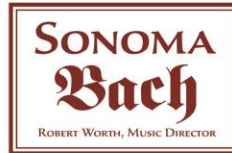


Vincent Van Gogh, detail from *The Starry Night*, 1889.



P R E S E N T S

SPRING RETURNS  
AN AFFIRMING FLAME

**David Parsons**, organ

**Circa 1600**

Directed by Robert Worth

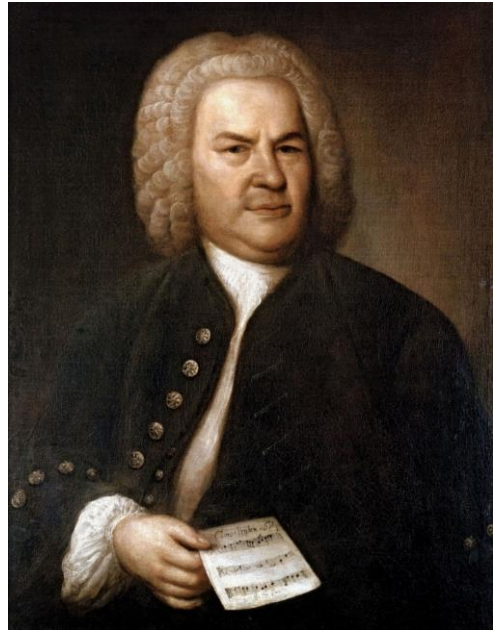
SATURDAY, APRIL 27, 8 P.M.

SUNDAY, APRIL 28, 3 P.M.

SCHROEDER HALL



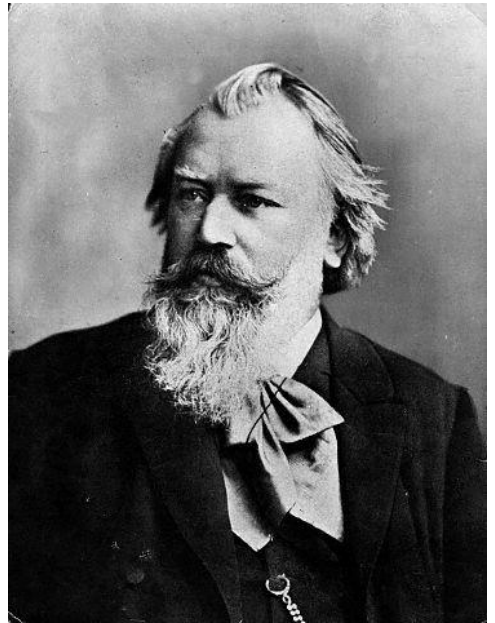
Johann Hermann Schein



Johann Sebastian Bach



Hugo Distler



Johannes Brahms



*Presented by Sonoma Bach in association with the Green Music Center*

*Spring Returns:*  
**An Affirming Flame**

FEATURING

**David Parsons, organ**

**Circa 1600**

Directed by Robert Worth

Saturday, April 27, 2019

Sunday, April 28, 2019

Schroeder Hall, Green Music Center

Sonoma State University

# 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.



# An Affirming Flame

We began our planning with two sets of miniatures: Leonhard Lechner's *Deutsche Sprüche von Leben und Tod* (1606), 15 settings of four-line poems by Georg Rudolf Weckherlin; and Hugo Distler's *Totentanz* (1934), 14 settings of couplets by Angelus Silesius. Although separated by more than three hundred years, these pieces share many features, including their brevity; their koan-like character; and their cumulative sense of spiritual progress, of an arc moving from a state of despair and turbulence to a state of acceptance and peace.

Although Distler wrote in a modern idiom, he was constantly informed by his love for and knowledge of early music. Thus we felt that—as in our Early Music Christmas this season—his works could complement Lechner's music beautifully. We decided from the start to interlace these pieces together in brief groupings rather than to run each one straight through, and to add additional works to complete the program and to reinforce and enrich the overall spiritual-emotional arc.

These additional pieces fall into several categories. Each of our four 'sets' includes a motet from Johann Hermann Schein's magisterial collection *Israelsbrunnlein* ('Fountain of Israel'). These pieces each describe the movement from pain or need or despair toward hope and freedom, and thus present in miniature the theme of our program.

And each set includes a Latin motet, beginning in the first set with Josquin's 'Agnus Dei...dona nobis pacem' from the *Missa Pange lingua*, one of the most powerful musical prayers for peace; and closing in the fourth set with Ludwig Senfl's joyful *Non moriar, sed vivam* ('I shall not die, but shall live and declare the works of God').

