

**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

PRESENTS

OPENING RECITAL • ENGLAND

Scepter'd Isle

Christopher Fritzsche, countertenor

Kevin Cooper, lute

Green Mountain Consort

Live Oak Baroque Orchestra

Directed by Robert Worth

Saturday, October 26, 3 PM

SCHROEDER HALL





The Concert, Gerrit von Horthorst (c. 1623)



William Byrd



Man with Lute, Jan Kupetzky (1711)



Presented by Sonoma Bach in association with the Green Music Center

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Sonoma State University

Welcome to Sonoma Bach's 2019-2020 Season

All Over the Map

This season, we're All Over the Map: It's certainly not unusual for Sonoma Bach to feature composers from different parts of Europe. But this season, we're stretching our boundaries in several dimensions, covering a broader geographical range than ever before, and tracing the paths and influences of composers across the map of Europe. We also are tugging on threads of commerce and connection between areas. And we're shining a light on music printing as well, exploring the ways in which the business helped to both aggregate and disseminate repertoire throughout Europe.

Geographical breadth: For the first time, we are exploring music from the countries around the Baltic Sea, in our Early Music Christmas. Though we have done music by Dutch composers over the years, it's a first for us to focus an entire concert on the Netherlands, as we do in our Organ Recital. And we're revisiting an area that we've not seen or heard for some time now: Spain!

Social changes: During the Renaissance and Baroque periods, big changes happened in many areas of life which affected musicians along with everyone else. Travel became increasingly safe and convenient. Glittering centers of power attracted and supported artists of all kinds. "Studying abroad" became more and more common. And the idea of traveling for edification—the so-called "Grand Tour"—became a reality for many.

Currents and connections: In this context, it's not surprising to find musicians moving about. Dowland spent time in Paris, was employed in Copenhagen, and went on his own Grand Tour. Sweelinck mostly stayed home, but students flocked to him from all directions, transporting his ideas and techniques back home. Swedish and Danish composers headed south to study with masters in Venice and Rome. And the Bach family fanned out through various parts of Germany and beyond.

Music printing and commerce: With the advent of music printing in the first years of the 16th century, it became increasingly possible for composers to reach large audiences from afar. Publishers such as Petrucci and Antico (in Italy) and Attaingnant and Moderne (in France) pushed technical and commercial limits, as they gathered in music manuscripts from far and wide and printed them in collections which in turn were distributed broadly.

So come journey with us! We'll sing and play our hearts out for you as together we explore the map of Europe and the musical treasures we find therein.

—Robert Worth, music director



This Scepter'd Isle

*Preposterous ass, that never read so far
To know the cause why music was ordain'd!
Was it not to refresh the mind of man
After his studies or his usual pain?
(Shakespeare, *The Taming of the Shrew*)*

We open our season with a deep dive into Elizabethan music. Sometimes referred to as the “Golden Age of English Music,” the period witnessed a remarkable flowering of music both vocal and instrumental. We focus on several of the greatest composers and several of their most outstanding publications, such as William Byrd’s *Psalmes, sonets and songs* (1588); Antony Holborne’s *Galliards, Almains and other short Aeirs* (1599); and John Dowland’s famous *Lachrimae, or Seaven Teares* (1604). Madrigals, motets, lute airs, consort songs, string dances and intimate lute solos from these and other publications weave together to create a lively evocation of “this blessed plot, this earth, this realm, this England.”

William Byrd was a prodigious English composer, writing in many styles of his time. When he was a student of Thomas Tallis, Queen Elizabeth I granted the two composers a joint monopoly for the importing, printing, publishing, and sale of music in England. Byrd admired the Italian madrigal and used his business to help bring the music to England. The English madrigal developed along similar lines to the Italian genre, but tended to be lighter, due in large part to its poetry. While the Italian madrigal had long been based upon skilled and often inspired verse, the English madrigal did not often tap into the rich veins of the British poetic tradition, but rather employed light verse created to be set to music. Byrd regularly wrote for solo voice and consort and sometimes added texts to the polyphonic accompaniments of the songs, effectively making them into madrigals.

