



Giovanni Domenico Lombardi *Concert with Two Singers* (c 1700)



Callisto Piazza Da Lodi *The Concert* (1528)



Giovanni Antonio Fasolo *Concert* (1570)



Presents

*Opening Concert:*  
***Monteverdi and His Milieu***

featuring

Lindsey McLennan Burdick, soprano

Christopher Fritzsche, countertenor

Sonoma Bach Consort

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director

Robert Worth, director

Sunday, October 18, 2015

Schroeder Hall

Green Music Center

# Opening Concert: Monteverdi and His Milieu

## Ut queant laxis

from *Selva Morale e spirituale*, 1640

Claudio Monteverdi (1567-1643)

## Jubilet, jubilet

from *Selva Morale*

Monteverdi

## Adiuvo vos

from *Concerti Ecclesiastici*, 1610

Giovanni Paolo Cima (c.1570-1622)

## Sonata in G

from *Concerti Ecclesiastici*

Cima

## Quam pulchra es

from *Concerti Ecclesiastici*

Cima

## Surge propera

from *Concerti Ecclesiastici*

Cima

## Sonata in G minor

from *Concerti Ecclesiastici*

Cima

## Currite

from *Ghirlanda Sacra*, 1625

Monteverdi

## Gaudeamus omnes

from *Concerti Ecclesiastici*

Cima

## Beatus vir

from *Selva Morale*

Monteverdi

INTERMISSION

### Ciaccona

from *Canzoni ovvero sonate concertate per chiesa e camera*, 1637

Tarquinio Merula (1595-1665)

### Ohimè ch'io cado

from *Quarto Scherzo delle ariose vaghezze*, 1624

Monteverdi

### La Ferrara

from *Quarto libro delle canzoni*, 1651

Merula

### Pur ti miro

from *L'incoronazione di Poppea*, 1642/43

Monteverdi

### La Scarinza

from *Quarto libro delle canzoni*, 1651

Merula

### Chiome d'oro

from *Il settimo libro dei madrigal*, 1619

Monteverdi

### Sonata 3

from *Quarto libro delle canzoni*, 1651

Merula

### Zefiro toma

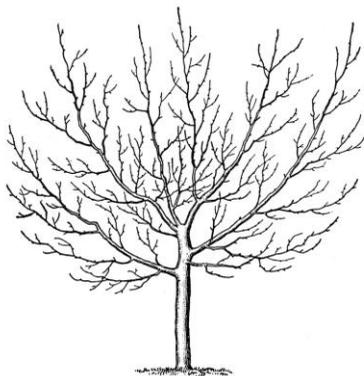
from *Madrigali e canzonette a due e tre voci*, 1651

Monteverdi

### Il Ballo

from *Madrigali guerrieri at amorosi*, 1638

Monteverdi



*Live Oak Baroque Orchestra*

## *Concertos for Winter*

**CD \$20**

*Available for purchase in the lobby*

# Notes

**Welcome!** We're so glad that you're here in this beautiful Schroeder Hall to help us open Sonoma Bach's 2015-16 season. We're excited about this season for so many reasons—great music, great performers, great spaces—but I want to highlight two reasons in particular.

First, it's the Sonoma Bach Choir's 25<sup>th</sup> year! In 1991, many of our founding members—including Don and Maureen Green—were recently returned from a concert tour of Mexico, where we performed music by Bach and Mexican Baroque composers, and we were all fired up about early music. So we started the Bach Choir (under the auspices of Sonoma State University), and that led to Sonoma Bach, which became an independent non-profit organization in 2008, and here we are, part of a humming hive of five ensembles, classes, events and all the work (and fun) that goes with the turf.

