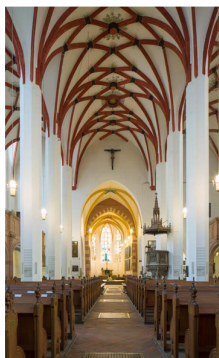


SONOMA  
Bach

ROBERT WORTH, MUSIC DIRECTOR

BACHAPPELLA



Green Mountain Consort  
Directed by Robert Worth

Saturday, March 11, 8 P.M.  
Sunday, March 12, 3 P.M.

ST. SERAPHIM ORTHODOX CHURCH  
90 Mountain View Avenue, Santa Rosa

## Bach's World: Our 2022–2023 Season

*In which we explore the remarkable life and works of Johann Sebastian Bach, with special attention to the diverse influences and conditions which shaped his music.*

When the eminent biologist Lewis Thomas was asked which terrestrial sounds he would choose to send into outer space in the Voyager spacecraft, possibly to be encountered by aliens, he replied, 'I would send the complete works of Johann Sebastian Bach.' And then he added, 'But that would be boasting.'

Why does Bach attract so much attention? Why do so many musicians from all walks of musical life revere his music? How did he transcend his parochial limitations to become a universal figure, the mothership of harmony, the all-time master of counterpoint, at once the most cerebral, the most emotional and the most spiritual of composers?

It's been a while since we've focused upon our namesake. It's not that we've forgotten him! It's just that other projects about which we are also passionate—not to mention the pandemic—have intervened. We now joyfully embark upon an entire season devoted to J.S. Bach and his milieu.

We'll perform a broad selection of his works, of course; but we'll also explore the works of those who influenced him, we'll delve into archives of music by others which we know he studied and performed, and we'll seek in various ways to illuminate the world in which he lived and his special place therein.

We begin with a look at the international Bach: since he did not travel from Germany to other countries in Europe, how did he stay so up-to-date on styles and developments afar? In our Opening Recital, Agave will examine the influence of French and Italian trends upon Bach's music. In November, we turn to the incredible music of Bach's forebears and others who influenced his development. We wrap up 2022 with our 9th Early Music Christmas, featuring four festive cantatas from Bach's first years in Leipzig which collectively recount and celebrate the Christmas story.

In the new year, we'll feature a treasure trove of chorale preludes for the organ; a profound profusion of works for the keyboard; a striking selection of *a cappella* music from Bach's personal library and from the Leipzig archives; a set of early cantatas, brash and mercurial and thrilling. And we'll wrap up our season with *Bach Through the Years*, a selection of great works from the epochs of Bach's life, including the *Magnificat* and a late cantata drawing upon movements from the *Mass in B Minor*.

Wrapped in among our eight concert sets, we'll fill in the picture by presenting a number of illuminating Bach Talks, dives into diverse aspects of Bach's life and career and into many of his works which we haven't been able to fit into the overflowing cup of our season.

Come join us in 2022-2023 as we adventure through Bach's World!

--Robert Worth, music director



# Bachappella

*FEATURING*

The Green Mountain Consort  
Robert Worth, Music Director

Saturday, March 11 at 8PM  
St. Seraphim of Sarov  
Santa Rosa

Sunday, March 12 at 3PM  
St. Seraphim of Sarov  
Santa Rosa

## Program Notes

Bach had access throughout his life—especially in Leipzig, where he moved in 1723—to many works of music by other composers, in both manuscript and print form. There is no question that he made use of this treasure trove, performing and arranging many pieces and studying and playing others to glean musical ideas. In our Bachappella concerts, the Green Mountain Consort will explore this repertoire, known to us from lists, catalogs and surviving scores. We'll perform pieces for up to six voices from the *Florilegium Portense* (1618), a compendium of polyphonic music; we'll feature motets from Schütz' *Geistliche Chormusik*; and we'll include pieces by Bach's predecessors as Thomascantor, such as Sethus Calvisius and J.H. Schein.



Welcome to Bachappella! I was so impressed with my own cleverness in coming up with this title for our concert, until I googled the word and discovered to my chagrin that several others have been there before me. Ah well!

