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CALIFORNIA BACH SOCIETY,  
UNDER THE DIRECTION OF PAUL FLIGHT,  
PRESENTS A VENETIAN CHRISTMAS

Friday December 5, 2008, 8pm at St. Gregory of Nyssa Episcopal Church,  
500 De Haro Street (at Mariposa), San Francisco

Saturday, December 6, 2008, 8pm at All Saints Episcopal Church,  
555 Waverley Street (at Hamilton), Palo Alto

Sunday, December 7, 2008, 4pm at St. Mark's Episcopal Church,  
2300 Bancroft Way (at Ellsworth), Berkeley

Doors open 30 minutes prior to each performance

Tickets:

Advance purchase: General \$25 / Senior \$18 / Student \$10

At the door: General \$30 / Senior \$22 / Student \$10

(415) 262-0272 / <http://www.calbach.org>  
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**“... such astonishing purity and beauty of tone ...”**

-- Lisa Hirsch in her Classical Music Blog *The Iron Tongue of Midnight*,  
on California Bach Society's October 19, 2008 performance of *Early Bach Cantatas*

**Palo Alto, November 2, 2008** – The magnificent architecture of St. Mark's in Venice inspired many composers to write music for multiple choirs. Join California Bach Society for a “Venetian Christmas” and discover gems by Willaert, Gabrieli, Monteverdi, and others. To enhance the splendor, four sackbut (early trombone) players and two violinists join the 30-voice chamber chorus.

Be it as choirmasters, organists, singers, or instrumentalists, all composers on this program were directly involved in Venetian musical life, the center of which was Saint Mark's, the famous cathedral church next to the Doge's palace in the Piazza San Marco. Their music is known as the "Venetian" polychoral style, in which multiple choirs are placed in different balconies in the church. Each choir is musically self sufficient, and the phrases they sing are alternated back and forth, creating the spatial and sonic effect of blocks of sound emanating from different locations within the building. Adrian Willaert, a Franco-Flemish composer, and the first famous "Maestro di Capella" of Saint Mark's, began experimenting with the technique, and subsequent composers embraced the style more fully.

Sackbut (early trombone) players Richard van Hessel, Sanford Stadtfeld, Ernie Rideout, and David Hogan Smith join California Bach Society for these performances. For their biographies, please see pages 3 and 4.

**Program:**

Claudio Monteverdi	<i>Magnificat</i> for four voices and continuo, from <i>Selva Morale e Spirituale</i> (1640) <i>Magnificat</i> for eight voices, violins, sackbuts, and continuo, from <i>Selva Morale e Spirituale</i> (1640)
Giovanni Bassano	<i>Quem vidistis pastores?</i> <i>Hodie Christus Natus Est a 10</i>
Giovanni Croce	<i>Quaeremus cum Pastoribus</i>
Giovanni Gabrieli	<i>Angelus ad pastores ait</i> <i>Hodie Christus natus est</i> <i>Quem vidistis pastores?</i> <i>O magnum Mysterium</i>
Adrian Willaert	<i>O beata Infantia/O felices Panni</i> (motet in 2 parts) <i>O Magnum Mysterium</i>
Alessandro Grandi	<i>Hodie, nobis de caelo pax vera descendit</i>
Gregor Aichinger	<i>Noe, noe, psallite</i>

## Biographies

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Artistic Director **dr. Paul Flight**, a noted choral conductor, teacher and singer, is in his third season with the California Bach Society. A former member of such distinguished ensembles as The Waverly Consort, Theatre of Voices, Pomerium Musices, and the New York Collegium, he brings a wealth of expertise to CBS. In addition, he is the newly appointed Artistic Director of Schola Cantorum San Francisco, and the Founding Director of Chora Nova.

Dr. Flight is also in his ninth season as Principal Conductor of the Madison Early Music Festival, where he has directed masterworks by Bach, Handel, Telemann, Vivaldi, Purcell, Dufay and Guerrero. He has twice been a Visiting Professor of Music at UC Berkeley, directing the Music Department's top choral ensembles. He conducted an operatic double-bill production of Gustav Holst's *Savitri* and Darius Milhaud's *Les malheurs d'Orphée* for Mills College and, in 2003, sang the title role in Philip Glass's *Akhmaten* for Oakland Opera-Theater. A renowned counter-tenor, he has also performed works by John Adams, Leonard Bernstein and Unsuk Chin with The Los Angeles Philharmonic, The Cleveland Orchestra, The Atlanta Symphony Orchestra, The Berkeley Symphony, and the Norwegian State Opera, and recently made his debut at the Kennedy Center singing the first counter-tenor role in *El Niño*. He received his doctorate from Indiana University, where he studied conducting with Robert Porco. His research focused on the Venetian composer Giovanni Croce (1557-1609), and he has recorded a program featuring the music of Croce for *Harmonia*, a nationally syndicated radio show. Dr. Flight recently appeared as a guest on KALW radio's performing arts program, *My Favorite Things*, and has lectured on opera, music history and form as a Visiting Professor at Mills College.

