



Godfried Schalcken, *Young Girl with a Candle*, 1670–1675.



P R E S E N T S

ORGAN RECITAL
THE CANDLE IN THE WIND

Anne Laver, organ

Sonoma Bach Choir

Directed by Robert Worth

FRIDAY, JANUARY 11, 8 P.M.

SCHROEDER HALL

Mit fried vnd freud ich far dahin, in Gottes wil-

le, Getrost ist mir mein hertz vnd sin, sanfft

vnd stille, wie Gott mir verbeissen hat,

der tod ist mein schlaff wor den.

Wt fried vnd freud ich far dahin/
 in Gottes wille/Getrost ist mir mein
 hertz vnd sinn/sanfte vnd stille/Wie
 Gott mir verbeissen hat der tod ist
 mein schlaff worden.

Vnd da die tage iher reini-
 gung/nach dem Seitz Hofi kamen/
 brachten sie in gen Jerusa-
 lem zc. Luce ij.

Pages from the Babstsche Gesangbuch, 1545



Presented by Sonoma Bach in association with the Green Music Center

Organ Recital:
The Candle in the Wind

FEATURING

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Friday, January 11, 2019
Schroeder Hall, Green Music Center
Sonoma State University

Sonoma Bach's 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.

Organ Recital: The Candle in the Wind

*For music is a gift and largesse of God, not a human gift.
Praise through word and music is a sermon in sound.*

In summa, next to the Word of God, the noble art of music is the greatest treasure in this world.

-Martin Luther-

One of the radical shifts in liturgical practice that took place as a result of Luther's Reformation was that worship became participatory, particularly when it came to music. Luther believed music was a gift from God which should be available to all, and he endeavored to create a new body of repertoire in the vernacular that could be used in worship and at home to educate and edify the faithful Lutheran. The effort resulted in a new genre—the Lutheran chorale—designed to be sung in unison by a large congregation, with or without accompaniment. Luther penned the texts for many of these, often coupling them with pre-existing familiar folk-tunes or modified Latin chants. As church music developed in North and Central Germany, many of these chorales provided structure for concerted music such as Johann Sebastian Bach's cantatas.

In the early days of the Lutheran church, chorales were most often sung *a cappella* by the congregation, but as wealthy free cities in the north began building monumental organs to show off their autonomy and prestige, the organ took on a larger role in worship. The primary job of the Lutheran organist was to introduce the chorale. Organists became more and more creative with this task, sometimes elaborating the chorale to the point that it became difficult to recognize. The most skilled organists fulfilled a role similar to the preacher in that they could offer musical commentaries upon the chorale's text with lengthy improvised settings.

Tonight's program offers a sampling of the rich chorale-based literature of North and Central Germany during the sixteenth, seventeenth, and eighteenth centuries. The chorales featured are all from the pen of Martin Luther and all but one appear in the *Babstsche Gesangbuch* of 1545, an important hymnal of the early Lutheran church, published with a preface by Luther himself. In keeping with our larger 2018-19 season theme of 'Light Out of Darkness', we decided to follow Luther's chorales around the liturgical seasons and feasts, beginning with Advent and concluding with Pentecost. There is a parallel movement of darkness to light in both halves of the program: Jesus' birth at Christmas as a light in the darkness of Advent, and his resurrection at Easter as light conquering the darkness of death. We begin each set with an unaccompanied unison version of the chorale, followed by organ and choral settings in alternation. Please see below for further notes.

-Anne Laver

Organ Recital: The Candle in the Wind

First-half Prelude

Praeludium in D (BuxWV 139) Dieterich Buxtehude (c.1637—1707)



Advent: Nun komm der Heiden Heiland

Verse 1: Nun komm der Heiden Heiland (Babst I) Martin Luther (1483—1546)

Verse 3: Dein Krippen glänzt hell und klar Balthasar Resinarius (c.1485—1644)

Organ setting: Nun komm der Heiden Heiland (BWV 659, a 2 Clav. e Pedale) J.S. Bach (1685—1750)

Verse 4: Lob sei dem Vater g'ton (BWV 62:6) J.S. Bach



Christmas: Gelobet seist du, Jesu Christ

Verse 1: Gelobet seist du, Jesu Christ (Babst III) Martin Luther

Organ setting: Gelobet seist du Jesu Christ, cycle II: Primus versus Matthias Weckmann (c.1616—1674)

Verse 4: Das ewig Licht geht da herein (Cantional) Johann Hermann Schein (1586—1630)

Organ setting: Gelobet seist du Jesu Christ, cycle II: Secundus versus (auff 2 clavir) Matthias Weckmann

Verse 8: Dies hat er alles uns getan (Weihnachstoratorium) J.S. Bach

Organ setting: Gelobet seist du Jesu Christ, cycle II: Tertius versus (à 3 voc.) Matthias Weckmann



Epiphany: Was fürchtest du, Feind Herodes sehr?

