

EARLY MUSIC CHRISTMAS

Lo, How a Rose E'er Blooming



Jenni Samuelson, soprano
Phebe Craig, organ
The Whole Noyse
Circa 1600
Directed by Robert Worth

SATURDAY, DECEMBER 18, 8 P.M.
SUNDAY, DECEMBER 19, 3 P.M.

SCHROEDER HALL
GREEN MUSIC CENTER
ROHNERT PARK

After Carlo Dolci, *The Virgin and child with flowers*, after 1642.

Sonoma Bach's 2021-2022 Season

*Never to allow gradually the traffic to smother
with noise and fog The Flowering of the Spirit.*

—Stephen Spender

For *traffic*, read *pandemic*; for *noise and fog*, read *fear and bad news*. Most of us lost our centers for a time, and there certainly seemed to be very little flowering of the spirit going on. Even now, things seem choppy, and where is the elbowroom, the bandwidth, the poetic impulse, so that the spirit might open up?

And yet we need it now more than ever. Those of us who are able to achieve, to experience, to act upon any measure of such flowering will be helping ourselves, our loved ones, even the world. But we need to think about how to proceed in the face of what is still such uncertainty, such peril.

One idea is to carve out space, time, opportunity for rest and recreation, for friendship and community, for refreshment and inspiration. These things can help create the *conditions* in which our spirits might revive.

Another idea is to *recognize silver linings*: What has been good about this difficult period for you? For me, it has been wonderful to visit with my far-flung family every two weeks, much more often than usual. My writing has improved as it has become my primary way of communicating with our Sonoma Bach community. And I've become a much better cook.

Nature can help. Just a little calm time in the woods can do wonders. Admiring a flower or a bird or a gorgeous sunset can create inroads or access points.

And for most of us—certainly for you, since you're reading this—*the arts can provide a lift* when we're flagging. Have you heard some good music lately? Read a really inspiring book? Sung a song? Danced at all? These things can minister to our needs, as they speak to us in the language of our spirits.

And that's where Sonoma Bach comes in. Sequestered away so long from our beloved spirit-tending activity of *making music together*, we are so ready to roll. Safely and sensibly, of course. But we're just itching to dig in, to learn music, to hone it to the best of our abilities, to make it really musical, and then *to share it with you*, in hopes that it will lift your spirits as it does ours.

We've built our 2021-2022 season, *The Flowering of the Spirit*, around music that we love, music that has the potential to revive and nurture and heal. We've put all this music together into eight programs, each designed to explore and address its own corner of what we've been through, what we need now, what we can be. We'll be remembering together, mourning together, rejoicing together, looking forward together. Come and join in!



Presented by Sonoma Bach in association with the Green Music Center

Early Music Christmas

Lo, How a Rose e'er Blooming

FEATURING

Jenni Samuelson, soprano

Phebe Craig, organ

The Whole Noyse

Circa 1600

Directed by Robert Worth

Saturday, December 18, 2021, 8 p.m.
Schroeder Hall, Green Music Center
Sonoma State University

Sunday, December 19, 2021, 3 p.m.
Schroeder Hall, Green Music Center
Sonoma State University

Lo, How a Rose E'er Blooming

Today, shepherds rejoice,
And angels do
No more: Thy voice
Can reach that too:
Bring them at least thy pipe along,
And mingle consort with the angels' song.
—CLEMENT PAMAN, from *On Christmas Day to My Heart*

The *New Oxford Book of Carols*, published nearly 30 years ago, is a magisterial collection of songs for Christmas, with settings of both beloved and lesser-known carols from throughout Europe and around the world, all wrapped up with a bow of top-notch scholarship and illuminating commentary. Circa 1600, joined by brass, organ and Jenni Samuelson, our wonderful soprano soloist, presents a bouquet of songs from the NOBC in settings from spare to magnificent. Our program includes arrangements—by both ancient and modern composers—of pieces drawn from the various types and epochs of the carol.



Welcome to the third concert production of our season! We're so delighted to be able to perform for you a whole lot of our favorite Christmas music; and we're especially excited to be back here in our beloved Schroeder Hall for the first time since February, 2020.

In our Early Music Christmases over the years, we have taken many tacks—we've told the tale in various ways; we've concentrated on the music of a single country; we've structured our show around a single beloved Christmas song; we've mixed early music with the more modern variety. But we've never really focused upon Christmas Carols.

Well, this year, in our tenth annual EMC, we're making up for that. As noted above, each piece in our program is based upon a song in the *New Oxford Book of Carols*. The collection is really marvelous! It includes hundreds of songs, and unlike many of its forebears, presents lots of carols in languages other than English and from countries other than Great Britain or the USA.

And what a musical feast it is! You'll hear happy party music, tales from the Bible, tender scenes and bright celebrations, songs in German, Latin, English, Spanish and more. Each of our carols is to be found in the NOBC, but we've scoured the countryside (and the internet and the music libraries) for the best arrangements of these tunes, from composers such as Gilles Binchois (1400-1460), Michael Praetorius (1571-1621), Andreas Hammerschmidt (c1611-1675), all the way up to Philip Lawson (born 1957).

We'll use an array of voicings and orchestrations to perform this repertoire, ranging from *a cappella* choir numbers to soprano solos with organ to brass instrumentals to everything-including-the-kitchen-sink. But there's one additional component we need: YOU! After our long enforced layoff from group singing, we invite you to join us for the last carol in each of our six

sets. You'll find the melodies interleaved with the lyrics in our 'Notes, Texts and Translations' section a little further on in this program. Even through masks your voices will blend with ours and with those of others to create a joyful sound to usher in this festive season!

Each set is structured for variety and contrast, containing a festive opening song; a soprano solo; a larger-scale work for the full ensemble; a brass feature; and, of course, that closing carol. You'll find notes about the music in each of these sets further along in the program.

