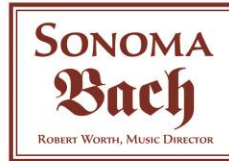




James Abbott McNeill Whistler, detail from *Harmony in Blue and Silver: Trouville*, 1865.



PRESENTS

MAJOR WORKS

A HUMAN REQUIEM

Danielle Sampson, soprano

Paul Murray, bass

Sonoma Bach Choir

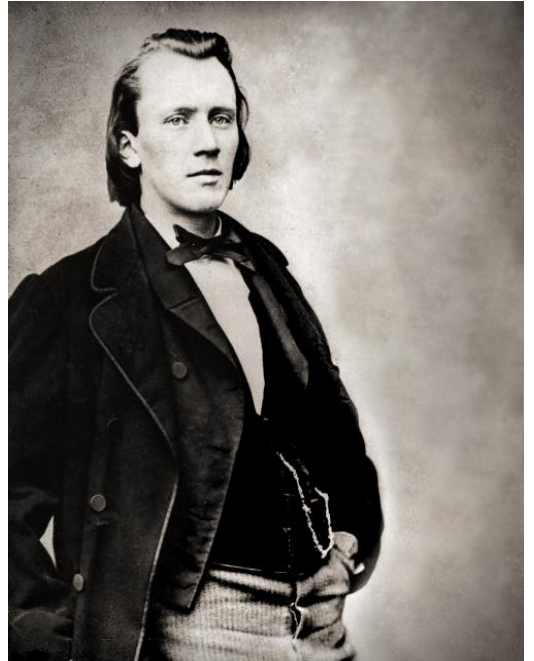
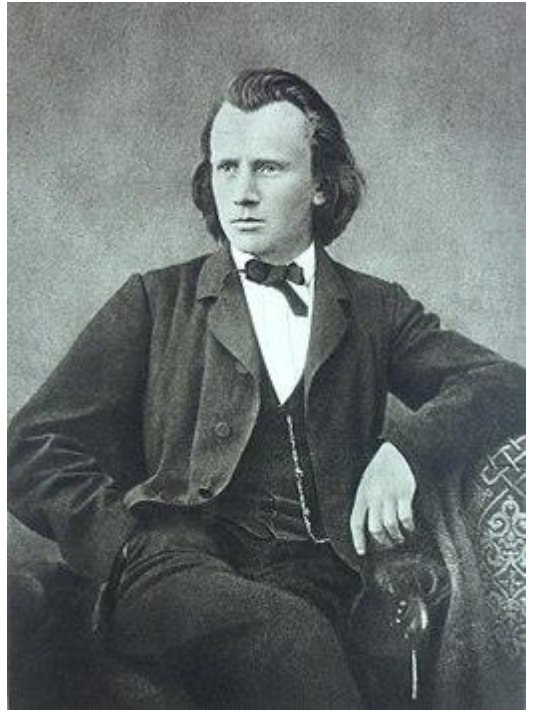
Live Oak Baroque Orchestra

Directed by Robert Worth

SATURDAY, JUNE 1, 8 P.M.

SUNDAY, JUNE 2, 3 P.M.

SCHROEDER HALL





Presented by Sonoma Bach in association with the Green Music Center

Major Works

A Human Requiem

Featuring Johannes Brahms' *Ein deutsches Requiem*

Danielle Sampson, soprano

Paul Murray, bass

Sonoma Bach Choir

Live Oak Baroque Orchestra

Directed by Robert Worth

Saturday, June 1 & Sunday, June 2, 2019

Schroeder Hall

Green Music Center

Our 2018-2019 Season: Light out of Darkness

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

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

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

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

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

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



A Human Requiem

Healing: What does it mean to say that the Brahms *Requiem* is “the most healing piece of music that we know”? One indication is that Brahms seem to have deliberately selected his texts with this very purpose in mind: To create for his listeners—and for himself—a work of music that assuages our grief and pain in the face of death and loss, and provides for us as much consolation and comfort as possible.

How does this work? As an example, we can take a look at the first movement. Here Brahms begins with two passages from different places in the bible: “Blessed are those who carry grief, for they shall be comforted” (Matthew 5:4); and “Those who sow with tears shall reap with joy” (Psalm 126:5). Each passage begins by acknowledging suffering; and continues with the assurance that this suffering will end, will in fact be transformed into comfort and even joy.

