica Baroque Orchestra, Sonoma Bach, Musical Oratory, Polydora Ensemble, 4x4 Baroque Music Festival, Schubert & Co., Brooklyn Art Song Society, Russian Chamber Art Society, and the Beethoven Institute and Amnesty International at Mannes. Mr. Neubert holds degrees from The Juilliard School and Columbia University, and is a doctoral candidate at the CUNY Graduate Center. Additionally, he has studied at the International Summer Academy Mozarteum Salzburg, Festival de Musica Clasica in Puigcerda, Spain, Bel Canto at Caramoor, and the Scuola Leonardo Da Vinci in Florence, Italy. Mr. Neubert has been a first prize winner in the Barry Alexander International Vocal Competition, a winner in the Friday Woodmere Competition, a grant recipient of the Gerda Lissner Foundation, and a finalist in both the Liederkrantz Foundation Vocal Competition, and the Oratorio Society of New York's Lyndon Woodside Competition. Born and raised in Hamburg, Germany, he resides in New York City.

Dianna Richardson has recently 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 in 2013. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. Dianna has appeared in Rogue Opera productions such as *La Traviata* and *L'elisir d'amore* and recently played Kate Pinkerton in *Madama Butterfly* and has participated in Brava! Opera Theater's James M. Collier Young Artist Program in 2011 and 2012. Recent solo performances include Avro Part's "Te Deum" with Sonoma Bach and Leopold Mozart's Toy Symphony with the Santa Rosa Symphony.

Fluent in the music of several eras, **Mindy Rosenfeld** is a founding member of the highly respected Baltimore Consort, with whom she tours extensively, and since 1989, of San Francisco's Philharmonia Baroque Orchestra ("the nation's premier early music ensemble"-*The New York Times*), where she has performed under director Nicholas McGegan and guest conductors William Christie, Jordi Savall, Gustav Leonhardt, Andrew Parrott, Andrew Manze, Bernard Labadie and Trevor Pinnock; recorded extensively; and appeared in Lincoln Center's Mostly Mozart Festival, the Berkeley Early Music Festival, BBC Proms (Royal Albert Hall), Concertgebouw (Amsterdam) and both Carnegie and Disney Halls. Principal Flutist with the Mendocino Music Festival Orchestra (California), as a guest artist Mindy has performed with Musica Angelica (LA), San Diego Bach Collegium, Catacoustic Consort (Cincinnati), Apollo's Fire (Cleveland), American Bach Soloists (San Francisco), Portland's Trinity Consort, Portland Baroque Orchestra, Magnificat (San Francisco), Opera Lafayette (Washington, DC), San Francisco Chamber Orchestra, San Francisco Bach Choir, Golden Gate Men's Choir, San Jose Symphonic Choir, Modesto Symphony, Santa Rosa Symphony, Ukiah Symphony and the Symphony of the Redwoods.

Cellist **Mikala Schmitz** holds a B.M. degree from Oberlin College Conservatory where she studied with cellists Darrett Adkins and Catharina Meints, as well as a M.M. degree from the Cleveland Institute of Music, where she studied with The Cleveland Orchestra's assistant principal cellist, Richard Weiss. She has participated in numerous music festivals, including the Delaware Chamber Music Festival, the Kimmel Center Chamber Music program, Greenwood Music Camp, Encore School for Strings, the Aspen Music School and Festival, and was a fellow at the Tanglewood Music Festival for two summers. Mikala was one of three cellists chosen after

two audition rounds to be a Cleveland Orchestra Artist-in-Residence Fellow under Alisa Weilerstein. She is also the recipient of numerous scholarships and awards, including the Oberlin Conservatory Dean's Talent Award, the Sarah Mandell Endowed Scholarship, a Surdna Foundation Scholarship, and an Anne G. Buck and J. Mahlon Buck Scholarship. She was a finalist in the Philadelphia Orchestra's Albert M. Greenfield Student Competition. Mikala has collaborated in masterclasses with Andres Diaz, William Stokking, Ricardo Morales, Jennifer Koh, Steven Isserlis, Alisa Weilerstein, and Pieter Wispelway, as well as members of the Takács, Cleveland, and Emerson Quartets. Mikala currently resides in Los Angeles.

Aaron Westman has become "one of the most popular period instrumentalists on the West Coast" (Santa Rosa Press Democrat). He has performed as a soloist and chamber music collaborator with American Bach Soloists, 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.

Roy Whelden, has performed and recorded with many internationally known ensembles, including Sequentia (Cologne) and Ensemble Alcatraz (San Francisco). As a composer, he has received commissions for diverse compositions — chamber music, songs cycles, choral works, and incidental music for plays. Early commissions include works for the Montreal viol duo *Les Voix Humaines*. Recent works include a St. Cecilia Ode for chorus and string orchestra commissioned by the Corona del Mar Baroque Festival and a *Quartet-Satz* for the inaugural concert of *Les Surprises Baroques*. Some of Whelden's compositions involving viola da gamba have been recorded for the New Albion and the Innova labels. His work as a composer has required research into music theoretical topics and the results have seen publication in *The Journal of Aesthetics and Art Criticism*, the *Indiana Theory Review* and the *Transactions of the Charles S. Peirce Society*. As both composer and performer, he founded in 2005 the Galax Quartet, a string quartet based on the performance practice of Carl Friedrich Abel, the 18th century gamba virtuoso. The Galax Quartet, in collaboration with the contralto Karen Clark, recently released a recording of newly commissioned song cycles on Innova Records: *On Cold Mountain—Songs on Poems of Gary Snyder*.

Robert Worth recently retired as Professor of Music at Sonoma State University, 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, Bob has a specialty in Kodály musicianship training, and for ten years ran the ear training program at SSU. Bob received his BA in music at SSU in 1980, and earned his MA in musicology at UC Berkeley. He 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 numerous collaborative projects with Jeffrey Kahane and the Santa Rosa Symphony, he was named to the position of choral director at the Santa Rosa Symphony in 2002.

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