Antony Holborne was one of the most prolific dance composers of his time, and of his 150 works, about three-quarters of them are dance music. He composed for lute, cittern and other instruments during the reign of Queen Elizabeth I, and was known for his ability to connect literature and music. Holborne’s *Pavans, Galliards, Almains and Other Short Aeirs* was published in 1599 and hold sixty-five of Holborne’s compositions, making it the largest surviving collection of its kind. Copies of this music were sent into space on the Voyager 1 and 2 as a representation of human culture and achievement.

John Dowland was a composer, lutenist and singer and is best known for utilizing popular consort songs and dance music in his compositions. He wrote a significant amount of instrumental music for lute, publishing his first collection of airs in 1597, a second collection in 1600, and a third in 1603. He wrote over 80 secular songs including *Come heavy sleep, Fine*

knacks for ladies, and *Go crystal tears*, among many others, each embodying his signature intensity. Dowland was known for epitomizing in his music the humor (mood) of melancholy. Dowland even coined a catch-phrase – ‘Dowland, semper dolens’ (‘Dowland, always grieving’) to describe his musical style. Among the consort works, Dowland's *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans* (1604), became one of the most celebrated musical achievements of the late Renaissance. The pavans are variations on the theme to Dowland's famous song *Flow my tears*, beginning with a falling tear and developing into intense harmonies.

John Wilbye composed only madrigals—66 of them, published in two volumes in 1598 and 1602. Wilbye was an established musician with the Kyston family near Bury St. Edmunds, where he lived most of his life. He is best-known for his emotional use of text, in a style more closely aligned with the Italians rather than his English contemporaries. Wilbye avoids stark contrasts in favor of a full lyric sound. In works like *Adieu, Sweet Amaryllis*, Wilbye demonstrates his style with sequence and repetition, and his outstanding vocal orchestration for ever-changing smaller groups in the ensemble.

Please see further information in the ‘Notes and Texts’ section of this program. We’re so glad you’re here to share this wonderful music with us, and to help us open our 2019-2020 season, *All Over the Map!* We hope you return in a few weeks for *Sing Glorious Praetorius!*, featuring the Sonoma Bach Choir, a fantastic line-up of vocal soloists, Whole Noyse brass ensemble, and Barefoot All-Stars viol ensemble. Brochures with our entire season are available in the lobby.

-- **Dianna Morgan**, executive director

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Sonoma Bach
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This Scepter'd Isle

THE FIRST SET

Opening Song

Though Amaryllis dance in green..... William Byrd (c.1540—1623)

Shaky Ground

All as a sea William Byrd

Ecce quam bonum..... Antony Holborne (c.1545—1602)

And think ye nymphs William Byrd

Stand By Me

Can she excuse my wrongs.....John Dowland (1563—1626)

Almaine: The fruit of love Antony Holborne

Unkind, o stay thy flyingJohn Wilbye (1574—1638)

Darkness

Come heavy sleep John Dowland

Lachrimae antiquae..... John Dowland

Change me, o heav'ns John Wilbye

Smitten

Clear or cloudy..... John Dowland

The sighes Antony Holborne

Time stands still John Dowland

Closing Song

Why dost thou shoot?..... John Wilbye



Intermission



THE SECOND SET

Opening Song

My mind to me a kingdom is William Byrd

Inconstant

Thus saith my Cloris bright..... John Wilbye

The teares of the Muses Antony Holborne

Come again, sweet love doth now invite John Dowland

So Happy

The match that's made William Byrd

Almaine: The night watch..... Antony Holborne

Say, Love, if ever thou didst find..... John Dowland

Parting

Adieu, sweet Amaryllis..... John Wilbye

Lachrimae pavan John Dowland

Go crystal tears John Dowland

Love Betrayed

White as lilies was her face..... John Dowland

Galliard No. 22..... Antony Holborne

Crowned with flowers..... William Byrd

Love Requited

Flora gave me fairest flowers..... John Wilbye

Galliard No. 40..... Antony Holborne

Fine knacks for ladies John Dowland

Closing Song

Ye that do live in pleasures plenty John Wilbye

Notes and Texts

Notes by Robert Worth

THE FIRST SET

Opening Song

The notoriously serious (and litigious) William Byrd here welcomes you with a rocking, danceable partsong that seems somehow to celebrate rejection—to lose is to at least be in the game, and his vow to love no more seems unlikely to be realized. The word ‘chill’ here is an archaic English west-country contraction of the Old Saxon ‘ich will’ (‘I will’).