In his musical setting, Brahms creates at first a perfect instrumental evocation of a group of mourners pacing solemnly into the church. Successive rising and falling lines seem to reflect the way our grief and tears wax and wane. Then he gives us the first two words: “Blessed are...”. The rising soprano line and the luminous F-major choral sonority somehow lift the proceedings above the previous march into a stratosphere of light and love. As the music continues, the line culminates in a warm setting of “for they shall be comforted”, with special emphasis upon and treatment of the latter word (“getröstet” in German).

Moving into his second biblical passage, Brahms alters the motion of the music, adopting a sighing motive for “Those who sow with tears”; and then replies to these sighs with moving lines which spring spontaneously upward in something approaching an ecstasy of joy and reassurance.

This essential procedure is replicated in a myriad of ways throughout Brahms’ *Ein deutsches Requiem*: Each movement either adopts the opening gesture of darkness moving to light (movements 1, 2, 3, 5 and 6) or depicts some element of the light itself (movements 4 and 7). And this aspect of the piece stems directly from Brahms’ careful selection of texts.

There is little correspondence here to the Catholic Mass for the Dead, which includes many passages expressing fear and trembling about death and what happens thereafter. Rather, Brahms in making his own personal choice of texts has created the perfect textual compilation for his purposes—a sort of roll-your-own Requiem which acknowledges our sorrow and the evanescence of things, but reassures us that this very sorrow is itself evanescent and will pass away.

It was probably this deliberate purpose which caused Brahms to tell a friend that he “would have been just as happy to call the piece *A Human Requiem*”—a requiem for all of us, for the mourners as well as for the departed ones.

The work’s composition: Brahms began working on the *Requiem* sometime before 1865, the period during which we find him referring to it in correspondence with Clara Schumann and others. The piece was not written as a commission; rather it was Brahms’ own project, clearly

something near and dear to his heart. It may have been a response to the death of Brahms' colleague and friend Robert Schumann in 1856, though there is no certain indication of the connection. In addition, the death of Brahms' mother in 1865 may have played a role in the genesis of the piece.

The first three movements were performed in December of 1867 in Vienna, as part of a memorial to Schumann. In April of 1868, the work much as we know it—but lacking the present 5th movement—was performed in Bremen to very positive reviews. During the ensuing month, Brahms completed the 5th movement, “Ihr habt nun Traurigkeit”. Scholars have long associated this movement (and perhaps the entire work, as noted above) with Brahms' mother, who died in 1865; the text refrain “I will comfort you, as one is comforted by his mother” is one of the indications that this might be the case.

This new movement was performed in a concert in Zurich in September, 1868. The entire 7-movement work as it has come down to us was finally premiered in February of 1869 at the Leipzig Gewandhaus, under the direction of Karl Reinecke.

An undated manuscript sheet in Brahms' hand has survived upon which the entire text of the *Requiem* is written, with various revisions and re-numberings, demonstrating the extraordinary care the composer took with the selection and ordering of the texts, and with the sequence of movements which make up the whole. This evidence, added to the many references in Brahms' correspondence and in conversations with his friends and colleagues, confirms that the *Requiem* was a deeply personal project for the composer, one in which he was working out his own grief and anxieties—and ours as well—by affirming that life and hope will master death and despair.

The Linckelmann edition: We present Brahms' *Ein deutsches Requiem* in Joachim Linckelmann's wonderful new version for reduced orchestra, which pares the wind section to 5 instruments, selected for maximum variety of color: Flute, oboe, clarinet, French horn and bassoon. The full complement of strings is used, as well as Brahms' original part for the timpani. This arrangement allows us to perform the piece at a chamber scale appropriate to our beloved Schroeder Hall. We believe that this orchestration also allows a more intimate dimension of the piece to be heard, and makes even more apparent its early-music roots and connections.

Our opening set: Since the *Requiem* is about an hour in length—somewhat shorter than a normal concert—various approaches have been taken to create a full program. Sometimes the work is simply allowed to stand alone, with or without an intermission (usually taken after the 3rd movement). Sometimes the work is paired with a complementary or contrasting work by Brahms or by another composer.

