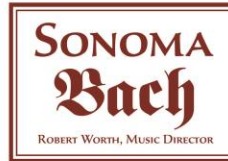


Hubert Robert, detail from *The Cenotaph of Jean Jacques Rousseau* 1712-78  
in the *Tuileries, Paris*, 1794.



P R E S E N T S

THANKSGIVING  
I FEAR NAMORE THE NIGHT

**Dianna Morgan**, soprano

**Christopher Fritzsche**, countertenor

**Daniel Hutchings**, tenor

**Paul Murray**, bass

**Sonoma Bach Choir**

**Live Oak Baroque Orchestra**

Directed by Robert Worth

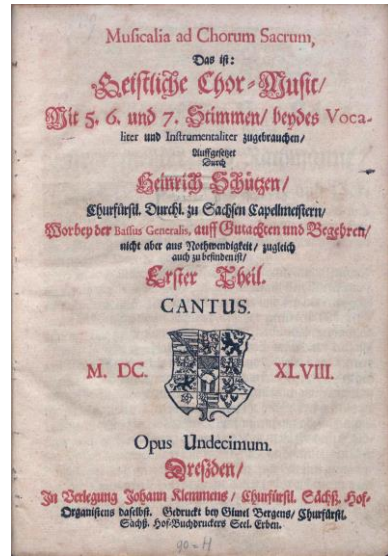
FRIDAY, NOVEMBER 16, 8 P.M.

SATURDAY, NOVEMBER 17, 3 P.M.

SCHROEDER HALL



Heinrich Schütz, Christoph Spetner, 1650



Title page of *Geistliche Chor-Music*, 1648



The Ratification of the Treaty of Münster, Gerard Terborch, 1648



*Presented by Sonoma Bach in association with the Green Music Center*

*Thanksgiving:*

# I Fear Namore the Night

FEATURING

Dianna Morgan, soprano

Christopher Fritzsche, countertenor

Daniel Hutchings, tenor

Paul Murray, bass

Sonoma Bach Choir

Live Oak Baroque Orchestra

Directed by Robert Worth

Friday, November 16, 2018

Schroeder Hall

Green Music Center

Saturday, November 17, 2018

Schroeder Hall

Green Music Center

# Sonoma Bach's 2018-2019 Season

## Light out of Darkness

*Darkness:* We needn't look far to discover challenges and problems and reasons to despair. Right here in our own Sonoma County, we've had the terrible fires and their repercussions which will continue on into a largely unknown future. Our country is riven by strife and serious challenges both domestic and international. Species and habitat are being lost as our effects upon the planet take their toll. We live in a world of new, easy communication, but it seems more difficult to truly connect. Everyone seems to be pedaling harder and harder just to keep up. Undivided attention—a precious gift which we give to each other—seems harder to come by.

*Light:* Kindness is a light. Connection is a light. Generosity is a light. Bravery is a light. Eschewing self-interest in favor of family or community is a light. Truth is a light. Working for peace or freedom or justice is a light. We need to recognize such light whenever and wherever and in whomever we see it, and let it shine upon us. As E.M. Forster says, "Choose a place where you won't do very much harm, and stand in it for all you are worth, facing the sunshine."

But not only that — we need to be active, to take positive steps. My mom used to say, "When you have an overwhelming problem, 'chunk it up'. Divide it into workable tasks, and start knocking them out." Easy to say! But we can each identify small, discrete steps and start taking them. Send a check; make a call; extend a hand; smile at a stranger. By small degrees, we can climb out of ourselves and make connections; and every positive act we make towards the world outside ourselves shines a little light inside as well—it always works both ways.

*Music:* How can we be light-bringers? Well, our aspiration is to be a sort of conduit. We recognize glimmers in the music and words we rehearse and perform that brighten our gloom, and we want to share these with you. We pour what talents we have, our energies, our time, and, yes, our love into this work, so as to give these glimmers the best chance of reaching you.

Artists of all times and of all types have played this role. Somehow art—perhaps especially music—has the power to reach deep inside and light up the dark places. It doesn't matter if it's sacred or secular, popular or classical, serious or not—when it hits home, we know it, and it's the true gold.

*Torches*: One could say that our season-ending Brahms Requiem is a sort of torchbearer: it's the most healing piece of music that we know, and it's the inspiration for our entire 2018–19 season. But we hope you find some illumination or warmth or comfort in each and every one of our eight productions, each with its own 'certain slant of light', each an attempt to carry that light across the miles and the centuries to you: Our friends, our families, our beloved Sonoma community.



### **Tonight's Concert: I Fear Namore the Night**

One of J.S. Bach's earliest works, Cantata 106 (*Actus tragicus*), serves as centerpiece for this exploration of Baroque music in memoriam. Scored for an antique ensemble of two recorders, two violas da gamba and basso continuo, the cantata—one of the spiritual predecessors of the Brahms *Requiem*, which closes our season—presents a masterful selection of biblical verses, tracing an arc from sadness in the opening sinfonia to over-the-top joy in the closing chorale. Bach's much later motet, *Jesu meine Freude*, provides comfort in a different way, using the six verses of the eponymous chorale in alternation with biblical verses to paint victory over fears and tribulations. Our program is rounded out with settings of Luther's touching chorale *Mit Fried und Freud ich fahr dahin* and the incomparable finale of Schütz' *Musicalische Exequien*.



### **Programming a Concert**

What is this thing we call 'concert programming', anyway? How does it work? What are the considerations? How are the decisions made? And how do we know when a given set of decisions have led to a successful concert (or not)?

