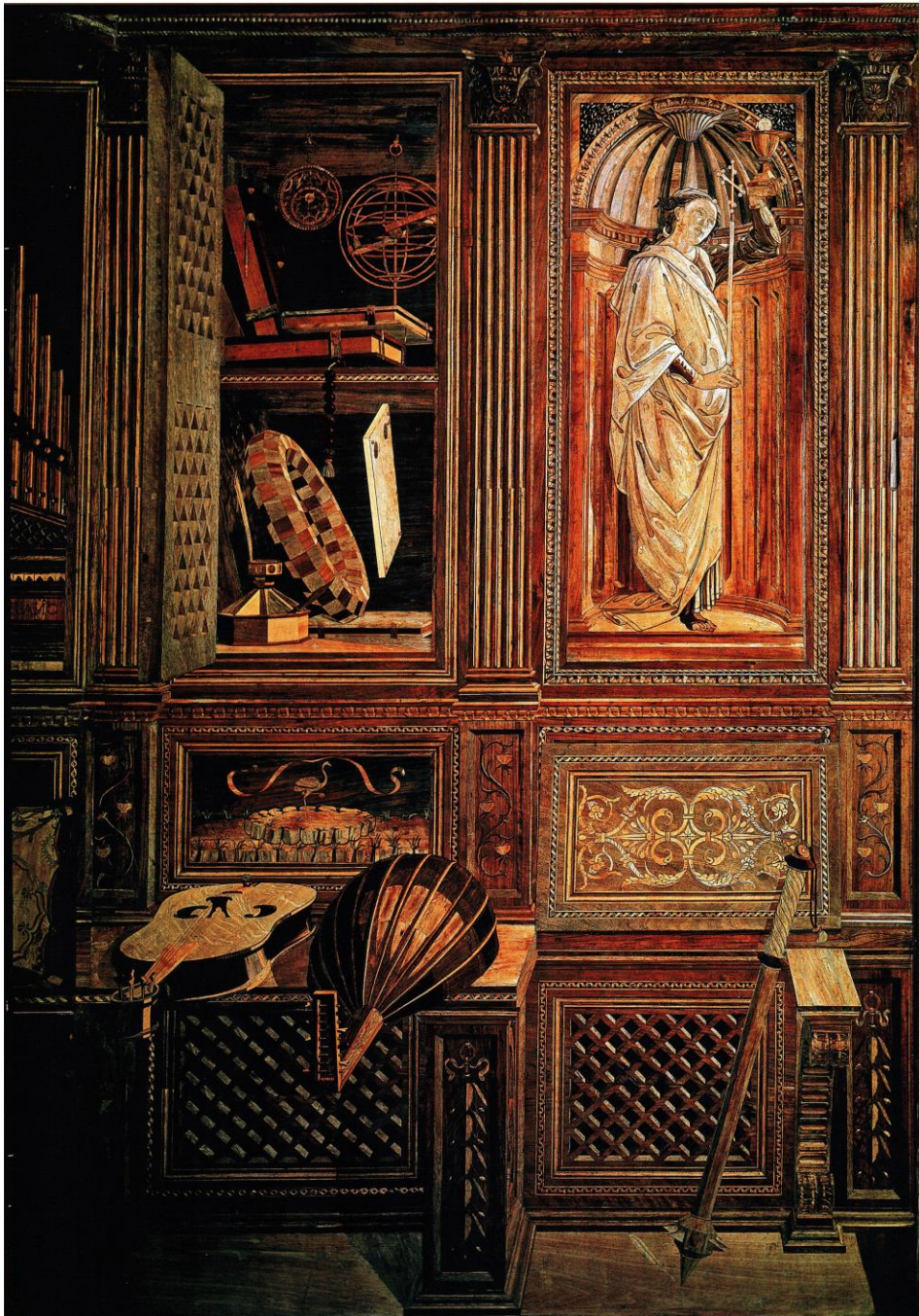


THE 17TH CENTURY

World of Wonder

	<p>Dianna Morgan, soprano Christopher Fritzsche, alto Live Oak Baroque Orchestra Directed by Robert Worth</p> <hr/> <p>SATURDAY, NOVEMBER 20, 3 P.M.</p> <p>SCHROEDER HALL GREEN MUSIC CENTER ROHNERT PARK</p>
--	--

Keika Hasegawa, *Chrysanthemum*, 1893.



