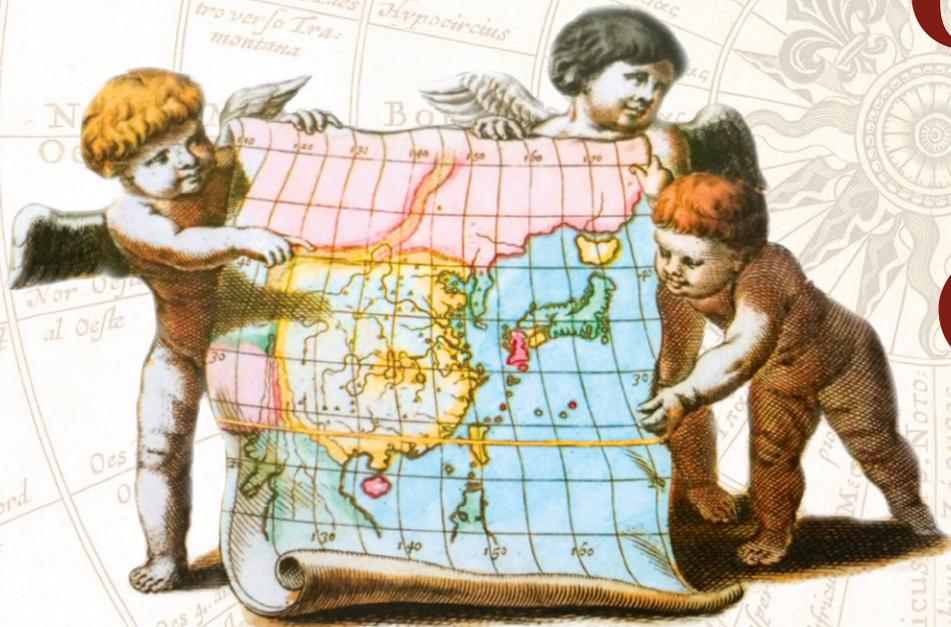


**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

2019–2020 SEASON

**ALL
OVER
THE
Map**



WELCOME TO OUR 2019-2020 SEASON!

This season, we're All Over the Map: It's certainly not unusual for Sonoma Bach to feature composers from different parts of Europe. But this season, we're stretching our boundaries in several dimensions, covering a broader geographical range than ever before, and tracing the paths and influences of composers across the map of Europe. We also are tugging on threads of commerce and connection between areas. And we're shining a light on music printing as well, exploring the ways in which the business helped to both aggregate and disseminate repertoire throughout Europe.

Geographical breadth: For the first time, we are exploring music from the countries around the Baltic Sea, in our Early Music Christmas. Though we have done music by Dutch composers over the years, it's a first for us to focus an entire concert on the Netherlands, as we do in our Organ Recital. And we're revisiting an area that we've not seen or heard for some time now: Spain!

Social changes: During the Renaissance and Baroque periods, big changes happened in many areas of life which affected musicians along with everyone else. Travel became increasingly safe and convenient. Glittering centers of power attracted and supported artists of all kinds. "Studying abroad" became more and more common. And the idea of traveling for edification—the so-called "Grand Tour"—became a reality for many.

Currents and connections: In this context, it's not surprising to find musicians moving about. Dowland spent time in Paris, was employed in Copenhagen, and went on his own Grand Tour. Sweelinck mostly stayed home, but students flocked to him from all directions, transporting his ideas and techniques back home. Swedish and Danish composers headed south to study with masters in Venice and Rome. And the Bach family fanned out through various parts of Germany and beyond.

Music printing and commerce: With the advent of music printing in the first years of the 16th century, it became increasingly possible for composers to reach large audiences from afar. Publishers such as Petrucci and Antico (in Italy) and Attaignant and Moderne (in France) pushed technical and commercial limits, as they gathered in music manuscripts from far and wide and printed them in collections which in turn were distributed broadly.

So come journey with us! We'll sing and play our hearts out for you as together we explore the map of Europe and the musical treasures we find therein.

—**Robert Worth**, music director

***Maps? Yes, I like them. Who doesn't?
They come straight out of dreams.***

—YANN MARTEL



Daniel Stoopendaal, *Wĕrelt Caert* (Map of the World in Two Hemispheres), 1730.