Second—and this is a bit behind the scenes, but **so important**—we are excited to introduce our new staff team. Michael Fontaine, a longtime member of the Sonoma county arts community, and four-year veteran (as a tenor) of Circa 1600, our chamber choir, now serves as our Executive Director; while Dianna Richardson, a soprano in her third year of singing with every possible Sonoma Bach vocal ensemble, is our new Administrator. We welcome these two wonderful individuals to their new posts, and look forward to many years of working with them as we continue to build our community of early-music lovers here in Sonoma County!

**Tonight's composers:** We are featuring vocal and instrumental works by three northern Italian composers of the early Baroque. To introduce these characters, here are a few notes from the *New Grove Dictionary of Music and Musicians*:

*Claudio Monteverdi* (b Cremona, 1567; d Venice, 1643). Italian composer. The most important musician in late 16th- and early 17th-century Italy, he excelled in nearly all the major genres of the period. His nine books of madrigals consolidated the achievement of the late Renaissance masters and cultivated new aesthetic and stylistic paradigms for the musical Baroque. In his operas for Mantua and Venice he took the experiments of the Florentines and developed powerful ways of expressing and structuring musical drama. His three major collections of liturgical and devotional music transcend the merely functional, exploiting a rich panoply of text-expressive and contrapuntal-structural techniques. Although he composed little or no independent instrumental music, his writing for instruments was genuinely innovative. Schrade's famous assessment of Monteverdi as the 'creator of modern music' may be exaggerated, but his significant place in music history is assured.

*Giovanni Paolo Cima* (b Milan, c1570; d Milan, 1630). Italian composer and organist. He was appointed to the post of organist at Santa Maria presso San Celso, Milan, in 1595 and remained in the post until his death, during the plague of 1630. He held an important position as the leading composer of the Milanese instrumental school in the early 17th century. Cima's motets display a predilection for imitative counterpoint and for broad, non-syllabic melodies; ornamental crotchet figures are widely used as well as some elements of the instrumental *ricercare*. The church music in his 1610 *Concerti ecclesiastici* is on the whole conservative although the polyphonic writing does give way to some motets for solo voice and basso continuo in a pseudo-monodic style. His 1606 instrumental compilation points to the distinction between the imitative, motet-like *ricercare* and the more homophonic *canzona* with its French rhythms and dance-like strains.

*Tarquinio Merula* (b Cremona, 1594–5; d Cremona, 1665). Italian composer, organist and violinist. He was one of the finest and most progressive Italian composers of his generation, and excelled in both vocal and instrumental music. Merula was particularly responsive to Venetian stylistic developments, and his sacred music is thoroughly progressive. He was one of the first to write solo motets with string accompaniment. His sacred concertos for more voices are in the style of Giovanni Gabrieli. Merula's secular music comprises monodies, dialogues and accompanied madrigals and includes some of the finest settings of his day. His instrumental music comprises works for both keyboard and ensemble. The ensemble canzonas are among his most significant works and trace the development of the form up to the 1650s, including the gradual fusion with the sonata that led to the *sonata da chiesa*. In his later canzonas, the influence of violin technique is more marked; they are similar to the early church sonatas subsequently produced by other composers.

**Tonight's repertoire:** The backbone of our concert, at least from the vocal point of view, is a selection from the mature works of Monteverdi, published no earlier than 1619 (when the composer was 52 years old). Thus we hear Monteverdi in his most modern aspect, as one of the giants of the early Baroque period, the 'creator of modern music.' Woven around these Monteverdi solos and duets, we feature in the first half works by his direct contemporary Cima, from the 1610 collection *Concerti ecclesiastici*; and in the second half, works by the much younger Tarquinio Merula, drawn mainly from his 1651 publication *Il quarto libro delle canzoni da suonare*. (As a special lagniappe, we have been unable to resist including Merula's famous *Ciaccona* (1637), based upon the same bass line as Monteverdi's *Zefiro torna*.)

Our intent (in addition to presenting some incredibly beautiful and lively music!) is to provide a glimpse of the cornucopia of vocal and instrumental music being produced in northern Italy in the first half of the seventeenth century. From the solemn retrospective style of the Cima motets through the joyful sacred and secular arias of Monteverdi to the thoroughly up-to-date instrumental works of Merula, we get a good taste of the power and passion and freedom of the early Baroque style which was catching fire throughout Europe and beyond.

