



# ART::MUSIC

OUR 2023-2024 SEASON



# ART::MUSIC

Having just spent the past year celebrating our namesake in our 'Bach's World' season, we now turn to a very different theme. I've long been interested in the relationship between music and the other arts. To some extent, this comes with the turf of being a choral conductor, for our music contains and is based in part upon literature, either preëxisting or newly made.

But beyond this fundamental connection, there are many possible touchpoints between the arts. Think of dance or of music theater. Of Mussorgsky's 'Pictures at an Exhibition', of Beethoven's 'Pastoral Symphony', or of an illuminated manuscript which preserves ancient music riddled with historiated initials and drolleries.

And then there is *ekphrasis*, the attempt to convey the gist, even the deep meaning, of a work of music in words. Sometimes this has been called wryly 'dancing about architecture', an impossible task on the face of it, perhaps even a fool's errand. And yet a good writer or speaker who is highly attuned to music can sometimes lead us (as though by the hand) deep into a musical work.

In each of our concert sets this season, we will of course perform wonderful early music from different areas of the repertoire, as we are wont to do. But we'll also tug at the connections between music and text; we'll share works of visual art which bring to life scenes and stories from our music; and we'll work to bind eye and ear, mind and heart together into an integrated experience which may transcend that inspired by any one of the arts alone.

We begin with a close look at one of the most beloved motets of all time: The 'Ave Maria' of Josquin Deprez. In our Opening Recital, we'll perform this great

work, precursors to it, and later pieces which expand upon Josquin's immortal music. In November, we'll turn to the wealth of music manuscripts produced by the workshop of Petrus Alamire. Circa 1600 will present an a cappella concert featuring many of the motets, masses and Magnificat settings included in Alamire's publications, matching the music with images from the manuscripts. And then we'll close out 2023 with Heinrich Schütz's oratorio setting of the Christmas Story, each phase of the tale illustrated by remarkable works of art from Schütz's epoch.

In the new year, our Organ Recital, featuring once again the illustrious Anne Laver, will focus upon Saint Cecilia, the patron saint of music. Our Sacred Realms set will feature a variety of Renaissance works depicting scenes found on the very walls of the Church of St. Seraphim. In April, Circa 1600 will join with multi-instrumentalist Shira Kammen, lutenist Kevin Cooper, artist Julia Loopstra, and the Barefoot Consort of Viols to tell 'Two Tall Tales'; and we'll close in early June with a choral-orchestral set marking the 300<sup>th</sup> anniversary of J.S. Bach's great second cycle of Leipzig cantatas, featuring our own Live Oak Baroque Orchestra and the Sonoma Bach Choir.

Wrapped in among our seven concert sets, we'll fill in the picture with a series of illuminating Bach Talks. We'll dive into diverse aspects of the music we're performing; we'll learn about our composers, about their lives and milieus; and we'll explore how art in different media can connect with and complement our music.

Come join us this season as we explore the world of art through the lens of music!

—ROBERT WORTH, Music Director

# Opening Recital: The Most Famous Motet

**Saturday, October 21, 8 P.M.**

**Sunday, October 22, 3 P.M.**

*Backgrounder lecture 35 minutes  
before each performance*

**Green Mountain Consort**

Directed by Robert Worth

ST. SERAPHIM ORTHODOX CHURCH

*“This was one of the most  
profoundly musical experiences  
I’ve had. Even now, many days later,  
I hear the music inside my head.”*

Most anyone who loves Renaissance music, or anyone who has ever taken a music appreciation class, is familiar with the sublime ‘Ave Maria’ of Josquin Desprez (c1453–1521). One of the clearest exemplars of the Renaissance polyphonic style, it seems to breathe a world all its own. In our Opening Recital, we will explore the precursors of this magical piece, and also follow it into the future, as composers not only adopt its style, but also use it as the basis for so-called ‘parody’ works—the ultimate form of musical compliment. And we’ll match the music with visual images from the signal episodes in the life of Mary which it commemorates.



Fra Angelico, Coronation of the Virgin, c1432.