We have chosen instead to begin with a brief selection of much earlier motets on some of the same biblical texts as Brahms chose for his *Requiem*. These are 16th- and 17th-century works in the tradition of sacred German polyphonic music, a tradition well known to (and well-loved by) Brahms. We know for certain that Brahms was what we now would call an early music aficionado, and kept up on the various volumes being published during his time, such as the

complete works of Heinrich Schütz and of J.S. Bach. He programmed works by these composers for his own choir, and may have known some of the pieces you will hear in our first set.

Our five motets are performed in the order in which their texts appear in Brahms' *Requiem*, in movements 1, 2, 3, 4 and 6. It is a fascinating study to compare these pieces to Brahms' own settings; see detailed notes below for comments on some of the similarities and contrasts.

Dedication: We are pleased to dedicate these concerts to our dear departed friend and colleague Barbara Fromm. Barbara was introduced to Sonoma Bach by her brother and sister-in-law Dan and Pat Solter when she and her husband David moved out to California many years ago. She became a staunch friend, valued member of the alto section, volunteer and generous donor to our organization.

Barbara left us much too soon in February of 2012. Soon thereafter, her three children began making a substantial annual donation to Sonoma Bach in memory of Barbara, a tradition which continues to this day, and which makes possible a large part of the work we do here in Sonoma County. Our gratitude goes out always to Barbara, and to Marc, Ken and Kathy.

Barbara loved all of the music we perform, but had a special fondness for the 'large works'—big pieces with full orchestral accompaniment—and most especially for the Brahms Requiem. She is always in our hearts, perhaps even more than usual when we embark upon one of these major pieces; and most especially we think of her now as we perform—for the first time under Sonoma Bach's auspices—Brahms' great *Ein deutsches Requiem*.



“Yes, says the spirit: They rest from their labors, and their works follow after them.”

We love you, Barbara!

A Human Requiem

Die mit Tränen säen	Thomas Selle (1599—1663)
Die Erlöseten des Herrn	Tobias Michael (1592—1667)
Der gerechten Seelen sind in Gottes Hand.....	Heinrich Schwemmer (1621—1696)
Wie lieblich sind deine Wohnungen	Andreas Hammerschmidt (c.1611—1675)
Selig sind die Toten	Heinrich Schütz (1585—1672)

INTERMISSION

Ein deutsches Requiem	Johannes Brahms
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1. Selig sind, die da Leid tragen
Ziemlich langsam und mit Ausdruck

2. Denn alles Fleisch es ist wie Gras
Langsam, marchmäßig; Etwas bewegter; Tempo I; Allegro non troppo; Tranquillo

3. Herr, lehre doch mich (Paul Murray, bass)
Andante moderato

4. Wie lieblich sind deine Wohnungen
Mäßig bewegt

5. Ihr habt nun Traurigkeit (Danielle Sampson, soprano)
Langsam

6. Denn wir haben hie keine bleibende Statt (Paul Murray, bass)
Andante; Vivace; Allegro

7. Selig sind die Toten, die in dem Herren sterben
Feierlich

Texts, Translations and Notes

Die mit Tränen säen Thomas Selle (1599—1663)

One of the most popular German motet texts, the psalm seems naturally to lend itself to musical interpretation. Thomas Selle's setting follows the general pattern (also adopted by Brahms) of falling lines and/or wrenching dissonance for the lines about sadness and weeping; and rising and/or rapid lines to depict joy. The antiphonal piece is scored for two 5-part ensembles; we use voices for Choir I and strings for Choir II.

Die mit Tränen säen,
werden mit Freuden ernten.

Sie gehen hin und weinen
und tragen edlen Samen;

und kommen mit Freuden
und bringen ihre Garben.

Psalm 126:5-6

Those who sow with tears
shall reap with joy.

They go forth and weep
and bear precious seed;

and return with joy
and bring their sheaves.

Die Erlöseten des Herrn Tobias Michael (1592—1667)

I was excited to discover this 5-part motet by Tobias Michael (one of Bach's predecessors as Thomascantor in Leipzig), since it is one of the few extant motets which uses one of my favorite texts from the Brahms *Requiem*. And the music itself bears a number of resemblances: The dotted-quarter eighth-note rhythm at the opening; the slow dissonant passages on "Und Schmerz, und Seufzen"; and above all, the stabbing eighth-notes on "Weg, weg". Does this mean that Brahms knew this piece? Probably not—each of these ideas was in the lexicon of text-expression techniques for early-music composers (and for Brahms).

Die Erlöseten des Herrn
werden wiederkommen,
und gen Zion kommen mit Jauchzen.