With our season theme in mind, and of course with a strong desire to feature works by J.S. Bach (our namesake) in one of our Fall programs, I thought through Bach's vocal works for those with the right message: How can we maintain hope in the face of sadness and adversity? Many of Bach's cantatas and motets carry this message, but two stood out for me immediately: *Cantata 106: Gottes Zeit ist die allerbeste Zeit* (also called *Actus Tragicus*); and the motet *Jesu meine Freude*. The Bach Choir has performed these pieces in the past, but it's been quite a while, and I knew that the singers would be eager to sing them again. And each work in its own special way contains the very messages of hope and love and light which I was seeking. (See below in 'Notes, Texts and Translations' for lots more on these works.)

The motet can be done either with continuo accompaniment—organ and cello—alone, or with added instrumental doubling of the vocal parts. *Cantata 106* on the other hand calls specifically for an antique ensemble of two recorders, two violas da gamba, and continuo. I decided early on that we would engage two violins to join the gambas in doubling the vocal parts on *Jesu meine Freude*, and that I would seek out other pieces—both vocal and instrumental—in which we could put this colorful ensemble to most effective use.

Though intense and in fact vast in scope and effect, these pieces are brief—each about 20 minutes—so quite a bit of additional material would be required to reach our normal concert length of ca. 70 minutes. I considered other cantatas and motets, but finally decided to build each half of the concert around one of these fundamental works.

In the alto solo of *Cantata 106*, Bach uses one verse of Luther's chorale 'Mit Fried und Freud ich fahr dahin' (based upon the 'Nunc dimittis') to powerful effect, and I began to seek ways to draw on this connection to expand what became the second half of our concert. 'Mit Fried und Freud' has four verses, so I thought of surrounding the cantata with two verses before and two after. There were many settings to choose from, but I was drawn to a sort of forward progression in time:

Verse 1: The chorale melody alone

Verse 2: Johann Herman Schein's setting from his *Cantional* of 1627

Verse 3: One of Bach's many settings

Verse 4: Brahms' setting from his motet Opus 74 No. 1

Between the two pairs of verses are placed 17<sup>th</sup>-century instrumental works in the same (or a complementing) key, which serve as meditative interludes.

Turning to the first half and the motet, I was reminded of the perfect symmetrical structure of *Jesu meine Freude* and decided to express that symmetry in the concert as a whole by bracketed structure of the second half. Since the chorale 'Jesu meine Freude' pervades the motet, I felt that it was not available for bracketing use, and looked for another chorale with the same message and a complementary 'spirit'. I went through many chorales in the process! But finally I came upon one I had never heard, and which I fell for immediately: 'Wenn mein Stündlein vorhanden ist'.

My first encounter with the chorale came via YouTube: A most heartfelt piano rendering of Robert Schumann's 'deathbed setting'. Even without words I knew that this was the one. And sure enough, as you'll see and hear, the words expand upon and complement the motet in a wonderful way. Once again, we progress forward in time, but also expand in number of parts:



Verse 1: The chorale melody alone

Verse 2: A setting for two treble voices by Michael Praetorius

Verse 3: One of Praetorius' settings for two treble and one bass voice

Verse 4: The Schumann setting noted above

As in the second half, we insert instrumental works of appropriate mood and key as interludes between the two pairs of chorale settings.

Finally, we created a prologue featuring an instrumental introduction and Andreas Hammerschmidt's emotional setting of the German 'Nunc dimittis'; and balanced this with an epilogue which concludes with Heinrich Schütz' setting of the German 'Nunc dimittis' from his *Musicalische Exequien*. Here the choir's rendition of the words of Simeon as he raises high the infant Jesus is touchingly adorned by a trio of two sopranos and bass singing at a distance 'Selig sind die Toten, die in dem Herren sterben' ('Blessed are those who die in the Lord')—words familiar to many from the finale of Brahms' *Ein deutsches Requiem*.

The overall intent is to surround each of our two major works with remarkable—and complementary—music and texts, creating a sort of golden 'setting' for each of these jewels of the repertoire; and these together are in turn surrounded by prologue and epilogue to create another layer of symmetry.



We are delighted that you're here to share this wonderful music with us, and we hope that you not only enjoy the concert, but that you feel some of the light and hope that radiates from this music. As we enter the darkest time of the year, we realize once again the crucial role of music and indeed of all the arts in illuminating our lives, helping to warm our hearts and keep the darkness at bay.

Please join us for our Early Music Christmas next month, and in the New Year for our Organ Recital and more, culminating in June with Brahms' *Ein deutsches Requiem*. Information on our upcoming concerts can be found later in this program, and on [sonomabach.org](http://sonomabach.org).

--Bob Worth

# I Fear Namore the Night

## *Prologue: Nunc dimittis*

Da pacem Domine: Sinfonia à 7 viole ..... Franz Tunder (1614—1667)

Herr nun lästu deinen Diener ..... Andreas Hammerschmidt (1611—1665)



## *Chorale: Wenn mein Stündlein vorhanden ist I*

Wenn mein Stündlein vorhanden ist—verse 1.....Nikolaus Herman (c. 1500—1661)

Herr nun lässest du: Prelude ..... Franz Tunder

Wenn mein Stündlein vorhanden ist—verse 2.....Michael Praetorius (1570—1621)



## *Motet: Jesu meine Freude*

Jesu meine Freude.....Johann Sebastian Bach (1685—1750)

Odd-numbered movements based upon chorale (Jesu meine Freude, Johann Franck, 1650);  
even numbered movements based upon St.Paul's Epistle to the Romans 8:1-4, 9-11.

