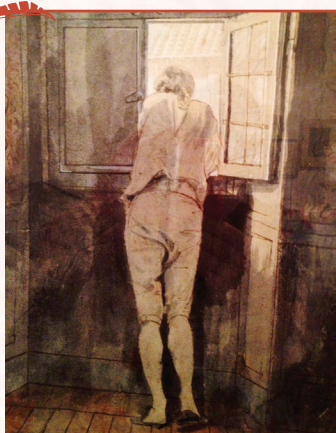




P R E S E N T S



OPENING RECITAL



Johann Tischbein, Goethe at his window in Rome, 1787.

A Room with a View

Christopher Fritzsche, countertenor
Green Mountain Consort
Live Oak Baroque Orchestra
Directed by Elizabeth Blumenstock
and Robert Worth

Saturday, October 21, 8 P.M.
Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park

*Here one feels at home
in the world...I enjoy this
country as though I had been
born and bred here, and had
just returned from a whaling
expedition in Greenland.*

—Johann Wolfgang von Goethe,
age 37, on arriving in Italy
for the first time (1786)



Monteverdi, Bernardo Strozzi (c.1630)



San Marco, Venice, Canaletto (c.1756)



Venice, Canaletto (c.1732)



*Presented by Sonoma Bach in association with the Green Music Center
Concert generously sponsored by Laura Sawyer*

Opening Recital: **A Room with a View**

FEATURING

Christopher Fritzsche, countertenor
Green Mountain Consort
Live Oak Baroque Orchestra
Directed by Robert Worth

Saturday, October 21, 2017 at 8pm
Schroeder Hall
Green Music Center
Sonoma State University

Welcome to Sonoma Bach's 2017-18 season!

Imagine Italy as a palace—each room you come to is special, each imbued with its own decorative scheme, its own play of light, its own pleasures and secrets to discover. And in each room—in the entire palace—in fact, in Italy—**you** feel special, warmer, more free, more imaginative, more connected with the things that really count in life.

We are delighted to invite you into Sonoma Bach's 2017—2018 season, *Il Palazzo della Musica*. Each of our eight concert productions focuses on a room in the palace of Italian early music. From our opening recital (killingly beautiful vocal music and curious instrumental inventions) to our season finale, tracing Venetian style as it spread northward like wildfire, we invite you on a guided tour which will leave you breathless and (we hope!) longing for more.

Italy really is different. Northerners have been coming to Italy forever, discovering the sun, the food, the art, the wine, and (perhaps most importantly) discovering themselves. As E.M. Forster puts it, “Italy was offering her the most priceless of all possessions—her own soul.”

We aspire to convey to you some of this special Italian character in our concerts this season. In the fall, we focus especially on the music of Claudio Monteverdi, in celebration of his 450th birthday this year. Each concert will include works by ‘Il divino Claudio’, and in November, we present his beloved 1610 Vespers.

In the spring, we focus not only on Italian music but upon its profound effects throughout Europe. Northern musicians came south; Italians went north; music traveled ever faster by means of printed scores; courts and churches and communities embraced the new styles and the marvelous musical effects.

And then (believe it or not) we head to Italy. In June 2018, members of Sonoma Bach's ensembles will head to Perugia, capital of Umbria, for a musical residency, during which we will rehearse and perform Italian music in palaces and churches from Assisi to Gubbio to Orvieto to Cortona.

We're so glad you're here to join as we begin our tour through *Il Palazzo della Musica*!

Our Opening Recital: A Room with a View

We draw the title for our concert from E.M.Forster. Lucy Honeychurch, the heroine of the novel by that name, travels to Italy with her stuffy cousin, dressed in stuffy Victorian garb, and following the itineraries of the stuffy Baedeker guides; and she ends by discovering her own soul.

Music in Italy during the Renaissance and Baroque periods was just as outstanding, creative and expressive as the painting, sculpture and architecture (not to mention the food and the weather!) which have such a profound effect upon Lucy. Musicians from all over Europe flocked to Italy to compose and sing and play at the great Italian cathedrals and courts. From Guillaume Dufay in the 15th-century to Tomás Luís de Victoria in the 16th-century to Heinrich Schütz in the early 17th-century, Italy fairly teemed with musical life, becoming the musical center of Europe, and raising up its own generations of fabulous native musicians in the process.

