



**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

MAJOR WORKS SERIES

*Bach in
Church and Chamber*

Sonoma Bach Choir

Live Oak Baroque Orchestra

Directed by Elizabeth Blumenstock
and Robert Worth

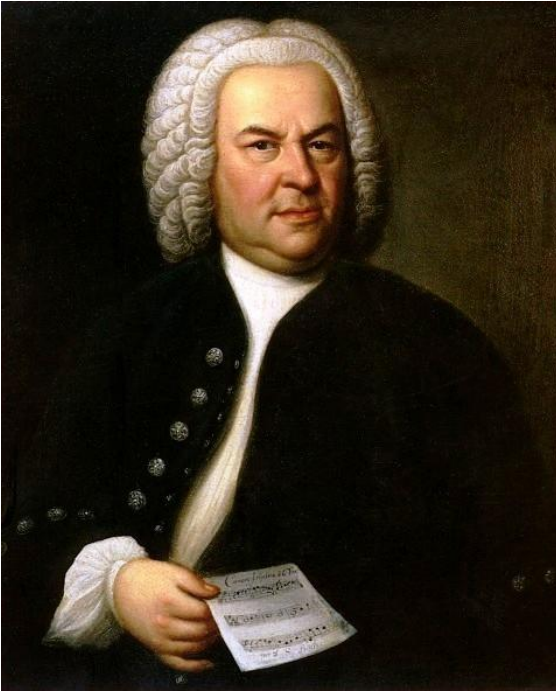
Friday, June 2, 8PM

Saturday, June 3, 8PM

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



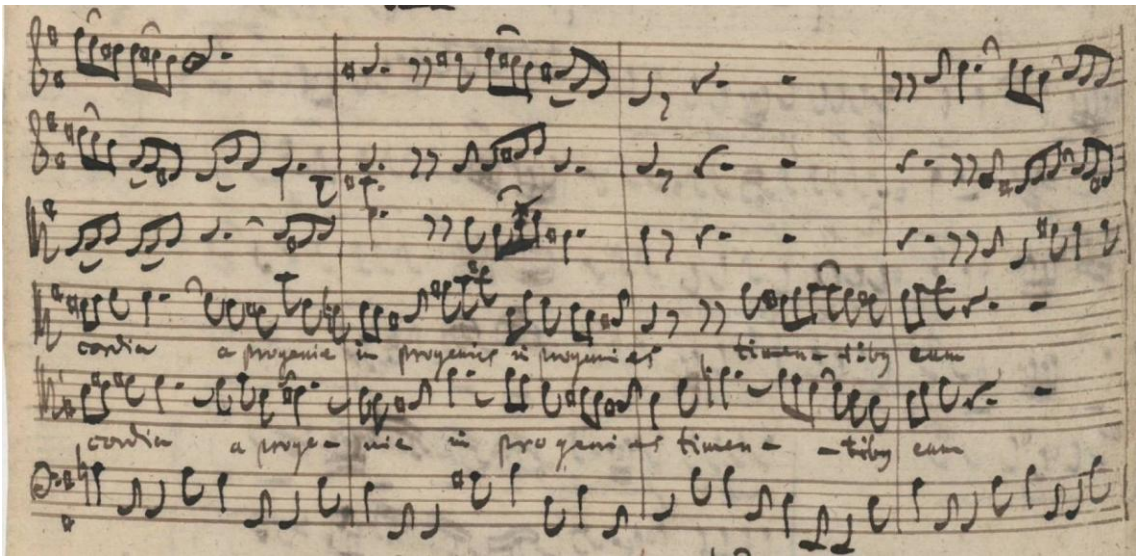
Oleksandr Bogomazov. *Still life with flowers*, 1914.



Portrait of Johann Sebastian Bach
Elias Gottlob Haussmann (1695-1774)



An Officer Blowing a Trumpet
Anthonie Palamedesz (1601-1673)



J.S. Bach's score, Et Misericordia - Magnificat



Presented by Sonoma Bach in association with the Green Music Center

Major Works Series:
J.S. Bach in Church & Chamber

FEATURING

Sonoma Bach Choir
Live Oak Baroque Orchestra
Directed by Robert Worth

Dianna Morgan, soprano
Christopher Fritzsche, mezzo

Daniel Hutchings, tenor
Hugh Davies, bass

Karen Clark, alto

Friday, June 2, 2017 at 8pm
Schroeder Hall
Green Music Center
Sonoma State University