**Tonight's Performers:** We're delighted to bring together two ensembles and two fine vocal soloists for this concert. As has been customary for Sonoma Bach's opening recitals, we feature our own Live Oak Baroque Orchestra, led by Elizabeth Blumenstock, this time in a quartet configuration featuring Elizabeth and three additional early-music experts: Tyler Lewis on violin, Mary Springfels on viola da gamba, and Phebe Craig on organ and harpsichord. Our featured vocal soloists include countertenor Chris Fritzsche, a regular feature on Sonoma Bach programs for many years, and soprano Lindsey McLennan Burdick, who first performed with us in 2011, and most recently sang the soprano arias for our *Saint John Passion* production last June. And finally, the Sonoma Bach Consort vocal quartet joins in to close each half of the concert with a grand *tutti finale*!

**Coming up:** You'll find more information on our performers and also details of upcoming events elsewhere in this program. Don't miss our *Mozart Requiem* (November 20 and 22) or our *Early Music Christmas* (December 11-12, featuring Charles Rus on the great Brombaugh organ in Schroeder Hall)!

# Texts and Translations

## *Ut queant laxis*

Ut queant laxis resonare fibris  
mira gestorum famuli tuorum,  
solve polluti labiis reatum,  
sancte Joannes.

Ille promissi dubius superni  
perdidit promptae modulus loquelae;  
sed reformasti genitus preemptae  
organa vocis.

Gloria Patri, genitaeque proli  
et tibi, compare utriusque virtus,  
Spiritus semper, Deus unus, omni  
Temporis aevo. Amen.

## *Jubilet, jubilet*

Jubilet, jubilet tota civitas.  
Psallat, psallat nunc organis,  
Mater Ecclesia, Deo aeterno  
quae Salvatori nostro gloriae  
melos laetabunda canat;  
quae occasio cor tuum dilectissima Virgo,  
gaudio replet tanta,  
hilaris et laeta nuntia mihi.  
Festum est hodie,  
sancti gloriosi qui coram Deo et hominibus,  
operatus est.  
Quis est iste sanctus  
qui pro lege Dei  
tam illustri vita et in signis operationibus  
usque ad mortem operatus est?  
Est sanctus, O Sancte benedictae.  
Dignus est certe ut in ejus laudibus  
semper versentur fidelium linguae.  
Jubilet, jubilet tota civitas.  
Psallat, psallat nunc organis,  
Mater Ecclesia, Deo aeterno  
quae Salvatori nostro gloriae  
melos laetabunda canat.  
Alleluia.

Before they servants' loud voices proclaim  
thy wondrous acts,  
dissolve the sin on their impure lips,  
blessed John.

He, doubting the divine promises,  
lost the power of speech;  
but thou didst give him back  
the use of his broken voice.

Glory to the Father, to the Son he engendered,  
and to thee, companion of both,  
ever-bountiful spirit, one God in three,  
through all eternity. Amen.

All the city makes a joyful noise,  
now instruments of music resound,  
our Mother the Church unto eternal God  
Unto the glory of our Saviour,  
she sings a joyful song;  
On this occasion thy heart, most beloved Virgin,  
is full of a great joy,  
herald of my gladness and my joy.  
Today is the feast day  
of the glorious Saint who before God and men  
did work.  
Who is this Saint  
who for God's commandment  
led so illustrious a life by his glorious deeds,  
and toiled even unto death?  
He is a Saint, O blessed Saint.  
It is truly meet that in his praise  
the tongues of the faithful always sing.  
All the city makes a joyful noise,  
now instruments of music resound,  
Our Mother the Church unto eternal God  
unto the glory of our Saviour,  
she sings a joyful song;  
Alleluia.