The first three concerts of our season celebrate the great Claudio Monteverdi, whose 450th birthday is this year. Monteverdi's long life began in the Renaissance (born in 1567 in Cremona) and ended in the Baroque period (he died in 1643 in Venice). He was a groundbreaker and leader in the development of the 'second practice'—the radically different musical style which became the rage in the 17th-century.

A consummate master of the 'first practice' (sometimes called the 'Palestrinian style'), Monteverdi felt a need for a broader palette of expressive means, and proceeded quite deliberately to develop and employ a battery of new techniques and gestures which he used in both secular and sacred music. Never giving up the old style, Monteverdi found ways to integrate the two languages, as well as using them side-by-side.

Our concert tonight features vocal works by Monteverdi, drawn mainly from his two massive late publications, the *Madrigali guerrieri ed amorosi* of 1638, and the *Selva morale e spirituale* of 1641. Additional sources are his *Seventh Book of Madrigals* (1619) and the great posthumous publication *Messa et salmi* (1650). The music ranges widely in orchestration, style and mood, but each piece exhibits Monteverdi's trademarks: Excellent texts, creative and riveting textures, supreme command of both contrapuntal and harmonic dimensions, and a constant concern for *communication*, for enriching texts through music to create 'arrows from the heart' which fly directly to us across the centuries.

Although Monteverdi was a consummate master of instrumental writing, and had a large, virtuosic complement of players available in both Mantova and Venice, most of his extant instrumental music was written for vocal works such as the *Vespers of 1610* and his operas, as well as for the late madrigals and for the large-scale psalm settings. We complement Monteverdi's vocal works with a selection from three of the finest instrumental composers of his milieu (Andrea Falconieri, Biagio Marini and Dario Castello), a generation younger than Monteverdi, and all leaders in the development of the north Italian instrumental tradition of the 17th-century, which was to produce so many exciting works and to have such a profound effect across Europe on composers such as Handel and Bach.

Please look for notes on each piece later in this program, interwoven with texts and translations.

Thank you so much for coming to our concert tonight. We hope you enjoy the music, and we hope that here you will find some solace and energy in these difficult times and in the face of these difficult challenges. And we hope you'll return as we continue our Italian season next month with Monteverdi's remarkable *Vespers of 1610*.

—Robert Worth, music director

A Room with a View

Dedication

Winter Storms.....	Elizabeth Carothers Herron
Introit (Officium defunctorum—1605).....	Tomás Luís de Victoria (1548-1611)

Worldly Music

Hor ch'el ciel e la terra (Eighth book of madrigals—1638).....	Claudio Monteverdi (1567-1643)
Sonata prima (Sonate, symphonie... e retornelli [op 8]—1629).....	Biagio Marini
Con che soavità (Seventh book of madrigals—1619).....	Claudio Monteverdi
Vago augelletto (Eighth book of madrigals—1638).....	Claudio Monteverdi
Ciaccona (from <i>L'Eroica a tre</i> —1650).....	Andrea Falconieri (c.1585-1656)
Quel sguardo sdegnosetto (Scherzi musicali—1632).....	Claudio Monteverdi
Sonata in eco (Sonate, symphonie ... e retornelli [op 8]—1629).....	Biagio Marini (1594-1663)
A quest' olmo (Seventh book of madrigals—1619).....	Claudio Monteverdi



Intermission



Other-Worldly Music

Confitebor terzo alla francese (Selva morale—1641).....	Claudio Monteverdi
Sanctorum meritis (Selva morale—1641).....	Claudio Monteverdi
Sonata 16 (Sonate concertate in stil moderno, Book II—1629).....	Dario Castello (1590-1658)
Laudate Dominum in sanctis eius (Selva morale—1641).....	Claudio Monteverdi
Sonata 15 (Sonate concertate in stil moderno, Book II—1629).....	Dario Castello
Confitebor (Messa et salmi—1650).....	Claudio Monteverdi
Laudate Dominum primo (Selva morale—1641).....	Claudio Monteverdi

Notes, Texts and Translations

Dedication

Winter Storms.....Elizabeth Carothers Herron
Introit (Officium defunctorum—1605).....Tomás Luís de Victoria (1548-1611)
Requiem aeternam, dona eis, Domine, Grant them eternal rest, Lord,
et lux perpetua luceat eis. and may perpetual light shine upon them.

