



Gentile da Fabriano, *Adoration of the Kings*, 1423.



P R E S E N T S

EARLY MUSIC CHRISTMAS

In Sweetest Joy

Circa 1600

Charles Rus, organ and **Steve Escher**, cornetto

Directed by **Robert Worth**

Friday, December 11, 8 PM

Saturday, December 12, 8 PM

Schroeder Hall, Green Music Center

Sonoma State University

1801 E Cotati Ave, Rohnert Park



N dolci iubilo, Nu sun-

ge wij io io/ Then all tingh för os förs

mo ligger in præsepī o, Och som Solen
stjñer

stjñer/ *matris in gremio: Alpha es &*

ω, Alpha es & ω.

O Iesu paruule för tigh är migh so we/
Tröst migh i mitt sinne O puer optime,
Lätt migh tin godheet sinne O princeps gloria,
Trahe me post te, trahe me post te.

O Patris charitas, O Nati lenitas,
Wjwore plat förderffuadh per nostracrimina,
Nu haßfuer hā os förwårffuadh cælorū gaudia,
Eya wore wij thār / Eya wore wij thār.

Vbi sunt gaudia Ther sungen man/ Eya/
Hwar Englanar sung a noua cantica,
Och sielanar springa in regis curia,
Eya wore wij thār/ Eya wore wij thār.



PRESENTS

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FEATURING

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Rohnert Park

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Welcome!

Thanks so much for being with us for our fourth annual Early Music Christmas! It's a wonderful adventure to put together a different take on the season each year, and we're excited about this iteration, including great choral music and texts, the magnificent sounds of the Brombaugh Opus 9 organ, and the intimate and enchanting cornetto—all here in this beautiful Schroeder Hall!

Our program this year is built around one of the most famous of the medieval Christmas carols, *In dulci jubilo*. The macaronic (dual-language) text for this carol is said to have been written around 1328 by the German mystic Heinrich Seuse. His biography (it may actually be an autobiography) actually tells the story thus:

"Now this same angel came up to the Servant [Seuse] brightly, and said that God had sent him down to him, to bring him heavenly joys amid his sufferings; adding that he must cast off all his sorrows from his mind and bear them company, and that he must also dance with them in heavenly fashion. Then they drew the Servant by the hand into the dance, and the youth began a joyous song about the infant Jesus."

The tune to this joyous text first appeared in written documents around 1400. Since then, and up to the present day, *In dulci jubilo* has been a most popular carol, both in simple form for group or congregational singing, and in elaborated versions such as the ones you will hear tonight. Its most common English version, 'Good Christian Men Rejoice' is in virtually all the hymnals and carol books, and can be frequently heard at this time of year in the shopping mall as well.

I can personally attest both to the joy expressed by the words and tune of this carol and to its infectious nature—in fact, ever since early September, when we began work on this project, there have been periodic outbreaks of *In dulci jubilo* in the Worth-McCarthy household—Margaret often has to fend it off by whistling another tune to distract me!

We have adopted the four verses of *In dulci jubilo* as structural pillars to mark the beginning and end of each half of the concert. Within these pillars is a sort of 'filling' of two sets based upon other chorales and a set of music not based upon a chorale. Thus the first half, for example, can be depicted as follows (sort of like a club sandwich, actually):

In dulci—Nun komm—English Christmas motets—Puer natus—In dulci

The chorale sets are introduced by the bare melody played from the loft by our cornettist, Steve Escher. Then you will hear two (sometimes three) arrangements of the tune for various voicings in the choir, by composers from the early Renaissance through the high Baroque.

Each set also includes a piece for the organ. Several of these are from Bach's *Orgelbüchlein*, a brilliant early work featuring many brief elaborations of traditional chorale melodies. In addition, we have a wide array of organ works for the the season by Bach and by others. Our finale is a suite featuring all four verses of *In dulci jubilo* in four arrangements of increasing size and complexity; acting as interludes between these settings are three movements of Bach's Pastorella.

Linking all of the segments to each other and to the themes of the season are readings drawn from poets who were contemporaries of our beloved composers.

Please look for further detailed notes about the individual pieces interwoven with texts and translations later in this concert program.

