



2017-2018 SEASON

Il Palazzo della Musica



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

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

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

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

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

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

Please join us this season on our tour through *Il Palazzo della Musica!*

—Robert Worth, music director

**“Then the
pernicious charm
of Italy worked on
her, and instead
of acquiring
information,
she began to
be happy.”**

—E.M. Forster (1908)



A Room with a View

Christopher Fritzsche, countertenor

Green Mountain Consort

Live Oak Baroque Orchestra

Directed by Elizabeth Blumenstock
and Robert Worth

Saturday, October 21, 8 P.M.

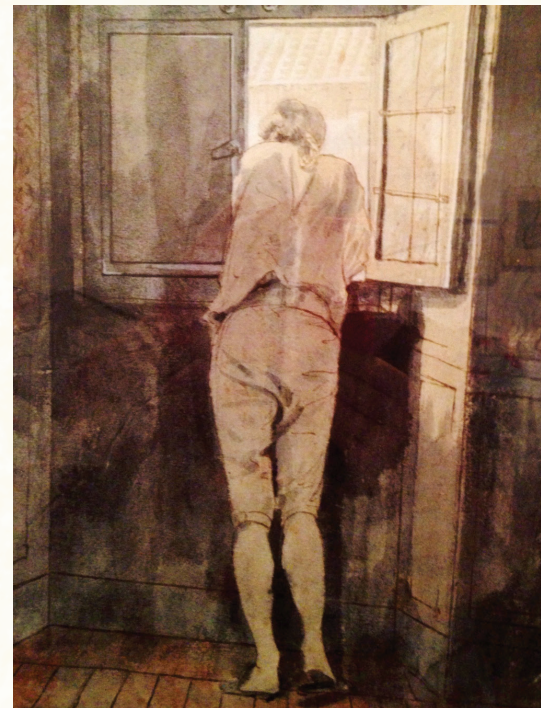
Backgrounder pre-concert talk, 7:25 P.M.

Schroeder Hall

In celebration of Claudio Monteverdi's birthday, we offer sacred and secular selections from the master's two late volumes: *The Madrigali guerrieri et amorosi* (1638) and the *Selva morale e spirituale* (1640). Highlights include settings of Petrarch's *Hor che'l ciel e la terra*, with its chilling opening passage, and the bittersweet *Vago augelletto*. Stunning instrumental works by Biagio Marini (including some of his '*curiose e moderne inventioni*') and Dario Castello (especially his works in '*stil moderno*') provide further flavor and piquant views of the fertile northern Italian landscape.

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

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



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

Monteverdi *Vespers of 1610*

Sonoma Bach Choir

Live Oak Baroque Orchestra

Whole Noyse

Directed by Robert Worth

Saturday, November 18 at 8 P.M.

Bachgrounder pre-concert talk, 7:25 P.M.

Sunday, November 19 at 7 P.M.

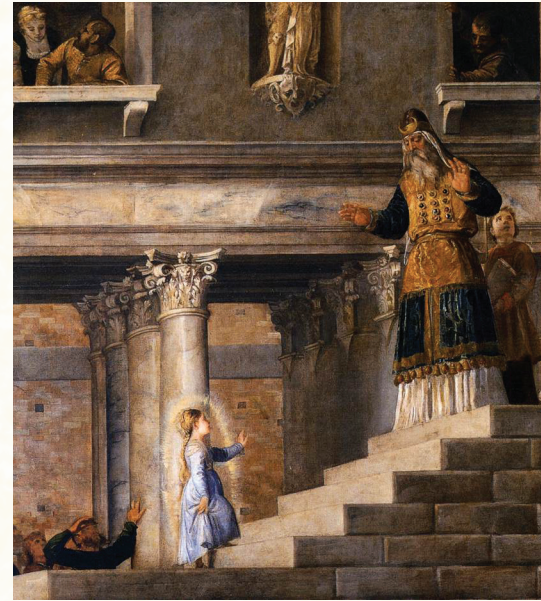
Bachgrounder pre-concert talk, 6:25 P.M.

