



The Annunciation
Giotto: Cappella Scrovegni, Padova (c.1303-05)



The Annunciation
Fra Angelico: San Marco, Florence (c.1437-1446)



The Visitation
Giotto: Cappella Scrovegni, Padova (c.1303-05)



*Presented by Sonoma Bach in association with the Green Music Center
Concert generously sponsored by Linda Hanes*

Early Music Christmas:
Windows to the Soul

FEATURING

Circa 1600

Stephen Escher, cornetto

Charles Rus, organ

Directed by Robert Worth

Saturday, December 16, 2017
Schroeder Hall, Green Music Center
Sonoma State University

Sunday, December 17, 2017
Schroeder Hall, Green Music Center
Sonoma State University

Windows to the Soul

Opening

Canzon à 1.....Giovanni Battista Riccio (*f*1589—1621)

Rorate coeli.....Giovanni Pierluigi da Palestrina (1525—1594)



Annunciation

Toccata avanti il ricercar.....Girolamo Frescobaldi (1583—1643)

Ave Maria, gratia plena.....Heinrich Isaac (c.1452—1517)

Kyrie (from Selva morale, 1640).....Claudio Monteverdi (1567—1643)

Ave Regina caelorum.....Heinrich Isaac (c.1452—1517)



Visitation

Canzon ariosa.....Andrea Gabrieli (c.1532—1585)

Assunt festa jubilea.....Jacob Obrecht (c.1457—1505)

Gloria (from Selva morale, 1640).....Claudio Monteverdi (1567—1643)

Magnificat primi toni.....Giaches de Wert (1535—1596)



Nativity

O magnum mysterium.....Giovanni Gabrieli (c.1555—1612)

Canzone I.....Tarquinio Merula (c.1594—1665)

Credo (from Missa in illo tempore, 1610).....Claudio Monteverdi (1567—1643)



INTERMISSION

Nativity, continued

Sonata prima.....Tomaso Cecchino (c.1583—1644)

Lux fulgebit.....Philippe de Monte (c.1521—1603)



Epiphany

Brevis modulatio more gallico.....Giovanni Battista Fasolo (1598—1664)

Magi veniunt.....Francesco Lupino (c.1500--c.1573)

Sanctus and Benedictus (from Selva morale, 1640).....Claudio Monteverdi (1567—1643)

Ecce advenit.....Heinrich Isaac (c.1452—1517)



Candlemas

La albana.....Biagio Marini (1594—1663)

Senex puerum portabat.....Tomás Luís de Victoria (1548-1611)

Nunc dimittis.....Costanzo Festa (c.1487—1545)

Adorna thalamum.....Francesco Soriano (1548-1621)



Closing

Agnus Dei (from Selva morale, 1640).....Claudio Monteverdi (1567—1643)

Al post communion.....Domenico Zipoli (1688—1726)

Welcome!

A warm welcome to our sixth annual Early Music Christmas! As some of you will recall, we have taken a wide variety of approaches in presenting ‘music of the season’ over these years. We’ve included various kinds of repertoire from various parts of Europe; we’ve involved various vocal and instrumental ensembles and soloists, as well as two different choirs; and we’ve united these offerings under various themes and liturgies. Last year at this time, for example, we wove together English music from the 16th, 17th, and 18th-centuries with settings of medieval texts by the 20th-century composer Benjamin Britten.

In keeping with our 2017-18 season theme, ‘Il palazzo della musica’, the Renaissance and early Baroque music which you will hear tonight is Italian—composed either by Italian composers or, in a few cases, by northern composers working in Italy. The only composer represented by more than one or two pieces is Claudio Monteverdi; this is the end of Monteverdi’s 450th-birthday year, and we complete our celebration by featuring five movements drawn from the ‘Missa in illo tempore’ (1610) and from the ‘Missa in F major’ (1640).