Again, thanks for coming tonight! We hope you enjoy our concert; we wish you a most joyous holiday season; and we cordially invite you to return in the New Year for more great early music, beginning on Friday, January 8 (right here in Schroeder) with our Midwinter concert, featuring Live Oak Baroque Orchestra (directed by Elizabeth Blumenstock), performing works by Bach and Antonio Vivaldi.

--Robert Worth

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Program ~ Notes ~ Texts ~ Translations



In dulci jubilo I: In sweetest joy

Chorale melody: In dulci jubilo

Music: Anonymous—14th century

Text: Heinrich Seuse, c.1328

Two-part chorale setting (Musae Sioniae V—1607)

Michael Praetorius (1571-1621)

Chorale prelude (Orgelbüchlein—1713-15)

Johann Sebastian Bach (1685-1750)

After our joyful ‘theme song’ sounds forth from the loft, we have two arrangements of the tune. Michael Praetorius loved this chorale, and wrote many settings, ranging from two voices (as here) to many voices plus instruments. As you will hear throughout our program, his works are unbelievably enthusiastic and inventive; he must have been a live wire! Bach’s setting from the *Orgelbüchlein* (*Little Organ Book*) is typically inventive. He has discovered that the tune—not intended as a canon—can be made to function as such with slight alterations. You’ll hear the second (imitative) voice of the canon in the cornetto. Accompanying is an unceasing roulade of triplets, also in canon.

In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne
leit in praesepio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!

In sweet joy
Now sing and be glad!
Our heart’s delight lies
in a manger;
And shines like the sun
in the mother’s lap.
You are the Alpha and Omega.



Nun komm der Heiden Heiland: A light in the darkness

Reading: From ‘The Nativity’

Henry Vaughan (1621-1695)

Chorale melody: Nun komm der Heiden Heiland

Martin Luther (pub. 1524)

Based upon an Ambrosian hymn, *Veni redemptor gentium*

Three-part setting (Musae Sioniae IX—1610)

Michael Praetorius

Chorale prelude (Orgelbüchlein—1713-15)
Six-part setting (Musae Sioniae V—1607)

Johann Sebastian Bach
Michael Praetorius

Martin Luther's translation and adaptation of the great hymn, *Veni redemptor gentium*, is perhaps the quintessential Advent song, ancient and mysterious in its four modal phrases seeking 'light in the darkness.' Bach's setting, though short, explores this mystical, searching character of the chorale. Our three-part Praetorius setting features the chorale in simple long notes in the top voice, while altos and men accompany. The six-part arrangement which concludes the set is far more grand; the chorale tune pervades all the voices, tossed back and forth in a tight imitative structure. The final line—'Faith remains always radiant'—is set apart by a full stop, and brings the piece to a powerful close.

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt!
Des sich wundert alle Welt,
Gott solch' Geburt ihm bestellt.
Dein' Krippe glänzt hell und klar,
Die Nacht gibt ein neu Licht dar;
Dunkel muß nicht kommen drein,
Der Glaub' bleibt immer im Schein.

Now come, Saviour of the gentiles,
recognized as the child of the Virgin,
all the world is amazed that
God ordained such a birth for him.
Your crib shines bright and clear,
in the night there is a new light;
darkness must not overpower it,
faith remains always radiant.



Gloria in excelsis Deo: A band of angels in the sky

Reading: From 'On the Nativity of Christ'	William Dunbar (1465-c.1520)
Magnificat antiphon: Hodie Christus natus est (<i>Gradulia II</i> , 1607)	William Byrd (c.1540-1623)
Pavana: "The first one Philips made" (1580)	Peter Philips (c.1560-1628)
Gradual: Viderunt omnes—Alleluia (<i>Gradulia II</i> , 1607)	William Byrd
Alleluia verse: Dies sanctificatus—Alleluia (<i>Gradulia II</i> , 1607)	William Byrd

We offer three motets from the Christmas liturgy, all drawn from William Byrd's massive collection, *Gradualia*, which provides Office and Mass settings for many of the important feast-days of the church year. This set and the 'Jubilate Deo' set in the second half are the sections of our concert which do not involve preexisting chorale melodies. Byrd's learned—and simultaneously emotionally charged—counterpoint is displayed at its most

exciting in these pieces, as heaven and earth join together in praise of the new-born King. Peter Philips' *Pavana* provides a reflective moment amidst all the jubilation.