Scepter'd Isle

Saturday, October 26, 3 PM

Backgrounder pre-concert talk, 2:25 PM

Schroeder Hall

Christopher Fritzsche,
countertenor

Kevin Cooper, lute

Green Mountain Consort

Live Oak Baroque Orchestra

Directed by Robert Worth



We open our season with a deep dive into Elizabethan music. Sometimes referred to as the “Golden Age of English Music,” the period witnessed a remarkable flowering of music both vocal and instrumental. We focus on several of the greatest composers and several of their most outstanding publications, such as William Byrd’s *Psalmes, sonets and songs* (1588); Antony Holborne’s *Galliards, Almaines and other short Aeirs* (1599); and John Dowland’s famous *Lachrimae, or Seaven Teares* (1604). Madrigals, motets, lute airs, consort songs, string dances and intimate lute solos from these and other publications weave together to create a lively evocation of “this blessed plot, this earth, this realm, this England.”

*“I feel so very lucky to
have such beautiful musical
offerings so close to home.”*

*Preposterous ass, that never read so far
To know the cause why music was ordain'd!
Was it not to refresh the mind of man
After his studies or his usual pain?*

—Shakespeare, *The Taming of the Shrew*



Master of the Female Half-Lengths, *Eine Lautenspielerin*
Anagoria, 1520-1540.

Sing Glorious Praetorius!

Friday, November 15, 8 PM

Bachgrounder pre-concert talk, 7:25 PM

Saturday, November 16, 3 PM

Bachgrounder pre-concert talk, 2:25 PM

Schroeder Hall

Sonoma Bach Choir

Barefoot All-Stars Viol Consort

The Whole Noyse Brass Ensemble

Directed by Robert Worth

Michael Praetorius (1571–1621) has been a Sonoma Bach favorite for many years. His incredible imagination, his ability to work at any scale from humble to luxurious, his trademark “wringing-out” of a chorale tune for all it’s worth, and his good-natured ebullience all join together to endear him to performers and listeners alike. Supported by a double-consort of viols and brass, the Sonoma Bach Choir explores a broad range of Praetorius’ music, ranging from the vast array of chorale settings of *Musae Sioniae* to the instrumental dances of *Terpsichore* to the grand-scaled concertos of *Polyhymnia Caduceatrix et Panegyrica*. Come join us for this colorful celebration of one of the greatest composers who ever walked the planet!

“The concert was so beautiful and healing...all this strife that’s going on is temporary...the kind of thing you are doing is permanent.”

For who among mortals is so stupid, blockheaded, foolish, senseless and dull; that he would not esteem himself to be among the blessed dwellers in heaven, and would not think himself added to the choir of angels; as soon as POLYHYMNIA sound in the sanctuary, and soothes the inmost soul?

—George Remus, *Epode in Honor of the Distinguished Michael Praetorius*



Artist unknown, woodcut from first printing of *Musae Sioniae* I, 1605.

Northern Climes

Saturday, December 14, 8 PM

Backgrounder pre-concert talk, 7:25 PM

Sunday, December 15, 3 PM

Backgrounder pre-concert talk, 2:25 PM

Schroeder Hall

David Parsons, organ

The Whole Noyse Brass Ensemble

Circa 1600

Directed by Robert Worth



In 1582, in the north German town of Greifswald, a publication appeared entitled *Piae cantiones ecclesiasticae et scholasticae* (“Sacred songs of the church and of the school”). The print contained 74 songs documenting a singing tradition in the cathedral school of Turku, Sweden (now Finland). Many favorite north European Christmas songs are included, among them *Puer natus in Bethlehem*, *Resonet in laudibus*, *In dulci jubilo* and *Psallite unigenito*. With this rich collection as our inspiration, we present brilliant settings of these songs and others by northern composers such as Mogens Pederson, Dieterich Buxtehude, Cornelius Freundt and Hieronymus Praetorius. Don’t miss this joyful Christmas music, with brass, organ and voices—you’ll be dancing in your seat!

“There is an alchemy in what you are creating, and it is much needed.”