Though Amaryllis dance in green..... William Byrd (c.1540—1623)
Psalmes, sonnets and songs (1588)

1. Though Amarillis dance in green,
like Fairie Queene,
and sing full clear,
Corina can with smiling cheer:
yet since their eyes make heart so sore,
hey ho, chill [I'll] love no more.

2. Her loving looks, her beauty bright,
is such delight:
that all in vain,
I love to like, and lose my gain:
for her that thanks me not therefore,
hey ho, chill love no more.

Shaky Ground

Our sets for this concert are organized in themes. Each set consists of two songs, with an instrumental dance piece sandwiched in between. Byrd’s ‘All as a sea’ evokes what we think of as a peculiarly modern (though it clearly goes a long way back) sense that the world is falling apart; while ‘And think we nymphs’ applies this same general idea to the specific situation of love, ruled by the fickle and inscrutable God of Love.

All as a sea William Byrd
Psalmes, sonnets and songs (1588)

1. All as a Sea, the world no other is,
ourselves are ships still tossed to and fro,
and lo, each man, his love to that or this,
is like a storm, that drives the ship to go,
that thus our life in doubt of shipwreck
stands,/ our wills the rocks,
our want of skill the sands.

2. The compass is a mind to compass all,
both pleasure, profit, place and fame,
for naught:
the winds that blow men overweening call,
the Merchandise is wit full dearly bought:
trial the Anchor cast upon experience,
for labor, life and all ado the recompense.

Ecce quam bonum..... Antony Holborne (c.1545—1602)
Pavans, Galliards, Almains and other short Aeirs (1599)

And think ye nymphs William Byrd
Songs of sundrie natures (1599)

1. And think ye Nymphs to scorn at love?
as if his fire were but of straws:
he made the mighty gods above,
to stoop and bow unto his laws,
and with his shafts of beauty bright,
he slays the hearts that scorn his might.

2. Love is a fit of pleasure,
bred out of idle brains,
his fancies have no measure,
no more than have his pains,
his vain affections like the weather,
precise or fond, we wot [know] not whether.

Stand By Me

Here the age-old problem of love spurned rears its head. Our first beleaguered lover claims that death is preferable to continued suffering; while Wilbye's heart-wrenching madrigal utters the old meme 'Baby come back!' in pathetic tones.

Can she excuse my wrongs John Dowland (1563—1626)
The first booke of songs or ayres (1597)

1. Can she excuse my wrongs with virtue's
cloak?/Shall I call her good when she proves
unkind?/Are those clear fires which vanish into
smoke?/Must I praise the leaves where no fruit
I find?

2. Was I so base, that I might not aspire
unto those high joys which she holds from
me?/As they are high, so high is my desire:
if she this deny what can granted be?

No, no: where shadows do for bodies stand,
thou may'st be abused if thy sight be dim.
Cold love is like to words written on sand,
or to bubbles which on the water swim.

If she will yield to that which reason is,
it is reason's will that love should be just.
Dear, make me happy still by granting this,
or cut off delays if that I die must.

Wilt thou be thus abused still,
seeing that she will right thee never?
If thou canst not overcome her will,
thy love will be thus fruitless ever.

Better a thousand times to die,
than for to live thus still tormented:
Dear but remember it was I
who for thy sake did die contented.

Almaine: The fruit of love Antony Holborne
Pavans, Galliards, Almains and other short Aeirs (1599)

Unkind, o stay thy flying..... John Wilbye (1574—1638)
The first set of madrigals for 3-6 voices (1598)

Unkind, O, stay thy flying!
And if I needs must die,
pity me dying.
But in thee, my heart is lying,

and no death can assail me,
alas! till life doth fail thee.
Oh therefore, if the fates bid thee be fleeting,
stay for me, whose poor heart thou
hast in keeping.