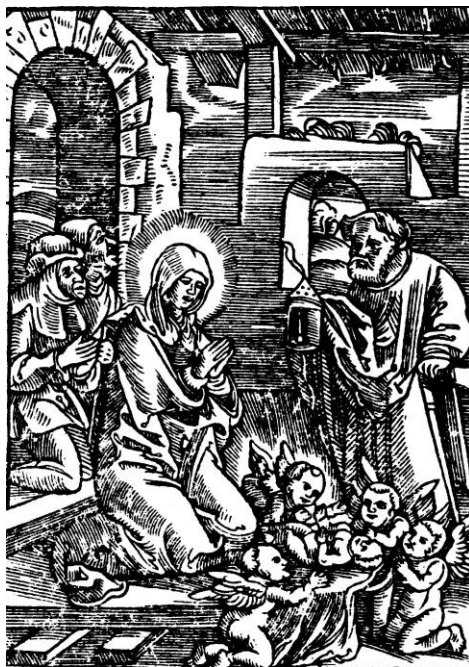
But the main thing is to sit back and revel in the music of the season!



Thank you so much for coming to our concert. We very much hope you enjoy yourself, and that you leave with these delightful melodies running round your brain. We wish you a very merry holiday season, and we look forward to welcoming you back here in Schroeder for our January Organ Recital—'The Incomparable Herr Buxtehude'—featuring Anne Laver, Dianna Morgan, Christopher Fritzsche and the Sonoma Bach Choir.

Full details on our spring concerts are available on sonomabach.org.

Robert Worth, Music Director



Nativity from Babstche Gesangbuch, 1545

Program

Set One

- A solis ortus cardine..... Gilles Binchois (c1400-1460)
Nun komm der Heiden Heiland Michael Altenburg (1584-1640)
Veni, veni Emmanuel..... Traditional, arr. Philip Lawson (b1957)
Corde natus ex parentis Aurelius Prudentius Clemens (348-c413)
What child is this?..... Traditional, arr. John Stainer (1840-1901)



Set Two

- E la don, don, Verges Maria Anonymous, from Cancionero de Uppsala (1556)
Swete was the song Anonymous 16th-c. tune, arr. Thomas Hammond (d1662)
Puer natus in Bethlehem (from *Musae Sionae II*)..... Michael Praetorius (1571-1621)
Instrumental: Der Tag, der ist so freudenreich..... Traditional, arr. J.H. Schein (1586-1630)
and L. Schröter (c1530-c1601)
God rest ye merry gentlemen Traditional, arr. David Willcocks (1919-2015)



Set Three

- En natus est Emmanuel Michael Praetorius (1571-1621)
Instrumental: In dulci jubilo..... Leonhard Paminger (1495-1567)
Wie schöne leucht't der Morgenstern Johann Crüger (1598-1662)
Maria durch ein Dornwald ging Traditional, arr. Siegfried Strohbach (1929-2019)
O come, all ye faithful..... Latin Hymn, arr. J. Reading (1692)



INTERMISSION



Set Four

- Magnum nomen Domini Bartłomiej Pękiel (c1601-1670)
O Jesulein süß! O Jesulein mild! Traditional 17th-century, arr. Samuel Scheidt (1587-1654)
and J.S. Bach (1685-1750)
Vom Himmel hoch, da komm ich her Martin Luther, arranged by J.H. Schein (1586-1630)
and M. Praetorius (1571-1621)
Instrumental: Es ist ein Ros entsprungenarr. Michael Praetorius (1571-1621)
and Hugo Distler (1908-1942)
Joy to the world Traditional, arr. David Willcocks (1919-2015)



Set Five

- The holly and the ivy Traditional, arr. Alice Parker (b1925)
Instrumental: Hosiana in der Höhe Michael Praetorius (1571-1621)
Riu, riu chiu Mateo Flecha the Elder (1481-1553)
In the bleak mid-winter Harold Darke (1888-1976)
The first Noël Traditional, arr. John Stainer (1840-1901)



Set Six

- The angel Gabriel Traditional, arr. Edgar Pettman (1866-1943)
Instrumental: Machet die Tore weit Andreas Hammerschmidt (c1611-1675)
Wassail Song Ralph Vaughan Williams (1872-1958)
Vom Himmel hoch, O Engel kommt! Anonymous, 1623, arr. David Willcocks (1919-2015)
Angels we have heard on high Traditional, arr. Edward Shippen Barnes (1887-1958)



Closing Song

- Resonet in laudibus (from Eulogodia) Michael Praetorius (1571-1621)

Notes, Texts and Translations

Set One

We begin with an ancient chant, followed by a 4-part setting of the same by Gilles Binchois. Fast-forwarding a couple of hundred years, we feature Martin Luther's great Advent hymn, 'Nun komm der Heiden Heiland', in a concerto-like arrangement. Philip Lawson's remarkable setting of 'Veni Emmanuel' completes our Advent triptych. Prudentius' nativity chant takes us all the way back to the 5th-century; and we close with the song Greensleeves, transmogrified into the beloved carol 'What child is this?' We warmly invite you to sing with us on this song, and on each of the songs which close our sets!

A solis ortus cardine..... Gilles Binchois (c1400-1460)

A solis ortus cardine,
Ad usque terrae limitem,
Christum canamus principem,
Natum Maria virgine.

From the pivot of the sun's rising
To the farthest edge of the earth
Let us sing to Christ our Lord,
Born of the Virgin Mary.

Nun komm der Heiden Heiland Michael Altenburg (1584-1640)

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt!
Daß sich wunder alle Welt,
Gott solch' Geburt ihm bestellt.

Now come, savior of the gentiles,
Known as the Virgin's child!
Over whom the whole world marvels,
That God had ordained such a birth for Him.

Er ging aus der Kammer sein,
Dem kön'glichen Saal so rein,
Gott von Art und Mensch ein Held,
Sein'n Weg er zu laufen eilt.

He went forth from his chamber,
From the royal palace so pure,
By nature God and man, a hero,
He hastens to run his way.

Sein Lauf kam vom Vater her
Und kehrt' wieder zum Vater,
Fuhr hinunter zu der Höll'
Und wieder zu Gottes Stuhl.

His course came from the Father
And leads back to the Father,
He went down to Hell
And back to God's throne.

