

Emil Nolde, detail from *Tropical Sun*, 1914.



P R E S E N T S

OPENING RECITAL

TOKENS OF PEACE

Christopher Fritzsche, countertenor

Green Mountain Consort

Live Oak Baroque Orchestra

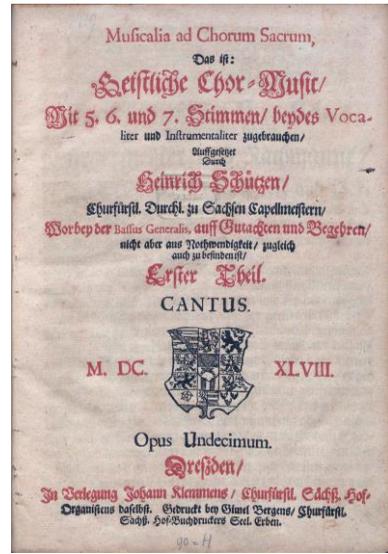
Directed by Robert Worth

SUNDAY, SEPTEMBER 23, 3 P.M.

SCHROEDER HALL



Heinrich Schütz, Christoph Spetner, 1650



Title page of *Geistliche Chor-Music*, 1648



The Ratification of the Treaty of Münster, Gerard Terborch, 1648



Presented by Sonoma Bach in association with the Green Music Center

Opening Recital:

Tokens of Peace

FEATURING

Christopher Fritzsche, countertenor

Dianna Morgan, soprano

Green Mountain Consort

Live Oak Baroque Orchestra

Directed by Robert Worth

Sunday, September 23, 2018, 3pm

Schroeder Hall

Green Music Center

Sonoma State University

Welcome to Sonoma Bach's 2018-2019 Season

Light out of Darkness

Darkness: We needn't look far to discover challenges and problems and reasons to despair. Right here in our own Sonoma County, we've had the terrible fires and their repercussions which will continue on into a largely unknown future. Our country is riven by strife and serious challenges both domestic and international. Species and habitat are being lost as our effects upon the planet take their toll. We live in a world of new, easy communication, but it seems more difficult to truly connect. Everyone seems to be pedaling harder and harder just to keep up. Undivided attention—a precious gift which we give to each other—seems harder to come by.

Light: Kindness is a light. Connection is a light. Generosity is a light. Bravery is a light. Eschewing self-interest in favor of family or community is a light. Truth is a light. Working for peace or freedom or justice is a light. We need to recognize such light whenever and wherever and in whomever we see it, and let it shine upon us. As E.M. Forster says, "Choose a place where you won't do very much harm, and stand in it for all you are worth, facing the sunshine."

But not only that — we need to be active, to take positive steps. My mom used to say, "When you have an overwhelming problem, 'chunk it up'. Divide it into workable tasks, and start knocking them out." Easy to say! But we can each identify small, discrete steps and start taking them. Send a check; make a call; extend a hand; smile at a stranger. By small degrees, we can climb out of ourselves and make connections; and every positive act we make towards the world outside ourselves shines a little light inside as well—it always works both ways.

Music: How can we be light-bringers? Well, our aspiration is to be a sort of conduit. We recognize glimmers in the music and words we rehearse and perform that brighten our gloom, and we want to share these with you. We pour what talents we have, our energies, our time, and, yes, our love into this work, so as to give these glimmers the best chance of reaching you.

Artists of all times and of all types have played this role. Somehow art—perhaps especially music—has the power to reach deep inside and light up the dark places. It doesn't matter if it's sacred or secular, popular or classical, serious or not—when it hits home, we know it, and it's the true gold.

Torches: One could say that our season-ending Brahms Requiem is a sort of torchbearer: it's the most healing piece of music that we know, and it's the inspiration for our entire 2018–19 season. But we hope you find some illumination or warmth or comfort in each and every one of our eight productions, each with its own 'certain slant of light', each an attempt to carry that light across the miles and the centuries to you: Our friends, our families, our beloved Sonoma community.