*Now this same angel came up to the Servant brightly, and said that God had sent him down to bring heavenly joys...adding that he must cast off all his sorrows from his mind, and that he must also dance with them in heavenly fashion. Then they drew him by the hand into the dance, and the youth began a joyous song about the infant Jesus: **In dulci jubilo...!***

— Anonymous biography of Heinrich Suso (ca. 1328)



Carl Ludwig Engel, *Turku Cathedral*, 1814.

The Orpheus of Amsterdam

Friday, January 10, 8 PM

Backgrounder pre-concert talk, 7:25 PM

Schroeder Hall

Anne Laver, organ

Sonoma Bach Choir

Directed by Robert Worth



Organist Anne Laver returns again to follow up her triumphant, sold-out 2019 recital. The Sonoma Bach Choir will join Annie in exploring the music of Jan Pieterszoon Sweelinck (1562–1621), called “The Orpheus of Amsterdam” by a contemporary critic. Sweelinck spent his entire career in Amsterdam, as organist at the city’s Oude Kerk, where he played daily municipal concerts. Featured works will be the spectacular *Fantasia Chromatica*, *Psalm 23*, and several variation sets, including *Ons is geboren ein kindekijn* and *Wie schön leuchtet der Morgenstern* (attributed to Sweelinck’s son). The Bach Choir will provide themes and arrangements of the tunes, as well as selections from the brilliant motet collection *Cantiones sacrae*.

*It was like getting
a massage for my ears!*

I remember when I was once with some good friends visiting J. P. Sweelinck, in the month of May, and be being inclined to play on his barpsichord, continued to do so till about midnight. As we stood up and were about to take our leave, he bade us yet hear this piece, then that piece, not being able to stop, in such sweet humor was he, giving pleasure to his friends, as well as to himself.

—Wilhelmus Baudartius



Gerrit Pietersz Sweelinck, *Jan Pietersz. Sweelinck*, 1606.

Born Bach

Friday, February 28, 8 PM

Backgrounder pre-concert talk, 7:25 PM

Schroeder Hall

Agave Baroque



For generations, Bach family members held many of the principal musical positions in Thuringia and Saxony. In fact, “Bach” became a local synonym for “musician.” Agave Baroque’s program features music of six different Bachs, beginning with an organ prelude by the much celebrated Johann Christoph Bach (first-cousin once-removed of J.S.), a sonata by Christoph’s brother Johann Michael Bach, and an orchestral suite by a cousin of the same generation as J.S., Johann Bernhard Bach. The second half includes J. S. Bach’s *G Major Violin Sonata* and the legendary *Trio Sonata from A Musical Offering*, as well as sonatas by Bach’s eldest son, Wilhelm Friedemann Bach, and his most famous son, Carl Philipp Emanuel Bach. The music will be woven with Agave’s trademark narrative to create a vivid portrait of this incomparable musical family.

“That was some real masterful stuff... congratulations on that beautiful concert!”

Johann Sebastian Bach belongs to a family that seems to have received a love and aptitude for music as a gift of Nature to all its members in common. So much is certain, that Veit Bach, the founder of the family, and all his descendants, even to the present seventh generation, have been devoted to music, and all save perhaps a very few have made it their profession.

—From J.S. Bach’s obituary (C.P.E. Bach and J.F. Agricola, 1750)



Elias Gottlob Haussmann, *Portrait of Johann Sebastian Bach*, 1746.

Lux Perpetua

Saturday, March 28, 8 PM

Backgrounder pre-concert talk, 7:25 PM

Sunday, March 29, 3 PM

Backgrounder pre-concert talk, 2:25 PM

St. Seraphim Orthodox Church

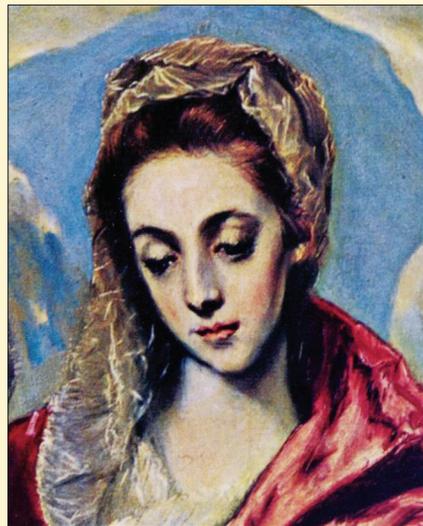
Green Mountain Consort
with **Christopher Fritzsche,**
countertenor

