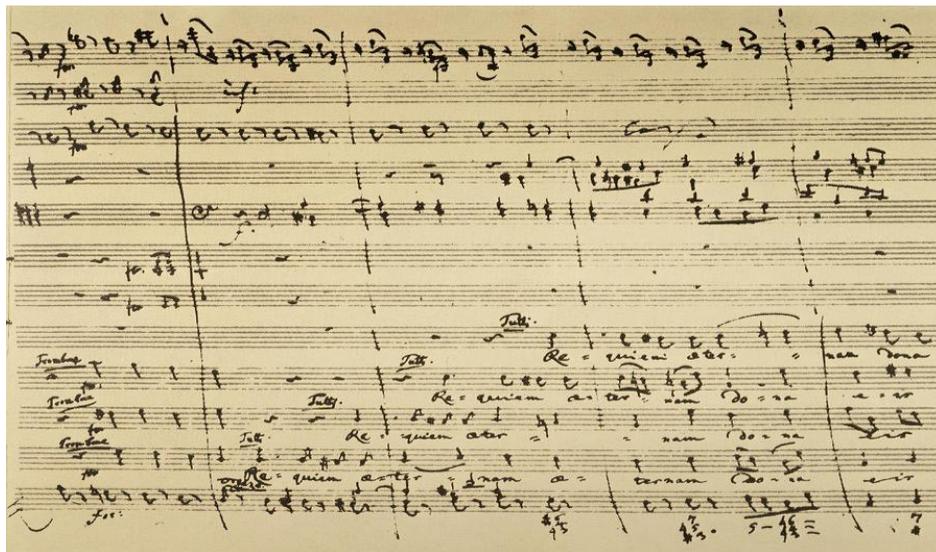




Portrait of Mozart (c.1790) Joseph Lange (1751-1831)



Original Manuscript for Mozart's Requiem



PRESENTS

*Mozart Requiem:
The Story of a Masterwork*

FEATURING

Sonoma Bach Choir
Live Oak Baroque Orchestra
Directed by Robert Worth

Dianna Richardson, soprano
Karen Clark, alto

Kyle Stegall, tenor
Ben Kazez, bass

Friday, November 20, 2015 at 8pm
St Andrew Presbyterian Church
Sonoma

Sunday, November 22, 2015 at 7pm
St Vincent de Paul Church
Petaluma

Mozart Requiem: The Story of a Masterwork

Requiem in D minor

W.A. Mozart (1756-1791)

The incomplete Requiem, performed as it was left at Mozart's death

- | | |
|---------------------|--|
| I. Introit/Kyrie | 4. Recordare |
| 1. Requiem aeternam | 5. Confutatis |
| 2. Kyrie eleison | 6. Lacrimosa (first eight bars only) |
| II. Sequentia | III. Offertorium |
| 1. Dies irae | 1. Domine Jesu Christe/
Quam olim Abrahae |
| 2. Tuba mirum | 2. Hostias/Quam olim Abrahae |
| 3. Rex tremendae | |

Intermission

Requiem in D minor

W.A. Mozart
F.X. Süssmayr (1766-1803)

The Requiem as completed by Mozart's friend and student, Franz Xaver Süssmayr.

- | | |
|---------------------|--|
| I. Introit/Kyrie | III. Offertorium |
| 1. Requiem aeternam | 1. Domine Jesu Christe/
Quam olim Abrahae |
| 2. Kyrie eleison | 2. Hostias/Quam olim Abrahae |
| II. Sequentia | IV. Sanctus |
| 1. Dies irae | 1. Sanctus/Osanna |
| 2. Tuba mirum | 2. Benedictus/Osanna |
| 3. Rex tremendae | V. Agnus Dei/Communio |
| 4. Recordare | 1. Agnus Dei |
| 5. Confutatis | 2. Lux aeterna |
| 6. Lacrimosa | 3. Cum sanctis tuis |

Program Notes

Mozart's *Requiem*, one of the most famous and beloved treasures of European music, was left unfinished at the composer's death in 1791. The story of the *Requiem*, which is inextricably bound up with the tragedy of Mozart's untimely death at the age of 35, is best told through contemporary accounts:

Statements based upon accounts by Mozart's wife Constanze, from the earliest Mozart biography:

The story of his last work, the *Requiem*, is as obscure as it is strange. Shortly before the coronation of Emperor Leopold, a letter without signature was brought to him by an unknown messenger, which with many flattering remarks contained an enquiry as to whether he would be willing to undertake to write a *Requiem Mass* for the Dead. What would be the cost, and how long would it take to complete? After consideration, Mozart replied that would write a *Requiem* for a given sum; he could not state exactly how long it would take. He, however, wished to know where the work was to be delivered when ready. In a short, while the same messenger appeared again, bringing back not only the sum stipulated, but also the promise, as Mozart had been so modest in his price, that he would receive another payment upon completion of the composition. He should, moreover, write according to his own ideas and moods, but should not attempt to discover who had given the order.

(After a journey to Prague) Mozart started at once on his *Requiem Mass*, and worked at it with great energy and interest; but his illness increased visibly and made him depressed. One day, Mozart spoke (to Constanze) of death, and declared that he was writing the *Requiem* for himself. The speech fell like a load on his wife's heart. She was unable to console him. As she felt that he was on the verge of a serious illness, and that the *Requiem* was getting on his over-sensitive nerves, she called in the doctor, and took the score of the composition away from him.

His health actually improved somewhat, and he was able to finish a small cantata which had been ordered by a society for a celebration. He became more cheerful, and repeatedly expressed the desire to continue and finish the *Requiem*. His wife could no longer find an excuse for withholding his music. This hopeful state of affairs was but short-lived; in a few days he became despondent once more, weaker and more listless, until he sank back into his sick-bed, from which, alas, he never rose again.

On the day of his death, he asked for the score to be brought to his bedside. "Did I not say before, that I was writing this *Requiem* for myself?" After saying this, he looked yet again with tears in his eyes through the whole work, which was destined to become immortal.

From the memoirs of Sophie Haibl, Mozart's sister-in-law:

"My poor sister came after me and begged to go to St. Peter's, and ask one of the priests to come. Then I ran back to my inconsolable sister. Süßmayr was there at Mozart's bedside; and the well-known *Requiem* lay on the coverlet, and Mozart was explaining to him how he thought he should finish it after his death. There was a long search for the doctor--then he came and prescribed cold compresses on his burning head, and these gave him such a shock that he did not regain consciousness before he passed away. The last thing he did was to try to mouth the sound of the timpani in his *Requiem*; I can still hear it now. I cannot possibly describe the boundless misery of his faithful wife as she threw herself on her knees. She could not tear herself from him; if her grief had been susceptible to increase, it must have been increased on the day after that terrible night by people passing by in crowds, lamenting him loudly."

The compositional history of the *Requiem* is complex, and has been the subject of a dizzying avalanche of research, spilled ink, speculation and controversy. This tangled story will be the subject of tonight's Backgrounder lecture-demonstration. In terms of the early materials, we can say that the piece survives in two very different forms:

1) Mozart's autograph composing score: At his death, Mozart left what is often termed the 'torso' of the *Requiem*. Only the first movement (*Introit—Requiem aeternam*) is complete. *The Kyrie eleison*; all but one of the movements of the *Sequence—Dies irae, Tuba mirum, Rex tremendae, Recordare* and *Confutatis*; and the *Offertory* are complete in their vocal parts and in the continuo bass part, but there are only scattered indications of orchestration. The final movement of the *Sequence, Lacrimosa*, breaks off entirely after the first eight bars.

Written directly into Mozart's score are attempts at orchestration/completion by his colleagues Joseph Eybler and Franz Jacob Freystädler, who were asked by Constanze Mozart to finish the work so that it could be delivered to the 'unknown messenger' in return for final payment of the promised fee.