1. Jesu, meine Freude

7. Weg mit allen Schätzen!

2. Es ist nun nichts

8. So aber Christus in euch ist

3. Unter deinem Schirmen

9. Gute Nacht, o Wesen

4. Denn das Gesetz

10. So nun der Geist

5. Trotz dem alten Drachen

11. Weicht, ihr Trauergeister

6. Ihr aber seid nicht fleischlich



## *Chorale: Wenn mein Stündlein vorhanden ist II*

Wenn mein Stündlein vorhanden ist—verse 3..... Michael Praetorius

Ein feste Burg: Prelude ..... Franz Tunder

Wenn mein Stündlein vorhanden ist—verse 4..... Robert Schumann (1810—1856)



*INTERMISSION*



*Chorale: Mit Fried und Freud ich fahr dahin I*

- Mit Fried und freud ich fahr dahin—verse 1 ..... Martin Luther (1483—1546)  
Vater unser: Prelude.....Andreas Hammerschmidt  
Mit Fried und freud—verse 2 .....Johann Hermann Schein (1586—1630)



*Cantata 106: Actus tragicus*

- Cantata 106: Actus tragicus (Gottes Zeit ist die allerbeste Zeit) .....Johann Sebastian Bach  
1. Sonatina  
2a. Chorus (Acts 17:28): Gottes Zeit ist die allerbeste Zeit  
2b. Tenor aria (Psalm 90:12): Ach, Herr, lehre uns bedenken  
2c. Bass aria (Isaiah 38:1): Bestelle dein Haus  
2d. Chorus (Ecclesiastes 14:18): Es ist der alte Bund with Soprano (Revelation 22:20):  
Ja, komm, Herr Jesu!  
3a. Alto aria (Psalm 31:6): In deine Hände  
3b. Bass aria (Luke 23:43): Heute wirst du mit mir with chorale (Luke 2:29-32)  
4. Chorus: Glorie, Lob, Ehr und Herrlichkeit



*Chorale: Mit Fried und Freud ich fahr dahin II*

- Mit Fried und freud—verse 3 .....Johann Sebastian Bach  
Ach Herr laß dein lieb Engelein: Sonata.....Franz Tunder  
Mit Fried und freud—verse 4 .....Johannes Brahms (1833—1897)



*Postlude: Nunc dimittis*

- Canzon à 4.....Johann Staden (1581—1634)  
Musicalische Exequien III.....Heinrich Schütz (1585—1672)

# NOTES, TEXTS AND TRANSLATIONS

## *Prologue: Nunc dimittis*

One of the great joys of my life in recent years has been getting to know (a bit!) the vast repertoire of 17<sup>th</sup>-century music. Traditionally the period was more or less glossed over in music history classes as a sort of preparatory period to ‘real’ music, the latter the products of the ‘common practice period’ (Bach and forward). A remarkable boon for me and for all of us early-music lovers here in Sonoma has been our Live Oak Baroque Orchestra, which has performed so much great 17<sup>th</sup>-century repertoire here in Schroeder and elsewhere. Here we have pieces by two of LOBO’s favorite composers: *A sinfonia* in seven parts from an otherwise lost motet by Franz Tunder, organist at the Marienkirche in Lübeck, who was succeeded by Dieterich Buxtehude; and a moving setting of the German ‘Nunc dimittis’ by Andreas Hammerschmidt, a Bohemian composer and organist based mainly at Freiberg and Zittau.

Da pacem Domine: Sinfonia à 7 viole ..... Franz Tunder (1614—1667)

Herr nun lästu deinen Diener (Luke 2:29-32) ..... Andreas Hammerschmidt (1611—1665)

Herr, nun lästu deinen Diener in Frieden  
fahren, wie du gesagt hast; denn meine Augen  
haben deinen Heiland gesehen,  
welchen du bereitet hast vor allen Völkern  
ein Licht, zu erleuchten die Heiden,  
und zum Preis deines Volks Israel.

Lord, now let thou thy servant depart in  
peace, according to your word: For my eyes  
have seen your salvation,  
which you have prepared before all people;  
a light to illuminate the Gentiles,  
and the glory of your people Israel.



## *Chorale: Wenn mein Stündlein vorhanden ist I*

As noted above, the chorale ‘Wenn mein Stündlein’ is a new one for me. (There are no doubt many hundreds of such discoveries just waiting to happen.) I was attracted to it by its simple yet very effective melody, in G major, which complements the key of the chorale-motet which it here surrounds; and then by its text, which expresses in different terms the same calmness and acceptance of the realities of human life and death as we find in the motet. Tunder’s prelude was composed to introduce his own setting of the ‘Nunc dimittis’ and thus ties in with our overall theme. The great Michael Praetorius, who pops up frequently in Sonoma Bach concerts (especially when they include chorale settings) left us many settings of ‘Wenn mein Stündlein’, each of which expresses (as does this one and the trio a little later on) his infinite capacity for invention with these great tunes.

Wenn mein Stündlein vorhanden ist—verse 1 ..... Nikolaus Herman (c. 1500—1661)

Wenn mein Stündlein vorhanden ist,  
und ich soll hinfahren meine Strasse,

If the hour of my death is at hand,  
And I must travel on my way,

geleite mich, Herr Jesu Christ,  
mit Hilf mich nicht verlasse:  
den Geist an meinem letzten End  
befehl ich, Herr, in deine Händ;  
du wirst ihn wohl bewahren.

