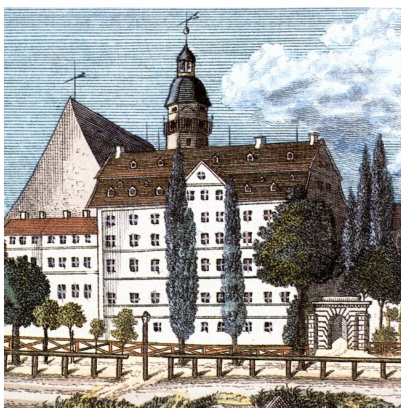


**SONOMA  
Bach**

ROBERT WORTH, MUSIC DIRECTOR

# BACH THROUGH THE YEARS



Sonoma Bach Choir  
Live Oak Baroque Orchestra  
Directed by Robert Worth

Saturday, June 3, 8 P.M.

Sunday, June 4, 3 P.M.

SCHROEDER HALL



# Bach Through the Years

This weekend we wrap up our ‘Bach’s World’ season with a chronological tour of the various epochs of Bach’s creative life, featuring a selection of thrilling works which call for a full Baroque orchestra, a complement of five vocal soloists, and (of course) a Bach Choir.

We open with *Cantata 71: Gott ist mein König*, premiered in Mühlhausen in 1708 in honor of the inauguration of a new town council. We then offer the exciting *Cantata 61: Nun komm der Heiden Heiland*, written in the teens of the 18th century, when Bach was working in the city of Weimar.

After intermission, we present the famous *Magnificat (BWV 243)*, first performed in 1723 during Bach’s first year as Thomascantor in Leipzig, then transposed and revised in 1733. And we close our concert (and our season) with the thrilling *Cantata 191: Gloria in excelsis Deo*, a mid-1740’s re-working of three movements from Bach’s 1733 Missa. Written originally as part of the composer’s bid to be named court composer to the Elector of Dresden, much later Bach greatly expanded the Missa into what is now known as the *B Minor Mass*.



We are so glad that you’ve joined us for our final concert set of our season! We hope you enjoy the show, and we also hope that you will return next season to enjoy one or more of the productions in our upcoming 2023-2024 season:

## ART::MUSIC

Each of our concerts will explore great early music from the Renaissance, from the 17<sup>th</sup>-century, from the High Baroque and beyond, with a special emphasis upon connecting music and the visual arts and upon demonstrating how the two can complement and illuminate each other. In each production we will pair distinctive musical repertoire with works of art via a process known as *ekphrasis*, sometimes described as ‘dancing about architecture’. We hope that this multimedia approach will palpably expand and enrich the possibilities of *connection*, that indispensable (and, alas, often elusive) component of artistic enjoyment and understanding

We’ll illustrate the motets of Josquin with scenes from the life of Mary; we’ll present the Christmas tale through the mind and the heart of the great Heinrich Schütz, each scene depicted in contemporaneous paintings; we’ll even press into service the incredible frescos of the Church of St. Seraphim, singing the stories recounted on the very walls of the church. In each production, we will call upon eye and ear, mind and spirit as we strive to create a circle of connection extending from our modern world to these voices and images and stories from the past.

As you can no doubt tell, we are excited about our upcoming season! We warmly invite you to join us for the adventure—check us out at [sonomabach.org](http://sonomabach.org). In the meantime, we’re wishing you a blessed summer, and we’re looking forward to seeing you again soon.

Robert Worth, Music Director



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

# Bach Through the Years

*FEATURING*

Dianna Morgan, soprano  
Christopher Fritzsche, countertenor  
Dan Cromeenes, countertenor  
Daniel Hutchings, tenor  
Matthew Peterson, bass  
Sonoma Bach Choir  
Live Oak Baroque Orchestra  
Robert Worth, Music Director  
Amanda McFadden, Associate Director

Saturday, June 3 at 8 PM  
Schroeder Hall  
Green Music Center

Sunday June 4 at 3 PM  
Schroeder Hall  
Green Music Center

# Program

## Mühlhausen, 1708

Cantata 71: Gott ist mein König..... Johann Sebastian Bach (1685-1750)

1. Chorus: Gott ist mein König
2. Aria for Tenor, with chorale for Soprano: Ich bin nun achzig Jahr/ Soll ich auf dieser Welt
3. Quartet for Soprano, Alto, Tenor and Bass: Dein Alter sei wie deine Jugend
4. Arioso for Bass: Tag und Nacht ist dein
5. Aria for Alto: Durch mächtige Kraft
6. Chorus: Du wollest dem Feinde nicht geben
7. Chorus: Das neue Regiment



## Weimar, 1714

Cantata 61: Nun komm der Heiden Heiland ..... Johann Sebastian Bach

1. Chorus: Nun komm der Heiden Heiland
2. Recitative for Tenor: Der Heiland ist gekommen
3. Aria for Tenor: Komm, Jesu, komm zu deiner Kirche
4. Recitative for Bass: Siehe, ich stehe vor der Tür und klopfe an
5. Aria for Soprano: Öffne dich, mein ganzes Herze
6. Closing Chorale: Amen, amen



