



Monteverdi, Bernardo Strozzi (c.1630)



Giotto: Presentation of the Virgin in the Temple
Scrovegni Chapel, Padua



Titian: Presentation of the Virgin in the Temple
Accademia, Venezia



*Presented by Sonoma Bach in association with the Green Music Center
Concert generously sponsored by Carol Williams*

Major Works Series:
Monteverdi Vespers of 1610

FEATURING
Sonoma Bach Choir
Live Oak Baroque Orchestra
Whole Noyse

Dianna Morgan, soprano
Christopher Fritzsche, countertenor
Daniel Hutchings, tenor

Mark Mueller, tenor
Jeffrey Fields, bass
Jefferson Packer, bass

Directed by Robert Worth

Saturday, November 18, 2017
Schroeder Hall, Green Music Center
Sonoma State University

Sunday, November 19, 2017
Schroeder Hall, Green Music Center
Sonoma State University

Second Vespers for the Feast of the Presentation of the Virgin in the Temple

Items in italics are sung in liturgical chant.

All other items from Monteverdi's 1610 publication except as indicated.

Prelude: Sinfonia from 'Il ritorno d'Ulisse in patria'
[Venice, ca. 1639]

Versicle: Deus in adiutorium

Response: Domine ad adiuvandum

Doxology: Gloria Patri

Alleluia

Antiphon : Dum esset rex in accubito suo

Psalm 109: Dixit Dominus

Antiphon-substitute: Nigra sum sed formosa

Antiphon: Laeva ejus sub capite meo

Psalm 110: Laudate pueri

Antiphon-substitute: Pulchra es

Antiphon: Nigra sum sed formosa

Psalm 121: Laetatus sum

Antiphon-substitute: Duo seraphim

Antiphon: Jam hiems transit

Psalm 126: Nisi Dominus

Antiphon-substitute: Audi coelum

Antiphon: Speciosa facta es

Psalm 147: Lauda Jerusalem

Antiphon-substitute: Sinfonia from 'L'incoronazione di Poppea'
[Naples manuscript, 1651]

Intermission

Sonata sopra Sancta Maria

*Chapter: Ab initio ante saecula
Response: Deo gratias*

Hymn: Ave maris stella

1. Ave Maris stella
2. Sumens illud Ave
3. Solve vincla reis
4. Monstra te esse
5. Virgo singularis
6. Vitam praesta puram
7. Sit laus Deo Patri

Verse: Ave Maria, gratia plena

Response: Dominus tecum

Antiphon: Beata Dei genitrix Maria

Magnificat à 7

1. Magnificat anima mea
2. Et exultavit
3. Quia respexit
4. Quia fecit
5. Et misericordia
6. Fecit potentiam
7. Deposuit potentes
8. Esurientes implevit bonis
9. Suscepit Israel
10. Sicut locutus
11. Gloria Patri
12. Sicut erat in principio

Antiphon-substitute: Brevis modulatio primi toni from ‘Annuale’

[Giovanni Battista Fasolo, Venice, 1645]

Versicle: Dominus vobiscum

Response: Et cum spiritu tuo

Collect: Oremus. Deus, qui beatam Mariam

Response: Amen

Versicle: Dominus vobiscum

Response: Et cum spiritu tuo

Versicle: Benedicamus Domino

Response: Deo gratias

Postlude: Sinfonia from ‘Tempo la cetra’

[Settimo libro dei madrigali, Venice, 1619]

Program Notes

by Robert Worth

The fires: In this difficult time here in our beloved Sonoma County, all of us at Sonoma Bach extend our deepest sympathies to all who have lost so much, as well as our deepest gratitude to all who have fought the fires, rescued people, saved property, and reached out to help each other in so many ways. As Rebecca Solnit details in her inspiring book, ‘A Paradise Built in Hell’, a characteristic of human nature is our ability to come together—generously, heroically, selflessly—in crisis. Our most fervent prayer in the aftermath of these terrible events is that the new community which has been forged will thrive and endure and not be lost in a return to ‘normal’. We need a new normal to arise, like the phoenix from the flames: New and admirable and precious and sustaining. Let us make it so together.



Decisions: A conductor’s life, like all of our lives, is of course filled with decisions to make. In producing a choral-orchestral concert, many decisions have to be made at the beginning: choice of piece; selection of venue; hiring of orchestra and soloists; and a whole raft of logistical details. In rehearsing and eventually performing a work, musical decisions large and small must be made, including elements such as dynamics, tempos, phrasing, articulation, balance, and many more. This process of decision-making in many ways represents the heart of the conductor’s job; the decisions shape the music so that it is effective and (hopefully) moving and even inspiring.

With Monteverdi’s 1610 Vespers, however, the scope of this decision process is expanded to include virtually every aspect of the music. The first big decision concerns whether to perform the work in concert form or in the form of a liturgical reconstruction. Monteverdi’s publication of 1610 includes many pieces which can fit in with a Vespers liturgy; but there are many questions and loose ends, and one valid solution is to simply perform a concert version of the thirteen musical selections which Monteverdi published.

We settled early upon a liturgical reconstruction, which I believe creates a more powerful and unified performance, as well as conveying a sense of the likely original context for the music. The next step was to select a specific liturgy. Monteverdi’s choice of psalms and hymns is appropriate for a number of the high feasts in honor of the Virgin Mary, but could also fit certain high feasts for other female saints. For example, an interesting approach in recent years has been to perform a Vespers in honor of Santa Barbara, the patron saint of the ducal basilica at Mantova, where Monteverdi was working when he published the 1610 Vespers. His music may have been composed for such a service, and adapted to appeal more broadly as music for celebration of the various Marian feasts.

Since our performance weekend falls just before Thanksgiving, I became interested in the liturgy for the Feast of the Presentation of the Blessed Virgin Mary in the Temple, which is celebrated on November 21. This joyful feast celebrates an event recounted in the Protoevangelium of James (later in the Golden Legend): the entry of the young Mary into the temple, where she would live and study.

The liturgy of the Roman Catholic Church specifies chant antiphons and other chant for use on the Feast of the Presentation of the Virgin; but modern chants do not always match the ancient forms, and

many decisions have to be made with regard to chant selection and also to chant transposition. Each of the six antiphons both leads to and follows a specific psalm setting, and certain requirements of tonal unity and smooth flow must be met.

In addition, there exists a set of questions surrounding the so-called ‘sacred concertos’ which appeared in the 1610 publication. These are the non-liturgical soloistic pieces ‘Nigra sum’, ‘Pulchra es’, ‘Duo seraphim’, ‘Audi coelum’ and the ‘Sonata sopra Sancta Maria’. Contrary to standard publishing practice at the time, these pieces are carefully alternated with the psalm settings in Monteverdi’s publication, rather than being tucked at the back as occasional pieces to be used for devotional purposes. Some liturgical performances of the 1610 Vespers actually omit or displace some or all of these movements.