Detail of the *studiolo* of Duke Federico da Montefeltro, duke of Urbino (Palazzo Ducale, Urbino)



Presented by Sonoma Bach in association with the Green Music Center

THE 17th CENTURY
World of Wonder

FEATURING

Dianna Morgan, soprano
Christopher Fritzsche, alto
Live Oak Baroque Orchestra

Saturday, November 20, 2021, 3 p.m.
Schroeder Hall, Green Music Center
Sonoma State University

Sonoma Bach's 2021-2022 Season

*Never to allow gradually the traffic to smother
with noise and fog The Flowering of the Spirit.*

—Stephen Spender

For *traffic*, read *pandemic*; for *noise and fog*, read *fear and bad news*. Most of us lost our centers for a time, and there certainly seemed to be very little flowering of the spirit going on. Even now, things seem choppy, and where is the elbowroom, the bandwidth, the poetic impulse, so that the spirit might open up?

And yet we need it now more than ever. Those of us who are able to achieve, to experience, to act upon any measure of such flowering will be helping ourselves, our loved ones, even the world. But we need to think about how to proceed in the face of what is still such uncertainty, such peril.

One idea is to carve out space, time, opportunity for rest and recreation, for friendship and community, for refreshment and inspiration. These things can help create the *conditions* in which our spirits might revive.

Another idea is to *recognize silver linings*: What has been good about this difficult period for you? For me, it has been wonderful to visit with my far-flung family every two weeks, much more often than usual. My writing has improved as it has become my primary way of communicating with our Sonoma Bach community. And I've become a much better cook.

Nature can help. Just a little calm time in the woods can do wonders. Admiring a flower or a bird or a gorgeous sunset can create inroads or access points.

And for most of us—certainly for you, since you're reading this—*the arts can provide a lift* when we're flagging. Have you heard some good music lately? Read a really inspiring book? Sung a song? Danced at all? These things can minister to our needs, as they speak to us in the language of our spirits.

And that's where Sonoma Bach comes in. Sequestered away so long from our beloved spirit-tending activity of *making music together*, we are so ready to roll. Safely and sensibly, of course. But we're just itching to dig in, to learn music, to hone it to the best of our abilities, to make it really musical, and then *to share it with you*, in hopes that it will lift your spirits as it does ours.

We've built our 2021-2022 season, *The Flowering of the Spirit*, around music that we love, music that has the potential to revive and nurture and heal. We've put all this music together into eight programs, each designed to explore and address its own corner of what we've been through, what we need now, what we can be. We'll be remembering together, mourning together, rejoicing together, looking forward together. Come and join in!

World of Wonder

*Glory be to God for dappled things ...
All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.*

—Gerard Manley Hopkins (1844-1889), from *Pied Beauty*

Live Oak Baroque Orchestra joins with vocalists Christopher Fritzsche and Dianna Morgan to present music of the 17th-century *stylus fantasticus*. Originating in Italy, this exciting, mercurial style moved north across the Alps to be adopted and developed in Austria, Germany and beyond. Its frequent shifts of harmony and tempo, surprising jagged motifs, and kaleidoscopic textures often elicit a sense of delight or awe in the listener, analogous to the effects produced by the contemporaneous ‘cabinets of wonder’, in which strange artifacts from the natural world were displayed. Program includes sonatas, chaconnes, chorale settings and duets from the Song of Songs by Dieterich Buxtehude, Johann Rosenmüller, Antonio Bertali, and Andreas Hammerschmidt, among others.



The *stylus fantasticus* definitely has the coolest appellation of any of the early-music styles. But what makes it so fantastic, anyway?

Well, it’s complicated. Many forces were moving in the late 16th- and early 17th-centuries in Italy and points north which prompted musical evolution in different directions. One aspect was *mannerism*, a cultural imperative that every artist and musician, indeed every cultured person, should develop his or her own style, a unique way of addressing the world, a unique set of characteristic traits which would distinguish one artist from another. This factor alone prompted much exploration and (one might say) a dehomogenization of style and technique.

Another aspect was the increasing interest in making music more expressive, and especially expressive of human emotion. The nascent world of opera grew partly out of this trend, and then contributed to it as well, as composers evolved ways for singer-actors to embody the emotions prompted by dramatic action. And these new approaches came to be used far beyond the boundaries of *dramma per musica*.

A further element is the development of very sophisticated forms of instrumental music, broken from its bonds to vocal music, able to include virtuosic passagework, elaborate ornamentation, strange harmonies and textures, and contrapuntal *tours de force*.

And we can't neglect or discount another thread: The evolution from the *prima prattica* of Palestrina, with its structural balance and elegant counterpoint, to the *seconda prattica*, in which a much broader expressive palette was evolved, featuring bold harmonic motion, great textural variety, and sometimes startling sound-worlds, created in large part to bring to musical life a wide array of thoughts, emotions and spiritual promptings.

With all these developments in mind, we can better comprehend the attraction and success of the so-called *curious inventions* carried out by such Italian composers as Tarquinio Merula, Marco Uccellini, Girolamo Frescobaldi, Carlo Farina and many others.