### ***Adiuro vos***

Adiuro vos filiae Hierusalem si inveneritis dilectum meum ut nuntietis ei quia amore languero.

Qualis est dilectus tuus ex dilecto  
o pulcherrima mulierum  
qualis est dilectus tuus ex dilecto  
quia sic adiurasti nos.

dilectus meus candidus et rubicundus  
electus ex milibus

### ***Sonata à 4***

#### ***Quam pulchra es***

Quam pulchra es amica mea.  
Columba mea, immaculata mea.  
Et odor vestimentorum tuorum  
Super omnia aromata. Alleluia.

#### ***Surge propera amica mea***

Surge propera amica mea, speciosa mea, et veni.  
Columba mea in foraminibus petrae in caverna  
maceriae ostende mihi faciem tuam sonet vox tua  
in auribus meis vox enim tua dilectus  
et facies tua decora

### ***Sonata à 2***

#### ***Currite populi***

Currite populi currite  
psalite tympanis  
dicite vocibus alleluia  
quia hodie celebremus  
diem festum Sancte Johannes  
cuius animam Paradisum possidet.  
Currite populi currite  
psalite tympanis  
dicite vocibus.  
O Johannes,  
O Sancte prudentissime  
tibi laus tibi gloria  
tibi amor tibi victoria. Alleluia.  
Ora pro nobis Deum o Sancte Johannes  
ut nostri precibus mereamus  
introire in regnum Celorum;

I adjure you, O daughters of Jerusalem, if you find  
my beloved, you tell him that I languish with love.

What manner of one is thy beloved of the beloved,  
O thou most beautiful among women?  
what manner of one is thy beloved of the beloved,  
that thou hast so adjured us?

My beloved is white and rosy,  
chosen out of thousands.

How beautiful art thou, my love.  
My dove, my pure one.  
And the odor of your garments  
better than all spices. Alleluia.

Arise, my love, my beautiful one, and come.  
My dove in the clefts of the rock, in the hollow  
places of the wall, show me your face, let your  
voice sound in my ears: for your voice is sweet,  
and thy face comely.

Come running, ye multitudes, come running,  
sing to the sound of tambourines,  
lift up your voices, alleluia  
for today we celebrate  
the feast day of Saint John  
whose soul is in the possession of Paradise.  
Come running, ye multitudes, come running,  
sing to the sound of tambourines,  
sing psalms, lift up your voices singing.  
O John,  
O most sagacious Saint,  
praise be unto thee, glory be unto thee,  
love be unto thee, victory be unto thee. Alleluia.  
Pray unto God for us, O Saint John  
that through our prayers  
we may deserve to enter the Kingdom of heaven;

Currite populi cumrite  
psalite tympanis  
dicite vocibus, alleluia.

### ***Gaudeamus omnes***

Gaudeamus omnes in Domino  
diem festum celebrantes. Alleluia.  
De cuius solemnitate gaudent angeli. Alleluia.

### ***Beatus vir***

Beatus vir, qui timet Dominum:  
in mandatis ejus volet nimis.  
Potens in terra erit semen ejus:  
generatio rectorum benedicetur.

Gloria et divitiae in domo ejus:  
et justitia ejus manet in saeculum saeculi.

Exortum est in tenebris lumen rectis:  
misericors, et miserator, et justus.

Jucundus homo qui miseratur et commodat,  
disponet sermones suos in iudicio:  
quia in aeternum non commovetibur.

In memoria aeterna erit justus:  
ab auditione mala non timebit.

Paratum cor ejus sperare in Domino,  
non commovetibur  
donec despiciat inimicos suos

Dispersit dedit pauperibus:  
justitia ejus manet in saeculum saeculi:  
cornu ejus exaltabitur in gloria.

Peccator videbit, et irascetur,  
dentibus suis fremet et tabescet;  
desiderium peccatorum peribit.

Gloria Patri, et Filio,  
et Spiritui Sancto.