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exsultant iusti, dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.

Viderunt omnes fines terrae
salutare Dei nostri.
Jubilare Deo omnis terra:
Notum fecit Dominus salutare suum: ante
conspectum gentium revelavit iustitiam
suam,
Alleluia.

All the ends of the world shall see
the salvation of our God.
Rejoice in the Lord, all lands:
The Lord has declared his salvation: He has
revealed his righteousness in the sight of the
gentiles.
Alleluia.

Dies sanctificatus illuxit nobis:
Venite gentes, et adore Dominum.
Quia hodie descendit lux magna super
terram.
Alleluia.

A day made holy illuminates us;
Come, all people, and adore the Lord;
for today a great light has descended upon
the earth.
Alleluia.



Puer natus in Bethlehem: Come, see the oxen kneel

Reading: From 'On Christmas Day to My Heart'
Chorale melody: Puer natus in Bethlehem

Clement Paman (1612-1664)

Music: Lucas Lossius—1553

Text: Anonymous—c. 1400

Four-part setting (from BWV 65—1724)

Chorale prelude (BuxWV 217)

Two- to six-part setting (Musae Sioniae V—1607)

Johann Sebastian Bach

Dieterich Buxtehude

Michael Praetorius

The chorale *Puer natus in Bethlehem* is a different kind of tune—quite simple, quite short, with essentially one slightly elaborated melodic gesture—up a third, back down; plus an 'Alleluia' that repeats the scheme in abbreviated form. Bach's setting finds opportunities in setting this brief theme to provide complexity and profundity through chromaticism; the bass voice in particular is a wonder among many Bachian wonders! After Buxtehude's simple but effective chorale prelude—on the same small scale as the *Orgelbüchlein* preludes—we present Praetorius' setting of five verses in increasing order of complexity, adding a voice for each verse, and culminating in a grand six-part texture in which the tune (now very familiar) is elaborated above by an obligato accompaniment.

Puer natus est in Bethlehem
unde gaudet Jerusalem
Alleluia.

Hic iacet in praesepio
qui regnat sine termino,
Alleluia.

Cognovit bos et asinus
Quod puer erat Dominus,
Alleluia.

Reges de Saba veniunt,
Aurum thus myrrham offerunt
Alleluia.

De matre natus virgine,
Sine virili semine.
Alleluia.

A child is born in Bethlehem,
for whom Jerusalem rejoices,
Alleluia.

Here lies in the manger
the one who reigns without end,
Alleluia.

The ox and the donkey
recognize that the child shall be the Lord.
Alleluia.

The kings come from Sheba,
they bring gold, incense and myrrh
Alleluia.

Born of a virgin mother,
Without a man's seed.
Alleluia.



In dulci jubilo II: Our hearts' comfort

Oncques amours

Thomas Crecquillon (c.1520-1557)
embellished by Giovanni Bassano (c.1560-1617)

Eight-part setting (Musae Sioniae II—I 607)

Chorale prelude (BWV 729)

Michael Praetorius
Johann Sebastian Bach

Introducing this set is an instrumental piece featuring the cornetto, with organ accompaniment. The basis of the work is a chanson by Thomas Crecquillon, which was originally a vocal piece. In this version, one of many pieces arranged by the cornettist Giovanni Bassano, the words are omitted, and the top line is highly elaborated, making an effective ‘think piece’ which, while showing off the incredible sound of the cornetto (especially as played by Steve Escher), provides a reflective moment in our concert. We close the first half with two larger-scale settings of *In dulci jubilo*. The eight-part, double-choir setting from *Musae Sioniae* is vintage Praetorius. This texture—and the joyful panache with which Praetorius proceeds—always reminds me of angels dancing on the head of a pin. And finally, we crank up to the key of A Major for a festive Bach setting of *In dulci*, showing a bit more of the colors of the fantastic Brombaugh Opus 9 organ.

O Jesu parvule
 Nach dir ist mir so weh!
 Tröst' mir mein Gemüte
 O puer optime
 Durch alle deine Güte
 O princeps gloriae.
 Trahe me post te!