Verse 1: Was fürchtest du Feind Herodes sehr (Babst II/VI) Martin Luther

Organ setting: Christum wir sollen loben schon Georg Böhm (1661—1733)

Verse 3: Dem Stern die Weisen folgen nach (BWV 121:6) J.S. Bach



Purification: Mit Fried und Freud ich far dahin

Verse 1: Mit Fried und Freud ich fahr dahin (Babst VII) Martin Luther

Verse 2: Das macht Christus, wahr Gottes Sohn (BuxWV 76: Contrapunctus 1) Dieterich Buxtehude

Organ setting: Mit fried und Freud ich fahr dahin (BWV616) J.S. Bach

Verse 3: Den hast du allen vorgestellt (BuxWV 76: Evolutio 2) Dieterich Buxtehude

Verse 4: Er ist das Heil und selig Licht (BWV 382) J.S. Bach

Intermission

Second-half Prelude

Praeludium in G Nicolaus Bruhns (1665—1697)



Lent: Aus tiefer Not schrei ich zu dir

Verse 1: Aus tiefer Not schrei ich zu dir (Babst XXVIII)..... Martin Luther

Organ setting: Aus tiefer Not (BWV 686) J.S. Bach

Verse 5: Ob bei uns ist der Sünden viel Johann Walter (1496—1570)



Passion: Christe du Lamm Gottes

Verse 1: Christe du Lamm Gottes (Braunschweiger Kirchenordnung) Martin Luther

Organ setting: Christe du Lamm Gottes (BWV 619)..... J.S. Bach

Christe du Lamm Gottes (Musae Sioniae V) Michael Praetorius (1571—1621)



Easter: Christ lag in Todesbanden

Verse 1: Christ lag in Todesbanden (Babst VIII)..... Martin Luther

Organ setting: Christ lag in Todesbanden (IGB13) Georg Böhm

Verse 7: Wir essen und leben wohl (BWV 4:8)..... J.S. Bach



Pentecost: Komm heiliger Geist

Verse 1: Komm heiliger Geist (Babst XI)..... Martin Luther

Organ setting: Komm heiliger Geist (BuxWV 199) Dieterich Buxtehude

Verse 3: Du heilige Brunst (BWV 226:3)..... J.S. Bach

Notes, Texts and Translations

First-half Prelude

Each half of tonight's program begins with an exuberant prelude. While chorale-based works were the German organist's bread and butter, a skilled church musician was also expected to be able to improvise elaborate free works. The 'preludium pedaliter' was a genre which Lübeck organist Dieterich Buxtehude developed and infused with his own dramatic style, borrowing from Italian madrigals and opera that he no doubt heard in nearby Hamburg. These North German free works have a typical shape: opening free material (exploring motives or harmonic shifts, for example), a fugue, interlude, another fugue (often in triple meter), and closing material. In the *Praeludium in D Major*, Buxtehude substituted joyful Italianate chords in the place of a second fugue. This triumphant section offers the opportunity to explore a cascading variety of plenum registrations:

Praeludium in D (BuxWV 139) Dieterich Buxtehude (c.1637—1707)



Advent: Nun komm der Heiden Heiland



Nun komm der Heiden Heiland, der Jungfrauen Kind erkannt,
des sich wundert alle Welt, Gott solch Geburt ihm bestellt.

The chorale was translated and adapted by Luther from the Latin Advent hymn 'Veni redemptory gentium'. It is structured in verses of four phrases, with the fourth phrase repeating the melody of the first:

Verse 1: Nun komm der Heiden Heiland (Babst I) Martin Luther (1483—1546)

Nun komm, der Heiden Heiland,	Now come, Savior of the gentiles,
Der Jungfrauen Kind erkannt!	recognized as the child of the Virgin,
Dass sich wundert alle Welt,	so that all the world is amazed
Gott solch' Geburt ihm bestellt.	that God ordained such a birth for him.

Our first chorale setting is typical of the early chorale compositions in that the tenor carries the melody, while the other voices (using snatches of the melody) create a dance of counterpoint against the tenor:

Verse 3: Dein Krippen glänzt hell und klar Balthasar Resinarius (c.1485—1644)

Dein' Krippen glänzt hell und klar,	Your crib shines bright and clear,
Die Nacht gibt ein neu Licht dar,	in the night there is a new light,
Dunkel mus nicht kommen drein,	darkness must not overpower it,
Der Glaub' bleibt immer im Schein.	faith remains always radiant.