2) Franz Xaver Süssmayr's complete score of the *Requiem*: After both Eybler and Freystädtler declined to proceed with the completion project, Constanze asked Süssmayr (an assistant, colleague and possibly student of Mozart) to complete the work. He proceeded to do so, using some of his colleagues' prior efforts, and possibly resorting to written materials and/or oral instructions left by Mozart. In addition to completing the orchestration for the movements left by Mozart, Süssmayr himself completed composition of the *Lacrimosa*, composed the *Sanctus*, *Benedictus* and *Agnus Dei*, and wrote out and re-texted the *Communion*, which is a recapitulation of much of the *Introit* and the *Kyrie eleison*.

This is the score which was eventually delivered to the unknown messenger, who (as history has shown) proved to be an agent for a Count Walsegg, who wanted the *Requiem* to be performed (credited to him as composer) at a memorial for his young wife, on the first anniversary of her death. And it is the score which is used as the basis of the great majority of concerts and recordings of the *Mozart Requiem* to this day.

The controversy over Süssmayr's involvement in the composition of the *Requiem* has raged unabated in musicological circles since his role was first revealed. The central question is clear: How could one of our great masterworks have been substantially written by an unknown composer, whose other surviving works have been deemed to be of little merit? Did Süssmayr have access to information or materials which were later destroyed? Had Mozart sung and/or spoken to him about his intentions? Or was Süssmayr inspired somehow by his veneration for Mozart to rise above his own limitations in completing the master's swan song?

While we will never be able to answer these questions with any certainty, in tonight's performance we offer for you two *Mozart Requiems*, as outlined above: the piece just as Mozart left it at his death; and, after intermission, the piece as it is known and loved around the world, in its completion by Franz Xaver Süssmayr. We hope that this will give you a chance to experience for yourself the extent to which Mozart left a very unfinished work, and that we all will gain a greater sense of Süssmayr's inspired role in the creation of this immortal work of art.

--Robert Worth

Dedication

We are heartbroken to have to share that in the past several weeks, we have lost four members of our extended Sonoma Bach Choir community:

Christian Bramswig, longtime member of the choir, photographer, massage therapist, and wonderful dancer, left us on a Thursday, having been at rehearsal the night before, all fired up about Mozart, singing and brimming over with energy. For inscrutable reasons, he was wearing (and freely distributing) costume jewelry made up of many tiny skulls that night; if you look closely, you may see some of these being worn tonight. Christian's favorite Rilke poem is printed below.

Christian Herold, the younger brother of Andrea Herold (who joined the choir in 1984), died unexpectedly last week in Mexico. He was a flamenco dancer, Djembe drummer, massage therapist, world traveler, and rebel, and will be deeply missed by his family.

James L. Jezl, father of our alto Anne Schaefer, passed away last Friday. A research chemist by trade, he apparently had had his family thinking he was going to live forever—at 96, he was still cultivating his vegetable garden, mowing the lawn and shoveling the snow, as well as caring for his wife. He too will be sorely missed.

Julie Floyd, assistant and driver and caregiver to Don Green, a many-year veteran of the choir and one of our staunchest supporters, was killed in a car accident recently, on her way home from work. She was 27. A woman of strength and talent and a great capacity for caring she had become 'one of the family', and will be missed by the Greens and by all of us who got to know her over the past several years.

We send out our love and warmest wishes to all who knew and loved these people; and tonight we send out this beautiful music (and Rilke's poetry) with them in our minds and engraved upon our hearts.

Be ahead of all parting, as though it already were
behind you, like the winter that has just gone by.
For among those winters there is one so endlessly winter
that only by wintering through it will your heart survive.

Be forever dead in Eurydice -- more gladly arise
into the seamless life proclaimed in your song.
Here, in the realm of decline, among momentary days,
Be the crystal cup that shattered even as it rang.

Be -- and yet know the great void where all things begin,
the infinite source of your own most intense vibration,
so that, this once, you may give it your perfect assent.

To all that is used-up, and to all the muffled and dumb
creatures in the world's full reserve, the unsayable sums,
joyfully add yourself, and cancel the count.

-- Rainer Maria Rilke (from the *Sonnets to Orpheus*)

Texts and Translations

I. Introit/Kyrie

1. *Requiem aeternam*

Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur
votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, Lord,
and may perpetual light shine upon them.
You, God, are praised in Zion,
and to you shall
the vow be performed in Jerusalem.
Hear my prayer,
To you all flesh shall come.
Grant them eternal rest, Lord,
and may perpetual light shine upon them.

