



# DREAMS OF SPRING



## LIVE OAK BAROQUE ORCHESTRA

Elizabeth Blumenstock, director and violin

FRIDAY, JANUARY 3, 2014, 8 PM

Christian Science Church, Petaluma



*Rudolf II, Holy Roman Emperor painted as Vertumnus, Roman God of the seasons  
c. 1590 Giuseppe Arcimboldo*

Cover design by Moira Hill  
Painting: "La Primavera" Giuseppe Arcimboldo, c. 1563

Note on the cover painting: "Spring: [...] blossoms make up the head, and leaves for the shoulder and chest.

The lips and teeth are delicately rendered; special accents include the lily as a hat feather and the iris as a chest medallion. In all, eighty different varieties of flowering plants have been identified in the work. Because they do not all bloom at the same time of year, Arcimboldo must have prepared studies of the individual species when each one blossomed, and then put them together in the painting."

{National Gallery of Art "Arcimboldo 1526-1593 Nature and Fantasy"}

Sonoma Bach Presents

*Dreams of Spring*

featuring

Live Oak Baroque Orchestra  
Elizabeth Blumenstock, director

Friday, January 3, 2014  
Christian Science Church  
Petaluma



# Dreams of Spring

- Sonata à 5 from *Musikalische Frühlings-Früchte* (Musical Spring Fruits) Dietrich Becker
- “Lady's Mantle” from *Airs for the Seasons: Spring* James Oswald
- “Le Printems” ritournelle from *Phaëton* Jean-Baptiste Lully
- Sonata à 3 from *Musikalische Frühlings-Früchte* (Musical Spring Fruits) Becker
- “Aprill” fantazia in C from *The Monthes* Christopher Simpson
- Concerto for two violins, cello, strings, and continuo in D minor Antonio Vivaldi  
Op. 3, no. 11 (RV 565) from *L'estro Armonico*  
Allegro-Adagio spiccato e tutti-Allegro  
Largo e spiccato  
Allegro
- Curtain Tune from *Incidental Music for 'The Tempest* Matthew Locke

~Intermission~

- Concerto for violin, strings, and continuo in E major, Op. 8, no. 1 (RV 269) Vivaldi  
“La Primavera” (Spring) from “Le Quattro Stagione” (The Four Seasons)  
from *Il cimento dell'armonia e dell'inventione*  
Allegro  
Largo e pianissimo sempre  
Danza pastorale
- Concerto for two violins and strings in D minor, BWV 1043 Johann Seb. Bach  
Vivace  
Largo ma non tanto  
Allegro

*This concert is presented in conjunction with our fourth annual Baroque Strings Workshop*

# Performers

## Live Oak Baroque Orchestra Elizabeth Blumenstock, director

Elizabeth Blumenstock, violin  
Aaron Westman, violin  
Tyler Lewis, violin  
Maria Caswell, viola  
Mary Springfels, viola da gamba  
David Morris, violoncello & viola da gamba  
Phebe Craig, harpsichord

*The violin played by Ms. Blumenstock is a 1660 Andrea Guarneri built in Cremona in 1660, and is made available to her through the generosity of the Philharmonia Baroque Period Instrument Trust.*

**Live Oak Baroque Orchestra** is Sonoma Bach's period-instrument ensemble, dedicated as much to the rich repertoire of the 17<sup>th</sup> century as to the spirit of beautiful Sonoma County. LOBO brings to the stage sumptuous tone & breathtaking flair, & features a roster of some of the finest & most charismatic period-instrument players in the nation.



# Program Notes

Natural subjects have long been the object of and inspiration for art, poetry, prose, and music. In fact, human interaction with the elements and the environment might very well be characterized as one of the most ancient human experiences. It is not hard to imagine nature or the seasons therefore being the impetus for the earliest forms of artistic expression. The seasons, and their characteristic weather patterns, flora and fauna, and accompanying human endeavors, have been treated to countless portrayals in the arts for thousands of years.