Accompany me, Lord Jesus Christ,  
With your help do not abandon me:  
At my final end my spirit  
I entrust, Lord, in your hands;  
You will preserve it well.

Herr nun lässest du: Prelude.....Franz Tunder

Wenn mein Stündlein vorhanden ist—verse 2..... Michael Praetorius (1570—1621)

Ich bin ein Glied an deinem Leib,  
des tröst ich mich von Herzen;  
von dir ich ungeschieden bleib  
in Todes Noth und Schmerzen:  
wenn ich gleich sterb, so sterb ich dir;  
ein ewigs Leben hast du mir  
durch deinen Tod erworben.

I am a member of your body,  
this gives me heartfelt consolation;  
from you I shall remain unseparated  
in the distress and pain of death;  
If I die now, then I die with you;  
an everlasting life for me  
you have achieved through your death.



*Motet: Jesu meine Freude*

*Jesu meine Freude* is an eleven-movement masterpiece based upon Johann Franck's famous chorale tune, interwoven with passages from St. Paul's Epistle to the Romans. These components are laid out symmetrically: The odd-numbered movements are chorale verses, while the even-numbered movements are free settings of the New Testament text. The basic message—that we are to be 'of the spirit' and not 'of the flesh'—is thus given out successively in two very different yet complementary forms: In the guise of the chorale tune and text, which emphasizes the Christian's intimacy with Jesus; and in the left-brained, sermon-like utterances of St. Paul. In the exact center of the form is an incomparable five-voice fugue which in its complex structure and simultaneous deep emotional impact combines these two sides into one fused unit.

Jesu meine Freude.....Johann Sebastian Bach (1685—1750)

Odd-numbered movements based upon chorale (*Jesu meine Freude*, Johann Franck, 1650);  
even numbered movements based upon St. Paul's Epistle to the Romans 8:1-4, 9-11.

1. Chorale verse 1

Jesu, meine Freude,  
meines Herzens Weide,  
Jesu, meine Zier!  
Ach wie lang, ach lange  
ist dem Herzen bange  
und verlangt nach dir!  
Gottes Lamm, mein Bräutigam,  
außer dir soll mir auf Erden  
nichts sonst Liebbers werden.

Jesus, my joy,  
delight of my heart,  
Jesus, my jewel!  
Ah how long, how long  
my fearful heart  
has yearned for you!  
Lamb of God, my bridegroom,  
nothing else on earth shall become  
dearer to me than you.

2. Romans 8:1, 4

Es ist nun nichts verdammlisches an denen,  
die in Christo Jesu sind,  
die nicht nach dem Fleische wandeln,  
sondern nach dem Geist.

Now there is nothing to be condemned  
in those, who are in Christ Jesus,  
who do not walk by the flesh,  
but by the spirit.

3. Chorale verse 2

Unter deinem Schirmen  
bin ich vor den Stürmen  
aller Feinde frei.  
Laß den Satan wittern,  
laß den Feind erbittern,  
mir steht Jesus bei!  
Ob es itzt gleich kracht und blitzt,  
ob gleich Sünd und Hölle schrecken:  
Jesus will mich decken.

Beneath your protection  
I am from the assaults  
of every foe safe.  
Let Satan bluster,  
let the enemy rage,  
Jesus stands by me!  
Though thunder and lightning  
now strike, though sin and hell threaten:  
Jesus will shield me.

4. Romans 8:2:

Denn das Gesetz des Geistes,  
der da lebendig machet in Christo Jesu,  
hat mich frei gemacht von dem Gesetz der Sünde  
und des Todes.

For the law of the spirit,  
which brings life in Christ Jesus,  
has freed me from the law of sin  
and of death.

5. Chorale verse 3

Trotz dem alten Drachen,  
trotz des Todes Rachen,  
trotz der Furcht dazu!  
Tobe, Welt, und springe;

I defy the old serpent,  
I defy the jaws of death,  
I defy fear also!  
Rage, world, and split asunder;

ich steh hier und singe,  
in gar sichrer Ruh!  
Gottes Macht halt mich in acht;  
Erd und Abgrund muß verstummen,  
ob sie noch so brummen.

6. Romans 8:9

Ihr aber seid nicht fleischlich,  
sondern geistlich, so anders  
Gottes Geist in euch wohnt.

Wer aber Christi Geist nicht hat,  
der ist nicht sein.

7. Chorale verse 4

Weg mit allen Schätzen!  
Du bist mein Ergötzen,  
Jesu, meine Lust!  
Weg, ihr eitlen Ehren,  
ich mag euch nicht hören,  
bleibt mir unbewußt!  
Elend, Not, Kreuz,  
Schmach und Tod  
soll mich, ob ich viel muß leiden,  
nicht von Jesu scheiden.

8. Romans 8:10

So aber Christus in euch ist,  
so ist der Leib zwar tot um der Sünde willen;  
der Geist aber ist das Leben  
um der Gerechtigkeit willen.

here I stand and sing,  
in totally certain peace!  
I am held in God's mighty care;  
earth and the abyss must fall silent,  
though they may mutter.

You however are not of the flesh,  
but of the spirit, so differently does  
the spirit of God live in you.

The one who does not have the spirit  
of Christ does not belong to him.

Away with all treasures,  
you are my delight,  
Jesus, my desire!  
Away with empty honours,  
I will hear nothing of you,  
remain to me unknown!  
Misery, distress, the cross,  
shame and death,  
however much I suffer,  
will not separate me from Jesus.