**INTERMISSION**



## Leipzig, 1723/1733

Magnificat in D Major (BWV 243)..... Johann Sebastian Bach

1. Chorus: Magnificat anima mea Dominum
2. Aria for Mezzo-Soprano: Et exultavit spiritus meus
3. Aria for Soprano: Quia respexit humilitatem ancillae suae
4. Chorus: Omnes generationes
5. Aria for Bass: Quia fecit mihi magna
6. Duet for Alto and Tenor: Et misericordiae
7. Chorus: Fecit potentiam in bracchio suo
8. Aria for Tenor: Deposuit potentes de sede
9. Aria for Alto: Esurientes implevit bonis
10. Trio for Treble Voices: Suscepit Israel puerum suum
11. Chorus: Sicut locutus est ad patres nostros
12. Chorus: Gloria Patri et Filio et Spiritui Sancto



## Leipzig, 1733/1745

Cantata 191: Gloria in excelsis Deo ..... Johann Sebastian Bach

1. Chorus: Gloria in excelsis Deo
2. Duet for Soprano and Tenor: Gloria Patri et Filio
3. Chorus: Sicut erat in principio



# Notes, Texts and Translations

Notes by Robert Worth  
Translations by Pamela Dellal

## Mühlhausen, 1708: Cantata 71: Gott ist mein König

When he was 22 years old, Bach held the position of organist at the St. Blasius Church in the imperial free city of Mühlhausen. Although producing cantatas was not a regular part of his work there, he was responsible for providing a cantata each year to mark the inauguration of a new town council. Cantata 71 is the first of the two cantatas he thus produced, and the only one which has survived.

If you attended our ‘Arnstadt and Mühlhausen’ production a few weeks ago, you will have heard four of Bach’s early cantatas, and you may think you have a grip on their style and character. But as you might recall, his early essays in the art of the cantata were each different from the other; and this one perhaps more than most. For one thing, Cantata 71 has the largest orchestra of all the early cantatas, suitable for a grand occasion: Three trumpets, timpani, two recorders, two oboes, bassoon, strings, obligato organ and basso continuo. It is also (in contrast to the other early works) quite grand in concept.

The libretto of the cantata—a mix of Old Testament passages, free poetry and a German chorale—is typical of Bach’s early works. But the division of instruments into choirs, the varied instrumentation for each movement, the use of both ripieno and solo singers—all of these contribute to make Cantata 71 an outlier, and a rare treat to hear and to perform.

*1. Chorus:* The first movement, scored as expected for the full orchestra, is a grand introduction, invoking God as our primary helper. Here the various choirs of the orchestra are featured in turn, creating a colorful panoply of sound and preparing our ears for the variety of accompaniments which will follow. The surprise fade-out ending will reappear at the end of the piece.

Gott ist mein König von alters her,  
der alle Hülfe tut, so auf Erden geschieht.

Psalm 74:12

God is my King from long ago,  
who assists all that exist upon the earth.

*2. Aria for Tenor, with chorale for Soprano:* This is the first of two soloistic movements which address the outgoing town council. In this striking aria, the tenor, against an organ obligato, sings of preparing to die; the soprano enters in the 14<sup>th</sup> bar with a highly ornamented verse of the chorale ‘O Gott, du frommer Gott’, on much the same theme, both complementing and contrasting with the tenor part. The obligato organ part, quite decorative and forming a third participant in the dialog, was probably played by Bach himself.

Tenor:

Ich bin nun achtzig Jahr; warum soll dein  
Knecht sich mehr beschweren?

I am now eighty years old; why shall Your  
servant burden himself anymore?

Ich will umkehren, daß ich sterbe in meiner  
Stadt, bei meines Vaters und meiner Mutter  
Grab.

Samuel II 19:37

Soprano:

Soll ich auf dieser Welt  
Mein Leben höher bringen,  
Durch manchen sauren Tritt  
Hindurch ins Alter dringen?  
So gib Geduld, für Sünd  
Und Schanden mich bewahr,  
Auf daß ich tragen mag  
Mit Ehren graues Haar.

‘O Gott, du frommer Gott’, verse 6

I will turn back, so that I die in my city,  
near the graves of my father  
and of my mother.

Should I upon this earth  
carry my life farther,  
through many sour steps  
pressing forward into old age?  
Then grant mercy for sin  
and protect me from shame  
so that I might bear  
my grey hair with honor.

3. *Quartet for Soprano, Alto, Tenor and Bass*: This distinctive quartet—accompanied only by basso continuo—constitutes both a valediction and a blessing. Written in the ancient style of Palestrina, the strict adherence to the rules of the art of counterpoint and the restrained, ascetic melodic lines seem to allude to the probity of the outgoing members of the council.

Dein Alter sei wie deine Jugend.  
Und Gott ist mit dir in allem, das du tust.  
Deuteronomy 33:25 & Exodus 21:22

May your old age be like your youth.  
And God be with you in everything you do.

4. *Arioso for Bass*: Here Bach and his librettist turn to welcoming in the new council. In this imaginative da capo aria, the bass soloist—accompanied by winds and basso continuo—along with the psalmist warmly invites the members to assume their duties, even attributing to them the power to rule the heavenly objects.

Tag und Nacht ist dein.  
Du machest, daß beide, Sonn und Gestirn,  
ihren gewissen Lauf haben.  
Du setzest einem jeglichen Lande  
seine Grenze.  
Psalm 74:16-17

Day and night are Yours.  
You have seen to it that both sun and planets  
have their certain courses.  
You set borders  
to every land.

5. *Aria for Alto*: Again attributing great powers to the town council, the alto sings a very different aria, this one accompanied by dramatic interjections of trumpets and timpani. These passages, in triple time, contrast with the highly decorated middle section, in which the soloist is accompanied only by the basso continuo.