And then, of course, all of these trends – in sum, the so-called *stile moderno* – moved north. As we've explored in other repertoires—the madrigal tradition, the great polychoral works from Venice—the new techniques crossed the Alps through commerce, through travel, through northern musicians coming down to Italy to learn, through Italian musicians moving north for jobs. The northern countries absorbed the new techniques, but (as so often happens) made them their own, and added others as well. And a new name was coined for some of the more outré elements of this modern style: The *stylus fantasticus*.



Our concert features a broad array of works from northern countries—mainly from Germany and Austria, but also including works of composers with Scandinavian connections—which, one way or another, demonstrate some of the typical techniques of the *stylus fantasticus*. These include rapid and sometimes abrupt changes of tempo, meter and dynamics; virtuosic lines in both instruments and voices; strange and sometimes challenging harmonies; vivid expression of text; great textural contrasts; concentrated explorations of a single idea; dramatic emotional contrasts; and, through it all, a concentrated sense of good will and often of a certain wittiness.

As you may notice, one outcome of the generous use of all these means and more is that *the music never gets boring!* I like to say that if you're not enjoying something in this style, don't worry: Something else will happen soon! This mercurial, shifting aspect is in my view one of the great attractions of the *stylus fantasticus*.

We've included a broad array of composers and approaches in our concert, and also a generous number of both vocal and instrumental works, alternating these genres throughout. We are blessed to have an especially full ensemble for this concert—six strings plus chamber organ—which allows us to feature the rich textures much beloved of the northern composers. In the Notes, Texts and Translations section of our program, we provide comments upon each piece, pointing out especially unusual and/or delightful characteristics and techniques.

We hope very much that you enjoy today's concert, and that you will perhaps explore the music of some of our composers on your own. It's a great time in history to be doing that! Type any of our composers' names into a YouTube search box, and you'll be amazed at what will turn up. And stay tuned to Sonoma Bach, too. We love this music, and feature it whenever we can.



Thank you so much for coming to our concert. It is wonderful for us to be back in our beloved Schroeder Hall, and we're delighted to share this astounding music with you. We hope you return in December for our 'Early Music Christmas: Lo How a Rose E'er Blooming', in January for our 'Organ Recital: The Incomparable Herr Buxtehude', and on through our season.

--Robert Worth, Music Director



Detail from a woodcut in *L'atmosphère: météorologie populaire*, by Camille Flammarion, 1888

Program

- Sonata II in F Major à 5 Heinrich Bach (1615-1692)
Partiturbuch Ludwig, 1662
- Wachet auf, ruft uns die Stimme, verse 1 Dieterich Buxtehude (1643-1707)
BuxWV 100
- Sonata à 6 Antonio Bertali (1605-1669)
Partiturbuch Ludwig, 1662
- An Wasserflüssen Babylon Franz Tunder (1614-1667)
Düben Collection, from the 1640's
- Organ Ciacona in G Dieterich Buxtehude (1643-1707)
BuxWV 160, transcribed for Live Oak Baroque Orchestra
- Habe deine Lust an dem Herren
Kern-Sprüche mehrentheils aus heiliger Schrifft, 1648 Johann Rosenmüller (1619-1684)
- Serenata con altre arie à 5 Johann Heinrich Schmelzer (1623-1680)
Serenata—Erlicino—Ciaccona—Campanellae e Lamento, c1669
- Mein Freund ist mein, und ich bin sein Andreas Hammerschmidt (1611-1675)

INTERMISSION

- Wie schön leuchtet der Morgenstern Christian Geist (c1650-1711)
Düben Collection, from the 1640's
- Chiaccona à 4 Anonymous
Partiturbuch Ludwig, 1662
- Nun danket alle Gott Andreas Hammerschmidt (1611-1675)
- Sonata II à 6 Heinrich Ignaz Franz Biber (1644-1704)
Sonatae tam Aris quam Aulis servientes, 1676
- Aria: Ein kleines Kindelein Franz Tunder (1614-1667)
Düben Collection, from the 1640's
- Sonata Nona à 5 Johann Rosenmüller (1619-1684)
Sonata à 2, 3, 4, 5 stromenti da arco et altri, 1682
- Steh auf, meine Freundin Johann Vierdanck (c1605-1646)
Gesamthochschul Bibliothek, Musiksammlung, Kassel

Notes, Texts and Translations

Sonata II in F Major à 5 Heinrich Bach (1615-1692)
Partiturbuch Ludwig, 1662

We kick off with a sort of prelude to our concert, a setting-of-the tone: H. Bach's spirited Sonata in F. From the very start, he grabs our attention with an exciting rhythmic motif, proceeding therefrom to a smoother section; a slow section, *molto espressivo*; a *presto* passage interrupted by sudden quaaludian two-bar asides; a dance-like *allegro*; and closing with a forceful *adagio*. Just another day in the life of the *stylus fantasticus*!