# Thanksgiving: The Treasury of Petrus Alamire

**Saturday, November 18 at 8 P.M.**

**Sunday, November 19 at 3 P.M.**

*Backgrounder lecture 35 minutes  
before each performance*

**Circa 1600**

Directed by Robert Worth  
and Amanda McFadden

SCHROEDER HALL

*“I loved the concert!*

*Beautiful music, beautiful space,  
beautiful singing. Really special!”*

From 1500 to 1535, a remarkable series of musical manuscripts were produced in the workshop of Petrus Alamire, calligrapher, musician, composer and spy. These comprise a treasure trove of music by the great mid-Renaissance composers. Many of these musicians were immortalized in a celebratory motet by one of their number, Pierre Moulu, whose brilliant ‘Mater floreat’ names and praises 18 composers whose works were issued by Alamire. In our concert, we’ll perform Moulu’s motet as well as many brilliant works by the named composers, including a complete mass setting; and we’ll feature some of the spectacular images and illuminations from the Alamire collection.



Josquin Deprez, from *Missa Pange lingua*, c1514.

# Early Music Christmas: *Ein Kind ist uns geboren!*

**Saturday, December 16 at 8 P.M.**

**Sunday, December 17 at 3 P.M.**

*Backgrounder lecture 35 minutes  
before each performance*

**Sonoma Bach Choir**

**Live Oak Baroque Orchestra**

**The Whole Noyse**

Directed by Robert Worth  
and Amanda McFadden

SCHROEDER HALL

*“Your Christmas program was  
yet another gift from Bob to the  
community, beautifully conceived,  
developed, prepared, and presented.”*

Sonoma Bach presented its first Early Music Christmas in 2012; each year since, we have offered a fresh take on this venerable tradition. For our 12<sup>th</sup> annual EMC, we call upon the great Heinrich Schütz (1585–1672), one of our all-time favorite composers, and his *Historia der Geburt Jesu Christi*, a wondrous telling of the Christmas tale first performed in Dresden in 1660. The setting calls for a rich ensemble, complete with choir, vocal soloists, and a colorful orchestra including cornetti and sackbuts. We'll augment Schütz's telling of the story with additional works from his milieu, extending the narrative back to include the Annunciation and the Visitation, and concluding with a very special peroration.



Workshop of the Master of Frankfurt, *Adoration of the Christ Child*, 1502.

# Organ Recital: Appear and Inspire

**Saturday, January 20 at 3 P.M.**

*Backgrounder lecture 35 minutes  
before the performance*

**Anne Laver, organ**

**Circa 1600**

SCHROEDER HALL



*“I feel so very lucky to have such  
beautiful musical offerings so  
close to home. Thank you for your  
unique contribution to my life.”*

Organist extraordinaire Anne Laver joins us in a collaborative concert inspired by St. Cecilia, patron saint of musicians and especially of organists. Annie will play music by women composers, including Caterina Assandra (c1590–c1618); Sór Maria Clara del Santísimo Sacramento (*fl*1650–1700); and Fanny Mendelssohn (1805–1847). She’ll also tug on threads of patronage by women passionate about music, including Elizabeth Bacon (c1541–1621), better known as ‘Ladye Nevell’; Queen Christina of Sweden (1626–1689); and Princess Anna Amalia of Prussia (1723–1787). Circa 1600 will provide vocal music in honor of St. Cecilia, and throughout we’ll feature imagery from the rich trove of Cecilian iconography.



Orazio Gentileschi and Giovanni Lanfranco, *Saint Cecilia and an Angel*, c1620.

# Sacred Realms: The Singing Walls

**Saturday, March 9 at 8 P.M.**

**Sunday, March 10 at 3 P.M.**

*Backgrounder lecture 35 minutes  
before each performance*

**Green Mountain Consort**

Directed by Robert Worth

ST. SERAPHIM ORTHODOX CHURCH

*“The concert was absolutely beautiful.*

*The ensemble is so tight, so clean.*

*I couldn't get over the musicality of  
the group. They really got the music!”*

The interior walls of the incredible Church of Saint Seraphim—a local institution for lo! these many years—are now almost completely covered with remarkable frescos of biblical scenes. In this fascinating production, the Green Mountain Consort will figuratively ‘pull the scenes down from the walls’, as the group performs Medieval, Renaissance and early Baroque compositions which tell the selfsame stories surrounding audience and singers on the walls and ceiling of the church. Featured composers will include Guillaume de Machaut, John Dunstable, Josquin Desprez, Ludwig Senfl, Orlande de Lassus, Michael Praetorius and Heinrich Schütz. Don't miss this inspiring multi-media experience!