Schroeder Hall

Monteverdi's *1610 Vespers* is one of the landmarks of the early Baroque, and one of the most beloved of early-music masterworks. The *Vespers* music is for an unspecified Marian feast, and can be adapted to fit several liturgies. We present Monteverdi's spectacular music (along with instrumental interludes and the appropriate chant) in the context of Second *Vespers* for the Presentation of Mary in the Temple. This joyous feast celebrates a legend from Mary's childhood, in which the young girl bravely enters the temple to be brought up and educated for her future role.

And he kissed her and blessed her, saying 'The Lord has magnified your name in all generations.' And he set her down upon the third step of the altar, and the Lord God sent grace upon her. And she danced with her feet, and all the house of Israel loved her.

—Protoevangelium of James (ca.145)



Titian, *Presentation of Mary in the Temple*, 1534-38.

Windows to the Soul

Charles Rus, organ
Stephen Escher, cornetto
Circa 1600

Directed by Robert Worth

Saturday, December 16 at 8 P.M.

Bachgrounder pre-concert talk, 7:25 P.M.

Sunday, December 17 at 3 P.M.

Bachgrounder pre-concert talk, 2:25 P.M.

Schroeder Hall

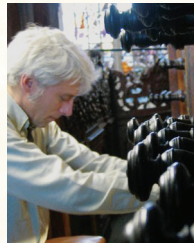
For this our 6th annual Early Music Christmas, we take a slightly different tack, extending our exploration of the story back nine months to the moment when Mary receives the strange angelic tidings, and forward to the day known as Candlemas, when the infant Jesus is brought into the temple and is immediately recognized by the aged Simeon. A special focus of the concert is on ‘ways of knowing.’ How do we learn of great things? How do we take them into our minds and hearts? Our choice repertoire includes motets, mass movements, and a Magnificat by Italians and others working in Italy, including Monteverdi, Palestrina, Victoria, Morales and Jacob Obrecht.



Giotto, *Presentation of Christ in the Temple*, 1303–05.

Not the forcible instruction of a band of angels, nor the hard-won knowledge of the scholars, but the readiness of one who was open to the promptings of the holy spirit was the grace which made Simeon particularly blessed.

—Robertson Davies (1958)



*“Exquisite music, perfectly sung.
 What a great way to celebrate
 the holiday season!”*

A New Perfection in Music

Jennifer Paulino, soprano

Live Oak Baroque Orchestra

Directed by Elizabeth Blumenstock

Friday, January 19 at 8 P.M.

Backgrounder pre-concert talk, 7:25 P.M.

Schroeder Hall

In the 17th century, musicians from all over Europe flocked to Italy to learn the secrets of the exciting Italian style—for example, Marc-Antoine Charpentier studied in Rome and was much influenced by Giacomo Carissimi—while Italians such as Giovanni Battista Lulli (Jean-Baptiste Lully) brought the new style to the brilliant French court. We offer motets by Carissimi and Charpentier; laments by Tartini and Clérambault; Italian-style pieces by Rebel and Leclair; and Francois Couperin's *Apothéose de Lully*, a delightful fantasy in which Lully and the great violinist Arcangelo Corelli unite the two national styles in a 'new perfection in music'.

“You really outdid yourself with this particular program. Truly an original and remarkable event.”



Anton Domenico Gabbiani, *Portrait of Three Musicians of the Medici Court*, 1687.

Finally, all the musicians are called upon to execute a splendid finale, in which French and Italian styles join together to confirm Apollo's declaration that musical perfection will be achieved through their union.

—David Tunley (2004)

All Roads Lead to Rome

Anne Laver, organist

Saturday, February 17 at 8 P.M.

Bachgrounder pre-concert talk, 7:25 P.M.