Wachet auf, ruft uns die Stimme, verse 1 Dieterich Buxtehude (1643-1707)
BuxWV 100

Buxtehude's bright setting of the 'King of Chorales' opens with a *sinfonia* full of fanfares and a sequential motif. The joyous tune itself is ushered in with more fanfares, and we're launched into a sort of *chorale concerto*, the voice trading phrases back and forth with the string ensemble, the fast triple-time propelling us through the single verse. Slower duple-time insertions provide contrast; a final one leads to a charming ending.

Wachet auf, ruft uns die Stimme,
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem.
Mitternacht heißt diese Stunde,
Sie rufen uns mit hellem Munde,
Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräutigam kömmt,
Steht auf, die Lampen nehmt,
Alleluia!
Macht euch bereit
Zu der Hochzeit:
Ihr müsset ihm entgegengehn.
Philip Nicolai, 1599

Awake, calls the voice to us
Of the watchmen high up in the tower;
Awake, you city of Jerusalem.
Midnight the hour is named;
They call to us with bright voices;
Where are you, wise virgins?
Indeed, the Bridegroom comes;
Rise up and take your lamps,
Alleluia!
Make yourselves ready
For the wedding:
You must go to meet Him.



Sonata à 6..... Antonio Bertali (1605-1669)
Partiturbuch Ludwig, 1662

Antonio Bertali, born in Verona, spent most of his career as a court musician in Vienna. His Sonata opens with a forceful descending motif, twice repeated at lower pitch levels; this complex is followed by a yet more furious descending pattern. An *adagio* and a fugal passage ensue. Later, we hear an eerie passage of repeated 8th-notes, falling inexorably to a D major triad. The piece draws to a close with a pale repeat of the opening sequence.



An Wasserflüssen Babylons.....Franz Tunder (1614-1667)
Düben Collection, from the 1640's

Wolfgang Dachstein's 1525 chorale, a poetic version of Psalm 137, recalls the grief of the Israelites during their exile in Babylon. As if the poem and its plaintive melody were not enough to express the lamentations, Tunder provides us with an accompaniment for a 5-part string section and *basso continuo* in which bits of the melody foreshadow and enrich the vocal line, an elaborated and hyper-expressive statement of the venerable chorale.

An Wasserflüssen Babylons,
Da sassen wir mit Schmerzen,
Daß wir so dachten an Zion;
Da weinten wir von Herzen,
Wir hingen auf mit schwerem Muth
Die Orgeln und die Harfen gut
An ihre Bäum der Weiden,
Die drinnen sind in ihrem Land.
Da müssen wir viel Schmach und Schand
Täglich von ihnen leiden.

Wolfgang Dachstein, 1525

By the waters of Babylon
There we sat in grief;
As we thought of Zion;
There we wept from the depths of our hearts,
We hung up, with heavy emotions,
Our organs and our good harps
On the trees of their pastures,
That are within their lands.
There we must endure much shame and
humiliation daily at their hands.



Organ Ciacona in GDieterich Buxtehude (1643-1707)
BuxWV 160, transcribed for Live Oak Baroque Orchestra

Buxtehude's *ciacona* (a piece based upon a repeated bass-line pattern) began life as an organ piece. Inspired by a terrific recording by a string ensemble called *Stylus Phantasticus*, we transcribed the piece for our strings. Dancing over the ever-recurrent descending line (which at times is implied more than stated), the upper strings weave a potent fabric of elaboration and conversation, as the two violins engage in a taut dialog with each other.



Habe deine Lust an dem HerrenJohann Rosenmüller (1619-1684)
Kern-Sprüche mehrentheils aus heiliger Schrift, 1648

Rosenmüller, who lived and worked in Leipzig and in Venice, provides us with a fascinating setting of optimistic verses from Psalm 37. An opening *sinfonia* is dominated by a bright sequential motive; this character proves to be characteristic of the entire piece, which features the soprano iterating and reiterating brief lines. There is something entrancing and moving about this form, in which each line is repeated almost as a talisman.

Habe deine Lust an dem Herren;
der wird dir geben,
Was dein Herze wünschet.
Befiehl dem Herren deine Wege;
und hoffe auf ihn:
Er wird's wohl machen.
Psalm 37:4-5

Delight thyself in the Lord;
he shall give you
That which your heart desires.
Commit thy way unto the Lord;
hope also in him:
He shall make it so.



Serenata con altre arie à 5 Johann Heinrich Schmelzer (1623-1680)
Serenata—Erlicino—Ciaccona—Campanellae e Lamento, c1669

Schmelzer's Serenata contains many traits of the *stylus fantasticus*, all rolled into a kaleidoscopic suite of dance- and dance-like movements. The opening, with its grand chords and long rests, lets us know right away that we're in for a ride. Each of the movements has its pleasures and surprises, including the tiny Ciacona and the strange-but-fascinating Campanellae, which may ring in your head long after our concert is over.