Sicut erat in principio  
et nunc, et semper  
et in saecula saeculorum. Amen

Come running, ye multitudes, come running,  
sing to the sound of tambourines,  
lift up your voices, sing Alleluia.

Let us all rejoice in the Lord,  
celebrating the feast. Alleluia.  
In whose solemnity the angels rejoice. Alleluia.

Blessed is the man that feareth the Lord,  
that delighteth greatly in his commandments.  
His seed shall be mighty upon earth:  
The generation of the upright shall be blessed.

Wealth and riches shall be in his house.  
And his righteousness endureth for ever.

Unto the upright there ariseth light in the darkness:  
He is gracious, merciful and just.

A good man sheweth favour, and lendeth:  
He will guide his affairs with discretion.  
Surely he shall not be afraid of evil tidings.

The righteous shall be in everlasting remembrance.  
He shall not be afraid of evil tidings.

His heart is fixed, trusting in the Lord.  
His heart is established, he shall not be afraid,  
Until he see his desire upon his enemies.

He hath dispersed, he hath given to the poor;  
His righteousness endureth for ever;  
His horn shall be exalted with honour.

The wicked shall see it, and be grieved;  
He shall gnash with his teeth, and melt away;  
The desire of the wicked shall perish.

Glory be to the Father, and to the Son,  
and to the Holy Spirit.

As it was in the beginning,  
Is now and ever shall be.  
World without end. Amen.

# Intermission

## Ciaccona

### *Ohimè ch'io cado*

Ohimè ch'io cado, ohimè  
ch'inciampo ancor il piè  
Pur come pria,  
E la sfiorita mia  
Caduta speme  
Pur di novo rigar  
Con fresco lagrimar  
Hor mi conviene.

Lasso, del vecchio ardor  
Conosco l'orme ancor  
Dentro nel petto;  
Ch'ha rotto il vago aspetto  
E i guardi amati  
Lo smalto adamantin  
Ond'armaro il meschin  
Pensier gelati.

Folle, credev'io pur  
D'aver schermo sicur  
Da un nudo arciero;  
E pur io sí guerriero  
Hor son codardo  
Ne vaglio sostener  
Il colpo lusinghier  
D'un solo sguardo.

O Champion immortal  
Sdegno; come sí fral  
Hor fuggi indietro;  
A sott'armi di vetro  
Incanto errante  
M'hai condotto infedel  
Contro spada crudel  
D'aspro diamante.

O come sa punir  
Tirann'amor l'ardir  
D'alma rubella!  
Una dolce favella,  
Un seren volto  
Un vezzoso mirar,  
Sogliono rilegar  
Un cor disciolto.

Alas for me, I tumble down, alas for me,  
my foot slips again  
just as it did before.  
and my lost  
and withering hope  
must I  
once again water  
with fresh tears.

Of this old passion  
I again feel  
in my heart,  
now that a beautiful face has broken,  
as well as the loved glances  
the hard enamel of these icy thoughts  
with which I, the unfortunate  
have armed myself.

I was fool enough to think  
I should have a sure shield  
against the naked archer.  
And yet I who am so warrior-like,  
what a coward I am  
I will not endure  
the enticing blow  
of a single glance.

O immortal champion  
I am angry how so weak  
You are fleeing;  
like an enchanted man  
who has lost his way  
in glass armor, you have led me  
disloyal one against a sword  
made of hard diamond.

How powerfully punishes  
tyrannous love the daring  
of a rebellious soul,  
a kind word.  
A serene face,  
a charming wonderment  
can tie again  
a liberated heart.

Occhi belli, ah se fu  
Sempre bella virtù  
Giusta pietate!  
Deh voi non mi negate  
Il guardo e'l viso  
Che mi sa la prigion  
Per sí bella cagion  
Il Paradiso.