2. *Kyrie*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

II. Sequentia

1. *Dies irae*

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, that day
will dissolve the earth in ashes
As testified by David and the Sibyl.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

What dread there will be
when the judge comes
To judge all things strictly.

2. *Tuba mirum*

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

A trumpet, spreading its sound
through the graves of all regions
Will drive all before the throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death will be astonished, and nature,
with the rising of all creation
To respond to the judge.

Liber scriptus profiretur

A written book will be proffered

In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

3. *Rex tremendae*

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

4. *Recordare*

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce Deus.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

In which everything is contained,
By which the world will be judged.

Therefore when the judge sits down
What is hidden will reveal itself.
Nothing will remain unavenged.

What then such a miserable one say?
What patron will speak for me,
When even the righteous are not secure?

King of tremendous majesty,
Who freely saves the redeemed,
Save me, fountain of goodness.

Remember, blessed Jesus,
That I am the cause of your journey,
Do not forget me on that day.

Seeking me, you sat down, weary,
You redeemed me, suffering on the cross.
Do not let such labor be in vain.

Just and avenging judge,
Grant remission
Before the day of reckoning.

I groan like a guilty one.
Guilt reddens my face.
Spare a supplicant, O God.

You who absolved Mary Magdalene
And listened to the thief:
To me also you have given hope.

My prayers are not worthy,
But in your merciful goodness grant
That I not burn in eternal fire.

Inter oves locum praesta,
At ab haedis me sequestra,
Statuens in parte dextra.

Place me among your sheep
And sequester me from the goats,
Setting me on your right hand.

5. *Confutatis*

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

When the evil ones have been confounded
And given to the bitter flames,
Call me among the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray in supplication, kneeling,
My heart contrite as the dust,
Safeguard my fate.

6. *Lacrimosa*

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem.

Tearful that day
When from the dust will rise
Guilty humanity to be judged.
Therefore spare them, O God.
Merciful Jesus, Lord,
Grant them rest.

III. Offertorium

1. *Domine Jesu Christe/Quam olim Abrahae*
Domine Jesu Christe, Rex gloriae,
libera anima omnium fidelium defunctorum
de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell,
and from the bottomless pit:
Deliver them from the lion's mouth.
Neither let them fall into darkness
nor let the black abyss swallow them.
Let St. Michael, your signifier,
lead them into the holy light,
which you once promised
to Abraham and his descendants.

2. *Hostias/Quam olim Abrahae*
Hostias, et preces tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:

We offer unto you this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.

fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.

Allow them, Lord,
to cross from death into the life
which you once promised
to Abraham and his descendants.

IV. Sanctus

1. *Sanctus/Osanna*

Sanctus, sanctus, sanctus,
Domine Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!

Holy, holy, holy,
Lord God of hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!

2. *Benedictus/Osanna*

Benedictus qui venit in nomine Domini.
Osanna in excelsis!

Blessed is the one who comes in the name of
the Lord. Hosanna in the highest!

V. Agnus Dei/Communio

1. *Agnus Dei*

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away the sins of the
world, grant them rest.
Lamb of God, who takes away the sins of the
world, grant them eternal rest.

2. *Lux aeterna*

Lux aeterna luceat eis, Domine,
cum sanctis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

May eternal light shine on them, Lord,
with your saints forever,
for you are merciful.
Grant them eternal rest, Lord,
and may perpetual light shine on them.

3. *Cum sanctis tuis*

Cum sanctis tuis in aeternum,
quia pius es.

With your saints forever,
for you are merciful.