Beyond the Italian motif and the series of mass movements, we have woven in a few additional skeins. First of all, we have extended our focus back in time to the Annunciation, when the angel Gabriel appears to Mary with the strange news that she is to bear the child Jesus; and forward to Candlemas, which celebrates the day when Jesus was presented in the temple, 40 days after his birth. As you’ll see and hear, between these bracketing events we focus upon the Visitation (when Mary visits her cousin Elizabeth in the countryside); upon the Nativity; and upon Epiphany and the visit of the Magi.

Finally, we bind all of these elements together with a theme drawn from ‘A Mixture of Frailties’, the third book in the ‘Salterton Trilogy’ by Canadian author Robertson Davies. At the end of the novel, the Dean of the Salterton cathedral gives a Christmas Eve sermon about various modes of learning—of becoming aware, of ‘apprehending’; he illuminates these by examples from the Christmas story.

How do we perceive things? How do we learn? Especially, how do we come to know those things which we know deep within? This can be a useful lens for us in examining these ancient stories and in making them more relevant to us in these times of ours.

And music can help: In our concert, each theme is painted in music as well as in scripture, giving us (so to speak) marginal notes from the composers on how they felt about and interacted with the stories and the characters therein.

Please see ‘Notes, Texts and Translations’ further on in this program for additional information about the five themes, and about Robertson Davies’ ideas about modes of apprehension. We hope you enjoy our concert, we hope you have a wonderful and peaceful holiday season, and we hope you return in the New Year as we continue to explore ‘Il palazzo della musica’.

-Robert Worth

Texts and Translations

Opening

After an instrumental prelude, we prepare the way for our five stories with ‘Rorate caeli’, an Advent introit which calls down a rain of righteousness from the heavens to nurture goodness and mercy and peace here on earth.

In Robertson Davies’ novel, ‘A Mixture of Frailties’, Dean Knapp begins his Christmas Eve sermon:

Education is learning; and learning is apprehension—in the old sense of sympathetic perception. We cannot all perceive the facts of our experience in the same way. As we draw near to the sacred season of Christmas we may fitly turn our attention to the ways in which the birth of Our Lord was perceived by those who first knew of it.

We invite you to join us in clearing our minds of the hustle and bustle of our daily lives in order to delve into these tales of people not so unlike ourselves as they witness and participate in momentous events long ago. How did they learn? How did they perceive? How did they cope? What can we learn from them?

Canzon à 1 *Giovanni Battista Riccio (fl1589—1621)*

Rorate coeli *Giovanni Pierluigi da Palestrina (1525—1594)*

Rorate caeli desuper
et nubes pluant iustum.

Aperiat terra
et germinet salvatorem.

Ostende nobis Domine
Misericordiam tuam

Et salutare tuum da nobis.

Veni Domine et noli tardare. Alleluia.

Drop down, ye heavens, from above,
and let the skies pour down righteousness:
let the earth open,
and let it bring forth a Saviour.

Show us, O Lord,
thy mercy;
and grant us thy salvation.

Come, Lord and do not delay. Alleluia.



Annunciation

Since Dean Knapp’s sermon commences with the Nativity, we rely on other guides to explore our first two stories. In most paintings of the Annunciation, Mary is reading or praying when the angel Gabriel arrives, bearing a lily and the strange tidings that she is to bear the child Jesus. In ‘The Annunciation’, the poet Denise Levertov has explored Mary’s response. After describing the room, the numinous atmosphere, the angel’s bright wings, Levertov follows scripture in recounting Mary’s very natural questions: ‘What sort of greeting is this?’ ‘How can this be?’ And then she goes to the core of the tale — Mary’s whole-hearted assent:

She did not cry, ‘I cannot. I am not worthy’, nor ‘I have not the strength.’
 She did not submit with gritted teeth, raging, coerced.
 Bravest of all humans, consent illumined her.
 The room filled with its light, the lily glowed in it, and the iridescent wings.
 Consent, courage unparalleled, opened her utterly.

