

SONOMA Bach

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

SEASON FINALE



Canaletto, *Piazza San Marco with the Basilica*, c. 1730.



Bernardo Bellotto, *View of Dresden*, c. 1748.

This feast consisted principally of Musicke, which was both vocall and instru-mental, so good, so delectable, so rare, so admirable, so superexcellent, that it did even ravish and stupifie all those strangers that never heard the like.

—Thomas Coryat (1611)

A Tale of Two Cities

**Sonoma Bach Choir
Live Oak Baroque Orchestra
Whole Noyse**

Directed by Robert Worth

Saturday, June 2, 8 P.M.

Sunday, June 3, 3 P.M.

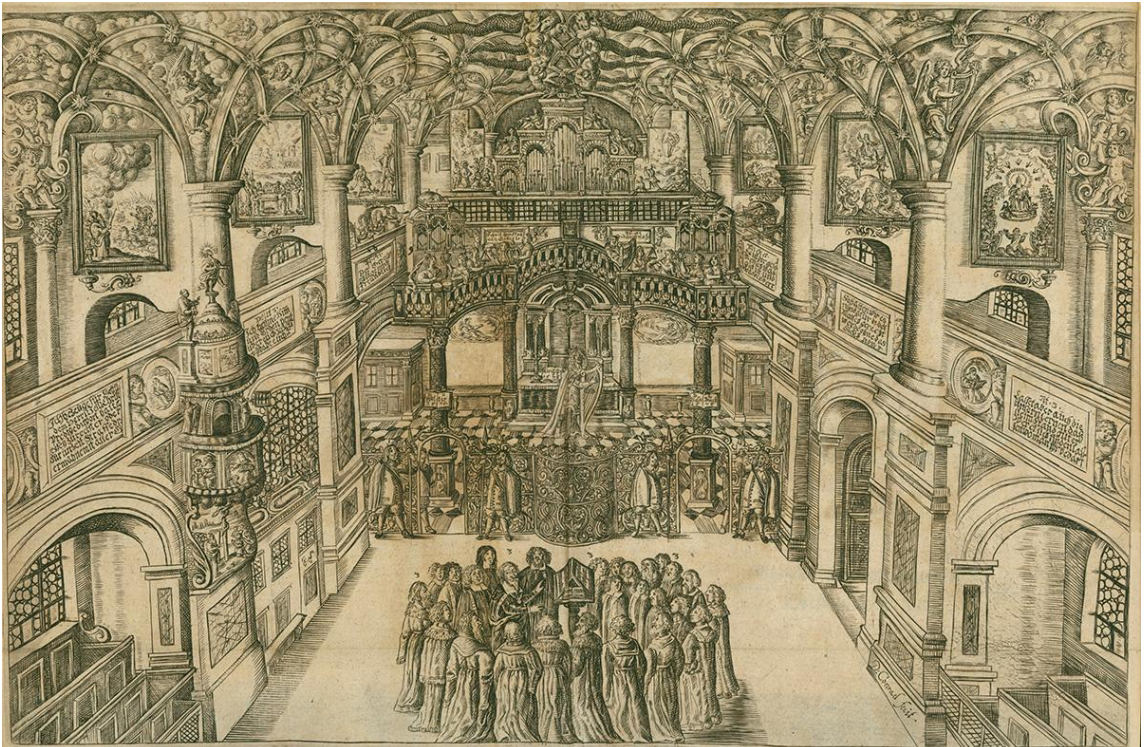
Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



Anonymous, c. 1600



The Stadtpfeifer, Georg Eberlein c.1789



Geistreiches Gesangbuch by Christoph Bernhard, 1676



Presented by Sonoma Bach in association with the Green Music Center

Season Finale
A Tale of Two Cities

FEATURING
Sonoma Bach Choir
Live Oak Baroque Orchestra
Whole Noyse
Directed by Robert Worth

Saturday, June 2, 2018
Schroeder Hall, Green Music Center
Sonoma State University

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A Tale of Two Cities

Venice

Ps. 130: De profundis.....Adrian Willaert (c.1490—1562)
Di Adriano et di Jachet: I salmi, 1550



Kyrie eleison.....Andrea Gabrieli (c.1532—1585)
Concerti di Andrea e di Gio. Gabrieli, 1587



Canzon III à 6.....Giovanni Gabrieli (c.1555—1612)
Canzoni et sonate, 1615

Cantate Domino.....Giovanni Gabrieli
Sacrae symphoniae, 1597

Canzon XV à 10.....Giovanni Gabrieli
Canzoni et sonate, 1615

Sanctus—Benedictus.....Giovanni Gabrieli
Sacrae symphoniae, 1597



Ps. 112: Laudate pueri.....Claudio Monteverdi (1567—1643)
Messa et salmi, 1650

Canzon XVII à 8.....Giovanni Picchi (1572—1643)
Canzoni da sonar, 1625

Ps. 110: Dixit Dominus.....Claudio Monteverdi
Selva morale e spirituale, 1641

INTERMISSION

Dresden

Canzon duodecimi toni.....Hans Leo Hassler (1564—1612)
Sacri concentus, 1601

Veni sancte spiritus.....Hans Leo Hassler
Sacri concentus, 1601

Ps. 100:Jubilate Deo.....Hans Leo Hassler
Cantiones sacrae, 1591



Veni sancte Spiritus/Komm heiliger Geist.....Michael Praetorius (1571—1621)
Polyhymnia caduceatrix, 1619

Dianna Morgan, soprano, Christopher Fritzsche, countertenor, Tim Marson Bass

Wie schön leuchtet der Morgenstern.....Michael Praetorius
Puericinium, 1621

*Dianna Morgan, soprano, Lindsey McLennan Burdick, soprano
Christopher Fritzsche, countertenor, Lauren Haile, soprano*



Ps. 110: Der herr sprach zu meinem Herren.....Heinrich Schütz (1585—1672)
Psalmen Davids, 1619

Verleih uns Frieden.....Heinrich Schütz
Geistliche Chormusik, 1648

Ps. 100: Jauchzet dem Herren, alle Welt (1614—15).....Heinrich Schütz
Psalmen Davids, 1619

Dianna Morgan, soprano, Lauren Haile, alto, Paul Haile, tenor, Tim Marson, bass

Welcome!