Worldly Music

Hor che'l ciel e la terra (Madrigali guerrieri et amorosi—1638).....Claudio Monteverdi (1567-1643)
Monteverdi's setting of Petrarch's famous sonnet about a lover's stormy feelings after a bad break-up is famous for its mysterious opening, as well as for its savage depiction of the line, 'Guerra è il mio stato' ('War is my [internal] state'). The final passage, setting the words, 'So far am I from salvation' is devastating in its use of a descending line, first introduced in the tenor and then transposed into the bass, which plunges nearly two octaves into despair.

Prima parte:

Hor che 'l ciel e la terra e 'l vento tace
e le fere e gli augelli il sonno affrena,
Notte il carro stellato in giro mena
e nel suo letto il mar senz'onda giace,
veglio, penso, ardo, piango
e chi mi sfacesempre m'è innanzi
per mia dolce pena.

Guerra è il mio stato, d'ira e di duol piena,
e sol di lei pensando ho qualche pace.

Seconda parte:

Così sol d'una chiara fonte viva
move il dolce e l'amaro ond'io mi pasco.
Una man sola mi risana e punge.
E perchè il mio martir non giunga a riva,
mille volte il dì moro e mille nasco,
tanto dalla salute mia son lunge.
--Francesco Petrarca (1304—1374)

Now that sky, earth and wind are silent
and sleep immobilizes beasts and birds,
while Night circles in her starry chariot
and the sea lies waveless in its bed,
I awake, I think, I burn, I weep, and she that
undoes me is always before me
to my sweet sorrow.

War is my condition, full of anger and grief,
and only in thinking of her do I find some peace.

Thus from a single bright and living fountain
arise the sweet and bitter on which I feed.
One hand alone cures me and stabs me.
And, so that my torture may never end,
a thousand times daily I die, a thousand I am
born, so distant am I from my salvation.

Sonata prima (Sonate, symphonie... e retornelli [op 8]—1629).....Biagio Marini

The first of our instrumental interludes, Marini's sonata for two violins and *basso continuo* begins with a lyrical, ruminative passage, flowing through a more active passage and then a triple-time section which leads finally to an active closing section. This free-flow of ideas is typical of instrumental sonatas in the 17th century, before the form settled down into a set pattern.

Con che soavità (Seventh book of madrigals—1619).....Claudio Monteverdi

Guarini's sensual text, with its central conceit of the sad impossibility of hearing sweet words and receiving sweet kisses simultaneously from the same beloved lips, is set by Monteverdi to a full string accompaniment which (borrowing a term from a later period) one might call *recitativo accompagnato*. The surging passion of the vocal line is supported by passionate surges in the instrumental parts.

Con che soavità, labbra adorate
e vi bacio e v'ascolto:
ma se godo un piacer, l'altro m'è tolto.
Come i vostri diletti
s'ancidono fra lor, se dolcemente
vive per ambedue l'anima mia?
Che soave armonia
fareste, o dolci baci, o cari detti,
se foste unitamente
d'ambedue le dolcezze ambo capaci,
baciando i detti e ragionando i baci.
--Giovanni Battista Guarini (1538—1612)

How softly, adored lips,
I kiss or listen to you: but when I enjoy one
pleasure, I am deprived of the other.
How is it that your delights
can annul each other, if my
soul lives tenderly for both?
Such sweet harmony you would make,
oh dear kisses, oh delicate words,
if only you were equally
capable of procuring both delights:
to kiss the words and to speak the kisses.

Vago augelletto (Madrigali guerrieri et amorosi—1638).....Claudio Monteverdi

The comparison of the natural world with human internal states was common in Renaissance poetry, from Petrarch forward. Here the poet hears in a singing bird the reflection of his own sad internal state, and compares the bird's lament upon the oncoming harsh winter with his own outcries against his own bitter fate. Monteverdi brackets his setting with a distinctive melody on the opening line, which returns as a refrain throughout.

Vago augelletto che cantando vai
o ver piangendo il tuo tempo passato
vendentoti la notte e'l verno a lato
e'l di dopo le spalle e I mesi gai,

se come tuoi gravosi affanni sai
così sapessi il mio simile stato,
verresti in grembo a questo sconcolato
a partir seco I dolorosa guai.
--Francesco Petrarca

Lovely little bird, you who go singing
or weeping for the time that's past,
seeing night and winter nearby and daytime and
the pleasant months behind you,

if, as you are conscious of your heavy
misfortunes so might you know my similar state,
and might come into the bosom of this unhappy
one to share with him his sad sorrows.