Toccata avanti il ricercar.....*Girolamo Frescobaldi (1583—1643)*

Ave Maria, gratia plena.....*Heinrich Isaac (c.1452—1517)*

<p>Ave Maria, gratia plena, Dominus tecum. Genuisti qui te fecit, Et in eternum permanes Virgo.</p>	<p>Hail Mary, full of grace, the Lord is with thee. Thou has brought forth him which made thee, and ever remain a virgin.</p>
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Kyrie (from Selva Morale, 1640).....*Claudio Monteverdi (1567—1643)*

<p>Kyrie eleison. Christe eleison. Kyrie eleison.</p>	<p>Lord, have mercy. Christ, have mercy. Lord, have mercy.</p>
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Ave Regina caelorum.....*Heinrich Isaac (c.1452—1517)*

<p>Ave Regina coelorum, Ave Domina Angelorum: Salve, radix sancta, Ex qua mundo lux est orta:</p>	<p>Hail, Queen of Heaven, Hail, Ruler of angels: Health to you, holy origin, From whom dawn is risen upon the world:</p>
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Visitation

In the story of the Visitation, Mary, now bearing the child Jesus, goes into the countryside to visit her cousin Elizabeth, who has also conceived against all odds. Renaissance painters loved this scene: In a pastoral setting, the two cousins embrace and celebrate together. Even Elizabeth’s child, John the Baptist (still in utero) joins in the rejoicing: “At the sound of Mary’s greeting, Elizabeth’s child leapt within her, and Elizabeth was filled with the Holy Spirit.” Mary is so inspired (literally, ‘filled with spirit’) that she can express herself only through song, and pours forth her joy and gratitude in the psalmic Magnificat. The poet Malcolm Guite evokes the scene in his ‘The Visitation’:

From quiet hearts the sudden flame of praise,
 And in the womb the quickening kick of grace.

 For in their flesh the hidden Spirit sings,
 And in their lives the buds of blessing flower.

 They sing today for all the great unsung,
 Women who turned eternity to time.

<i>Canzon ariosa</i>	<i>Andrea Gabrieli (c.1532—1585)</i>
<i>Assunt festa jubilea</i>	<i>Jacob Obrecht (c.1457—1505)</i>
Assunt fésta jubiléa in Maríe nunc gáudia; tóta psállat ecclésia devóta láudum drágmata.	The joyous festival is at hand, a joy now in Mary; let the whole church sing devout outpourings of praises.
Cúius sacráta víscera Déi invísit grátia, ut ésset vírgo grávida, thóri vírilis néscia.	Whose sacred womb the grace of God visited, that a virgin might be pregnant, unknowing of a man's seed.
Clámat ánus cum júbilo pléna Sáncto Paraclíto beáta tu in filio que credidísti Dómino.	The old woman cries out with joy, full of the Holy Spirit, "Blessed are you in a son, you who believed in the Lord."
Pátri Súmmo cum Fílio quóque Sáncto Paraclíto sit sempitérna glória in unitáte sólida.	To the Father on high with the Son, also the Holy Spirit, may glory be everlasting in unshakable unity.
<i>Gloria (from Selva Morale, 1640)</i>	<i>Claudio Monteverdi (1567—1643)</i>
Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.	Glory to God in the highest, and on earth peace to those of good will. We praise thee, we bless thee, we adore thee, we glorify thee. We give thanks to thee for thy great glory
Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.	Lord God, heavenly king, God the Father almighty. The only-begotten Son, Lord Jesus Christ. Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.	Who takes away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us.
Quoniam tu solus Sanctus. Tu solus Dominus.	For thou alone art holy. Thou alone art the Lord.

Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Thou alone art most high,
Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

Magnificat primi toni.....*Giaches de Wert (1535—1596)*

Magnificat anima mea Dominum, et exsultavit
spiritus meus in Deo salutari meo.