We're so glad you're here to share the finale of our Italian season—*Il Palazzo della Musica*—with us! It's been quite a journey through the palace, beginning with a celebration of the 450th birthday of the great Claudio Monteverdi, extending through explorations of Italian early music both at home and abroad, and now closing with some of our favorite Italian and Italian-influenced music from the cities of Venice and Dresden.

In the 16th-century, a spectacular musical tradition grew up in Venice, centered around the famous ducal basilica of San Marco. Beginning with the northern Europeans Adrian Willaert and Cipriano de Rore, and continuing with native Italians such as the Gabriellis (uncle and nephew) and Claudio Monteverdi, a series of choirmasters and organists composed a spectacular body of music for San Marco, much of it in a grand style to complement the glories of the incredible basilica.

By the early 17th-century, travelers from all points of the compass were taking in Venice and its glories, including the rich musical tradition. Thomas Coryat, an Englishman writing in his travel journal in 1611, describes the music of a church service as:

...So good, so delectable, so rare, so admirable, so super-excellent, that it did even ravish and stupifie all those strangers that never heard the like... For mine own part I can say this, that I was for the time even rapt up with Saint Paul into the third heaven.

Although Venice was home to a rich tradition of chamber-scale music, fostering such brilliant composers as Dario Castello and Biagio Marini (some of whose works were included in our Opening Recital), our concerts this weekend focus upon the 'Grand Venetian Style'. We feature a double-orchestra of brass and strings, plus a core *basso continuo* section. The Sonoma Bach Choir divides into as many as eight parts, complemented in some pieces by an additional vocal ensemble of soloists. These diverse forces are arrayed differently in each piece, with various doublings and oppositions and spatial distinctions, as we attempt to provide (right here in our beloved Schroeder Hall) a sense of the music as it might have once sounded beneath the domes and mosaics of San Marco.



Dilettantes such as Thomas Coryat were not the only travelers who flocked to Venice to take in its music and art and architecture and ineffable spirit. Musicians of all stripes had been coming to Italy since the 15th-century in search of employment and artistic opportunity (and happy to also discover better food and better weather!).

As the Venetian style blossomed in the latter half of the 16th-century, many northern composers were drawn to Venice to learn at the feet (so to speak) of the great organists and choirmasters of

San Marco. These included Hans Leo Hassler, who studied with Andrea Gabrieli and became close to Andrea's nephew Giovanni; and Heinrich Schütz, who in two visits to Venice worked with both Giovanni Gabrieli and Claudio Monteverdi. In addition, composers such as Michael Praetorius followed the Venetian developments from afar by means of published works, treatises and interactions with those who had traveled south.

All of the above-mentioned German composers—Hassler, Praetorius and Schütz—lived and worked for at least part of their careers in the Saxon city of Dresden, sometimes called 'Florence on the Elbe', in acknowledgment of its artistic, architectural and musical glories. Dresden, then, is the focus of the second half of our concert, as we chase the Venetian style on its journey north.

Please see notes on our composers and their pieces under 'Notes, Texts and Translations'.



As we close our 2017-18 season, we want to offer our thanks to all of you for supporting Sonoma Bach by coming to our concerts, by making donations, by attending our educational events, and by staying in touch. Especially in this difficult time—with the wildfires here at home and with various conflagrations near and far—it is heartwarming to be part of a 'family' of music-lovers.

Please check out our upcoming 2018-19 season: *Light Out of Darkness*—brochures and further info are available tonight in the lobby. We hope you will 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.

--Robert Worth



Notes, Texts, and Translations

Venice

Adrian Willaert was appointed *maestro di cappella* at the basilica of San Marco in 1527. Although not precisely the father of the Venetian style, he adopted and refined earlier practices to develop in particular a sophisticated approach to the use of multiple choirs (called *cori spezzati*). The technique may have arisen out of traditional psalmody, in which the two sides of the choir alternated verses of a psalm. This heritage is especially audible in our opening piece—the two choirs rarely sing together, overlapping only at cadences and for a brief span at the end of the piece. As became common practice at San Marco, we double the two choirs with contrasting choirs of strings and brass.

Ps. 130: De profundis (Di Adriano et di Jachet: I salmi, 1550).....Adrian Willaert (c.1490—1562)

De profundis clamavi ad te, Domine.

Out of the depths I have cried to you, Lord.

Domine, exaudi vocem meam:

Lord, hear my voice:

Fiant aures tuae intendentes in orationem

Let thy ears be attentive to the speech

...servi tui.

...of thy servant.

Si iniquitates observaveris Domine,

If you, Lord, have marked sins:

Domine quis sustinebit.

Lord, who shall stand (before you)?

Quia apud te propitiatio est:

For there is forgiveness with you:

Et propter legem tuam sustinui
te Domine.

And according to your law, I have relied upon
You, Lord.

Sustinuit anima mea in verbum eius:

My soul has relied upon his word:

Speravit anima mea in Domino.

My soul has hoped in the Lord.

A custodia matutina usque ad noctem:

From the morning watch even until night:

Speret Israel in Domino.

Let Israel hope in the Lord.

Quia apud Dominum misericordia:

Because with the Lord there is mercy:

Et copiosa apud eum redemptio.

And with him plentiful redemption.

Et ipse redimet Israel:

And he shall redeem Israel:

Ex omnibus iniquitatibus eius.

From all its iniquities.

Gloria Patri, et Filio:

Glory be to the Father, and to the Son:

Et Spiritui Sancto.

And to the Holy Spirit.

Sicut erat in principio, et nunc, et semper:

As it was in the beginning, is now and

Et in secula seculorum. Amen.

ever shall be, world without end. Amen.



Andrea Gabrieli likely assumed his post as permanent organist at San Marco in 1566. He composed extensively for the liturgy, including many works for single and multiple choirs, as well as instrumental works. As was traditional, our ‘Kyrie’ follows the ternary structure of the text: each petition is given its own distinct musical section. In addition, Andrea overlays an expanding scheme: Kyrie I is written for a single 5-part choir; Christe features two 4-part choirs; and Kyrie II is scored for three 4-part choirs. By means of this structure, the piece seems to recapitulate the Venetians’ increasing use of grand, expanded musical forms.

Kyrie eleison (Concerti di Andrea e di Gio. Gabrieli, 1587).....Andrea Gabrieli (c.1532—1585)

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.