Durch mächtige Kraft  
Erhältst du unsre Grenzen,  
Hier muß der Friede glänzen,  
Wenn Mord und Kriegessturm

Through powerful strength  
You maintain our borders,  
here peace must glow,  
though murder and the storm of war

Sich allerort erhebt.  
Wenn Kron und Zepter bebt,  
Hast du das Heil geschafft  
Durch mächtige Kraft!

Anonymous poem

are raised up everywhere.  
Though crown and scepter tremble,  
You have created salvation  
through powerful strength!

6. *Chorus*: Upon this very brief text, which implores the Lord (and, by extension, the town council) not to turn us over to the enemy, the young Bach builds quite an amazing composition. Multiple choral statements of the theme are accompanied by strings (doubling the choir), and by independent winds which provide both a *moto perpetuo* atmosphere and specific linking passages between the vocal statements. Everywhere there is a soft atmosphere of gentle petition which culminates in a final unison statement, with a special Phrygian inflection just before the end.

Du wollest dem Feinde nicht geben  
die Seele deiner Turteltauben.

Psalm 74:19

You would not give to the enemy  
the soul of Your turtledove.

7. *Chorus and solo quartet*: In the final movement, the chorus and solo quartet join in with the full orchestra to raise a musical toast to the new government. The soloists then kick things off in a comfortable opening passage which soon gives way to a quick triple-time portraying the blessings we are to expect under the new council. Eventually the second stanza, addressed to Kaiser Joseph I, the direct ruler of Mülhausen, appears in a full-ensemble blaze of light. The soloists then take up a triple-time fugue, joined presently by the choir. After a final soloistic interlude, the blaze of light reappears and fades out like the tail of a comet.

Das neue Regiment  
Auf jeglichen Wegen  
Bekröne mit Segen!  
Friede, Ruh und Wohlergehen,  
Müsse stets zur Seite stehen  
Dem neuen Regiment.

Glück, Heil und großer Sieg  
Muss täglich von neuen  
Dich, Joseph, erfreuen,  
Daß an allen Ort und Landen  
Ganz beständig sei vorhanden  
Glück, Heil und großer Sieg!

Anonymous poem

The new government  
in every course  
crown with blessing!  
Peace, quiet and good health,  
must always stand by the side  
of the new government.

Happiness, health, and great victory  
must newly and daily  
delight you, Joseph,  
so that all lands and places  
may constantly enjoy  
happiness, health, and great victory!





## Weimar, 1714: Cantata 61: Nun komm der Heiden Heiland

Cantata 61 dates from Bach's first year as concertmaster at Weimar, a position which required him to produce monthly cantatas for the court chapel. The piece is based upon a libretto by Erdmann Neumeister (1671-1756) which includes a chorale verse and a passage from Revelation as well as free poetry. It is intended for the First Sunday of Advent, and as such it opens with Martin Luther's great chorale, 'Nun komm der Heiden Heiland', based upon the chant hymn 'Veni redemptor gentium'. Bach's scoring includes the additional viola part typical of French string-writing during his early years.

*1. Chorus:* Bach has clearly connected the idea of the entrance of Jesus into the world with the rites associated with the ritual entrance of royalty, for he casts the opening strophe of the chorale in the form of a French overture: A grand opening section in slow tempo with plenty of dotted notes; a much quicker passage in triple-time; and at the end a return to the opening music. The first chorale phrase, heard in the instrumental bass at the very outset, is taken up successively by the voices of the choir. A homophonic declaration of the second phrase is then followed by an extended triple-time passage on the third phrase. Finally the movement is rounded out with the fourth phrase, set to the grand opening music.

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

'Nun komm, der Heiden Heiland', verse 1

Now come, Savior of the heathens,  
known as the Virgin's child,  
over whom the whole world marvels,  
that God had ordained such a birth for Him.

*2. Recitative for Tenor:* The movement begins in the speech-song of a recitative, with basso continuo joining and supporting the tenor as he declaims each text line. For the last two lines of the text, however, the music flows into an 'arioso', which here manifests as a new, equal relationship between soloist and accompaniment, a duet-like sharing of the light and of the blessing mentioned in the poem.

Der Heiland ist gekommen,  
Hat unser armes Fleisch und Blut  
An sich genommen  
Und nimmet uns zu Blutsverwandten an.  
O allerhöchstes Gut,  
Was hast du nicht an uns getan?  
Was tust du nicht  
Noch täglich an den Deinen?  
Du kömst und läßt dein Licht  
Mit vollem Segen scheinen.

Erdmann Neumeister, 1714

The Savior has come,  
has taken our poor flesh and blood  
upon Himself  
and claims us as blood-brothers.  
O Highest Good,  
what have You not done for us?  
What do You not do  
still daily for Your own?  
You come and allow Your light  
to shine full of blessing.

3. *Aria for Tenor*: The tenor continues, now with the upper strings (in unison) added to the basso continuo, with a gracious da-capo aria inviting Jesus to appear and to bless us. The flowing compound triple time (3 + 3), the bright key, and the imitation between voice and strings all combine to create an attractive invitation indeed.

Komm, Jesu, komm zu deiner Kirche  
Und gib ein selig neues Jahr!  
Befördre deines Namens Ehre,  
Erhalte die gesunde Lehre  
Und segne Kanzel und Altar!  
Erdmann Neumeister, 1714

Come, Jesus, come to Your church  
and grant a blessed new year!  
Support the honor of Your name,  
uphold the sound teachings  
and bless the chancel and altar!