There is perhaps no better medium than music to characterize the visceral experience of a storm, the capriciousness of a blossom, the sweltering of a summer day, or the potential energy of an icicle. The 17<sup>th</sup> century saw a great outpouring of “programmatic” music. If you've attended Sonoma Bach concerts in the past two seasons, you will have heard some of these works performed by LOBO and Circa 1600; from the onomatopoetic portrayal of dogs and cats in Adriano Banchieri's *Il Festino Festino nella sera del giovedì grasso* to Carlo Farina's *Capriccio Stravagante*, a humorous, episodic characterization of life in the country, or Heinrich Schmelzer's depiction of a tranquil sunrise, and both Heinrich Biber's and John Jenkins's depictions of battle scenes. Even some sacred works were subject to programmatic themes—such as the actual spelling of a cross in notes on the page, and the portrayal of the various stations in Biber's *Rosary Sonatas*, or thematic representation of the holy trinity.

But, while programmatic technique formed a common thread, it was by no means the only or even the dominant form. Several LOBO concerts have featured music written in the Transalpine *stylus fantasticus*, which was typically a much more abstract meeting of sacred and secular themes. Common compositional styles and devices such as imitative or fugal writing certainly stand on their own. Further, the driving force of much of Baroque music was the necessity to “move the affections”—literally, to stir up an emotional response in the listener or the player. In some cases, a program might intensify this goal, whereas in others it might actually get in the way, or even cheapen the affect. In yet other cases, a name implies an affect in a more abstract or subtle sense. Several of the works featured tonight fall into this category.

By the 19<sup>th</sup> century, programmatic themes had become a part of the fabric of music and culture—Berlioz and Wagner, for example, used thematic characters (*leitmotif*) to express subplots beneath the overt action taking place on stage or in the orchestral texture. While this was not a new practice, by this point it was so much a part of every level of culture—a

culture that later spawned Freud—that it also inspired Brahms and Schoenberg as a part of a significant movement against the use of music as secondary to a plot, or as something that is merely representative of tangible actions or thoughts.

It is therefore no surprise that Antonio Vivaldi's ubiquitous *Four Seasons*—perhaps now the most recognizable piece of classical music in history—is a marker in a fertile continuum of works of this nature, which includes composers from James Oswald to Joseph Haydn and Franz Schubert.

It is well known and often referenced that Antonio Vivaldi spent the great majority of his career teaching at the *Conservatorio dell'Ospedale della Pietà*, a music school for girls within an orphanage in Venice. He began work at the *Ospedale* in 1703 and remained under contract with them for much of the next thirty years. In 1709, the board of directors did not renew his contract, but soon realized that they missed him and brought him back just a year later. By this point, however, Vivaldi's career outside of Venice was blossoming. During the frequent touring demanded by his international career, he was required to write a concerto or major work every two weeks for study and performance at the school by their renowned orchestra, even while his schedule took him away from Venice. Thus, Vivaldi's output includes some 500 concertos! Most of these concertos, however, are the work of a very adept composer doing what he had to do to keep his employer happy. A smaller portion of them, however, were commissioned by courts or patrons throughout Europe for Vivaldi to play himself as his career brought him to numerous international destinations. These are the concertos published in Vivaldi's important collections, such as *La Cetra*, and *Il Cimento dell'armonia e dell'invenzione*, and they contain some of his most inventive writing.

In 1718, Vivaldi moved to Mantua, where he was offered an enticing job, and where the surrounding countryside and also a set of paintings by Marco Ricci inspired *Le Quattro Stagione*, with a programmatic violin concerto for each season that forms the first four concertos (Op. 8 nos. 1-4) in his 1723 publication *Il Cimento dell'armonia e dell'invenzione* (The Contest Between Harmony and Invention). Vivaldi likely himself wrote the accompanying sonnets for each concerto.