Gallons of scholarly ink has been spilled over this subject. Fifty years ago, a seminal article by Stephen Bonta, entitled ‘Liturgical problems in Monteverdi’s Marian Vespers’, was published in the Journal of the American Musicological Society. Bonta reviews many accounts and liturgical guides from the late 16th- and early 17th-centuries pertaining to the increased use of concert psalm and Magnificat settings, and highlights a number of practices relevant to the problems inherent in understanding Monteverdi’s design.

An important practice which Bonta identifies and documents is that known as ‘antiphon-substitution’: surprisingly, the requirement to repeat each antiphon after its associated psalm could be satisfied with murmured recitation by an officiant, while an alternative piece of music—relevant, certainly devotional, but not necessarily liturgical—was played and/or sung. Bonta places the non-liturgical items in Monteverdi’s publication firmly within this tradition.

As you’ll see, then, our program retains the ‘sacred concerti’ in their original positions, construing them (along with Bonta) as antiphon-substitutes. We provide an organ ‘modulatio’ (by Giovanni Battista Fasolo, a younger contemporary of Monteverdi) in the proper mode to fill in for the missing antiphon-substitute for the Magnificat. And we follow 17th-century practice (as outlined by the Bolognese composer, organist and theorist Adriano Banchieri) in providing a prelude and a postlude, both drawn from Monteverdi’s dramatic works. (We feel eminently justified in so doing because Monteverdi himself borrowed the opening sinfonia from his opera ‘Orfeo’ to create the festive opening movement of the 1610 Vespers.)

Monteverdi provided very little information about the orchestration for the music, and none at all concerning which parts are to be performed by vocal soloists and which by a choral ensemble. Many decisions need to be made regarding these aspects of the music, and in fact the overall scope and effect of the piece can be greatly altered depending upon the approach used. We have started with the participation of a choir, and worked from that point to a hybrid type of performance in which soloists sing the more florid and obviously soloistic music, while the orchestra supports the choir judiciously for purposes of color and dramatic effect. In addition, we are blessed with a wonderful continuo section of viola da gamba, violone, theorbo and organ, and so have been able to select various timbral variations appropriate to each musical passage.



The 1610 publication: As is evident by the title page and translation below, the famous ‘Monteverdi Vespers’ was first published as part of a larger print which featured a mass for six voices. This mass (‘Missa In illo tempore’), based upon a motet by Nicolas Gombert, is a spectacular technical and artistic demonstration of Monteverdi’s ability to compose in the style known as the *stile antico*. Dedicated to the pope, the publication—and especially the mass—was intended to serve as sort of musical resumé to support the composer’s efforts to secure a new position at the Vatican. As things turned out, Monteverdi ended up as the favored candidate for the music director position at the Basilica of San Marco in Venice; he used the mass as his audition piece, and spent the rest of his life in Venice in what must have been his ‘dream job’.



BASSO CONTINUO [PART]
[For the] **MOST HOLY**
VIRGIN
A MASS FOR SIX VOICES
FOR CHURCH CHOIR
And Vespers to be sung by several voices
WITH SEVERAL SACRED SONGS,
suited for chapels or the Chambers of Princes.
WORKS
BY CLAUDIO MONTEVERDE
Composed not long ago
AND DEDICATED TO HIS HOLINESS POPE PAUL V

[COAT OF ARMS OF POPE PAUL V]

Venice, [published by] Ricciardo Amadino
1610

On the dedication page, Monteverdi addresses the ‘Most Optimal Pontiff’ thus:

When I wished to send forth into the light certain ecclesiastical pieces in musical modes to be sung in chorus, I decided to dedicate them to your Majesty, Pontiff of Pontiffs, for it came into my mind that the title page of a work material concerning divine matters should be inscribed, or rather imprinted, with the name of him who has the keys to Heaven in his hands and holds the helm of empire on earth.

Therefore that the sacred harmonies, illuminated by your extraordinary and almost divine glory, may be resplendent and that by your supreme blessing being given, the humble hill of my talent may daily grow more and more green, and that the mouths of those speaking unfair things against Claudio may be closed, having thrown myself at your most holy feet, I offer and present these my nocturnal labours, of whatever sort they are.

Wherefore, again and again I beg that you may deign with kindly countenance and cheerful mind to accept what I humbly offer, for thus it will happen that with more lively mind after this and with greater labour than before I shall be able to serve both God and the Blessed Virgin and you; farewell and live long, be happy.

Psalm tones: The mass from the 1610 publication wrings the absolute most out of a Renaissance compositional technique known as ‘parody’—creating a brand-new piece based upon the materials of an older piece. In modern times, this might be taken as plagiarism; in the Renaissance, it was a tribute, a sign of respect for the old in that it is used as a starting point to create the new. And to the listener, it created (and still creates) endless fascination in following the adaptations and transmogrifications of passages from a well-loved piece into new music.

In the psalms and Magnificat from the Vespers, Monteverdi set himself a very different formal challenge: To construct large-scale polyphonic settings for voices and orchestra based upon the sparest of starting-points, the ancient ‘tones’ upon which the psalms are sung in chant. As you can see in the ‘Texts and Translations’ section of this program, the preexisting melodies employed for the psalm and Magnificat settings are ‘plainsong’ in a literal sense—essentially plain reciting notes elaborated with initiation and cadential formulae. Upon these granitic foundations, Monteverdi has stacked layer upon layer of polyphony and imaginative elaboration.

Focusing upon the foundational chant, which is usually quite audible, is a wonderful entrée into the world of these settings; it provides for the listener a sort of ‘pole’ around which the aural world spins. And the dizzying variety of sound-play around a solid base calls to mind the lavish decoration of a Baroque church, which ornaments and makes even more beautiful the functional structure which stands at its core.



Story of the Presentation of the Virgin in the Temple: The story of the early life of the Virgin Mary told in the ‘Legenda aurea’ of Jacobus da Veragine (late-13th century) is derived from the account in the ‘Protoevangelium of James’ (mid-2nd century), wherein we read:

When the child [Mary] turned three, Joachim said, "Let us call the pure women of the Hebrews. Let them take up lamps and light them so that the child will not turn back and her heart will never be led away from the temple of the Lord." And they did these things until they went up to the temple of the Lord.

And the priest welcomed her. Kissing her, he blessed her and said, "The Lord God has magnified your name for all generations; through you the Lord will reveal deliverance to the children of Israel in the last days."

And he set her down on the third step of the altar and the Lord God poured grace upon her. She danced triumphantly with her feet and every house in Israel loved her.

And her parents went down, marveling at and praising and glorifying the Lord God because the child had not turned back to look at them. While Mary was in the temple of the Lord, she was fed like a dove and received food from the hand of an angel.

Texts and Translations

Prelude: Sinfonia from 'Il ritorno d'Ulisse in patria' [Venice, ca.1639]



Versicle, Response, Doxology and Alleluia

Deus in adiutorium meum intende.	O God, come to my assistance.
Domine ad adiuvandum me festina.	O Lord, make haste to help me.
Gloria Patri, et filio, et spiritui sancto. Sicut erat in principio et nunc at semper: et in secula seculorum. Amen. Alleluia.	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. Alleluia.