It still applies. Each of our concerts here in the amazing Church of St. Seraphim is subject to two requirements: Our repertoire must be sacred, and must be performed *a cappella*. Even with these restrictions, we've never had trouble coming up with music to sing here, and our Bachappella set is no exception. Bach of course studied and played and composed a vast amount of music for instruments, and a considerable number of secular works. But, as you will see and hear, plenty of the earlier music which Bach studied and performed, and which helped to form his sensibilities and techniques, is both sacred and ideally suited for unaccompanied performance.

It is a good time in human history to research and create a program such as ours. Online I found extensive lists of pieces in the various libraries and collections available to Bach, and also used music by his predecessors at Leipzig, as well as two pieces from the Old Bach Archive, a collection of 17<sup>th</sup>-century music by Bach's forebears, many of whom were true masters of the musical arts.



Each half of our program is structured symmetrically around a central suite: In the first half, a group of Christmas songs by Bach's Leipzig predecessors; in the second half, a group of six chorales from Bach's own motet 'Jesu meine Freude'. Each half is

introduced and closed with a six-part motet from the famous 1618 collection, ‘Florilegium Portense’.

Directly inside these pillars are four segments which constitute a ‘pastiche mass’: excerpts from masses which were in Bach’s private collection, or in the collection of Leipzig’s Thomaskirche. Finally, woven into the texture of each half, are segments titled ‘A Century Before Bach’ (motets and chorales by Heinrich Schütz and Johann Hermann Schein, born in 1585 and 1586, respectively) and ‘A Cantor and a Cousin’ (motets by Bach’s Thomascantor predecessor Tobias Michael and Bach’s father’s cousin, Johann Michael Bach).

This concert is a sort of follow-up and complement to two of our concerts earlier in the season: ‘Travels with Sebastian’, in which our guest ensemble AGAVE explored the connections between Bach and 18<sup>th</sup>-century musical styles in Italy and France; and ‘The Old Bach Archive’, in which we took a deep dive into music of the Bach family. Through listening to and studying all this wonderful and varied repertoire, it’s possible to get a sense of where Bach’s incredible musical ideas and techniques come from.

Bach himself was of course a one-off, a master of both technique and of expression, able to appeal to the most intellectual listener and at one and the same time to reach us on deep emotional and spiritual levels. But of course he came from somewhere—he was part of a continuity—he embraced and carried on and expanded and enriched the musical heritage which was his birthright.



Please join us in May for ‘Arnstadt and Mühlhausen’, featuring four wonderful Bach cantatas written while the composer was in his early 20’s, performed by Circa 1600 and a chamber-scaled version of our Live Oak Baroque Orchestra; and again in early June, when the Sonoma Bach Choir and a full incarnation of LOBO (featuring trumpets and drums) perform ‘Bach Through the Years’, the spectacular peroration of our ‘Bach’s World’ season. Visit us at [www.sonomabach.org](http://www.sonomabach.org) for further information.

We extend our warmest thanks to you for coming to share this wonderful music with us, and we hope to see you soon at a future concert!

--Robert Worth, music director

# Bachappella

## *Florilegium I*

Benedicam Dominum (from Florilegium Portense I, 1615) .... Hieronymus Praetorius (1560-1629)

## *Missa I*

Kyrie eleison (from Missa Pange lingua, c1515) ..... Josquin Desprez (c1452-1521)

## *A Century Before Bach I*

Komm heiliger Geist (from Cantional I, 1627) ..... Johann Hermann Schein (1586-1630)

O lieber Herre Gott (from Geistliche Chormusik, 1648) ..... Heinrich Schütz (1585-1672)

## *A Suite of Leipzig Christmas Songs*

Introit: Puer natus est nobis (from Officia de Nativitate, 1545) Johannes Galliculus (c1490-c1550)

Joseph lieber, Joseph mein (from D-D MS Grimma, 1575) ..... Wolfgang Figulus (1525-1589)