Church of Saint Seraphim, Santa Rosa, California.

# Spring Returns: Two Tall Tales

**Saturday, April 27 at 8 P.M.**

**Sunday, April 28 at 3 P.M.**

*Backgrounder lecture 35 minutes  
before each performance*

**Circa 1600**

**Barefoot Consort of Viols**

**Special Guests:**

**Shira Kammen**

**Kevin Cooper**

**Illustrations: Julia Loopstra**

Directed by Robert Worth  
and Amanda McFadden

SCHROEDER HALL

*“Thank you for your dedication  
to finding all of these musical  
treasures and bringing them to us.”*

In this rollicking show, we present two very different dramas, set to very different music. Our opening half features the ‘Festino nella sera del Giovedì grasso avanti cena’ (‘A little party on the evening of Fat Thursday before supper’), by the Bolognese composer Adriano Banchieri (1568–1634). The piece features a rich cast of characters performing a variety of songs ranging from the absurd to the sublime. After intermission, we’ll take on ‘The Unicorn, the Gorgon and the Manticore’, by Gian Carlo Menotti (1911–2007). Subtitled ‘The Three Sundays of a Poet’, the piece is a parable of the phases of an artist’s life and of the difficulties in being truly heard. Original artwork by Julia Loopstra will complement the music.



Sebastian Münster, *Cosmographia universalis*, c1560.

# Season Farewell: The Most Ambitious Project

**Friday, May 24 at 8 P.M.**

**Saturday, May 25 at 3 P.M.**

*Backgrounder lecture 35 minutes  
before each performance*

**Sonoma Bach Choir**

**Live Oak Baroque Orchestra**

Directed by Robert Worth and  
Amanda McFadden

SCHROEDER HALL

*“I’ve run out of adjectives  
to describe your shows!”*

In 1724, a year after he moved to the city of Leipzig, Bach embarked upon the largest project of his long and storied career: The creation of a unified annual cycle of chorale cantatas for the church year. For the 1723–24 season, he had cobbled together a cycle of diverse cantatas, mixing some works from his years in Weimar with new cantatas. The new cycle was to be unified around the chorale cantata, in which each entire piece was built around a single Lutheran chorale. In the event, he composed some 42 of these for the cycle, adding 8 more in later years. We will voyage through this vast trove of fabulous music by performing a series of triptychs, each made up of the bare chorale melody; the grand opening movement; and the final chorale.



*Anonymous, View of West Side of Thomasschule, Leipzig, 1732.*



## OUR ENSEMBLES

**The Sonoma Bach Choir** specializes in the music of the High Baroque. Founded in 1991, the group has performed many of Bach's masterworks, including the Mass in B Minor, the Christmas Oratorio, and the St. John and St. Matthew Passions, as well as works by Handel, Mozart, Monteverdi, Schütz, Gabrieli and many others.



**Circa 1600** is our chamber choir, focused upon the nexus between the Renaissance and the Baroque. The group's primary repertoire is drawn from the 16<sup>th</sup> and 17<sup>th</sup> centuries, with occasional forays backward to the 15<sup>th</sup> century and forward up to and including J.S. Bach. Guiding lights include Josquin Desprez, Claudio Monteverdi, and Heinrich Schütz.



**The Green Mountain Consort** is a vocal chamber ensemble specializing in Renaissance and Early Baroque music. The group features thematic programs, with repertoire chosen to make the most of the intimacy and flexibility of the one-on-a-part format.



**Live Oak Baroque Orchestra** is Sonoma Bach's period-instrument ensemble. Led by Baroque violin sensations Elizabeth Blumenstock and Aaron Westman, LOBO brings sumptuous tone and breathtaking flair to the repertoire of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Experience Baroque music at its finest, passionately performed by some of the country's most exceptional period instrumentalists.

