



SONOMA
Bach

ROBERT WORTH, MUSIC DIRECTOR

2021-2022 SEASON

*The Flowering
of the Spirit*

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 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!

—ROBERT WORTH, music director



Dedicated to the memory of 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)
Leslie Sawyer Bascom (1950-2020)
Roberto Becerra (1939-2020)
Rick Beebe (1946-2020)
Pat Benedict (1935-2020)
Gary Alan Bolin (1947-2021)
Norma Jean Brown (1928-2021)
Sergei Chidlowsky (1957-2020)
Harry Arnold Dingwall (1931-2020)
Anna Carol Dudley (1931-2021)
Maurice Eash (1928-2020)
David Vaughn Escher (1956-2020)
Louisa Trumbull (Lula) Field (1956-2020)



Mary Delany, *Rubus odoratus*, 1772-82.

Florido Forasiepi (1933-2020)
Ken Goodman (1927-2020)
Jim Grisham (1936-2020)
Moffett Beall Hall (1937-2021)
Harper Hornberger (2014-2021)
Jean Walline Houser (1918-2020)
Esther Angela Kissling, née Hudson (1915-2021)
Marilyn Becker Peters (1941-2021)
Julius Schachter (1936-2020)
Ray Walker (1930-2020)
Stuart Nicholas White (1952-2020)
Charles Creed Worth (1921-2021)

OPENING RECITAL

Clothed from Head to Foot in Song

Saturday, October 23, 8 P.M.

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

Sunday, October 24, 3 P.M.

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

Green Mountain Consort

Directed by Robert Worth

St. Seraphim Orthodox Church

*"Your voices, the songs and the setting
all conspired to create a truly moving
and beautiful experience...it was a
grace-filled occasion, and left me
feeling uplifted."*

Tomás Luís de Victoria (1548–1611) spent much of his early career in Italy, where he absorbed the High Renaissance style from older composers such as Palestrina. In the latter part of his life, he was chaplain and friend to the Dowager Empress Maria and her daughter Margarita at a monastery in Madrid. Victoria's luminous *Requiem*, dedicated to Margarita, was written for the funeral of the Empress in 1603. The six-voice work is based upon the prescribed chant, which appears usually in the second soprano part. Beneath this structural voice, Victoria creates an ever-evolving structure of sound, seemingly out of time and space, vividly evoking the music of the spheres—especially so in the incredible acoustics of St. Seraphim.

Once for each thing. Just once; no more.

And we too, just once. And never again.

But to have been this once, completely, even if only once:

To have been at one with the earth, seems irrevocable.

—RAINER MARIA RILKE, from *Ninth Elegy*, trans. Stephen Mitchell



Jan Davidszoon de Heem, *Vase of Flowers*, 1640.



THE 17TH CENTURY

World of Wonder

Saturday, November 20, 3 P.M.
Backgrounder pre-concert talk,
2:25 P.M.

Dianna Morgan, soprano
Christopher Fritzsche, alto
Live Oak Baroque Orchestra
Directed by Robert Worth

Schroeder Hall

*"I'm so profoundly grateful
for your dedication, your
expertise, your good taste,
and your ability...to bring this
music to life and to share it
with our community."*

LOBO 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 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.

*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*



Keika Hasegawa, *Chrysanthemum*, 1893.



Lo, How a Rose E'er Blooming

Saturday, December 18, 8 P.M.
Backgrounder pre-concert talk,
7:25 P.M.

Sunday, December 19, 3 P.M.
Backgrounder pre-concert talk,
2:25 P.M.

Jenni Samuelson, soprano
Phebe Craig, organ
The Whole Noyse
Circa 1600
Directed by Robert Worth
Schroeder Hall

"I thought the program was brilliantly conceived. For me, the short pieces came together like a zipper, forming a whole that I found quite inspirational."

The *New Oxford Book of Carols*, published nearly 30 years ago, is a magisterial collection of songs for Christmas, with settings of both beloved and lesser-known carols from throughout Europe and around the world, all wrapped up with a bow of top-notch scholarship and illuminating commentary. Circa 1600, joined by brass, organ and our wonderful soprano soloist, present a bouquet of songs from the NOBC in settings from spare to magnificent. Our program includes arrangements—by both ancient and modern composers—of pieces drawn from the various types and epochs of the carol. In this our 9th Early Music Christmas, we will invite our audience to lift voices and hearts to join us for the festive song which closes each set.