Beginning and ending each half of our concert are motets by Johannes Brahms. These too reinforce the movement from darkness (the stunning opening to *Warum ist das Licht*, Opus 74, No.1) to light (the 'calm after the storm' of the *Geistliches Lied*, opus 30).

And finally, before and after each set, we have interpolated solo organ works by J.S. Bach and his uncle, Johann Michael Bach, from the so-called *Neumeister Collection* housed at Yale. These help to set the mood for each section and provide moments of meditation and reflection throughout the program.

Our intent throughout is to demonstrate the power of music to both express our deepest fears and to lead us out of these into hope and the quest for joy. We ourselves offer no pat solutions, and certainly are not advocating a particular religious path; but we have found that music and poetry can embody real consolation and can serve all of us as a guidepost in our journeys. In these troubled times, we offer our concert in hopes that these messages of hope and peace and love from composers and poets long-gone can illuminate our darkness and help us to a brighter life.

--Robert Worth

# Spring Returns: An Affirming Flame

*Totentanz* poems from *Der Cherubinischer Wandersmann* (2<sup>nd</sup> ed. 1674)  
by Angelus Siliesius (c.1624—1677)

*Deutsche Sprüche* poems from *Geistliche und weltliche Gedichte* (1641)  
by Georg Rudolf Weckherlin (1584—1653)

## First Set

- From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)  
Wie nach einer Wasserquelle (BWV 1119).....Johann Sebastian Bach (1685—1750)
- From *Two Motets, Opus 74 (1878): No. 1: Warum ist das Licht* .....Johannes Brahms  
1. Warum ist das Licht gegeben dem Mühseligen (Job 3:20-23)
- From *Totentanz* (1934) .....Hugo Distler (1908—1942)  
1. Laß alles, was du hast
- From *Missa Pange lingua* ..... Josquin Desprez (c.1452-55—1521)  
Agnus Dei III
- From *Deutsche Sprüche von Leben und Tod* (1606) ..... Leonhard Lechner (1553—1606)  
1. Alles auf Erden  
2. Auch Sonn, Mond, Sterne
- From *Israelsbrünnlein* (1623) ..... Johann Hermann Schein (1586—1630)  
19. Ach Herr, ach meiner schone (poem probably by Schein)
- From *Totentanz* (1934) ..... Hugo Distler  
2. Mensch, die Figur der Welt  
3. Wann du willst gradeswegs  
4. O Sünder, wann du wohl bedächtest

## Interlude

- From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)  
Kommt her zu mir .....Johann Michael Bach (1648—1694)

## Second Set

- From *Deutsche Sprüche von Leben und Tod* (1606) .....Leonhard Lechner  
3. Wir Menschen reisen  
4. Heint frisch, wohlmächtig  
5. In Gottes Händen
- From *Israelsbrünnlein* (1623) .....Johann Hermann Schein  
21. Was betrübtest du dich (Psalm 41:6)

From *Totentanz* (1934) ..... Hugo Distler  
5. Dein bester Freund  
6. Der Reiche dieser Welt  
7. Freund, Streiten ist nicht g'nug

From *Opus musicum* (c.1588)  
Ecce quomodo moritur justus (Isaiah 57:1-2) ..... Jacobus Handl (1550—1591)

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)  
Wir Christenleut (BWV 1090) ..... Johann Sebastian Bach

From *Two Motets, Opus 74 (1878): No. 1: Warum ist das Licht* ..... Johannes Brahms  
2. Lasset uns unser Herz (Lamentations 3:41)



### INTERMISSION



### Third Set

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)  
Wir glauben all an einen Gott (BWV 1098) ..... Johann Sebastian Bach

From *Two Motets, Opus 74 (1878): No. 1: Warum ist das Licht* ..... Johannes Brahms  
3. Siehe, wir preisen selig (James 5:11)

From *Deutsche Sprüche von Leben und Tod* (1606) ..... Leonhard Lechner  
6. Gedenk mitnichten  
7. Wenn sich erschwinget  
8. So überfallen dich Trübsals Qualen  
9. Was jetzt im Laufen

From *Israelsbrünnlein* (1623) ..... Johann Hermann Schein  
17. Herr, laß meine Klage (Psalm 119 :169-170)