Giovanni Gabrieli was appointed organist at San Marco in January of 1585, serving simultaneously with his uncle Andrea until the latter’s death later in that year. Giovanni was a prolific composer of sacred and secular vocal music and of instrumental music. He is especially known for his large-scale works, featuring as many as 22 parts arrayed in multiple choirs. We offer two contrasting instrumental pieces by Giovanni, both drawn from a posthumous publication: Canzon III for a single ensemble of six parts, with its distinctive chromatic inflections; and Canzon XV in ten parts, specified by the composer as a mix of string and brass instruments. The latter piece is pervaded by a highly energetic ‘spiral’ motive, taken up enthusiastically by all parts.

‘Cantate Domino’ is based upon a combination of verses from various psalms—a textual approach which recurs especially in Giovanni’s festive works. It is set in close imitation for a single choir of six voices, doubled here by strings. ‘Sanctus—Benedictus’ is scored for three four-part choirs. According to a documented tradition, whereby some texted parts can be taken by instruments, we have chosen to array the choirs thus: Choir 1: Voices; Choir 2: Brass; Choir 3: Strings.

Canzon III à 6 (Canzoni et sonate, 1615).....Giovanni Gabrieli (c.1555—1612)

Cantate Domino (Sacrae symphoniae, 1597).....Giovanni Gabrieli

Cantate Domino canticum novum:	Sing to the Lord a new song:
Cantate Domino omnis terra.	Sing to the Lord, all the earth.
Cantate Domino, et benedicite nomini ejus:	Sing to the Lord, bless his name:
Annuntiate de die in diem salutare ejus.	Tell of his salvation from day to day.

Canzon XV à 10 (Canzoni et sonate, 1615).....Giovanni Gabrieli

Sanctus—Benedictus (Sacrae symphoniae, 1597).....Giovanni Gabrieli

Sanctus, Sanctus, Sanctus,	Holy, holy, holy,
Dominus Deus Sabaoth.	Lord God of hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of thy glory.
Hosanna in excelsis.	Hosanna in the highest.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is the one that comes
in the name of the Lord.
Hosanna in the highest.



Claudio Monteverdi, after a frustrating end to his many years in Mantova, assumed the post of *maestro di cappella* at San Marco in 1613; he remained there for the rest of his long life. We present two contrasting works by Monteverdi. ‘Laudate pueri’ is drawn from a posthumous publication; its date is unknown, but certainly it was composed in Venice. It is a small-scale setting for five voices with basso continuo accompaniment, madrigalian in character, filled with vivid word-painting and rapid changes of mood and texture. While the piece demonstrates a sublime mastery of traditional Renaissance techniques, it betrays its modernity in such features as rapid homophonic passages and (of course) the presence of the basso continuo.

We close the set with a large-scale Monteverdi psalm setting, published in the *Selva morale e spirituale* near the end of Monteverdi’s life. The *Selva* is a sort of counterpart to the *Madrigali guerrieri at amorosi*, published only a few years earlier. ‘Dixit Dominus’, a setting of a bellicose psalm, draws upon Monteverdi’s warlike style developed for the book of madrigals. Scored for eight voices, two violins, brass and continuo, the work builds up massive blocks of sound to paint the text. These are contrasted with smaller-scale sections setting the more intimate lines of the psalm.

Between these two works by Monteverdi, we insert an instrumental Canzon for double choir (here rendered by strings and brass) by Monteverdi’s colleague Giovanni Picchi. Picchi was organist at the Franciscan church of Santa Maria Gloriosa de’ Frari in Venice, where Monteverdi was a resident and is buried. Picchi also was organist at the famed Scuola di San Rocco nearby.

P. 112: Laudate pueri (Messa et salmi, 1650).....Claudio Monteverdi (1567—1643)

Laudate pueri Dominum,
laudate nomen Domini.

Praise, O ye servants of the Lord,
Praise the name of the Lord.

Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.

Blessed be the name of the Lord
From this time forth and forever more.

A solis ortu usque ad occasum,
laudabile nomen Domini.

From the rising of the sun unto the going down of
the same, the Lord’s name is to be praised.

Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.

The Lord is high above all nations,
And his glory above the heavens.

Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit
in coelo et in terra?

Who is like unto the Lord our God,
Who dwells on high,
And who beholds the humble
That are in heaven and on earth!

Suscitans a terra inopem,
et de stercore erigens pauperum.

He raises up the poor out of the dust,
And lifts the needy out of the dunghill;

Ut collocet eum cum principibus,
cum principibus populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri, et Filio:
Et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper:
Et in secula seculorum. Amen.

Canzon XVII à 8 (Canzoni da sonar, 1625).....Giovanni Picchi (1572—1643)

Ps. 110: Dixit Dominus (Selva morale e spirituale, 1641).....Claudio Monteverdi

Dixit Dominus Domino meo:
Sede a dextris meis,
Donec ponam inimicos tuos
Scabellum pedum tuorum.

Virgam virtutis tuae emittet
Dominus ex Sion: dominare
in medio inimicorum tuorum.

Tecum principium in die
virtutis tuae,
in splendoribus sanctorum:
ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Dominus a dextris tuis,
confregit in die irae suae reges.

Judicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri, et Filio,
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen

That he may set him with princes,
Even with the princes of his people.

He makes the barren woman to keep house,
And to be a joyful mother of children.

Glory be to the Father, and to the Son:
and to the Holy Spirit.

As it was in the beginning, is now and
ever shall be, world without end. Amen.

The Lord said unto my Lord:
Sit thou at my right hand,
until I make thine enemies
thy footstool.

The Lord shall send the rod of thy strength
out of Zion: Rule thou
in the midst of thine enemies.

With thee is the principality in the day
of thy strength,
in the brightness of saints:
From the womb before the day star I begot thee.

The Lord hath sworn, and will not repent,
Thou art a priest forever
After the order of Melchisedech.

The Lord at thy right hand
has broken kings in the day of his wrath.

He shall judge the nations,
He shall fill the places with destruction;
He shall crush the heads in the land of the many.

He shall drink of the brook in the way:
Therefore shall he lift up the head.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now and
ever shall be, world without end. Amen.



INTERMISSION



Dresden

Hans Leo Hassler was in Venice in the mid-1580's. The specific course of his studies there is unknown, but he definitely worked with Andrea Gabrieli, and also got to know Giovanni Gabrieli, with whom he collaborated on a wedding motet for Georg Gruber, a Nuremberg merchant. Gruber later published a memorial collection of works by both Hassler and G. Gabrieli. We open with an eight-part Canzon, which clearly adheres to the Venetian polychoral instrumental style as heard in the first half of our concert.