### *Canzon 5: La Ferrara*

#### *Pur ti miro*

Pur ti miro, pur ti stringo,  
pur ti godo, pur t'annodo.  
più non peno, più non moro,  
O mia vita, o mio tesoro.  
Io son tua, speme mia  
dillo dí l'idol mio,  
tu sei pur, sí mio ben,  
sí mio cor, mia vita, sí.

### *Canzon 12: La scarinza*

#### *Chiome d'oro*

Chiome d'oro, bel tesoro,  
tu mi legghi in mille modi  
se t'annodi, se ti snodi.  
Candidette perle elette,  
se le rose che coprite  
discoprite, mi ferrite.  
Vive stelle che sì belle  
e sì vaghe risplendete,  
se ridete m'acidete.  
Preziose amorose  
coralline labbra amate,  
se parlate mi beate.  
O bel nodo per cui godo,  
o soave uscir di vita,  
o gradita mia ferita!

#### *Sonata*

#### *Zefiro toma*

Zefiro toma e di soavi accenti,  
l'aer fa grato  
e'l pié discioglie a l'onde,  
e mormorando tra le verdi fronde.

Eyes, beauteous eyes if for you  
virtue has always been fair,  
and mercy true!  
Oh, do not deny me  
the glance and the laughter;  
so that my prison  
on such a beautiful ground  
should become a paradise.

I adore you, I embrace you,  
I desire you, I enchain you.  
No more grieving, no more sorrow,  
O my dearest, O my beloved.  
I am yours, O my love,  
tell me so, you are mine,  
mine alone, O my love.  
Feel my heart, see my love, see.

Golden tresses, lovely treasures,  
you bind me in a thousand ways,  
whether you bind me or unbind me.  
Choice little white pearls.  
If the roses covering you  
uncover, you wound me.  
Twinkling stars that so beautifully  
and so prettily shine forth,  
if you laugh you kill me.  
Precious loving  
corals lips beloved,  
if you speak you bless me.  
O lovely knot all my delight,  
O sweet leaving of life,  
O welcome wound of mine.

The gentle breeze returns, and with its sweet tones  
makes the air pleasant  
and frees the waves' feet,  
murmuring among the green leaves.

Fa danzar al bel suon su'l prato i fiori  
inghirlandato il crin Filidae e Clori  
note temprando amor care e gioconde;  
e da monti e da valli  
ime e profonde radoppian l'armonia  
gli antri canori;  
sorge piú vaga in ciel l'aurora  
e'l Sole spargi piú luci d'or  
piú puro argento fregia di Teti  
il bel ceruleo manto.

Sol io per selve abbandonate e sole  
l'ardor di due begli occhi el mio tormento  
come vuol mia ventura hor piango,  
hor canto.

### ***Il ballo***

Movete al mio bel suon le piante snelle,  
sparso di rose il crin leggiadro e biondo,  
E, lasciato dell'Istro il ricco fondo,  
vengan l'umide ninfe al ballo anch'elle.  
Fuggano in sì bel dì nemi e procelle;  
d'aure odorate al mormorar giocondo [de l'onde]  
fat'eco al mio cantar. Rimbombi il mondo  
l'opre di Ferdinando eccelse e belle.

El l'armi cinse e su destrier alato  
corse le piagge, e su la terra dura  
la testa riposò sul braccio armato.  
Le torri eccelse e le superbe mura  
al vento sparse e fe' vermiglio il prato,  
lasciando ogni altra gloria al mondo oscura.

He makes the flowers on the meadow dance to his  
sweet tune; Phyllis and Cloris, garlanded,  
sing touching and joyful songs of love;  
and from the mountains and the lowest valleys  
their music is echoed  
by the resonant caves;  
a fairer dawn now rises into the sky,  
and the sun scatters more sparks of gold,  
a brighter silver adorns Thetis'  
sky-blue cape.

But I, alone among the abandoned and solitary  
woods, over the passion of two fair eyes, and over  
my torment, sometimes weep,  
and sometimes sing.