Directed by Robert Worth

Tomás Luís de Victoria (c.1548–1611) spent much of his early career in Italy, where he absorbed the polyphonic style from older composers such as Palestrina. He spent the latter part of his career as chaplain to the Dowager Empress Maria and her daughter Margarita at the Monasterio de las Descalzas de Sta. Clara in Madrid. Victoria's luminous *Officium defunctorum*, written for the obsequies of the Empress in 1603, was dedicated to Princess Margarita. The six-voice work is based entirely upon the prescribed chant, which appears usually in the soprano part. Beneath this structural voice, Victoria creates a powerful, ever-evolving structure of sound, unique in his oeuvre and moving to hear, especially in St. Seraphim's wondrous acoustics.

Your name is an omen of your worth, Victoria...the Muses and the Graces rejoice to hear you sing, and they ask whether Orpheus himself has come to life again... With such songs did you lament the passing of the Lady of both of us, as Orpheus lamented the passing of Eurydice, or like the dying swan which repeats its sad laments with mournful voice.

—Martin Pescenio Hasdale, *A song in praise of Victoria*
(translation Helen Ellsom)



El Greco, detail from *The Holy Family*, c. 1595-1596.

“Thank you for your unique contribution to my life.”

Pierre Attaingnant and the City of Light

Friday, April 24, 8 PM

Backgrounder pre-concert talk, 7:25 PM

Saturday, April 25, 3 PM

Backgrounder pre-concert talk, 2:25 PM

Schroeder Hall

Circa 1600

Directed by Robert Worth

For over 30 years (1525–1557), the publishing house of Pierre Attaingnant in Paris issued a dizzying array of music books, created with the aid of an original printing technique which became dominant for the next few centuries: the use of movable type consisting of narrow segments of staff, each with a single note. Attaingnant's publications included older composers such as Josquin, Brumel, Fevin and Gombert, and also increasingly modern masters including the Parisians Janequin, Certon and Pierre Passereaux. Circa 1600 presents a rare selection from Attaingnant's output, including brilliant sacred music—motets and mass movements—and chansons both serious and absurd.

*"I continue to be amazed by the complexity of what you do—
the inspiration, planning, research, selection, arranging and then:
Pow! The concert!"*

...The said suppliant, by protracted excogitation and mental effort and with very great expense, labor, and genius, has invented and brought to light the method and industry of cutting, founding, and printing the notes and characters of music...of which he has printed...and hopes in the future to print, many books and quires of masses, motets, hymns, chansons...in order to serve the churches, their ministers, and generally all people.

—Preface to *Second Royal Privilege granted to Attaingnant, 1531*



Artist unknown, Frontispiece from *Cbants royaux sur la Conception, couronnés au puy de Rouen de 1519 à 1528, 16th century.*

Young Handel in Old Rome

Saturday, May 30, 8 PM

Bachgrounder pre-concert talk, 7:25 PM

Sunday, May 31, 3 PM

Bachgrounder pre-concert talk, 2:25 PM

Schroeder Hall

Sonoma Bach Choir

Live Oak Baroque Orchestra

Directed by Robert Worth

At age 21, Georg Frideric Handel (a native of Halle, Saxony-Anhalt) went south to Italy to pursue his composing and performing career. In 1707, he took up residence in Rome, with the support of several patrons, including Cardinal Carlo Colonna, who commissioned a set of pieces for a Carmelite Vespers service to be held at the Church of S. Maria del Monte Santo, in the Piazza del Popolo. The set includes *Laudate pueri* (with a virtuosic soprano solo) and the famous *Dixit Dominus*, one of Handel's greatest works in this (indeed in any) period of his life. We feature these pieces along with other Carmelite motets and instrumental works to provide a vivid glimpse of the young prodigy at the peak of his powers in the glorious surroundings of the Eternal City.

***“What a magnificent end to the season!
And what a nice crowd to see fill the hall!”***

The mysterious simplicity of Handel, his marrying of sensuousness and the spiritual, the way he transfigures ordinary emotions and limns them with something eternal: these are things that make him great. Seize any opportunity to feast on his immortal music!