#### “La Primavera”

*Allegro*

"Giunt' è la Primavera e festosetti  
La Salutan gl' Augei con lieto canto,  
E i fonti allo Spirar de' Zeffiretti  
Con dolce momorio Scornono intanto:  
Vengon' coprendo l' aer di nero amanto

#### “Spring”

*Allegro*

Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven, Then they die away to silence, and the birds

E Lampi, e tuoni ad annuntiarla eletti  
Indi tacendo questi, gl' Augelletti;  
Toman' di nuovo al lor canoro incanto:"

*Largo*

"E quindi sul fiorito ameno prato  
Al caro mormorio di fronde e piante  
Dorme 'l Caprar col fido can' à lato."

*Allegro*

"Di pastoral Zampogna al suon festante  
Danzan Ninfe e Pastor nel tetto amato  
Di primavera all' apparir brillante."

take up their charming songs once more.

*Largo*

On the flower-strewn meadow, with leafy branches  
rustling overhead, the goat-herd sleeps, his faithful dog  
beside him.

*Allegro*

Led by the festive sound of rustic bagpipes, nymphs  
and shepherds lightly dance beneath the brilliant  
canopy of spring.

*La Primavera* opens with the “festive song” of birds welcoming spring. The solo violin is joined by the ripieno violins in an ebullient exchange of bird-call. The orchestra continues with burbling sixteenth note pairs represent the “murmuring stream” and half-note chords to represent the breezes. A short statement of the theme punctuates each section. Then, a thunderstorm, represented by jagged thirty-second notes in the orchestra, rips through the texture. Rapidly ascending scales represent the claps of thunder, and the violin enters with bolts of lightning. After the storm clears, the birds return. The second movement paints a pastoral picture of a sleeping goat-herd, a faithful herding dog, and a “flower strewn meadow.” The violin sings a sleepy, lazy, peaceful tune over a gently rolling meadow of dotted rhythms. The final movement theme has the orchestra imitating a *zampogna* an Italian bagpipe. A pastoral siciliano rhythm in the orchestra represents the the bellows of the *zampogna*. The violin plays agile, light gestures to represent dancing “nymphs and shepherds.” Vivaldi paints a vivid picture with this music.

The Concerto Grosso, Op. 4, no. 11 from the hugely influential collection *L'estro Armonico* (Harmonic Inspiration) features a solo group of two violins and cello with orchestral string accompaniment. This piece was later reworked into an organ concerto by none other than Johann Sebastian Bach. (Bach actually reworked six of the twelve concertos from *L'estro Armonico*.) The 18<sup>th</sup> century composer and Oxford scholar William Hayes wrote of this oft copied and discussed concerto, in 1753: “In the eleventh of his twelve concertos, opus 3, he has given us a specimen of his capacity in solid composition... [I]n the above concerto is a fugue, the principal subjects of which are well invented, well maintained, the whole properly diversified with masterly contrivances, and the harmony full and complete.” Matthew Locke began his career writing dramatic music, though he later earned a reputation as a fine, yet very individual composer of instrumental music. In 1660, he was named “Private Composer-in-Ordinary to the King” for Charles II, who had just been restored to the throne after eleven years of the English Interregnum following the English Civil War. During the 1660s, Locke wrote much music for the London stage. In 1665,



along with the entire court, he moved to Oxford to escape an episode of the plague, and there began an association with Oxford University that resulted in much of his sacred music. Of his fiercely English style, Locke wrote: "I never yet saw any Forain Instrumental Composition worthy an English mans Transcribing." His music contains strong dissonances and irregular phrasings (such as the ethereal Curtain Tune performed tonight) that sound at once uniquely Restoration-era—tumultuous music for a tumultuous time in English history—and distinctively quirky. He wrote his *Incidental Music for 'The Tempest'* to be performed as a part of a revival production of William Shakespeare's play. Thus, this music fits into the context of an already complete dramatic production, rather than telling a narrative itself. In this sense, it is one step more abstract than Vivaldi's *Tempesta*.