Saturday, June 3, 2017 at 8pm
Schroeder Hall
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Sonoma State University

J.S. Bach in Church & Chamber

Cantata BWV 214: Tönet, ihr Pauken! Erschallet, Trompeten!.....J.S. Bach (1685-1750)

1. Chorus: Tönet, ihr Pauken! Erschallet, Trompeten!
2. Recitative: Heut' ist der Tag
3. Aria: Blast die wohlgegriff'nen Flöten
4. Recitative: Mein knallendes Metall
5. Aria: Fromme Musen! Meine Glieder!
6. Recitative: Uns're Königin im Lande, die der Himmel zu uns Sandte
7. Aria: Kron' und Preis gekronter Damen
8. Recitative: So dringe in das weite Erdenrund
9. Chorus: Blühet, ihr Linden in Sachsen wie Cedern

Brandenburg Concerto no. 2.....J.S. Bach

- 1.[Allegro]
2. Andante
3. Allegro assai

BWV 147: Jesu Joy of Man's Desiring.....J.S. Bach



BWV 243: Magnificat in D Major.....J.S. Bach

1. Chorus: Magnificat anima mea
2. Aria: Et exultavit
3. Aria: Quia respexit
4. Chorus: Omnes generationes
5. Aria: Quia fecit mihi magna
6. Duet: Et misericordia
7. Chorus: Fecit potentiam
8. Aria: Deposuit potentes
9. Aria: Esurientes implevit bonis
10. Trio: Suscepit Israel
11. Chorus: Sicut locutus
12. Chorus: Gloria Patri

Program Notes

Cantata 214 – Tönet ihr Pauken! – Sound, you drums!

In 1733 Bach was looking for a new home. He and his family had moved to Leipzig ten years before, but the intervening decade had seen relentless confrontation with the civic and school authorities. With amazing energy and creative zest, Bach had written nearly a cantata a week for his first several years, and then had coasted, writing almost no new religious music after 1729. The most promising new horizon was Dresden, home of the Elector, the ruler of Saxony, who was also King of Poland.

We owe our cantata 214, and several others, to Bach's desire to make an impression on this royal family. Friedrich August II was the new Elector, and his wife, Maria Josepha, had a birthday on December 8th. Bach wrote our cantata for this occasion, and we know that he finished it only the day before the performance, because the date is inscribed in his own handwriting on the score. No doubt it would have been nice to rehearse . . .

Although our cantata would have been performed only on this one occasion, Bach took great care with the music, perhaps because he already intended to use it the next year in his Christmas Oratorio. This reusing of old music is called parody, with no suggestion of ridicule, and Bach does it all the time, although he never takes music used for a liturgical service and sets it to secular texts. Our bass aria praising the Queen becomes, in the Christmas Oratorio, praise of Jesus as King, and our alto aria becomes a shepherd's song, with the necessary change from our oboe d'amore to the tenor shepherd's flute. This oboe d'amore, or love oboe, is worthy of special note. It is pitched a third lower than an ordinary oboe, and therefore is longer, with a bulbous head and a unique tone. It is also used for a movement in the Magnificat.

The Queen is praised in a succession of recitatives and arias by four mythological figures. The first of these is Irene, Peace, who has no aria, followed by Bellona, the Roman war goddess, whose lovely aria has twin flutes, then Pallas, who is Pallas Athena, head of the Muses, and finally Fama, Roman Goddess of Reputation and also of infamous Rumor. She is supposed to whisper at first, but not our Goddess, who starts out good and loud, with trumpet accompaniment.

Bach received no job offers from Dresden, and this cantata performance, like every other in his lifetime, elicited no comment from anyone.

Brandenburg Concerto no. 2

The Brandenburg Concertos are a set of six compositions that Bach assembled and sent off to the Margrave of Brandenburg in 1721. Brandenburg, just south and west of Berlin, was ruled by an uncle of Friedrich Wilhelm I, the Soldier King.

Bach's period was full of concertos, both the Roman form pioneered by Corelli and the Venetian from Vivaldi. Bach had intensively studied Vivaldi while still in Weimar, and had transcribed many of Vivaldi's violin concertos for harpsichord, so he was thoroughly familiar with the form. But no one before him had written concertos like the Brandenburgs. Each of the six is quite different from the others and from anything else. Bach wrote them out himself in a beautiful dedication copy, without help from copyists. The dedication itself is in the disagreeably servile language that seems to have been good form at the time: “. . . begging you most humbly not to judge their imperfections by the standards of that refined and delicate taste in music that everyone knows you to possess, but rather to accept, with benign consideration, the profound respect and most humble devotion that I attempt to show by this means . . .”. The beautiful copy

sat on the shelf in Brandenburg and was not discovered until 1849, nearly a hundred years after Bach's death. Most likely, it had never been played or even acknowledged.