Ewige Freude wird über ihren Häuptern sein;
Freude und Wonne werden sie ergreifen,
und Schmerzen und Seufzen werden weg müssen.

Isaiah 35:10

The redeemed of the Lord
will return,
and will come to Zion with rejoicing.

Eternal joy will be upon their heads;
joy and bliss will seize them,
and pain and sighing must away.

Der Gerechten Seelen sind in Gottes Hand Heinrich Schwemmer (1621—1696)

An extensive search finally led to this wonderful setting (by a composer heretofore unknown to me) which includes the passage from the Wisdom of Solomon set by Brahms in the 3rd movement of the *Requiem* as a massive double fugue in D major. Schwemmer's textural approach is varied, including an instrumental introduction and several ritornelli; vocal passages which expand from one to two to three to the full five voices; and a grand finale of waterfalling

parts which in its confidence and ebullience seems to correspond to a number of joyful moments in the Brahms, including the D major fugue and the setting of “Die loben dich immerdar” in the 4th movement.

Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an.

Wisdom of Solomon 3:1

The souls of the just are in God’s hand,
and no torment touches them.

Die Lehrer aber werden leuchten
wie des Himmels Glanz;
und die, so viel zur Gerechtigkeit weisen,
wie die Sterne immer und ewiglich.

Daniel 12:3

Those who are wise shall shine
like the brightness of the sky;
and those, who lead many to righteousness,
like the stars always and forever.

Wie lieblich sind deine Wohnungen Andreas Hammerschmidt (c.1611—1675)

Hammerschmidt sets several of the same verses of Psalm 84 as Brahms, but takes a different approach at the beginning: The motet opens with a mystical depiction of the Lord’s dwellings, in contrast with Brahms’ warm, welcoming opening. The passage “My soul longs and yearns for the courts of the Lord” is somewhat similar in the two settings, with strong, rising lines painting the urgency of the text. Hammerschmidt closes with the gratification of the soul’s wish to “delight in the living God”, while Brahms continues on with unforgettable text-painting of eternal praises rendered to God, finally rounding off with a return to the first line of the psalm.

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!

Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herren.

Mein Leib und Seele freuet sich
in dem lebendigen Gott.

Psalm 84:1-2, 4

How lovely are your dwellings,
Lord of Hosts!

My soul longs and yearns
for the courts of the Lord.

My body and soul delight
in the living God.

Selig sind die Toten Heinrich Schütz (1585—1672)

It’s hard not to believe that Brahms knew and honored Schütz’ amazing motet from *Geistliche Chormusik*. He subscribed to the edition of Schütz’ works which was coming out during the 1860’s, and (as noted above) he programmed Schütz’ music in concerts which he directed. It also seems likely that Brahms knew Schütz’ *Musicalische Exequien*, a memorial work which was (along with Bach’s *Cantata 106*) a significant forerunner of *Ein deutsches Requiem*. All three works are in German, all are settings of a personal selection of new and old testament texts, and a number of texts are shared between the pieces. In addition, Schütz’ setting of “Selig sind die Toten” shares a sort of cosmic character with the Brahms, and both works provide a special and powerful rendering of the line: “Yes, says the spirit: They rest from their labors...”

Selig sind die Toten,
die in dem Herren sterben, von nun an.

Ja, der Geist spricht
daß sie ruhen von ihrer Arbeit,
und ihre Werke folgen ihnen nach.

Revelation 14:13

Blessed are the dead,
who die in the Lord, from now on.

Yes, the spirit speaks
that they rest from their labors,
and their works follow after them.

INTERMISSION

Ein deutsches Requiem Johannes Brahms

As noted above, Brahms' opening movement introduces his central theme: movement from dark to light. Each of his texts here—from old and new testaments—involves such a movement, and Brahms expresses this transformation in a myriad of ways, using texture, harmony, dissonance, range and speed of notes among other techniques. It is particularly notable that Brahms begins his *Requiem* by offering solace for the living, rather than prayers for the souls of the departed as in the traditional Requiem Mass. His concern is to help us see beyond our grief, to a period of healing and comfort and—ultimately—joy.

1. Selig sind, die da Leid tragen

Ziemlich langsam und mit Ausdruck (rather slow and with expression)

Selig sind die da Leid tragen,
denn sie sollen getröstet werden.