Today's Concert: Tokens of Peace

The Thirty Years' War, one of the most destructive conflicts in history, raged from 1618 to 1648. Heinrich Schütz (1585–1672), organist and choirmaster at the Saxon court of Dresden, was spared direct involvement in the fighting, but faced straitened wartime circumstances. His works during this period reflect these realities, calling for reduced performing forces. But the music itself has a special radiant force, as though Schütz was trying to provide rays of hope wherever and however he could. For today's concert, we have selected especially comforting and hopeful music from four of the collections published by Schütz during the war, as well as instrumental works from an important manuscript source by Schütz' student and successor at Dresden, Matthias Weckmann (1616-1674).

Cantiones sacrae (sacred songs) for four voices with basso ad organum, by Heinrich Schütz, Kapellmeister to the Most Serene Elector of Saxony. Freiberg, 1625.

The *Cantiones sacrae* contains forty Latin motets for four voices, in various combinations of vocal types. These devotional pieces are diverse in topic and affect, but uniformly expressive. In many cases (and in the four examples we have selected for our concert), the music rivals Schütz' 1611 madrigals in expressive intensity. Schütz' melodic lines range from lyrical to fiercely jagged, responding always to the thoughts and emotions contained in the text. Dissonance level ranges from low (as in the joyful 'Cantate Domino') to high, as in the plaintive, demanding 'Veni, rogo.'

Symphoniae sacrae (Sacred symphonies), by Heinrich Schütz, suitable for various voices and instruments à 3, 4, 5, 6. Venice, 1629.

Published during Schütz' second sojourn in Venice, when the composer was in his early 40's, the first volume of *Symphoniae sacrae* reflects the latest trends in Italian music. Schütz' Venetian trip was undertaken specifically so that he could meet with and learn from Claudio Monteverdi and other admired Italian composers. The twenty *concertato* works in his 1629 publication are (like the *Cantiones sacrae*) set to Latin texts; otherwise the two publications are vastly different. In the *Symphoniae*, Schütz adopts the soloistic style, writing for one or a few solo voices with obligato accompaniment by violins, flutes, and other instruments. In our opening selection, 'Paratum cor meum' (the first piece in the publication), the soloist announces his (and the book's) intention to make music without stint in praise of God.

Symphoniae sacrae, Secunda pars (Sacred Symphonies, Part II), in which are to be found German concertos with 3, 4, 5 parts, that is, one, two, three vocal and two instrumental parts (violins or suchlike), together with added, doubled basso continuo, the one for the organist, the other for the violone, set to music by Heinrich Schütz. Dresden, 1647.

Almost two decades after the first in the series, Schütz published his second volume of *Symphoniae sacrae*. Here (as elsewhere in his later oeuvre), he adopts German as his language of choice. The 27 pieces in the collection are scored for a variety of voices and instruments, with

latitude given for choice of voices ('tenor or soprano' is often indicated) and accompanying instruments (thus the 'violins or suchlike' on the title page). Texts are generally psalms or devotional lyrics from various sources. The pieces are varied and colorful, incorporating Monteverdi's 'warlike' and 'amorous' styles, sometime within the same piece, as in 'Es steh Gott auf', which closes with an extended tribute to the Italian composer's famous duet, 'Zefiro torna'. Another of many highlights is the pictorial setting of Psalm 8, 'Herr unser Herrscher'.

Musicalia ad Chorum Sacrum, that is, Geistlich Chor-Music (Sacred Choral Music) with 5, 6, 7 voices, to be performed both vocally and instrumentally, composed by Heinrich Schütz, whereby the basso continuo, on the advice and wishes of the publisher, not, however, out of necessity, is also to be found. Dresden, 1648.