Antiphon: Dum esset rex

Dum esset rex in accubito suo, nardus mea dedit odorem suavitatis.	My king lay down beside me, and my fragrance wakened the night.
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Psalm 109: Dixit Dominus [Psalm tone 4]

Di - xit — Dominus Do - mi - no me - o: sede a dex - tris me - is.
Donec ponam ini- mi - os tu - os: scabellum pe - dum tu - o - rum.

1. Dixit Dominus Domino meo: *sede a dextris meis.	The Lord said unto my Lord: *sit thou at my right hand.
2. Donec ponam inimicos tuos: *scabellum pedum tuorum.	Until I make thine enemies: *thy footstool.
3. Virgam virtutis tuae emittet Dominus ex Sion: *dominare in medio inimicorum tuorum.	The Lord shall send the rod of thy strength out of Sion: *rule thou in the midst of thine enemies.
4. Tecum principium in die virtutis tuae: *in splen-doribus sanctorum ex utero ante luciferum genui te.	Thine is the foundation in the day of thy power; *in the beauties of holiness I have borne thee from the womb before the morning star.
5. Juravit Dominus et non poenitebit eum : *tu es sacerdos in aeternum secundum ordinem Melchisedech.	The Lord hath sworn and will not repent: *thou art a priest forever according to the order of Melchisedech.
6. Dominus a dextris tuis: *confregit in die irae sua reges.	The Lord at thy right hand: *has broken kings in the day of his wrath.
7. Judicabit in nationibus, implebit ruinas: *conquassabit capita in terra multorum.	He will judge the nations, filling them with ruins: *he will break the heads on the wide earth.
8. De torrente in via bibet: *propterea exaltabit caput.	He will drink of the torrent on the way; *therefore he will lift up his head.
9. Gloria Patri, et Filio: *et spiritui sancto.	Glory be to the Father, to the Son: *and to the Holy Spirit.
10. Sicut erat in principio, et nunc, et semper : *et in saecula saeculorum. Amen.	As it was in the beginning, is now and ever shall be: *forever and ever. Amen.

Antiphon-substitute: Nigra sum sed formosa

<p>Nigra sum sed formosa filia Ierusalem. Ideo dilexit me Rex, et introduxit me in cubiculum suum et dixit mihi: surge, amica mea, et veni. Iam hiems transiit, imber abiit et recessit, flores apparuerunt in terra nostra; tempus putationis advenit.</p>	<p>I am dark and beautiful, daughters of Jerusalem. So the King loved me, and led me in to his chamber and said to me: Arise, my love, and come away. Now winter has passed, the rain has gone and flowers have appeared in our land; the time of pruning has come.</p>
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Antiphon: Laeva ejus

<p>Laeva ejus sub capite meo, et dextera illius amplexabitur me.</p>	<p>His left hand beneath my head, his right arm holding me close.</p>
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Psalm 112: Laudate pueri [Psalm tone 8]

Lau - da - te pueri do - mi - num: * laudate no - men do - mi - ni.
 Sit nomen domini bene-dic - - tum: * ex hoc nunc, et us-que in se - cu - lum.

<p>1. Laudate pueri Dominum: *laudate nomen Domini.</p>	<p>Praise the Lord, ye children: *praise the name of the Lord.</p>
<p>2. Sit nomen Domini benedictum : *ex hoc nunc, et usque in saeculum.</p>	<p>Blessed be the name of the Lord: *from this time forth for evermore.</p>
<p>3. A solis ortu usque ad occasum : *lausabile nomen Domini.</p>	<p>From sunrise to sunset: *the Lord's name is worthy of praise.</p>
<p>4. Excelsus super omnes gentes Dominus : *et super coelos gloria eius.</p>	<p>The Lord is high above all nations: *and his glory above the heavens.</p>
<p>5. Quis sicut Dominus Deus noster, qui in altis habitat : *et humilia respicit in coelo et in terra?</p>	<p>Who is like the Lord our God, who dwells on high: *and looks down on the humble things in heaven and earth?</p>
<p>6. Suscitans a terra inopem : *et de stercore erigens pauperem,</p>	<p>He raises the helpless from the earth: *and lifts the poor man from the dunghill.</p>
<p>7. Ut collocet eum cum principibus: *cum principibus populi sui?</p>	<p>That He may place him alongside princes: *with the princes of his people?</p>
<p>8. Qui habitare facit sterilem in domo: *matrem filiorum laetantem.</p>	<p>He makes a home for the barren woman: *a joyful mother of children.</p>
<p>9. Gloria Patri, et Filio: *et spiritui sancto.</p>	<p>Glory be to the Father, to the Son: *and to the Holy Spirit.</p>
<p>10. Sicut erat in principio, et nunc, et semper : * et in saecula saeculorum. Amen.</p>	<p>As it was in the beginning, is now and ever shall be: *forever and ever. Amen.</p>

Antiphon-substitute: Pulchra es, amica mea

Pulchra es, amica mea, suavis et decora filia Ierusalem. Pulchra es, amica mea, suavis et decora sicut Ierusalem, terribilis sicut castrorum acies ordinata. Averte oculos tuos a me, quia ipsi me avolare fecerunt.	You are beautiful, my love, a sweet and comely daughter of Jerusalem. You are beautiful, my love, sweet and comely as Jerusalem, terrible as the sharp lines of a military camp. Turn your eyes from me, because they have put me to flight.
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Antiphon: Nigra sum

Nigra sum sed formosa, filiae Jerusalem: Ideo dilexit me rex, et introduxit me in cubiculum suum.	I am dark and beautiful, daughters of Jerusalem. So the King loved me, and led me in to his chamber.
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Psalm 121: Laetatus sum [Psalm tone 2]

Læ - ta - tus sum in his quæ dicta sunt mi - - - hi: * in domum domi-ni i - bi - mus.
 Stantes erant pedes no - - - stri: * in atriis tuis le - ru - sa - lem.

1. Laetatus sum in his quae dicta sunt mihi: *in domum Domini ibimus.	I was glad when they said unto me: *we shall go into the house of the Lord.
2. Stantes erant pedes nostri: *in atriis tuis Ierusalem;	Our feet were standing: *within thy gates, O Jerusalem;
3. Ierusalem, quae aedificatur ut civitas: *cuius participatio eius in idipsum.	Ierusalem, which is built as a city: *that is compact together.
4. Illuc enim ascenderunt tribus, tribus Domini, testimonium Israel: * ad confitendum nomini Domini.	For thither ascend the tribes, the tribes of the Lord, to testify unto Israel: *to give thanks to the name of the Lord.
5. Quia illic sederunt sedes in iudicio: *sedes super domum David.	For there are the seats of judgment: *the seats over the house of David.
6. Rogate quae ad pacem sunt Ierusalem: *et abundantia diligentibus te.	O pray for the peace of Jerusalem: *and may prosperity attend those who love thee.
7. Fiat pax in virtute tua : *et abundantia in turribus tuis.	Peace be within thy strength: *and prosperity within thy towers.
8. Propter fratres meos et proximos meos: *loquebar pacem de te.	For my brothers and my neighbours'sake: *I will ask for peace for thee.
9. Propter domum Domini Dei nostri : *quaesivi bona tibi.	For the sake of the house of the Lord our God: *I have sought blessings for thee.
10. Gloria Patri, et Filio: *et spiritui sancto.	Glory be to the Father, to the Son: *and to the Holy Spirit.
11. Sicut erat in principio, et nunc, et semper : * et in saecula saeculorum. Amen.	As it was in the beginning, is now and ever shall be: *forever and ever. Amen.