Christopher Simpson was born into a (possibly high profile) Catholic family in Yorkshire in the first decade of the 17<sup>th</sup> century. Simpson fought for the Royalists during the English Civil War. After the war he was given refuge at the manor of Sir Robert Bolles, and employed as a tutor to Bolles' son John. Simpson remained at the Bolles' home for the rest of his life. Simpson's tutor *The Division Viol* remains to this day a staple of instruction and scholarship for the viol family, and his *Compendium of Practical Music* was a standard guide to composition, published in 1667.

Simpson's *The Seasons* and *The Monthes* are both scored for treble and two bass viols with basso continuo, and were passed down to us only in manuscript form. The instrumentation, with three low-range lines to one treble, allows for a regal and varied texture, and the effect is like that of a tapestry, with simultaneous scenes taking place. This working of the seasons, therefore, is much less programmatic and more abstract than Vivaldi's very vivid, directional, and nearly narrative work, or Locke's writing of incidental music for a play. The listener is left to garner his or her own interpretation.

James Oswald was Scotland's foremost 18<sup>th</sup> century classical composer. Born in Crail, Scotland in 1710, his style seems to defy categorization. To modern ears, his writing may sound like traditional Scottish fiddle music, but in fact he was considered to be a classical composer of Italian style chamber music—but, one who borrowed and incorporated the local Scottish flavor into his work. (This is distinct from, for example, the famous Scottish fiddler Neil Gow, who operated completely within the traditional fiddle tradition.) Oswald's work seems nearly to foretell an early form of romanticism. In 1761, Oswald became Chamber Composer to George III. Oswald's *Airs for the Seasons* contains 100 musical portraits, each of a local species of flower, and organized by season. The writing is sweet, often nostalgic, and frequently breaks into pure fiddle music.

At the height of his career, Dietrich Becker was Kapellmeister at the court in Hamburg, and one of the most important violinists and composers in Germany. He published his collection *Musikalische Frühlings-Fruchte* (Musical Spring Fruits) in 1668 and dedicated it to the Hamburg City Council. Though there is no specific programmatic narrative, these works were perhaps more an effort to maintain political favor, or simply to express an appreciation for the city that employed him. The Sonata à 3 indeed has a fresh and springlike nature, with extended sequential writing in the middle seeming to imply awakening and blossoming. While this music is surely less programmatic in nature than many of the other works on tonight's program, one might still appreciate these sweet little morsels that signify a welcome Spring after a long Winter season.

Johann Sebastian Bach's enigmatic Concerto for Two Violins must have been directly inspired by his own painstaking transcriptions and study of the works of Vivaldi. Bach features multiple solo instruments in his six Brandenburg Concertos (LOBO will be performing Brandenburg Concerto No. 5 in May of this season), as well as in a small number of works like the “double” violin concerto, which Bach wrote during his Cöthen period (1718-1723). As in Vivaldi's two violin and cello concerto (*L'estro Armonico* no. 11, also on this program), Bach utilizes a fugue in the opening movement of the double, but this one is light and airy, as opposed to the grand and layered Vivaldi fugue. The second movement is one of the most sublime and vocal of Bach's works, with each violin outdoing the other in color and tessitura, and overlapping seamlessly. The final movement—Bach follows the Italian three-movement format—is an extraordinarily intricate stretto. The writing is much like the very opening of the Vivaldi triple concerto, and also like the third movement of Brandenburg 6, with just two eighth notes separating the soloists playing nearly the same thing in a cascade of passage-work. While this music is far removed from Vivaldi's fiery and evocative programmatic style, Bach adapts many of Vivaldi's characteristic architectural elements into an intellectual (German) and sublimely heartfelt framework that shows Bach at his best.