*Today, shepherds rejoice,
And angels do
No more: Thy voice
Can reach that too:
Bring them at least thy pipe along,
And mingle consort with the angels' song.*

—CLEMMENT PAMAN, from *On Christmas Day to My Heart*



After Carlo Dolci, *The Virgin and child with flowers*, after 1642.



The Incomparable Herr Buxtehude

Friday, January 21, 8 P.M.

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

Dianna Morgan, soprano
Christopher Fritzsche, alto

Anne Laver, organ
Sonoma Bach Choir

Schroeder Hall

*"Congratulations on another
wonderful eye-opening,
ear-opening concert."*

We rejoice to welcome Anne Laver back for her fourth organ recital on the Brombaugh pipe organ in Schroeder Hall, featuring the music of Dieterich Buxtehude (1637-1707), one of the young Bach's idols. Annie will perform a prelude, a passacaglia, exquisite chorale settings (with melodies introduced by the Sonoma Bach Choir), a thrilling modern chorale partita by Lionel Rogg (b1936), and, with soprano Dianna Morgan and countertenor Christopher Fritzsche, selected vocal solos and duets. The trio will also perform the world premiere of Sonoma Bach's first major commissioned work, a setting of the German chorale 'Allein zu dir, Herr Jesu Christ', by Syracuse University composer Natalie Draper.

*Music is a prelude to the angelic joys of another realm,
Bestowed upon us by God here in this world:*

*So that by its means we can give praise daily from the heart,
And, joining with our neighbors, offer up our service.*

—MARTIN FUHRMANN, from *Musicalischer Trichter*, 1706, trans. R. Worth



Pietro da Cortona, *Saint Cecilia*, 1620-25.



A NEW EVENT

Early Music Discovery Day

Sunday, February 20, 12–6 P.M.

Kevin Cooper, plucked strings

Ruth Escher, solo singing

David Parsons, organ

Robert Worth, small ensembles

Barefoot All-Stars, chamber music

Sonoma Bach Choir

Schroeder Hall

*"The combination of
Backgrounder, program
notes, the lyrics and the
music itself gave such
meaning to the experience
that it resonated deeply."*

A new type of event for us, our Discovery Day will be a fun afternoon of learning, listening, exploring, singing, playing and making new friends. Intended for anyone interested in music—singers, players, audience-members, scholars, students—the day will include classes taught by experts within our own community on such topics as chamber music, organs and keyboards, small vocal ensembles, plucked string instruments, and German Lieder. The Sonoma Bach Choir will perform a short set of music to kick off the day, and all attendees will join together for a group sing at the end. Don't miss this opportunity to expand your knowledge and to help weave our community more closely together!

*We have fallen into the place where everything is music.
Stop the words now. Open the window
in the center of your chest,
and let the spirits fly in and out!*

—JALAL AD-DIN RUMI, 13th-century, trans. C. Barks



Cristoforo Munari, *Still life with instruments*, (c1667-1720).



Très Riches Heures

Saturday, March 19, 8 P.M.

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

Sunday, March 20, 3 P.M.

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

Green Mountain Consort
Directed by Robert Worth

St. Seraphim Orthodox Church

*"There are many great conductors,
but I think very few who combine this
with a talent to articulate so well their
understanding to a lay audience."*

In this concert we will take our first-ever deep dive into the music of Giovanni Pierluigi da Palestrina (1525-1594). Of course, over the years we have performed many motets and several masses by this most quintessential of Renaissance composers; but now, in the magical space and acoustics of St. Seraphim, we will sing nothing but Palestrina, tracing the entire liturgical year by means of motets from his collections of offertories (1593) and hymns (1589). This annual cycle will be woven around movements of the great five-part *Missa L'homme armé*. The many program illustrations will be drawn from the spectacular *Très Riches Heures du Duc de Berry* (c1412-1416), illustrated by the three Limbourg brothers.

*I live my life in widening circles
That reach out across the world.
I circle around God, around the primordial tower.
I've been circling for thousands of years
And I still don't know: Am I a falcon,
A storm, or a great song?*

—RAINER MARIA RILKE, from *Book of Hours* trans. J. Macy & A. Barrows



Limbourg Brothers, *Annunciation*, 1412-1416.