My soul magnifies the Lord,
and my spirit has rejoiced in God my Saviour.

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.

Because He has regarded the low estate of His
handmaiden: for behold, henceforth all
generations shall call me blessed.

Quia fecit mihi magna,
qui potens est, et sanctum nomen ejus.

For he has done for me great things,
He who is powerful, and holy is his name.

Et misericordia ejus a progenie in progenies
timentibus eum.

And his mercy is on them from generation to
generation that fear him.

Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.

He has shown strength with his arm:
He has scattered the proud in the imagination
of their hearts.

Deposuit potentes de sede,
et exaltavit humiles.

He has put down the mighty from their seats,
and exalted those of low degree.

Esurientes implevit bonis:
et divites dimisit inanes.

He has filled the hungry with good things:
and the rich he hath sent empty away.

Suscepit Israel puerum suum
recordatus misericordiae.

He has helped his servant Israel,
remembering his mercy.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

As he promised to our forefathers,
Abraham and his seed, forever.

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen.

Glory be to the Father, to the Son,
and to the Holy Spirit:
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.



Nativity

Dean Knapp's first illustration of modes of learning—of apprehending—concerns the 'annunciation to the shepherds':

Much has been made of the splendor of the vision of the shepherds, as told by St. Luke. But so far as I know, little has been said of the fact that it needed an angel and a multitude of the heavenly host to call to the attention of these good men that something out of the ordinary had happened. Nothing short of a convulsion of nature...could impress them, and the Gospel tells us that they praised God 'for all the things that they had heard and seen'. There are many now, as then and always, who learn—who apprehend—only by what they can hear and see, and the range of what they can hear and see is not extensive. And, alas, instructive interruptions of the natural order are as few today as they were two thousand years ago.

O magnum mysterium.....*Giovanni Gabrieli (c.1555—1612)*

O magnum mysterium et admirabile sacramentum, ut animalia viderent Dominum natum jacentem in praesepeio. Beata Virgo, cujus viscera meruerunt portare Dominum Jesum Christum. Alleluia.	O great mystery and wonderful sacrament, that animals should see the new-born Lord lying in a manger! Blessed Virgin, whose womb was worthy to bear Christ the Lord. Alleluia.
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Canzone I.....*Tarquinio Merula (c.1594—1665)*

Credo (from Missa in illo tempore, 1610).....*Claudio Monteverdi (1567—1643)*

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.	I believe in one God, the Father Almighty, creator of heaven and earth, and of all things visible and invisible.
Et in unum Dominum Jesum Christum, filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialem Patri; per quem omnia facta sunt.	And in one Lord Jesus Christ, only-begotten son of the father. Born of the Father before all worlds. God of God, light of light, true God of true God; Begotten, not made; consubstantial with the Father; by whom all things were made.
Qui propter nos homines et propter nostram salutem descendit de coelis.	Who for us men, and for our salvation, came down from heaven.

Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.

Crucifixus etiam pro nobis:
sub Pontio Pilato,
passus et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem;
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.

Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

And was incarnate
by the Holy Ghost
of the Virgin Mary;
and was made man.

He was crucified for us,
under Pontius Pilate,
suffered and was buried.

And the third day he rose again,
according to the Scriptures.
And ascended into heaven.
He sits on the right hand of the Father.

And he shall come again with glory
to judge the living and the dead;
and his kingdom shall have no end.

And in the Holy Ghost,
the Lord and giver of life,
who proceeds from the Father and the Son.
Who together with the Father and the Son
adored and glorified;
who spoke by the Prophets.

And in one, holy, catholic
and apostolic Church.
I confess one baptism
for the remission of sins.
And I await the resurrection of the dead,
and the life of the world to come. Amen.