Mein Freund ist mein, und ich bin sein..... Andreas Hammerschmidt (1611-1675)

We close each set with a duet from the Song of Songs. Hammerschmidt creates a refrain at the outset, which will return to bracket the contrasting sections. The two lovers—what is this story doing in the bible, anyway?—express their utter mutual admiration and everlasting love in individual statements and in blissful duets, while the five-part string ensemble frames and enriches the dialog.

Refrain: Mein Freund ist mein
und ich bin sein.
Und du bist mein, du meine Freundin,
du bist mein.
Siehe meine Freundin,
du bist aller schöne Dinge,
Schöne meine Freundin.

Mein Freund ist weiß und rot,
Mein Freund ist auserkor'n unter viel
Tausenden.

Du bist aller Dinge schöne,
Schöne, meine Freudin.

Refrain

Du hast mir das Herz genommen, meine
Schwester, Liebe Braut, du, mein Freund, du.

Du bist aller Dinge schöne,
schöne bist du.

Refrain

Song of Songs, selected verses

Refrain: My beloved is mine,
and I am his.
And you are mine, my beloved,
you are mine.
Behold, my beloved,
you among all things are beautiful,
beautiful, my beloved.

My beloved is white and ruddy,
My beloved is chosen from among many
thousands.

You among all things are beautiful,
beautiful, my beloved.

Refrain

You have taken my heart, my Sister,
beloved bride, you, my most beloved, you.

You are among all things beautiful,
beautiful you are.

Refrain



Wie schön leuchtet der Morgenstern Christian Geist (c1650-1711)
Düben Collection, from the 1640's

Balancing 'Wachet auf' at the beginning of our first set, we offer Christian Geist's delightful setting of Philip Nicolai's 'Queen of Chorales' after intermission. Opening with a restrained *sinfonia*, the piece breaks out into the light of the morning star with a fast 12/8 passage, introducing the soprano as she begins the noble melody. Especially notable (and pleasing) is the movement back and forth between simple time (4/4) and compound time (12/8).

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

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.
Lovely, friendly,
Beautiful and glorious, great and honourable,
Rich in gifts,
Lofty and exalted in splendour!

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!
Philip Nicolai, 1599

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 await you with longing.



Chiaccona à 4.....Anonymous
Partiturbuch Ludwig, 1662

Another *ciaccona* (here spelled differently), drawn from the ‘Partiturbuch Ludwig’, an enormous collection of manuscript scores of instrumental works by a diverse array of 17th-century composers, including many works of the *stylus fantasticus*. The bass pattern, here in major key, is more cheerful than in the Buxtehude from our first half. Some passages may bring to mind the famous Pachelbel Canon, which is both a canon and a *ciaccona*.



Nun danket alle Gott Andreas Hammerschmidt (1611-1675)

Here we have another *ciaccona*, this one providing the bracketing refrains for a larger structure. The bass line is similar to that in the preceding piece, though this one is extended by an additional two bars which turn towards the relative minor. The joyful triple-time opening, punctuated by the upper strings, gives way to a conversational texture in which the very active soprano part enters into dialog with the strings.

Refrain: Nun danket alle Gott,
Der große Dinge tut an allen Enden.

Der uns von Mutterleibe
an lebendig erhält,
Und tut uns alles gut’s:
Nun danket all Gott!

Er gebe uns ein fröhliches Herz,
Und verleihe immerdar Friede
zu unser Zeit in Israel.
Auf daß deine Gnade stets bei uns bleib,
Und erlöse uns solange wir leben.

Refrain

Refrain: Now let us all thank God,
Who does great things in every way

He who has kept us alive
from our mother’s womb,
And grants us all that is good:
Now let us all thank God!

May he give us a joyful heart,
And may he grant us peace
in our time in Israel.
May his grace remain with us always,
And redeem us as long as we live.

Refrain



Sonata II à 6 Heinrich Ignaz Franz Biber (1644-1704)
Sonatae tam Aris quam Aulis servientes, 1676

Much of Biber's music is right in the wheelhouse of the *stylus fantasticus*. A virtuosic violinist ('The Jimi Hendrix of the 17th-century' –Aaron Westman), Biber's music is both technically challenging and staggeringly beautiful. In his Sonata II for six strings and *basso continuo*, Biber creates a wondrous array of textures and feels, from the virtuosic fanfares of the opening to the dizzying quarter-note passage to the thrilling finale.

Aria: Ein kleines Kindelein.....Franz Tunder (1614-1667)
Düben Collection, from the 1640's

We feature Franz Tunder again in an über-expressive setting of a devotional Christmas poem by an unknown author. The opening *sinfonia* sets the scene for a vocal opening in recitative-style, a meditation upon the holy birth and the light coming appearing in the darkness. This is followed by the main aria section in which the soprano, accompanied by and alternating with the strings, declares her devotion in no uncertain terms.