Antiphon-substitute: Duo seraphim

Duo Seraphim clamabant alter ad alterum:	Two Seraphim were calling one to the other:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth: plena est omnis terra gloria eius.	Holy, holy, holy Lord God of Hosts: the whole earth is full of his glory.
Tres sunt qui testimonium dant in coelo: Pater, Verbum et Spiritus Sanctus: et hi tres unum sunt:	There are three who give testimony in heaven: the Father, the Word, and the Holy Spirit: and these three are one:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth: plena est omnis terra gloria eius.	Holy, holy, holy Lord God of Hosts: the whole earth is full of his glory.



Antiphon: Jam hiems transit

Jam hiems transiit, imber abiit, et recessit: surge amica mea, et veni.	For lo, the winter is past, the rain is over and gone: Rise up, my love, and come away.
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Psalm 126: Nisi Dominus [Psalm tone 6]

Ni - si — dominus ædificave — rit do — mum: * in vanum laboraverunt, qui ædi - fi - cant — e — am.
Nisi dominus custodierit ci - vi - ta — tem: * frustra vigilat qui cus — to - dit — e — am.

1. Nisi Dominus aedificaverit domum: *in vanum laboraverunt qui aedificant eam.	Unless the Lord build the house: *they labour in vain that build it.
2. Nisi Dominus custodierit civitatem: *frustra vigilat qui custodit eam.	Except the Lord keep the city: *the watchman waketh but in vain.
3. Vanum est vobis ante lucem surgere: *surgite postquam sederitis, qui manductis panem doloris.	It is vain for you to rise before dawn: *rise when you have sat down, ye who eat the bread of sorrow.
4. Cum dederit dilectis suis somnum : *ecce hereditas Domini, filii merces, fructus ventris.	For he has given sleep to those he loves: *behold, children are an inheritance of the Lord, a regard, a fruit of the womb.
5. Sicut sagitae in manu potentis: *ita filii excussorum.	As arrows in the hand of the mighty: *so are the children of the vigorous.
6. Beatus vir qui implevit desiderium suum ex ipsis: *non confundetur cum loquetur inimicis suis in porta.	Blessed is the man who has fulfilled his longing by them: *he shall not be perplexed when he speaks to his enemies at the gate.
7. Gloria Patri, et Filio: *et spiritui sancto.	Glory be to the Father, to the Son: *and to the Holy Spirit.
8. Sicut erat in principio, et nunc, et semper : * et in saecula saeculorum. Amen.	As it was in the beginning, is now and ever shall be: *forever and ever. Amen.

Antiphon-substitute: Audi coelum

Audi coelum verba mea, plena desiderio et perfusa gaudio. (Audio.)	Hear, o heaven, my words, full of desire and suffused with joy. (I hear.)
Dic, quae so, mihi: Quae est ista quae consurgens ut aurora rutilat, ut benedicam: (Dicam.)	Tell me, I pray: who is she who rising like the dawn, shines, that I may bless her? (I shall tell you.)
Dic, nam ista pulchra ut luna, electa ut sol replet laetitia terras, coelos, maria. (Maria.)	Tell, for she is beautiful as the moon, exquisite as the sun which fills with joy the earth, the heavens and the seas. (Mary.)
Maria Virgo illa dulcis, praedicata de prophetis Ezechielis porta orientalis (Talis!)	Mary, that sweet Virgin foretold by the prophet Ezechiel, gate of the rising sun, (Such is she!)
Illa sacra et felix porta, per quam mors fuit expulsa, introducta autem vita. (Ita.)	That holy and happy gate through which death was driven out, but life brought in, (Even so!)
Quae semper tutum est medium inter homines et Deum, pro culpis remedium. (Medium.)	Who is always a sure mediator between man and God, a remedy for our sins. (A mediator.)
Omnes hanc ergo sequamur, quae cum gratia mereamur vitam aeternam. Consequamur. (Sequamur.)	So let us all follow her by whose grace we gain Eternal life. Let us seek after her. (Let us follow.)
Praestet nobis Deus Pater hoc et filius et Mater, cuius numen invocamus, dulce misericordia solamen. (Amen.)	May God the Father grant us this, and the Son and the Mother, on whose name we call, sweet solace for the unhappy. (Amen.)
Benedicta es, Virgo Maria, in seculorum saecula.	Blessed art thou, Virgin Mary, world without end.



Antiphon: Speciosa facta es

Speciosa facta es, et suavis in deliciis tuis, Sancta Dei Genitrix.	You were created beautiful, and sweet in delights, holy mother of God.
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Psalm 147: Lauda Jerusalem [Psalm tone 3]

Lau - da le - - - - - ru - sa - lem do - mi - num: * lauda Deum tu - um Si - - on.
Quoniam confortavit seras por - ta - rum tu - a - rum: * benedixit filii tu - is in te.

1. Lauda, Jerusalem, Dominum: *lauda Deum tuum, Sion.	Praise the Lord, o Jerusalem: *praise thy God, O sion,
2. Quoniam confortavit seras portarum tuarum: *benedixit filii tuis in te.	For he hath strengthened the bars of your gates: *he hath blessed thy children within thee.
3. Qui posuit fines tuos pacem: *et adippe frumenti satiat te.	He maketh peace in thy borders: *and filleth thee with the finest of the wheat.
4. Qui emittit eloquium suum terrae: *velociter currit sermo eius.	He sendeth forth his commandment upon earth: *his word runneth very swiftly.
5. Qui dat nivem sicut lanam: *nebulam sicut cinerem spargit.	He giveth snow like wool: *he scattereth the cloud like ashes.
6. Mittit crystallum suum sicut bucellas: *ante faciem frigoris eius quis sustinebit?	He casteth forth his ice like morsels: *who will stand before his cold?
7. Emittet verbum suum, et liquefaciet ea: *flabit spiritus eius, et fluent aquae.	He will send out his word and melt them: *he will cause his wind to blow and the waters will flow.
8. Qui annuntiat verbum suum Iacob: *justicias et judicia sua Israel.	He sheweth his word into Jacob: *his statutes and judgments unto Israel.
9. Non fecit taliter omni nationi: *et judicia sua non manifestavit eis.	He hath not dealt so with any nation: *and he has not shown his judgments to them.
10. Gloria Patri, et Filio: *et spiritui sancto.	Glory be to the Father, to the Son: *and to the Holy Spirit.
11. Sicut erat in principio, et nunc, et semper : * et in saecula saeculorum. Amen.	As it was in the beginning, is now and ever shall be: *forever and ever. Amen.

Antiphon-substitute: Sinfonia from ‘L’Incoronazione di Poppea’

[Naples manuscript, 1651]



Sonata sopra Sancta maria

Sanc - ta Ma - ri - a, o - ra pro no - bis.