The piece has come up in the world. Voyager I, the first human artifact to leave our Solar System, contains a gold record, and on that record the entire first movement of the Second Brandenburg is placed at the beginning, the first human sounds to be heard by alien ears, if they have an old phonograph – and ears.

The trumpet part they will hear is absolutely ferocious, and most likely no one in either Bach's then home of Cothen or in Brandenburg could play it. The part is so difficult that many shifts have been employed to perform it; horns, clarinets, and even a soprano saxophone have been substituted for the trumpet. By contrast with the first and third movement, the second movement is quiet and contemplative, based entirely upon the music you will hear in the first few moments.

Jesu, Joy of Man's Desiring (from Cantata 147)

This piece will sound familiar to many, although it is more often played in arrangements than in its original form. It became famous in an arrangement for keyboard by Myra Hess, who played this and other German music for Londoners during the Blitz. Bach added this movement to his Cantata 147 when he revised it in Leipzig in 1723. The Magnificat, the main piece for tonight's concert, was written in 1723 and performed at Christmas, but it may also have been performed earlier in 1723 for the Feast of the Visitation of the Virgin, and if so it was heard for the first time in the same concert as Jesu, Joy of Man's Desiring.

The simple beauty of this movement requires no commentary, but it is an example of Bach's working method of starting an instrumental piece and then, when it is well underway, of introducing a chorale tune that fits perfectly with the musical material already presented. To Bach's audience, who would have known these tunes from childhood, there must have been an intensely emotional recognition of the familiar within the novel.

Magnificat in D

The Magnificat is the Latin form of the song of the Virgin Mary, taken from the Gospel of Luke, which she sings when she visits her cousin Elizabeth, who is pregnant with John the Baptist. It is in the tradition of the most ancient Old Testament texts, the songs of Miriam, sister of Moses, and of Deborah, both of which have an almost military tone. Bach wrote a version in E flat for 1723, and then revised it in 1733 to create the version performed tonight, in D major.

It is a most festive piece, with a large orchestra by Bach's standards, and in its perfect finish, its five voice texture, and its terseness, it is similar to the Mass in B Minor that Bach put together in his last years of life.

Bach takes advantage of every potential resonance of the text. You will hear the powerful brought down and the proud scattered. In the movement *Suscepit Israel* you will hear, as in *Jesu Joy*, a hymn tune inserted on top of the music, in this case the oboes playing the *Tonus Peregrinus*, the truly ancient hymn of refugees and pilgrims. This is a concentrated and intense composition, Bach's first chance, in 1723, to show the Leipzig congregation what he could do with an extensive piece.

There are solos for all five soloists, each strongly differentiated from the others, and punctuated by the chorus at intervals. There are no da capo arias, in which material is repeated, because there is not a note anywhere that is not required for the immediate purpose. In elegance and refinement and, in places, sheer excitement, this is Bach at his best.

Texts and Translations

CANTATA BWV 214: TÖNET, IHR PAUKEN! ERSCHALLET, TROMPETEN! (1733)

Dramma Per Musica—for the Birthday of Maria Josepha Queen of Poland and Electress

Text: Anon (possibly JS Bach); Characters: *Bellona* (Soprano), *Pallas* (Alto), *Irene* (Tenor), *Fama* (Bass)

1. Chor

Tönet, ihr Pauken! Erschallet, Trompeten!
Klingende Saiten, erfüllet die Luft!
Singet itzt Lieder, ihr muntren Poeten,
Königin lebe! wird fröhlich geruft.
Königin lebe! dies wünschet der Sachse,
Königin lebe und blühe und wachse!

Sound, you drums! Ring out, you trumpets !
Resonant strings, fill the air!
Sing your songs now, you lively poets,
Long live the queen! This is our joyful shout.
Long live the queen! This is the wish of Saxony,
Long live the queen and may she flourish and prosper!