Hassler's 'Veni sancte spiritus' is a five-part paraphrase of a Pentecost chant. Most of the piece is written in the *stile antico*, the high Renaissance polyphonic style; but in the 'Alleluia', Hassler breaks into very modern-sounding—almost Bachian!—celebratory roulades.

'Jubilate Deo' is set for two four-voice choirs, in a classic *cori spezzati* style. The rapid repeated notes and cosmic spatial effects reflect Hassler's knowledge of (and love for) the Venetian sound. We have chosen to perform the piece with an asymmetrical assignment of parts: Choir 1: Voices and brass; Choir 2: Strings.

Canzon duodecimi toni (Sacri concentus, 1601).....Hans Leo Hassler (1564—1612)

Veni sancte spiritus (Sacri concentus, 1601).....Hans Leo Hassler

Veni sancte Spiritus:

Reple tuorum corda fidelium:

et tui amoris in eis ignem accende,

qui per diversitatem linguarum cunctarum

gentes in unitate fidei congregasti.

Alleluia.

Come Holy Spirit:

fill the hearts of your faithful,

and kindle your love in those people

Who (speaking many languages)

have gathered together in the unity of faith.

Alleluia.

Ps. 100:Jubilate Deo (Cantiones sacrae, 1591).....Hans Leo Hassler

Jubilate Deo omnis terra,

servite Domino in laetitia.

Introite in conspectu ejus

in exultatione.

Scitote quoniam Dominus ipse est Deus:

ipse fecit nos,

et non ipsi nos.

Make a joyful sound to God, all the earth.

Serve the Lord with gladness.

Enter his presence

with rejoicing.

Know that the Lord himself is God:

He himself made us,

and not we ourselves.

(*Jubilate Deo* translation Copyright © 1995-2003 San Francisco Bach Choir, used by permission.)



To our knowledge, Michael Praetorius never traveled to Italy. But he clearly had a lively interest in the Venetian style (as, indeed, in all styles of his day), and much of his large-scale work reflects a mastery of the polychoral tradition. Into this style, Praetorius incorporates a favorite element: the Lutheran chorale. Nearly all of his major works are based upon chorales, and it is a fascinating study to observe how he integrated these two musical streams.

In ‘Veni sancte/Komm heiliger Geist’, Praetorius performs a *tour de force* by combining the ‘Veni sancte’ chant (familiar from Hassler’s setting earlier in our program) with Martin Luther’s chorale based (loosely) upon the chant. The full choir, supported by brass, carries the chant setting; a trio of vocal soloists perform the chorale variations. The string band plays a dual function, supporting both large and small vocal ensembles.

‘Wie schön leuchtet der Morgenstern’ sets six of the seven chorale verses to music. Here, the full choir (again supported by brass) is set off against a solo vocal ensemble, consisting of four sopranos. Strings again swing both ways. The alternation between massive sound and intimate passages is stunning. Also stunning (as always) is Praetorius’ incredibly varied treatment of the chorale melody. At times, it is utterly ‘straight’; at other times, he takes wild liberties, repeating and stretching and compressing the tune right up to (but not beyond) the breaking point.

Veni sancte Spiritus/Komm heiliger Geist.....Michael Praetorius (1571—1621)

Veni sancte Spiritus:
Reple tuorum corda fidelium:
et tui amoris in eis ignem accende,
qui per diversitatem linguarum cunctarum
gentes in unitate fidei congregasti.
Alleluia.

Come Holy Spirit:
fill the hearts of your faithful,
and kindle your love in those people
Who (speaking many languages)
have gathered together in the unity of faith.
Alleluia.

Komm, Heiliger Geist, Herre Gott,
Erfüll mit deiner Gnaden Gut
Deiner Gläubigen Herz, Mut und Sinn,
Dein' brünstig Lieb' entzünd' in ihn'n!
O Herr, durch deines Lichtes Glast
Zu dem Glauben versammelt hast
Das Volk aus aller Welt Zungen;
Das sei dir, Herr, zu Lob gesungen!
Halleluja! Halleluja!

Come, Holy Spirit, Lord God,
fill with the goodness of your grace
the heart, spirit and mind of your believers,
kindle in them your ardent love !
O Lord, through the splendour of your light
you have gathered in faith
people from all the tongues of the world;
so that in your praise Lord, may there be sung
Halleluja! Halleluja!

Wie schön leuchtet der Morgenstern (Puericinium, 1621).....Michael Praetorius

Wie schön leuchtet der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn David zus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,

How beautifully shines the morning star
full of grace and truth from the Lord,
the sweet root of Jesse!
You son of David from the line of Jacob,
my king and my bridegroom,
have taken possession of my heart,

Lieulich, freundlich,
Schön und herrlich, groß und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben!

[you who are] lovely, friendly,
beautiful and glorious, great and honourable,
rich in gifts,
lofty and exalted in splendour!

Ei meine Perl', du werthe Kron',
Wahr'r Gottes- und Mariensohn,
Ein hochgeborner König!
Mein Herz heißt dich ein Lilium,
Dein süßes Evangelium
Ist lauter Milch und Honig.
Ei mein Blümlein,
Hosianna, himmlisch Manna,
Das wir essen,
Deiner kann ich nicht vergessen!

Ah my pearl, my precious crown,
true son of God and Mary,
a king of most noble birth!
My heart calls you a lily,
your sweet gospel
is pure milk and honey.
Ah my dear flower,
hosanna, heavenly manna,
that we eat,
I cannot forget you!

Von Gott kommt mir ein Freudenschein,
Wenn du mit deinen Äugelein
Mich freundlich tust anblicken.
O Herr Jesu, mein trautes Gut,
Dein Wort, dein Geist, dein Leib und Blut
Mich innerlich erquicken!
Nimm mich freundlich
In dein' Arme, daß ich warme
Werd' von Gnaden!
Auf dein Wort komm' ich geladen.

A joyful light from God comes to me
when with your dear eyes
you look on me as a friend.
Oh Lord Jesus, my beloved good,
your word, your spirit, your body and blood
refresh me within.
Take me like a friend
in your arms, so that I may become warm
with your grace
To your word I come invited.