Schroeder Hall

Rome in the Baroque period was home to a who's who of musicians of the day, and was the backdrop for great musical innovation. Frescobaldi, Pasquini, and Froberger ushered in a new keyboard style, while Corelli and Vivaldi invented new genres for strings. This program will explore a variety of pieces with connections to Rome, including keyboard works and 18th century transcriptions of string concerti by J.S. Bach and Thomas Billington. Anne Laver, organ professor at Syracuse University, is reunited for this recital with Schroeder Hall's Brombaugh organ, which she played during the instrument's sojourn in Rochester, New York.

*And by ocean's margin this innocent virgin
constructed an organ to enlarge her prayer.
And notes tremendous from her great engine
thundered out on the Roman air.*

—WH Auden (before 1941)



Carlo Dolci, *Saint Cecilia at the Organ*, 1671.

The Eternal City

Green Mountain Consort

Directed by Robert Worth

Saturday, March 17 at 8 P.M.

Backgrounder pre-concert talk, 7:25 P.M.

Sunday, March 18 at 3 P.M.

Backgrounder pre-concert talk, 2:25 P.M.

St. Seraphim Orthodox Church

In the late 15th century, the young Josquin Desprez spent a number of years in Rome as a member of the papal choir. We know this perhaps most surprisingly because he carved his name in one of the choir stalls in the Sistine Chapel. Our concert is inspired by *Josquin's Rome: Hearing and Composing in the Sistine Chapel*, a wonderful (and readable!) book by Stanford scholar Jesse Rodin. We follow in Rodin's steps by exploring music which Guillaume Dufay, Marbrianus de Orto, Josquin and later composers wrote for the papal chapel. Featuring Josquin's *Illibata Dei virgo nutrix* and movements from his *L'homme armé* masses.

"Always exciting, fresh, and most importantly to me, musical."



Josquin autograph, Sistine Chapel choir stall, late 15th century.

The sound of the piece is extraordinary: It features melodies that ascend like rockets, edgy rhythmic roulades, ostinatos that circle relentlessly, homorhythmic passages of quiet beauty, and unexpected harmonic juxtapositions.

—Jesse Rodin (2012)

Musica Transalpina

Circa 1600

Directed by Robert Worth

Friday, April 20 at 8 P.M.

Bachrounder pre-concert talk, 7:25 P.M.

Saturday, April 21 at 3 P.M.

Bachrounder pre-concert talk, 2:25 P.M.

Schroeder Hall

The flowering of the Italian madrigal is one of the great stories of music history. Beginning modestly in the early 16th century, the movement accelerated with the revival of the poetry of Petrarch, inspiring an avalanche of poetry and music which continued unabated into the 17th century. Enthusiasm in England for this intimate, expressive form was kindled by a 1588 publication entitled *Musica Transalpina*, containing 'Englished' madrigals by Luca Marenzio and others. We explore the music of Marenzio, its passage to England, and madrigals by English composers, including Thomas Morley, Thomas Weelkes and Peter Philips.

"Excellent concert! Schroeder Hall was at its most welcoming and happiest."



Anonymous, *The Madrigal*.

There is not any music of instruments whatsoever comparable to that which is made of voices...where the voices are good, and the same well sorted and ordered.

Since singing is so good a thing,
I wish all men would learn to sing.

—William Byrd (1588)

A Tale of Two Cities

Sonoma Bach Choir

Live Oak Baroque Orchestra

Whole Noyse

Directed by Robert Worth

Saturday, June 2 at 8 P.M.

Bachgrounder pre-concert talk, 7:25 P.M.

Sunday, June 3 at 3 P.M.

Bachgrounder pre-concert talk, 2:25 P.M.

Schroeder Hall

The Venetian style, developed especially by musicians working at the Basilica of San Marco in Venice, became famous throughout Europe for its color, grandeur and expressive capacity. Composers Hans Leo Hassler and Heinrich Schütz came to Italy to absorb the style at the feet of such masters as Andrea and Giovanni Gabrieli and Claudio Monteverdi, and then returned to Saxony like evangelists spreading the word. Others such as Michael Praetorius observed and learned the style from afar. We present works written for Venice and Dresden by all of these composers, scored for multiple choirs and a festive double orchestra of brass and strings.