IN THE SPRING

Never to Forget

Friday, April 8, 8 P.M.

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

Saturday, April 9, 3 P.M.

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

Circa 1600

Live Oak Baroque Orchestra

Directed by Robert Worth

Schroeder Hall

*"I am sure I have never
beheld any concert program
articulated with such care,
clarity, insight and affection."*

Our concert, dedicated to the memory of those we have lost during the pandemic, is built upon two liturgies. Our first half follows the form of the Requiem Mass, with movements by Maurice Durufé, Johann Kaspar Kerll and Duarte Lobo. Around these we have woven arrangements of two German chorales: 'Jesu meine Freude' and 'O Haupt voll Blut und Wunden', the beloved Passion chorale. Our second half is built upon Compline, the close-of-day service. Motets by Michael Praetorius, Thomas Tallis, John Sheppard, Pierre Manchicourt and others are bound together by the verses of the noble chorale 'Herzlich lieb hab ich dich, O Herr'.

*We are the miracles that God made
To taste the bitter fruit of Time.*

*We are precious. And one day our suffering
Will turn into the wonders of the earth.*

*The ocean is full of songs.
The sky is not an enemy.
Destiny is our friend.*

—BEN OKRI, from *African Elegy*



Tsuchiya Koitsu, *Peonies*, Early 1930s.



SEASON FINALE

Born of the Sun

Friday, May 27, 8 P.M.

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

Saturday, May 28, 3 P.M.

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

Danielle Reutter-Harrah, soprano

Heidi Waterman, alto

Daniel Hutchings, tenor

Paul Murray, bass

Sonoma Bach Choir

Live Oak Baroque Orchestra

Directed by Robert Worth

Schroeder Hall

"I've just spent a month in
Los Angeles helping my failing
mom. Your concert was so
healing for me—like praying."

To close our season, we offer Mozart's two great unfinished works of sacred music: The *C Minor Mass* (called the *Great Mass*) and the *Requiem in D Minor*. Although both of these have been completed—by Mozart's colleague and assistant Franz Xavier Süssmayr, in the case of the *Requiem*, and by modern scholars such as Robert Levin—our performance will essentially consist of the surviving torso of each piece. There can hardly be a more dramatic contrast between the monumental and spacious *Great Mass*, composed in 1782-83 as Mozart reached true maturity as a composer of sacred music, and the *Requiem*, the spare, succinct, almost ascetic creation of his last days upon the earth.

These concerts are made possible by a generous bequest from our dear friend and comrade Rick Beebe (1946-2020), who for many years sang bass with the Sonoma Bach Choir.

... *The names of those who in their lives fought for life,
Who wore at their hearts the fire's center.*

*Born of the sun they traveled a short while towards the sun,
And left the vivid air signed with their honor.*

—STEPHEN SPENDER, from *I think continually of those who were truly great*



Georgia O'Keefe, *Jimson Weed*, 1936.





SONOMA BACH CHOIR



CIRCA 1600



GREEN MOUNTAIN CONSORT



LIVE OAK BAROQUE ORCHESTRA

OUR 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 vocal chamber ensemble specializing in Renaissance and Early Baroque music. The group features thematic programs, with repertoire chosen to make the most of the intimacy and flexibility of the one-on-a-part format.

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 repertoire of the 17th and 18th centuries. Experience Baroque music at its finest —passionately performed by some of the country's finest period instrumentalists.

Guest Ensembles: One of the country's leading early music brass ensembles, **The Whole Noyse** performs on a wide range of historical wind band instruments. Ever since their 2012 debut, the **Barefoot All-Stars** have been entertaining audiences on a regular basis, whenever a fabulous viol consort is called for.

OUR VENUES



Schroeder Hall Green Music Center Sonoma State University Rohnert Park

Schroeder Hall is our primary venue. Six to seven of our eight annual productions take place in this wonderful 240-

seat recital hall at the Green Music Center. Designed with chapel-like acoustics, Schroeder is perfect for early music. There is no bad seat in the house—sightlines are excellent from anywhere, and the sound projects evenly to all seats. Schroeder's pipe organ, designed and constructed by the iconic American builder John Brombaugh, is one of the finest instruments of its type.