Ciaccona (from *L'Eroica a tre*—1650).....Andrea Falconieri (c.1585-1656)

The Ciaccona and 'Quel sguardo' both use a repeating 'ostinato' bass line which was wildly popular in the 17th-century. It is the basis for Monteverdi's famous duet, *Zefiro torna*, where it underlies the thoughts and feelings of a spurned lover who is manically trying to drown his/her sorrows in the charms of a beautiful day. Falconieri's piece is a joyful duet over the bass, unusual in that it is transposed to various pitch levels.

Quel sguardo sdegnosetto (Scherzi musicali—1632).....Claudio Monteverdi

A witty poem (attributed to the publisher of the *Selva morale*, Bartolomeo Magni) plays with images of eyes as arrows and laughter as relief; Monteverdi provides a through-composed melody for the three verses, soaring above the ciaccona bass, which provides harmonic stability and an ever-moving, dance-like feel which reflects the light, tongue-in-cheek character of the poem.

Quel sguardo sdegnosetto
lucente e minaccioso,
quel dardo velenoso
vola a ferirmi il petto,
Bellezze ond'io tutt'ardo
e son da me diviso
piagatemi col sguardo,
Sanatemi col riso.

Armatevi, pupille
d'asprissimo rigore,
versatemi su'l core
un nembo di faville.
Ma 'labro non sia tardo
a ravnivarmi ucciso.
Feriscami quel sguardo,
ma sanimi quel riso.

Begl'occhi a l'armi, a l'armi!
Io vi preparo il seno.
Gioite di piagarmi
in fin ch'io venga meno!
E se da vostri dardi
io resterò conquiso,
feriscano quei sguardi,
ma sanami quel riso.

That haughty little glance,
bright and menacing,
that poisonous dart
is flying to strike my breast.
O beauties for which I burn,
by which I am severed from myself:
wound me with your glance,
but heal me with your laughter.

Arm yourself, O eyes,
with sternest rigor;
pour upon my heart
a cloud of sparks.
But let lips not be slow
to revive when I am slain.
Let the glance strike me;
but let the laughter heal me.

O fair eyes: to arms, to arms!
I am preparing my bosom as your target.
Rejoice in wounding me,
even until I faint!
And if I remain vanquished
by your darts,
let your glances strike me –
but let your laughter heal me.

Sonata in eco (Sonate, symphonie ... e retornelli [op 8]—1629).....Biagio Marini (1594-1663)

One of Marini's 'Curious inventions', the *Sonata in eco* is scored for three violins and basso continuo. The first violin is marked as 'the part which declaims aloud', while the other two violinists are instructed 'not to be seen'. Lyric, florid and martial lines appear in their turn, each echoed and re-echoed. The piece ends with a closely-imitated fanfare in the home key.

A quest'olmo (Seventh book of madrigals—1619).....Claudio Monteverdi

Marino's sonnet evokes scenes of past joys and connubial pleasures, now rendered ineffably sad by the loss of the beloved. The nostalgic tone of the poem draws forth an imaginative series of textures and harmonies from Monteverdi, who uses contrapuntal imitation as well as rich harmonies to suggest the scenes and actions being recalled by the protagonist.

A quest'olmo, a quest'ombre ed a quest'onde
ove per uso ancor torno sovente,
eterno i' deggio, ed avrò sempre in mente,
quest'antro, questa selva e queste fronde.

In voi sol, felici acque, amiche sponde,
il mio passato ben quasi presente
Amor mi mostra, e del mio foco ardente
tra le vostre fresch'aure i semi asconde.

Qui di quel lieto dì soave riede
la rimembranza, allor che la mia Clori
tutta in dono se stessa e'l cor mi diede;

già spirar sento erbette intorno e fiori,
ovunque o fermi il guardo o mova il piede,
dell'antiche dolcezze ancor gli honori.
--Giambattista Marino (1569—1625)

That poplar tree, the shade and the lake,
where I still often return,
eternal duty, I shall never forget
that refuge, that wood and the verdure.