Johann Sebastian Bach included three settings of 'Nun komm der Heiden Heiland' in his so-called Leipzig Chorales. The walking bass line in BWV 659 calls to mind Jesus' commitment to the human race by walking among us, while the soprano line is an evocative and highly ornamented treatment of the chorale:

Organ setting: Nun komm der Heiden Heiland (BWV 659, a 2 Clav. e Pedale) J.S. Bach (1685—1750)

Our Bach setting is the finale of Cantata 62, based upon 'Nun komm der Heiden Heiland':

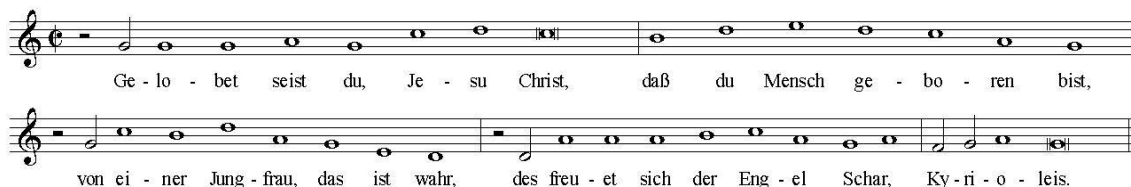
Verse 4: Lob sei dem Vater g'ton (BWV 62:6)..... J.S. Bach

Lob sei Gott dem Vater g'tan,
Lob sei Gott sein'm ein'gen Sohn,
Lob sei Gott dem Heil'gen Geist
Immer und in Ewigkeit.

Praise be given to God the Father,
praise be to God his only Son;
praise be to god the Holy Ghost
for ever and always



Christmas: Gelobet seist du, Jesu Christ



Ge - lo - bet seist du, Je - su Christ, daß du Mensch ge - bo - ren bist,
von ei - ner Jung - frau, das ist wahr, des freu - et sich der Eng - el Schar, Ky - ri - o - leis.

Luther adapted this chorale from an earlier 'Leise'—a simple praise-song, each verse often ending (as here) with a refrain of 'Kyrie eleison' (Lord have mercy):

Verse 1: Gelobet seist du, Jesu Christ (Babst III)Martin Luther

Gelobet seist du, Jesu Christ,
Daß du Mensch geboren bist
Von einer Jungfrau, das ist wahr;
Des freuet sich der Engel Schar.
Kyrioleis!

Praised be you, Jesus Christ
that you have been born as a man
from a virgin - this is true-
at which the host of angels rejoices.
Lord have mercy!

Matthias Weckmann's second cycle on the Christmas chorale 'Gelobet seist du, Jesu Christ' provides a glimpse into one of the common performance practices of the chorales: Alternatim practice. Organists would improvise organ-only verses of the chorale tune in alternation with the congregation or choir singing the tune, often as a way of interpreting the text of that particular verse. This cycle presents the chorale first in the tenor (played by the pedal):

Organ setting: Gelobet seist du Jesu Christ, cycle II: Primus versusMatthias Weckmann (c.1616—1674)

Our Schein setting, from his Cantional, places the melody in the soprano, while lower voices state plain harmonies in rhythmic unison with the melody:

Verse 4: Das ewig Licht geht da herein (Cantional)Johann Hermann Schein (1586—1630)

Das ew'ge Licht geht da herein,
Gibt der Welt ein'n neuen Schein;
Es leucht't wohl mitten in der Nacht
Und uns des Lichtes Kinder macht.
Kyrioleis!

The eternal light enters here,
it gives the world a new splendor;
it shines in the midst of the night
and makes us children of the light.
Lord have mercy!

The second setting from Weckmann's cycle presents the melody ornamented in the right hand:

Organ setting: Gelobet seist du Jesu Christ, cycle II: Secundus versus (auff 2 clavir) Matthias Weckmann

Our Bach harmonization is drawn from his Christmas Oratorio, where it serves as commentary upon the angels' annunciation to the shepherds:

Verse 8: Dies hat er alles uns getan (Weihnachstoratorium) J.S. Bach
Dies hat er alles uns getan, He has done all this for us
Sein' groß' Lieb' zu zeigen an. to show his great love,
Des freu' sich alle Christenheit at this all Christendom rejoices
Und dank' ihm des in Ewigkeit. and thanks him for this in eternity.
Kyrieleis! Lord have mercy!

Weckmann closes with the melody in the bass, above which two lines offer figuration in thirds and sixths:

Organ setting: Gelobet seist du Jesu Christ, cycle II: Tertius versus (à 3 voc.) Matthias Weckmann



Epiphany: Was fürchtest du, Feind Herodes sehr?



Was fürchtest du, Feind He - ro - des sehr, daß uns ge - born kommt Christ der Herr?
Er sucht kein sterb - lich Kö - nig reich, der zu uns bringt sein Him - mel reich.