Matthew 5:4

Blessed are those, who bear sorrow,
for they shall be comforted.

Die mit Tränen säen,
werden mit Freuden ernten.

Sie gehen hin und weinen
und tragen edlen Samen;

und kommen mit Freuden
und bringen ihre Garben.

Psalms 126:5-6

Those who sow with tears
shall reap with joy.

They go forth and weep
and bear precious seed;

and return with joy
and bring their sheaves.

2. Denn alles Fleisch, es ist wie Gras

Langsam, marchmäßig (slow, like a march); Etwas bewegter (somewhat faster); Tempo 1; Allegro non troppo (fairly fast but not too much); Tranquillo (tranquil)

The second movement begins with the famous “death march”, Brahms' brilliant depiction of the grinding inevitability of death. A ghostly (perhaps even ghastly) orchestral prelude in triple-time leads to the entrance of the voices in unison, declaiming our evanescence. This entire gesture is repeated, incorporating an enormous crescendo to create a savage restatement of the opening message, and then dies away. A middle section in madrigalian style follows, in a warm, reassuring tone, setting words of promise and fulfillment and the need for patience. After a

recapitulation of the entire opening section, Brahms boldly proposes a final outcome of redemption and gladness, anchored by a vigorous fugue and shouts of “Eternal joy!”

Denn alles Fleisch, es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.

For all flesh is as grass,
and all glory of man
as the flower of the grass.

Das Gras ist verdorret
und die Blume abgefallen.

The grass has withered
and the flower fallen off.

1 Peter 1:24

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.

So be now patient, beloved brothers,
unto the future of the Lord.

Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,

See, a farmer waits
for the delicious fruit of the earth
and is patient about it,

bis er empfahe den Morgenregen
und Abendregen.

until he receives the morning rain
and evening rain.

James 5:7

Aber des Herrn Wort bleibet in Ewigkeit.

But the Lord’s word remains through
eternity.

1 Peter 1:25

Die Erlöseten des Herrn
werden wiederkommen,
und gen Zion kommen mit Jauchzen.

The redeemed of the Lord
will return, and will come to Zion
with rejoicing.

Ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

Eternal joy will be upon their heads;
joy and bliss will seize them,
and pain and sighing must away.

Isaiah 35:10

3. Herr, lehre doch mich

Andante moderato (at a moderate walking pace)

For the first time, a soloist is introduced into the *Requiem*. The bass sings a first-person psalm passage about the importance of truly knowing that we are mortal, and the emptiness and futility of denying that this is so. The choir affirms each verse of the psalm, providing homophonic re-statements as a foil for the soloist. Finally, he concludes the psalm selection with the words, “How shall I be comforted?” The choir picks up this question, and then lets it float in the air, before replying with ever-increasing confidence, “My hope is in you.” And then follows one of the most famous fugues of all, a giant, unshakable statement of faith, carried by two bold subjects through modulations galore, all above a never-faltering D pedal point—the hand of God indeed.

Herr, lehre doch mich,
daß ein Ende mit mir haben muß;

und mein Leben ein Ziel hat,
und ich davon muß.

Siehe, meine Tage sind einer Hand breit
vor dir,
und mein Leben ist wie nichts vor dir.

Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.

Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;

sie sammeln und wissen nicht
wer es kriegen wird.

Nun Herr, wess soll ich mich trösten?
Ich hoffe auf dich.

Psalm 39:4-7

Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an.

Wisdom of Solomon 3:1

4. Wie lieblich sind deine Wohnungen

Mäßig bewegt (moving at a moderate pace)

And now here, at the heart of the piece, we hear the movement which many people will recognize even if they've never heard the entire *Requiem*. Here Brahms departs from his focus upon moving from darkness into light, and gives us an unalloyed vision of pure light itself—a space filled with joy and delight, where sorrow has been banished, where praise is eternal, and where hope and comfort are everlasting and for all. The movement is in a sort of rondo form, with the famous opening passage recurring throughout as a refrain. Successive contrasting passages perfectly convey the meaning of the psalm verses, culminating in a two-themed fugato passage of great energy and over-the-top happiness. Finally, Brahms winds down the movement with doubled-duet passages in the voices and instruments which soar to the sky and then settle down into a closing of threefold chords.

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!

Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn.

Lord, teach me well
that there must be an end for me;

and my life has a finish,
and I must away.