Yet if Christ is in you,  
the body is indeed dead because of sin;  
but the spirit is life  
because of righteousness.

9. Chorale verse 5

Gute Nacht, o Wesen,  
das die Welt erlesen,  
mir gefällst du nicht.  
Gute Nacht, ihr Sünden,  
bleibet weit dahinten,  
kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht!  
Dir sei ganz, du Lasterleben,  
gute Nacht gegeben!

10. Romans 8:11

So nun der Geist des der Jesum  
von den Toten auferwecket hat,  
in euch wohnt,  
so wird auch derselbige,  
der Christum von den Toten auferwecket hat,  
eure sterblichen Leiber lebendig machen  
um des willen daß sein Geist in euch wohnt.

11. Chorale verse 6

Weicht, ihr Trauergeister,  
denn mein Freudenmeister,  
Jesus, tritt herein.  
Denen, die Gott lieben,  
muß auch ihr Betrübten  
lauter Zucker sein.  
Duld' ich schon hier Spott und Hohn,  
dennoch bleibst du auch im Leide,  
Jesu, meine Freude.

Good night, existence  
chosen by the world,  
I take no pleasure in you.  
Good night, sins,  
be always far behind me,  
come to light no more!  
Good night, pride and pomp!  
To you, life of vice,  
I bid a final good night!

Now if the spirit of him  
who raised Jesus from the dead  
lives in you,  
so will he do likewise,  
he who raised Christ from the dead  
will bring your mortal bodies to life  
because his spirit lives in you.

Begone, spirits of sorrow,  
for the Lord of my joys,  
Jesus, is coming in.  
To those who love God  
even their troubles  
will be unalloyed sweetness.  
Though here I suffer scorn and derision,  
yet you are also present in the pain,  
Jesus, my joy.



*Chorale: Wenn mein Stündlein vorhanden ist II*

After the Praetorius trio, our Tunder prelude to 'Ein feste Burg' may surprise some because it does not express the famous Martin Luther melody. In fact, Tunder's preludes to his settings frequently do not contain the chorale itself, but rather serve as a sort of 'setting of the table' which introduces and leads to the chorale. Our first half closes with Schubert's so-called 'deathbed chorale', written near the end of his final two years, spent in a psychiatric clinic in Endenich, Bonn.



Wenn mein Stündlein vorhanden ist—verse 3.....Michael Praetorius

Weil du vom Tod erstanden bist,  
werd ich im Grab nicht bleiben;  
mein höchster Trost dein Auffahrt ist,  
Todsurcht kann sie vertreiben.  
Denn wo du bist, da komm ich hin,  
daß ich stets bey dir leb und bin;  
drum fahr ich hin mit Freuden.

Since you have risen from death,  
I shall not remain in the grave;  
my greatest consolation is your ascension,  
it is able to drive away the fear of death.  
For where you are , there I shall come  
so that with you I shall always live and be;  
therefore I go from here with joy

Ein feste Burg: Prelude .....Franz Tunder

Wenn mein Stündlein vorhanden ist—verse 4.....Robert Schumann (1810—1856)

So fahr' ich hin zu Jesu Christ,  
mein' Arm tu' ich ausstrecken;  
so schlaf' ich ein und ruhe fein,  
kein Mensch kann mich aufwecken.  
Denn Jesus Christus, Gottes Sohn,  
der wird die Himmelstür auftun,  
mich führ'n zum ew'-gen Le-ben.

Thus I journey to Jesus Christ;  
I stretch out my arm,  
So I fall asleep and rest gently,  
No one can awaken me,  
For Jesus Christ, God's Son  
Will open the gate of heaven,  
To lead me to eternal life.



### INTERMISSION



#### *Chorale: Mit Fried und Freud ich fahr dahin I*

Martin Luther's versification and melody for the German 'Nunc dimittis' was first published with in the earliest Lutheran hymnals beginning in the 1520's. It is remarkable for its unequal phrases structure and for its masterful use of range and of its dorian mode. After the Hammerschmidt prelude, we perform Schain's setting from his *Cantional* of 1627, a compendium which includes not only many syllabic chorale settings such as this one, but also much more elaborate settings for five and more parts, as well as service music and Latin settings.

Mit Fried und freud ich fahr dahin—verse 1 .....Martin Luther (1483—1546)

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

With peace and joy I go on my way  
in God's will.  
My heart and mind are comforted,  
peaceful and calm.  
As God promised me,  
death has become my sleep.

|                                       |   |
|---------------------------------------|---|
| Vater unser: Prelude.....             | Andreas Hammerschmidt                       |
| Mit Fried und freud—verse 2.....      | Johann Hermann Schein (1586—1630)           |
| Das macht Christus, wahr Gottes Sohn, | This is the work of Christ, God’s true son, |
| Der treue Heiland,                    | the faithful saviour,                       |
| Den du mich, Herr, hast sehen lon     | whom you, Lord, have allowed me to see      |
| Und macht bekannt,                    | and made known                              |
| Daß er sei das Leben                  | that He is our life                         |
| Und Heil in Not und Sterben.          | and salvation in trouble and in dying.      |



*Cantata 106: Actus tragicus*

*Cantata 106* was probably written during Bach’s time in Mühlhausen, when he was 22 years old. We do not know whether the young composer compiled his own text or whether he worked with a librettist; but whoever put the text together did so brilliantly, and Bach’s responded with otherworldly music unique in his output and incredibly powerful in its effect. In broad terms, the cantata traces an arc from utter dejection—painted in the opening *sinfonia*—to utter joy, as illustrated by the famous spiral motifs of the closing movement. The theme, illustrated (as much later in Brahms’ *Ein deutsches Requiem*) by a variety of biblical excerpts, is that we cannot achieve serenity until and unless we accept (in Tom Berger’s words, though of course the concept is found in traditions around the globe) **the way things are**. Bach employs four soloists, his choir, and an even-then old-fashioned ensemble of two recorders, two violas da gamba, and continuo section. These instruments, especially the gamba, had a longtime association with the sadness but also the sweetness of death; Bach used viola da gamba many years later in his passion settings.