Sancta Maria ora pro nobis.	Holy Mary, hear our prayer.
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Chapter and Response

Priest: Ab initio, et ante saecula creata sum, et usque ad futurum saeculum non desinam: et in habitatione sancta coram ipso ministravi. Response: Deo gratias.	At the beginning, and before worlds, was I created, and unto the world to come I shall not cease: and in the holy house have I ministered before him. Thanks be to God.
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Hymn: Ave maris stella

Monteverdi (1610)

A - ve — ma - ris stel-la, De - i Ma-ter al - ma, At-que sem-per vir - go, Fa-lix cœ-li por-ta.

1. Ave maria stella, Dei mater alma, Atque semper virgo, Felix coeli porta.	Hail, star of the sea, life-giving mother of God and perpetual virgin, happy gate of heaven.
2. Sumens illud ave Gabrielis ore, Funda nos in pace Mutans Evaë nomen.	Receiving that 'ave' from the mouth of Gabriel, keep us in peace, reversing the name 'Eva'.
3. Solva vincla reis, Profer lumen caecis, Mala nostra pelle, Bona cunctis posce.	Loosen the chains from the guilty, bring forth light to the blind, drive out our ills, ask for blessings for all.
4. Monstra te esse matrem: Summat per te preces, Qui pro nobis natus, Tulit esse tuus.	Show yourself to be his mother: may he receive through you our prayers who, born for us, deigned to be yours.
5. Virgo singularis, Inter omnes mitis, Nos culpis solutos Mites fac et castos.	Peerless virgin, gentle above all others, when we are pardoned for our sins, make us gentle and pure.
6. Vitam praesta puram, Iter para tutum, Ut videntes Iesum Semper collaetemur.	Grant us a pure life, Prepare a safe journey, so that seeing Jesus we may rejoice for ever.
7. Sit laus Deo Patri, Summo Christo decus, Spiritui Sancto, Trinus honor unus. Amen.	Praise be to God the father, glory to Christ most high, and to the Holy Spirit, triple honour in one. Amen.



Verse and Response

Verse: Ave Maria, gratia plena.	Hail Mary, full of grace.
Response: Dominus tecum.	The Lord is with you.



Antiphon: Beata Dei Genitrix Maria

Beata Dei Genitrix Maria, virgo perpetua, templum Domini, sacrarium Spiritus Sancti, tu sola sine exemplo placuisti Domino nostro Jesu Christo. Alleluia.	Blessed Mary mother of God, perpetual virgin, temple of our Lord, sacred place of the holy Spirit: thou alone without example, pleased our Lord Jesus Christ. Alleluia.
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Magnificat à7

Ma - gni - ficat * anima me - a do - mi - num.
Et ex - sultavit spi - ri - tus me - us: * in Deo salu - ta - ri me - o.

1. Magnificat: *anima mea Dominum.	My soul doth magnify the Lord,
2. Et exultavit spiritus meus: *in Deo salutari meo.	And my spirit hath rejoiced: *in God my saviour.
3. Quia respexit humilitatem ancillae suae: *ecce enim ex hoc beatam me dicent omnes generationes.	For he hath regarded the lowliness of his handmaiden: *for behold from henceforth all generations shall call me blessed.
4. Quia fecit mihi magna qui potens est: *et sanctum nomen eius.	For he that is mighty hath magnified me: *and holy is his name.
5. Et misericordia eius a progenie in progenies: *timentibus eum.	And his mercy is throughout all generations: *on them that fear him
6. Fecit potentiam in brachio suo: *dispersit superbos mente cordis sui.	He hath shown strength with his arm: *he hath scattered the proud in the imagination of their hearts.
7. Deposit potentes de sede: *et exaltavit humiles	He hath put down the mighty from their seat: *and hath exalted the humble.
8. Esurientes implevit bonis: *et divites dimisit inanes.	He hath filled the hungry with good things: *and the rich he hath sent empty away.
9. Suscepit Israel puerum suum: *recordatus misericordiae suae,	He hath helped his servant Israel: *in remembrance of his mercy.
10. Sicut locutus est ad patres nostros: *Abraham et semini eius in saecula.	As he promised to our forefathers: *Abraham and his seed forever.
11. Gloria Patri, et Filio: *et spiritui sancto.	Glory be to the Father, to the Son: *and to the Holy Spirit.
12. Sicut erat in principio, et nunc, et semper : * et in saecula saeculorum. Amen.	As it was in the beginning, is now and ever shall be: *forever and ever. Amen.

Antiphon-substitute: Brevis modulation primi toni—Giovanni Battista Fasolo
 [from ‘Annuale’, Opus 8, 1943]

Versicle: Dominus vobiscum.	The Lord be with you.
Response: Et cum spiritu tuo.	And with your spirit.
Collect: Oremus. Deus, qui beatam Mariam semper Virginem, Spiritus Sancti habitaculum, hodierna die in templo praesentari voluisti: praesta quaesumus: ut ejus intercessione, in templo gloriae tuae praesentari mereamur. Per eundem Dominum nostrum Jesum Christum Filium tuum. Qui tecum vivit at regnat in unitate Spiritus Sancte Deus, per omnia saecula saeculorum.	Let us pray. God, who wished that the blessed Virgin Mary,Dwelling-place of the Holy Spirit, Today should be presented in the temple: Grant, through her intercession, that we should merit presentation in your temple of glory. Through the same lord Jesus Christ your son, who lives and reigns in unity with the holy spirit forever.
Response : Amen.	Amen



Versicle, Response, Collect and Response

Versicle, Response and Benedicamus

Versicle: Dominus vobiscum.	The Lord is with you.
Response: Et cum spiritu tuo.	And with your spirit.
Benedicamus: Benedicamus Domino.	Let us bless the Lord.
Response: Deo gratias.	Thanks be to God.



Postlude: Sinfonia from ‘Tempo la cetra’
 [Settimo libro dei madrigali—Venice, 1619]

Personnel

Vocal Soloists

Dianna Morgan
soprano

Christopher Fritzsché
countertenor

Daniel Hutchings
tenor

Mark Mueller
tenor

Jeffrey Fields
bass

Jefferson Packer
bass

Jeffrey Fields has performed regularly throughout California as a concert soloist since moving to the Bay Area in 1999. In 1998, he was selected as an Adams Fellow at the Carmel Bach Festival and has had numerous solo appearances there since. He also sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Recent and current engagements include Manoa in Handel's *Samson* with Philharmonia Baroque, the role of Jesus in Bach's *St. Matthew Passion* at the Carmel Bach Festival, *Acis and Galatea*(Polyphemus) with Berkeley Opera, Bach's Magnificat in E-flat and Cantata 110 with Philharmonia Baroque, the *St. Matthew Passion* with the Bach Society of St. Louis, the title role in Mendelssohn's *Elijah* at the Music in the Mountains Festival, Haydn's *Creation* in Los Angeles, Salinas and Carmel; Bach's Mass in B Minor with the San Francisco Bach Choir; Handel's *Messiah* in Santa Cruz; and Mozart's Mass in C Minor in Ventura. Mr. Fields taught voice and singers' diction classes at the University of Iowa with Albert Gammon and John van Cura, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. He was a three-time winner of the NATS Central Region auditions. His wide repertoire includes Marcello in Puccini's *La Bohème*, Papageno in Mozart's *Die Zauberflöte*, and Herod in Massenet's *Herodiade*, as well as a broad spectrum of concert works, oratorios and art song.