Herr Gott Vater, mein starker Held,
Du hast mich ewig vor der Welt
In deinem Sohn geliebet.
Dein Sohn hat mich ihm selbst vertraut,
Er ist mein Schatz, ich bin sein' Braut,
Sehr hoch in ihm erfreuet.
Eia, eia,
Himmlisch Leben wird er geben
Mir dort oben!
Ewig soll mein Herz ihn loben.

Lord, God, Father, my mighty hero,
before the world you have
loved me in your son.
Your son has betrothed me to himself,
he is my treasure, I am his bride,
most greatly I rejoice in him.
Yes, yes.
Heavenly life he will give me
in the world above!
My heart shall praise him forever.

Zwingt die Saiten in Zithara
Und laßt die süße Musika
Ganz freudereich erschallen,
Daß ich möge mit Jesulein,

Pluck the strings on the harp
and let the sweet music
resound full of joy,
so that with dear Jesus,

Dem wunderschönen Bräut'gam mein,
In steter Liebe wallen!
Singet, springet,
Jubilieret, triumphieret,
Dankt dem Herren!
Groß ist der König der Ehren!

Wie bin ich doch so herzlich froh,
Daß mein Schatz ist das A und O.
Der Anfang und das Ende!
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Des klopf' ich in die Hände.
Amen! Amen!
Komm, du schöne Freudenkrone,
Bleib nicht lange,
Deiner wart' ich mit Verlangen!

my most beautiful bridegroom,
in constant love I may make my pilgrimage!
Sing, leap,
rejoice, triumph,
thank the Lord!
Great is the king of honour!

How full I am therefore of heartfelt joy
that my treasure is the alpha and the omega,
the beginning and the end;
To his reward he will
take me up to paradise,
and so I clap my hands
Amen! Amen!
Come, you sweet crown of joy,
do not long delay,
I wait for you with longing.



As a young man, Heinrich Schütz journeyed to Venice and studied with Giovanni Gabrieli; later in life, he returned to Italy and got to know Claudio Monteverdi. He spent most of his long career as *Kapellmeister* for the Dresden court. In the *Psalmen Davids*, Schütz put his own stamp on the large-scale Venetian style, setting German psalm translations for multiple choirs. His setting of Psalm 110 is scored for three choirs—two of them are specified for voices, while the third is for unspecified instruments; we use our string band. Like Monteverdi's setting of the same psalm, Schütz uses varied textures and rapid-fire rhythms to bring the warlike text to life. He also employs another technique, familiar from Monteverdi's *1610 Vespers*: 'Fauxboudon', an ancient style of speech-singing on a single chord.

'Verleih uns Frieden' is drawn from *Geistliche Chormusik*, Schütz' 1648 collection of sacred songs for five and six voices. As with Monteverdi's setting of 'Laudate pueri', Schütz integrates the *stile antico*—Renaissance imitative counterpoint—with a Baroque aesthetic incorporating rapid repeated notes and homophonic passages.

And we close with an unusual piece—perhaps a West Coast or even a US premiere. (It's hard to know, even in the days of Google.) 'Jauchzet dem Herren' appeared in the 1619 *Psalmen Davids* as a double-choir echo-piece, and it is well-known in that version. But Schütz left an earlier three-choir version, dated 1614-15. The third choir is used as an 'echo of an echo', and we feature for this group a solo quartet, stationed high above the stage. We hope that this will create (in the words of Schütz in another context) a 'not displeasing effect'!

Ps. 110: Der herr sprach zu meinem Herren.....Heinrich Schütz (1585—1672)

Der Herr sprach zu meinem Herren:
"Setze dich zu meiner Rechten, bis ich deine
Feinde zum Schemel deiner Füße lege."

Der Herr wird das Zepter deines Reiches
senden aus Zion:
"Herrsche unter deinen Feinden!"

Nach deinem Sieg wird dir dein Volk williglich
opfern im heiligen Schmuck.
Deine Kinder werden dir geboren,
wie der Tau aus der Morgenröte.

Der Herr hat geschworen
und wird ihn nicht gereuen:
"Du bist ein Priester ewiglich
nach der Weise Melchisedech."

Der Herr zu deiner Rechten wird zuschmeissen
die Könige zur Zeit seines Zornes.

Er wird richten unter den Heiden;
er wird grosse Schlacht tun;
er wird zuschmeissen das Haupt
über grosse Lande.

Er wird trinken vom Bache auf dem Wege;
darum wird er das Haupt emporheben.

Ehre sei dem Vater und dem Sohn,
Und auch dem heiligen Geist.

Wie es war im anfang,, jetzt und immerdar,
Und von Ewigkeit zu Ewigkeit. Amen.

Verleih uns Frieden (Geistliche Chormusik, 1648).....Heinrich Schütz

Verleih uns Frieden genädiglich,
Herr Gott, zu unsern Zeiten,
es ist doch ja kein ander nicht,
der für uns könnte streiten,
denn du, unser Gott alleine.

Gib unsern Fürsten und aller Obrigkeit
Fried und gut Regiment, daß wir unter ihnen ein
geruhig und stilles Leben führen mögen in aller
Gottseligkeit und Ehrbarkeit. Amen.

The Lord said unto my Lord:
"Sit thou at my right hand,
Until I make thine enemies thy footstool."

The Lord shall send the rod of thy strength
out of Zion:
"Rule thou in the midst of thine enemies."

Thy people shall be willing in the day of thy
power in the beauties of holiness.
Thy children shall be born to thee
like the dew in the morning sun.

The Lord hath sworn,
and will not repent:
"Thou art a priest forever
After the order of Melchisedech."

The Lord at thy right hand
shall strike through kings in the day of his wrath.

He shall judge among the heathen,
He shall do great slaughter;
He shall strike the heads
over great countries.

He shall drink of the brook in the way:
Therefore shall he lift up the head.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now and ever shall
be, world without end. Amen.

O Lord, now grant us thy peace in grace
in this our generation;
For us in truth there is none else
who can make intercession,
but thou, Lord our God, thou only.

Grant to our people and all who govern us peace
and good governance, that we may under them, in
all concord and peaceful spirit live in safety, in
all truth and blessedness and faithfulness. Amen.

Ps. 100: Jauchzet dem Herren, alle Welt (1614—15).....Heinrich Schütz

Jauchzet dem Herren, alle Welt;
Dienet dem Herren mit Freuden.

Exult in the Lord, entire world;
Serve the Lord with gladness.