Ein kleines Kindelein ist uns heut geboren,
Hat uns wiederbracht den Schein
Welchen wir verloren.
Singet diesem Kindelein, lieblich's Jesulein,
Laß mich ganz dein eigen sein,
Lieblich's Jesulein.

Text source unknown

A tiny babe is born to us today,
Has brought again the radiance
Which we had lost.
Sing to this babe, beloved little Jesus,
Let me be completely his own,
Beloved little Jesus.



Sonata Nona à 5Johann Rosenmüller (1619-1684)
Sonate à 2, 3, 4, 5 stromenti da arco et altri, 1682

One of the greatest of Rosenmüller's sonatas (and that's saying a lot), the Sonata Nona seems to be a poster-child for all that is wonderful about the *stylus fantasticus*. Opening with a somber chordal passage, the piece bursts into brilliant light, leading to roulades of 16th-notes in violins and gamba. Meditative passages alternate with a blazing triple-time and a fully-blown fugue. A Musical Good Time if there ever was one!



Steh auf, meine FreundinJohann Vierdanck (c1605-1646)
Gesamthochschul Bibliothek, Musiksammlung, Kassel

Closing our concert as we ended the first half, with a duet from the Song of Songs, we feature the violinist-cornettist-composer Johann Vierdanck, who lived and worked in Dresden under the great Heinrich Schütz. As with the Hammerschmidt duet, Vierdanck employs a refrain. Between its iterations, he composes highly expressive music to set the famous text beginning: ‘For lo! the winter is past, the rain is over and gone!’

Refrain: Steh auf, meine Freundin,
und komb her!

Refrain: Rise up, my love,
and come to me!

Steh auf, meine Freundin, dann siehe:
Der Winter ist vergangen,
Der Regen ist weg und dahin,
Die Blumen sind hervor,
Der Lenz ist herbeikommen.

Rise up, my love, for behold:
The winter is past,
The rain is over and gone,
The flowers appear,
The spring has come!

Refrain

Refrain

Steh auf, meine Freundin, dann siehe:
Die Turteltaube läßt sich hören
in unserm Lande.
Der Feigenbaum hat knoten gewonnen.

Rise up, my love, for behold:
The turtledove may be heard
in our lands.
The fig tree has sweetened its fruit.

Steh auf, meine Schöne:
Die Weinstöcke haben Augen gewonnen,
Und geben ihren Geruch.

Rise up, my beautiful one:
The vines are in flower
And give out their sweet smell.

Refrain

Refrain

Song of Songs, selected verses

Soloists

Dianna Morgan
soprano

Christopher Fritzsche
alto

Live Oak Baroque Orchestra

Aaron Westman
violin

Tyler Lewis
violin

Cynthia Black
viola

Anna Washburn
violin

Maria Caswell
viola

Mary Springfels
gamba

Phebe Craig
organ

Live Oak Baroque Orchestra is Sonoma Bach's resident instrumental ensemble. 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.



Cynthia Keiko Black enjoys performing as a violinist and violist playing music from several centuries at home in the Bay Area and across the United States. She is a founding member of the Costanoan Trio, a period instrument piano trio, and performs in California with groups such as American Bach Soloists, Valley of the Moon, Are Minerva, and Voices of Music. She will be making guest appearances with Pacific MusicWorks, Incantare, the Atlanta Baroque Orchestra, and at the Helicon Foundation. She currently teaches young people at the Crowden School's Community Program, and in her free time, she enjoys being in the kitchen making ice cream and bundt cakes and trying to make people laugh. She holds modern viola degrees from the Cleveland Institute of Music and holds a doctorate in Historical Performance Practice from Case Western Reserve University.

Maria Walsh Caswell 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.

Originally from Colorado, **Phebe Craig** spent her student years in Berlin, Brussels, and San Francisco. She has performed and recorded with many early music ensembles and has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and New York State Baroque. She plays with the Alphabet Baroque Club and has performed with them at the Galway Early Music Festival. She has co-produced a series of Early Music play-along recordings (*DiscContinuo*) and a Guide to Baroque Dance (*Dance-at-a-Glance*). She is a former director of the SFEMS Baroque Music and Dance Workshop. As a lecturer at UC Davis she co-directed their Baroque Ensemble, taught harpsichord and many undergraduate courses.