The *Geistliche Chor-Music* is one of the great monuments of 17th-century music. A vast collection of music for 5-7 voices, it embodies and extends the Renaissance *stile antico*, demonstrating the composer's mastery of the old style and also his willingness to adapt it to modern tastes and circumstances. Schütz employs many textures and expressive gestures in his settings of both old and new testament texts; these pieces often sound like sacred madrigals in their sensitivity to words and in their ability to express the finest shades of thought and feeling. We have selected two five- and two six-voice motets, with a range of texts and therefore of musical moods.

Manuscript D-Lr KN 207, Heft 14, housed at the Ratsbücherei, Lüneburg. Contains ten instrumental sonatas in 3 and 4 parts with basso continuo, by Matthias Weckmann. Composed for the Hamburg Collegium Musicum, founded by Weckmann with Christoph Bernhard in 1660.

Matthias Weckmann wrote fabulous sacred music for voices and instruments, as well as organ music and chamber music. The sonatas in this manuscript demonstrate the range of the composer's fertile imagination, with a veritable cornucopia of musical ideas and expressive gestures. I like to say that in this music if what's happening right now doesn't appeal to you, don't worry: Something entirely different will happen directly! The sonatas we've selected are typical of the collection as a whole in their virtuosity, melodic invention and mercurial movement from feel to feel and texture to texture.

Please see further notes in the 'Notes, Texts and Translations' section of this program.

We're so glad you're here to share this wonderful music with us, and to help us open our 2018-19 season! We hope you return for other concerts in our series—brochures giving the entire line-up are available in the lobby.

--Robert Worth

Tokens of Peace

All works by Heinrich Schütz (1585-1672) except as indicated

Paratum cor meum	Symphoniae Sacrae I (Venice, 1629)
Spes mea, Christe Deus	Cantiones Sacrae (Freiberg, 1625)
Wie ein Rubin in feinem Golde	Symphoniae Sacrae II (Dresden, 1647)
Die mit Tränen säen	Geistliche Chor-Music (Dresden, 1648)



Sonata 4 à 4	From Manuscript D-Lr KN 207, Heft 14—Matthias Weckmann (1616-1674)
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Deus misereatur nostri	Cantiones Sacrae
Part 1: Ich werde nicht sterben	Symphoniae Sacrae II
Part 2: Ich danke dir, Herr	Symphoniae Sacrae II
O lieber Herre Gott	Geistliche Chor-Music

INTERMISSION

Herr unser Herrscher	Symphoniae Sacrae II
Veni, rogo, in cor meum	Cantiones Sacrae
Es steh' Gott auf	Symphoniae Sacrae II
So fahr ich hin zu Jesu Christ	Geistliche Chor-Music



Sonata 5 à 4 ('Battaglia')	From Manuscript D-Lr KN 207, Heft 14—Matthias Weckmann
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Cantate Domino canticum novum	Cantiones Sacrae
Part 1: Verleih uns Frieden	Symphoniae Sacrae II
Part 2: Gib unsern Fürsten	Symphoniae Sacrae II
Die Himmel erzählen die Ehre Gottes	Geistliche Chor-Music

Notes, Texts and Translations

All works by Heinrich Schütz (1585-1672) except as indicated

We open with Schütz' opening piece in the first volume of *Symphoniae sacrae*, which features the soprano soloist in a bold declaration to stand firm and to make music to wake the dawn. Our first selection from *Cantiones sacrae* expresses with great pathos the believer's desire and hope to walk in the way of Christ; the touching ending gives a musical glimpse of the peace and rest so fervently desired. In our first duet, 'Wie ein Rubin', the sopranos weave in and out among the violins to express and celebrate the glories of music as part of a festive gathering. Our set closes with perhaps the most famous motet from *Geistliche Chor-Music*; In 'Die mit Tränen', Schütz creates an unforgettable contrast between the image of the mourners 'sowing precious seed' and the same returning, joyfully 'bringing their sheaves' with them.

Paratum cor meum (SWV 257)

Psalm 108:1-3

Paratum cor meum Deum:
Cantabo et psallam in gloria mea.