**Guest Ensembles:** One of the country's leading early music brass ensembles, **The Whole Noyse** performs on a wide range of historical wind band instruments. Ever since their 2012 debut, whenever a fabulous viol consort is called for, **Barefoot All-Stars** have been entertaining audiences on a regular basis.

## OUR VENUES



**Schroeder Hall  
Green Music Center  
Sonoma State University  
Rohnert Park**

Most of our productions take place in this wonderful 240-seat recital hall at the Green Music Center. Designed with chapel-like

acoustics, Schroeder is perfect for early music. There is no bad seat in the house — sightlines are excellent from anywhere, and the sound projects evenly to all seats. Schroeder's pipe organ, designed and constructed by the iconic American builder John Brombaugh, is one of the finest instruments of its type.



**St. Seraphim  
Orthodox Church  
90 Mountain View Ave.  
Santa Rosa**

Each season we produce at least one concert set in this remarkable church. The hall offers a combination of outstanding acoustics, an

intimate audience experience, and an interior almost entirely covered in magnificent frescos. The beautiful gardens, the friendly people and a feeling of deep peace about the place are just some of the reasons we love rehearsing and performing at St. Seraphim.

## LEARNING AND EXPLORATION

**Brombaugh Organ Exploration – Saturday, February 3, 10 A.M. – 2 P.M.**

We are thrilled to invite you to explore Schroeder Hall's magnificent Brombaugh Organ. This stunning instrument, built by renowned organ builder John Brombaugh, is a true masterpiece and a Sonoma County treasure. In the morning we invite local Girl Scouts to earn their official Musician Badges, and in the afternoon we invite our audiences to get an up-close experience with the organs we feature in our concert series. Details at [www.sonomabach.org](http://www.sonomabach.org).

**BachTalks:** Fascinating talks on upcoming repertoire.

Season Introduction, with Bob Worth – Thursday, September 28 at 7 P.M.

Performable Music in Art, with Bob Worth – Thursday, November 9 at 7 P.M.

Two Tall Tales, with Amanda McFadden – Thursday, March 28 at 7 P.M.

The Most Ambitious Project, with Dan Solter – Thursday, May 16 at 7 P.M.

**Backgrounders:** Each of our concerts is preceded by a lively half-hour presentation by our music director or by a special guest. These cover highlights of the repertoire, tips for listening, background material, and stories from the early music trenches. Many Backgrounders include the participation of the full performing forces.

**Sonoma Bach High School Art Contest:** We invite High School Art students to explore the theme *Music and Myth*, and to submit a new piece of artwork for our High School Art Contest. A panel of local judges will select the top submissions for cash prizes. Art pieces will be displayed and winners will be honored at our 'Spring Returns' concerts in April in Schroeder Hall.

**Sonoma Bach Choir Open Rehearsal and Auditions:** Sonoma Bach is looking for singers in all voice parts to add to our musical community for our 2023–2024 season, ART::MUSIC. Join us for an open rehearsal on *Wednesday, September 6<sup>th</sup> at 7 P.M.* Come say hello, sing through the repertoire with us, get a feel for the group, and sign up for an audition. For more information, visit [www.sonomabach.org](http://www.sonomabach.org).

## What We Do—And Why

Sonoma Bach brings together and nurtures a community of music-lovers in our beloved Sonoma region to share in the magnificent experience of early music. We know that this music from the distant past—sacred and worldly, vocal and instrumental, solemn and joyful—can speak powerfully to today's audiences, and we reach out not only to those already familiar with its pleasures and beauties and traditions, but also to those for whom the music is brand-new.

Our ensembles—three vocal groups and our period-instrument orchestra—prepare and perform an annual series of seven concert sets, featuring exciting repertoire presented in imaginative programs designed to bring to life the magic of the music and to connect compellingly with our audiences.

Most of our concerts take place in the Green Music Center's 240-seat Schroeder Hall, with its live acoustics and wonderful Brombaugh pipe organ. In addition, we offer site-specific concerts designed for special places in Sonoma County, such as our concerts in the domed and frescoed St. Seraphim Orthodox Church.