In you, sun, happy water, welcoming shores,
Love shows me my almost present past,
and from my ardent fire,
amongst your fresh auras the seeds are concealed.

From that sad and gentle day come
memories of Cloris, my love,
succumbing her body and soul;

I still feel the murmur of the grass and flowers,
wherever I turn to look and wherever I stand,
and the traces of erstwhile sweetness.



Heavenly Music

Confitebor terzo alla francese (Selva morale—1641).....Claudio Monteverdi

In texture and in mood, this psalm setting recalls *Vago augelletto* from the first half of our program. Monteverdi begins with a distinctive solo melody which returns at the end on the text, ‘As it was in the beginning’. Essentially written as a solo with accompaniment texture, Monteverdi specifies that instruments can double the vocal parts (as we do), but that the top line should be voice alone. Each phrase of text is supplied with a setting perfectly adapted to its meaning, either by the use of pictorial madrigalisms, changes of rhythm and meter, or harmonic shifts.

Confitebor tibi Domine in toto corde meo:
in consilio justorum,
et congregatione.

I will praise the Lord with my whole heart,
In the assembly of the just,
and in the congregation.

Magna opera Domini:
exquisita in omnes voluntates ejus.

The works of the Lord are great.
Sought out of all them that have pleasure therein.

Confessio et magnificentia opus ejus:
et justitia ejus manet in saeculum saeculi.

His work is honourable and glorious:
And his righteousness endureth for ever.

Memoriam fecit mirabilium suorum,
misericors et miserator et justus:
escam dedit timentibus se.

He made wonderful works to be remembered:
The Lord is gracious and full of compassion:
He hath given meat unto them that fear him.

Memor erit in saeculum testamenti sui:
virtutem operum suorum annuntiabit populo suo.

He will be ever mindful of his covenant.
He showed his people the power of his works.

Ut det illis hereditatem gentium:
opera manuum ejus veritas et iudicium.

That he may give them heritage of the heathen.
The works of his hands are verity and judgment.

Fidelia omnia mandata ejus:
confirmata in saeculum saeculi.
facta in veritate et aequitate.

All his commandments are sure.
They stand fast for ever and ever,
And are done in truth and uprightness.

Redemptionem misit Dominus populo suo:
mandavit in aeternum testamentum suum.

He hath sent redemption unto his people:
He hath commanded his covenant forever.

Sanctum et terribile nomen ejus:
initium sapientiae timor Domini.

Holy and reverend is his name.
The fear of the Lord is the beginning of wisdom.

Intellectus bonus omnibus facientibus eum:
laudatio ejus manet in saeculum saeculi.

All that do his commandments have a good
understanding: His praise endureth for ever.

Gloria Patri et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc et semper,

Glory be to the Father and to the Son,
and to the Holy Spirit.
As I was in the beginning,
is now and ever shall be,

Et in saecula saeculorum. Amen.

World without end. Amen.

--Psalm 111

Sanctorum meritis (Selva morale—1641).....Claudio Monteverdi

This hymn setting is one of the simplest of Monteverdi's settings in the *Selva morale* or elsewhere. The violin introduction and interludes draw from the same staunch melodic language as the vocal line, which lauds the saints as the 'race of victors'. The final ritornello leads to a brief but moving 'Amen'.

Sanctorum meritis inclita gaudia
Pangamus socii gesta que fortia
Nam gliscit animus promere cantibus
Victorum genus optimum.

Let us celebrate together the renowned joys that
the saints have earned through their merits, and
their deeds of beauty; for my soul is impatient to
sing praises of that most excellent race of victors.

Te, summa Deitas unaque, poscimus,
ut culpas abluas, noxia subtrahes,
Des pacem famulis nos quoque gloriam
per cuncta tibi saecula. Amen

We beseech thee, most high and only deity.
Wash away our guilt, remove us from evil things.
Give peace to thy servants, that they too may
share in thy glory, forever and ever. Amen.

Sonata 16 (Sonate concertate in stil moderno, Book II—1629).....Dario Castello (c.1590-c.1643)

Not much is known about the life of Dario Castello, but he has left us with a rich legacy of instrumental works, especially in his works in what he called 'stil moderno'. Like the Marini sonatas in the first half of our concert, these pieces are each refreshingly different, with sudden changes of tempo, surprising harmonic shifts and dynamic contrasts.