2. Recitativo T

Irene:

Heut ist der Tag,
Wo jeder sich erfreuen mag.
Dies ist der frohe Glanz
Der Königin Geburtsfests-Stunden,
Die Polen, Sachsen und uns ganz
In größter Lust und Glück erfunden.
Mein Ölbaum
Kriegt so Saft als fetten Raum.
Er zeigt noch keine falbe Blätter;
Mich schreckt kein Sturm, Blitz, trübe Wolken,
düstres Wetter.

2. Recitativo T

Irene:

Today is the day
when everyone may rejoice.
This is the joyful splendour
of the time of the queen's birthday,
which means for Poles, Saxons and all of us
the greatest happiness and delight.
My olive tree
has both sap and luxuriant growth,
it shows yet no yellow leaves,
I am scared by no storm, lightning, dismal clouds,
gloomy weather.

3. Aria S

Bellona:

Blast die wohlgegriffnen Flöten,
Dass Feind, Lilien, Mond erröten,
Schallt mit jauchzendem Gesang!
Tönt mit eurem Waffenklang!
Dieses Fest erfordert Freuden,
Die so Geist als Sinnen weiden.

3. Aria S

Bellona:

Blow the firmly held flutes,
so that the enemy, lilies and the moon may blush,
ring out with jubilant song!
Let the clash of your weapons sound!
This festival demands joy
that feeds both spirit and mind.

4. Recitativo S

Bellona:

Mein knallendes Metall
Der in der Luft erbebenden Kartaunen,
Der frohe Schall;
Das angenehme Schauen;
Die Lust, die Sachsen itzt empfindt,
Rührt vieler Menschen Sinnen.
Mein schimmerndes Gewehr
Nebst meiner Söhne gleichen Schritten
Und ihre heldenmäßige Sitten

4. Recitativo S

Bellona:

My crash of metal
as the heavy canon make the air shudder,
the joyful noise;
the pleasant sight;
the delight that Saxons now feel,
move the minds of many people.
My glimmering weapons
with my sons' measured march
and their heroic ways

Vermehren immer mehr und mehr
Des heutigen Tages süße Freude.

5. Aria A

Pallas:

Fromme Musen! meine Glieder!
Singt nicht längst bekannte Lieder!
Dieser Tag sei eure Lust!
Füllt mit Freuden eure Brust!
Werft so Kiel als Schriften nieder
Und erfreut euch dreimal wieder!

6. Recitativo A

Pallas:

Unsre Königin im Lande,
Die der Himmel zu uns sandte,
Ist der Musen Trost und Schutz.
Meine Pierinnen wissen,
Die in Ehrfurcht ihren Saum noch küssen,
Vor ihr stetes Wohlergehn
Dank und Pflicht und Ton stets zu erhöh'n.
Ja, sie wünschen, dass ihr Leben
Möge lange Lust uns geben.

7. Aria B

Fama:

Kron und Preis gekrönter Damen,
Königin! mit deinem Namen
Füll ich diesen Kreis der Welt.
Was der Tugend stets gefällt
Und was nur Heldinnen haben,
Sein dir angeborne Gaben.

8. Recitativo B

Fama:

So dringe in das weite Erdenrund
Mein von der Königin erfüllter Mund!
Ihr Ruhm soll bis zum Axen
Des schön gestirnten Himmels wachsen,
Die Königin der Sachsen und der Polen
Sei stets des Himmels Schutz empfohlen.
So stärkt durch sie der Pol
So vieler Untertanen längst
erwünschtes Wohl.
So soll die Königin noch lange
bei uns hier verweilen
Und spät, ach! spät zum Sternen eilen.

increase ever more and more
the sweet joy of today.

5. Aria A

Pallas:

Devoted Muses! My companions!
Do not sing songs that have been long known!
Let this day be your delight!
Fill your hearts with joy!
Throw down both quill and writings
and rejoice with triple joy!

6. Recitative A

Pallas:

Our country's queen,
whom heaven sent to us,
is the Muses' comfort and protection.
This is known by my Pierides
who in reverence kiss her hem,
for her constant prosperity
constantly to increase their gratitude and duty and song.
Indeed they wish that her life
may long give us delight

7. Aria B

Fama:

Crown and praise of crowned ladies,
Queen! with your name
I shall fill the whole world.
What is always pleasing to virtue
and what only heroine have
are your gifts from birth.