Luther adapted and translated the Latin Christmas hymn 'A solis ortus cardine' to create his 'Christum wir sollen loben schon'. The verses specifically concerning the journey and adoration of the Magi were later extracted to create 'Was fürchtest du, Feind Herodes sehr?':

Verse 1: Was fürchtest du Feind Herodes sehr (Babst II/VI) Martin Luther
Was fürchtest du, Feind Herodes sehr, Why does it make you so afraid, enemy Herod,
daß uns geborn kommt Christ der Herr? That to us is born Christ the Lord?
Er sucht kein sterblich Königreich, He seeks no mortal kingdom,
der zu uns bringt sein Himmelreich. The one who brings us his heavenly kingdom.

Georg Böhm's organ setting exemplifies a common genre in North German chorale-based literature: A four-voice texture with one verse of the chorale tune appearing in the soprano. The inner voices use bits of the tune to foreshadow the entrance of the solo and offer short interludes between each phrase. Böhm sets the tune with very little ornamentation in this setting, perhaps a nod to the strong, stately text of praise:

Organ setting: Christum wir sollen loben schon Georg Böhm (1661—1733)

Bach's setting of this unusually chant-like chorale is typically inventive. The melody's irregular phrases are accompanied by moving lines in the lower voices—the bass in particular covers a wide range, sweeping up and down with abandon:

Verse 3: Dem Stern die Weisen folgen nach (BWV 121:6)..... J.S. Bach
Dem Stern die Weisen folgen nach, The Wise Men followed the star,
solch Licht zum rechten Licht sie bracht. Such a light brought them to the true light.
Sie zeigen mit den Gaben drei: They showed with their three gifts
dies Kind Gott, Mensch und König sei. That this child was God, Man and King.

Purification: Mit Fried und Freud ich fahr dahin



Mit Fried und Freud ich fahr da - hin, in Got - tes Wil - le, ge - trost ist mir mein Herz und Sinn, sanft und stil - le, wie Gott mir - ver hei - Ben hat, der Tod ist mein Schlaf wor - den.

The chorale is Luther's verse-setting of the so-called 'Nunc dimittis', the canticle sung by the aged Simeon as he recognizes the child Jesus as his savior. The masterful, irregular and highly expressive melody has no known earlier sources:

Verse 1: Mit Fried und Freud ich fahr dahin (Babst VII)	Martin Luther
Mit Fried und Freud ich fahr dahin	With peace and joy I go on my way
In Gottes Wille,	in God's will.
Getrost ist mir mein Herz und Sinn,	My heart and mind are comforted,
Sanft und stille.	peaceful and calm.
Wie Gott mir verheißen hat,	As God promised me
Der Tod ist mein Schlaf worden.	death has become my sleep.

Our two Buxtehude settings come from his 'Fried- und Freudenriche Hinfahrt' ('Peace- and Joy-filled Departure'), written in memory of his father. The piece sets all four verses of the chorale against free imitative counterpoint. Here the chorale is presented in the pedal, but at 2' pitch; sopranos and altos double on the second-verse text:

Verse 2: Das macht Christus, wahr Gottes Sohn (BuxWV 76: Contrapunctus 1)	Dieterich Buxtehude
Das macht Christus, wahr Gottes Sohn,	This is the work of Christ, God's true son,
Der treu Heiland,	the faithful savior,
Den du mich, Herr, hast sehen lon	whom you, Lord, have allowed me to see
Und macht bekannt,	and made known
Daß er sei das Leben	that He is our life
Und Heil in Not und Sterben	and salvation in trouble and in dying.

Bach's setting of 'Mit Fried und Freud ich fahr dahin' captures a sense of urgency and excitement in the "figura corta" (long-short-short) rhythmic motive that saturates the piece. This is one of Bach's chorales from the 'Orgelbüchlein', a collection of short chorales which Bach supposedly used to teach his son Wilhelm Friedemann how to play the pedals:

Organ setting: Mit fried und Freud ich fahr dahin (BWV616) J.S. Bach

In this 'Evolutio', Buxtehude again presents the chorale against free counterpoint; but as a depiction of the chorale's assertion that death has been overturned, the melody itself (again in the pedal) is 'overturned' (presented upside-down), doubled here by tenors and basses:

Verse 3: Den hast du allen vorgestellt (BuxWV 76: Evolutio 2)..... Dieterich Buxtehude	
Den hast du allen vorgestellt	You have set him before everybody
Mit großen Gnaden,	with great mercy,
Zu seinem Reich die ganze Welt	that to his kingdom the whole world
Heißen laden	may be called and invited
Durch dein teur heilsams Wort,	through your precious healing Word
An allen Ort erschollen	that has resounded everywhere.