From *Totentanz* (1934) ..... Hugo Distler  
8. Die Welt ist deine See  
9. Das überlichte Licht  
10. Freund, wer in jener Welt

From *Moduli quinque vocum* (1588) ..... Orlando di Lasso (c.1532—1594)  
Da pacem Domine (votive antiphon)

From *Deutsche Sprüche von Leben und Tod* (1606) ..... Leonhard Lechner  
10. Weil dann so unsteht  
11. Wir wöllen kehrt  
12. Ihn fürchten lieben

## Interlude

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)

Von Gott will ich nicht lassen ..... Johann Michael Bach

## Fourth Set

From *Totentanz* (1934) ..... Hugo Distler

11. Auf, auf, der Bräut'gam kömmt
12. Mensch, wenn dir auf der Welt
13. Die Seele, welche hier noch kleiner ist

From *Israelsbrünnlein* (1623) ..... Johann Hermann Schein

25. Lehre uns bedenken (Psalm 90:12-14)

From *Deutsche Sprüche von Leben und Tod* (1606) ..... Leonhard Lechner

13. Sein Gnad und Güten
14. Sein Hand wird retten
15. Nach diesem Leiden

From *'Two Motets for Martin Luther'* (1530)

Non moriar, sed vivam (Psalm 118:17) ..... Ludwig Senfl (c.1490—1543)

From *Totentanz* (1934) ..... Hugo Distler

14. Die Seele, weil sie ist geboren

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)

Jesu meines Lebens Leben (BWV 1107) ..... Johann Sebastian Bach

Geistliches Lied, Opus 30 (1864); poem by Paul Fleming (1609—1640) ..... Johannes Brahms



Detail from a woodcut in *L'atmosphère: météorologie populaire*, by Camille Flammarion, 1888



# Texts and Translations

*Totentanz* poems from *Cherubinischer Wandersmann* (2<sup>nd</sup> ed. 1674)  
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Wie nach einer Wasserquelle (BWV 1119).....Johann Sebastian Bach (1685—1750)

From *Two Motets, Opus 74 (1878): No. 1: Warum ist das Licht gegeben* .....Johannes Brahms

1. Warum ist das Licht gegeben dem Mühseligen (Job 3:20-23)

Warum ist Licht gegeben dem Mühseligen,  
Und das Leben den betrübten Herzen? Warum?  
Die des Todes warten und kommt nicht  
Und grüben ihn wohl aus dem verborgenem;  
Die sich fast freuen und sind fröhlich,  
daß sie das Grab bekommen. Warum?  
Und dem Manne des Weg verborgen ist,  
Und Gott vor ihm denselben bedeckt?  
Warum?

Why has light been given to the weary of soul,  
And life to the troubled hearts? Why?  
They who wait for death, and it doesn't come;  
They who dig for it even out of secret places;  
Those who almost rejoice and are happy  
That they achieve the grave. Why?  
And to the man whose way is hidden,  
And from whom God himself has been  
concealed? Why?

From *Totentanz* (1934).....Hugo Distler (1908—1942)

1. Laß alles, was du hast (III: 219)

Laß alles, was du hast, auf daß du alles nimmst!  
Verschmäh die Welt, daß du sie tausendfach  
bekömmst! Im Himmel ist der Tag, im Abgrund  
ist die Nacht. Hier ist die Dämmerung:  
Wohl dem, der's recht betrachtet!

Leave all that you have, to take all!  
Despise the world, to receive it a thousand-fold!  
In heaven is day, in the abyss is night,  
Here it is twilight:  
Good for him who sees it rightly.

From *Missa Pange lingua* ..... Josquin Desprez (c.1452-55—1521)

Agnus Dei III

Agnus Dei, qui tollis peccata mundi:  
Dona nobis pacem.

Lamb of God, who takest away the sins of the  
world: Grant us peace.

From *Deutsche Sprüche von Leben und Tod* (1606) ..... Leonhard Lechner (1553—1606)

1. Alles auf Erden

Alles auf Erden  
stets mit Gefährden  
des Falls; sich wendet,  
hin und her ländet.

Everything on earth  
is always in danger of  
the Fall; it goes around here  
and there it ends up.

2. Auch Sonn, Mond, Sterne

Auch Sonn, Mond, Sterne,  
Wittrung bewähren  
samt den Jahreszeiten  
Unb'ständigkeiten.

Even so sun, moon, stars  
weather prove,  
along with the seasons,  
(to be) inconsistencies.