Nativity, continued

Sonata prima.....*Tomaso Cecchino (c.1583—1644)*

Lux fulgebit.....*Philippe de Monte (c.1521—1603)*

Lux fulgebit hodie super nos, quia natus est
nobis Dominus et vocabitur admirabilis Deus,
princeps pacis, Pater futuri saeculi cujus regni
non erit finis.

A light will shine upon us today, for the Lord is
born to us, and he will be called wonderful
God, prince of peace, the everlasting Father,
whose kingdom will have no end.

Epiphany

Dean Knapp continues:

If the shepherds needed a prodigy to stir them, the Wise Men needed no more than a hint, a new star amid the host of heaven. In art, and especially the Christmas card art which will so soon be with us, that star is usually represented as a monstrous illumination which a mole might see. That is so that the shepherds among us may understand without a painful sense of insufficiency the legend of the Kings. For legend it is; the Gospel tells us but little of these men, but legend has set their number at three, and has given them melodious names. The legend calls them Kings, and Kings they were indeed in the realm of apprehension, of perception, for they were able to read a great message in a small portent. We dismiss great legends at our peril, for they are the riddling voices by means of which great truths buried deep in the spirit of man offer themselves to the world. Gaspar, Melchior and Balthazar stand as models of those—few, but powerful at any time—who have prepared themselves by learning and dedication to know great mysteries when the time is ripe for them to be apprehended by man.

Brevis modulatio more gallico.....*Giovanni Battista Fasolo (1598—1664)*

Magi veniunt.....*Francesco Lupino (c.1500—c.1573)*

Magi veniunt ab oriente

The wise men came from the East
searching for Jerusalem and saying:

Ierosolimam quaerentes et dicentes:

Ubi est qui natus est

Where is he that is born,
whose star we have seen?

cujus stellam vidimus?

Et venimus adorare Dominum.

And we have come to worship the Lord.

Vidimus stellam eius in oriente,

We have seen that star in the East,

et venimus adorare Dominum.

and we have come to worship the Lord.

Sanctus and Benedictus (from Selva Morale, 1640).....*Claudio Monteverdi (1567—1643)*

Sanctus, Sanctus, Sanctus,

Holy, holy, holy,

Dominus Deus Sabaoth.

Lord God of hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of thy glory.

Hosanna in excelsis.

Hosanna in the highest.

Benedictus qui venit

Blessed is the one that comes

in nomine Domini.

in the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

Ecce advenit.....*Heinrich Isaac (c.1452—1517)*

Ecce advenit dominator Dominus: et regnum in
manu ejus, et potestas, et imperium.

Behold the Lord the Ruler is come: the
Kingdom is in His Hand, and power, and
dominion. Give to the king Thy judgment, O
God: to the king's Son Thy justice. Alleluia.

Deus, iudicium tuum regi da: et justitiam tuam

Filio regis. Alleluia.



Candlemas

In his final illustration of modes of learning in the Christmas stories, Dean Knapp paints a picture of the event known variously as the Presentation of Our Lord Jesus, the Purification of the Blessed Virgin Mary, or simply Candlemas (so-called because the candles for use during the church year are blessed on this occasion). Renaissance depictions of this scene are often very moving, as the aged Simeon tenderly holds the child Jesus in his arms while he sings the ‘Nunc dimittis’.

A third figure, who perceived Our Lord in his own fashion, is particularly sympathetic, and presents in one of the most touching stories of the childhood of Christ another sort of apprehension, and that the rarest. He is the aged Simeon, who knew Our Lord intuitively (as we should say now) when He was brought to the Temple on the fortieth day for His Presentation. Not the forcible instruction of a band of angels, nor the hard-won knowledge of the scholars, but the readiness of one who was open to the promptings of the Holy Ghost was the grace which made Simeon peculiarly blessed. We see him still as one of those rare beings, not so much acting as acted upon, not so much living life as being lived by it, outwardly passive but inwardly illumined by active grace, through whom much that is noblest and of most worth has been vouchsafed to the world.