Sonoma Bach Choir

Robert Worth, director

Bonnie Alexander	Margaret Field	Ole Kern	Bruce Robinson
Daniel Alva	Ben Ford	Tim Marson	Laura Sawyer
Ellen Aylward	Mike Hall	Matthew McClure	Anne Schaefer
Brian Andersen	David Hanes	Jo McCormick	Sue Self
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Melanie Dodson- Bolin		Dianna Richardson	Dale Trowbridge

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director

Aaron Westman, associate director

<i>Violin 1</i>	<i>Cello</i>	<i>Trumpet</i>
Elizabeth Blumenstock	Gretchen Claassen	Kris Kwapis
Anna Washburn	Frédéric Rosselet	Justin Bland
Gabrielle Wunsch		
<i>Violin 2</i>	<i>Bass</i>	<i>Trombone</i>
Aaron Westman	John Dornenburg	Richard van Hessel
Cindy Albers		Bruce Chrisp
Tyler Lewis	<i>Continuo</i>	Emie Rideout
	Henry Lebedinsky	
<i>Viola</i>	<i>Basset Horn</i>	<i>Bassoon</i>
Maria Caswell	Diane Heffner	Yueh Chou
David Daniel Bowes	Thomas Carrol	Georgeanne Banker
		<i>Timpani</i>
		Kevin Neuhoff

Biographies

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster, soloist, and leader with the Bay Area's American Bach Soloists and Philharmonia Baroque Orchestra, and is concertmaster of the International Handel Festival in Goettingen, Germany. In Southern California, Ms. Blumenstock is Music Director of the Corona del Mar Baroque Music Festival. Her love of chamber music has involved her in several accomplished and interesting smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, and Trio Galanterie. An enthusiastic teacher, Ms. Blumenstock teaches at the San Francisco Conservatory of Music, the American Bach Soloists' summer Festival and Academy, and the International Baroque Institute at Longy. Ms. Blumenstock plays a 1660 Andrea Guameri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Karen Clark's performances of medieval to modern music have been heard on prestigious festival and concert series from Boston to Hong Kong. In concert, opera, and oratorio, Karen has performed and recorded with world leading early music groups, to include, Sequentia, Boston Camerata, New York Early Music, the Waverly Consort, and Joshua Rifkin's Bach Ensemble. In 2014-2015, Karen performed medieval music of Hildegard von Bingen, new music of Marc Mellits, and songs from Gustav Mahler's *Kindertotenlieder* in the highly acclaimed Garrett-Moulton Dance company's *The Luminous Edge* in San Francisco's Yerba Buena Center. Karen's recent recital and oratorio appearances include lieder of Brahms, and Mahler, Schoenberg's *Pierrot Lunaire*, and Stravinsky's *Les Noces*. This December Karen is alto soloist in Marin Oratorio's performances of Bach's Christmas Oratorio. Recent recordings include *On Cold Mountain: Songs on Poems of Gary Snyder* (Innova label), Ben Johnston's *Parable-Poems of Rumi* (Microfest label), and a soon-to-be-released recording of music of Hildegard von Bingen with the women's chamber ensemble, Vajra Voices, which Karen directs. Karen holds degrees in opera from the Indiana University Jacob's School of Music. She has taught in association with the music departments of Swarthmore College, Sonoma State, Princeton University, Stanford University, UC Berkeley, and in the Thornton School of Music at University of Southern California. Karen offers vocal workshops and maintains private studios in Oakland, and Petaluma. www.karenrclark.com

Hailed as "remarkable" by the San Francisco Classical Voice, baritone **Ben Kazez** quickly gaining prominence as a captivating performer in both concert and opera. Mr. Kazez's concert repertoire of over 50 works includes Messiah, Bach Mass in B Minor, Haydn Creation, Brahms German Requiem, Mozart Requiem, Barber Dover Beach, and Vaughan Williams Serenade to Music. He has appeared as soloist with Tafelmusik Baroque Summer Festival, American Bach Soloists Festival, UC Davis Symphony at the Mondavi Center, Chamber Music Society of San Francisco at Herbst Theatre, Cincinnati Boychoir and Collegium, Bay Choral Guild, San Jose Symphonic Chorus, National Association of Composers (SF), and many more. Also passionate