8. Recitative B

Fama:

Then throughout the wide circle of the earth
may my voice, which is filled with the queen, penetrate.
Her fame should grow right up to the axle
of heaven with its beautiful stars,
may the queen of the Saxons and Poles
be entrusted to heaven's constant protection.
Then through her heaven's pole strengthens
the prosperity desired for a long time
by so many of her subjects.
Thus may the queen for a long time
tarry here among us
and late, ah! late hasten to the stars.

9. Chor

Irene:

Blühet, ihr Linden in Sachsen, wie Zedern!

Bellona:

Schallet mit Waffen und Wagen und Rädern!

Pallas:

Singet, ihr Musen, mit völligem Klang!

alle:

Fröhliche Stunden, ihr freudigen Zeiten!

Gönnt uns noch öfters die güldenen Freuden:

Königin, lebe, ja lebe noch lang!

9. Chorus

Irene:

Blossom, you linden trees in Saxony, like cedars!

Bellona:

Resound with weapons, wagons and wheels!

Pallas:

Sing, you Muses, with full sound!

All:

Happy hours, you joyful times!

Grant us more often in the future these golden joys:

Queen, may you live, yes may you live long!

CANTATA BWV 147: HERZ UND MUND UND TAT UND LEBEN (1716/1723)

10. Choral

Jesus bleibet meine Freude,

Meines Herzens Trost und Saft,

Jesus wehret allem Leide,

Er ist meines Lebens Kraft,

Meiner Augen Lust und Sonne,

Meiner Seele Schatz und Wonne;

Darum lass ich Jesum nicht

Aus dem Herzen und Gesicht.

10. Chorale

Jesus remains my joy,

the comfort and life's blood of my heart,

Jesus defends me against all sorrows,

he is my life's strength,

the delight and sun of my eyes

my soul's treasure and joy;

therefore I shall not let Jesus go

from my heart and sight.

BWV 243: MAGNIFICAT IN D MAJOR (1723/1732-35)

1. Chor

Magnificat anima mea Dominum.

2. Arie S II

Et exultavit spiritus meus in Deo salutari meo.

3. Arie S I

Quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent

4. Chor

omnes generationes.

5. Arie B

Quia fecit mihi magna,

qui potens est, et sanctum nomen eius.

6. Arie (Duet) A T

Et misericordia a progenie in progenies,

timentibus eum.

7. Chor

Fecit potentiam in bracchio suo,

dispersit superbos mente cordis sui.

1. Chorus

My soul magnifies the Lord.

2. Aria S II

And my spirit rejoices in God my Savior.

3. Aria S I

For He has regarded the lowliness of His handmaiden.

Behold, from henceforth, I will be called blessed

4. Chorus

by all generations.

5. Aria B

For the Mighty One has done

great things for me, and holy is His name.

6. Aria (Duet) A T

His mercy is for those who fear Him

from generation to generation.

7. Chor

He has shown strength with His arm,

He scattered the proud in the thoughts of their hearts.

8. *Arie T*

Deposuit potentes de sede et exaltavit humiles.

9. *Arie A*

Esurientes implevit bonis,
et divites dimisit inanes.

10. *Terzett SI, SII, A*

Suscepit Israel puerum suum
recordatus misericordie suae.

11. *Chor*

Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

12. *Chor*

Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio
et nunc et in saecula saeculorum,
Amen.

Luke 1:46-55

8. *Aria T*

He has brought down the powerful from their thrones
and lifted up the lowly.

9. *Aria A*

He has filled the hungry with good things,
and sent the rich away empty.

10. *Trio SI, SII, A*

He has helped His servant Israel
in remembrance of His mercy.

11. *Chorus*

According to the promise He made to our ancestors,
to Abraham and to His descendants forever..

12. *Chorus*

Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning,
is now, and forever and ever,
Amen.

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Sonoma Bach Choir

Robert Worth, director

Yvonne Wormer, rehearsal accompanist

Bonnie Alexander	Ben Ford	Matthew McClure	Sue Self
Brian Andersen	Gary Foster	Dianna Morgan	Lisa Smith
Stephanie Bangs	Mike Hall	Amy Nykamp	Pat Solter
Richard Beebe	David Hanes	John Nykamp	Dan Solter
Leah Cameron	Kristofer Haugen	Vicki Osten	Ron Stevens
Anne Cook	Faye Heath	Robert Reid	Katie Stohlmann
Nedra Crowe-Evers	Andrea Herold	Andrew Robart	David Stohlmann
Janice Cunningham	Molly Hogan	Bruce Robinson	Mary Tenwinkel
Jayne De Lawter	Kathy Jones	Laura Sawyer	Beth Thomlinson
Margaret Field	Tom Lois	Anne Schaefer	Dale Trowbridge