Kommet vor sein Angesicht mit Frohlocken.
Erkennt daß der Herre Gott ist:

Come before His presence with rejoicing.
Know that the Lord is God:

Er hat uns gemacht und nicht wir selbst;
Zu seinem Volk und zu Schafen seiner Weide.

He has made us and not we ourselves;
To be His people and the sheep of His pasture.

Gehet zu seinen Toren ein mit Danken,
Zu seinen Vorhöfen mit Loben.

Go into His gates with thanksgiving,
And into His courts with praise.

Danket ihm, lobet, lobet seinem Namen;
Denn der Herr ist freundlich,

Give thanks to Him, praise, praise His name;
For the Lord is gracious,

Und seine Gnade währet ewig,
Und seine Wahrheit für und für.

And His mercy endures forever,
And His truth for eternity.

Midsummer Night Sings 2018

**Sing great choral works
led by Bay Area Choral Directors!**

"I pray thee gentle mortal, sing again!"

Join us to sing great choral masterworks with other enthusiastic singers from Sonoma County and beyond, led by some of the Bay Area's finest choral conductors. Each session features a noted conductor working with you and other choral singers through one or more great works. Don't miss the opportunity to acquaint yourself--or reacquaint yourself-- with these great works.

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July 18: Brahms Requiem

July 25: Bach Cantata 106 & Jesu Meine Freude

August 1: The World of Ludwig Senfl, featuring Missa Paschalis

**Elim Lutheran Church, 504 Baker Street, Petaluma
Wednesday Nights starting July 11, 7:00-9:30pm**

**Tickets: \$15 General/\$5 Student
\$45 General /\$15 Student for a 4-session pass**

Personnel

Vocal Soloists

Dianna Morgan
soprano

Lauren Haile
soprano

Paul Haile
tenor

Christopher Fritzsche
countertenor

Lindsey McLennan Burdick
soprano

Tim Marson
bass

Christopher Fritzsche enjoys performing in a wide variety of styles and genres. As a countertenor soloist he has performed with many SF Bay Area, mostly baroque instrumental ensembles. He can be heard on well over 20 recordings – mostly on Warner Classics’ Teldec label as a member of the world-renowned, Grammy award winning a cappella vocal ensemble, Chanticleer. He has also appeared with the *Grant Park Music Festival Orchestra* in Chicago as soloist in Leonard Bernstein’s Chichester Psalms. He is currently in his 12th season with the premier Bay Area vocal ensemble, Clerestory. His singing has been described as “crystalline artistry”, *Cleveland Plain Dealer*, “crystalline rich soprano”, *Los Alamos Monitor*, and as having “extraordinary range and purity”, *New York Times*. He can be heard singing on most Sunday mornings, in a large range of pop and contemporary music styles in his position as the Music Director for the Center for Spiritual Living in Santa Rosa – singly mostly in his bari-tenor range. As a teacher he has served on the vocal faculty for his alma mater, Sonoma State University and continues to enjoy teaching a group singing class which he developed, called Ready Set Sing.

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 accompany-ing the choirs at Casa Grande High School in Petaluma. 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. In the current era she plays and sings in a band called Trebuchet with her husband and two other SSU music alums. She has loved singing under the direction of Bob Worth as an alto/second soprano for the last 15 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. In the spring of 2016, Paul returned to his alma mater to teach the Audio and Recording Production Certificate Program at Sonoma State University. 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's been working with Pro Tools since 2003 and is especially skilled in

editing. He is also an accomplished studio musician. In his free time, he sings and plays the drums with his wife, Lauren, in their band, Trebuchet. He lives in Petaluma and has been happily dwelling there with his wife since 2009.

Tim Marson has performed in choral groups since the age of 9, when as a treble he became head chorister of his preparatory school chapel choir. Developing as a bass, he sang in the chapel and chamber choirs of The King's School, Canterbury (U.K.), and later with the chapel choir of Oriel College, Oxford University where he was an undergraduate student. While residing in London, he performed with a number of vocal chamber groups including Vox Cordis, The Purcell Singers, London Bach Players, Pegasus, and The Syred Consort. Since relocating from his native England to northern California in 2011, Tim has sung with Circa 1600, Sonoma Bach Choir, the Napa Valley Chorale, North Star Vocal Artists, and Valley of the Moon Chamber Ensemble – of which he was also Associate Conductor. Since 2015 he has been a member of the San Francisco Symphony Chorus under Ragnar Bolin. Current season highlights include *Candide* (Bernstein), *Magnificat* (JS Bach), and *Psalm No.90* (Ives). Tim's repertoire encompasses a wide range of music from Renaissance to contemporary with a particular focus on sacred a cappella works. He has performed in churches and concert venues in several countries, including St John's Smith Square, the Royal Albert Hall, and even 10 Downing Street (the British Prime Minister's official residence), and has been recorded by Classic FM, the BBC and SFS Media.

Lindsey McLennan Burdick recently completed a master's degree in early music voice at Indiana University, hailing from the San Francisco Bay Area, where she was born and raised. While in the Bay Area, Lindsey appeared as a soloist with Santa Rosa Symphony, Marin Oratorio, and Marin Symphony, after making her professional operatic debut in 2010 as the "Goddess of Dreams" in Urban Opera's production of Purcell's *The Witch of Endor*. She sang with many esteemed professional Bay Area choral ensembles, including Philharmonia Baroque Chorale, Monteverdi Consort, and Volti (a chamber chorus specializing in new music). Lindsey received a Bachelor of Music in Vocal Arts from the University of Southern California in 2008, and currently studies voice with Paul Elliott and Patricia Havranek at IU. Last November, Lindsey made her debut with the Indianapolis Baroque Orchestra in concerts of Bach's Lutheran Mass in A Major and performed as soloist with the IU New Music Ensemble in the world premiere of David Dzubay's *Producing For A While*. Recently, she was the soprano soloist in Mozart's *Exsultate, jubilate!* with the IU Classical Orchestra, performed concerts with IU's Concentus and Contemporary Vocal Ensemble, and portrayed various shepherdesses, graces, and cupids in the IU Baroque Orchestra's production of Blow's *Venus and Adonis*.

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 enjoys being a Girl Scout Troop leader in her spare time. 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.