Christopher Fritzsché enjoys performing in a wide variety of styles and genres. As a countertenor soloist he has performed with many SF Bay Area, mostly baroque instrumental ensembles. He can be heard on well over 20 recordings – mostly on Warner Classics' Teldec label as a member of the world-renowned, Grammy award winning a cappella vocal ensemble, Chanticleer. He has also appeared with the *Grant Park Music Festival Orchestra* in Chicago as soloist in Leonard Bernstein's Chichester Psalms. He is currently in his 12th season with the premier Bay Area vocal ensemble, Clerestory. 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*. He can be heard singing on most Sunday mornings, in a large range of pop and contemporary music styles in his position as the Music Director for the Center for Spiritual Living in Santa Rosa – singly mostly in his bari-tenor range. As a teacher he has served on the vocal faculty for his alma mater, Sonoma State University and continues to enjoy teaching a group singing class which he developed, called Ready Set Sing.

Tenor **Daniel Hutchings** appears frequently with ensembles such as the Baroque Chamber Orchestra of Colorado, the Denver Early Music Consort, the Boulder Bach Festival, St. Martin's Chamber Choir, and Seicento Baroque Ensemble. Daniel and his wife, composer and pianist Rachael Hutchings, premiered two of her works on Colorado Public Radio in 2015. In 2017, he sang the role of the Evangelist in Bach's *St. John Passion* with Musikanten Montana at the Montana Early Music Festival. He also recently appeared with the Sonoma Bach Choir as tenor soloist in a program including Bach's Magnificat. Before moving to Colorado, Mr. Hutchings was a fixture of the San Francisco Bay Area music scene. He has appeared with American Bach Soloists, Philharmonia Baroque and Magnificat, and has performed as a soloist in Bach's *St. Matthew Passion*, *St. John Passion*, and *B Minor Mass*, Monteverdi's *Vespers* of 1610 and

various works by Vivaldi, Charpentier and others. He has provided many performances of the Bach Cantatas, especially with the San Francisco Bach Choir. He performed for five years at the Carmel Bach Festival, and was one of its Virginia Best Adams Fellows. The San Francisco Classical Voice says, "tenor Dan Hutchings...performed with great sensitivity. Hutchings' high clarion tenor is perfect for Bach's music." The Denver Post says, "Hutchings commanded rapt attention in his beautifully phrased performance... With extraordinary breath control and fine-tuned interpretation, he delivered this piece...with aplomb." Mr. Hutchings began studying music in his hometown of Briarcliff, New York. He attended the Interlochen Arts Academy his senior year of high school and went on to complete a B.M. in voice at the Oberlin Conservatory of Music.

Dianna Morgan graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is the recipient of the Bev Sellers Memorial Scholarship from The Young Singers Foundation and was recognized as Performing Arts Woman Student of the Year by the American Association of University Women. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. She has toured the world as a soprano soloist in Puerto Rico, Austria, and Hungary and has appeared in several operas with Rogue Opera and Cinnabar Theater. Dianna moved to Petaluma in 2013 to be closer to her family, and has since fallen in love with it! She lives there with her husband and children, and enjoys being a Girl Scout Troop leader in her spare time. Dianna is an active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, Green Mountain Consort, and working as Sonoma Bach's Executive Director.

Tenor **Mark Mueller** musical career can best be described as "eclectic," ranging from performances in medieval mystery plays to playing guitar in the punk parody band "The Mondellos" (née "Porque"). He made his Northern California musical debut at the Monterey Jazz Festival in 1971, as a member of a choir that backed up jazz legend Carmen MacRae. Almost thirty years later, he became one of a very few people to have performed at both the Monterey Jazz Festival (1972) and the Carmel Bach Festival (1999-2001). Mr. Mueller worked for the Berkeley Repertory Theatre as Musical Director and composer for "Mad Oscar" by Sheldon Feldner and "Servant of Two Masters" by Carlo Goldoni. He has performed with over twenty vocal and instrumental ensembles in the greater Bay Area, including the Albany Consort, the American Bach Soloists, the Baroque Arts Ensemble, the California Bach Society, Clerestory, the Choir of Men & Boys of Grace Cathedral, Marin Oratorio, the Philharmonia Baroque Chorale, the San Francisco Bach Choir, the San Francisco Choral Artists, and the San Francisco Symphony Chorus. Recent solo performances include "Soul's Light" (Clerestory), Rachmaninoff's Vespers (Pacific Boychoir), MacMillan's "Seven Last Words" (Sanford Dole Ensemble & Berkley Symphony), Bach's Magnificat (UC Berkeley), Mozart's Coronation Mass (Stanford Symphonic Chorus) and Bach's St. John Passion (Calvary Presbyterian Church, San Francisco). He has recorded for Koch International (American Bach Soloists) and Avie (Philharmonia Baroque Orchestra). His operatic roles include Dr. S. in "The Man Who Mistook His Wife For A Hat" (Michael Nyman), Nathanael in "Heaven Ablaze in His Breast" (Judith Weir), Acis in "Acis and Galatea" (Handel) and Narrator/Bishop in the solo opera, "Tango," (Robert X. Rodriguez), which he performed in the Britten Theatre at the Royal College of Music.. He graduated from Stanford University with a Bachelor's degree in Drama and has studied voice with Jeffrey Thomas and David Gordon.

Since settling in the San Francisco Bay Area twenty years ago, **Jefferson Packer** has been a member of many sacred and/or early music ensembles, including American Bach Soloists, the Grace Cathedral Choir of Men and Boys, and Congregation Beth-Am, and has sung as soloist with Marin Baroque and San Francisco Renaissance Voices. He is particularly proud to have performed the role of the evil Haman in the

western-hemisphere premiere performances of Cristiano Giuseppe Lidarti's Hebrew-language Purimspiel *t'shuat Yisrael al y'dei Ester*, composed in 1774 at the behest of the Jewish community of Amsterdam. Trained first as a pianist, Jefferson holds a Master's Degree in Piano Performance from San Francisco State University, where he was a student of William Corbett-Jones. He began serious vocal study in 2003 with tenor Dale Tracy, and upon Dale's relocation to Europe, joined the studio of Sara Ganz, with whom Jefferson has studied for almost a decade. He maintains an active joint recital schedule with fellow pianist-cum-singer Paul McCurdy, and both were recently featured in a cabaret-style revue honoring Julie Andrews at Feinstein's at the Nikko in San Francisco. Jefferson lives in San Francisco with his husband Marcel, a professional violist, and their corgi mix Figaro, also very professional himself.