From *Israelsbrünlein* (1623) ..... Johann Hermann Schein (1586—1630)

19. Ach Herr, ach meiner schone (poem probably by Schein)

Ach Herr, ach meiner schone,  
nach dein Grimm mir nicht ablohne.  
Denn deine Pfeil zumal  
machen mir große Qual.

O Lord, O my protector,  
cast Your ire not upon me,  
For Your arrows  
cause me such great agony.

O weh, mein armes Herz  
empfindet großen Schmerz.  
O du mein lieber Herre Gott,  
hilf mir in meiner großen Not.

Oh, my poor Heart  
is greatly afflicted.  
O you, my beloved Lord God,  
help me in my great distress.

From *Totentanz* (1934) ..... Hugo Distler

2. Mensch, die Figur der Welt

Mensch, die Figur der Welt vergehet mit der  
Zeit. Was trotz'st du dann so viel auf ihre  
Herrlichkeit?

Man, the beauty of the world passes away.  
Why then do you so stubbornly insist upon  
its glory?

3. Wann du willst gradeswegs

Wann du willst gradeswegs ins ew'ge Leben  
gehn, so laß die Welt und dich zur linken  
Seite stehn!

If you would go straight to eternal life,  
Then leave the world and yourself on  
your left hand!

4. O Sünder, wann du wohl bedächtst

O Sünder, wann du wohl bedächtst das kurze  
Nun, und dann die Ewigkeit: Du würdest nicht  
Böses tun!

O sinner, if you only thought upon the short  
Now, And then Eternity: You would do no evil!

### Interlude

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)

Kommt her zu mir ..... Johann Michael Bach (1648—1694)

## Second Set

From *Deutsche Sprüche von Leben und Tod* (1606) ..... Leonhard Lechner

### 3. Wir Menschen reisen

Wir Menschen reisen  
gleich armen Waisen,  
die sind mit Sorgen  
ungewiß wo morgen.

We humans travel  
like poor orphans,  
who are with cares,  
uncertain where [they'll be] tomorrow.

### 4. Heint frisch, wohlmächtig

Heint frisch, wohlmächtig,  
gesund, schön und prächtig:  
morgen verdorben,  
tot und gestorben.

Tonight fresh, powerful,  
healthy, beautiful and lovely,  
tomorrow, ruined  
and dead.

### 5. In Gottes Händen

In Gottes Händen  
alls steht zu enden:  
sein wir geduldig,  
erwarten schuldig.

In God's hands  
everything stands at the end;  
let us be patient,  
await, guilty.

From *Israelsbrünnlein* (1623) ..... Johann Hermann Schein

### 21. Was betrübst du dich (Psalm 41:6)

Was betrübst du dich, meine Seele,  
und bist so unruhig in mir? Harre auf Gott;  
denn ich werde ihm noch danken, daß er meines  
Angesichtes Hülfe und mein Gott ist.

Why are you cast down, my soul,  
And are so restless in me? Await God;  
for I shall yet praise Him, Since He is the help  
of my countenance, and is my God.

From *Totentanz* (1934) ..... Hugo Distler

### 5. Dein bester Freund

Dein bester Freund, dein Leib, der ist dein  
ärgerster Feind, er bind't und hält dich auf:  
So gut er's immer meint!

Your best friend, your body, is your worst  
enemy, He binds you and hinders you:  
He always means well!

### 6. Der Reiche dieser Welt

Der Reiche dieser Welt, was hat er für Gewinn,  
daß er muß mit Verlust von seinem Reichtum  
ziehn?

The rich man of this world, what victory  
does he have, Since he must be parted from  
his riches?

### 7. Freund, Streiten ist nicht g'nug

Freund, Streiten ist nicht g'nug,  
du mußt auch überwinden,  
wo du willst ew'ge Ruh,  
und ew'gen Frieden finden!

Friend, to strive is not enough:  
you must also overcome,  
If you would find eternal rest  
and eternal peace!

From *Opus musicum* (c.1588)

Ecce quomodo moritur justus (Isaiah 57:1-2) ..... Jacobus Handl (1550—1591)

Ecce quomodo moritur justus  
et nemo percipit corde.

Viri justus tolluntur  
et nemo considerat.

A facie iniquitatis sublatu est justus

et erit in pace memoria eius:

In pace factus est locus ejus

et in Sion habitatio ejus.