Laudate Dominum in sanctis eius (Selva morale—1641).....Claudio Monteverdi

Written in a very different style and texture from the Confitebor which opened the second half of our concert, this piece demonstrates the wide diversity of compositional approaches which Monteverdi explored in both his sacred and his secular works. Using only a single soprano voice and basso continuo accompaniment, he pulls out all the stops in this setting of the celebratory (and musical) Psalm 150.

Laudate Dominum in sanctis eius:
Laudate eum in firmamento virtutis eius.

Praise God in his sanctuary:
Praise him in the firmament of his power.

Laudate eum in virtutibus eius:
Laudate eum in sono tubae:
Laudate eum in psalterio et citara.

Praise him for his mighty acts:
Praise him with the sound of the trumpet:
Praise him with the psaltery and the harp

Laudate eum in timpano et choro:
Laudate eum in cimbali bene sonantibus.

Praise him with the timbrel and dance:
Praise him on the loud cymbals.

Laudate eum in cimbali iubilationibus:
Omnes spiritus laudat Dominum!
Alleluia.

Praise him on the joyful cymbals:
Let all that have breath praise the Lord.
Alleluia.

--Psalm 150

Sonata 15 (Sonate concertate in stil moderno, Book II—1629).....Dario Castello

Castello here takes a somewhat different approach than that in Sonata 16. Instead of beginning imitatively, he gives us a rich, harmonically-based introduction, which leads to a close-imitation passage, interrupted by an Adagio cadence. Finally, he gives us a finale in triple-time. The passion and impetuosity of this piece is typical of Castello's style as well that of many of his colleagues; its very unpredictability staves off ennui, instead amazing and delighting us.

Confitebor (Messa et salmi—1650).....Claudio Monteverdi

This second setting of Psalm 111, from the posthumous collection of sacred music, is a tour de force for solo soprano. Framed by violin ritornelli, the vocal part explores all the possibilities of text-setting, from simple sincerity to madrigalian gestures to virtuosic passagework athletic, bouncing motifs. The Gloria Patri, beginning in a lilting triple-meter, ends with one of Monteverdi's most moving settings of 'Amen' (and this is saying a lot!).

See above for text and translation.

Laudate Dominum primo (Selva morale—1641).....Claudio Monteverdi

We close with another setting from the *Selva morale*, this one a festive psalm for six voices, two violins and basso continuo. Monteverdi takes advantage of the sextet texture by dividing the singers into various groupings—full tutti; paired trios; and three-fold duets. He makes the most out of the words 'misericordia ejus' ('his mercy') by setting it to a slow, descending chromatic line, contrasting this with various active ascending duets and trios.

Laudate Dominum, omnes gentes;
Laudate eum, omnes populi.

Praise the Lord, all nations;
Praise him, all peoples.

Quoniam confirmata est super nos misericordia
ejus, Et veritas Domini manet in aeternum.

Certain is his love and mercy for us,
And the faithfulness of the Lord endures forever.

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

Glory be to the Father and to the Son,
and to the Holy Spirit.
As I was in the beginning,
is now and ever shall be,
World without end. Amen.

--Psalm 117

Performers

Green Mountain Consort

Dianna Morgan
soprano

Shawna Hervé
alto

Paul Haile
tenor

Lauren Haile
mezzo

Robert Worth
bass

Green Mountain Consort was founded as a one-on-a-part ensemble specializing in Renaissance music. This group is featured each season in our Sacred Realms concert set, held in the domed and frescoed church of St. Seraphim Orthodox Church.

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director
Aaron Westman, associate director

Elizabeth Blumenstock
violin

Maria Caswell
viola

Mary Springfels
cello

Aaron Westman
violin

Phebe Craig
harpsichord & organ

Live Oak Baroque Orchestra is Sonoma Bach's resident instrumental ensemble. Led by Baroque violin sensation Elizabeth Blumenstock, LOBO brings sumptuous tone and breathtaking flair to the one-on-a-part string-band repertoire of the 17th Century. Experience Baroque music at its finest—passionately performed by some of the country's finest and most charismatic period instrumentalists, right here in Sonoma County.