Christopher Fritzsche is a performing artist, an educator, and currently serves as Music Director for the Center for Spiritual Living in Santa Rosa. Internationally recognized for his effortless countertenor voice, he can be heard on well over a dozen recordings on Warner Classics' Teldec label. From 1992 until 2003, he performed with the world-renowned a cappella vocal ensemble, Chanticleer. In those 11 years he sang over 1,000 concerts world-wide, appearing with the New York Philharmonic (Emil de Cou), San Francisco Symphony Orchestra, the Atlanta Symphony, the St. Paul Chamber Orchestra, (Christopher Hogwood and Hugh Wolff), and more recently the Santa Rosa Symphony, (Jeffrey Kahane & Robert Worth) and has sung concerts in some of the world's most renown venues: The Kennedy Center (Washington D.C.), New York's Lincoln Center, as well as national concert halls across Asia and Europe, including London's Wigmore Hall. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's Chichester Psalms and, as a member of Chanticleer, earned two Grammy awards for the CDs *Colors of Love and Lamentations* and *Praises* by the celebrated British composer Sir John Tavener.

Dianna Morgan graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is an active member of Sonoma Bach's musical community, singing with the Sonoma Bach Choir,

Circa 1600, Green Mountain Consort, and working as Sonoma Bach's Executive Director. Dianna is regularly featured in Sonoma Bach's seasons as a soloist, performing music by Praetorius, J.S. Bach, Mozart, and many others. In her free time, she spends as much time in Yosemite as she can, enjoying high country adventure, snowshoeing, backpacking, and hiking with her husband.

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

Anna Washburn grew up in a vibrant musical community in rural Maine, studied with Peter Zazofsky at Boston University, and after a few summers of teaching and visiting family in Sonoma County, she was drawn to the west coast where she completed her masters at the San Francisco Conservatory as a student of Bettina Mussumeli. After hearing Philharmonia Baroque play Beethoven's 7th Symphony in a masterclass at the Conservatory, she knew she wanted to perform so passionately on gut strings, and she has pursued that goal ever since. Along with working with Nic McGegan and Philharmonia for 10 years, Anna performs regularly with Bach Collegium San Diego, and will be on their upcoming album release of Dixit Dominus/BWV 4, recorded in October 2021. She can also be heard regularly performing with Agave, a (mostly) baroque chamber group devoted to music that has been excluded from the musical canon. She has performed throughout the Bay Area with Agave, as well as recent performances in Seattle, Tucson and at the Clark Library at UCLA, and can be heard on their most recent albums, *Peace in Our Time* and *American Originals*, both with the incredible counter tenor Reginald L. Mobley. In recent years Anna has also been known to appear on stage with a variety of other ensembles, from recording and performing with pop-orchestra Magik*Magik Orchestra with artists like Sting, Chicago, John Vanderslice, Third Eye Blind, Hauschka and Gregory Porter... to hip hop/opera group Ensemble Mik Nawooj...to performing with Sylvestris Quartet, in residence at Hawaii Performing Arts Festival, in Waimea.

Aaron Westman was a “metal-head” growing up in California. He now plays the electric guitar of the 17th-century. Described as "expressive and virtuosic" (—SF Classical Voice) and a “brilliant virtuoso violinist” (—Early Music America) and violist, Aaron has made a career for himself as “one of the most popular period instrumentalists on the west coast” (—Press Democrat). Since 2005, he has performed as a chamber, principal player, or soloist with most of the major baroque ensembles in California, and toured extensively throughout the world. As a principal player, Aaron works with American Bach Soloists, Ars Minerva, Bach Collegium San Diego, California Bach Society, El Mundo, Hawaii Performing Arts Festival, Musica Angelica, Magnificat, New Hampshire Music Festival, and Philharmonia Baroque Orchestra (since 2006), and has toured extensively with Orchester Wiener Akademie. Aaron co-directs the chamber ensemble AGAVE, which regularly performs and records with several star singers including countertenor Reginald Mobley, with whom they have three albums. Gramophone Magazine (UK) calls their latest album, *American Originals*, "brilliant and knowing," and it features "a stunning playlist of neglected works by composers of color" (EMAg). He is also Associate Director of the Live Oak Baroque Orchestra, and violist in the Sylvestris Quartet, which will continue its residency at Hawaii Performing Arts Festival in the Summer of 2022. Aaron holds degrees from Indiana University and Wesleyan University. His principal teachers were Stanley Ritchie, Elizabeth Blumenstock, Geraldine Walther, and Alan de Veritch. Aaron has been on the performance faculty at Mills College, and in 2021, he joined the faculty of Sonoma State University. He directs the Santa Rosa Symphony’s Young People’s Chamber Orchestra, teaches in Italy each summer at the *Music Adventure* program, and has guest taught at Appalachian State, University of North Carolina School of the Arts, and for three years at California Institute of the Arts. In his spare time, he is an audio engineer and producer. Aaron and his wife, violinist Anna Washburn, welcomed their daughter Olive in December of 2020.

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, early music and many other subjects for 29 years. 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, working with staff and architects on such issues as acoustics, choral performance facilities and the John Brombaugh Opus 9 pipe organ in Schroeder Hall. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.