Freut euch und jubiliert (from Florilegium selectissimarum, 1603) ...Sethus Calvisius (1556-1615)

## *A Cantor and a Cousin*

Ich liege und schlafe (from Musicalischer Seelenlust, 1634) ..... Tobias Michael (1556-1615)

Herr, wenn ich nur dich hab (from Altbachisches Archiv) ..... Johann Michael Bach (1648-1694)

## *Missa II*

Gloria (from Missa super Nisi Dominus) ..... Ludwig Senfl (c1486-1543)

## *Florilegium II*

Audivi vocem de caelo (from Florilegium Portense I, 1618) .....Giulio Belli (c1560-c1621)



### ***Florilegium III***

Jerusalem gaude, gaudio magno (from Florilegium Portense I, 1618) ..Jacobus Handl (1550-1591)

### ***Missa III***

Sanctus (from Missa Sine nomine sexti toni, 1590)... Giovanni Pierluigi da Palestrina (1525-1594)

Benedictus (from Missa In illo tempore, 1610) .....Claudio Monteverdi (1567-1643)

### ***A Century Before Bach***

Sie ist mir lieb (from Cantional II, 1645)..... Johann Hermann Schein (1586-1630)

Herr, auf dich traue ich (from Geistliche Chormusik, 1648) ..... Heinrich Schütz (1585-1672)

### ***A Suite of Chorales***

Six Chorales (from Motet: Jesu meine Freude [BWV 227]).... Johann Sebastian Bach (1685-1750)

1. Jesu, meine Freude,

3. Unter deinem Schirmen

5. Trotz dem alten Drachen,

7. Weg mit allen Schätzen!

9. Gute Nacht, o Wesen

11. Weicht, ihr Trauergeister

### ***A Cantor and a Cousin***

Die Erlöseten des Herrn (from Musicalischer Seelenlust, 1634) ..... Tobias Michael (1556-1615)

Sei lieber Tag (from Altbachisches Archiv)..... Johann Michael Bach (1648-1694)

### ***Missa IV***

Agnus Dei (from Missa Canonica).....Johann Joseph Fux (1660-1741)

### ***Florilegium IV***

Intonuit de coelo Dominus ..... Gregor Aichinger (1565-1628)

# Notes, Texts and Translations

## Florilegium I

As noted above, we have chosen motets from the 1618 anthology *Florilegium Portense* to open and close each half of our concert. Both volumes of the collection were part of Bach's personal library. The motets range from 4 to 8 parts; we have selected only 6-part motets for these introductory and concluding roles, so as to provide as full a sound as possible with our six voices. Here H. Praetorius pulls out all the stops in his setting of ebullient verses from Psalm 33.

*Benedicam Dominum (Florilegium Portense I, 1618)..... Hieronymus Praetorius (1560-1629)*

Benedicam Dominum in omni tempore:  
semper laus ejus in ore meo.

In Domino laudabitur anima mea: a  
udiant mansueti, et laetentur.

Magnificate Dominum mecum:  
et exaltemus nomen ejus in idipsum.

Alleluia!

*Psalm 33:2-4*

I will bless the Lord at all times:  
His praise will be always in my mouth.

My soul shall praise the Lord:  
The humble shall hear thereof and be glad.

O praise and magnify the Lord with me:  
And let us exult in his name together.

Praise the Lord!

## Missa I

Our pastiche mass, the movements of which appear throughout the program following and preceding the *Florilegium* motets, consists of movements from masses which were in the library of the Thomaskirche in Leipzig. The 'Missa Pange lingua' by Josquin (a composer revered by Martin Luther) was one of the most famous mass settings of the entire Renaissance. It is based upon the expressive Phrygian hymn for the Feast of Corpus Christi.

*Kyrie eleison (from Missa Pange lingua, c1515).....Josquin Desprez (c1452-1521)*

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

## A Century Before Bach I

By chance, three important German composers of the 17<sup>th</sup>-century, Heinrich Schütz, J. H. Schein, and Samuel Scheidt, were born 100 years before Bach. Bach surely knew their works, and in fact the two volumes from which Schein's chorales and Schütz's magnificent motets are drawn were both in Bach's personal library. Schein's 5-part setting shows a remarkable independence of voices, while the Schütz setting radiates with an astounding joy and confidence.