Veni, veni Emmanuel..... Traditional, arr. Philip Lawson (b1957)

Veni, veni Emmanuel!
Captivum solve Israel!
Qui gemit in exilio,
Privatus Dei Filio,
*Refrain: Gaude, gaude, Emmanuel
nascetur pro te, Israel.*

Come, come, Emmanuel;
Free captive Israel
Who mourns in exile
Deprived of the Son of God.
*Refrain: Rejoice, rejoice, Emmanuel
Is born for you, Israel.*

Veni o Jesse virgula!
Ex hostis tuos ungula,
De spectu tuos tartari
Educ, et antro barathri.

Refrain

Veni, veni o oriens!
Solare nos adveniens,
Noctis depelle nebulas,
Dirasque noctis tenebras.

Refrain

Veni clavis Davidica!
Regna reclude coelica,
Fac iter tutum superum,
Et claude vias inferum.

Refrain

Come, O Shoot of Jesse;
From the talons of Your enemy,
From the pit of hell
And the hollow abyss deliver us.

Refrain

Come, come, O Rising Sun,
Shine on us by Your coming;
Dispel the fog of night
And drive away the shadows of death.

Refrain

Come, Key of David,
Unlock the kingdom of heaven;
Make safe the path to the things above
And close the way to hell.

Refrain

Corde natus ex parentisAurelius Prudentius Clemens (348-c413)

Corde natus ex parentis
Ante mundi exordium,
Alpha et Omega vocatus,
ipse fons et clausula
Omnium quae sunt, fuerunt,
quaeque post futura sunt.
Saeculorum saeculis.

O beatus ortus ille,
Virgo cum puerpera,
Edidit nostram salutem,
Feta Sancto Spiritu,
Et puer redemptor orbis
Os sacratum protulit,
Saeculorum saeculis.

Gloriam Patris melodis
Personemus vocibus;
Gloriam Christo canamus,
Matre nato virgine,
Inclitoque sempiternam
Gloriam Paraclito.
Saeculorum saeculis.

Begotten of the Father's love
Before the world began,
He is called Alpha and Omega,
He is the source, and the ending
Of all that is, that has been,
And that will be in the future,
Evermore and evermore!

O that blessed birth,
When the virgin, with child,
bore our salvation,
By virtue of the Holy Spirit;
And the child, redeemer of the world,
Revealed His holy face,
Evermore and evermore!

Let us raise song to the father's glory
With our own voices;
Let us sing of the glory to Christ,
Born of the virgin mother,
To the glorious advocate as well
Be praise given.
Evermore and evermore.

What child is this?..... Traditional, arr. John Stainer (1840-1901)



What child is this who laid to rest, on Ma - ry's lap is sleep - ing? Whom an - gels greet with
an - thems sweet, while shep - herds watch are keep - ing? This, this is Christ the King, whom
shep - herds guard and an - gels sing, Haste, haste to bring him laud, the babe, the Son of Ma - ry.

1. What Child is this who, laid to rest
On Mary's lap is sleeping?
Whom Angels greet with anthems sweet,
While shepherds watch are keeping?

This, this is Christ the King,
Whom shepherds guard and Angels sing;
Haste, haste, to bring Him laud,
The Babe, the Son of Mary.

2. So bring Him incense, gold and myrrh,
Come peasant, king to own Him;
The King of kings salvation brings,
Let loving hearts enthrone Him.

Raise, raise the song on high,
The Virgin sings her lullaby.
Joy, joy for Christ is born,
The Babe, the Son of Mary.



Set Two

From a Spanish print, the sole exemplar of which ended up in Sweden, we offer the rousing 'E la don don', with its dancing refrain. 'Swete was the song', one of many ancient English nativity songs, portrays a tender scene between virgin and child. 'Puer natus in Bethlehem' is one of Michael Praetorius' many settings of the simple old tune; here he treats us to a *tour de force* featuring many verses in two languages, wrapped in a festive 8-part texture. Our instrumental for this set features two German settings of a venerable chant, 'Dies est laetitiae'; and we close with the rousing 'God rest ye merry gentlemen', which dates back to the mid-17th-century. Don't be shy: Raise your voice on high!

E la don, don, Verges Maria Anonymous, from Cancionero de Uppsala (1556)

*Refrain: E la don don, Verges Maria,
E la don don; peu cap desanque
Que nos dansaron.*

*Refrain: She is our Lady, our Lady, the Virgin
Mary. She is our Lady; on pale feet
the angels danced for us.*

1. O garçons a questa nit
Una verges n'a parit,
Un filio qu'es tro polit,
Que non au tan en lo mon.
Refrain

2. Digas nos qui te l'a dit,
Que Verges n'a ya parit,
Que nos may avem ausit
Lo que tu diu giràn ton.
Refrain

3. A eo dian los argeus,
Que cantavan alta veus
La grolla n'ecelsis Deus,
Qu'en Belén lo trobaron.
Refrain

O lads! On this night
a virgin gave birth
to a fine boy
without equal in this world.
Refrain

Say who told you so,
That a virgin gave birth,
For we've never heard
Such a thing as you say.
Refrain

The angels said it,
Singing in loud voices
Gloria in excelsis Deus,
He is to be found in Bethlehem.
Refrain

Swete was the song Anonymous 16th-c. tune, arr. Thomas Hammond (*d1662*)

Swete was the song the Virgin sang,
When she to Bethlem Juda came,
And was deliver'd of her Son,
Who blessed Jesus hath to name.
Lulla, lulla, lullaby,
Lulla, lulla, lullaby,

Sweet Babe, sang she,
My Son, and eke my Saviour born,
Who hast vouchsafed from on high
To visit us that were forlorn;
Lalula, lalula, lalulaby, sweet babe, sang she,
And rocked Him featly on her knee.

Puer natus in Bethlehem (from *Musae Sionae II*) Michael Praetorius (1571-1621)

Puer natus in Bethlehem,
Unde gaudet Jerusalem.
Alleluia!

A boy is born in Bethlehem,
For this rejoice, Jerusalem.
Alleluia!

Ein Kind geboren zu Bethlehem,
Des freuet sich Jerusalem.
Alleluia!

A boy is born in Bethlehem,
For this rejoice, Jerusalem.
Alleluia!