Thank you for supporting Sonoma Bach!

\$25,000

The Sequoia Philanthropic
Fund

\$10,000+

Jayne De Lawter &
Ken Koppelman

Donald & Maureen Green
Foundation

The County of Sonoma
In honor of Rick Beebe

\$5,000- \$9,999

Robert Worth &
Margaret McCarthy

David & Linda Hanes

Carol Williams

\$1,000 - \$2,499

Laura Sawyer
Press Democrat

Chad & Dianna Morgan

\$500 - \$999

In honor of Bob Worth
Moira Hill

Elizabeth Hoelter

Jean & Frank LaCombe

Susan Wilson

\$250 - \$499

Vicki Osten

Janet Soderlind

Ronald Welch

Michael Wildasin

\$100 - \$249

Brian Andersen

Herbert &

Phyllis Anderson

Harriet Buckwalter &

William Blake

Lauré Campbell

Linda Clader

Cammie Dingwall

Joann Feldman

Margaret U. Field

Ben Ford

Helen Gunderson

Mike Hall

Martie Leys

Ellen Martin

Matthew McClure

In memory of

George McClure

Dora McClurkin-Muir

Debi Richardson

Andrew Robart

Sue Self

Dan & Pat Solter

Beth Thomlinson

Dale Trowbridge

Jennifer Yoo

Up to \$99

Patricia Donegan

John Dupre

Andy Fleming

Deborah Learner

Kathleen McKee

Bob Murnane

Nancy Norelli

Nancy Packard

Susan Smile

Clarice Stasz

Lee Wallace



Our 30th Season Dedicated to Donald and Maureen Green

We dedicate our 2021-2022 season to the memory of Donald Green (1931-2021) and Maureen Green (1930-2020), beloved friends, colleagues, patrons and longtime benefactors here in Sonoma County. We recall with fondness our many years of making music with Don and Maureen in the Sonoma Bach Choir. We remain forever grateful for their deep involvement in the support and development of our early music programs. We recognize their vision and persistence over many years in sparking and bringing to fruition the Green Music Center project. And we honor them for their amazing generosity in that cause as in so many others. We will always be grateful for having had Don and Maureen in our lives; they will live forever in our hearts.



We also remember and hold dearly these our beloved friends, patrons and family members lost during the pandemic:

Carl A. Alexander (1927-2021)	Jim Grisham (1936-2020)
Leslie Sawyer Bascom (1950-2020)	Moffett Beall Hall (1937-2021)
Roberto Becerra (1939-2020)	Harper Hornberger (2014-2021)
Rick Beebe (1946-2020)	Jean Walline Houser (1918-2020)
Pat Benedict (1935-2020)	Boyd Jarrell (1949-2021)
Gary Alan Bolin (1947-2021)	Esther Angela Kissling (1915-2021)
Norma Jean Brown (1928-2021)	George McClure
Sergei Chidlowsky (1957-2020)	Michael Ford Orton (1947-2021)
Harry Arnold Dingwall (1931-2020)	Marilyn Becker Peters (1941-2021)
Anna Carol Dudley (1931-2021)	Robert Nicholas Ristad Jr. (1935-2021)
Maurice Eash (1928-2020)	Robert Nicholas Rogers (1933-2021)
David Vaughn Escher (1956-2020)	Julius Schachter (1936-2020)
Louisa Trumbull (Lula) Field (1956-2020)	Ray Walker (1930-2020)
Florido Forasiepi (1933-2020)	Stuart Nicholas White (1952-2020)
Ken Goodman (1927-2020)	Charles Creed Worth (1921-2021)



This mahogany cabinet topped with a grinning skull is dedicated to *naturaliae*

Upcoming Events

Lo, How a Rose E'er Blooming

Jenni Samuelson, soprano · Phebe Craig, organ

The Whole Noyse · Circa 1600

Saturday, December 18, 2021 at 8PM

Sunday, December 19, 2021 at 3PM

Schroeder Hall, Green Music Center



The Incomparable Herr Buxtehude

Dianna Morgan, soprano · Christopher Fritzsche, countertenor

Anne Laver, organ

Friday, January 21, 2022 at 8PM

Schroeder Hall, Green Music Center



Early Music Discovery Day

Bob Worth, small ensembles · Ruth Escher, solo singing · Kevin Cooper, plucked strings

Barefoot All Stars, chamber music · David Parsons, organ · Sonoma Bach Choir

Sunday, February 20, 2022 from 12PM-6PM

Schroeder Hall, Green Music Center



Sacred Realms: Très Riches Heures

Green Mountain Consort

Saturday, March 19, 2022 at 8PM

Sunday, March 20, 2022 at 3PM

St. Seraphim Orthodox Church, Santa Rosa