Behold, my days are a handbreadth
before you,
and my life is as nothing before you.

Ah, how completely nothing are all people
who live so securely.

They walk around like a phantom, and make
for themselves much unnecessary unrest;

they acquire (wealth) and know not
who shall receive it.

Now Lord, how shall I comfort myself?
I hope in you.

The souls of the just are in God's
hand, and no torment touches them.

How lovely are your dwellings,
Lord of Hosts!

My soul longs and yearns
for the courts of the Lord.

Mein Leib und Seele freuen sich
in dem lebendigen Gott.

My body and soul delight
in the living God.

Wohl denen, die in deinem Hause wohnen:
die loben dich immerdar.

Blessed (are) they, that live in your
house: they praise you evermore.

Psalm 84:1-2, 4

5. Ihr habt nun Traurigkeit

Langsam (slow)

Here Brahms turns again to texts in the first person, sung this time by a soprano soloist. The piece expresses Brahms' central theme, but alludes to the darkness only in the past, and personifies (in the refrain of the chorus) the source of comfort as a mother—one who is gone, one who has experienced troubles, but who now is in a safe place, and invites our hearts to rejoice with her. This is surely the most personal part of the the Requiem, and though we have no firm words from Brahms to confirm the supposition, he was surely thinking of his own beloved mother in writing this additional movement to his *Requiem*. The movement takes the soprano to her highest range, in contrast to the lower tessitura of the choir, and uses strings and winds as additional voices in the dialog between comforter and those of us in need of reassurance.

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand
von euch nehmen.

John 16:22

You have now sadness;
but I will see you again,
and your heart will rejoice,
and your joy shall no one
take from you.

Sehet mich an:
Ich habe eine kleine Zeit
Mühe und Arbeit gehabt,
und habe großen Trost funden.

Ecclesiasticus 51:27

Look at me:
I have (for) a brief time
had trouble and labor,
and have found great comfort.

Ich will euch trösten,
wie einen seine Mutter tröstet.

Isaiah 66:13

I will comfort you,
as one is comforted by his mother.

6. Denn wir haben hie keine bleibende Statt

Andante (at a walking pace); Vivace (fast); Allegro (fairly fast)

After a dramatic two-chord introduction, the choir tells mysteriously of having no abiding place here on earth—the key is to look to the future. And what is this future? The bass soloist sounds the knell, and ushers in an absolutely ferocious rendition of the Last Day. Through modulation after modulation, with stunning passages following close upon one another, Brahms traces the resurrection of the dead, until (personified by the choir) they sing triumphantly to the powers of

darkness: “Where? Where? Where is your victory?” The piece closes with yet another fugue—this one filled with dramatic climaxes, tender interludes, and single-minded repetitions—which descends finally to a soft, hymn-like exhortation, before the final triumphant Handelian chords ring the piece to a close.

Denn wir haben hie keine bleibende Statt;
sondern die zukünftige suchen wir.

Hebrews 13:14

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen;
wir werden aber alle verwandelt werden,
und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune.

Denn es wird die Posaune schallen,
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg.

Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

1 Corinthians 15:51-52, 54-55

Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen;

und durch deinen Willen haben sie das Wesen,
und sind geschaffen.

Revelation 4:11

7. Selig sind die Toten, die in dem Herren sterben

Feierlich (solemnly)

Like the 4th movement, the closing movement focuses on light—and on rest, and on peace, and on the idea that life is not futile, and that the good we do persists. In a very different but somehow parallel way, Brahms follows Schütz in his luminous setting of this passage from the Book of Revelations. He begins with a broad melody in the soprano, an extended version of a line we heard way back at the end of the first movement on the words “getröstet werden” (shall be comforted). The blessing continues with the basses, and then a glorious *tutti* leads to a breathless

For here we have no permanent place;
Rather we seek the future.

Behold, I tell you a secret:
We shall not all sleep away;
we shall all, rather, be changed,
and the same suddenly, in the blink of an
eye, at the time of the last trumpet.

For the trumpet shall sound,
and the dead will rise imperishable,
and we will become changed.

Then shall the word be fulfilled,
which stands written:
Death is devoured in victory.

Death, where is your sting?
Hell, where is your victory?