La albana.....*Biagio Marini (1594—1663)*

Senex puerum portabat.....*Tomás Luís de Victoria (1548-1611)*

Senex puerum portabat:
puer autem senem regebat:
quem virgo peperit,
et post partum virgo permansit:
ipsum quem genuit, adoravit.

An ancient held up an Infant,
but the Infant ruled the ancient.
A Child born of a virgin,
who remained a virgin evermore.
The one she brought forth, she did adore.

Nunc dimittis.....*Costanzo Festa (c.1487—1545)*

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam
plebis tuae Israel.

Lord, now let thy servant depart in peace,
according to your word.
For my eyes have seen your salvation,
Which you have prepared before the face of all
people: To be a light to enlighten the Gentiles:
and to be the glory of your people Israel.

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum. Amen.

Glory be to the Father, to the Son,
and to the Holy Spirit:
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.

Adorna thalamum *Francesco Soriano (c.1548—1621)*
Adorna thalamum tuum, Sion, et suscipe
Regem Christum: amplectere Messiam
gratulare huiusce matri: ipsa enim portat
Regem gloriae novi luminis.

Subsistit Virgo, adducens manibus Filium ante
luciferum genitum: quem accipiens Simeon in
ulnas suas praedicavit populis Dominum eum
esse vitae et mortis et Salvatorem mundi.

Adorn your bridal chamber, Sion, and receive
Christ the king: embrace the Messiah and
congratulate his mother: for she carries the king
of glorious new light.

She remains a virgin, bringing in her hands a
son, conceived before the morning star: whom
Simeon, taking him in his arms, proclaimed to
the people to be the Lord of life and death, and
savior of the world.



Closing

We close our concert as it began, with a prayer for mercy and for peace on earth in our time. Let us do all we can—as individuals, as a community, as a nation, as a community of nations—to make it so.

Agnus Dei (from Selva morale, 1640) *Claudio Monteverdi (1567—1643)*
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Lamb of God,
who takest away the sins of the world,
have mercy on us.

Agnus Dei,
qui tollis peccata mundi:
Dona nobis pacem.

Lamb of God,
who takest away the sins of the world:
Grant us peace.

Al post-communio *Domenico Zipoli (1688—1726)*

Personnel

Circa 1600 is a chamber choir, focused upon the nexus between the Renaissance and the Baroque. The group's primary repertoire is drawn from the 16th and 17th centuries, with occasional forays backward to the 15th century and forward up to and including the music of JS Bach. Guiding lights include Josquin Desprez, Claudio Monteverdi, and Heinrich Schütz.

Kelly Considine	Dana Alexander	Steve Clary	L Peter Deutsch
Peg Golitzin	Harriet Buckwalter	Mark Considine	David Kittelstrom
Rebecca Matlick	Cinzia Forasiepi	Kristofer Haugen	Justin Margitich
Dianna Morgan	Lauren Haile	Ole Kern	Robert Worth
	Shawna Herve		

After receiving a B.A. degree at Luther College, **Stephen Escher** did post-graduate work at the University of Iowa. In Europe, Mr. Escher studied in Bologna with cornettist Bruce Dickey and performed with the Taverner Players and The Whole Noyse. He is a founding member of The Whole Noyse and has performed with numerous ensembles in the U.S., Canada and Mexico; including recent performances with Tesseract and His Majesty's Sagbutts and Cornetts. Stephen has made two recordings in London with Andrew Parrott and the Taverner Players for EMI and can also be heard on recordings with the Vancouver Cantata Singers, American Bach Soloists, Magnificat, Angelicum de Puebla and The Whole Noyse.