Hier liegtes in dem Krippelein,
Ohn' Ende ist die Herrschaft sein.
Alleluia!

Here lies in the little crib,
The one whose kingdom is without end.
Alleluia!

Das Öchselein und das Eselein
Erkannten Gott, den Herren sein.
Alleluia!

The little ox and the little donkey
Recognized him to be the Lord.
Alleluia!

Die König aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachten sie dar.
Alleluia!

Sein Mutter ist das reine Magd,
Die ohn' ein Mann geboren hat.
Alleluia.

Die Schlang ihn nicht vergiften konnt,
Ist worden unser Blut ohn Sünd.
Alleluia!

Er ist uns gar gleich nach dem Fleisch,
Der Sünden nach ist er uns nicht gleich.
Alleluia!

Damit er uns ihm machet gleich,
Und wiederbrächt zu Gottes Reich.
Alleluia!

In hoc natali gaudio,
Benedicamus Domino.
Alleluia!

Laudetur sancta Trinitas,
Deo dicamus gratias.
Alleluia!

Für solche genadenreiche Zeit,
Sei Gott gelobt in Ewigkeit.
Alleluia!

The kings from the east came there,
Gold, frankincense and myrrh they brought.
Alleluia!

His mother is a pure maiden,
Who without a man has given birth.
Alleluia!

The serpent could not poison him,
Our blood has become without sin.
Alleluia!

He is just like us in the flesh,
But he is not like us as to committing sin.
Alleluia!

Thus he can make us equal to him,
And then return to God's kingdom.
Alleluia!

Upon this happy birthday,
Let us bless the lord.
Alleluia!

Praise the holy trinity,
Let us give thanks to God.
Alleluia!

For such a rich time of grace,
May God be praised.
Alleluia!

Instrumental: Der Tag, der ist so freudenreich.....Traditional, arr. J.H. Schein (1586-1630)
and L. Schröter (c1530-c1601)

God rest ye merry gentlemen Traditional



God rest ye mer-ry gen-tle-men, let no-thing you dis - may, Re - mem-ber Christ our sa - vior was
born on Christ-mas day, To save us all from Sa-tan's pow'r when we were gone a - stray, O ti - dings of
com - fort and joy, com -fort and joy, O ti - dings of com - fort and joy.

1. God rest ye merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day;
To save us all from Satan's power
When we were gone astray.

*Refrain: O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.*

2. From God our heav'nly father
A blessèd Angel came;

And unto certain shepherds
Brought tidings of the same:
How that in Bethlehem was born
The Son of God by Name.

Refrain

3. The shepherds at those tidings
Rejoicèd much in mind,
And left their flocks a-feeding
In tempest, storm and wind
And went to Bethlehem straightway
This blessed Babe to find.

Refrain



Set Three

You may notice that M. Praetorius makes several appearances in our program. We just can't help ourselves! His bright arrangement of an old Latin song opens our third set. The festive 'In dulci jubilo', supposedly taught to a monk by an angel, is here presented instrumentally in a 6-part setting by the (undeservedly) little-known Leonhard Paminger. Philip Nicolai's hymn 'Wie schön leuchtet der Morgenstern', not explicitly a Christmas song, has long been associated with the season. In Crüger's arrangement, the cornetti crown this 'Queen of Chorales'. After 'Maria durch ein Dornwald ging', a mystical song about a walk through a forest of thorns, we send you off to intermission with a classic 17th-century carol.

Ennatus est Emmanuel.....Michael Praetorius (1571-1621)

Ennatus est Emmanuel: Dominus,
Quem praedixit Gabriel: Dominus.
Dominus salvator noster est.

Lo! Emmanuel is born: The Lord,
Whom Gabriel foretold: The Lord.
The Lord is our savior.

Hic jacet in praesepio: Dominus,
Puer admirabilis: Dominus.
Dominus salvator noster est.

Here he lies in a manger: The Lord,
Wondrous boy: The Lord.
The Lord is our savior.

Haec lux est orta hodie: Dominus,
Ex Maria Virgine: Dominus.
Dominus salvator noster est.

This light has dawned today: The Lord,
From the Virgin Mary: The Lord.
The Lord is our savior.

Instrumental: In dulci jubilo.....Leonhard Paminger (1495-1567)

Wie schöne leucht't der MorgensternJohann Crüger (1598-1662)

Wie schöne leucht't der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn David zus Jacobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen.
Lieblich, freundlich,
Schön und herrlich, groß und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben!

How beautifully shines the morning star
Full of grace and truth from the Lord,
The sweet root of Jesse!
You son of David from the line of Jacob,
My king and my bridegroom,
Have taken possession of my heart.
Loving, friendly,
Beautiful and glorious, great and honourable,
Rich in gifts,
Lofty and exalted in splendour!

Zwingt die Saiten in Zithara
Und laßt die süße Musika
Ganz freudenreich erschallen,
Daß ich möge mit Jesulein,
Dem wunderschönen Bräut'gam mein,
In steter Liebe wallen!
Singet, springet,
Jubilieret, triumphieret,
Dankt dem Herren!
Groß ist der König der Ehren!

Pluck the strings on the harp
And let the sweet music
Resound full of joy.
So that with little Jesus,
My most beautiful bridegroom,
In constant love I may make my pilgrimage!
Sing, leap,
Rejoice, triumph,
Thank the Lord!
Great is the king of honour!

Wie bin ich doch so herzlich froh,
Daß mein Schatz ist das A und O.
Der Anfang und das Ende!
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,

How full I am therefore of heartfelt joy
that my treasure is the alpha and the omega,
the beginning and the end!
He will to his reward
Take me up to paradise,

Des klopfe ich in die Hände.
Amen! Amen!
Komm, du schöne Freudenkrone,
Bleib nicht lange,
Deiner wart' ich mit Verlangen!

And so I clap my hands.
Amen! Amen!
Come, you sweet crown of joy,
Do not long delay,
I wait for you with longing!