Darkness

Wrapped around John Dowland's famous 'Lachrimae antiquae', the first of his seven magnificent settings of a melancholy theme, we present two sad songs on diverse topics. Dowland's 'Come heavy sleep' is a prayer for rest in the midst of great suffering; Wilbye's 'Change me, o heav'ns' is a highly expressive and idiosyncratic plea for the gods to help the poor lover in his uphill quest to win his beloved's hand.

Come heavy sleep John Dowland
The first booke of songs or ayres (1597)

Come heavy sleep, the image of true death;
and close up these my weary weeping eyes:
Whose spring of tears doth stop my vital breath,
and tears my heart with sorrow's sigh-swollen cries:
Come and possess my tired thoughts, worn soul,
That living dies, till thou on me be stole

Lachrimae antiquae John Dowland
Lachrimae, or Seaven Teares (1604)

Change me, o heav'ns John Wilbye
The second set of madrigals for 3-6 voices (1609)

Change me, O heav'ns, into the ruby stone,
that on my love's fair locks doth hang in gold:
Yet leave me speech, to her to make my moan;
and give me eyes, her beauties to behold.
Or, if you will not make my flesh a stone,
make her hard heart seem flesh, that now seems none.

Smitten

These songs celebrate a quite different experience: Love accepted, love joyfully returned. 'Clear or cloudy' is a lovely evocation of the feelings we experience when we are with our chosen one. Dowland (despite his deserved reputation for depression and melancholy) embodies these feelings in joyful perfect melodic lines. In 'Time stands still', the composer somehow captures the wonder and fascination and seeming eternity of True Love.

Clear or cloudy John Dowland
The second booke of songs or ayres (1600)

1. Clear or cloudy, sweet as April show'ring,
smooth or frowning, so is her face to me.
Pleased or smiling like mild May all flow'ring,
when skies blew silk and meadows carpets be.
Her speeches notes of that night bird that singeth,
who thought all sweet yet jarring notes outringeth.

2. Her grace like June, when earth and trees be trimmed,
in best attire of complete beauties height.
Her love again like summer's days be dimmed,
with little clouds of doubtful constant faith.
Her trust, her doubt, like rain and head in Skies,
gently thund'ring, she lightning to my eyes.

The sighes Antony Holborne
Pavans, Galliards, Almains and other short Aeirs (1599)

Time stands still John Dowland
The third and last booke of songs or ayres, 1603

Time stands still with gazing on her face,
stand still and gaze for minutes, hours and years, to her give place:
All other things shall change, but she remains the same,
till heavens changed have their course, and time hath lost his name.
Cupid doth hover up and down, blinded with her fair eyes,
and fortune captive at her feet contemned and conquered lies.

Closing Song

We close our first half with Wilbye's musical plea to 'Stop, already!' The apparently obscure reference to the liver is derived from an old idea that that organ was actually the seat of love, especially love gone awry. There's a moving passage in Barbara Kingsolver's 'Animal Dreams' in which Doc Homer explains this idea, describing the heart as 'thick and strong'—amenable to repairs—while with the liver, 'every attempt at repair just opens new holes that tear and bleed.'

Why dost thou shoot?.....John Wilbye
The first set of madrigals for 3-6 voices (1598)

Why dost thou shoot, and I seek not to shield me?
I yield, sweet love, spare then my wounded liver,
and do not make my heart thy arrow's quiver.
O hold! What needs this shooting, when I yield me?



Intermission



THE SECOND SET

Opening Song

‘My mind to me’ is a perfect reply to Byrd’s ‘All as a sea’ from our first half. Here the protagonist has found ways to deal with uncertainty and instability. He (or she) has attained an existence largely free of desire for money, fame or fortune, and is able to live at peace.

My mind to me a kingdom is William Byrd
Psalmes, sonnets and songs (1588)

1. My mind to me a kingdom is,
such perfect joy therein I find,
that it excells all other bliss,
which God or Nature hath assign’d.
Though much I want, that most would have,
yet still my mind forbids to crave.