*Komm heiliger Geist (from Cantional I, 1627).....Johann Hermann Schein (1586-1630)*

Komm, Heiliger Geist, Herre Gott,  
Erfüll mit deiner Gnaden Gut  
Deiner Gläubigen Herz, Mut und Sinn,  
Dein' brünstig Lieb' entzünd' in ihn'n!

Come, Holy Spirit, Lord God,  
fill with the goodness of your grace  
the heart, spirit and mind of your believers,  
kindle in them your ardent love!



O Herr, durch deines Lichtes Glast  
Zu dem Glauben versammelt hast  
Das Volk aus aller Welt Zungen;  
Das sei dir, Herr, zu Lob gesungen!  
Halleluja! Halleluja!

*Martin Luther*

O Lord, through the splendour of your light  
you have gathered in faith  
people from all the tongues of the world;  
so that in your praise Lord, may there be sung  
Halleluja! Halleluja!

*O lieber Herre Gott (from Geistliche Chormusik, 1648) ..... Heinrich Schütz (1585-1672)*

O lieber Herre Gott,  
wekke uns auf, das wir bereit sein  
wenn dein Sohn kömmt,  
ihn mit Freuden zu empfangen,  
und dir mit reinem Herzen zu dienen,  
durch denselbigen, deinen lieben Sohn,  
Jesum Christum. Amen.

*Advent Collect(trans. Martin Luther)*

O dear Lord God,  
awaken us, that we may be ready  
when your Son comes,  
to welcome him with joy,  
and to serve you with a pure heart,  
through the selfsame, your beloved Son,  
Jesus Christ. Amen.

### **A Suite of Leipzig Christmas Songs**

The venerable St. Thomas Church (Thomaskirche) in Leipzig from the 1530's became one of the mother-ships of Lutheranism, and as well of Lutheran music. The line of musicians who held the position of director of music (Thomascantor) there is long and distinguished. Here we present a triptych of 16<sup>th</sup>-century Christmas songs, in chronological order, composed by three illustrious composers who served as Thomascantor.

*Introit: Puer natus est nobis (Officia de Nativitate, 1545) .....Johannes Galliculus (c1490-c1550)*

Puer natus est nobis  
Et filius datus est nobis  
Cuius imperium super humerum eius  
Et vocabitur nomen eius  
Magni consilii Angelus

Cantate Domino canticum novum  
Quia mirabilia fecit.

*Introit for Christmas Day*

A boy is born to us,  
And a son is given to us,  
upon whose shoulders authority rests,  
and His name will be called  
The Angel of Great Counsel.

Sing to the Lord a new song,  
for he has done marvels.

*Joseph lieber, Joseph mein (from D-D MS Grimma, 1575)..... Wolfgang Figulus (1525-1589)*

Joseph lieber, Joseph mein,  
hilf mir wiegen mein Kindelein.  
Sause, liebes Kindelein. Eia, eia!  
Virgo Deum genuit,  
Quem divina voluit clementia,  
Sause, liebes Kindelein.  
Apparuit quem genuit Maria.

*Text anonymous*

Beloved Joseph, my Joseph,  
Help me to rock my little child.  
Hush, beloved little child. Ah, ah!  
A Virgin bore God,  
As the divine mercy willed.  
Hush, beloved little child.  
He has appeared in Israel.

|  |                                    |
|--|------------------------------------|
| <i>Freut euch und jubiliert (Florilegium selectissimarum, 1603).....Sethus Calvisius (1556-1615)</i> |                                    |
| Freut euch und jubiliert;  | Rejoice and celebrate;             |
| Zu Bethlehem gefunden wird   | At Bethlehem will be found         |
| Das herzeliebe Jesulein,   | The heart's darling little Jesus,  |
| Das soll euer Freud und Wonne sein.  | Who shall be your joy and delight. |
| <i>Text anonymous</i>  |                                    |