Bach's setting is one of what are known as the '371 Chorales', many of which were drawn from his cantatas and other choral works. The original source for this magnificent setting is not known—probably it is from one of the many lost cantatas:

Verse 4: Er ist das Heil und selig Licht (BWV 382.....J.S. Bach	
Er ist das Heil und selig Licht	He is salvation and a blessed light
Für die Heiden,	for the gentiles,
Zu erleuchten, die dich kennen nicht,	to enlighten those who do not know you,
Und zu weiden.	and to give them pasture.
Es ist deins Volks Israel	For your people Israel He is
Der Preis, Ehr, Freud und Wonne.	their reward, honor, joy and delight.


Intermission


Second-half Prelude'

Nicolaus Bruhns' Praeludium in G Major exhibits the classic formal outline of the North German praeludium mentioned above. His example boasts a five-voice fugue (two voices in the pedal!) and a following interlude that imitates violin figuration. A final fugue in triple meter culminates in an exciting coda. Though the examples from Buxtehude and Bruhns vary in character and construction, each explore a common element in the free sections: contrast. You will hear sudden shifts of harmony, motives, and registration:

Praeludium in G Nicolaus Bruhns (1665—1697)

Lent: Aus tiefer Not schrei ich zu dir

Aus tie - fer Not schrei ich zu dir, Herr Gott er - hör mein ru - fen,
 Dein gná - dig Oh - ren kehr zu mir, und mei - ner Bitt sie öff - ne,
 denn so du willst das se - hen an, was Sünd und Un - recht ist ge - tan, wer kann, Herr, vor dir blei - ben?

Luther's chorale text is a verse-translation of Psalm 130 ('De profundis'). The Phrygian melody (with a prominent half-step above the final) is peculiarly expressive of the penitential psalm:

Verse 1: Aus tiefer Not schrei ich zu dir (Babst XXVIII).....	Martin Luther
Aus tiefer Not schrei' ich zu dir,	From deep affliction I cry out to you,
Herr Gott, erhoer' mein Rufen,	Lord God, hear my call;
Dein gnädig' Ohren kehr zu mir,	incline your merciful ear here to me
Und meiner Bitt' sie öffnen!	and be open to my prayer!
Denn so du willst das sehen an,	For if you want to look at this,
Was Sünd' und Unrecht ist getan,	what sin and injustice is done,
Wer kann, Herr, vor dir bleiben?	who can, Lord, remain before you?

Bach displays his extraordinary mastery of counterpoint in his setting of 'Aus tiefer Not' from the Clavierübung III. This is a grave six-voice fugue (four in the hands, two in the feet) in the old, long-note style known as 'stile antico'. Each phrase of the tune is given a fugal exposition, the final voice entering in augmentation in the right foot:

Organ setting: Aus tiefer Not schrei' ich zu dir (BWV 686) J.S. Bach

Like the Resinarius setting of 'Nun komm der Heiden Heiland' (and like many of the earliest chorale compositions), Johann Walter's setting places the melody in the tenor. The other three voices create a 'halo of harmony' around the melody:

Verse 5: Ob bei uns ist der Sünden viel	Johann Walter (1496—1570)
Ob bei uns ist der Sünden viel,	Although there is much sin among us,
Bei Gott ist viel mehr Gnade;	with God there is much more mercy;
Sein' Hand zu helfen hat kein Ziel,	his helping hand has no limit
Wie groß auch sei der Schade.	however great the harm may be.
Er ist allein der gute Hirt,	He is alone the good shepherd
Der Israel erlösen wird	who can free Israel
Aus seinen Sünden allen.	from all his sins.



Passion: Christe du Lamm Gottes



Chri - ste du Lamm Got - tes, der du trägst die Sünd der Welt, er - barm dich un - ser.

Chri - ste du Lamm Got - tes, der du trägst die Sünd der Welt, gib uns dei - nen Frie - de. A - - - men.

This chorale is a slightly later addition to Luther's German Mass as originally published. Its simple, repetitive melody is derived from the Kyrie, thus creating a rounded conclusion to the Mass:

Verse 1: Christe du Lamm Gottes (Braunschweiger Kirchenordnung) Martin Luther

Christe, du Lamm Gottes, der du trägst die Sünd' der Welt, erbarm' dich unser!	Christ, you lamb of God, you who take away the sins of the world. have mercy on us!
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Christe, du Lamm Gottes, der du trägst die Sünd' der Welt, erbarm' dich unser!	Christ, you lamb of God, you who take away the sins of the world, have mercy on us!
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Christe, du Lamm Gottes! der du trägst die Sünd' der Welt, gib uns dein'n Frieden! Amen.	Christ, you lamb of God, you who take away the sins of the world, have mercy on us! Amen.
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Bach's setting of 'Christe, du Lamm Gottes' is one of a handful of canon chorales in the Orgelbüchlein. The tune is presented in long notes in canon between the tenor and soprano voices without interlude. A descending scalar passage is traded in imitation between the other voices. Bach often used canon to depict Christ willingly following God's command:

Organ setting: Christe du Lamm Gottes (BWV 619).....Johann Sebastian Bach

We first became familiar with this melody (and with Michael Praetorius' harmonization thereof) through a recording of Lutheran hymns by the wonderful vocal quartet Stimmwerck. Praetorius reimagines each iteration of the mantra-like chorale with new and expressive harmonies:

Christe du Lamm Gottes (Musae Sioniae V)Michael Praetorius (1571—1621)
Text and translation as above.