O little Jesus
 For you I long so much;
 Comfort my heart
 O best of boys
 With all your goodness,
 O prince of glory
 Draw me after you!



In dulci jubilo III: If only we were there

Chorale prelude (Bux WV 197)
 Four-part setting (BWV 368)

Dieterich Buxtehude
 Johann Sebastian Bach

Another perfect miniature Buxtehude setting opens our second half, this one in four parts, with the elaborated melody on top, fundamental bass in the pedal, and two accompaniment parts (sometimes imitative) in the middle. The Bach setting is one of his independent chorales (not part of a known cantata or other work), and (as in the case of *Puer natus est*), features an amazingly creative and effective accompaniment of the simple old tune. The basses in particular **love** this piece.

O Patris caritas!
O Nati lenitas!
Wir wären all verloren
Per nostra crimina
So hat er uns erworben
Coelorum gaudia.
Eia, wär'n wir da!

O loving Father
O gentle Son
We were all lost
For our sins
But He for us has gained
The joy of heaven.
O that we were there!



Gelobet seist du Jesu Christ: And on her arm, a child was lying

Reading: From 'In the Holy Nativity of Our Lord' Richard'

Crashaw (1613-1649)

Chorale melody: Gelobet seist du Jesu Christ

Martin Luther—pub. 1524

Based upon earlier hymns

Two-part setting (Musae Sioniae IX—1610)

Michael Praetorius

Chorale prelude (Orgelbüchlein—1713-15)

Johann Sebastian Bach

Five-part setting (Musae Sioniae V—1607)

Michael Praetorius

Here we have another four-line chorale, not dissimilar in structure to *Nun komm der Heiden Heiland*—but this one in a major key, and has an extra wrinkle—each verse ends with a simple addition, a one-note 'Kyrieleis' ('Lord have mercy'). Praetorius' two-part setting explores the chorale to its fullest extent—and beyond. Here we hear the master's inventiveness unleashed. (Those angels really dance up a storm.) When he gets to the 'Kyrieleis' he pulls out all the stops, inventing a new little tune and running it through its paces in every possible permutation. After Bach's restrained but closely argued chorale prelude, we close the set with a five-part, deeply imitative setting, often displaying the chorale tune in several 'time frames' at once. The strong final 'Kyrieleis' ranks among the most satisfying final cadences **ever**.

Gelobet seist du, Jesu Christ,
Daß du Mensch geboren bist
Von einer Jungfrau, das ist wahr;
Des freuet sich der Engel Schar.
Kyrieleis!
Das hat er alles uns getan,
Sein' groß' Lieb' zu zeigen an.

Praised be you, Jesus Christ
that you have been born as a man
from a virgin - this is true -
at which the host of angels rejoices.
Lord have mercy!
He has done all this for us
to show his great love,

Des freu' sich alle Christenheit
Und dank' ihm des in Ewigkeit.
Kyrioleis!

at this all Christendom rejoices
and thanks him for this in eternity.
Lord have mercy!



Jubilate Deo: Rejoice both high and low

Reading: 'A Christmas Carol, Sung to the King in Whitehall' Robert Herrick (1591-1674)
Canzona ariosa Andrea Gabrieli (c.1532-1585)
Jubilate Deo Giovanni Gabrieli (c.1555-1612)

Giovanni Gabrieli's *tour de force* setting of a selection of lines from several psalms is not specifically a Christmas piece; but it certainly is a wonderful evocation of gladness and has an expansive eight-part texture which seems to actually reach out to unite heaven and earth and all the occupants thereof in song and celebration.

Jubilate Deo omnis terra,
quia sic benedicetur homo
qui timet Dominum.
Deus Israel conjungat vos
et ipse sit vobiscum.
Mittat vobis auxilium de sancto,
et de Sion tueatur vos.
Benedicat vobis Dominus ex Sion,
qui fecit caelum et terra.
Servite Domino in laetitia!

O be joyful in the Lord, all ye lands,
for thus shall the one be blessed
that fears the Lord.
May the God of Israel unite you
and be with you.
May he send help from the sanctuary,
and strengthen you out of Sion.
May he bless you out of Sion,
the one who made heaven and earth.
Serve the Lord with gladness!