### A Cantor and a Cousin

Tobias Michael served as Thomascantor beginning about a century before Bach took up the position. 'Ich liege und schlafe' is typical of the sensitive and imaginative motets—almost madrigal-like—contained in his 'Musicalische Seelenlust'. Johann Michael Bach was one of the two most famous musicians in Bach's family tree. He and his brother Johann Christoph Bach wrote many of the spectacular motets conserved in the Altbachisches Archiv.

|  |                                 |
|--|---------------------------------|
| <i>Ich liege und schlafe (from Musicalischer Seelenlust, 1634)..... Tobias Michael (1592-1657)</i> |                                 |
| Ich liege und schlafe ganz mit Frieden;  | I lie and I sleep in peace;     |
| denn allein du, Herr, hilfst mir,  | for you alone, Lord, help me,   |
| daß ich sicher wohne.  | so that I might abide securely. |
| <i>Psalm 4:8</i>   |                                 |

*Herr, wenn ich nur dich hab (from Altbachisches Archiv) ..... Johann Michael Bach (1648-1694)*  
*Lower voices:*

Herr, wenn ich nur dich habe, so frage ich  
nichts nach Himmel und Erden, wenn mit  
gleich Leib und Seel verschmacht.  
So bist du doch, Gott, allezeit meine Herzens  
Trost und mein Teil.  
*Psalm 73: 25-26*

Lord, if I have but you, then I will ask  
nothing more of heaven and earth, even  
though my body and soul perish.  
You, O God, are my heart's  
consolation and my salvation.

*While soprano sings:*

1. Jesu, du edler Bräutigam wert,  
mein' höchste Zier auf dieser Erd',  
an dir allein ich mich ergötz  
weit über alle güldnen Schätz.
2. Es kann kein Trauern sein so schwer,  
dein süßer Nam' er freut viel mehr;  
kein Elend mag so bitter sein,  
dein süßer Nam'der lindert's sein.
3. Ob mir gleich Leib und Seel' verschmacht't,  
so weißt du, Herr, daß ich's nicht acht'.  
Wenn ich dich hab', so hab ich wohl,  
was mich ewig erfreuen soll.

Jesus, you noble bridegroom,  
my greatest glory on this earth,  
in you alone do I take delight,  
far above all gilded treasures.

No grief can be so heavy  
that your sweet name does not give delight  
no misery could be so bitter  
that it is not soothed by your sweet name.

Although my body and soul both languish,  
you know, Lord, that I do not care.  
If I have you, then I indeed have  
what will delight me forever.

4. Wenn ich Nöten bet' und sing',  
so wird mein Herz recht guter Ding'.  
Dein Geist bezeugt, daß solches frei  
des ew'gen Lebens Vorschmack sei.

*Soprano joined by lower voices:*

5. Erhalt mein Herz im Glauben rein,  
so leb' und sterb' ich dir allein.  
Jesu, mein Trost hör' mein' Begier:  
o mein Heiland, wär' ich bei dir!

*Anonymous chorale*

When I pray and sing about my troubles,  
then my heart becomes something truly good.  
Your Spirit attests that such an experience  
is a foretaste of eternal life.

Keep my heart pure in faith  
so I may live and die for you alone.  
Jesus, my comfort, hear my desire,  
o my Saviour, I want to be with you.

## Missa II

Ludwig Senfl, a generation younger than Josquin Desprez, admired and championed the music of the older composer. One of Senfl's greatest musical feats was to add two voices to Josquin's famous and beloved 'Ave Maria', simultaneously expanding the scale of the motet hugely. Here we present the 'Gloria' from one of Senfl's masses, based upon his own setting of Psalm 127. You may notice a number of similarities with Josquin's style as heard in our Kyrie.

*Gloria (from Missa super Nisi Dominus)..... Ludwig Senfl (c1486-1543)*

Gloria in excelsis Deo.

Et in terra pax

hominibus bonae voluntatis

Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

Gratias agimus tibi  
propter magnam gloriam tuam

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,  
Miserere nobis.

Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,  
miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus Altissimus, Jesu Christe.

Glory to God in the highest,  
and on earth peace,  
good will to all.

We praise thee, we bless thee,  
we adore thee, we glorify thee.

We give thanks to thee  
for thy great glory

Lord God, heavenly king,  
God the Father almighty.  
The only-begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.

Who takes away the sins of the world,  
Have mercy upon us.  
Who takes away the sins of the world,  
Receive our prayer.  
Who sits at the right hand of the father,  
Have mercy upon us.

For thou alone art holy.  
Thou alone art the Lord.  
Thou alone art most high, Jesus Christ.

Cum Sancto Spiritu  
in gloria Dei Patris. Amen.  
*Psalm 127*

With the Holy Spirit  
in the glory of God the Father. Amen.

## Florilegium II

One of the wonderful things about a large historical collection such as the Florilegium Portense is that it often preserves music which might otherwise be unknown to us. Who among us has heard of Giulio Belli? Not me, at any rate. But listen to this magnificent setting of a dramatic text from the Book of Revelation. The power of the ‘voice from heaven’ is palpable, and the celebratory ‘alleluias’ are simply irresistible! There may be some more G. Belli in our mutual future.

*Audivi vocem de caelo (from Florilegium Portense I, 1618) ..... Giulio Belli (c1560-c1621)*

Audivi vocem de caelo  
tamquam vocem tonitruum magni: Alleluia.  
Regnabit Deus noster in aeternum: Alleluia.  
Quia facta est salus et virtus  
et potestas Christi eius. Alleluia.

I heard a voice from heaven,  
as the voice of great thunder: Alleluia.  
Our God reigns in eternity: Alleluia.  
The salvation and the virtue come into being  
And the power of His Christ: Alleluia.

*Revelation 12:10*

## INTERMISSION

### Florilegium III

We open our second half with a cracking motet from J. Handl (also known as Gallus, or Rooster.) The composer sets the excited, anticipatory Advent text in a six-voice texture, with short, breathless phrases tossed back and forth between various divisions of the ensemble. Handl was well-known to Bach, who performed the earlier composer’s stunning setting of ‘Ecce quomodo’ directly after the annual Good Friday Passion performances.

*Jerusalem gaude, gaudio magno (Florilegium Portense I, 1618) ..... Jacobus Handl (1550-1591)*

Jerusalem gaude, gaudio magno,  
quia veniet tibi salvator. Alleluia.  
  
Dabo in Sion salutem,  
et in Jerusalem gloriam meam. Alleluia.

Jerusalem, rejoice with great joy,  
for the Saviour will come to you. Alleluia.  
  
I will place in Zion my salvation,  
and in Jerusalem my glory. Alleluia.

Montes et colles humiliabuntur  
et erunt prava in directa  
et aspera in vias planas.  
Veni, Domine, et noli tardare Alleluia.

The mountains and hills will be made low,  
and the crooked will become straight  
and the rough paths smooth.  
Come, Lord, and do not tarry. Alleluia.

Juste et pie vivamus  
expectantes beatam spem  
et adventum Domini. Alleluia.

Let us live justly and dutifully,  
awaiting a blessed hope  
and the coming of the Lord. Alleluia.

*Antiphon for 3rd Sunday of Advent*

### Missa III

We divide the Sanctus/Benedictus section of the Mass between two Italian composers, separated by some 40 years. In the early 1740's, Bach arranged and orchestrated the first two movements of Palestrina's six-voice 'Mass without a title' for performance in Leipzig services. Monteverdi's incredible—nay, even cosmic—'Missa in illo tempore', based upon a motet by Nicolas Gombert (c1495-c1560) was in Bach's personal music library.