4. *Recitative for Bass*: This astounding accompanied recitative portrays Jesus' response to the invitation heretofore offered. Over a string accompaniment consisting only of 8<sup>th</sup>-notes separated by 8<sup>th</sup>-rests (the knocking mentioned in the text), Jesus invites the believer to open the door and to welcome him in.

Siehe, ich stehe vor der Tür und klopfe an. So  
jemand meine Stimme hören wird und die Tür  
auftun, zu dem werde ich eingehen und das  
Abendmahl mit ihm halten und er mit mir.  
Revelation 3:20

Behold, I stand at the door and knock.  
Anyone that hears My voice and opens the  
door, to him I will enter and keep the evening  
meal with him and he with Me.

5. *Aria for Soprano*: Hearing such an invitation, what can a soprano—here representing the Christian believer—do but open the door with her whole heart? This lovely aria, restrained in its instrumentation and in its melodic means, is the perfect response—humble but joyful, open and sublimely welcoming.

Öffne dich, mein ganzes Herze,  
Jesus kömmt und ziehet ein.  
Bin ich gleich nur Staub und Erde,  
Will er mich doch nicht verschmäh'n,  
Seine Lust an mir zu sehn,  
Daß ich seine Wohnung werde.  
O wie selig werd ich sein!  
Erdmann Neumeister, 1714

Open yourself, my whole heart,  
Jesus comes and enters in.  
Even though I am only dust and earth,  
yet He does not scorn  
to reveal His joy to me,  
so that I may be His dwelling.  
O how happy will I be!

6. *Closing Chorale*: The libretto closes with the second half of the final verse of Phillip Nicolai's great chorale, 'Wie schön leuchtet der Morgenstern'. Bach follows along with this truncation, but manages to extend and prolong and adorn the scrap of sublime melody to make a proper ending to his cantata, and thereby to suggest a joyful union of Christ and his believers.

Amen, amen! Komm, du schöne  
Freudenkrone, bleib nicht lange!  
Deiner wart ich mit Verlangen.

Amen! Amen! Come, you lovely crown of  
joy, do not delay,  
I await you with longing.

'Wie schön leuchtet der Morgenstern' vs. 7



INTERMISSION



**Leipzig, 1723/1733: Magnificat in D Major, BWV 243**

The *Magnificat in D* is a revision of the *Magnificat in E Flat*, which Bach composed for Christmas, 1723. The original piece included four interpolated movements related to the Christmas story, a church tradition in Leipzig. Ten years later, Bach removed these four movements, making it possible for the piece to be performed at other high festivals throughout the year. In addition, he made significant changes in orchestration, replacing recorders with flutes, substituting oboes for trumpet in the ‘Suscepit’, and making many small adjustments in the orchestral accompaniment. The net effect of these changes is to smooth out the texture somewhat, removing certain angularities which characterized the 1723 version. It is this later version of the *Magnificat* which we feature in our program.

The *Magnificat* is a setting of Mary’s song of joy and praise (Luke 1:46-55) as she fully realizes that she has been selected to bear the child Jesus. The text is in poetic form, in the psalm tradition, and has long been subject to musical interpretation. Bach divides the text mainly according to the biblical verses, and provides each with a setting which vividly evokes its inner meaning. He allows himself great freedom of mood and tone, thus creating a musical work which plumbs the depths of this central Christian text.

1. *Chorus*: The proposition that the soul of a mere human—even that of Mary—can magnify the Lord is a striking idea and calls for a special musical response. And does Bach ever deliver! He creates some of the most cosmic music ever, a driving, whirling juggernaut of a movement which feels as thrilling as it is inevitable. Driven by trumpets and drums, the piece expands and contracts from a public celebration to moments of private joy.

Magnificat anima mea Dominum.

My soul magnifies the Lord.

2. *Aria for Mezzo-Soprano*: In typical psalm-like fashion, the second phrase of the text re-states the gist of the opening. But now we get to hear for the first time the individual Marian voice, consorting with just the strings in a personal moment of exultation.

Et exultavit spiritus meus in Deo salutari meo. And my spirit rejoices in God my Savior.

3. *Aria for Soprano*: The *Magnificat* moves here from overt celebration to focus upon the fact that Mary has been chosen to bear God’s son. The soprano, the oboe and the continuo weave together in an aria which unforgettably depicts the ideas of humility and of acceptance. At the end, Bach takes advantage of the Latin word order to elide the piece to the ensuing chorus—an outstanding instance of yin followed by yan in musical form.

Quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent...

For He has regarded the lowliness of His  
handmaiden. Behold, from henceforth, I will  
be called blessed...

4. *Chorus*: As noted above, this brief but powerful chorus follows without halt, portraying most vividly the idea of the crowds, the generations who will recognize and rejoice that Mary has indeed been blessed. The five-part choir incessantly repeats the two words, each part one-upping the previous as the melody steps relentlessly up the scale. The contrast between this movement's ferocity and the humility of the preceding aria could hardly be stronger: Mary sings of her blessed fate with a becoming reserve, while the ensuing millions just keep on celebrating.

...Omnes generationes.

...By all generations.

5. *Aria for Bass*: The bass soloist steps in to settle things back down with a simple aria accompanied only by the basso continuo. Two ideas from the text are especially delineated in this brief solo: The strength of the Lord, inherent in the strong, measured musical phrases and in the extended angular settings of the word 'potens'; and the idea of the holiness inherent in the Lord's name, typified in the flowing passages on the word 'sanctum'.

Quia fecit mihi magna,  
qui potens est, et sanctum nomen eius.