Joseph lieber, Joseph mein: Cradle-song

Reading: From 'A Song of the Virgin Mother' Lope de Vega (1562-1635)
Translated by Denise Levertov (1923-1997)
Chorale melody: Joseph lieber, Joseph mein 14th-century carol *Resonet in laudibus*
Text: From a 16th-century mystery play

Four-part setting (Newe Weihnacht Liedlein, 1586/
Joseph est bien marié (Noëls—c.1725)

Leonard Schröter (c.1532-1601)
Pierre Dandrieu (1664-1733)

Récit

Double

Trio

Muzette—Double—2^e Double

Six-part chorale setting

Sethus Calvisius (1556-1616)

The medieval carol of joy, *Resonet in laudibus*, was retexted (probably in the 16th-century) as a cradle song, a purpose for which the melody's gentle rocking motion is highly effective. We feature two vocal settings, each partaking and expanding upon this character with delicate moving lines and rich harmonies. Between these two settings, Charles Rus, our organist, plays a suite of French dance movements based upon *Joseph est bien marié*, a beloved Noël (Christmas carol).

Joseph lieber Joseph mein
hilf mir wiegen mein Kindelein,
Gott, der wird dein Lohner sein
im Himmelreich, der Jungfrau Kind Maria.

Joseph, my dear Joseph,
help me rock my little child.
God will recompense you
in heaven, the Virgin Mary's child.

Eia! (Sause, liebes Kindelein!)
[Sunt impleta quae
predixit Gabriel.]
Virgo Deum genuit,
quod divina voluit clementia.

Ah! (Sweet, beloved little child!)
[Those things are fulfilled that
Gabriel predicted.]
The Virgin has given birth to God,
which the divine mercy willed.

Omnes nunc concinite,
nato regi psallite,
voce pia dicite:
sit gloria Christo nostro infantulo.

Now let all sing together,
sing to the newborn king,
saying with devout voice,
“Glory be to Christ our babe!”

Hodie apparuit in Israel,
quem praedixit Gabriel, est natus Rex.

Today the one whom Gabriel predicted
has appeared in Israel, has been born king.



In dulci jubilo IV: Sing out, ring out!

Verse 1: Four-part setting (Nine German Hymns, 1560)	Leonhard Paminger (1495-1567)
First movement (from <i>Pastorella</i> —after 1720)	Johann Sebastian Bach
Verse 2: Five-part setting (<i>Geistliche Lieder zu fünf Stimmen</i> , 1597)	J. Eccard (1553-1611)
Second movement (from <i>Pastorella</i> —after 1720)	Johann Sebastian Bach
Verse 3: Six-part setting (Nine German Hymns, 1560)	Leonhard Paminger
Fourth movement (from <i>Pastorella</i> —after 1720)	Johann Sebastian Bach
Verse 4: Eight-part setting (1622)	Hieronymus Praetorius (1560-1629)

Our concert closes with settings of each of the four verses of *In dulci jubilo*, with the number of parts growing verse-by-verse from four to five to six to eight. Interwoven with these verses are three movements from Bach's *Pastorella*, an organ suite which invokes the pastoral atmosphere of the nativity story. We find the Paminger settings particularly rewarding. A prolific but now little-known composer, we've gotten to know some of his works through a few recordings by the terrific German group, Stimmwerck. Paminger's language is related to the style of Josquin, but he has a penchant for certain rich harmonies and textures which are all his own.

In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne
leit [liegt] in praesepio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!

In sweet joy
Now sing and be glad!
Our heart's delight lies
in a manger;
And shines like the sun
in the mother's lap.
You are the Alpha and Omega.

O Jesu parvule
Nach dir ist mir so weh!
Tröst' mir mein Gemüte
O puer optime
Durch alle deine Güte
O princeps gloriae.
Trahe me post te!

O little Jesus
For you I long so much;
Comfort my heart
O best of boys
With all your goodness,
O prince of glory
Draw me after you!

O Patris caritas!
O Nati lenitas!
Wir wären all verloren
Per nostra crimina
So hat er uns erworben
Coelorum gaudia.
Eia, wär'n wir da!