2. I see that plenty surfeits oft,
and hasty climbers soonest fall:
I see that such as are aloft,
mishap doth threaten most of all:
These get with toil and keep with fear,
such cares my mind can never bear.

3. I press to beare no haughty sway,
I wish no more then may suffice:
I do no more than well I may,
look what I want my mind supplies.
Lo thus I triumph like a King,
my mind content with any thing.

Love Problems

In Wilbye’s madrigal, the beloved one delivers a warning about love and its vicissitudes—not exactly reassuring for an aspiring lover, especially when he sees the light of love (for another) in her eyes. Dowland’s ‘Come again’ is one of his most famous songs. It represents the lover’s pleas for mercy in simple but effective lines, building in each verse sequentially to a satisfying close.

Thus saith my Cloris bright.....John Wilbye
The first set of madrigals for 3-6 voices (1598)

Thus saith my Cloris bright,
when we of Love sit down and talk together:
Beware of Love, dear, Love is a walking sprite;
And Love is this and that,
And O I wot [know] not what,
and comes and goes againe,
I wot not whither.
No, no, these are but bugs to breed amazing,
for in her eyes I saw his torchlight blazing.

The teares of the Muses Antony Holborne
Pavans, Galliards, Almains and other short Aeirs (1599)

Come again, sweet love doth now invite John Dowland
The first booke of songs or ayres (1597)

1. Come again! sweet love doth now invite
thy graces that refrain
to do me due delight,
to see, to hear, to touch, to kiss, to die,
with thee again in sweetest sympathy.

2. Come again! that I may cease to mourn
through thy unkind disdain;
For now left and forlorn
I sit, I sigh, I weep, I faint, I die
in deadly pain and endless misery.

3. Gentle Love, draw forth thy wounding dart,
thou canst not pierce her heart;
For I, that do approve
by sighs and tears more hot than are thy shafts
do tempt, while she for triumphs laughs.

So Happy

Here we have two different takes on happy love. Byrd's 'The match that's made' is set to a moving (and refreshing, after all this belly-aching) paean to a really good marriage. After the joyful and rollicking 'Night watch', Dowland's cheerful ditty praises his sometimes intractable but ultimately adorable 'queen of love and beauty.'

The match that's made William Byrd
Psalmes, sonnets and songs (1588)

1. The match that's made for just and true
respects,/ with evenness both of years and
parentage,/ of force must bring forth many
good effects./

Pari jugo dulcis tractus.

[It is sweet to pull together in equal union.]

2. For where true love and liking sets the
plant,/and concord waters with a firm good
will,/of no good thing there can be any want.

Pari jugo dulcis tractus.

Almaine: The night watch Antony Holborne
Pavans, Galliards, Almains and other short Aeirs (1599)

Say, Love, if ever thou didst find John Dowland
The third and last booke of songs or ayres, 1603

1. Say, Love if ever thou didst find
a woman with a constant mind,
none but one;
And what should that rare mirror be,
some goddess or some queen is she:
She, she, she and only she,
she only queen of love and beauty.

2. But could thy fiery poison'd dart
at no time touch her spotless heart,
nor come near?
She is not subject to Love's bow,
her eye commands, her heart saith 'no':
No, no, no and only no,
one 'no' another still doth follow.

3. How might I that fair wonder know
 that mocks desire with endless no?
 See the moon,
 that ever in one change doth grow,
 yet still the same and she is so:
 So, so, so and only so,
 from Heav'n her virtues she doth borrow

4. To her then yield thy shafts and bow,
 That can command affections so.
 Love is free;
 So are her thoughts that vanquish thee,
 there is no queen of love but she:
 She, she, she and only she,
 she only queen of love and beauty.

Parting

Dowland's 'Lachrimae pavan' for lute solo provides the inspiration for this set on the topic of parting. Wilbye's 'Adieu sweet Amaryllis' plays with two possible applications of the adjective: Does the 'sweet' apply to the girl, or to the farewell? 'Go crystal tears' is a far more serious affair, portraying the lover's sending forth of (apparently bootless) tears and sighs in attempts to soften her heart.