Biographies

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster, soloist, and leader with the Bay Area's American Bach Soloists and Philharmonia Baroque Orchestra, and is concertmaster of the International Handel Festival in Goettingen, Germany. In Southern California, Ms. Blumenstock is Music Director of the Corona del Mar Baroque Music Festival. Her love of chamber music has involved her in several accomplished and interesting smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, and Trio Galanterie. An enthusiastic teacher, Ms. Blumenstock teaches at the San Francisco Conservatory of Music, the American Bach Soloists' summer Festival and Academy, and the International Baroque Institute at Longy. Ms. Blumenstock plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Maria Walsh Caswell, *baroque violin* and *vielle*, is a graduate of the New England Conservatory of Music, where she studied violin with Masuko Ushioda. At the same time she started exploring the baroque violin and vielle. Upon returning to San Francisco, she became a founding member of Philharmonia Baroque Orchestra. She has also played with Voices of Music, American Bach Soloists, Live Oak Baroque Orchestra, Jubilate, and Magnificat. In addition she plays with the Alphabet Baroque Club, a lighthearted but serious eclectic broken consort with harpsichord. Ms. Caswell lives in Sonoma County with her husband, two cats, and two goats (not in the house).

Originally from Colorado, **Phebe Craig** spent her student years in Berlin, Brussels, and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles. As a specialist in basso continuo realization, she has accompanied many prominent early music soloists, both in concerts and recordings. She has appeared in concert throughout the United States and at the Carmel Bach Festival, the Regensburg Tage Alter Musik, New York State Baroque and the Berkeley Early Music Festival. She has co-produced a series of Early Music play-along recordings for treble instruments (The DiscContinuo series) and co-authored a *Guide to Baroque Dance for Musicians (Dance-at-a-Glance)*. She has been on the faculty of numerous Baroque workshops and was the director of the San Francisco Baroque Music and Dance Workshop for many years.

Christopher Fritzsche is a performing artist, an educator, 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. Internationally recognized for his effortless countertenor voice, he can be heard on well over a dozen recordings on Warner Classics' Teldec label.

From 1992 until 2003, he performed with the world-renowned cappella vocal ensemble, Chanticleer. In those 11 years he sang over 1,000 concerts world-wide, appearing with the New York Philharmonic (Emil de Cou), San Francisco Symphony Orchestra, the Atlanta Symphony, the St. Paul Chamber Orchestra, (Christopher Hogwood and Hugh Wolff), and more recently the Santa Rosa Symphony, (Jeffrey Kahane & Robert Worth) and has sung concerts in some of the world's most renowned venues: The Kennedy Center (Washington D.C.), New York's Lincoln Center, as well as national concert halls across Asia and Europe, including London's Wigmore Hall. 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.

Lauren Haile first moved to Sonoma County to earn her bachelor's in music at SSU in 2003 and has been here ever since! She teaches piano and voice at Music To My Ears in Cotati where she has over 30 private students. She has accompanied and musically directed shows at Cinnabar, Spreckels, The Raven, The Glaser Center and 6th Street Playhouse. You can also find her coaching and accompanying the choirs at Casa Grande High School. On Sundays, she and her husband, Paul, lead the music at SOMA Church Community. Lauren has been a part of the local indie music scene since 2006 where she played alongside her husband in the instrumental rock band Not To Reason Why. More recently, she plays and sings in her band Trebuchet with her husband and two other SSU music alums. She has loved singing under the direction of Bob Worth in Circa 1600 as an alto/second soprano for the last 10 years.

Paul Haile graduated with a Bachelor of Arts in Music degree from Sonoma State University in 2006. He also obtained his Certificate of Completion from the Recording Connection Program for Recording Engineering in 2008. He now works as a private piano, vocal, drum and cello instructor for students of all ages at the Napa School of Music and Music to My Ears music schools. He currently is the instructor for the Audio Recording and Production Certificate Program at Sonoma State University. In his free time, he sings and plays the drums with his wife, Lauren, in their band, Trebuchet. He also continues to take on various recording projects from full bands, to jingles, to voice over work at his recording studio, Greenhouse Recording. He most recently finished recording and mixing a project that Trebuchet, the Young People's Chamber Orchestra and composer, Ben Taylor collaborated on together. He lives in Petaluma and has been happily dwelling with his wife there for the past 6 years.