-Aaron Westman

# Performer Bios

**Elizabeth Blumenstock** is widely admired as a performer of interpretive eloquence and technical sparkle. A frequent soloist, concertmaster, and leader with American Bach Soloists, Philharmonia Baroque Orchestra, and the Italian ensemble Il Complesso Barocco, she is also a member of several of California's finest period instrument ensembles, including Musica Pacifica, Ensemble Mirabile, the Arcadian Academy, and Trio Galanterie. She has appeared with period orchestras and chamber ensembles throughout the United States and abroad and has performed for the Boston and Berkeley Early Music Festivals, Germany's Goettingen Handelfestspiel, Los Angeles Opera, the Carmel Bach Festival, the Oulunsalo Soi festival in Finland, and the San Luis Obispo Mozart Festival, among many others. Ms. Blumenstock has recorded for Harmonia Mundi, Deutsche Grammophon, Virgin Classics, Dorian, BMG, Reference Recordings, Koch International, and Sono Luminus. She is instructor of baroque violin at the University of Southern California, teaches regularly at the International Baroque Institute at Longy, has taught at the Austrian Baroque Academy, and has coached university Baroque ensembles at USC, Roosevelt University, the University of Virginia, and California Institute of the Arts.

**Maria Caswell**, baroque viola, studied violin and Historically Informed Performance at New England Conservatory in Boston, Massachusetts. She is a founding member of Philharmonia Baroque Orchestra. In addition to Philharmonia, Maria has performed with American Bach Soloists, Jubilate, Santa Rosa Symphony, and Magnificat, among others. She is a member of VOT (Very Old Time) Music, a quintet based in Sebastopol, California. In addition she is an active violin and viola teacher. She lives near the tiny hamlet of Occidental in Sonoma County with her family, two cats, a goat with a Facebook page, and her beloved teapot.

Harpsichordist **Phebe Craig** spent her student years in Berlin, Brussels, and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles and soloists. She has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and early music festivals and events throughout the United States. She has performed with the New York State Baroque, American Bach Soloists, Arcangeli Baroque Strings, and Concerto Amabile. Phebe has produced a series of early music play-along CDs and is co-author of a guide to Baroque dance for musicians (*Dance at a Glance*). She is on the faculty at the University of California at Davis where she teaches harpsichord and co-directs the UCD Baroque Ensemble, in addition to keyboard proficiency, theory, and ear-training. She has also been director of the Baroque Music and Dance Workshop that is sponsored by the San Francisco Early Music Society.

**Tyler Lewis** received his B.A. from the San Francisco Conservatory of Music while under the instruction of Bettina Mussumeli. Specializing in Baroque and Modern music, Tyler performs with Philharmonia Baroque, American Bach Soloists, Santa Rosa Symphony, Marin Symphony, San Francisco Chamber Orchestra, and has performed at Festival Del Sole in the Napa Valley and the St. Paul International Chamber Music Festival. During the spring, Tyler is an evaluator for the Music Teachers Association of California's merit program and runs a year round private violin studio located in Santa Rosa, California. With his spare time, he enjoys nights under the stars with a telescope, cats, his wife, lapidary, and his pursuit of emergency medical services.

**David Morris** is a member of The King's Noyse, the Galax Quartet, Quicksilver and NYS Baroque. He has performed with Musica Pacifica, the Boston Early Music Festival Orchestra, Tragicomedia, Tafelmusik, the

Boston Symphony Orchestra, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Seattle Baroque Orchestra, the Mark Morris Dance Company and Seattle's Pacific Musicworks. He has recorded for Harmonia Mundi, New Albion, Dorian, New World, Drag City Records, CBC/ Radio-Canada and New Line Cinema.

**Mary Springfels** is former Musician-in-Residence at the Newberry Library where she founded and directed the Newberry Consort. A veteran of the early music movement, she has performed and recorded with such ensembles as the NY Pro Musica, the Waverly Consort, Concert Royal, Sequentia, Philharmonia Baroque Orchestra, the Seattle Baroque Orchestra, Music of the Baroque, Musica Sacra, the Marlborough Festival, the NYC Opera, and Chicago Opera Theater where she also serves as an artistic advisor. She served as a Senior Lecturer at both the University of Chicago and Northwestern University and is much in demand as a teacher and player in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, and the Conclave of the Viola da Gamba Society of America. In 2004 she delivered the keynote address to the Berkeley Festival and Exhibition for Early Music America. She can be heard on over two dozen recordings, ten of which are critically acclaimed Newberry Consort projects