Adieu sweet Amaryllis.....John Wilbye
 The first set of madrigals for 3-6 voices (1598)

Adieu, sweet Amaryllis,
 for since to part your will is.
 O heavy tiding,
 here is for me no bidding;
 Yet once again
 ere that I part with you:
 Amaryllis, sweet adieu.

Lachrimae pavan.....John Dowland
 Lachimae, or Seaven Teares (1604)

Go crystal tears John Dowland
 The first booke of songs or ayres (1597)

1. Go crystal tears, like to the morning
 showers,/ and sweetly weep into thy lady's
 breast,/ and as the dewes revive the drooping
 flow'rs./ So let your drops of pity be addressed/
 to quicken up the thoughts of my desert,
 which sleeps too sound whilst I from her
 depart.

2. Haste, restless sighs, and let your burning
 breath/dissolve the ice of her indurate heart,
 whose frozen rigour, like forgetful Death,
 feels never any touch of my desert;
 Yet sighs and tears to her I sacrifice
 both from a spotless heart and patient eyes.

Love Betrayed

Two light-hearted songs about apparently joyous love going awry. Dowland's text complains bitterly, but is clothed in a rather jolly musical verse form that features a wildly roving tenor line. Byrd's 'Crowned with flowers' first paints a rich musical portrait of the beloved one; tragically, at the critical moment a 'storm of wind' arises, blowing all her faith to smithereens.

White as lilies was her face..... John Dowland
The second booke of songs or ayres (1600)

1. White as lilies was her face,
when she smiled she beguiled;
Quitting faith with foul disgrace,
virtue, service thus neglected,
heart with sorrow hath infected.

2. When I swore my heart my own,
she disdainèd, I complainèd;
Yet she left me overthrown,
careless of my bitter grieving,
ruthless bent to no relieving.

3. All in vain is Ladies' love,
quickly choosèd, shortly loosèd;
For their pride is to remove,
out alas their looks first won us,
and their pride hath straight undone us.

Galliard No. 22..... Antony Holborne
Pavans, Galliards, Almains and other short Aeirs (1599)

Crowned with flowers..... William Byrd
Psalmes, songs and sonnets (1611)

Crowned with flowers, I saw fair *Amarillis*
by *Thirsis* sit, hard by a fount of Crystal
And with her hand more white than snow or Lilies
on sand she wrote: My faith shall be immortal.
And suddenly a storm of wind and weather
blew all her faith and sand away together.

Love Requited

Wilbye's 'Flora gave me fairest flowers' is a smiling madrigal of love given and love received; while 'Fine knacks for ladies' is a wild and crazy patter song—almost a market song—in which the lover sets out his priorities and prerequisites for true happiness.

Flora gave me fairest flowers..... John Wilbye
The first set of madrigals for 3-6 voices (1598)

Flora gave me fairest flowers,
none so fair in Flora's treasure:
These I placed on Phillis' bowers,
She was pleased, and she my pleasure.
Smiling meadows seem to say:
Come ye wantons, here to play.

Galliard No. 40..... Antony Holborne
Pavans, Galliards, Almains and other short Aeirs (1599)

Fine knacks for ladies John Dowland
The second booke of songs or ayres (1600)

1. Fine knacks for ladies, cheap, choice, brave
and new, good pennyworths, but money cannot
prove. I keep a fair, but for the fair to view
a beggar may be liberal of love.
Though all my wares be trash, the heart is true.

2. Great gifts are guiles and look for gifts
again, my trifles come as treasures from my
mind. It is a precious jewel to be plain,
sometimes in shell the Orient's pearls we
find. Of others take a sheaf, of me a grain

3. Within this pack pins, points, laces and gloves,
and divers toys fitting a country fair.
But in my heart, where duty serves and loves,
turtles and twins, court's brood, a heav'nly pair.
Happy the man that thinks of no removes.

Closing Song

In our final song, John Wilbye sings of the power of sweetest melody, inspired by the legendary lutenist Amphion. He closes with a rousing wish, which we pass along directly and most sincerely to you: 'The mirth of heav'n God send ye!'