Maria durch ein Dornwald ging Traditional, arr. Siegfried Strohbach (1929-2019)

1. Maria durch ein Dornwald ging,
Kyrie eleison.
Maria durch ein Dornwald ging,
der hat in sieben Jahren kein Laub getragen.
Jesus und Maria.

Mary wandered through a wood of thorns,
Lord, have mercy.
Mary wandered through a wood of thorns,
Which for seven years carried no leaf.
Jesus and Mary.

2. Was trug Maria unter ihrem Herzen?
Kyrie eleison.
Ein kleines Kindlein ohne Schmerzen,
das trug Maria unter ihrem Herzen.
Jesus und Maria.

Who did Mary bear beneath her heart?
Lord, have mercy.
A little babe, without pain,
Whom Mary bore beneath her heart.
Jesus and Mary.

3. Da haben die Dornen Rosen getragen,
Kyrie eleison.
Als das Kindlein durch den Wald getragen,
da haben die Dornen Rosen getragen.
Jesus und Maria.

There the thorns carried rose,
Lord, have mercy.
As the babe was carried through the woods,
There were roses with thorns on them.
Jesus and Mary.

O come, all ye faithful..... Latin Hymn, arr. J. Reading (1692)

O come, all ye faithful, joy-ful and tri-um-phant, O come ye, O come ye to
Beth-le hem, Come and be-hold Him, born the king of an-gels, O come, let us a-
dore Him, O come let us a-dore Him, o come let us a-dore Him, Christ the Lord.

1. O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold him,
Born the king of angels.
*Refrain: O come let us adore him,
Christ the Lord.*

2. Adeste fideles læti triumphantes,
Venite, venite in Bethlehem,

Natum videte regem angelorum.
*Refrain: Venite adoremus,
Dominum.*
(For translation see first verse)

3. Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above:
Glory to God, in the highest!
Refrain



INTERMISSION



Set Four

Bartłomiej who? That's what we said! A Polish composer of the early Baroque, he turns out to be a real winner. He'll be back. We offer the moving song 'O Jesulein süß' in two versions, by Samuel Scheidt and by J.S. Bach. Our large setting for this set combines two arrangements of Luther's children's song 'Vom Himmel hoch', by J.H. Schein and M. Praetorius; the latter is a pull-out-all-the-stops 8-part setting of a single verse. We continue instrumentally with Praetorius in his famous 'Lo how a rose e'er blooming', and complement that with the early 20th-century composer Hugo Distler's take on the same song. And we bring our set to a close with David Willcocks' exciting rendering of 'Joy to the World', in which the men's parts climb irrepressibly to the sky.

Magnum nomen Domini Bartłomiej Pękiel (c1601-1670)

Magnum nomen Domini Emmanuel
quod annuntiatum est per Gabriel.

Hodie apparuit in Israel:
Per Mariam Virginem in Bethlehem.

Eia, eia, Virgo Deum genuit
quem divina voluit clementia.

Gaudete, Christus natus hodie.
Gaudete, ex Maria Virgine.

Alleluia!

Great is the name of the Lord Emmanuel,
As was announced by Gabriel.

Today He has appeared in Israel:
From the Virgin Mary is born a King.

Ah! A Virgin bore God,
As the divine mercy willed.

Rejoice, Christ is born!
Rejoice, from the Virgin Mary!

Alleluia!

O Jesulein süß! O Jesulein mild!..... Traditional 17th-century, arr. Samuel Scheidt (1587-1654)
and J.S. Bach (1685-1750)

1. O Jesulein süß, o Jesulein mild!
Deines Vaters Willen hast du erfüllt,
bist kommen aus dem Himmelreich,
uns armen Menschen worden gleich.
O Jesulein süß, o Jesulein mild!

O sweet little Jesus, O mild little Jesus,
the Father's will you have fulfilled;
you have come from the heavenly kingdom,
have become like us poor mortals,
O sweet little Jesus, O mild little Jesus.

2. O Jesulein süß, o Jesulein mild!
Du bist der Lieb ein Ebenbild,
Zünd an in uns der Liebe Flamm,
Dass wir dich lieben all zusamm',
O Jesulein süß, o Jesulein mild!

O sweet little Jesus, O mild little Jesus,
you are the image of love:
ignite in us the love's flame,
that we all of one accord may love you,
O sweet little Jesus, O mild little Jesus.

3. O Jesulein süß, o Jesulein mild!
Hilf, daß wir tun alls, was du willst,
was unser ist, ist alles dein,
ach laß uns dir befohlen sein.
O Jesulein süß, o Jesulein mild!

O sweet little Jesus, O mild little Jesus,
help us to do as thou hast willed.
What is ours is all yours,
Ah, keep us in our fealty!
O sweet little Jesus, O mild little Jesus.

Vom Himmel hoch, da komm ich her..... Martin Luther, arranged by J.H. Schein (1586-1630)
and M. Praetorius (1571-1621)

Vom Himmel hoch da komm ich her,
Ich bring euch gute neue Mär;
Der guten Mär bring ich so viel,
Davon ich singn und sagen will.

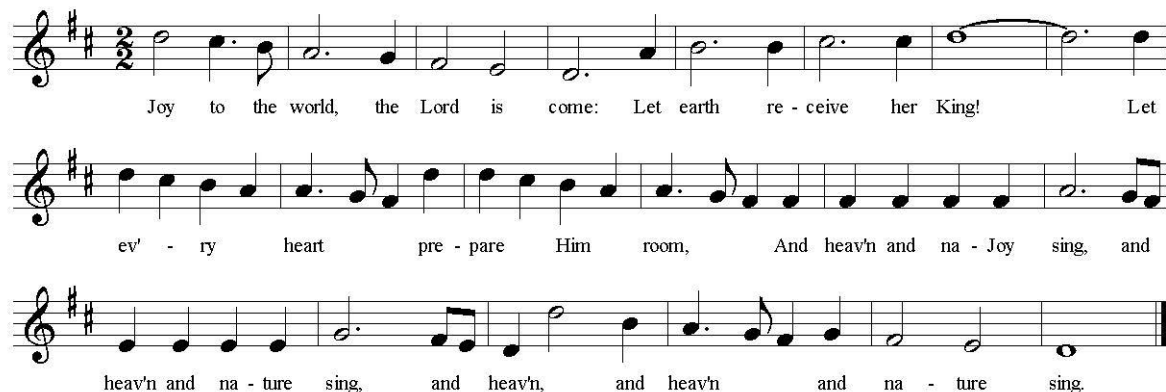
From heaven on high I come to you,
I bring you good new tidings;
Of good tidings I bring many,
Thus will I sing and declare.