**Aaron Westman** has become "one of the most popular period instrumentalists on the West Coast" (Santa Rosa Press Democrat) since returning to his native California in 2005. In demand as both a violinist and a violist, he has performed as a soloist with the American Bach Soloists, Seicento String Band, the Live Oak Baroque Orchestra, and El Mundo, and as a principal player with ABS, Berkeley West Edge Opera, Bach Collegium San Diego, Jubilate, LOBO, Music at St. Albans, Charlotte Chamber Music, Ensemble Mirabile, Seraphic Fire, and the San Francisco Bach Choir, and regularly with Philharmonia Baroque Orchestra, Musica Angelica, and the Los Angeles Master Chorale. For three years, he taught Baroque strings at California Institute of the Arts, near Los Angeles. He currently resides in West Marin with his wife, Shirley Hunt, with whom he directs the award winning chamber ensemble Agave Baroque. Agave was selected as a finalist in the Early Music America/Naxos Recording Competition in 2011, and collaborates regularly with The Museum of Jurassic Technology in Los Angeles. Aaron holds a Master of Music from the Indiana University School of Music, with a double-major in Viola Performance and Early Music. He studied with Geraldine Walther, Theodore Arm, Alan de Veritch, and Stanley Ritchie.

**Robert Worth** (Sonoma Bach Music Director, Bach Grounder) recently retired as Professor of Music at Sonoma State University, where he taught choral music and many other subjects for 27 years. He is the founding music director of Sonoma Bach. In addition to his work in the fields of choral and early music, Bob has a specialty in Kodály musicianship training, and for ten years ran the ear training program at SSU. He is a composer and arranger of both choral music and jazz, and his vocal jazz arrangements have been performed by many groups throughout California and beyond. He was deeply involved in the Green Music Center project in its early years, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and earned his MA in musicology at UC Berkeley. He has received numerous community and university honors, including SSU's Outstanding Professor Award for 1996-97 and Distinguished Alumni Award for 2007-08. After completing numerous collaborative projects with Jeffrey Kahane and the Santa Rosa Symphony, he was named to the position of choral director at the Santa Rosa Symphony in 2002.

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April 25 and 26

EARLY MUSIC UNCORKED: SONGS OF LOVE AND NATURE

Circa 1600

May 2 and 4

J.S. BACH IN CHURCH and CHAMBER:

THE FIFTH BRANDENBURG AND THREE GREAT CANTATAS

Sonoma Bach Choir and Live Oak Baroque Orchestra

# Upcoming Classes

January 21, 28, February 4, and 11

Ready, Set, Sing!

February 22

Explorachorium: The Renaissance Takes Flight

March 15

On the Light, Fantastick Toe

April 10

BachTalk

June 2, 9, 16, and 23

Ready, Set, Sing!

*The 2013-2014 season is made possible in part by generous donations from the Alfred and Hannah Fromm Fund and the Donald and Maureen Green Family Foundation.*



*"L'Inverno" (Winter) c. 1563 from Giuseppe Arcimboldo's Le Quattro Stagioni (The Four Seasons).*

"Winter: [...]: out of an ancient gnarled tree trunk, the nose and ear emerge as remnants of broken branches, the narrowed eye is created by a crack in the bark, and a tree fungus forms the lips. The bristly hair is a tangle of boughs entwined with ivy. A twig with a dangling lemon and orange protrudes from the figure's chest. Woven into the straw mantle are fire strikers, symbols of the chivalric Order of the Gold Fleece, which was under Habsburg leadership. The large M, partially visible at the back of the cloak, alludes to Maximilian II, whose tomb was recently found to contain a mantle with a similar M woven into it."

{National Gallery of Art "Arcimboldo 1526-1593 Nature and Fantasy"}

Arcimboldo painted a complete set of the seasons and Maximilian enjoyed them so much that he and other members of his court dressed up as the figures in a 1571 festival. The emperor played Winter.