Et erit in pace memoria ejus.

Behold how the righteous man dies

And no one understands.

Righteous men are taken away

And no one considers:

The righteous have been removed from present  
iniquity, And his memory shall be in peace.

In peace is his place,

And in Sion is his homestead.

And his memory shall be in peace.

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)

Wir Christenleut (BWV 1090) ..... Johann Sebastian Bach

From *Two Motets, Opus 74 (1878): No. 1: Warum ist das Licht* ..... Johannes Brahms

Movement 2: Lasset uns unser Herz (Lamentations 3 :41)

Lasset uns unser Herz samt den Händen  
aufheben zu Gott im Himmel.

Let us lift up our hearts, together with our  
hands, to God in heaven.



### INTERMISSION



### Third Set

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)

Wir glauben all an einen Gott (BWV 1098)..... Johann Sebastian Bach

From *Two Motets, Opus 74 (1878): No. 1: Warum ist das Licht* ..... Johannes Brahms

Movement 3: Siehe, wir preisen selig (James 5:11)

Siehe, wir preisen selig, die erduldet haben.

Die Geduld Hiob habt ihr gehöret, und das

Ende des Herrn habt ihr gesehen;

denn der Herr ist barmherzig und ein Erbarmer!

Behold, we value them as blessed who have

endured. You have heard of the patience of Job,

And the Lord's conclusion you have seen:

For the Lord is merciful and has compassion!

From *Deutsche Sprüche von Leben und Tod* (1606) ..... Leonhard Lechner

6. Gedenk mit nichten

Gedenk mitnichten

dich bständig z'richten

in die Welt gefährlich

drin nichts beharrlich.

Never mind,

you can count on it

in the dangerous world

wherein nothing is constant.

7. Wenn sich erschwinget

Wenn sich erschwinget  
das Glück, dir g'linget,  
tu nit drauf bauen,  
ihm z'viel vertrauen.

When you have been afforded  
Luck, when it touches you,  
Don't build upon it,  
Don't trust in it too much.

8. So überfallen dich Trübsals Qualen

So überfallen  
dich Trübsals Qualen,  
sei nicht kleinmütig,  
murrend, ungütig.

Similarly, if the torment of distress  
falls upon you,  
be not faint-hearted  
nor grumble, unhappy.

9. Was jetzt im Laufen

Was jetzt im Laufen  
liegt bald zu Haufen,  
das kann sich schicken  
all Augenblicken.

What's going on now  
is soon to be a dust-heap;  
this can come to pass  
all in the blink of an eye.

From *Israelsbrünnlein* (1623) ..... Johann Hermann Schein

17. Herr laß meine Klage (Psalm 119:169-170)

Herr, laß meine Klage für dich kommen;  
unterweise mich nach deinem Wort,  
laß mein Flehen für dich kommen.  
Errette mich nach deinem Worte.  
Meine Lippen sollen loben,  
wenn du mich deine Rechte lehrest.

Let my cry come before you, O Lord;  
give me discernment according to your word.  
Let my prayer come before you;  
rescue me according to your promise.  
May my lips pour forth your praise,  
as you teach me your laws.

From *Totentanz* (1934) ..... Hugo Distler

8. Die Welt ist deine See

Die Welt ist deine See, der Schiffmann Gottes  
Geist, das Schiff dein Leib, die Seel ist's, die  
nach Hause reist.

The world is your sea, the skipper God's spirit,  
The ship your body, your soul the one bound  
for home.

9. Das überlichte Licht

Das überlichte Licht schaut man in diesem  
Leben nicht anders, als wenn man schier ins  
Dunkle sich begeben.

We look at brilliant light in this life no  
differently than when we go down into  
deep darkness.

10. Freund, wer in jener Welt

Freund, wer in jener Welt will lauter Rosen  
brechen, den müssen z'vor allhier die Dornen  
g'nugsam stechen.

Friend, whoever in that world (beyond) would  
pluck roses, must first be pricked here by plenty  
of thorns.

From *Moduli quinque vocum* (1588)..... Orlande de Lassus (c.1553—1594)

Da pacem Domine (votive antiphon)

Da pacem, Domine, in diebus nostris ;  
quia non est alius qui pugnet pro nobis  
nisi tu, Deus noster.

Give peace, O Lord, in our time;  
for there is no one else who fights for us  
if not you, our God.