about vocal chamber repertoire from the Renaissance to present day, he recently appeared with ten-voice Chanticleer alumni group Clerestory at Grace Cathedral's Sing With Haiti, hosted by Deborah Voigt and Susan Graham. Mr. Kazez's ability to execute movement makes him especially compelling on stage. The San Francisco Examiner praised his "delightfully embellished" acting, and his performances include Grand Priest (in the North American premiere of Marais's *Sémélé*), King of Scotland (*Ariodante*), Zoroastro (*Orlando*), Polyphemus (*Acis and Galatea*), and Bouncer (*Cox and Box*). Equally adept in musical theater, he has appeared as Arac (*Princess Ida*), Alfred P. Doolittle (*My Fair Lady*), and Captain White (*Kern's The Night Boat*). Throughout his performing career, Mr. Kazez has excelled as an award-winning mobile app creator, receiving worldwide critical acclaim. He has turned this talent toward creating apps to help musicians, such as InTune, which Voice Council Magazine deemed "brilliantly simple." Ben serves on the marketing committee for San Francisco Opera's Merola program and enjoys traveling, cooking, and occasionally juggling. He is fluent in French and Italian.

Dianna Richardson moved to Sonoma County after receiving her degree in music from Southern Oregon University in Ashland, OR. She actively performs with many local groups in venues throughout the county and is an active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, and the Sonoma Bach Consort. Dianna enjoys her time with Sonoma Bach so much that she works as their Administrator! She has been a soloist in many Sonoma Bach productions and has been a featured soloist on tour with the California Redwood Chorale in Austria and Hungary. She has also appeared in Rogue Opera. Recently, she was a guest soloist with the Michner Duo, performing Bach and Roussel. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. Dianna lives in Petaluma, close to her family, and is looking forward to getting married in February!

Tenor, **Kyle Stegall**, enjoys a career spanning opera, concert, chamber, and recital repertoire. He has sung under the baton of William Christie, Jeffrey Thomas, Simon Carrington, Joseph Flummerfelt, Manfred Honeck, and many others. Praised for his "lovely tone and ardent expression," (*NY Times*) Kyle made his Lincoln Center debut as the evangelist in Bach's *St. John Passion* conducted by Masaaki Suzuki. Engaged frequently for concert and oratorio repertoire, in recent seasons he has been heard in the Passions and Cantatas of J.S. Bach, the oratorios of Handel, the great masses of Mozart, Haydn, and Beethoven, and in Britten's *Serenade for Tenor, Horn, and Strings*, among many others. A zealous chamber musician, Kyle studied and performed Britten song and Schubert lieder with Ian Bostridge and Malcolm Martineau as part of the Britten Centenary celebrations at the Aldeburgh Music Festival. Upcoming this season, Kyle joins the American Bach Soloists for Handel's *Messiah* and Bach's *Christmas Oratorio*, and joins the Bach Society of St. Louis for the *Mass in b minor*. This week, ABS releases their historic HD recording of Handel's *Messiah*, in which Kyle is featured as soloist. Kyle's diverse operatic repertoire includes many roles, highlights of which are the title-role in Charpentier's *Actéon*, Le Chevalier Danois in Gluck's *Armide*, Tamino in *Die Zauberflöte*, and Laurie in Mark Adamo's *Little Women*. When not performing, Kyle commits his time to

teaching, as he maintains a private voice studio year-round. Kyle is an alumnus of the universities of Missouri, Michigan, and Yale.

"[B]rilliant violinist" (*-Early Music America*) **Aaron Westman** has performed as a soloist, principal player, or chamber musician with Agave Baroque, American Bach Soloists, Berkeley West Edge Opera, Bach Collegium San Diego, El Mundo, Ensemble Mirable, Live Oak Baroque Orchestra, Los Angeles Master Chorale, Magnificat, Musica Angelica, Musica Pacifica, New Hampshire Music Festival, Pacific Bach Project, Seraphic Fire, and The Vivaldi Project, and he also performs regularly with Orchester Wiener Akademie and Philharmonia Baroque Orchestra. Noted for his "profound playing" (*-Early Music America*), Aaron co-directs the award winning chamber ensemble Agave Baroque, 2014-15 Ensemble in Residence for *Presidio Sessions*, as well as Sonoma Bach's own Live Oak Baroque Orchestra. He has recorded for Hollywood, and on the Dorian/Sono Luminus, VGo Recordings, NCA, and Philharmonia Baroque Productions labels, as well as live on KPFK (Los Angeles), WDAV (North Carolina), BBC, ORF (Austria), and as a soloist on NPR's Harmonia and Performance Today radio programs. Aaron tours extensively worldwide, including with two projects starring the actor John Malkovich. Aaron holds a Master of Music from the Indiana University School of Music. For three years, he taught baroque strings at CalArts, near Los Angeles. He is currently Music Director of the Santa Rosa Symphony's Young People's Chamber Orchestra.