Among many highlights: The opening *sinfonia* and its miraculous transformation of the key of F major to a key of dejection; the immediate contrast as the choir announces that ‘God’s time is the best time’; the brilliant arias scored for the different voices in a wide variety of tempi, meters and instrumental combinations; the strict, stern choral fugue on ‘Es ist der alte Bund’ (‘It is the ancient law), interrupted and commented upon by the ecstatic soprano cries to Jesus and the recorders and gambas on the instrumental chorale; the incredibly moving alto aria (with continuo only) ‘In deine Hände (In your hands); and the joyful, welcoming bass aria which is finally joined by the women of the choir on a ghostly, long-note rendition of ‘Mit Fried uns Freud’.

Cantata 106: Actus tragicus (Gottes Zeit ist die allerbeste Zeit)..... Johann Sebastian Bach

1. Sonatina

2a. Chorus (Acts 17:28)

Gottes Zeit ist die allerbeste Zeit.  
In ihm leben, weben und sind wir,  
solange er will.  
In ihm sterben wir zur rechten Zeit,  
wenn er will.

God's time is the very best time.  
In Him we live, move and are,  
as long as He wishes.  
In Him we die at the correct time,  
when he wishes.

2b. Tenor aria (Psalm 90:12)

Ach, Herr, lehre uns bedenken,  
daß wir sterben müssen,  
auf daß wir klug werden.

O Lord, teach us to be mindful  
that we must die,  
so that we can become wise.

2c. Bass aria (Isaiah 38:1)

Bestelle dein Haus;  
denn du wirst sterben  
und nicht lebendig bleiben!

Prepare your house;  
for you will die  
and not remain living!

2d. Chorus (Ecclesiastes 14:18) with Soprano (Revelation 22:20) and instrumental chorale (Johann Leon: Ich hab mein Sach Gott heimgestellt, 1589)

*Chorus:* Es ist der alte Bund:  
Mensch, du mußt sterben!

It is the ancient covenant:  
Human, you must die!

*Soprano:* Ja, komm, Herr Jesu!

Yes, come, Lord Jesus!

3a. Alto aria (Psalm 31:6)

In deine Hände  
befehl ich meinen Geist;  
du hast mich erlöset,  
Herr, du getreuer Gott.

Into Your hands  
I commend my spirit;  
You have redeemed me,  
Lord, you faithful God.

3b. Bass aria (Luke 23:43) with chorale

*Bass:* Heute wirst du mit mir  
in Paradies sein.

Today you will be with me  
in paradise.

*Altos:* Mit Fried und Freud  
ich fahr dahin  
in Gottes Willen.

In peace and joy  
I go forth  
according to God's will.  
Comforted are my heart and sense,  
soft and still.

Getrost ist mir mein Herz und Sinn,  
sanft und stille.

Wie Gott mir verheissen hat,  
der Tod ist mein Schlaf worden.

As God promised to me:  
death has become my sleep.

4. Chorus based upon chorale (Adam Reusner: In dich hab' ich gehoffet, 1533)

Glorie, Lob, Ehr und Herrlichkeit  
Sei dir, Gott Vater und Sohn bereit',  
Dem heiligen Geist mit Namen!  
Die göttlich Kraft  
Mach uns sieghaft  
Durch Jesum Christum, Amen.

Glory, praise, honor and majesty  
be to You, God the Father and Son,  
and to the Holy Spirit with acclamations!  
May the power of God  
make us victorious  
Through Jesus Christ, Amen.



*Chorale: Mit Fried und Freud ich fahr dahin II*

The third verse of 'Mit Fried und Freud' is set to Bach's harmonization in the finale of his *Cantata 125* of the same name, one of his many chorale cantatas from his second year in Leipzig (1724-25). Tunder's *sonata* then leads to the fourth chorale verse, in the setting which concludes Brahms' motet 'Warum ist das Licht gegeben'. (The other three parts of this powerful motet will be featured in 'An Affirming Flame', Circa 1600's concert in April.)

Mit Fried und freud—verse 3..... Johann Sebastian Bach

Den du hast allen vorgestellt  
Mit groß Gnaden,  
Zu seinem Reich die ganze Welt  
Heißen laden;  
Durch dein teur heilsams Wort,  
An allen Ort erschollen.

You have set him before everybody  
with great mercy,  
that to his kingdom the whole world  
may be called and invited;  
through your precious healing Word,  
that has resounded everywhere.

Ach Herr laß dein lieb Engelein: Sonata..... Franz Tunder

Mit Fried und freud—verse 4..... Johannes Brahms (1833—1897)

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

He is salvation and a blessed light  
for the gentiles,  
to enlighten those who do not know you,  
and to give them pasture.  
For your people Israel He is  
their reward, honour, joy and delight.