From *Deutsche Sprüche von Leben und Tod* (1606) .....Leonhard Lechner

10. Weil dann so unстет

Weil dann so unстет dies Schiff der Welt geht,  
so laßt uns denken, wohin zu lenken.

Because the Ship of the World sails so  
unsteadily, let us think about where to steer.

11. Wir wöllen kehrten

Wir wöllen kehrten zu Gott dem Herren,  
uns nach sein G'fallen richten in allem.

Would that we turn to God the Lord,  
So that his will should rule us above all.

12. Ihn fürchten lieben

Ihn fürchten, lieben,  
sein Wort steht üben,  
Er wird erbarmen  
sich unser Armen.

Fear him, love him,  
Follow His word,  
He will have mercy  
upon us poor ones.

### Interlude

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)

Von Gott will ich nicht lassen ..... Johann Michael Bach

### Fourth Set

From *Totentanz* (1934)..... Hugo Distler

11. Auf, auf, der Bräut'gam kömmt

Auf, auf, der Bräut'gam kömmt: Man geht nicht  
mit ihm ein, wo man des Augenblicks nicht  
kann bereitet sein.

Arise, arise, the bridegroom comes: You will  
not go in with him unless you can be ready for  
that moment.

12. Mensch, wenn dir auf der Welt

Mensch, wenn dir auf der Welt zu lang wird  
Weil und Zeit, so kehr dich nur zu Gott  
ins Nun der Ewigkeit!

Man, if your stay and time on earth become too  
long to you, then turn to God in the Now of  
eternity!

13. Die Seele, welche hier noch kleiner

Die Seele, welche hier noch kleiner ist als klein,  
wird in dem Himmelreich der schönste Engel  
sein.

The soul, which here is smaller than small,  
Will be in heaven's realm the fairest angel.

From *Israelsbrünnlein* (1623).....Johann Hermann Schein

XXV. Lehre uns bedenken (Psalm 90:12-14)

Lehre uns bedenken, daß wir sterben müssen,  
auf daß wir klug werden.

Teach us to consider that we must die,  
so that we might become wise.

Herr, kehre Dich doch wieder zu uns  
und sei deinen Knechten genädig!

Lord, turn again to us,  
and be merciful with your servants!

Fülle uns früh mit deiner Gnade,  
so wollen wir rühmen  
und fröhlich sein unser Leben lang.

In the morning, fill us with Your grace,  
so that we might praise You  
and be happy all our lives long.

From *Deutsche Sprüche von Leben und Tod* (1606).....Leonhard Lechner

13. Sein Gnad und Güten

Sein Gnad und Güten  
wird uns behüten,  
trösten, entbinden  
von unsern Sünden.

His mercy and goodness  
will protect us,  
console us, free us  
from our sins.

14. Sein Hand wird retten

Sein Hand wird retten  
aus allen Nöten:  
wir leben, sterben,  
jetzt nit verderben.

His hands will save us  
from all suffering.  
We live, we die,  
we will not come to ruin.

15. Nach diesem Leiden

Nach diesem Leiden  
er ewig Freuden  
uns schenkt ohnfehlilig.  
Dann sind wir selig.

After this suffering,  
He eternal joy  
will send to us without fail.  
Then we are blessed.

Non moriar, sed vivam (Psalm 118:17).....Ludwig Senfl (c.1490—1543)

Non moriar sed vivam  
Et narrabo opera Domini.

I shall not die, rather live,  
And tell of the works of the Lord.

From *Totentanz* (1934).....Hugo Distler

14. Die Seele, weil sie ist geboren

Die Seele, weil sie ist geboren zur Ewigkeit,  
hat keine wahre Ruh in Dingen dieser Zeit.  
Drum ist's verwunderlich, daß du die Welt  
so liebst, und aufs Vergängliche dich  
allzusehr begibst.

The soul, being born to all eternity,  
Has no true rest in things of this age.  
Thus it is to be wondered at that you love the  
world so, and devote yourself so much to  
things that pass away.

From *The Neumeister Collection of Chorale Preludes of the Bach Circle* (compiled ca. 1790)

Jesu meines Lebens Leben (BWV 1107) .....Johann Sebastian Bach

Geistliches Lied, Opus 30 (1864); Poem by Paul Fleming (1609—1640).....Johannes Brahms

Laß dich nur nichts nicht dauren mit Trauren,  
sei stille, wie Gott es fügt,  
so sei vergnügt mein Wille!