St. Seraphim Orthodox Church 90 Mountain View Ave. Santa Rosa

Each season we produce at least one concert set in this remarkable church. The hall offers a combination of outstanding acoustics,

an intimate audience experience, and an interior almost entirely covered in magnificent frescoes. The beautiful gardens, the friendly people and a feeling of deep peace about the place are just some of the reasons we love rehearsing and performing at St. Seraphim.

LEARNING AND EXPLORATION

Exploration of a wealth of early-music topics has always been at the core of our mission. We offer an array of classes, activities and presentations designed to enrich and expand our community's knowledge and skills pertaining to this wonderful music of past centuries. During the pandemic, we redesigned many of our offerings for remote learning, and invented new ones as well.

BachTalks: Fascinating talks on upcoming repertoire. In-person events occur in a private home and include a reception.

Season Introduction (remote) – Thursday, September 30, 2021 at 7 P.M.

World of Wonder (in-person) – Thursday, November 11, 2021 at 7 P.M.

Never to Forget (remote) – Thursday, March 31, 2022 at 7 P.M.

Born of the Sun (in-person) – Thursday, May 12, 2022 at 7 P.M.

Ready, Set, Sing! A voice class for those aspiring to sing with greater ease and joy. The instructor, Christopher Fritzsche, is an alumnus of Chanticleer and a frequent soloist with Sonoma Bach. Tuesdays: January 4, 11, 18, and 25, 2022.

Early Music Discovery Day: Earlier in this brochure you'll find complete information about our exciting new weekend event, very much an in-person and hands-on experience.

Backgrounders: Each of our concerts is preceded by a lively half-hour presentation by our music director or by a special guest. These cover highlights of the repertoire, tips for listening, background material, and stories from the early music trenches. Many Backgrounders include the participation of the full performing forces.

The Choir Loft: A weekly podcast featuring wonderful vocal and instrumental music and illuminating commentary. A new show is posted each Sunday morning, and many previous shows are available as well.

Repertoire Exploration Projects: In May of 2020, our music director, Robert Worth, began sending out projects three times a week to our community. Each project focuses upon a musical work (or several related works). A narrative about the piece, a recording, a score and other relevant materials are included. Over 200 of these projects are available on our website; further postings will appear regularly.



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? Hard-pressed by the restrictions of the pandemic, we have learned how to present many of these events remotely, and will continue to reach out and connect in these new ways going forward.

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 three decades 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
Clothed from Head to Foot in Song			
Sat, Oct 23, 8 P.M.	___ × \$28	___ × \$15	= _____
Sun, Oct 24, 3 P.M.	___ × \$28	___ × \$15	= _____
World of Wonder			
Sat, Nov 20, 3 P.M.	___ × \$28	___ × \$15	= _____
Lo, How a Rose E'er Blooming			
Sat, Dec 18, 8 P.M.	___ × \$28	___ × \$15	= _____
Sun, Dec 19, 3 P.M.	___ × \$28	___ × \$15	= _____
The Incomparable Herr Buxtehude			
Fri, Jan 21, 8 P.M.	___ × \$28	___ × \$15	= _____
Early Music Discovery Day			
Sun, Feb 20, 12 – 6 P.M.	___ × \$28	___ × \$15	= _____
Très Riches Heures			
Sat, Mar 19, 8 P.M.	___ × \$28	___ × \$15	= _____
Sun, Mar 20, 3 P.M.	___ × \$28	___ × \$15	= _____
Never to Forget			
Fri, Apr 8, 8 P.M.	___ × \$28	___ × \$15	= _____
Sat, Apr 9, 3 P.M.	___ × \$28	___ × \$15	= _____
Born of the Sun			
Fri, May 27, 8 P.M.	___ × \$28	___ × \$15	= _____
Sat, May 28, 3 P.M.	___ × \$28	___ × \$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 & PASSES

- **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
- **By Mail** — Fill out and return this detachable form to:
Sonoma Bach, 911 Lakeville Street #193, Petaluma, CA 94952



Georg Dionysius Ehret,
Red Parrot Tulip,
circa 1744-3.

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

707-347-9491

www.sonomabach.org



Édouard Manet, *Carnations and clematis in a crystal vase*, circa 1880-3.

Presenting our 30th-Anniversary Season

For there is a language of flowers.

For elegant phrases are nothing but flowers.

For flowers are musical in ocular harmony.

—CHRISTOPHER SMART, from *Jubilate Agno*