Shawna Hervé is a native of Sonoma County and an alumni of the Sonoma State University music department. She has been singing in bands since the age of fifteen exploring folk, rock, funk, blues, jazz, R&B, reggae and country. Her first album of original music, Material Ghost, was released in 2008 and her EP, See Yourself, was released in 2011. She is currently working on another full-length album. Early music became a part of her life during her college years at Sonoma State when Robert Worth was her ear training teacher and choir conductor. After ten years of not singing early music she joined Circa 1600 and Green Mountain Consort and has been loving it ever since. She started her business as a private singing teacher in 2004 at Stanroy Music Center and now sustains a work load of approximately 40 students with a wait list of singers eager to study with her. She and her husband, Cory Herve, have a duo called Twin Soles that performs a few times a month at some of their favorite venues in the North Bay and on Maui where they spend many of their vacations. She has recorded on many local artists' albums singing backup and lead on their original music. When she's not working she's spending time with her son, Indigo, and with her husband and their two cockatiels, Bo and Pippin. Everyone in the household is a singer including the birds.

Dianna Morgan graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is the recipient of the Bev Sellers Memorial Scholarship from The Young Singers Foundation and was recognized as Performing Arts Woman Student of the Year by the American Association of University Women. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 Austrian Protégé Vocal Competition. She has toured the world as a soprano soloist in Puerto Rico, Austria, and Hungary and has appeared in several operas with Rogue Opera and Cinnabar Theater. Dianna moved to Petaluma in 2013 to be closer to her family, and has since fallen in love with it! She lives there with her husband and children, and they enjoy walking around town, finding new things to do, and spending time together. Dianna is an active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, Green Mountain Consort, and working as Sonoma Bach's Executive Director.

For most of her adult life, **Mary Springfels** had devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, concert Royal, and the Waverly consort. For 20 years she directed the innovative Newberry Consort, and can be heard on dozens of recordings. In 2006, Mary moved to the mountains of New Mexico, where she is active in the formation of an intentional community called the Wit's End Coop. She continues to teach and perform extensively. The past year's highlights include appearances with the Folger Consort, the Tallis Scholars, and concerts of medieval music at the Dallas Museum of Fine Art, and in London, at Old St. Bartholomew's Church. This summer, she will be teaching and lecturing at the Texas Toot, the San Francisco Early Music Society, The Viola da Gamba Society of America, Amherst Early Music, and the Pinewoods Early Music Week.

"[B]rilliant violinist" (*-Early Music America*) **Aaron Westman** has performed as a soloist, principal player, or chamber musician with Agave Baroque, American Bach Soloists, Berkeley West Edge Opera, Bach Collegium San Diego, El Mundo, Ensemble Mirable, Live Oak Baroque Orchestra, Los Angeles Master Chorale, Magnificat, Musica Angelica, Musica Pacifica, New Hampshire Music Festival, Pacific Bach Project, Seraphic Fire, and The Vivaldi Project, and he also performs regularly with Orchester Wiener Akademie and Philharmonia Baroque Orchestra. Noted for his "profound playing" (*-Early Music America*), Aaron co-directs the award winning chamber ensemble Agave Baroque, 2014-15 Ensemble in Residence for *Presidio Sessions*, as well as Sonoma Bach's own Live Oak Baroque Orchestra. He has recorded for Hollywood, and on the Dorian/Sono Luminus, VGo Recordings, NCA, and Philharmonia Baroque Productions labels, as well as live on KPFK (Los Angeles), WDAV (North Carolina), BBC, ORF (Austria), and as a soloist on NPR's Harmonia and Performance Today radio programs. Aaron tours extensively worldwide, including with two projects starring the actor John Malkovich. Aaron holds a Master of Music from the Indiana University School of Music. For three years, he taught baroque strings at CalArts, near Los Angeles. He is currently Music Director of the Santa Rosa Symphony's Young People's Chamber Orchestra.

Robert Worth is the founding music director of Sonoma Bach. In 2010, he retired as Professor of Music at Sonoma State University, where he taught choral music and many other subjects for 27 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 musicianship training, and for ten years ran the ear training program at SSU. He is a composer and arranger of both choral music and jazz, and his vocal jazz arrangements have been performed by many groups throughout California and beyond. He was deeply involved in the Green Music Center project in its early years, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.

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The Piazzetta Looking North, Canaletto (c.1730)

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