Lob, Her sei Gott
im höchsten Thron,
Der uns schenkt seinen ein'gen Sohn.
Des freuen sich der Engel Schar
Und singen uns solch neues Jahr.

Glory and honor to God
upon the highest throne,
Who sends to us his only son.
Thus the angel host rejoices
And sings to us of such a new year!

Instrumental: Es ist ein Ros entsprungen.....arr. Michael Praetorius (1571-1621)
and Hugo Distler (1908-1942)

Joy to the world..... Traditional, arr. David Willcocks (1919-2015)



Joy to the world, the Lord is come: Let earth re-ceive her King! Let
ev-ry heart pre-pare Him room, And heav'n and na-Joy sing, and
heav'n and na-ture sing, and heav'n, and heav'n and na-ture sing.

1. Joy to the world! The Lord is come;
Let Earth receive her King;
Let every heart prepare him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven, and nature sing.

2. Joy to the world! The Savior reigns;
Let men their songs employ;
While fields and floods, rocks, hills,
and plains

Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

3. He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of his love,
And wonders of his love,
And wonders, wonders of his love.



Set Five

The great choral director Robert Shaw is listed as co-arranger of 'The holly and the ivy'; but the indomitable Alice Parker, still making music now at age 96, actually made the arrangement. The Whole Noyse performs another piece by Praetorius, 'Hosianna in der Höhe', followed by another early Spanish carol, the infectious 'Riu riu chiu'. (Strangely, this piece was also recorded by the Monkees—check it out on YouTube.) 'In the bleak midwinter', a setting of Christina Rossetti's poem, features Jenni Samuelson, alternating with the choir. And our set wraps up with John Stainer's classic carol setting of the narrative song, 'The first noël'.

The holly and the ivy Traditional, arr. Alice Parker (b1925)

1. The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.

*Refrain: Oh, the rising of the sun,
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.*

2. The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ,
To be our sweet Saviour.

Refrain

3. The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
For to do poor sinners good.

Refrain.

4. The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all.

Refrain.

Instrumental: Hosiana in der Höhe Michael Praetorius (1571-1621)

Riu, riu chiu Mateo Flecha the Elder (1481-1553)

*Refrain: Riu riu chiu, la guarda ribera;
Dios guardo el lobo de nuestra cordera.*

1. El lobo rabioso la quiso morder,
Mas Dios poderoso la supo defender;
Qui sole hazer que no pudiesse pecar,
Ni aun original esta Virgen no tuviera.

Refrain

2. Este qu'es nacido es el gran monarca,
Christo patriarca, de carne vestido;
Ha nos redimido con se hacer chiquito,
A un qu'era infinito, finito se hiziera.

Refrain

3. Muchas profecias lo han profetizado,
Y'aun en nuestros días
lo hemos al canzado,
A dios humanado vemos en el suelo,
Y al hombre nel cielo porque el lo quisiera.

Refrain

*Refrain: Riu, riu, chiu, the river bank protects
her, As God kept the wolf from our lamb.*

1. The rabid wolf tried to bite her,
But God Almighty knew how to defend her.
He wished to create her impervious to sin,
Nor was this maid to embody original sin.

Refrain

2. The one who is born a great monarch,
Christ our Father, in human flesh embodied.
He made himself small and so redeemed us:
He who was infinite became finite.

Refrain

3. Many prophecies told of his coming,
And now in our days
have we seen them fulfilled.
God became man, on earth we behold him,
And see man in heaven because he so willed.

Refrain

In the bleak mid-winter Harold Darke (1888-1976)

1. In the bleak mid-winter
 Frosty wind made moan;
 Earth stood hard as iron,
 Water like a stone;
 Snow had fallen, snow on snow,
 Snow on snow,
 In the bleak mid-winter
 Long ago.

2. Our God, heaven cannot hold Him
 Nor earth sustain,
 Heaven and earth shall flee away
 When He comes to reign:

In the bleak mid-winter
 A stable-place sufficed
 The Lord God Almighty
 Jesus Christ.

3. What can I give Him,
 Poor as I am?
 If I were a Shepherd
 I would bring a lamb;
 If I were a Wise Man
 I would do my part,
 Yet what I can I give Him,
 Give my heart.

The first Noël Traditional, arr. John Stainer (1840-1901)

The first Noël the an-gel did say, Was to cer-tain poor shep-herds in fields as they
 lay, In fields where they lay keep-ing their sheep, On a cold win-ter's night that was so
 deep: No - ël, no - ël, No - ël, no - ël, Born is the king of Is - ra - el.

1. The first Noël the angel did say
 Was to certain poor shepherds
 in fields as they lay;
 In fields where they lay, keeping their sheep,
 On a cold winter's night that was so deep.

Refrain: Noël, Noël, Noël, Noël
Born is the King of Israel.

2. They looked up and saw a star,
 Shining in the east, beyond them far;

And to the earth it gave great light,
 And so it continued both day and night.
Refrain.

3. This star drew nigh to the north-west;
 O'er Bethlehem it took its rest;
 And there it did both stop and stay,
 Right over the place where Jesus lay.
Refrain



Set Six

Edgar Pettman's arrangement of a traditional song captures the spirit and mood of the Annunciation in a spare, moving style. The brass ensemble performs Andreas Hammerschmidt's triumphant Advent song, whose lyrics (not heard here) borrow from Luther's translation of Psalm 24. Vaughan Williams' clever arrangement of a Christmas song from Gloucestershire depicts carolers approaching from a distance, bursting in the door calling for libations, and then moving on to the next house. Jenni sings a different 'Vom Himmel hoch', this one inviting the angels to descend and make music for and with us. And speaking of angels: Please join us for our last singalong carol: 'Angels we have heard on high'!