Sonoma Bach Choir

Robert Worth, director • Yvonne Wormer, rehearsal accompanist

The **Sonoma Bach Choir** is a group of about 50 gifted singers drawn from throughout Sonoma County. The Sonoma Bach Choir specializes in the music of the Baroque period, with special emphasis on Johann Sebastian Bach; members and audiences alike thrill to the constant inventiveness and incredible degree of feeling in Bach's music. Our programming demonstrates both our diversity and our focus on the Baroque.

Bonnie Alexander	Jim Gibboney	John Nykamp
Brian Andersen	Randy Graetch	Vicki Osten
Stephanie Bangs	Mike Hall	Robert Reid
Richard Beebe	David Hanes	Bruce Robinson
Paul Blanchard	Kristofer Haugen	Laura Sawyer
Susan Byers	Faye Heath	Anne Schaefer
Lauré Campbell	Molly Hogan	Sue Self
Linda Clader	Andrea Herold	Lisa Smith
Anne Cook	Kathy Jones	Dan Solter
Nedra Crowe-Evers	Ole Kern	Pat Solter
Janice Cunningham	Anthony Martin	Ron Stevens
Jayne DeLawter	Matthew McClure	David Stohlmann
L Peter Deutsch	Tara McRann	Katie Stohlmann
Margaret Field	Dianna Morgan	Mary Tenwinkel
Ben Ford	Amy Nykamp	Beth Thomlinson
Gary Foster		Dale Trowbridge

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.

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director · Aaron Westman, associate director

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.

Elizabeth Blumenstock, *violin*

Maria Caswell, *viola*

Mary Springfels, *viol*

Aaron Westman, *violin*

Anna Washburn, *viola*

Kristin Zoernig, *violone*

Kevin Cooper, *theorbo*

Henry Lebedinsky, *organ*

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 Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Maria Walsh Caswell, *baroque violin and vielle*, is a graduate of the New England Conservatory of Music, where she studied violin with Masuko Ushioda. At the same time she started exploring the baroque violin and vielle. Upon returning to San Francisco, she became a founding member of Philharmonia Baroque Orchestra. She has also played with Voices of Music, American Bach Soloists, Live Oak Baroque Orchestra, Jubilate, and Magnificat. In addition she plays with the Alphabet Baroque Club, a lighthearted but serious eclectic broken consort with harpsichord. Ms. Caswell lives in Sonoma County with her husband, two cats, and two goats (not in the house).

Kevin Cooper is a classical and baroque guitarist from central California with an affinity for the extremes of modern and early music. He performs regularly with Agave Baroque and Ensemble Mirable. He also appears with Tesserae, Musica Pacifica, Les Suprises Baroque, Live Oak Baroque Orchestra, and the Corona del Mar Baroque Festival Chamber Orchestra. Kevin's publications range from guitar quartet arrangements of Carlo Farina's Capriccio Stravagante to a collection of folk and children's songs entitled Snakes, Snails, and C Major Scales. His recordings include projects with Agave Baroque and Ensemble Mirable as well as Night of Four Moons, a CD of modern music for voice and guitar with mezzo-soprano Catherine Cooper on the Doberman-Yppan label. In 2006, he was honored as the Outstanding Doctoral Graduate in music from the University of Southern California, where he studied with William Kanengiser and James Tyler. Currently he leads the guitar program at Fresno City College.

Hailed by *The Miami Herald* for his "superb continuo... brilliantly improvised an ornamented,"

Henry Lebedinsky performs as a historical keyboardist and Irish traditional guitarist across the United States and the United Kingdom, as a soloist and with Agave Baroque, Pacific MusicWorks, and The Vivaldi Project. He has also performed with The St. Paul Chamber Orchestra, The Charlotte Symphony, Seraphic Fire, and Boston Revels, among others. He has been featured on American Public Media's

Performance Today, and he has performed live on APM's *Pipedreams*. With his Celtic band The Beggar Boys, he was featured in the nationally-syndicated NPR holiday special *A Carolina Christmas from Biltmore Estate with Kathy Mattea*. An avid composer of music for choir and organ, his sacred music is published by Paraclete Press and Carus-Verlag Stuttgart. He is the founder and director of the guerrilla performance organization Early Music Underground (www.emuseattle.com) which brings Early Music to new, often younger audiences in unconventional (and fun) venues across the Pacific Northwest. Mr. Lebedinsky holds degrees from Bowdoin College and the Longy School of Music, where he studied with Peter Sykes. He lives in the Seattle area with his wife and dog, and serves as Organist and Choirmaster at Seattle's historic Christ Episcopal Church.

For most of her adult life, **Mary Springfels** had devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, concert Royal, and the Waverly consort. For 20 years she directed the innovative Newberry Consort, and can be heard on dozens of recordings. In 2006, Mary moved to the mountains of New Mexico, where she is active in the formation of an intentional community called the Wit's End Coop. She continues to teach and perform extensively. The past year's highlights include appearances with the Folger Consort, the Tallis Scholars, and concerts of medieval music at the Dallas Museum of Fine Art, and in London, at Old St. Bartholomew's Church. This summer, she will be teaching and lecturing at the Texas Toot, the San Francisco Early Music Society, The Viola da Gamba Society of America, Amherst Early Music, and the Pinewoods Early Music Week.

Anna Washburn, *violin*, grew up fiddling in the beautiful state of Maine and now calls the Bay Area home. She performs and records on period violin and viola with Philharmonia Baroque Orchestra, Bach Collegium San Diego, Musica Angelica, Agave Baroque, Live Oak Baroque Orchestra, MUSA, and Marin Baroque. In addition to her devotion to period performance, Anna also appears on stage with a variety of ensembles, from recording and performing with pop-orchestra Magik*Magik Orchestra with artists like Sting, Chicago, John Vanderslice, Third Eye Blind, The Dodos, Hauschka and Dustin O'Halloran... to hip hop/opera group Ensemble Mik Nawooj... to the Commonwealth Club's series "Music Matters," in a multi-part lecture series on Mozart...to performances with Symphony Silicon Valley, San Jose Chamber Orchestra, Monterey Symphony, and Stockton Symphony. Anna has studied with Bettina Mussumeli, Elizabeth Blumenstock, and Peter Zazofsky, and has degrees in violin from the San Francisco Conservatory of Music and Boston University

"[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. 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.

Kristin Zoernig received her formal training at Interlochen Arts Academy, National Music Camp, School of Music at Northwestern University, Norwegian State Academy of Music and Johannesen International School of the Arts. Teachers have included Gary Karr, Knut Guettler, Dan Styffe, Ketil Haugsand, Jeff Bradetich, Jack Budrow and Christopher Brown. Her career has taken her around the U.S. and Norway, and to Canada, Sweden, and Iceland. She has performed with Oslo Philharmonic, Norwegian Baroque Orchestra, Norwegian Opera, Oslo Orchestra, Oslo Sinfonietta, Norwegian Chamber Orchestra, Norwegian String Quartet, and Bergen Philharmonic. Locally, she freelances with Bay Area ensembles including American Bach Soloists, American Classical Soloists, Magnificat, Philharmonia Baroque, San Francisco Symphony, San Francisco Ballet Orchestra, San Jose Symphony, Sacramento Symphony and Ballet Orchestras, and California Symphony, in addition to her work as soloist and chamber musician.