Easter: Christ lag in Todesbanden

Christ lag in To-des-ban-den, für uns-re Sünd ge-ge-ben. Des wir sol-len fröh-lich sei,
 Der ist wie-der er-stan-den, und hat uns bracht das Le-ben.

Gott lo-ben und dank-bar sei, und sing-en Hal-le-lu-jah, Hal-le-lu-jah.

Luther's great Easter hymn is identified in most early sources as 'Christ ist erstanden, gebessert' ('Christ is risen, improved'). The original song was a Leise based upon the Easter sequence, 'Victimae paschali laudes'. Luther simplified the song, but used many of its original elements:

Verse 1: Christ lag in Todesbanden (Babst VIII).....Martin Luther

Christ lag in Todesbanden	Christ lay in death's bonds
Für unsre Sünd gegeben,,	handed over for our sins,
Er ist wieder erstanden	he is risen again
Und hat uns bracht das Leben;	and has brought us life
Des wir sollen fröhlich sein,,	For this we should be joyful,
Gott loben und ihm dankbar sein	praise God and be thankful to him
Und singen hallelujah: Halleluja!	and sing hallelujah: Hallelujah!

Georg Böhm's 'Christ lag in Todesbanden' is a North German-style chorale fantasia. In this genre, composers interpreted each phrase of the chorale using different figuration and textures. This setting opens with a fugal treatment of the first phrase of the tune; the next phrase uses a more figurative texture. The fantasia ends with an exuberant dance-like "Hallelujah!"

Organ setting: Christ lag in Todesbanden (IGB13)Georg Böhm

Bach wrote many magnificent settings of 'Christ lag', but we finally settled upon the great closing chorale of his Cantata 4 (probably written in Mühlhausen, when Bach was a mere 22 years old):

Verse 7: Wir essen und leben wohl (BWV 4:8)..... J.S. Bach

Wir essen und leben wohl	We eat and live well
In rechten Osterfladen,	on the right Easter cakes,
Der alte Sauerteig nicht soll	the old sour-dough should not
Sein bei dem Wort Gnaden,	be with the word grace,
Christus will die Koste sein	Christ will be our food
Und speisen die Seel allein,	and alone feed the soul,
Der Glaub will keins andern leben.	faith will live in no other way.
Halleluja!	Hallelujah!



Pentecost: Komm heiliger Geist

Komm, hei - li - ge Geist, Her - re Gott, er - füll mit dei - ner Gna - den Gut dei - ner Gläub' - gen Herz, Mut und Sinn,
dein bren - nend Lieb ent - zünd' in ihn', O Herr, durch dei - nes Lich - tes Glanz, zum Glau - ben du ver - sam - let hast,
das Volk aus al - ler Welt Zungen, Das sei dir, Herr, zu Lob ge - sung - en. Hel - le - lu - jah, hal - le - lu - jah.

The chorale calls upon the Holy Spirit for help and inspiration in our lives. It is a translation and elaboration of the Latin antiphon 'Veni sancte spiritus', with the two latter verses added by Luther. The unusually long and complex melody apparently has roots in an earlier setting from c.1480. The tune is notable for its irregular phrase structure and (melodically) for its emphasis on the second and sixth tones of the scale:

Verse 1: Komm heiliger Geist (Babst XI).....	Martin Luther
Komm, Heiliger Geist, Herre Gott,	Come, Holy Spirit, Lord God,
Erfüll mit deiner Gnaden Gut	fill with the goodness of your grace
Deiner Gläubigen Herz, Mut und Sinn,	the heart, spirit and mind of your believers,
Dein' brünstig Lieb' entzünd' in ihn'n!	kindle in them your ardent love !
O Herr, durch deines Lichtes Glast	O Lord, through the splendor of your light
Zu dem Glauben versammelt hast	you have gathered in faith
Das Volk aus aller Welt Zungen;	people from all the tongues of the world;
Das sei dir, Herr, zu Lob gesungen!	so that in your praise Lord, may there be sung
Halleluja! Halleluja!	Hallelujah! Hallelujah!