Sonoma Bach offers a variety of opportunities for singers, instrumentalists and listeners to learn and explore. Our classes, workshops and lectures focus upon four broad areas: Individual skills, including vocal technique and sight-reading; ensemble skills; knowledge of repertoire; and 'the big picture': What does it all mean, and how can I connect? Through steadfast commitment to our mission during the pandemic, we have learned how to present many of these events virtually, and will continue to connect in these new ways going forward.

We believe passionately in the power of music to bring people together, to help us work through life's challenges, and to serve as a catalyst for positive change. When people make music with and for each other—with skill, with style, with love—we believe that our world becomes better. Sonoma Bach is proud to have been serving our community for more than three decades through this essential activity of music-making, and we look forward eagerly to continuing our efforts for many years to come.

# TICKET ORDER FORM

	GENERAL	STUDENT	TOTAL
<b>Opening Recital: The Most Famous Motet</b>			
Sat, Oct 21, 8 P.M.	___ x \$30	___ x \$15	= _____
Sun, Oct 22, 3 P.M.	___ x \$30	___ x \$15	= _____
<b>The Treasury of Petrus Alamire</b>			
Sat, Nov 18, 8 P.M.	___ x \$30	___ x \$15	
Sun, Nov 19, 3 P.M.	___ x \$30	___ x \$15	= _____
<b>Early Music Christmas: Ein Kind ist uns geboren!</b>			
Sat, Dec 16, 8 P.M.	___ x \$30	___ x \$15	= _____
Sun, Dec 17, 3 P.M.	___ x \$30	___ x \$15	= _____
<b>Organ Recital: Appear and Inspire</b>			
Sat, Jan 20, 3 P.M.	___ x \$30	___ x \$15	= _____
<b>Sacred Realms: The Singing Walls</b>			
Sat, Mar 9, 8 P.M.	___ x \$30	___ x \$15	= _____
Sun, Mar 10, 3 P.M.	___ x \$30	___ x \$15	= _____
<b>Spring Returns: Two Tall Tales</b>			
Sat, Apr 27, 8 P.M.	___ x \$30	___ x \$15	= _____
Sun, Apr 28, 3 P.M.	___ x \$30	___ x \$15	= _____
<b>Season Farewell: The Most Ambitious Project</b>			
Fri, May 24, 8 P.M.	___ x \$30	___ x \$15	= _____
Sat, May 25, 3 P.M.	___ x \$30	___ x \$15	= _____

**SUBTOTAL = \_\_\_\_\_**

To order a package, please choose ONE of the following options, and indicate above which concert dates you wish to attend:

- Season Pass to all 7 concerts: Less 15% = \_\_\_\_\_
- Build-Your-Own Ticket Package to 3 or more concerts: Less 10% = \_\_\_\_\_

**I would like to make a tax-deductible donation to Sonoma Bach: = \_\_\_\_\_**

**GRAND TOTAL = \_\_\_\_\_**

## PRICING & PASSES

- **Season Pass to all 7 concerts:** 15% discount on individual tickets!  
General: \$178.50, Student: \$89.25
- **Build-Your-Own Ticket Package:** 10% discount on 3 or more concerts!
- **Single Tickets:** General: \$30, Student: \$15

## ORDERING

Order tickets 3 ways:

- **Online** — [www.sonomabach.org](http://www.sonomabach.org)
- **By Phone** — (707) 347-9491
- **By Mail** — Fill out and return this detachable form to:  
Sonoma Bach, P.O. Box 656, Cotati, CA 94931 (note new address).

Name		
Address		
City	State	Zip
Phone		
Email		

Your tickets will be mailed to you at the above address.

**Payment Method (select one):**

\_\_\_ Check made out to *Sonoma Bach*    \_\_\_ Credit Card:  VISA     MC     AMEX

Name on credit card		
Card #	Exp Date	CID#
Signature		



P.O. Box 656  
Cotati, CA 94931  
sonomabach.org  
707-347-9491

# ART::MUSIC

OUR 2023-2024 SEASON



*“The program was inspired  
and the performances kinetic!  
We were moved, energized and  
engaged throughout. Thank you  
for the whole experience!”*