Whole Noyse

The Whole Noyse is celebrating its 32nd year as one of the country's leading early brass ensembles, specializing in the performance of music of the Renaissance and early Baroque. During that time, the group has collaborated with some of North America's most respected early music ensembles, including Magnificat, The King's Noyse, The Newberry Consort, and Sex Chordae Consort of Viols, as well as a number of choirs, including the Vancouver Cantata Singers, Pro Coro Canada, San Francisco Choral Artists, and AVE, and has collaborated several times with Sonoma Bach.

Stephen Escher, cornetto

Richard Van Hessel, sackbut

Michael Cushing, sackbut

Carlo Benedetti, cornetto

Ernie Rideout, sackbut

Carlo Benedetti studied trumpet in his hometown in Italy, and, as a singer, has been involved in local choirs where he became interested in Renaissance and Baroque music. Over the years he collaborated with different Italian early music ensembles and choirs, and performed in Italy, France, Iceland, Norway, Belgium, Poland, and Spain. He attended masterclasses with the renowned "Hilliard Ensemble", and with the French ensemble "A Sei Voci". In 2011, after relocating to California to work as a physicist at the Lawrence Berkeley National Laboratory, he started studying the cornetto. He is a member of the Renaissance wind ensemble "La Marina", and collaborates with early music groups throughout the San Francisco Bay Area.

Michael Cushing is a graduate of the Hartt School of Music and the Yale School of Music. After finishing school, he toured for several years playing musical theater before settling in the Bay Area. As a specialist in Renaissance and Baroque brass performance practice, he has appeared with The Whole Noyse, San Francisco Bach Choir, Gabrieli West, and was Associate Music Director for the Utah Shakespearean Festival. He currently plays trombone with the Santa Cruz Symphony, Theaterworks, and West Bay Opera.

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 Tesserae and His Majestys Sagbutts and Cornets. 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.

Richard Van Hessel is a founding member of The Whole Noyse. He studied modern trombone at S.U.N.Y. Purchase with Roger Smith and John Swallow, and spent many years performing as a musician at Shakespeare festivals in California, Utah, and Oregon, where he also served as director of the musicians. In addition to performing with The Whole Noyse, he has played with Philharmonia Baroque Orchestra, the American Bach Soloists and Magnificat among others, and can be heard on recordings with The Whole Noyse, Magnificat, Shira Kammen, the American Bach Soloists, and the Vancouver Cantata Singers. Mr. Hessel lives in Silicon Valley where he worked as an engineer for Apple Computer for 20 years.. He maintains an interest in computers and has a special interest in stereo photography.

Ernie Rideout has performed with Philharmonia Baroque Orchestra, American Bach Soloists, Magnificat, The Whole Noyse, New York Collegium, Vancouver Cantata Singers, and many other period performance groups. He is formerly the editor in chief of Keyboard magazine, and he has worked with numerous music and video technology companies such as Adobe, Avid, Propellerhead, Roland, Yamaha, and others. By day, Ernie is the Marketing Director for the Stanford Jazz Workshop, where he works with music educators to recruit students for summer jazz immersion programs and promotes the Stanford Jazz Festival. He lives in the San Francisco Bay Area, where he enjoys bike riding, tennis, sailing, and kayaking.

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In honor of Bob Worth

In support of Daniel Alva

In Memory of John Kramer

In Memory of Doug Richardson

Bonnie Alexander

Brian Andersen

Ellen Aylward

Dante & Anne Benedetti

Gerard Butler

Susan Byers

Anne Cook

Nedra Crowe-Evers

Janice Cunningham

Rev. Richard G. Fabian

Ben Ford

Robert Givens

Caroline Greene

Helen Gunderson

Mike Hall

Karen Haugen

Mark Hereema

John James

Boyd Jarrell

Kathy & Tom Jones

Ole Kern

Dora McClurkin Muir

Janet McCulloch

Chad & Dianna Morgan

James F. Neary

William & Cynthia Noonan

Steve Osborn & Renata Breth

Vicki Osten

Walter Peterson

Andrew Robart

George Sackman

Anne Schaefer

Lisa Smith

Janet Soderlind

Katie Stohlmann

David Stohlmann

Liz Varnhagen

Gabriela & George Von Haunalter

Steven Yeager

Up to \$99

Anonymous (4)

In Honor of Jayne De Lawter

In Memory of John Kramer

Dana Alexander

Richard Aslin

Barbara Oski Bean

Bill Boorman

Linda Lee Boyd

Elinore Burnside

Gail Cafferata

Amanda Currie

Gwyneth Davis

Albert Fisk

Michael Fontaine

Beth Freeman

James & Cherry Grisham

Julia Hawkins

Chris Hermann

Norm Howard

Mary Jenkins

Martha Kahane

Ruth R. Karlen

Ken Kelley

Georgia Leyden

Leslie Loopstra

Edith P. Mendez

Richard Morehead

Lane Olson

Diane Osten

Richard Pan

Teri Reynolds

Emily Roeder

Raye Lynn Thomas

Eugene Shapiro

Vernon Simmons

Susan Stewart

Bryce Moore Sumner

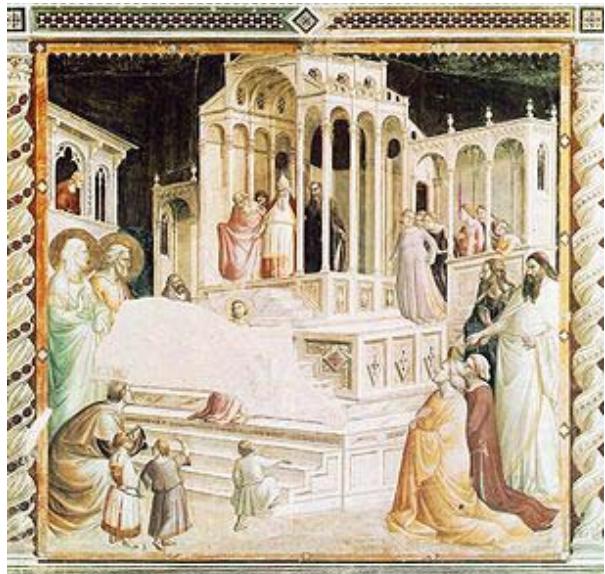
Thomas Vogler

Lee Wallace





Monteverdi c.1630



Taddeo Gaddi: Presentation of the Virgin in the Temple
Santa Croce, Firenze



Bartolo di Fredi, Presentation of the Virgin, c. 1360

Upcoming Events

Early Music Christmas: Windows to the Soul

Saturday, December 16 & Sunday, December 17, 2017



Ready, Set, Sing!

Tuesday Nights in January 2018



Midwinter Recital: A New Perfection in Music

Friday, January 19, 2018



Singing Italian Convincingly: a madrigal based approach

Saturday, January 27, 2018



Organ Recital: All Roads lead to Rome

Saturday, February 17, 2018