Buxtehude's setting of 'Komm, Heiliger Geist, Herre Gott' is similar in style and texture to Böhm's 'Christum wir sollen loben schon', but offers more flourishes and ornamentation in keeping with the triumphant mood of the feast-day:

Organ setting: Komm heiliger Geist (BuxWV 199) Dieterich Buxtehude

And to close our concert, we offer perhaps the greatest of Bach's hundreds of chorale settings (and that's saying a lot!): The stirring finale of the motet of praise and tribute to the Holy Spirit, 'Der Geist hilft unser Schwachheit auf':

Verse 3: Du heilige Brunst (BWV 226:3).....	J.S. Bach
Du heilige Brunst, süßer Trost,	You sacred warmth, sweet consolation,
Nun hilf uns fröhlich und getrost	now help us always to remain joyful and
In dein'm Dienst beständig bleiben,	comforted in your service,
Die Trübsal uns nicht abtreiben!	do not let sorrow drive us away!
O Herr, durch dein' Kraft uns bereit	O Lord, through your power make us ready
Und stärk des Fleisches Blödigkeit,	and strengthen the feebleness of our flesh
Daß wir hier ritterlich ringen,	so that we may bravely struggle
Durch Tod und Leben zu dir dringen.	through life and death to reach you.
Halleluja! Halleluja!	Hallelujah! Hallelujah!

About the Organist

Anne Laver performs frequently in the United States and Europe, and has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Society for Seventeenth Century Music, the Eastman Rochester Organ Initiative Festival, and the Westfield Center for Historical Keyboard Studies. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP).

Anne is Assistant Professor of Organ and University Organist at Syracuse University's Setnor School of Music. In this role, she teaches organ lessons and classes, serves as artistic director for the Malmgren Concert Series, accompanies the Hendricks Chapel Choir, and plays for chapel worship services and special university events. Prior to her appointment at Syracuse, Anne served as Instructor of Healthy Keyboard Technique and Organ Repertoire, and Coordinator of Organ Outreach Programs at the Eastman School of Music in Rochester, New York. She has over fifteen years of experience in church music, leading volunteer and professional choir programs in a variety of parishes in New York, Wisconsin, and The Netherlands.

Anne is passionate about advocacy for the organ and the encouragement of young organists. To that end, she has served as director for various youth programs in the Rochester area, including a Pipe Organ Encounter Advanced in 2013, the Eastman Summer Organ Academy in 2014, and a Summer of Opportunity youth employment program in 2014. She also hosts frequent organ demonstrations on the Syracuse University campus and surrounding community. Anne is active on a number of national and local organizations in the organ field. She is chair of the Editorial Resources Committee of the American Guild of Organists, member of the Board of Directors of the Organ Historical Society, secretary of the Westfield Center for Historical Keyboard Studies and a member of the Executive Committee of the Syracuse Chapter of the American Guild of Organists.

Anne Laver studied organ with Mark Steinbach as an undergraduate student at Brown University, and spent a year in The Netherlands studying with Jacques van Oortmerssen at the Conservatory of Amsterdam. While pursuing masters and doctoral degrees at the Eastman School of Music, she studied with Hans Davidsson, William Porter, and David Higgs.



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 Sonoma Bach Choir specializes in the music of the Baroque period, with special emphasis on Johann Sebastian Bach; members and audiences alike thrill to the constant inventiveness and incredible degree of feeling in Bach's music.

Bonnie Alexander
Brian Andersen
Richard Beebe
Paul Blanchard
Lauré Campbell
Martin Contreras
Anne Cook
Nedra Crowe-Evers
Janice Cunningham
Jayne DeLawter
L Peter Deutsch
Carolyn Dingwall
Margaret Field
Gary Foster
Jim Gibboney

Randy Graetch
Mike Hall
David Hanes
Kristofer Haugen
Faye Heath
Molly Hogan
Kathy Jones
Ole Kern
Martie Leys
Matthew McClure
Dora McClurkin-Muir
Erin Moore
Dianna Morgan
John Nykamp
Vicki Osten

Robert Reid
Andrew Robart
Laura Sawyer
Anne Schaefer
Steve Schultz
Lisa Smith
Dan Solter
Pat Solter
Ron Stevens
David Stohlmann
Katie Stohlmann
Mary Tenwinkel
Beth Thomlinson
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 27 years. In addition to his work in the fields of choral and early music, Bob has a specialty in musicianship training, and for ten years ran the ear training program at SSU. He was deeply involved in the Green Music Center project in its early years, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.



Disposition of the Organ

Schroeder Hall, Green Music Center, Sonoma State University

John Brombaugh & Associates Opus 9, 1972

Built for Ashland Avenue Baptist Church, Toledo, Ohio

Manual compass: 56 notes

Pedal compass: 30 notes

Mechanical action

88 mm wind pressure

20 Stops

29 Ranks

1248 Pipes

Tremulant to the entire instrument

Temperament: Kellner at A440

GREAT ORGAN I

16' Bourdon

8' Praestant I-II

8' Holpijp

4' Octave

4' Spielflote

2' Octave

III-X Mixture

8' Trumpet

RÜCKPOSITIVE ORGAN II

8' Gedackt

4' Praestant

4' Rohrflöte

2' Octave

1 1/3' Quinte

II Sesquialtera

8' Musette

PEDAL ORGAN

16' Subbass

8' Octave

16' Fagot

8' Trumpet (Gt.)