**California Bach Society** has established a reputation for its historically informed interpretations of Renaissance and Baroque choral music. Throughout its 37-year history, CBS has performed with such early music luminaries as Magnificat and members of the Philharmonia Baroque Orchestra. CBS was a featured concert presenter at the 2000 Berkeley Early Music Festival. In 2003, CBS joined the world-renowned Kronos Quartet in the Bay Area premiere of Terry Riley's *Sun Rings* at the San Francisco Jazz Festival. San Francisco Classical Voice has praised the chorus for its "elegant affecting performance" and noted that the choir sang with "serene confidence...delicate nobility...[and] effervescent grace."

## Sackbut (early trombone) Players' Biographies

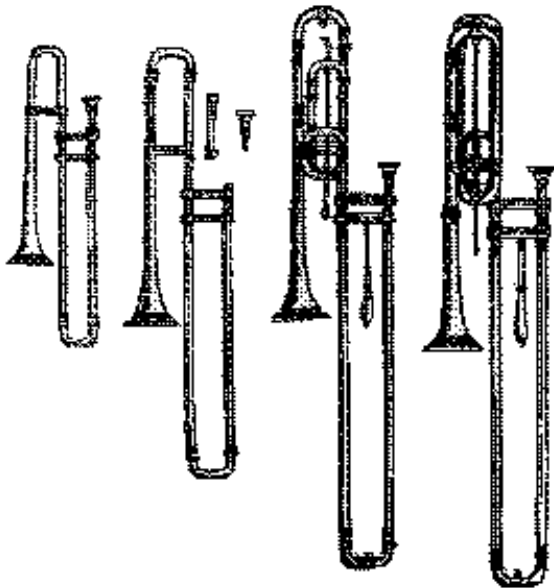
**Richard Van Hessel** is a founding member of the Whole Noyse. He studied trombone at S.U.N.Y. at Purchase with Roger Smith and John Swallow, and has performed at Shakespeare festivals in California, Utah and Oregon, where he also served as director of the musicians. Mr. Hessel has a special interest in the English Ballad literature of the 16th through 18th centuries, and has published a collection of ballads, "A Reveller's Jovial Companion". He plays with the ensemble The Carman's Whistle, which specializes in

this repertoire. Mr. Hessel has performed with Philharmonia Baroque Orchestra of the West, the American Bach Soloists, the American Classical Soloists, and at the Aston Magna Festival. He can be heard on recordings with The Whole Noyse, Magnificat, the American Bach Soloists, and the Vancouver Cantata Singers.

**D. Sanford Stadtfeld** is a native of San Francisco and has been performing with a diverse range of bay area ensembles over a period of more than twenty years. As a trombonist he has worked with numerous symphonies, brass ensembles and jazz groups. Mr. Stadtfeld specializes in sackbut and historical trombone, and has performed with Philharmonia Baroque Orchestra, the American Bach Soloists, Magnificat, Chanticleer, and the Vancouver Cantata Singers. He holds a B.S. degree from the U.S. Coast Guard Academy and a M.S. from the University of California, Berkeley.

**David Hogan Smith** holds a D.M.A. degree from Stanford University. He edits and publishes music for wind instruments of the Renaissance and Baroque periods. He performs on a variety of early woodwinds and brasses, and has been a faculty member of the San Francisco Early Music Society Workshops and the Amherst Music Festival. Currently he is the director of the Festival Consort and is the founding director of the King's Trumpetts and Shalmes, based in San Francisco.

Bass trombonist **Ernie Rideout** is a member of Philharmonia Baroque Orchestra, and has performed with the American Bach Soloists, Magnificat, The Whole Noyse, and many other period performance groups. He is the editor in chief of Keyboard magazine.



Sackbuts

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