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

–Thomas Coryat (1611)



Canaletto, *Piazza San Marco with the Basilica*, c. 1730.
Bernardo Bellotto, *View of Dresden*, c. 1748.

LEARNING AND EXPLORATION

Midsummer Night Sings 2017:

Musica Italiana

Wednesdays, July 5, 12, 19, 26, 2017, 7 P.M.

Elim Lutheran Church, Petaluma

Movie Night: *The Full Monteverdi*

Tuesday, October 3, 2017, 7 P.M.

Schroeder Hall

BachTalks:

Monteverdi Vespers of 1610

Thursday, November 2, 2017, 7 P.M.

A Tale of Two Cities

Thursday, May 17, 2018, 7 P.M.

At a private home TBA

Ready, Set, Sing!

Tuesdays, January 9, 16, 23, 30, 2018, 7 P.M.

Center for Spiritual Living, Santa Rosa

Singing Italian Convincingly: a madrigal-based approach

Italian Madrigal Workshop
with Marty Morell

Saturday, January 27, 2018

Time TBA

WHAT WE DO — AND WHY

Sonoma Bach brings together and nurtures a community of music-lovers in our beloved Sonoma region to share in the magnificent experience of early music. We know that this music from the distant past—sacred and worldly, vocal and instrumental, solemn and joyful—can speak powerfully to today's audiences, and we reach out not only to those already familiar with its pleasures and beauties and traditions, but also to those for whom the music is brand-new.

Our ensembles—three vocal ensembles and our period-instrument orchestra—prepare and perform an annual series of eight concert sets, featuring exciting repertoire presented in imaginative programs designed to bring to life the magic of the music and to connect compellingly with our audiences.

Most of our concerts take place in the Green Music Center's 240-seat Schroeder Hall, with its live acoustics and wonderful Brombaugh pipe organ. In addition, we offer site-specific concerts designed for special places in Sonoma County, such as our annual concerts in the domed and frescoed St. Seraphim Orthodox Church.

Sonoma Bach offers a variety of opportunities for singers, instrumentalists and listeners to learn and explore. Our classes, workshops and lectures focus upon four broad areas: Individual skills, including vocal technique and sight-reading; ensemble skills; knowledge of repertoire; and 'the big picture': What does it all mean, and how can I connect?

We believe passionately in the power of music to bring people together, to help us work through life's challenges, and to serve as a catalyst for positive change. When people make music with and for each other—with skill, with style, with love—we believe that our world becomes better. Sonoma Bach is proud to have been serving our community for more than a quarter-century through this essential activity of music-making, and we look forward eagerly to continuing our efforts for many years to come.

TICKET ORDER FORM

	GENERAL	STUDENT	TOTAL
A Room with a View			
Sat, Oct 21, 8 P.M.	_____ x \$25	_____ x \$15	= _____
Monteverdi Vespers of 1610			
Sat, Nov 18, 8 P.M.	_____ x \$25	_____ x \$15	= _____
Sun, Nov 19, 7 P.M.	_____ x \$25	_____ x \$15	= _____
Windows to the Soul			
Sat, Dec 16, 8 P.M.	_____ x \$25	_____ x \$15	= _____
Sun, Dec 17, 3 P.M.	_____ x \$25	_____ x \$15	= _____
A New Perfection in Music			
Fri, Jan 19, 8 P.M.	_____ x \$25	_____ x \$15	= _____
All Roads Lead to Rome			
Sat, Feb 17, 8 P.M.	_____ x \$25	_____ x \$15	= _____
The Eternal City			
Sat, Mar 17, 8 P.M.	_____ x \$25	_____ x \$15	= _____
Sun, Mar 18, 3 P.M.	_____ x \$25	_____ x \$15	= _____
Musica Transalpina			
Fri, Apr 20, 8 P.M.	_____ x \$25	_____ x \$15	= _____
Sat, Apr 21, 3 P.M.	_____ x \$25	_____ x \$15	= _____
A Tale of Two Cities			
Sat, Jun 2, 8 P.M.	_____ x \$25	_____ x \$15	= _____
Sun, Jun 3, 3 P.M.	_____ x \$25	_____ x \$15	= _____