*Postlude: Nunc dimittis*

And we close as we began, with an instrumental piece (this one by the Nuremberg composer Johann Staden—one of my new-favorite-composers-I'd-never-heard-of) which leads to a 'Nunc dimittis' setting, here the incomparable finale of Schütz' *Musicalische Exequien*, written for his

beloved patron, Prince Heinrich Posthumus von Reuß. The prince, an accomplished bass singer, helped to plan his own obsequies, specifying for Schütz his favorite biblical passages, which then found their way both into Schütz work but also onto the panels of the Prince's tomb. In the finale, Schütz identifies the trio (singing 'Selig sind die Toten') as the departing soul joined and borne up by two angels.

Canzon à 4..... Johann Staden (1581—1634)

Musicalische Exequien III .....Heinrich Schütz (1585—1672)

*Choir: Luke 29-32*

Herr, nun lässest du deinen Diener in Frieden  
fahren, wie du gesagt hast; denn meine Augen  
haben deinen Heiland gesehen,  
welchen du bereitet hast vor allen Völkern  
ein Licht, zu erleuchten die Heiden,  
und zum Preis deines Volks Israel.

Lord, now let thou thy servant depart in  
peace, according to your word: For my eyes  
have seen your salvation,  
which you have prepared before all people;  
a light to illuminate the Gentiles,  
and the glory of your people Israel.

*Trio: Wisdom of Solomon 3:1*

Sie sind in der Hand des Herren,  
und keine Qual rühret sie.

They are in the hand of the Lord,  
and no torment touches them.



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# Sonoma Bach Choir

**Robert Worth, director · Yvonne Wormer, rehearsal accompanist**

The **Sonoma Bach Choir** is a group of about 50 gifted singers drawn from throughout Sonoma County. The Sonoma Bach Choir specializes in the music of the Baroque period, with special emphasis on Johann Sebastian Bach; members and audiences alike thrill to the constant inventiveness and incredible degree of feeling in Bach's music.

|                   |                     |                 |
|-------------------|---------------------|-----------------|
| Bonnie Alexander  | Randy Graetch       | Andrew Robart   |
| Brian Andersen    | Mike Hall           | Laura Sawyer    |
| Richard Beebe     | David Hanes         | Anne Schaefer   |
| Paul Blanchard    | Kristofer Haugen    | Steve Schultz   |
| Lauré Campbell    | Faye Heath          | Sue Self        |
| Martin Contreras  | Molly Hogan         | Lisa Smith      |
| Anne Cook         | Andrea Herold       | Dan Solter      |
| Nedra Crowe-Evers | Ole Kern            | Pat Solter      |
| Janice Cunningham | Martie Leys         | Ron Stevens     |
| Jayne DeLawter    | Matthew McClure     | David Stohlmann |
| L Peter Deutsch   | Dora McClurkin-Muir | Katie Stohlmann |
| Carolyn Dingwall  | Dianna Morgan       | Mary Tenwinkel  |
| Margaret Field    | John Nykamp         | Beth Thomlinson |
| Gary Foster       | Vicki Osten         | Dale Trowbridge |
| Jim Gibboney      | Robert Reid         |                 |

**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 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 musicianship training, and for ten years ran the ear training program at SSU.. 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.



## Vocal soloists

Dianna Morgan, soprano  
Christopher Fritzsche, countertenor

Daniel Hutchings, tenor  
Paul Murray, bass



# Live Oak Baroque Orchestra

Aaron Westman, *director*

Aaron Westman  
*violin*

William Skeen  
*viol*

Colin Shipman  
*viol*

Anna Washburn  
*violin*

Gretchen Claassen  
*cello*

Phebe Craig  
*organ*

Sarah Cantor  
*recorder*

David Barnett  
*Recorder*

**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

**David Barnett's** playing has been described as “compelling as anything since the pied piper,” (San Francisco Chronicle). He currently performs with the recorder ensemble Three Trapped Tigers and has performed with Tonal Havoc, The Festival Consort, Zeitgeist 1800, The Albany Consort and San Luis Obispo Mozart Festival. He has recorded for the Earthbeat, Pacific Artist and Centaur labels. His teachers have included Rosario Mazzeo (clarinet), Lyle Nordstrom (recorder and renaissance winds), Eva Legene and Paul Nauta (recorder). For many years he was the music director for the notorious San Francisco arts group, the Noh Oratorio Society. David lives in Forest Knolls in bucolic west Marin and teaches recorder and clarinet throughout the bay area.

**Sarah Cantor** is a recorder virtuoso specializing in the interpretation of contemporary and early music. She holds degrees in early music and Spanish from The Indiana University Early Music Institute and the Royal Conservatory in Holland, where she studied with Marion Verbruggen. Her many appearances as recorder soloist include concerto concerts and recordings for The Berkshire Bach Society; with violinists Eugene Drucker and Ani Kavafian; Boston Cecilia with soprano Lisa Saffer; The Gloria Dei Contores choir; and Sarasa with violinist Elizabeth Blumenstock, and Soprano Emily van Evera. She has played under the direction of Ton Koopman, Stanley Ritchie, and Kenneth Cooper. She has given solo recitals for The Boston Early Music Festival, The Boston Recorder Society, The Massachusetts Council of the Arts, The King's Chapel Recital Series, Marlboro college, Sing-Sing prison, The Almity School in Arrezzo, Italy, and The National Theater of Limon, Costa Rica. She is also an active chamber musician and is a founding member of the following ensembles that frequently perform live on New England public

radio stations: The Hague Baroque Ensemble, The Artemis Trio, The Brookline Early Music Ensemble, Saltarello, Sarasa, Newton Baroque and La Sylva.