Lord, you are worthy
to receive glory and honor and power,
for you have all things created;

and by your will they have their being,
and are created.

silence, which is broken by the voice of the spirit: “Yes, they shall rest from their labors, and their works will follow after them.” Finally, via two transition passages and an excursion into a distant key, Brahms finds his way to a recapitulation of the close of the first movement, re-texted but still sounding its notes of comfort, and of reassurance, and of love.

Selig sind die Toten,
die in dem Herren sterben, von nun an.


Ja, der Geist spricht
daß sie ruhen von ihrer Arbeit,
denn ihre Werke folgen ihnen nach.

Revelation 14:13

Blessed are the dead,
who die in the Lord, from now on.

Yes, the spirit speaks
that they rest from their labors,
for their works follow after them.

We are so grateful for the support of our community, and we would like to ask you to please consider making a 2019 tax-deductible gift to Sonoma Bach! A gift in any amount - \$25, \$50, \$100 or more – will not only underwrite the costs of our current season, but will help us as we plan another inspiring season for 2020! You can make your donation online at www.sonomabach.org or mail a check to:


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911 Lakeville Street #193
Petaluma, CA 94952



Sonoma Bach Choir

Robert Worth, director · Yvonne Wormer, rehearsal accompanist

The **Sonoma Bach Choir** is a group of about 50 gifted singers drawn from throughout Sonoma County. The choir specializes in the music of the Baroque period, with special emphasis on J.S. Bach; members thrill to the constant inventiveness in Bach's music.

Bonnie Alexander	Jim Gibboney	Steve Osborn
Chris Alexander	Richard Gibbons	Vicki Osten
Brian Andersen	Randy Graetch	Robert Reid
Stephanie Bangs	Mike Hall	Andrew Robart
Richard Beebe	David Hanes	Bruce Robinson
Paul Blanchard	Kristofer Haugen	Laura Sawyer
Lauré Campbell	Faye Heath	Anne Schaefer
Linda Clader	Molly Hogan	Steve Schultz
Martin Contreras	Andrea Herold	Sue Self
Anne Cook	Kathy Jones	Lisa Smith
Nedra Crowe-Evers	Martie Leys	Dan Solter
Janice Cunningham	Tim Marson	Pat Solter
Jayne DeLawter	Matthew McClure	Ron Stevens
L Peter Deutsch	Dora McClurkin-Muir	David Stohlmann
Carolyn Dingwall	Tara McRann	Katie Stohlmann
Margaret Field	Erin Moore	Mary Tenwinkel
Ben Ford	Dianna Morgan	Beth Thomlinson
Gary Foster	John Nykamp	Dale Trowbridge

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 29 years. 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 Brombaugh pipe organ. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.



Live Oak Baroque Orchestra

Elizabeth Blumenstock, director · Aaron Westman, associate director

Live Oak Baroque Orchestra is Sonoma Bach's resident instrumental ensemble. Led by Baroque violin sensation Elizabeth Blumenstock, LOBO brings sumptuous tone and breathtaking flair to the one-on-a-part string-band repertoire of the 17th Century. Experience Baroque music at its finest—passionately performed by some of the country's finest and most charismatic period instrumentalists, right here in Sonoma County.