Was willst du heute sorgen auf morgen?  
Der Eine steht allem für,  
der gibt auch dir das Deine.

Sei nur in allem Handel ohn Wandel,  
steh feste, was Gott beschleußt,  
das ist und heißt das Beste.  
Amen.

Do not be sorrowful or regretful;  
Be calm, as God has ordained,  
and thus my will shall be content.

What do you want to worry about from day to  
day? There is One who stands above all  
who gives you, too, what is yours.

Only be steadfast in all you do,  
stand firm; what God has decided,  
that is and is called the Best.  
Amen.



## Circa 1600

Directed by Robert Worth

Kelly Considine  
Lauren Haile  
Rebecca Matlick  
Dianna Morgan

Dana Alexander  
Harriet Buckwalter  
Erica Dori  
Cinzia Forasiepi  
Shawna Hervè

Chris Chappell  
Mark Considine  
Michael Fontaine  
Kristopher Haugen

Sebastian Bradford  
L Peter Deutsch  
David Kittelstrom  
Tim Marson



**David Parsons**, formerly Organist for 18 years at the First United Methodist Church of Palo Alto, is a graduate of Princeton, Northwestern and Cambridge Universities, and of Trinity Evangelical Divinity School (Illinois). While serving at the church in Palo Alto he supervised the refurbishment of the 100-rank pipe organ and established a monthly organ recital series. He is currently a Deputy Organist at Stanford University's Memorial Church, and Curator of the Organs at Schroeder Hall at Sonoma State University.

**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, and his MA in musicology at UC Berkeley.



# Sonoma Bach 2018-2019 High School Art Competition

This season, Sonoma Bach invited Petaluma High School art students to explore our theme “Light Out of Darkness” and submit a new piece of artwork for our competition. We hope you will enjoy the submissions displayed in the lobby during intermission.

## Congratulations!

**Francesca Castro**  
“7 Years in Darkness”  
First Place

**Meg Rawson**  
“Fire Contained”  
Second Place

**Julia Skoff**  
“Hope”  
Third Place



### Honorable Mentions

**Zoey Haines**  
“Fire Brings More  
Than Death”

**Millay Reid**  
“Untitled”

**Emma Gwen  
Churchill**  
“Untitled”

**Jocelyn Angel Caro**  
“Beaten & Bruised”

**Alex Consani**  
“Dreams on Fire”

**Shayla Woelfel**  
“Unnamed”

**Izabelle Caldwell**  
“Sky Light”

## Judges

**Andrea Herold** is a local artist who performs with the Sonoma Bach Choir. Her passion in life is transformation, moving from inner suffering towards freedom. In her paintings she tries to express the inner life. Andrea uses painting as a way to process issues she is grappling with, and enjoys exploring what true authentic expression means to her. She allows inspiration to take her wherever it wants to go, and she has no particular attachment to any style or any subject, as long as it feels relevant and moves her. In the future, she hopes to keep deepening her work as she grows and changes.

**Elena Righi** is a recent graduate from California Institute of the Arts, Valencia where she received her BFA in Costume Design with a concentration in Character and Costume Illustration and a Minor in Digital Arts. Elena has extensive experience with traditional media such as acrylic, watercolor, and graphite. She is currently sharpening her digital illustration skills in concept design for film at CG-Master Academy under the mentorship of established illustrators in the film industry. Elena has experience working in pre-production and production of film, theater, and music videos where she has illustrated and developed characters and their costumes. She has extreme respect for the art of film-making as a form of storytelling and aims to learn about every facet of pre-production including storyboarding and screenwriting.

**Lisa Russell** is the art teacher and founder of *Scribbles and Giggles Art Center* in Rohnert Park. She is passionate about children and their art process and has mentored innumerable young students who ended up embracing the Fine Arts as their ultimate career. Founded in 1986, *Scribbles and Giggles* is considered the reference point in the community for art education from pre-school to college. Many of the art teachers Lisa employs are graduates of Lisa’s Art Center and young artists themselves. Lisa Russell is well known in the community as she volunteers her time in art committees and art events. She also teaches art in all grades in local schools in the Rohnert Park and Santa Rosa districts. The Art Center, just across from Rancho Cotate High School, is a constant bustle of activities.