Exsurge gloria mea, exsurge psalterium exsurge
cythara: exsurgam diluculo.

Confitebor tibi in populis Domine: et psallam tibi
in nationibus.

Symphoniae Sacrae I (Venice, 1629)

My heart is steadfast, O God: I will sing and make
melody with all my being!

Awake, my glory! Awake, O harp and lyre!: I will
awake the dawn!

I will give thanks to you, Lord, among the
peoples: I will sing praises to you among
the nations.

Spes mea, Christe Deus (SWV 69)

Meditationes (St. Anselm of Canterbury)

Spes mea, Christe Deus, hominum
Tu dulcis amator, lux, via, vita
et salus: te deprecor, supplico et rogo,
ut per te ambulem, ad te
perveniam, in te requiescam.

Cantiones Sacrae (Freiberg, 1625)

My hope, divine Christ,
you who loves all man, light,
Way, life and salvation: I pray to you,
Beseech you fervently, that I may
Walk in you, come to you and rest in you.

Wie ein Rubin in feinem Golde (SWV 357)

Ecclesiasticus (Das Buch Sirach) 32:7-8

Wie ein Rubin in feinem Golde leuchtet,
also zieret ein Gesang das Mahl.

Wie ein Smaragd in schönem Golde stehet,
also zieren die Lieder beim guten Weine.

Symphoniae Sacrae II (Dresden, 1647)

An amber seal on a precious stone,
such is singing at a feast.

An emerald seal in a golden setting,
such are songs with good wine.

Die mit Tränen säen (SWV 378)

Psalm 126:5-6

Die mit Tränen säen: werden mit Freuden ernten.

Sie gehen hin und weinen und tragen edlen Samen:
und kommen mit Freuden und bringen
ihre Garben.

Geistliche Chor-Music (Dresden, 1648)

Those in sow with tears: shall reap with joy.

They go forth and weep, and carry precious seed;
and return with joy, and bring their sheaves.



Our second set opens with a powerful example of Schütz' ability to embody in music a heartfelt petition; especially vivid is the setting of 'illuminet vultum super nos' ('let his face shine upon us'), in which the music expresses both the illumination and its heavenward source. 'Ich werde nicht sterben' and 'Ich danke dir' form a single large-scale work based upon a text drawn from several psalms, describing a redemptive journey from darkness into the light; the pivotal moment is when the supplicant calls out for salvation. Like 'Die mit Tränen', the six-part 'O Lieber Herre Gott' is bifurcated, asking first that we be wakened in preparation for Jesus' coming, and then depicting the joy and palm-fronds of that arrival.

Deus misereatur nostri (SWV 55)

Cantiones Sacrae

Psalm 66:2

Deus misereatur nostri, et benedicat nobis:
illuminet vultum suum super nos,
et misereatur nostri.

God, have mercy upon us and bless us: let his face
shine on us and have mercy upon us.

Part 1: Ich werde nicht sterben (SWV 346)

Symphoniae Sacrae II

Psalm 118:17; Psalm 116:3-4; Psalm 34:7

Ich werde nicht sterben, sondern leben:
und des Herren Lob verkündigen.

I will not die, but live:
and proclaim the praise of the Lord.

Stricke des Todes hatten mich umfassen, und
Angst der Höllen hatten mich getroffen: ich kam in
Jammer und Not.

The fetters of death have imprisoned me, and the
fear of Hell has assaulted me: I was born to stress
and hardship.

Aber ich rief an den Namen des Herren:
O Herr, errette meine Seele!

But I call out the name of the Lord:
O Lord, save my soul.

Und der Herr antwortet mir: und half mir aus
allen meinen Nöten.

And the Lord answered me: and helped me out of
all my anguish.

Part 2: Ich danke dir, Herr (SWV 347)

Symphoniae Sacrae II

Psalm 111:1; Psalm 116:8-9; Psalm 103:2-5; Psalm 118:17

Ich danke dir Herr von ganzem Herzen.