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	Jim Gibboney	Vicki Osten
Brian Andersen	Randy Graetch	Robert Reid
Stephanie Bangs	Mike Hall	Andrew Robart
Richard Beebe	David Hanes	Laura Sawyer
Paul Blanchard	Kristofer Haugen	Anne Schaefer
Susan Byers	Faye Heath	Sue Self
Lauré Campbell	Molly Hogan	Lisa Smith
Martin Contreras	Andrea Herold	Dan Solter
Anne Cook	Ole Kern	Pat Solter
Nedra Crowe-Evers	Matthew McClure	Ron Stevens
Janice Cunningham	Tara McRann	David Stohlmann
Jayne DeLawter	Tim Marson	Katie Stohlmann
L Peter Deutsch	Dianna Morgan	Mary Tenwinkel
Margaret Field	Amy Nykamp	Beth Thomlinson
Gary Foster	John Nykamp	Dale Trowbridge

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.

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director · **Aaron Westman, associate director**

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.

Elizabeth Blumenstock, *violin*

Maria Caswell, *viola*

William Skeen, *cello*

Aaron Westman, *violin*

Anna Washburn, *viola*

John Dornenburg, *violone*

Henry Lebedinsky, *organ*

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).

John Dornenburg is a San Francisco Bay Area performer, teacher, and recording artist on the viola da gamba and violone. He has made over 30 highly praised CDs of both solo and chamber music on all sizes of the viol, and has recently recorded a new CD of Marin Marais' *Deuxième Livre*. He is co-director of the Archetti Baroque String Ensemble, founder of the Baroque ensemble Music's Re-creation, and director of the Sex Chordae Consort of Viols. He can also be heard with many other leading ensembles in the USA, and has performed widely in Europe, the Middle East, Australia, and New Zealand. John is Lecturer in viola da gamba at Stanford

University, teaches violone at UC Berkeley, and is Faculty Emeritus in music history at California State University, Sacramento. He had the great privilege to study extensively with several of the pioneers in period instrument performance, and would like to acknowledge his teachers Nikolaus Harnoncourt and Wieland Kuijken in particular. www.johndornenburg.com

Hailed by *The Miami Herald* for his “superb continuo... brilliantly improvised an ornamented,” **Henry Lebedinsky** performs as a historical keyboardist and Irish traditional guitarist across the United States and the United Kingdom, as a soloist and with Agave Baroque, Pacific MusicWorks, and The Vivaldi Project. He has also performed with The St. Paul Chamber Orchestra, The Charlotte Symphony, Seraphic Fire, and Boston Revels, among others. He has been featured on American Public Media’s *Performance Today*, and he has performed live on APM’s *Pipedreams*. With his Celtic band The Beggar Boys, he was featured in the nationally-syndicated NPR holiday special *A Carolina Christmas from Biltmore Estate with Kathy Mattea*. An avid composer of music for choir and organ, his sacred music is published by Paraclete Press and Carus-Verlag Stuttgart. He is the founder and director of the guerrilla performance organization Early Music Underground (www.emuseattle.com) which brings Early Music to new, often younger audiences in unconventional (and fun) venues across the Pacific Northwest. Mr. Lebedinsky holds degrees from Bowdoin College and the Longy School of Music, where he studied with Peter Sykes. He lives in the Seattle area with his wife and dog, and serves as Organist and Choirmaster at Seattle’s historic Christ Episcopal Church.

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 co-founded 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, *violin*, 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 pop-orchestra 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 has studied with Bettina Mussumeli, Elizabeth Blumenstock, and 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. 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.

Whole Noyse

The Whole Noyse is celebrating its 32nd year as one of the country's leading early brass ensembles, specializing in the performance of music of the Renaissance and early Baroque. During that time, the group has collaborated with some of North America's most respected early music ensembles, including Magnificat, The King's Noyse, The Newberry Consort, and Sex Chordae Consort of Viols, as well as a number of choirs, including the Vancouver Cantata Singers, Pro Coro Canada, San Francisco Choral Artists, and AVE, and has collaborated several times with Sonoma Bach.

Stephen Escher, cornetto

Richard Van Hessel, sackbut

Michael Cushing, sackbut

Carlo Benedetti, cornetto

Herbert Myers, curtal

Ernie Rideout, sackbut

Carlo Benedetti studied trumpet in his hometown in Italy, and, as a singer, has been involved in local choirs where he became interested in Renaissance and Baroque music. Over the years he collaborated with different Italian early music ensembles and choirs, and performed in Italy, France, Iceland, Norway, Belgium, Poland, and Spain. He attended masterclasses with the renowned “Hilliard Ensemble”, and with the French ensemble “A Sei Voci”. In 2011, after relocating to California to work as a physicist at the Lawrence Berkeley National Laboratory, he started studying the cornetto. He is a member of the Renaissance wind ensemble “La Marina”, and collaborates with early music groups throughout the San Francisco Bay Area.

Michael Cushing is a graduate of the Hartt School of Music and the Yale School of Music. After finishing school, he toured for several years playing musical theater before settling in the Bay Area. As a specialist in Renaissance and Baroque brass performance practice, he has appeared with The Whole Noyse, San Francisco Bach Choir, Gabrieli West, and was Associate Music Director for the Utah Shakespearean Festival. He currently plays trombone with the Santa Cruz Symphony, Theaterworks, and West Bay Opera.