Move your nimble feet to my beautiful playing,  
scattering roses in your comely blonde hair.  
And, leaving the rich bed of the Danube,  
let the moist nymphs also come to the dance.  
On such a lovely day, let clouds and storms flee;  
to the merry mumuring [of the waves],  
play the part of echo to my song. Let the world  
resound with Ferdinand's lofty and beautiful deeds.

He girded on armor and on a winged steed  
coursed the slopes, and upon the hard earth  
rested his head on his armored arm.  
Lofty towers and proud city walls he scattered to  
the wind and crimsoned the meadow,  
leaving all other glory in the world obscure.

# Performers

## Live Oak Baroque Orchestra

Elizabeth Blumenstock, director & violin  
Phebe Craig, harpsichord

Tyler Lewis, violin  
Mary Springfels, viola da gamba

Live Oak Baroque Orchestra is Sonoma Bach's resident instrumental ensemble. Led by Baroque violin sensation Elizabeth Blumenstock, LOBO brings sumptuous tone and breathtaking flair to the one-on-a-part string-band repertoire of the 17th Century. Experience Baroque music at its finest—passionately performed by some of the country's finest and most charismatic period instrumentalists, right here in Sonoma County.

## Sonoma Bach Consort

Dianna Richardson, soprano  
Lauren Haile, alto

Paul Haile, tenor  
Bob Worth, bass

The Sonoma Bach Consort was founded in 2013 as a one-on-a-part ensemble specializing in early music. This group premiered in Sonoma Bach's concert series in April 2014 in *Angels Everywhere*. They will be appearing once again this concert season in *Song of Songs* in April.

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster, soloist, and leader with the San Francisco 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, Sarasa, 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.

**Lindsey McLennan Burdick**, an active performer specializing in baroque and contemporary music, was born and raised in the San Francisco Bay Area. Praised for her "pure, pretty tone," she has appeared as a soloist with Santa Rosa Symphony, Marin Oratorio, and Marin Symphony, and has sung with many esteemed professional choral ensembles, including Philharmonia Baroque Chorale, Monteverdi Consort, San Francisco Symphony, and Volti. She sings with Bay Area-based medieval ensemble Vajra Voices, directed by Karen Clark, set to release their debut recording this spring. Lindsey received her master's degree in early music performance from the Early Music Institute at Indiana University in August 2014. While in Indiana, she studied with professors Paul Elliott and Patricia Havranek and sang as a soloist with the IU New Music Ensemble, IU Classical Orchestra, IU Baroque Orchestra, IU Contemporary Vocal Ensemble, IU Symphonic Choir, and for the world premiere of Don Freund's *Medicine Wheel*, for two voices and Native American flute.

Originally from Colorado, **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. She has accompanied many prominent early music soloists, both in concerts and recordings and has appeared in concert at the Galway Early Music Festival, the Regensburg Tage Alter Musik, New York State Baroque and the Berkeley Early Music Festival. She has co-produced a series of early music play-along recordings (The DiscContinuo series) and co-authored a guide to Baroque dance for musicians (Dance-at-a-Glance). She has been on the faculty of numerous Baroque workshops and was the Director of the San Francisco Baroque Music & Dance Workshop for many years. Phebe teaches harpsichord and musicianship at UC Davis and is co-director the UC Davis Baroque Ensemble.