*Sanctus (from Missa Sine nomine sexti toni, 1590).. Giovanni Pierluigi da Palestrina (1525-1594)*

|                                       |   |
|---------------------------------------|---|
| Sanctus, Sanctus, Sanctus,            | Holy, holy, holy,                       |
| Dominus Deus Sabaoth.                 | Lord God of hosts.                      |
| Pleni sunt coeli et terra gloria tua. | Heaven and earth are full of thy glory. |
| Osanna in excelsis.                   | Hosanna in the highest.                 |

*Benedictus (from Missa In illo tempore, 1610).....Claudio Monteverdi (1567-1643)*

|                      |                               |
|----------------------|-------------------------------|
| Benedictus qui venit | Blessed is the one that comes |
| In nomine Domini.    | In the name of the Lord.      |
| Osanna in excelsis.  | Hosanna in the highest.       |

### A Century Before Bach

Martin Luther's chorale 'Sie ist mir lieb' is one of the most remarkable hymns in the entire repertoire. It sets a poetic retelling of a scene from the Book of Revelation to an amazingly free-form melody, which even in a unison performance floats lightly and easily through time and space. Schein's setting follows and enhances this sense of freedom. Schütz's six-voice motet is a perfect carrier of the shining, steady confidence conveyed in the opening verses of Psalm 71.

*Sie ist mir lieb (from Cantional II, 1645).....Johann Hermann Schein (1586-1630)*

|  |  |
|--|--|
| Sie ist mir lieb die werthe magd,<br>und kann ihr'r nicht vergessen;<br>Lob, Ehr' und Zucht<br>von ihr man sagt,<br>sie hat mein Herz besessen,<br>ich bin ihr hold, und wenn ich sollt<br>groß Unglück han, da liegt nicht an,<br>sie will mich des ergetzen<br>mit ihrer Lieb' und Treu an mir,<br>die sie zu mir will setzen,<br>und thun all' mein Begier. | She is dear to me, the esteemed maiden,<br>And I can't forget her;<br>Praise, honor, and discipline:<br>Such words are spoken of her.<br>She has possessed my heart,<br>She is well disposed to me, if I should have<br>great misfortune, it won't be my fault.<br>She wants to delight me<br>with her love and loyalty towards me,<br>Which she will set next to me,<br>And do all that I desire. |
|--|--|

|   |  |
|---|--|
| Sie trägt von Gold so rein ein' Cron,<br>da leuchten in zwölf Sterne,<br>ihr Kleid ist wie die Sonne schon,<br>das glänzet hell und ferne,<br>und auf dem Mon ihr' Füße ston;<br>sie ist die Braut, dem Herrn vertraut, | She carries a crown of gold so pure,<br>Wherein twelve stars shine,<br>Her dress is already like the sun,<br>It shines bright and distant,<br>And on the moon her feet stand;<br>She is the bride, familiar with the lord, |
|---|--|

und ihr ist weh, und muß gebär'n  
en schönes Kind, den edlen Sohn,  
und aller Welt ein'n Herrn,  
dem sie sit unterthon.

*Martin Luther*

And she is in pain, and must give birth  
to a beautiful child, to the noble son,  
And a lord for all the world,  
to whom she too is subject.

*Herr, auf dich traue ich (from Geistliche Chormusik, 1648)..... Heinrich Schütz (1585-1672)*

Herr, auf dich traue ich,  
Laß mich nimmermehr zu Schanden werden,  
Errette mich nach deiner Barmherzigkeit,  
Und hilf mir aus.  
Neige deine Ohren zu mir, und hilf mir;  
Sei mir ein starker Hort,  
Ein Hort, dahin ich immer fliehen möge,  
Der du hast zugesaget mir zu helfen.

*Psalm 71:1-3*

Lord, I trust in you,  
Let me never be ashamed;  
Deliver me in your mercy  
And assist me.  
Incline your ear to me and help me;  
Be a strong refuge for me,  
A refuge to which I may always flee,  
Which you have promised to me for my aid.

### A Suite of Chorales

Bach's famous Leipzig motet 'Jesu meine Freude' is well-known for its symmetrical structure, alternating the six verses of the eponymous Paul Gerhardt chorale with passages from St. Paul's Epistle to the Romans. Here we take the liberty of performing the chorales as a self-contained suite, a form which allows for the drama inherent in the chorale text—a protagonist's journey through temptations and stark dangers to serene acceptance—to be especially clearly perceived.