I thank You, Lord, with my whole heart.

Denn du hast meine Seele von dem Tode errettet,
meine Füße von Gleiten,
daß ich wandeln mag für Gott
im Licht der Lebendigen.

For You have rescued my soul from death,
my feet from slipping,
so that I might walk before God
in the light of the living.

Lobe den Herrn, meine Seele, und vergiß nicht,
Was er dir Guts getan hat.

Praise the Lord, my soul, and do not forget
What good He has done for you.

Der dir alle deine Sünde vergiebet
und heilet alle deine Gebrechen,
der dein Leben vom Verderben erlöset,
der dich krönet mit Gnad und Barmherzigkeit.

He has forgiven all your sins,
and healed all your trespasses,
redeemed your life from destruction,
and crowned you with grace and mercy.

Der deinen Mund fröhlich machet,
dass du wieder jung wirst, wie ein Adler.

Ich werde nicht sterben, sondern leben
und des Herren Lob verkündigen.

O lieber Herre Gott (SWV 381)

Prayer from Mass for Advent, 16th-century

O lieber Herre Gott,
wekke uns auf, das wir bereit sein
wenn dein Sohn kömmt,
ihn mit Freuden zu empfaen,
und dir mit reinem Herzen zu dienen,
durch denselbigen deinen lieben Sohn,
Jesum Christum. Amen.

He has made your mouth joyful,
so that you will be young again like an eagle.

I will not die, but live
and proclaim the praise of the Lord.

Geistliche Chor-Music

O dear Lord God,
awaken us, that we may be ready
when your Son comes,
to welcome him with joy,
and to serve you with a pure heart,
through the selfsame your beloved Son,
Jesus Christ. Amen.



INTERMISSION



In 'Herr unser Herrscher', Schütz pulls out all the stops to convey the colorful psalm text, with fluttering birds in the sky and squiggly fish in the sea, all bracketed by a joyful triple time party-on-wheels. 'Veni, rogo' is about as madrigalian as a motet can be, with its evocation of inebriation and prayer for us to reject all that is fleeting. 'Es steh Gott auf' is a direct tribute to Monteverdi, with its war-like opening section (recalling music from Monteverdi's 8th Book of Madrigals) and its closing section to the ostinato bass line of 'Zefiro torna'. The set closes with 'So fahr ich hin', with its moving images of the arm outstretched to salvation, the peaceful sleep of the just, and the awakening to enter the gates of heaven.

Herr unser Herrscher (SWV 343)

Psalm 8

Herr, unser Herrscher,
wie herrlich ist dein Nam' in allen Landen.

Da man dir danket im Himmel.
aus dem Munde der jungen Kinder und Säuglinge
hast du eine Macht zugerichtet um deiner Feinde
willen, daß du vertilgest den Feind und den
Rachgierigen.

Denn ich werde sehen die Himmel,
deiner Finger Werk, den Monden und
die Sterne, die du bereitest. Was ist der Mensch,
daß du sein gedenkest, und des Menschen Kind,
daß du dich sein annimmst?

Symphoniae Sacrae II

Lord our Lord,
how excellent is your name in all the earth!

Whoever sings your praises above the heavens,
through the mouths of children and babies,
you make him a fortress, against your enemies,
that you might subdue the enemy and the rebel.

When I consider the heavens,
the work of your fingers, the moon and
the stars you set firm, what is man,
that you are mindful of him, or the son of man,
that you care for him?

Du wirst ihn lassen ein'kleine Zeit
von Gott verlassen sein,
aber mit Ehren und Schmuck wirst du ihn krönen.

Du wirst ihn zum Herren machen über deiner
Hände Werk, alles hast du unter seine Füße getan,
Schafe und Ochsen allzumal, darzu auch die
wilden Tier, die Vögel unter dem Himmel und die
Fisch im Meer, und was im Meer gehet.