For He has done great things for me,  
He who is mighty, and holy is His name.

6. *Duet for Alto and Tenor*: After the spare bass aria, Bach reintroduces the strings—now muted—and the flutes for a subdued duet of great expressive character. Against a chromatically descending bass line, the instruments and soloists create a hushed, almost fearful sound which perfectly expresses the verse. Near the end, the idea of fear is brought to vivid musical life by means of a series of repeated—trembling—notes in both the tenor voice and in the continuo

Et misericordia a progenie in progenies,  
timentibus eum.

His mercy is for those who fear Him  
from generation to generation.

7. *Chorus*: One of my all-time favorites! The full ensemble is back with a vengeance, though the trumpets and drums are initially withheld. The text provides two vivid images. The first is physical: An assertion of the Lord's strength, embodied musically by an angular riff, tossed from part to part, and by a stunning 16<sup>th</sup>-note passage which is carried by each part in turn, and finally passed to the first trumpet. The second image is psychological: The idea of the proud being 'dispersed in the imagination of their hearts'. The definitive scattering of the proud at the end is one of the most memorable moments in the entire piece, perhaps in the entire repertoire. The texture literally breaks apart on the word 'dispersit', and screeches to a halt at the long-delayed appearance of the word 'superbos' on an E# diminished seventh chord. The ensuing shocked silence is followed out of the blue by an F# augmented triad—unprecedented in Bach, as far as I know, and perhaps in the entire period—out of which the music proceeds with a tractor-like inevitability to the final cadence.

Fecit potentiam in bracchio suo,  
dispersit superbos  
mente cordis sui.

He has shown strength with His arm,  
He has scattered the proud  
in the imaginations of their hearts.

8. *Aria for Tenor*: Here we have a trio of interlocutors—the violins, the basso continuo, and the tenor soloist—engaged in depicting two opposite motions: The powerful ones falling from their thrones; and, concomitantly, the humble being raised up. Each of these is vividly depicted not only in the direction of the melodic lines, but also in what might be called a relentless jagged precipitousness in the deposition, and a triumphant inevitability in the ascent.

Deposuit potentes de sede,  
et exaltavit humiles.

He has deposed the powerful from their  
thrones, and has lifted up those of low degree.

9. *Aria for Alto*: The message of the following text is parallel to the preceding verse, though the order and the images have changed: Here the hungry are fed, while the rich suffer inanition. In depicting the dualism, Bach has created a very different musical world from that of the previous aria. Here the alto sings with great warmth, accompanied by two flutes and a pizzicato bass. The ultimate dispatch of the rich seems almost to be regretted.

Esurientes implevit bonis,  
et divites dimisit inanes.

He has filled the hungry with good things,  
and sent the rich away empty.

10. *Trio for Treble Voices*: Yet another typically brilliant Bachian invention. The women's trio, accompanied by the basso continuo, share in sequence a soft and moving line which freely inverts as it progresses. For the second line of text, a new motive appears, also traveling from one part to another. Over it all rides the oboe on the *tonus peregrinus*, the traditional formula used in Lutheranism to set the Magnificat in chant.

Suscepit Israel puerum suum  
recordatus misericordie suae.

He has helped His servant Israel  
in remembrance of His mercy.

11. *Chorus*: Bach follows the ethereal 'Suscepit' with its antithesis, a stolid five-part fugue sung by the choir over the basso continuo, capped off by an athletic and forceful extension which seems to represent the promissory note made to the generations of Abraham.

Sicut locutus est ad patres nostros,  
Abraham et semini eius  
in saecula.

According to the promise He made to our  
ancestors, to Abraham and to His descendants  
forever.

12. *Chorus*: Bach closes with a magnificent bipartite choral movement which sets to music the so-called Lesser Doxology. The first two segments represent the Father and the Son in parallel rising passages; the third, employing a sort of fluttering figure, represents the dove of the Holy Spirit. Here the full orchestra enters, driving to the cadence. And then, employing an age-old musical meme, on the text 'As it was in the beginning' Bach returns us to the music of the first movement, driving us inexorably to one of the most cathartic finishes imaginable.

Gloria Patri et Filio et Spiritui Sancto,  
sicut erat in principio  
et nunc et in saecula saeculorum, Amen.

Glory to the Father and to the Son and to the  
Holy Spirit, as it was in the beginning,  
is now, and for ever and ever, Amen.

Luke 1:46-55

## Leipzig, 1733/1745: Cantata 191: Gloria in excelsis Deo

*Cantata 191* is a Latin cantata for Christmas Day, dating from the mid-1740's (Bach's late Leipzig period). The piece is based upon three movements from the Gloria section of the *Mass in B Minor* (1733). The cantata is in two parts: The opening movement is a stunning setting of the words of the angels to the shepherds on the night of Jesus' birth; after the sermon (omitted in our performance), Bach provides a two-movement second part which sets the Lesser Doxology, the standard closing verse which we have just encountered in the *Magnificat*.

*1. Chorus:* As is appropriate for the joyous Christmas season, Bach here deploys his largest orchestra, including three trumpets and timpani. His reworking of the opening bipartite movement of the *Mass in B Minor* is subtle, mainly residing in the tinkering with small details. At the outset, the piece is suitably jubilant, an extroverted celebration filled with good Baroque cheer in fast triple-time. At the second part of the angelic hymn, however, everything changes. Bach gives us first a serious searching passage which ushers in a prayer for peace; rising out of this blooms one of the most remarkable fugues in the repertoire, true desert-island music in which a mild and lilting prayer becomes mighty, overwhelming us entrance by entrance with a powerful demand for peace now upon our earth grows and flowers.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Luke 2:14

Glory to God in the highest.