Charles Rus is Music Director of Assumption Church in Syracuse, New York, home of the Franciscan Friars who live in the community there. Charles will also be an organ tuner and maintainer at Kerner and Merchant Pipe Organs. A native of Grand Rapids, Michigan, Charles received degrees from the Eastman School of Music, the University of Michigan, and, as a Fullbright Scholar, the Folkwang Hochschule fur Musik in Essen, Germany. He is also an organ consultant and in that capacity has helped to bring the significant John Brombough Opus 9 to Sonoma State University. He has been organist for the San Francisco Symphony, organ teacher at the San Francisco Conservatory of Music, organist for Temple Emanu-El, SF, organist and choir director at Corpus Christi Church, Rochester, and musician for St. Thomas Episcopal, Seattle.

Robert Worth is the founding music director of Sonoma Bach. In 2010, he 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 musicianship training, and for ten years ran the ear training program at SSU. 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 his MA in musicology at UC Berkeley in 1982.

Disposition of the Organ

John Brombaugh & Associates Opus 9, 1972
Built for Ashland Avenue Baptist Church, Toledo, Ohio

Manual compass: 56 notes
Pedal compass: 30 notes
Mechanical action
88 mm wind pressure
20 Stops
29 Ranks
1248 Pipes
Tremulant to the entire instrument
Temperament: Kellner at A440

GREAT ORGAN I

16' Bourdon
8' Praestant I-II
8' Holpijp
4' Octave
4' Spielflote
2' Octave
III-X Mixture
8' Trumpet

RÜCKPOSITIVE ORGAN II

8' Gedackt
4' Praestant
4' Rohrflöte
2' Octave
1 1/3' Quinte
II Sesquialtera
8' Musette

PEDAL ORGAN

16' Subbass
8' Octave
16' Fagot
8' Trumpet (Gt.)

COUPLERS

Rückpositive to Great
Rückpositive to Pedal
Great to Pedal

John Brombaugh's Opus 9, successfully brought to the American organ scene a number of "firsts", which were to have a lasting impact not only upon American organ building, but also upon the music making of countless organists who have been shaped by its distinctive qualities over the past decades. Some of those "firsts" are:

- the sound of hammered lead (82 percent) pipes, voiced in the manner similar to that of the Dutch Renaissance, giving the sound a very strong "vocal quality, rich in fundamental tone, and intense with "a certain airiness," even a "sandy" quality
- the warm brilliance of the plenum, or principal ensemble of the organ, designed according to the tonal concept of the Renaissance *Blockwerk*, sounding both forceful and sweet and not overlaid with high pitches
- the successful realization of the smooth, quick-sounding, and somewhat dark quality of the north-European red stops, allowing increased understanding of older practices using reeds in combination with other stops
- the use of suspended action in a full-sized instrument, for both the Great and the Rückpositive
- the particular approach to design of the case, stressing classical proportions, the use of high-quality solid woods, and the use of a decorative scheme – especially the moldings, pipe shades, and embossed pipes – all of which aspects draw heavily upon Renaissance traditions, but seek to further, rather than reproduce them

Brombaugh's methods of construction revolutionized American organ building in the twentieth century, and his instruments were installed internationally, as far away as Sweden and Japan. Brombaugh organs have been influential to both organ builders and organists, defining many aspects of the historically informed American organ in the late twentieth century. This organ provides a vital centerpiece for North German Baroque music: built in historic Netherlandish-North German style, it is a landmark instrument in this country, both as a profoundly convincing medium for a great repertory, and for the breadth and depth of its sheer beauty and musicality.

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The Nativity
Giotto: Cappella Scrovegni, Padova (c.1303-05)



The Adoration of the Magi
Giotto: Cappella Scrovegni, Padova (c.1303-05)



The Presentation
Fra Angelico: San Marco, Florence (c.1437-1446)



The Presentation
Giotto: Cappella Scrovegni, Padova (c.1303-05)

Upcoming Events

Ready, Set, Sing!

Tuesday Nights in January 2018



Midwinter Recital: A New Perfection in Music

Friday, January 19, 2018



Organ Recital: All Roads lead to Rome

Saturday, February 17, 2018

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