**Gretchen Claassen**, *cello*, a versatile chamber musician, has performed with some of the west coast's leading baroque specialists, including American Bach Soloists, Portland Baroque Orchestra, Musica Angelica, Musica Pacifica, Agave Baroque and Ars Minerva, and is the recipient of the 2015 Jeffrey Thomas Award. She is also a founding member of MUSA and the Cello Street Quartet, which has taken her around the world participating in the American Music Abroad program through the U.S. State Department. Gretchen was a student of Bonnie Hampton at The Juilliard School, where she received a BM in 'Cello Performance. In 2012, she was awarded an Artist's Certificate in Chamber Music from the San Francisco Conservatory of Music where she studied with Jennifer Culp and Elisabeth Reed. As a participant in the San Francisco Conservatory of Music's acclaimed Chamber Music Masters series, Gretchen has collaborated with Menahem Pressler, Robert Mann, Bonnie Hampton, Roberto Diaz, and Joseph Swensen.

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 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 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.

Tenor **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. Daniel and his wife, composer and pianist Rachael Hutchings, premiered two of her works on Colorado Public Radio in 2015. In 2017, he sang the role of the Evangelist in Bach's St. John Passion with Musikanten Montana at the Montana Early Music Festival. He also recently appeared with the Sonoma Bach Choir as tenor soloist in a program including Bach's Magnificat. 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.

Bass-baritone **Paul Murray** has established himself as a respected opera and oratorio singer, lauded for his rich timbre and dramatic acumen. He received his Master's degree in 2005 from the San Francisco Conservatory of Music, and was awarded a Post-Graduate Fellowship in 2006. Since completion of his degrees, Murray has performed many main stage roles with companies such as Opera San Jose, West Edge Opera (Berkeley Opera), Livermore Valley Opera, and Opera Bangkok. Equally comfortable on the concert stage, Murray has appeared with the Silicon Valley Symphony, the San Francisco Bach Choir, the San Jose Symphonic Choir, Chora Nova, and the Santa Rosa Symphony. A true believer in the power of singing to heal and balance a life, Murray has devoted much time to teaching. At Santa Clara University, he taught private lessons, singing for beginners, opera workshops and lyric diction, and has also taught at the Reeder Music Academy in Danville, California.

**Colin Shipman** began playing the viol in 1992, a few months before he actually saw 'Tous Les Matins du Monde', and studied with Mark Chatfield. In 2000 he received his Master's degree in Music, Viola da Gamba Performance, from Indiana University where he studied with Wendy Gillespie from 1997-1999. Colin performs regularly with Les Violettes and Faire Violls. He repairs cellos, double basses, and viols at Ifshin Violins in El Cerrito. Colin still rides a skateboard and has recently rediscovered kayaking.

Grammy-nominated cellist and gambist **William Skeen** performs as Principal Cellist with Philharmonia Baroque Orchestra and American Bach Soloists. He has served as Principal Cellist with Musica Angelica (Los Angeles), Portland Baroque Orchestra, Pacific MusicWorks, and Bach Collegium San Diego. William has also appeared as continuo cellist with the Los Angeles Philharmonic, San Diego Opera, and the Los Angeles Master Chorale. In addition, William has soloed on the viola da gamba with the Dallas Symphony, Los Angeles Master Chorale, Carmel

Bach Festival, Oregon Bach Festival, Musica Angelica, Orquestra Nacional de Mexico, and the American Bach Soloists. He is co-founder of the New Esterházy Quartet, whose repertoire includes over 150 string quartets performed exclusively on gut strings. With NEQ, William cofounded the San Francisco Early Music Society's Classical Workshop in 2012. He has served on the faculty on the University of Southern California since 2000. Skeen also has taught baroque cello and viola da gamba at the American Bach Soloists Academy, SFEMS Baroque Workshop, SF Conservatory of Music, and University of California Berkeley. William currently tours and records with Smithsonian Chamber Players, Musica Pacifica, El Mundo, and Agave Baroque. He is represented on over 80 audio recordings and 30 video recordings, many produced by Voices of Music. Mr. Skeen is co-founder of the Cantata Collective, and one-to-a-part ensemble devoted to presenting all of J.S. Bach's cantatas to the East Bay community free of charge.

**Anna Washburn** grew up fiddling in the beautiful state of Maine and now calls the Bay Area home. She performs and records on period violin and viola with Philharmonia Baroque Orchestra, Bach Collegium San Diego, Musica Angelica, Agave Baroque, Live Oak Baroque Orchestra, MUSA, and Marin Baroque. In addition to her devotion to period performance, Anna also appears on stage with a variety of ensembles, from recording and performing with poporchestra Magik\*Magik Orchestra with artists like Sting, Chicago, John Vanderslice, Third Eye Blind, The Dodos, Hauschka and Dustin O'Halloran... to hip hop/opera group Ensemble Mik Nawooj... to the Commonwealth Club's series "Music Matters," in a multi-part lecture series on Mozart... to performances with Symphony Silicon Valley, San Jose Chamber Orchestra, Monterey Symphony, and Stockton Symphony. Anna studied with Bettina Mussumeli, Elizabeth Blumenstock, Peter Zazofky, and has degrees in violin from the San Francisco Conservatory of Music and Boston University

"[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. 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. 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 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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Allegory of the Peace of Westphalia,  
Jacob Jordaens, 1654



*St. Jacobi Kirche Anno 1830*



The New Market in Dresden, Canaletto (c.1747)

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