The angel Gabriel..... Traditional, arr. Edgar Pettman (1866-1943)

1. The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as flame.
All hail, said he, thou lowly maiden Mary,
Most highly favored lady. Gloria!

2. For known a blessed mother thou shalt be,
All generations laud and honor thee,
Thy Son shall be Emmanuel,
by seers foretold,
Most highly favored lady. Gloria!

3. Then gentle Mary meekly bowed her head.
To me be as it pleaseth God, she said.
My soul shall laud
and magnify his holy name.
Most highly favored lady. Gloria!

4. Of her, Emmanuel, the Christ, was born
In Bethlehem, all on a Christmas morn.
And Christian folk throughout the world will
ever say: Most highly favored lady. Gloria!

Instrumental: Machtet die Tore weit.....Andreas Hammerschmidt (c1611-1675)

Wassail Song.....Ralph Vaughan Williams (1872-1958)

1. Wassail, Wassail, all over the town,
Our bread it is white and our ale it is brown;
2. Here's a health to the ox and to his right eye,
Pray God send our master a good Christmas
pie, A good Christmas pie as e'er I did see.
In the Wassail bowl we'll drink unto thee.

3. Here's a health to the ox and to his right horn,
Pray God send our master a good crop of corn,
A good crop of corn as e'er I did see,
In the Wassail bowl we'll drink unto thee.

4. Here's a health to the ox and to his long tail,
Pray God send our master a good cask of ale,

Our bowl it is made of the green maple tree;
In the Wassail bowl we'll drink unto thee.
A good cask of ale as e'er I did see,
In the Wassail bowl we'll drink unto thee.

5. Come, butler, come fill us a bowl of the best;
Then I pray that your soul in heaven may rest;
But if you do bring us a bowl of the small,
May the Devil take butler, bowl and all!

6. Then here's to the maid in the lily white
smock, Who tripp'd to the door
and slipp'd back the lock;
Who tripp'd to the door and pull'd back the pin,
For to let these jolly Wassailers walk in.

Vom Himmel hoch, o Englein kommt!..... Anonymous, 1623, arr. David Willcocks (1919-2015)

1. Vom Himmel hoch, o Englein kommt!

Eia, eia; susani, susani, susani;

Kommt, singt und klingt,

kommt, pfeift und trombt,

Refrain: Alleluia, alleluia!

Von Jesus singt und Maria.

From heaven high, O angel come!

Eia, eia; susani, susani, susani;

Come sing and sound,

come pipes and brass,

Refrain: Alleluia, alleluia!

Of Jesus sing, and of Mary.

2. Kommt ohne Instrumenten nicht,

Eia, eia; susani, susani, susani;

Bringt Lauten, Harfen, Geigen mit.

Refrain

Don't come without your instruments,

Eia, eia; susani, susani, susani;

Bring lutes, harps and violins.

Refrain

3. Sehr süß muss sein der Orgel Klang,

Eia, eia; susani, susani, susani;

Süß über allen Vogelsang.

Refrain

The organ sound must be very sweet,

Eia, eia; susani, susani, susani;

Sweet above all birds' songs.

Refrain

4. Das Lautenspiel muß lauten süß,

Eia, eia; susani, susani, susani;

Davon das Kindlein schlafen muß.

Refrain

The lute-playing must be softly sweet,

Eia, eia; susani, susani, susani;

For the little child must sleep.

Refrain

5. Singt Fried den Menschen weit und breit,

Eia, eia; susani, susani, susani;

Gott Preis und Ehr in Ewigkeit.

Refrain

Sing 'Peace to mankind' far and wide,

Eia, eia; susani, susani, susani;

To God be praise and honor in eternity.

Refrain

Angels we have heard on highTraditional, arr. Edward Shippen Barnes (1887-1958)



An-gels we have heard on high, Sweet-ly sing-ing o'er the plains, And the moun-tains in re-ply,



Ech-o-ing their joy-ous strains, Glo - - - - - ri - a, In ex-cel-sis



De - o, Glo - - - - - ri - a, In ex-cel-sis De - o.

Angels we have heard on high
Sweetly singing o'er the plains
And the mountains in reply
Echoing their joyous strains
Refrain: Gloria in excelsis Deo!

Come to Bethlehem and see
Him whose birth the angels sing;

Shepherds, why this jubilee,
Why your joyous strains prolong?
What the gladsome tidings be
Which inspire your heavenly song?
Refrain

Come, adore on bended knee,
Christ the Lord, the newborn King. *Refrain*



Farewell Song

Finally, to bid you farewell and many happy times during this holiday season, we close with—who else?—the great Michael Praetorius, and his magnificent 6-part arrangement of the classic (and infectious) ‘Resonet in laudibus’, the most joyful carol of all. Merry Christmas!

Resonet in laudibus (from Eulogodia) Michael Praetorius (1571-1621)

Resonet in laudibus
cum jucundis plausibus
Sion cum fidelibus:
apparuit quem genuit Maria.

Sunt impleta quae predixit Gabriel.
Eia, eia, Virgo Deum genuit
quem divina voluit clementia.

Hodie apparuit in Israel:
Ex Maria Virgine est natus Rex.

Magnum nomen Domini Emmanuel
quod annuntiatum est per Gabriel.

Let praises resound
with joyous acclaim:
To Zion’s faithful
the child born of Mary has appeared.

What Gabriel foretold has been fulfilled.
Ah! A Virgin bore God,
As the divine mercy willed.

Today He has appeared in Israel:
From the Virgin Mary is born a King.

Great is the name of the Lord Emmanuel,
As was announced by Gabriel.



Circa 1600

Directed by Robert Worth

Erica Dori Dana Alexander Anthony Aboumrad L Peter Deutsch

Ruth Escher Harriet Buckwalter Michael Fontaine David Kittelstrom

Rebecca Matlick Cinzia Forasiepi Paul Haile Bob Worth

Dianna Morgan Amanda McFadden Kris Haugen

Circa 1600 is a chamber choir, focused upon the nexus between the Renaissance and the Baroque. The group's primary repertoire is drawn from the 16th and 17th centuries, with occasional forays backward to the 15th century and forward up to and including the music of JS Bach. Guiding lights include Josquin Desprez, Claudio Monteverdi, and Heinrich Schütz.