Herr, unser Herrscher,
wie herrlich ist dein Nam' in allen Landen!

Ehre sei dem Vater und dem Sohn
und auch dem heiligen Geiste.
Wie es war im anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit, Amen.

Veni, rogo, in cor meum (SWV 83)

Manuale Divi Augustini

Veni, rogo, in cor meum,
et ab ubertate voluptatis tuae inebria illud,
ut obliviscar ista temporalia.

Adiuva me Domine, Deus meus,
et da laetitiam in corde meo,
veni ad me, ut videam te.

Es steh' Gott auf (SWV 356)

Psalms 68:2-4

Es steh Gott auf, daß seine Feind zerstreuet
werden, und die ihn hassen für ihm fliehen.

Vertreib sie, wie der Rauch vertrieben wird,
wie das Wachs zerschmelzt vom Feuer,
so müssen umkommen die Gottlosen für Gott.

Aber die Gerechten müssen sich freuen, von
Herzen freuen, und fröhlich sein für Gott.

So fahr ich hin zu Jesu Christ (SWV 379)

Verse of chorale: 'Wenn mein Stündlein vorhanden ist'

So fahr ich hin zu Jesu Christ,
mein Arm tu ich ausstrecken,
so schlaf ich ein und ruhe fein,
kein Mensch kann mich aufwecken,
denn Jesus Christus, Gottes Sohn,
der wird die Himmelstür auf tun,
mich führen zum ewigen Leben.

For you have made him
a little less than a god,
have crowned him with glory and honor.

You have made him lord of the works of your
hands, put all things under his feet.
All sheep and oxen, and even the wild beasts,
the birds in the sky, the fish in the sea,
and whatever moves in the sea.

Lord our Lord,
how excellent is your name in all the earth!

Glory be to the Father and to the Son
and also to the Holy Spirit,
as it was in the beginning, now and always,
and from eternity to eternity. Amen.

Cantiones Sacrae

Come, I beg you, into my heart,
and make it drunk with the wealth of your bliss,
so I may forget all that is only fleeting.

Help me, my Lord God,
And set your joy into my heart,
Come to me, so I may see you.

Symphoniae Sacrae II

Let God arise so His enemies will be destroyed,
and those that hate Him will flee from him.

Drive them, as smoke is driven,
as wax melts in the fire,
so must the godless be destroyed before God.

But the righteous shall rejoice, rejoice from their
hearts, and be joyful before God.

Geistliche Chor-Music

Thus I journey to Jesus Christ;
I stretch out my arm,
So I fall asleep and rest gently,
No one can awaken me,
For Jesus Christ, God's Son
Will open the gate of heaven,
To lead me to eternal life.



'Cantate Domino' is a *tour de force* setting of a psalm passage much-loved by composers in all ages and styles; despite its constrained four-voice texture, the piece manages to convey the image of a vast array of music-making above and below. 'Verleih uns Frieden' and 'Gib unsern Fürsten' form a single unit, somewhat parallel to Schütz' setting of the same texts in *Geistliche Chor-Music*; especially notable is the extended *guerrieri* passage prompted by the words 'der für uns könnte streiten' ('the one who can fight for us'), and also the noble music in the second part representing the wisdom and strength-in-peace which might be possible under truly good leaders. And finally, we end our journey with Schütz' exciting setting of verses from Psalm 19, depicting the sun in its rounds across the sky. In studying this text, I was surprised to discover that it is the source for some of the imagery in Schiller's 'An die Freude', especially in the verse set by Beethoven as the 'March' in the finale of the Ninth Symphony.

Cantate Domino canticum novum (SWV 81)

Psalm 149:1-3

Cantate Domino canticum novum,
laus eius in ecclesia sanctorum.

Laetetur Israel in eo qui fecit eum,
et filiae Syon exultent in rege suo.

Laudent nomen eius in tympano
et choro, in psalterio psallant ei.