**Christopher Fritzsche** is a performing artist, an educator, frequent soloist with Bay Area vocal and instrumental ensembles, currently serves as Music Director for the Center for Spiritual Living in Santa Rosa and is a member of the vocal ensemble, Clerestory. Internationally recognized for his effortless countertenor voice, he can be heard on well over a dozen recordings on Warner Classics' Teldec label. From 1992 until 2003, he performed with the world-renowned a cappella vocal ensemble, Chanticleer. In those 11 years he sang over 1,000 concerts world-wide, appearing with the New York Philharmonic (Emil de Cou), San Francisco Symphony Orchestra, the Atlanta Symphony, the St. Paul Chamber Orchestra, (Christopher Hogwood and Hugh Wolff), and more recently the Santa Rosa Symphony, (Jeffrey Kahane and Robert Worth) and has sung concerts in some of the world's most renowned venues: The Kennedy Center (Washington D.C.), New York's Lincoln Center, as well as national concert halls across Asia and Europe, including London's Wigmore Hall. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's Chichester Psalms and, as a member of Chanticleer, earned two Grammy awards for the CDs *Colors of Love* and *Lamentations and Praises* by the celebrated British composer Sir John Tavener. His singing has been described as "crystalline artistry", *Cleveland Plain Dealer*, "crystalline rich soprano", *Los Alamos Monitor*, and as having "extraordinary range and purity", *New York Times*.

**Lauren Haile** first moved to Sonoma County to earn her bachelor's in music at SSU in 2003 and has been here ever since! She teaches piano and voice at Music To My Ears in Cotati where she has over 30 private students. She has accompanied and musically directed shows at Cinnabar, Spreckels, The Raven, The Glaser Center and 6th Street Playhouse. You can also find her coaching and accompanying the choirs at Casa Grande High School. On Sundays, she and her husband, Paul, lead the music at SOMA Church Community. Lauren has been a part of the local indie music scene since 2006 where she played alongside her husband in the instrumental rock band Not To Reason Why. More recently, she plays and sings in her band Trebuchet with her husband and two other SSU music alums. She has loved singing under the direction of Bob Worth in Circa 1600 as an alto/second soprano for the last 10 years.

**Paul Haile** graduated with a Bachelor of Arts in Music degree from Sonoma State University in 2006. He also obtained his Certificate of Completion from the Recording Connection Program for Recording Engineering in 2008. He now works as a private piano, vocal, drum and cello instructor for students of all ages at the Napa School of Music and Music to My Ears music schools. In his free time, he sings and plays the drums with his wife, Lauren, in their band, Trebuchet. He also continues to take on various recording projects from full bands, to jingles, to voice over work out of their home recording studio. He most recently finished recording and mixing a project that Trebuchet, the Young People's Chamber Orchestra and composer, Ben Taylor collaborated on together. He lives in Petaluma and has been happily dwelling with his wife there for the past 5 years.

**Tyler Lewis** received his B.A. from the San Francisco Conservatory of Music while under the instruction of Bettina Mussumeli. Specializing in baroque music, Tyler has appeared in groups such as Philharmonia Baroque Orchestra, American Bach Soloists, LOBO, Santa Rosa Symphony, Marin Symphony, San Francisco Chamber Orchestra, and has performed at Festival Del Sole in the Napa Valley and St. Paul International Chamber Music Festival. Tyler Lewis has appeared in master classes with Robert Mann, James Greening-Valenzuela, Zaven Melikian and has had solo appearances with Contra Costa Wind Symphony. 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, practicing the art of Lapidary, cooking, and racing motorcycles.

**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. She 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, Hungary, and Puerto Rico. Recently, she was a guest soloist with the Michner Duo, performing Bach, Haydn, 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!

**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

**Robert Worth** recently retired as Professor of Music at Sonoma State University, where he taught choral music and many other subjects for 29 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. 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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## Upcoming Events

November 12

### BachTalk: Mozart Requiem

November 20 and 22

### Mozart Requiem: The Story of a Masterwork

Sonoma Bach Choir & Live Oak Baroque Orchestra

Dianna Richardson, soprano

Karen Clark, alto

Kyle Stegall, tenor

Ben Kazez, bass

December 11 and 12

### Early Music Christmas: In Sweetest Joy

Circa 1600

Steve Escher, cometto

Charles Rus, organ

January 5, 12, 19 and 26

### Ready, Set, Sing!

Christopher Fritzsche

For more information visit [www.sonomabach.org](http://www.sonomabach.org)