Elizabeth Blumenstock
violin

Laura Rubinstein-Salzedo
violin

Lars Johannesson
flute

Tyler Lewis
violin

Maria Caswell
viola

Kathryn Montoya
oboe

Rob Diggins
violin

Cynthia Black
viola

Thomas Carrol
clarinet

Gail Hernandez Rosa
violin

Clio Tilton
viola

Burke Anderson
horn

Aaron Westman
violin

William Skeen
cello

Anna Marsh
bassoon

Mac Kim
violin

Gretchen Claassen
cello

Kevin Neuhoff
timpani

Jolianne von Einem
violin

Kristin Zoernig
bass



Biographies

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster, soloist, and leader with the Bay Area's American Bach Soloists and Philharmonia Baroque Orchestra, and is concertmaster of the International Handel Festival in Goettingen, Germany. In Southern California, Ms. Blumenstock is Music Director of the Corona del Mar Baroque Music Festival. Her love of chamber music has involved her in several accomplished and interesting smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, and Trio Galanterie. An enthusiastic teacher, Ms. Blumenstock teaches at the San Francisco Conservatory of Music, the American Bach Soloists' summer Festival and Academy, and the International Baroque Institute at Longy. Ms. Blumenstock plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Bass-baritone **Paul Murray** has established himself as a respected opera and oratorio singer, lauded for his rich timbre and dramatic acumen. He received his Master's degree in 2005 from the San Francisco Conservatory of Music, and was awarded a Post-Graduate fellowship in 2006. Since the completion of his degrees, Murray has performed many main stage roles with companies such as Opera San Jose, West Edge Opera (Berkeley Opera), Livermore Valley Opera, and Opera Bangkik. Equally comfortable on the concert stage, Murray has appeared with the Silicon Valley Symphony, the San Francisco Bach Choir, San Jose Symphonic Choir, Chora Nova, and the Santa Rosa Symphony. A true believer in the power of singing to heal and balance a life, Murray has devoted much of his time to teaching. At Santa Clara University, he taught private lessons, singing for beginners, opera workshops and lyric diction, and has also taught at the Reeder Music Academy in Danville, California.

Danielle Sampson has performed in Early Music Vancouver's all-women production of Vivaldi's Gloria and Magnificat with Monica Huggett. Highlights of her last season include Monteverdi's Orfeo with Pacific MusicWorks (as La Musica and Ninfa), "The Combat" with Seattle Opera, Bach's Magnificat and Wachet Auf with Early Music Vancouver, and her debut with SF Soundbox performing in Ashley Fure's Shiver Lung. She has performed with the Boston Early Music Festival in Monteverdi's Il Ritorno d'Ulisse in Patria (Melanto) and L'incoronazione di Poppea (La Virtù, Pallade), and with Early Music Vancouver in Purcell's Dido and Aeneas (the Sorceress) and Pergolesi's Stabat Mater. She sang Ruggiero in Handel's Alcina and the title role in Handel's Ariodante with Black Box Baroque, and appeared with Liaison, Nash Baroque Ensemble, and Jarring Sounds for the 2016 Berkeley Early Music Festival. Danielle has appeared with Amaranth String Quartet, Alabama Symphony Orchestra, Baroque Chamber Orchestra of Colorado, American Bach Soloists, and California Bach Society, among others. She is a founding member of the guitar/voice duo Jarring Sounds (with Adam Cockerham), and performs with Cappella SF, the new bay area octet Gaude, and Seattle's Byrd Ensemble. She earned her BM at the University of Denver's Lamont School of Music, and her MM at the San Francisco Conservatory of Music. Danielle currently lives in Seattle with her husband and son.

"Brilliant 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.

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Cinzia Forasiepi, Circa 1600

David Liu

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Robert Worth from Sonoma Bach

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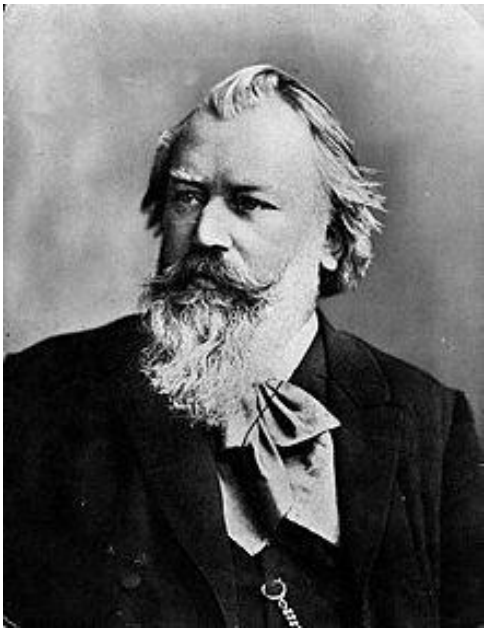
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Tickets: \$15 General/\$5 Student

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Tickets available at www.sonomabach.org



2019-2020 Season

All Over the Map

Opening Recital: Scepter'd Isle
October 26, 3pm

Thanksgiving & Praise: Sing Glorious Praetorius
November 15, 8pm & November 16, 3pm

Early Music Christmas: Northern Climes
December 14, 8pm & December 15, 3pm

Organ Recital: The Orpheus of Amsterdam
January 10, 8pm

Guest Recital: Born Bach
February 28, 8pm

Sacred Realms: Lux Perpetua
March 28, 8pm & March 29, 3pm

Spring Returns: Pierre Attaignant and the City of Light
April 24, 8pm & April 25, 3pm

Season Finale: Young Handel in Old Rome
May 30, 8pm & May 31, 3pm

Tickets and information available at www.sonomabach.org