SUBTOTAL = _____

To order a package, please choose ONE of the following options, and indicate above which concert dates you wish to attend:

- Season Pass to all 8 concerts:** **Less 25%** = _____
- Build-Your-Own Package to 3 or more concerts:** **Less 15%** = _____

I would like to make a donation to support Sonoma Bach: _____ = _____

GRAND TOTAL = _____

PRICING

- **Season Pass to all 8 concerts:** 25% discount on individual tickets!
General: \$150, Student: \$90
- **Build-Your-Own Ticket Package:** 15% discount on 3 or more concerts!
- **Single Tickets:** General: \$25, Student: \$15

ORDERING

You can order tickets 3 ways:

- **Online** — www.sonomabach.org
- **By Phone** — 707-347-9491 or 877-914-BACH (2224)
- **By Mail** — Fill out and return this detachable form to:
Sonoma Bach, 911 Lakeville Street #193, Petaluma, CA 94952

Name		
Address		
City	State	Zip
Phone		
Email		

Your tickets will be mailed to you at the above address.

Payment Method (select one):

_____ Check made out to *Sonoma Bach* _____ Credit Card: VISA MC AMEX

Name on credit card		
Card #	Exp Date	CID#
Signature		



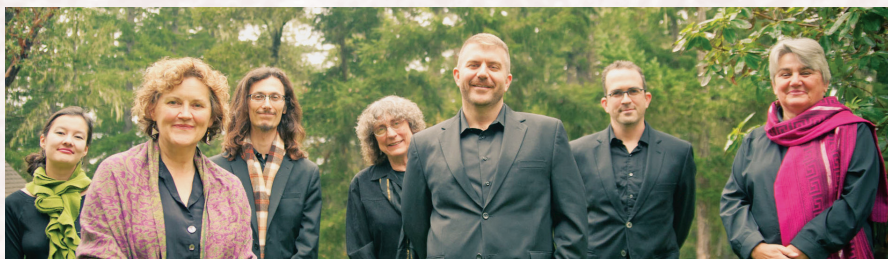
ENSEMBLES

The **Sonoma Bach Choir** specializes in the music of the High Baroque. Founded in 1991, the group has performed many of Bach's masterworks, including the *Mass in B Minor*, the *Christmas Oratorio*, and the *St. John* and *St. Matthew Passions*, as well as pieces by Handel, Mozart, Monteverdi, Schütz, Gabrieli and many others.

Circa 1600 is our chamber choir, focused upon the nexus between the Renaissance and the Baroque. The group's primary repertoire is drawn from the 16th and 17th centuries, with occasional forays backward to the 15th century and forward up to and including J.S. Bach. Guiding lights include Josquin Desprez, Claudio Monteverdi, and Heinrich Schütz.

The **Green Mountain Consort** is a one-on-a-part ensemble specializing in Renaissance music. The group is featured each season in our *Opening Recital* and *Sacred Realms* concert sets, the latter held in the domed and frescoed St. Seraphim Orthodox Church.

Live Oak Baroque Orchestra is Sonoma Bach's period-instrument ensemble. Led by Baroque violin sensation Elizabeth Blumenstock, LOBO brings sumptuous tone and breathtaking flair to the one-on-a-part repertoire of the 17th century. Experience Baroque music at its finest—passionately performed by some of the country's finest period instrumentalists.



VENUES

SCHROEDER HALL
Green Music Center
Sonoma State University
Rohnert Park

ST. SERAPHIM ORTHODOX CHURCH
90 Mountain View Avenue
Santa Rosa



911 Lakeville Street #193
Petaluma, CA 94952

877-914-BACH | 707-347-9491

www.sonomabach.org



Announcing Our Exciting 2017-2018 Season!

"I couldn't get over the

musicality of the group...

we are hooked on this music!"