And on earth peace, to humanity good will.

*2. Duet for Soprano and Tenor:* Here Bach has reworked the 'Domine Deus' of the *Mass in B Minor* to serve as a setting of the opening words of the Lesser Doxology. Flutes in unison and muted strings proceed in happy dialog with each other and with the vocal parts.

Gloria Patri et Filio

et Spiritui sancto.

Opening of the Lesser Doxology

Glory to the Father and the Son

and the Holy Spirit.

*3. Chorus:* The *Sicut erat* represents a significant revision of the *Cum sancto spiritu* which closes the Gloria section of the *Mass in B Minor*. The striking rising motif at the beginning of the movement, which recurs several times, is not present in the earlier work. Bach also provides a new orchestral accompaniment for the first fugue section, which serves as a matrix over which the five-part fugue develops. As in its original incarnation, the piece goes through the roof at the end, crowned by a spectacular trumpet line, providing an emphatic and jubilant finish to the cantata, to our concert, and to our 2022-2023 season. Gloria indeed!

Sicut erat in principio, et nunc et semper,  
et in saecula saeculorum. Amen.

Closing of the Lesser Doxology

As it was in the beginning, and now and  
always, and in the age of ages. Amen.



# Sonoma Bach Choir

Robert Worth, music director  
Amanda McFadden, associate director  
Yvonne Wormer, rehearsal accompanist

Bonnie Alexander	Mike Hall	Amy Nykamp
Jacki Amos	David Hanes	John Nykamp
Brian Andersen	Kristofer Haugen	Vicki Osten
Lindsey Beaven	Faye Heath	Lucinda Ray
Paul Blanchard	Andrea Herold	Andy Robart
Lauré Campbell	Kathy Jones	Bruce Robinson
Linda Clader	Martie Leys	Laura Sawyer
Anne Cook	Charles Little	Anne Schaefer
Nedra Crowe Evers	Robert Matteucci	Marty Schwebel
Aleena Decker	Matthew McClure	Mark Setterland
Jayne DeLawter	Dora McClurkin-Muir	Pat Solter
Carolyn Dingwall	Amanda McFadden	Dan Solter
Margaret Field	David McQuate	Ron Stevens
Ben Ford	Will Meyer	David Stohlmann
Gary Foster	Erin Walsworth Moore	Mary Tenwinkel
Jim Gibboney	Dianna Morgan	Beth Thomlinson
Rich Gibbons	Harry Nieuwboer	Dale Trowbridge
Janet Greene	Stephanie Nowak	

The **Sonoma Bach Choir** is a group of some 50 gifted singers drawn from throughout Sonoma County and beyond. The group 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.



## Interested in singing with Sonoma Bach?

Sonoma Bach's choirs begin rehearsing for the season in early September. We begin with an open rehearsal in which all interested singers, new and returning, attend and sing through the repertoire. Audition sign-ups occur that evening, and auditions take place over the following weekend.

More information? Contact Dianna Morgan at [dianna@sonomabach.org](mailto:dianna@sonomabach.org)

# Live Oak Baroque Orchestra

Elizabeth Blumenstock, director  
Aaron Westman, associate director

Elizabeth Blumenstock  
Violin

Rob Diggins  
Viola

Anna Marsh  
Bassoon

Anna Washburn  
Violin

William Skeen  
Cello

Lars Johannesson  
Flute

Jolianne von Einem  
Violin

Daniel Turkos  
Bass

Mindy Rosenfeld  
Flute

Aaron Westman  
Violin

Katherine Heater  
Organ

Kris Kwapis  
Trumpet

Gaile Hernandez Rosa  
Violin

Maury Baker  
Timpani

Dominic Favia  
Trumpet

Tyler Lewis  
Violin

Stephen Bard  
Oboe

Melissa Rodgers Woodrow  
Trumpet

Maria Caswell  
Viola

Andrew Blanke  
Oboe

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



**Elizabeth Blumenstock** is a long-time concertmaster, soloist, and leader of the San Francisco Bay Area's Philharmonia Baroque and American Bach Soloists, concertmaster of the International Handel Festival in Göttingen, Germany, and artistic director of the Baroque Music Festival Corona del Mar. Her love of chamber music has led to work with many accomplished ensembles including Ars Lyrica Houston, Galax Quartet, Musica Pacifica, Sarasa, Ensemble Mirable, Live Oak Baroque, and Voices of Music. Blumenstock joined the faculty of Juilliard's Historical Performance program in 2016, and also teaches at the San Francisco Conservatory of Music, American Bach Soloists' summer Festival and Academy, and the Valley of the Moon Music Festival.



**Dan Cromeenes**, countertenor, is a versatile musician who has performed professionally as a countertenor soloist, choral singer, and collaborative pianist. A southern California native, he first moved to San Francisco to perform with the ensemble Chanticleer, and has since flourished in the Bay Area's music scene. He was featured singing lute songs for Oakland Ballet in Graham Lustig's *Consort* and is a frequent soloist for Bay Area early music performances, including Pergolesi's *Stabat Mater* and Purcell's *Come Ye Sons of Art* with Marin Baroque. He has performed as soloist for the American Bach Festival & Academy, including Bach's Mass in B minor. He has also enjoyed performing Bach's *St. Matthew Passion* with Vallejo Choral Society and both Handel's *Messiah* and Bach's *St. John Passion* with the Santa Clara Chorale. Dan is a regular vocalist in the elite ensembles Clerestory, American Bach Choir, Philharmonia Baroque Chorale, Bach Collegium San Diego, and Oregon Bach Festival Chorus. In addition to his singing, several of his choral arrangements have been performed by Clerestory. Active as a private vocal coach, he enjoys sharing what he has learned about singing and making music in a variety of styles. He serves as staff accompanist at Santa Clara University and Sonoma State University. When not onstage or behind a piano, Dan can usually be found either on a hike in the mountains or at home baking gourmet goodies.