The Whole Noyse

Stephen Escher
cornetto

Richard van Hessel
sackbut

John Thomas
sackbut

Carlo Benedetti
cornetto

Michael Cushing
sackbut

Herbert Myers
dulcian

The Whole Noyse is celebrating over 30 years as one of the country's leading early brass ensembles. Based in the San Francisco Bay Area, the ensemble plays European instrumental music from the 15th through 17th centuries, performing on a wide range of historical wind band instruments, including recorders, flutes, crumhorns, shawms, slide trumpet, gittern, violin and viola, but primarily on cornettos, sackbuts, and curtal—instruments that made up the primary professional wind group of the 16th and 17th centuries.

Jenni Samuelson is an award-winning soprano with repertoire that includes opera, oratorio, and art song as well as musical theater, jazz, and contemporary popular forms. She has performed in more than 25 lead roles with opera companies throughout the country, including the San Francisco Opera Center, Eugene Opera, Opera San Jose, Chicago Light Opera Works, and The Skylight in Milwaukee. Her signature roles include: Susanna (*The Marriage of Figaro*); Musetta (*La Boheme*); Phyllis (*Iolanthe*) and Johanna (*Sweeney Todd*). Concert appearances have been equally varied and include: *Bachianas Brasileiras No. 5* by Villa Lobos; *Dona Nobis Pacem* by Vaughan Williams; Bach's B minor Mass; and Mendelssohn's *Elijah*, with musical organizations including the Carmel Bach Festival, San Francisco Chorale, Santa Rosa Symphony, and Boston Metropolitan Chorale. In 2001, Samuelson was granted the Virginia Bess Adams Fellowship to study and perform at the world-renowned Carmel Bach Festival. She is a three-time Regional Finalist in the Metropolitan Opera National Council Auditions, and a U.S. Finalist in the Veronica Dunne International Voice Competition. She received her Master of Music in Vocal Performance from Northwestern University. From 1999 through 2005, she served on the voice faculty at Sonoma State University. She currently teaches in the Global Arts Studies Program at UC Merced.

Originally from Colorado, **Phebe Craig** spent her student years in Berlin, Brussels, and San Francisco. She has performed and recorded with many early music ensembles and has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and New York State Baroque. She plays with the Alphabet Baroque Club and has performed with them at the Galway Early Music Festival. She has co-produced a series of Early Music play-along recordings (*DiscContinuo*) and a Guide to Baroque Dance (*Dance-at-a-Glance*). She is a former director of the SFEMS Baroque Music and Dance Workshop. As a lecturer at UC Davis she co-directed their Baroque Ensemble, taught harpsichord and many undergraduate courses.

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, early music and many other subjects for 29 years. 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, working with staff and architects on such issues as acoustics, choral performance facilities and the John Brombaugh Opus 9 pipe organ in Schroeder Hall. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.

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Clarice Stasz
Lee Wallace



Our 30th Season

Dedicated to Donald and Maureen Green

We dedicate our 2021-2022 season to the memory of Donald Green (1931-2021) and Maureen Green (1930-2020), beloved friends, colleagues, patrons and longtime benefactors here in Sonoma County. We recall with fondness our many years of making music with Don and Maureen in the Sonoma Bach Choir. We remain forever grateful for their deep involvement in the support and development of our early music programs. We recognize their vision and persistence over many years in sparking and bringing to fruition the Green Music Center project. And we honor them for their amazing generosity in that cause as in so many others. We will always be grateful for having had Don and Maureen in our lives; they will live forever in our hearts.



We also remember and hold dearly these our beloved friends, patrons and family members lost during the pandemic:

Carl A. Alexander (1927-2021)	Jim Grisham (1936-2020)
Leslie Sawyer Bascom (1950-2020)	Moffett Beall Hall (1937-2021)
Roberto Becerra (1939-2020)	Harper Hornberger (2014-2021)
Rick Beebe (1946-2020)	Jean Walline Houser (1918-2020)
Pat Benedict (1935-2020)	Boyd Jarrell (1949-2021)
Gary Alan Bolin (1947-2021)	Esther Angela Kissling (1915-2021)
Norma Jean Brown (1928-2021)	Cordes Jeffrey Langley (1951-2021)
Sergei Chidlowsky (1957-2020)	George McClure
Harry Arnold Dingwall (1931-2020)	Michael Ford Orton (1947-2021)
Anna Carol Dudley (1931-2021)	Marilyn Becker Peters (1941-2021)
Maurice Eash (1928-2020)	Robert Nicholas Ristad Jr. (1935-2021)
David Vaughn Escher (1956-2020)	Robert Nicholas Rogers (1933-2021)
Louisa Trumbull (Lula) Field (1956-2020)	Julius Schachter (1936-2020)
Florido Forasiepi (1933-2020)	Ray Walker (1930-2020)
Ken Goodman (1927-2020)	Stuart Nicholas White (1952-2020)
	Charles Creed Worth (1921-2021)

Upcoming Events

The Incomparable Herr Buxtehude

Dianna Morgan, soprano · Christopher Fritzsche, countertenor

Anne Laver, organ

Friday, January 21, 2022 at 8PM

Schroeder Hall, Green Music Center



Early Music Discovery Day

Bob Worth, small ensembles · Ruth Escher, solo singing · Kevin Cooper, plucked strings
Barefoot All Stars, chamber music · David Parsons, organ · Sonoma Bach Choir

Sunday, February 20, 2022 from 12PM-6PM

Schroeder Hall, Green Music Center



Sacred Realms: Trés Riches Heures

Green Mountain Consort

Saturday, March 19, 2022 at 8PM

Sunday, March 20, 2022 at 3PM

St. Seraphim Orthodox Church, Santa Rosa



Never to Forget

Circa 1600 · Live Oak Baroque Orchestra

Friday, April 8, 2022 at 8PM

Saturday, April 9, 2022 at 3PM

Schroeder Hall, Green Music Center