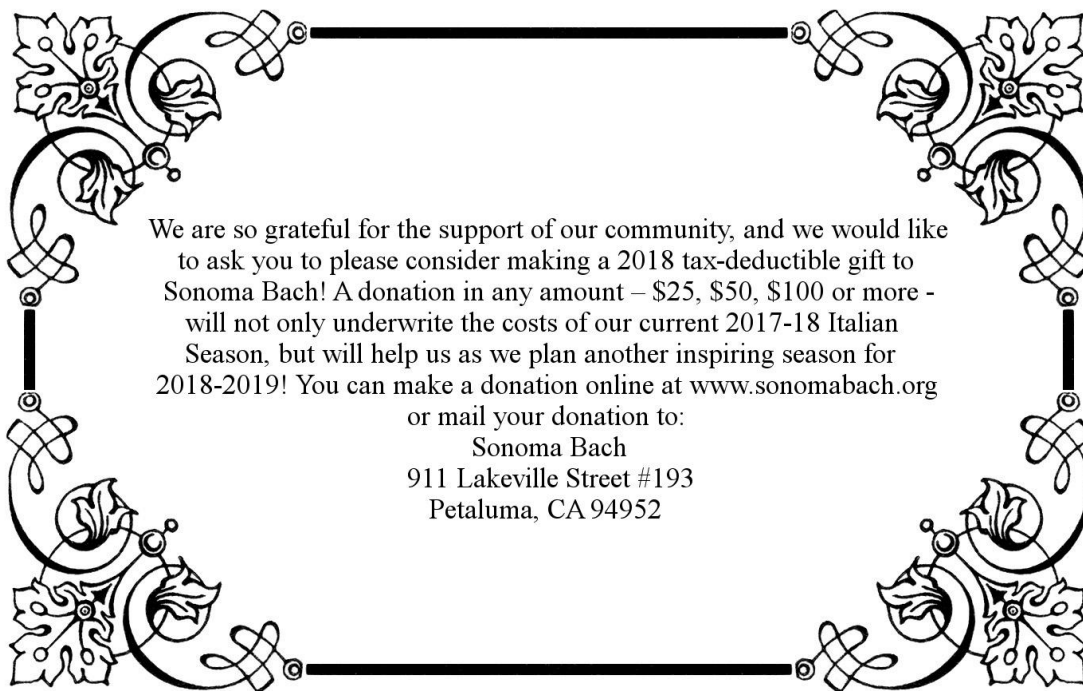
After receiving a B.A. degree at Luther College, **Stephen Escher** did post-graduate work at the University of Iowa. In Europe, Mr. Escher studied in Bologna with cornettist Bruce Dickey and performed with the Taverner Players and The Whole Noyse. He is a founding member of The Whole Noyse and has performed with numerous ensembles in the U.S., Canada and Mexico; including recent performances with Tesseræ and His Majestys Sagbutts and Cornetts. Stephen has made two recordings in London with Andrew Parrott and the Taverner Players for EMI and can also be heard on recordings with the Vancouver Cantata Singers, American Bach Soloists, Magnificat, Angelicum de Puebla and The Whole Noyse.

Richard Van Hessel is a founding member of The Whole Noyse. He studied modern trombone at S.U.N.Y. Purchase with Roger Smith and John Swallow, and spent many years performing as a musician at Shakespeare festivals in California, Utah, and Oregon, where he also served as director of the musicians. In addition to performing with The Whole Noyse, he has played with Philharmonia Baroque Orchestra, the American Bach Soloists and Magnificat among others, and can be heard on recordings with The Whole Noyse, Magnificat, Shira Kammen, the American Bach Soloists, and the Vancouver Cantata Singers. Mr. Hessel lives in Silicon Valley where he worked as an engineer for Apple Computer for 20 years.. He maintains an interest in computers and has a special interest in stereo photography.

Herbert Myers is Lecturer in Early Winds at Stanford University, from which he holds BA, MA, and DMA degrees; he is also curator of Stanford's collections of musical instruments. As a member of the Concert Ensemble of the New York Pro Musica from 1970 to 1973 he toured extensively throughout North and South America, performing on a variety of early winds and strings; currently he performs with The Whole Noyse and Jubilate. He has contributed articles and reviews to various journals, including *Early Music*, the *Historic Brass Society Journal*, the *Journal of the American Musical Instrument Society*, and the *Journal of the Viola da Gamba*

Society of America as well as chapters to *Early Music America's Performer's Guides to Early Music*. For the academic year 1967-68 he was awarded a DAAD grant to measure instruments in German museums. His designs for reproductions of Renaissance winds have been used by Günther Körber and Charles Collier.

Ernie Rideout has performed with Philharmonia Baroque Orchestra, American Bach Soloists, Magnificat, The Whole Noyse, New York Collegium, Vancouver Cantata Singers, and many other period performance groups. He is formerly the editor in chief of *Keyboard* magazine, and he has worked with numerous music and video technology companies such as Adobe, Avid, Propellerhead, Roland, Yamaha, and others. By day, Ernie is the Marketing Director for the Stanford Jazz Workshop, where he works with music educators to recruit students for summer jazz immersion programs and promotes the Stanford Jazz Festival. He lives in the San Francisco Bay Area, where he enjoys bike riding, tennis, sailing, and kayaking.



We are so grateful for the support of our community, and we would like to ask you to please consider making a 2018 tax-deductible gift to Sonoma Bach! A donation in any amount – \$25, \$50, \$100 or more - will not only underwrite the costs of our current 2017-18 Italian Season, but will help us as we plan another inspiring season for 2018-2019! You can make a donation online at www.sonomabach.org or mail your donation to:
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In honor of Bob Worth
In honor of Dianna Morgan
In Memory of John Kramer
Bonnie Alexander
Brian Andersen
Ellen Aylward
Dante & Anne Benedetti
Gerard Butler
Susan Byers
Anne Cook
Nedra Crowe-Evers
Janice Cunningham
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Janet McCulloch
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Steve Osborn & Renata Breth
Vicki Osten
Walter Peterson
Andrew Robart
George Sackman
Anne Schaefer
Lisa Smith
Janet Soderlind
Katie Stohlmann
David Stohlmann
Liz Varnhagen
Gabriela & George Von Haunalter
Steven Yeager

Up to \$99

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In Memory of John Kramer
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Richard Aslin
Barbara Oski Bean
Bill Boorman
Linda Lee Boyd
Elinore Burnside
Gail Cafferata
Amanda Currie
Gwyneth Davis
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Teri Reynolds
Emily Roeder
Raye Lynn Thomas
Eugene Shapiro
Vernon Simmons
Susan Stewart
Bryce Moore Sumner
Thomas Vogler
Lee Wallace





Trombone in outdoor concert, anonymous c. 1600



Procession in Piazza San Marco, Gentile Bellini, c. 1496

Sonoma Bach's 2018-2019 Season

Light out of darkness

Opening Recital: Tokens of Peace

Sunday, September 23, 3pm

Thanksgiving: I Fear Namore the Night

Friday, November 16, 8pm & Saturday, November 17, 3pm

Early Music Christmas: Let There Be Light

Friday, December 7, 8pm & Saturday, December 8, 3pm

Organ Recital: The Candle in the Wind

Saturday, January 11, 8pm

Guest Concert: The Bright Field

Saturday, February 16, 3pm

Sacred Realms: Agnus Dei

Saturday, March 30, 8pm & Sunday, March 31, 3pm

Spring Returns: An Affirming Flame

Saturday, April 27, 8pm & Sunday, April 28, 3pm

Major Works: A Human Requiem

Saturday June 1, 8pm & Sunday, June 2, 3pm

Information and tickets available at www.sonomabach.org