**Christopher Fritzsche** is a Santa Rosa native who sings countertenor, mostly with Sonoma Bach these days. He was a member of the voice faculty of his alma mater, Sonoma State University, (B.A. in Music 1998) and currently serves as Music Director for the Center for Spiritual Living Santa Rosa. Internationally recognized for his effortless countertenor voice, he can be heard on well over a dozen recordings on Warner Classics' Teldec label. From 1992 until 2003, he performed with the world-renowned a cappella vocal ensemble, Chanticleer. In those 11 years he sang over 1,000 concerts world-wide, appearing with the New York Philharmonic (Emil de Cou), San Francisco Symphony Orchestra, the Atlanta Symphony, the St. Paul Chamber Orchestra, (Christopher Hogwood and Hugh Wolff), and more recently the Santa Rosa Symphony, (Jeffrey Kahane and Robert Worth) and has sung concerts in some of the world's most renowned venues: The Kennedy Center (Washington D.C.), New York's Lincoln Center, as well as national concert halls across Asia and Europe, including London's Wigmore Hall. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's *Chichester Psalms* and, as a member of Chanticleer, earned two Grammy awards for the CDs *Colors of Love* and *Lamentations and Praises* by the celebrated British composer Sir John Tavener. His singing has been described as "crystalline artistry", *Cleveland Plain Dealer*, "crystalline rich soprano", *Los Alamos Monitor*, and as having "extraordinary range and purity", *New York Times*.

Tenor **Daniel Hutchings** appears frequently with local ensembles such as the Baroque Chamber Orchestra of Colorado, the Denver Early Music Consort, the Boulder Bach Festival, and Seicento Baroque Ensemble. Daniel and his wife, composer and pianist Rachael Hutchings, have performed several of her works in concert and for Colorado Public Radio. When not in Colorado, he can be found singing for groups such as Sonoma Bach Choir and Musikanten Montana. Before moving to Colorado, Mr. Hutchings was a fixture of the San Francisco Bay Area music scene. He has appeared regularly with American Bach Soloists, Philharmonia Baroque, and

Magnificat, and has performed as a soloist in Bach's St. Matthew Passion, St. John Passion, and B Minor Mass, Monteverdi's Vespers of 1610 and various works by Vivaldi, Charpentier and others. The San Francisco Classical Voice says, "tenor Dan Hutchings...performed with great sensitivity. Hutchings' high clarion tenor is perfect for Bach's music." The Denver Post says, "Hutchings commanded rapt attention in his beautifully phrased performance... With extraordinary breath control and fine-tuned interpretation, he delivered this piece...with aplomb."

**Amanda McFadden** joined Sonoma Bach as a singer in 2019 and is thrilled to be working with the groups this season as the Assistant Conductor. Amanda has been teaching music in the classroom since 2012, teaching a variety of courses including Instrumental and Choral Music as well as Musicianship for students ranging from fourth grade through high school. She currently directs the Strawberry Elementary School Choir and collaborates with the choirs at Montgomery High School under Dana Alexander. She was the Instrumental Music Director at Woodside Priory School in Portola Valley, CA from 2012-2016 and the Music Director at Sonoma Academy in Santa Rosa, CA from 2018-2021. Amanda graduated from the University of Delaware with a Masters of Music in Choral Conducting in 2018, where she also conducted the Neuro Notes, a choir for people with Parkinson's disease, and was the Assistant Director of the Rainbow Chorale of Delaware. Previously, she graduated from San José State University with a Bachelor of Music in Music Education and Single Subject Teaching credential in 2011, where she was the Student Assistant Conductor under Charlene Archibeque.

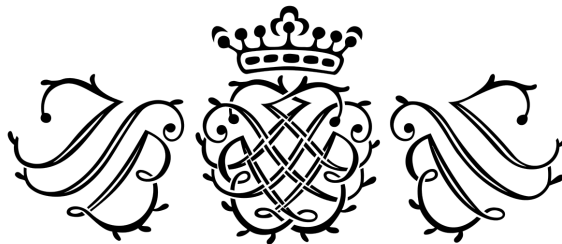
**Dianna Morgan** graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is the recipient of the Bev Sellers Memorial Scholarship from The Young Singers Foundation and was recognized as Performing Arts Woman Student of the Year by the American Association of University Women. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. She has toured the world as a soprano soloist in Puerto Rico, Austria, and Hungary and has appeared in several operas with Rogue Opera and Cinnabar Theater. Dianna is an active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, and the Green Mountain Consort and is enjoying her seventh season as Sonoma Bach's Executive Director. Dianna is regularly featured in Sonoma Bach's seasons as a soloist, performing the music of J.S. Bach, Mozart, Praetorius and many others. In her free time, she spends as much time in Yosemite as she can, enjoying high country adventure, snowshoeing, backpacking, and hiking with her husband.