Cantiones Sacrae

Sing to the Lord a new song,
praise Him in the sanctuary of holiness.

Let Israel rejoice in that which He has made,
and the children of Zion exult in their Ruler.

Let His name be praised with dancing and singing,
Let songs be made to Him with a psaltery.

Part 1: Verleih uns Frieden (SWV 354)

Martin Luther, 1529

Verleih uns Frieden genädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

Symphoniae Sacrae II

Grant us peace graciously,
Lord God, in our time;
there is indeed no other
who could fight for us
than You, our God, alone.

Part 2: Gib unsern Fürsten (SWV 355)

Johann Walter, 1566

Gib unsern Fürsten und aller Obrigkeit
Fried und gut Regiment, daß wir unter ihnen
ein geruhig und stilles Leben führen mögen
in aller Gottseligkeit und Ehrbarkeit. Amen.

Symphoniae Sacrae II

Give our rulers and all lawgivers
peace and good government,
that under them we might lead a quiet and peaceful
life in all blessedness and honor. Amen.

Die Himmel erzählen die Ehre Gottes (SWV 386)

Psalm 19:2-7

Die Himmel erzählen die Ehre Gottes,
und die Feste verkündigt
seiner Hande Werk.

Ein Tage sagt's dem andern,
und eine Nacht tut's kund der andern.

Geistliche Chor-Music

The heavens describe the glory of God,
and the firmament proclaims
the work of His hands.

One day tells it to another,
and one night makes the next aware of it.

Es ist keine Sprache noch Rede,
da man nicht ihre Stimme höre.
Ihre Schnur gehet aus in alle Lande,
und ihre Rede an der Welt Ende.

Er hat der Sonne eine Hütte in derselben gemacht;
und die selbige gehet heraus
wie ein Bräutigam aus seiner Kammer,
und freuet sich, wie ein Held
zu laufen den Weg.

Sie gehet auf an einem Ende des Himmels
und läuft um bis wieder an dasselbige Ende,
und bleibt nichts vor ihrer Hitz' verborgen.

Ehre sei dem Vater und dem Sohn
und auch dem Heil'gen Geiste,
wie es war im Anfang, jetzt und immerdar,
und von Ewigkeit zu Ewigkeit. Amen.

There is no speech or language
in which their voice is not heard.
Their tale is sent forth into all the lands,
and their story to the ends of the earth.

He has made a tabernacle for the sun within them;
and it goes forth
like a bridegroom out of his chamber,
and rejoices like a hero
to run its course.

It emerges from one end of heaven
and circles around again to the same point,
and nothing remains hidden from its heat.

Glory be to the Father and to the Son
and also to the Holy Spirit,
as it was in the beginning, now and always,
and from eternity to eternity. Amen.



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For more information visit: www.sonomabach.org

Performers

Green Mountain Consort

Dianna Morgan
soprano

Shawna Hervé
alto

Paul Haile
tenor

Lauren Haile
mezzo

Robert Worth
Bass

Green Mountain Consort is a one-on-a-part ensemble specializing in Renaissance and early Baroque music. The group is featured each season in our Sacred Realms concert set, held in the domed and frescoed church of St. Seraphim Orthodox Church.



Live Oak Baroque Orchestra

Aaron Westman, *associate director*

Aaron Westman
violin

Maria Caswell
viola

Mary Springfels
cello

Tyler Lewis
violin

Anna Washburn
viola

Phebe Craig
harpsichord & organ

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.

Biographies

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).