Ye that do live in pleasures plenty John Wilbye
The second set of madrigals for 3-6 voices (1609)

Ye that do live in pleasures plenty,
and dwell in Music's sweetest Airs;
Whose eyes are quick, whose ears are dainty,
not clogged with earth or worldly cares:
Come sing this song, made in Amphion's praise,
who now is dead, yet you his fame can raise.

Call him again, let him not die,
but live in Music's sweetest breath;
Place him in fairest memory,
and let him triumph over death.
O sweetly sung, his living wish attend ye;
These were his words: "The mirth of heav'n God send ye!"



Featured Soloist

Christopher Fritzsche, countertenor



Green Mountain Consort

Dianna Morgan
soprano

Ruth Escher
mezzo

Paul Haile
tenor

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
viol

Anna Washburn
violin

William Skeen
viol

Phebe Craig
organ

Kevin Cooper
lute

Live Oak Baroque Orchestra is Sonoma Bach's resident instrumental ensemble. 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 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.

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 as a soloist and with Agave Baroque and Ensemble Mirable. He has performed with Les Suprises Baroque, Live Oak Baroque Orchestra, Accademia d'Amore Baroque Opera Workshop, Long Beach Camerata Singers, and the Corona del Mar Baroque Festival Chamber Orchestra. Kevin's publications range from guitar quartet arrangements like Carlo Farina's Cappriccio Stravagante and folk and children's music like 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.

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.

Ruth Escher graduated magna cum laude from the University of the Pacific Conservatory of Music, and continued her studies in London at the Guildhall School of Music and Drama. Ruth is a founding member of the American Bach Soloists and has performed and recorded with Magnificat, Philharmonia Baroque Orchestra, the San Francisco Symphony Chorus and Theatre of Voices. She is delighted to be living, teaching and singing in beautiful Sonoma County.

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 renowned venues: The Kennedy Center (Washington D.C.), New York's Lincoln Center, as well as national concert

halls across Asia and Europe, including London's Wigmore Hall. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's Chichester Psalms and, as a member of Chanticleer, earned two Grammy awards for the CDs Colors of Love and Lamentations and Praises by the celebrated British composer Sir John Tavener.

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.

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 won 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 hiking, camping, and backpacking. 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.

William Skeen plays principal cello in Philharmonia Baroque Orchestra, American Bach Soloists, Portland Baroque Orchestra, Musica Angelica, Pacific Music Works in Seattle, Pacific Baroque Orchestra in Vancouver, and the Bach Collegium of San Diego. In addition to performing with almost every baroque orchestra on the west coast, he is Associate Principal cellist and Viola da Gamba soloist with the Carmel Bach Festival. Mr. Skeen is a sought-after chamber musician. He co-founded the New Esterhazy Quartet, La Monica, and is a member of the 54th Annual Grammy-nominated ensemble, El Mundo. He has performed with the National Symphony of Mexico, the LA Philharmonic and the Dallas Symphony, and often tours the Americas with Musica Angelica, the Wiener Akademie of Vienna, and actor John Malkovich. Mr. Skeen is Adjunct Professor of Baroque Cello and Viola da Gamba at The University of Southern California, founder and co-director of the SFEMS Classical Workshop, and is on the faculty of the American Bach Soloists ACADEMY, and the SFEMS Baroque Workshop. William holds a Bachelor of Music degree from the Cleveland Institute of Music, working with Alan Harris, and a Master of Music degree from U.S.C., studying with Ronald Leonard.

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 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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Angel Lutenist, Melozzo da Forlì (c. 1480)



John Dowland



Anonymous

Upcoming Events

BachTalk: Sing Glorious Praetorius!

November 7, 2019



Thanksgiving: Sing Glorious Praetorius

November 15 & 16, 2019



Early Music Christmas: Northern Climes

December 14 & 15, 2019



Ready, Set, Sing!

Tuesday Nights in January 2020



Organ Recital: The Orpheus of Amsterdam

January 10, 2020