Robert Worth 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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(We apologize for any omissions; please contact us if you see any errors in this listing.)

\$25,000

The Alfred and Hanna Fromm Fund

\$10,000+

Jayne Delawter & Ken Koppelman
Donald and Maureen Green Foundation

\$5,000 - \$9,999

Robert Worth & Margaret McCarthy

\$2,500 - \$4,999

The Wells Fargo Foundation
Carol Williams

\$1,000 - \$2,499

Richard Beebe
David Hanes
Linda Hanes
Laura Sawyer

\$500 - \$999

Melanie Dodson-Bolin
Nirmala Dole
Matthew McClure
Jo McCormick
Vicki Osten
Petaluma Market
Charles Rus
Ron Stevens
Susan Wilson

\$250 - \$499

Anonymous (3)
Bonnie Alexander
Brian Andersen
Gerard Butler
Anne Cook
John & Janice Cunningham
Joann Feldman
Margaret U. Field
Ed Flowers
Cinzia Forasiepi
Brenda Fox
David Heath
Faye Heath
Kathleen and Thomas Jones
Ole Kern
Blase & Elizabeth McCarthy
Jim Meehan
John & Amy Nykamp
Jean Schulz
Sue Self
Dan & Pat Solter
Mary Tenwinkel
Dale Trowbridge
Ellen Watson & Ron Welch
Charles Worth

\$100 - \$249

Anonymous (2)
Pepsico Foundation
Bonnie Alexander
Gerard Butler

Nedra Crowe-Evers
L Peter Deutsch
Astrid Dodds
Nimala Dole
Ben Ford
Mary Fox
Robert Givens
Helen Gunderson
Mike Hall
Gary & Karen Haugen
Kris Haugen
Mark Heerema
Bruce & Elizabeth Hoelter
Molly Hogan
John James
Boyd Jarrell
Krystle Jeffers
Clare Morris
Annette Randol
Robert Reid
Bruce Robinson
George Sackman
Anne Schaefer
Lisa Smith
David Stohlmann
Spokane County United Way
Steven Yeager

Up to \$99

Richard Aslin
Ellen Aylward
Barbara Oski Bean
Bill Boorman
Linda Lee Boyd
Jon & Vena Breyfogle
Harriet Buckwalter & Bill Blake
Susan Byers
Anne Cook

Amanda Currie
Russel Engle
Yvette Fallandy
Albert Fisk
Michael Fontaine
Beth Freeman
Mary Kay Gamel
Carolyn Greene
Cherry Grisham
Lauren Haile
Julia Hawkins
Norm Howard
Judith Hunt
Mary Jenkins
Martha Kahane
Ruth Karlen
Leslie Loopstra
Mary's Pizza Shack
Janet McCullovh
Ian McWethy
Edith P. Mendez
Barbara Neal
Diane Nordstrand
Lane Olson
Diane Osten
Richard Pan
Walter Peterson
Teri Reynolds
Mary Louise Robinson
Vernon Simmons
Bryce Moore Sumner
Raye Lynn Thomas
Eunice Valentine
Thomas Vogler
Elizabeth Yeager



Frederick, Prince of Wales and his sisters (1733) Philip Mercier (1689-1760)



The Last Hours of Mozart (c.1860) Henry Nelson O'Neil (1817-1880)

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Circa 1600

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directed by Robert Worth*

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Live Oak Baroque Orchestra

Guest Concert: Dancing in the Isles

March 20

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