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director

Aaron Westman, associate director

Violin 1

Elizabeth Blumenstock
Anna Washburn
Tyler Lewis

Cello

William Skeen
Gretchen Claassen

Trumpet

Josh Cohen
Melissa Rodgers
Nathaniel Mayfield

Violin 2

Aaron Westman
Jolianne von Einem
Cynthia Albers

Violone

Steven Lehning

Flute

Lars Johannesson
Vicki Melin

Viola

Maria Caswell
Robert Diggins

Oboe

Kathryn Montoya
Marc Schachman

Timpani

Kevin Neuhoff

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.

Karen Clark's performances of medieval to modern music have been heard on prestigious festival and concert series from Boston to Hong Kong. In concert, opera, and oratorio, Karen has performed and recorded with world leading early music groups, to include, Sequentia, Boston Camerata, New York Early Music, the Waverly Consort, and Joshua Rifkin's Bach Ensemble. In 2014-2015, Karen performed medieval music of Hildegard von Bingen, new music of Marc Mellits, and songs from Gustav Mahler's *Kindertotenlieder* in the highly acclaimed Garrett-Moulton Dance company's *The Luminous Edge* in San Francisco's Yerba Buena Center. Karen's recent recital and oratorio appearances include lieder of Brahms, and Mahler, Schoenberg's *Pierrot Lunaire*, and Stravinsky's *Les Noces*. This December Karen is alto soloist in Marin Oratorio's performances of Bach's Christmas Oratorio. Recent recordings include *On Cold Mountain: Songs on Poems of Gary Snyder* (Innova label), Ben Johnston's *Parable-Poems of Rumi* (Microfest label), and a soon-to-be-released recording of music of Hildegard von Bingen with the women's chamber ensemble, Vajra Voices, which Karen directs. Karen holds degrees in opera from the Indiana University Jacob's School of Music. She has taught in association with the music departments of Swarthmore College, Sonoma State, Princeton University, Stanford University, UC Berkeley, and in the Thornton School of Music at University of Southern California. Karen offers vocal workshops and maintains private studios in Oakland, and Petaluma.

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 now sings, mostly in the San Francisco area, both as a soloist and as a member of several professional ensembles, and has appeared with groups such as Theatre of Voices, American Bach Soloists, California Bach Society, Magnificat, Albany Consort, San Francisco Bach Choir, Santa Rosa Symphony, Sonoma 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 on the board of Chorus America and as President of American Bach Soloists.

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 a 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 renown 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.

Daniel Hutchings appears frequently with ensembles such as the Baroque Chamber Orchestra of Colorado, the Denver Early Music Consort, the Boulder Bach Festival, St. Martin's Chamber Choir, and Seicento Baroque Ensemble. Recently, Daniel and his wife, composer and pianist Rachael Hutchings, premiered two of her works on Colorado Public Radio. Before moving to Colorado, Mr. Hutchings was a fixture of the San Francisco Bay Area music scene. He has appeared with American Bach Soloists, Philharmonia Baroque and Magnificat, and has performed as a soloist in Bach's St. Matthew Passion, St. John Passion, and B Minor Mass, Monteverdi's *Vespers of 1610* and various works by Vivaldi, Charpentier and others. He has provided many performances of the Bach Cantatas, especially with the San Francisco Bach Choir. He performed for five years at the Carmel Bach Festival, and was one of its Virginia Best Adams Fellows. The San Francisco Classical Voice says, "tenor Dan Hutchings...performed with great sensitivity. Hutchings' high clarion tenor is perfect for Bach's music." The Denver Post says, "Hutchings commanded rapt attention in his beautifully phrased performance... With extraordinary breath control and fine-tuned interpretation, he delivered this piece...with aplomb." Mr. Hutchings began studying music in his hometown of Briarcliff, New York. He attended the Interlochen Arts Academy his senior year of high school and went on to complete a B.M. in voice at the Oberlin Conservatory of Music.

Dianna Morgan graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is the recipient of the Bev Sellers Memorial Scholarship from The Young Singers Foundation and was recognized as Performing Arts Woman Student of the Year by the American Association of University Women. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. She has toured the world as a soprano soloist in Puerto Rico, Austria, and Hungary and has appeared in several operas with Rogue Opera and Cinnabar Theater. Dianna 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.

"[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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