Baritone **Matthew Peterson** has been performing as a soloist and chorister in the Bay Area since 2006. As a veteran member of the San Francisco Symphony Chorus, he has also made regular solo appearances with the Symphony, including Bach's Saint John Passion (Pilate + arias), Boris Godunov (Chernikovsky), and Beethoven's Choral Fantasy and Missa Solemnis. He has also made solo appearances in the Bay Area with Opera San Jose, Black Box Baroque and the Stanford Summer Chorus, in Washington DC with the Washington Master Chorale, and in the Czech Republic and Austria with the Prague Radio Symphony Orchestra. As a passionate

performer of chamber chorus music, he has performed regularly with Gaude, the Byrd Ensemble, Cappella SF, and Clerestory. He studied piano and voice at Santa Clara University.

**Aaron Westman** was a “metal-head” growing up in California. He now plays the electric guitar of the 17th-century. Described as "expressive and virtuosic" (SF Classical Voice) and a “brilliant virtuoso violinist” (Early Music America) and violist, Aaron has made a career for himself as “one of the most popular period instrumentalists on the west coast” (Press Democrat). Since 2005, he has performed as a chamber, principal player, or soloist with most of the major baroque ensembles in California and toured extensively throughout the world. As a principal player, Aaron works with American Bach Soloists, Ars Minerva, Bach Collegium San Diego, California Bach Society, El Mundo, Hawaii Performing Arts Festival, Musica Angelica, Magnificat, New Hampshire Music Festival, and Philharmonia Baroque Orchestra (since 2006), and has toured extensively with Orchester Wiener Akademie. Aaron co-directs the chamber ensemble AGAVE, which regularly performs and records with several star singers including countertenor Reginald Mobley, with whom they have three albums. Gramophone Magazine calls their latest album, American Originals, "brilliant and knowing," and it features "a stunning playlist of neglected works by composers of color" (EMAg). He is also Associate Director of the Live Oak Baroque Orchestra, and violist in the Sylvestris Quartet, Aaron holds degrees from Indiana University and Wesleyan University. His principal teachers were Stanley Ritchie, Elizabeth Blumenstock, Geraldine Walther, and Alan de Veritch. Aaron has been on the performance faculty at Mills College, and in 2021, he joined the faculty of Sonoma State University. He directs the Santa Rosa Symphony’s Young People’s Chamber Orchestra, teaches in Italy each summer at the Music Adventure program, and has guest taught at Appalachian State, University of North Carolina School of the Arts, and for three years at California Institute of the Arts. In his spare time, he is an audio engineer and producer. Aaron and his wife, violinist Anna Washburn, welcomed their daughter Olive in December of 2020.

**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. He and his wife Margaret live on Sonoma Mountain with two Labrador Retrievers.



# Thank you for Supporting Sonoma Bach!

## **\$25,000+**

The Sequoia Philanthropic Fund  
Mary "Taffy" Glasner  
Elaine Young

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

Jayne De Lawter &  
Ken Koppelman  
Donald & Maureen Green  
Foundation  
Robert Worth &  
Margaret McCarthy

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

Carol Williams  
The County of Sonoma

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

Anonymous

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

Cinzia Forasiepi & Mario Righi  
Linda Hanes  
David Hanes  
Dianna & Chad Morgan  
David Parsons  
Press Democrat  
Laura Sawyer

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

In memory of Ken Koppelman  
In honor of Bob Worth  
Paul Blanchard & Jim Gibboney  
Glen & Pamela Gunsalus  
Moirra Hill  
Jean & Frank LaCombe  
Liz McCarthy  
Sherie Michaile  
John and Amy Nykamp  
Petaluma Poultry  
Mark Setterland  
Susan Wilson

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

Elizabeth & Bruce Hoelter  
Gary Roof  
Janet Soderlind  
Mary Tenwinkel  
Ronald Welch  
Michael Wildasin

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

Jacki Amos  
Brian Andersen  
Herbert & Phyllis Anderson  
Stephanie Bangs  
Lindsey Beaven  
Barbara Carlisle  
Linda Clader  
Nedra Crowe Evers  
Samuel Dismond  
Julie Fennimore  
Walt Frazer  
Carolyn Greene  
Janet Greene  
Joann Feldman  
Margaret U. Field  
Helen Gunderson  
Mike Hall  
Penny Hamilton  
John Hanes  
Faye Heath  
Andrea Herold  
Greg Jones  
Kathy Jones  
Diane Judd  
Steven Kirk  
Ken Landaiche  
Emily Leys  
Robert Leys  
Wiley McCarthy  
Jaana Nieuwboer  
Carol Orton  
Victoria Osten  
Debi Richardson

Andrew Robart  
Bruce Robinson  
James Roeters  
Anne Schaefer  
Vinca Schaefer  
Ron & Shirley Stevens  
David Stohlmann  
Ana Suarez  
Beth Thomlinson  
Bill Thomlinson  
Dale Trowbridge  
Ani Weaver  
Jean Weese  
Thomas Yarish  
Jennifer Yoo

## **Up to \$99**

John Ailovich  
William Barnier  
Elizabeth Bozzolo  
Leslie Brown  
Patricia Donegan  
Jack & Marsha Dupre  
Andy Flemming  
Barbara Flynn  
Penelope Hunt  
Deborah Learner  
Maya Margaronis  
Kathleen McKee  
Ken McLeod  
Bob Murnane  
Nancy Norelli  
Nancy Packard  
Susan Smile  
Clarice Stasz  
Judith Walker  
Lee Wallace