Ubi sunt gaudia
Nirgend mehr denn da!
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In regis curia.
Eia, wär'n wir da!

O loving Father
O gentle Son
We were all lost
For our sins
But He for us has gained
The joy of heaven.
O that we were there!

Where are joys
In any place but there?
There are angels singing
New songs
And there the bells are ringing
In the king's court
O that we were there!



Circa 1600

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

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Bob Worth

Biographies

After receiving a B.A. degree at Luther College, **Stephen Escher** did post-graduate work at the University of Iowa and studied in Bologna with cornettist Bruce Dickey. He moved to the San Francisco area and in 1986 became a founding member of The Whole Noyse. Mr. Escher has performed with numerous ensembles in Europe, North America, and Mexico, among them The Taverner Players, Le Studio pour Musique Ancienne de Montreal, Magnificat, The Spiritus Collective, Chanticleer, American Bach Soloists, the Toronto Chamber Choir, and Apollo's Fire. Stephen has made two recordings in London with Andrew Parrott and the Taverner Players for EMI and can also be heard on recordings with Angelicum de Puebla on the Urtext label.

Charles Rus is Director of Music and Liturgy at St. Thomas Episcopal Church in Medina, Washington. A native of Grand Rapids, Michigan, Charles received degrees from the Eastman School of Music, the University of Michigan, and, as a Fulbright Scholar, the Folkwang Hochschule für Musik in Essen, Germany. His teachers include Russell Saunders, Robert Glasgow, and Gisbert Schneider. During his 20 years in San Francisco, he was an organist for the San Francisco Symphony, organ teacher at the San Francisco Conservatory of Music, organist for Temple Emanuel, and Music Director at St. John's Episcopal Church. He has played concerts solo and with the San Francisco Symphony in much of Asia, Europe, and the United States. His liturgical compositions are published by the Church Hymnal Corporation. Charles loves kayaking on Lake Washington and Puget Sound, swimming, and, most of all, playing with his buddy Pointer, who can often be found in his office.

Robert Worth recently retired as Professor of Music at Sonoma State University, where he taught choral music and many other subjects for 27 years. He is the founding music director of Sonoma Bach. In addition to his work in the fields of choral and early music, Bob has a specialty in Kodály musicianship training, and for ten years ran the ear training program at SSU. He is a composer and arranger of both choral music and jazz, and his vocal jazz arrangements have been performed by many groups throughout California and beyond. He was deeply involved in the Green Music Center project in its early years, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and earned his MA in musicology at UC Berkeley. He has received numerous community and university honors, including SSU's Outstanding Professor Award for 1996-97 and Distinguished Alumni Award for 2007-08. After completing numerous collaborative projects with Jeffrey Kahane and the Santa Rosa Symphony, he was named to the position of choral director at the Santa Rosa Symphony in 2002.

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Bruce & Elizabeth Hoelter
Molly Hogan
John James
Boyd Jarrell
Krystle Jeffers
Clare Morris
William & Cynthia Noonan
Annette Randol
Robert Reid
Bruce Robinson
George Sackman
Anne Schaefer
Lisa Smith
David Stohlmann
Spokane County United Way
Liz Varnhagen
Steven Yeager

Up to \$99

In Memory of John Kramer
Richard Aslin
Ellen Aylward
Barbara Oski Bean
Bill Boorman
Linda Lee Boyd
Jon & Vena Breyfogle
Harriet Buckwalter & Bill Blake

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



Domenico Ghirlandaio *Adoration of the Magi* (1488)



Robert Campin *Annunciation* (1428)



Master of Vyšší Brod *Nativity* (c.1350)

Upcoming Events



January 8, 2016

Giants of the High Baroque: Bach and Vivaldi

Live Oak Baroque Orchestra

January 12, 19, 26 and February 2, 2016

Ready, Set, Sing!

Class taught by Christopher Fritzsche

March 20, 2016

Guest Concert: Dancing in the Isles

Musica Pacifica

April 16 and 17, 2016

Sacred Realms: Song of Songs

Sonoma Bach Consort

Green Mountain Singers

For tickets and more information visit:

www.sonomabach.org