COUPLERS

Rückpositive to Great

Rückpositive to Pedal

Great to Pedal

John Brombaugh's Opus 9, successfully brought to the American organ scene a number of "firsts", which were to have a lasting impact not only upon American organ building, but also upon the music making of countless organists who have been shaped by its distinctive qualities over the past decades. Some of those "firsts" are:

- the sound of hammered lead (82 percent) pipes, voiced in the manner similar to that of the Dutch Renaissance, giving the sound a very strong "vocal quality, rich in fundamental tone, and intense with "a certain airiness," even a "sandy" quality
- the warm brilliance of the plenum, or principal ensemble of the organ, designed according to the tonal concept of the Renaissance *Blockwerk*, sounding both forceful and sweet and not overladen with high pitches
- the successful realization of the smooth, quick-sounding, and somewhat dark quality of the north-European red stops, allowing increased understanding of older registration practices using reeds in combination with other stops
- the use of suspended action in a full-sized instrument, for both the Great and the Rückpositive

- the particular approach to design of the case, stressing classical proportions, the use of high-quality solid woods, and the use of a decorative scheme – especially the moldings, pipe shades, and embossed pipes – all of which aspects draw heavily upon Renaissance traditions, but seek to further, rather than reproduce them

Brombaugh's methods of construction revolutionized American organ building in the twentieth century, and his instruments were installed internationally, as far away as Sweden and Japan. Brombaugh organs have been influential to both organ builders and organists, defining many aspects of the historically informed American organ in the late twentieth century. Further distinctive, and even daring features of this instrument are:

- one of the first uses of unequal temperament (originally Werckmeister III, now altered to Kellner) in a new instrument anywhere in the world
- mechanical key action
- mechanical stop action with hand-forged iron
- freestanding organ case built on historic principles (based on the now-lost Renaissance organ case in Rhenen, Netherlands) and made of hand planed red oak (no plywood)
- employment of wedge bellows
- cone tuning for small metal pipes
- embossed façade pipes
- Great 8' Principal with a double-ranked treble in façade
- façade pipes and moldings gilded with 23-carat goldleaf
- Rückpositive drawknobs on the back side of the Rückpositive case, behind the player
- naturals of the manual keyboards plated with cow shinbones
- manual sharps, stop knobs and keytable molding made from African ebony
- keycheeks are zebrawood; pedal sharps from Brazilian rosewood; pedal naturals from maple
- stop rods of beech; keyboards and trackers from sugar pine
- windchests and bellows are white oak, western red-cedar, sugar pine, sheep and cow leather

This organ provides a vital centerpiece for North German Baroque music: built in historic Netherlandish-North German style, it is a landmark instrument in this country, both as a profoundly convincing medium for a great repertory, and for the breadth and depth of its sheer beauty and musicality.



Thank you for sponsoring a singer!

Your support helps ensure that Early Music is a vibrant part of Sonoma County's cultural life. Thank you for taking this opportunity to recognize these musicians who bring their hearts and voices to our programs.

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Friends House Round Singers

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Sonoma Bach Choir Altos

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Laura Sawyer, Rick Beebe, Ben Ford,
David Hanes, Dan Solter, & Robert Worth

Paula Lane

Cinzia Forasiepi, Circa 1600

David Liu

David Hanes, Bach Choir

Robert Leys Architects

Martie Leys, Bach Choir

Lynne McClure

Martie Leys, Bach Choir

Diane Melder

Andrew Robart, Bach Choir

Bill & Julie Middleton

Jayne DeLawter, Bach Choir

Clare Morris

in memory Nancy Lichtenstein
Martie Leys, Bach Choir

Cinzia Forasiepi and Mario Righi

Circa 1600 alto

Nancy & George Sackman

Martie Leys, Bach Choir

The Schiller Family

Carolyn Dingwall, Bach Choir

Marie Schutz

Martie Leys, Bach Choir

Sonoma Bach Choir Altos

David Hanes, Bach Choir

Mary Tenwinkel

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Beth Thomlinson, Bach Choir

Susan Wilson

Christopher Fritzsche

Tom Yarish & Lauré Campbell

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A Friend of Circa 1600

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Brombaugh Opus 9 in original installation in Toledo, OH



Brombaugh Opus 9 at St. Michael's in Rochester, NY



Brombaugh Opus 9 keys and stops

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Brahms Requiem

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