— Ivan Hewett



Gaspar van Wittel, detail from *Veduta di roma con piazza del popolo*, 1718.

LEARNING AND EXPLORATION

✦ **Midsummer Night Sings**

Wednesdays: July 10, 17, 24, 31, 2019

7:00 PM

Elim Lutheran Church, Petaluma

✦ **Ready, Set, Sing!**

Tuesdays: January 7, 14, 21, 28, 2020

7:00–9:30 PM

Class taught by Christopher Fritzsche
Center for Spiritual Living, Santa Rosa

✦ **BachTalks**

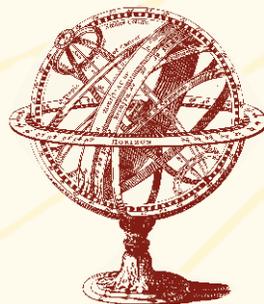
Sing Glorious Praetorius!

Thursday, November 7, 2019 at 7:00 PM

Young Handel in Old Rome

Thursday, May 14, 2020 at 7:00 PM

Events held at a private residence



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 groups 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. ☺

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 works 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.

Ever since their 2012 debut, the **Barefoot All-Stars Viol Consort** have been entertaining audiences on a regular basis, whenever fabulous viol consorts are called for.

One of the country's leading early music brass ensembles, the **Whole Noyse Brass Ensemble** performs on a wide range of historical wind band instruments.

Agave Baroque is "an energized, free-spirited group of Californian virtuosi" (*Early Music America*) specializing in string chamber music of the 17th and 18th centuries.

VENUES

Schroeder Hall
Green Music Center
Sonoma State University
Rohnert Park

St. Seraphim Orthodox Church
90 Mountain View Avenue
Santa Rosa



SONOMA BACH CHOIR



CIRCA 1600



GREEN MOUNTAIN CONSORT



LIVE OAK BAROQUE ORCHESTRA

TICKET ORDER FORM

	GENERAL	STUDENT	TOTAL
Scepter'd Isle			
Sat, Oct 26, 3 PM	_____ x \$28	_____ x \$15	= _____
Sing Glorious Praetorius!			
Fri, Nov 15, 8 PM	_____ x \$28	_____ x \$15	= _____
Sat, Nov 16, 3 PM	_____ x \$28	_____ x \$15	= _____
Northern Climes			
Sat, Dec 14, 8 PM	_____ x \$28	_____ x \$15	= _____
Sun, Dec 15, 3 PM	_____ x \$28	_____ x \$15	= _____
The Orpheus of Amsterdam			
Fri, Jan 10, 8 PM	_____ x \$28	_____ x \$15	= _____
Born Bach			
Fri, Feb 28, 8 PM	_____ x \$28	_____ x \$15	= _____
Lux Perpetua			
Sat, Mar 28, 8 PM	_____ x \$28	_____ x \$15	= _____
Sun, Mar 29, 3 PM	_____ x \$28	_____ x \$15	= _____
Pierre Attaignant & the City of Light			
Fri, Apr 24, 8 PM	_____ x \$28	_____ x \$15	= _____
Sat, Apr 25, 3 PM	_____ x \$28	_____ x \$15	= _____
Young Handel in Old Rome			
Sat, May 30, 8 PM	_____ x \$28	_____ x \$15	= _____
Sun, May 31, 3 PM	_____ x \$28	_____ 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 15%** = _____
- Build-Your-Own Package to 3 or more concerts:** **Less 10%** = _____

I would like to make a tax-deductible donation to Sonoma Bach: = _____

GRAND TOTAL = _____

PRICING

- **Season Pass to all 8 concerts:** 15% discount on individual tickets!
General: \$190, Student: \$102
- **Build-Your-Own Ticket Package:** 10% discount on 3 or more concerts!
- **Single Tickets:** General: \$28, Student: \$15

ORDERING

Order tickets 3 ways:

- **Online** — www.sonomabach.org
- **By Phone** — (707) 347-9491 or 877-914-BACH
- **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		



911 Lakeville Street #193
Petaluma, CA 94952

(877) 914-BACH • (707) 347-9491
www.sonomabach.org

Explore Our Exciting 2019–2020 Season!

*The World's big and I want to have
a good look at it before it gets dark.*

—JOHN MUIR