Gretchen Claassen, *cello*, a versatile chamber musician, has performed with some of the west coast's leading baroque specialists, including American Bach Soloists, Portland Baroque Orchestra, Musica Angelica, Musica Pacifica, Agave Baroque and Ars Minerva, and is the recipient of the 2015 Jeffrey Thomas Award. She is also a founding member of MUSA and the Cello Street Quartet, which has taken her around the world participating in the American Music Abroad program through the U.S. State Department. Gretchen was a student of Bonnie Hampton at The Juilliard School, where she received a BM in 'Cello Performance. In 2012, she was awarded an Artist's Certificate in Chamber Music from the San Francisco Conservatory of Music where she studied with Jennifer Culp and Elisabeth Reed. As a participant in the San Francisco Conservatory of Music's acclaimed Chamber Music Masters series, Gretchen has collaborated with Menahem Pressler, Robert Mann, Bonnie Hampton, Roberto Diaz, and Joseph Swensen.

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. As a specialist in basso continuo realization, she has accompanied many prominent early music soloists, both in concerts and recordings. She has appeared in concert throughout the United States and at the Carmel Bach 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 for treble instruments (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 and Dance Workshop for many years.

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 & Robert Worth) and has sung concerts in some of the world's most renown 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.

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. He currently is the instructor for the Audio Recording and Production Certificate Program at Sonoma State University. 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 at his recording studio, Greenhouse Recording. 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 6 years.

Shawna Hervé is a native of Sonoma County and an alumni of the Sonoma State University music department. She has been singing in bands since the age of fifteen exploring folk, rock, funk, blues, jazz, R&B, reggae and country. Her first album of original music, Material Ghost, was released in 2008 and her EP, See Yourself, was released in 2011. She is currently working on another full-length album. Early music became a part of her life during her college years at Sonoma State when Robert Worth was her ear training teacher and choir conductor. After ten years of not singing early music she joined Circa 1600 and Green Mountain Consort and has been loving it ever since. She started her business as a private singing teacher in 2004 at Stanroy Music Center and now sustains a work load of approximately 40 students with a wait list of singers eager to study with her. She and her husband, Cory Herve, have a duo called Twin Soles that performs a few times a month at some of their favorite venues in the North Bay and on Maui where they spend many of their vacations. She has recorded on many local artists' albums singing backup and lead on their original music. When she's not working she's spending time with her son, Indigo, and with her husband and their two cockatiels, Bo and Pippin. Everyone in the household is a singer including the birds.

Tyler Lewis, *violin*, received his B.A. from the San Francisco Conservatory of Music while under the instruction of Bettina Mussumeli, and has also appeared in master classes with Robert Mann, James Greening-Valenzuela and Zaven Melikian. Specializing in Baroque music, Tyler performs with Philharmonia Baroque Orchestra, and has performed with the ensemble at Mostly Mozart at Lincoln Center in New York City, St. Paul International Chamber Orchestra Festival, as well as at the Norfolk and Tangelwood Music Festivals. Additionally, Tyler performs with Live Oak Baroque Orchestra, American Bach Soloists, San Francisco Bach Choir, Bach Collegium San Diego. He has also been a part of Festival Del Sole in Napa Valley, Victoria Bach Festival, and Festival of Spring with Chinese pop singer Song Zuying. With his spare time, he enjoys nights under the stars with a telescope, practicing the art of Lapidary, cooking, and racing motorcycles.

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 they enjoy walking around town, finding new things to do, and spending time together. 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.

Anna Washburn 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 poporchestra 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 studied with Bettina Mussumeli, Elizabeth Blumenstock, Peter Zazofky, 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. Aaron holds a Master of Music from the Indiana University School of Music. is currently Music Director of the Santa Rosa Symphony's Young People's Chamber Orchestra.

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 27 years. 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.

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Allegory of the Peace of Westphalia,
Jacob Jordaens, 1654



St. Jacobi Kirche Anno 1830



The New Market in Dresden, Canaletto (c.1747)

Upcoming Events

BachTalk: I Fear Namore the Night

November 1, 2018



Thanksgiving: I Fear Namore the Night

November 16 & 17, 2018



Early Music Christmas: Let There Be Light

December 7 & 8, 2018



Ready, Set, Sing!

Tuesday Nights in January 2019



Organ Recital: Candle in the Wind

January 11, 2019