# Thank you for supporting Sonoma Bach!

## **\$25,000**

The Sequoia Philanthropic Fund

## **\$10,000+**

Jayne De Lawter & Ken Koppelman  
Donald & Maureen Green  
Foundation

## **\$5,000- \$9,999**

Robert Worth & Margaret McCarthy  
Carol Williams  
The Wells Fargo Foundation

## **\$2,500 - \$4,999**

David Hanes  
Linda Hanes  
Laura Sawyer

## **\$1,000 - \$2,499**

Richard Beebe  
Moirra Hill  
Sherie Michaile  
Bill and Patricia Mutch

## **\$500 - \$999**

In honor of Bob Worth's Birthday  
In honor of Gemma Smile  
Chad & Dianna Morgan  
Sandra Settle & William Payne  
Peter & Monika Piasecki  
Warren Schneider  
Susan Wilson

## **\$250 - \$499**

Brian Andersen  
Bill & Janet Anderson  
Joann Feldman  
Margaret U. Field  
Cinzia Forasiepi  
David Hearth  
Faye Heath  
Matthew McClure  
James R. Meehan  
Erin Moore  
Andrew Robart  
Bruce Robinson  
Jean Schulz  
Sue Self  
Daniel Solter  
Ron Stevens  
Peter Taines  
Mary Tenwinkel  
Ronald Welch

## **\$100 - \$249**

Anonymous (7)  
In Memory of Luke Lois  
In honor of Bob Worth  
In honor of David Hanes  
In celebration of Linda Hanes  
In Memory of John Kramer  
In Memory of Doug Richardson  
Bonnie Alexander  
Brian Andersen  
Herbert Anderson  
Kayleen Asbo  
Dante & Anne Benedetti  
Gerard Butler  
John & Sanae Chambers  
Anne Cook  
Nedra Crowe-Evers  
Janice Cunningham  
Carolyn Dingwall  
Richard Eckert  
Maurice & Edith Eash  
Rev. Richard G. Fabian  
Ben Ford  
Robert Givens  
Caroline Greene  
Helen Gunderson  
Mike Hall  
Gary & Karen Haugen  
John James  
Boyd Jarrell  
Kathy & Tom Jones  
Ole Kern  
Ronald Krempez  
Martie Leys  
Dora McClurkin Muir  
Jo McCormick  
Janet McCulloch  
James F. Neary  
William & Cynthia Noonan  
Steve Osborn & Renata Breth  
Vicki Osten  
Walter Peterson  
George Sackman  
Anne Schaefer  
Lisa Smith  
Janet Soderlind  
Katie Stohlmann  
David Stohlmann  
Liz Varnhagen  
Gabriela & George Von Haunalter  
Steven Yeager

## **Up to \$99**

Anonymous (4)  
In Honor of Jayne De Lawter  
In Memory of John Kramer  
Dana Alexander  
Richard Aslin  
Barbara Oski Bean  
Bill Boorman  
Linda Lee Boyd  
Elinore Burnside  
Gail Cafferata  
Amanda Currie  
Gwyneth Davis  
Albert Fisk  
Michael Fontaine  
Beth Freeman  
James & Cherry Grisham  
Julia Hawkins  
Chris Hermann  
Norm Howard  
Mary Jenkins  
Martha Kahane  
Ruth R. Karlen  
Ken Kelley  
Steven & Renee Kirk  
Georgia Leyden  
Leslie Loopstra  
Edith P. Mendez  
Richard Morehead  
Lane Olson  
Diane Osten  
Richard Pan  
Teri Reynolds  
Emily Roeder  
Raye Lynn Thomas  
Eugene Shapiro  
Vernon Simmons  
Susan Stewart  
Bryce Moore Sumner  
Thomas Vogler  
Lee Wallace





IOSQVINVS PRATENSIS.

Josquin Deprez



Orlando de Lassus



Jacobus Handl



Ludwig Senfl

# Upcoming Events

**Bach Talk: A Human Requiem**

**May 16**

RSVP at [www.sonomabach.org](http://www.sonomabach.org)



**Major Works Series: A Human Requiem**

**Featuring the Brahms Requiem**

**June 1 & 2**



**Midsummer Night Sings**

**Wednesday Nights in July**



From now until our Major Works Series: *A Human Requiem*, a group of early music lovers has joined together to match every new donation to Sonoma Bach – **up to \$20,000**. We hope this will encourage you to give to Sonoma Bach for the first time, or to take this opportunity to raise your donation level! All of us here at Sonoma Bach ask you to *Give Voice to Early Music*, and take advantage of this exciting chance to have your generosity matched dollar for dollar.