*Six Chorales (from Motet: Jesu meine Freude [BWV 227])..... J.S. Bach (1685-1750)*

1. Jesu, meine Freude,  
meines Herzens Weide,  
Jesu, meine Zier!  
Ach wie lang, ach lange  
ist dem Herzen bange  
und verlangt nach dir!  
Gottes Lamm, mein Bräutigam,  
außer dir soll mir auf Erden  
nichts sonst Liebbers werden.

Jesus, my joy,  
delight of my heart,  
Jesus, my jewel!  
Ah how long, how long  
my fearful heart  
has yearned for you!  
Lamb of God, my bridegroom,  
nothing else on earth shall become  
dearer to me than you.

3. Unter deinem Schirmen  
bin ich vor den Stürmen  
aller Feinde frei.  
Laß den Satan wittern,  
laß den Feind erbittern,  
mir steht Jesus bei!  
Ob es itzt gleich kracht und blitzt,  
ob gleich Sünd und Hölle schrecken:  
Jesus will mich decken.

Beneath your protection  
I am from the assaults  
of every foe safe.  
Let Satan bluster,  
let the enemy rage,  
Jesus stands by me!  
Though thunder and lightning now strike,  
though sin and hell threaten:  
Jesus will shield me.

5. Trotz dem alten Drachen,  
trotz des Todes Rachen,  
trotz der Furcht dazu!  
Tobe, Welt, und springe!  
ich steh hier und singe,  
in gar sichrer Ruh!  
Gottes Macht halt mich in acht;  
Erd und Abgrund muß verstummen,  
ob sie noch so brummen.

7. Weg mit allen Schätzen!  
Du bist mein Ergötzen,  
Jesu, meine Lust!  
Weg, ihr eitlen Ehren,  
ich mag euch nicht hören,  
bleibt mir unbewußt!  
Elend, Not, Kreuz, Schmach und Tod  
soll mich, ob ich viel muß leiden,  
nicht von Jesu scheiden.

9. Gute Nacht, o Wesen,  
das die Welt erlesen,  
mir gefälltst du nicht.  
Gute Nacht, ihr Sünden,  
bleibet weit dahinten,  
kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht!  
Dir sei ganz, du Lasterleben,  
gute Nacht gegeben!

11. Weicht, ihr Trauergeister,  
denn mein Freudenmeister,  
Jesus, tritt herein.  
Denen, die Gott lieben,  
muß auch ihr Betrübten  
lauter Zukker sein.  
Duld' ich schon hier Spott und Hohn,  
dennoch bleibst du auch im Leide,  
Jesu, meine Freude.

*Words: J. Franck; melody: J. Crüger*

I defy the old serpent,  
I defy the jaws of death,  
I defy fear also!  
Rage, world, and split asunder;  
here I stand and sing,  
in totally certain peace!  
I am held in God's mighty care;  
earth and the abyss must fall silent,  
though they may mutter.

Away with all treasures,  
you are my delight,  
Jesus, my desire!  
Away with empty honours,  
I will hear nothing of you,  
remain to me unknown!  
Misery, distress, the cross, shame and death,  
however much I suffer,  
will not separate me from Jesus.

Good night, existence  
chosen by the world,  
I take no pleasure in you.  
Good night, sins,  
be always far behind me,  
come to light no more!  
Good night, pride and pomp!  
To you, life of vice,  
I bid a final good night!

Begone, spirits of sorrow,  
for the Lord of my joys,  
Jesus, is coming in.  
To those who love God  
even their troubles  
will be unalloyed sweetness.  
Though here I suffer scorn and derision,  
yet you are also present in the pain,  
Jesus, my joy.

## A Cantor and a Cousin

Our second motet by Bach's Leipzig predecessor Tobias Michael is based upon a text from the Book of Isaiah familiar to many from its ecstatic setting in the second movement of Brahms' *Ein deutsches Requiem*. Working in a style far different from Brahms', T. Michael somehow conveys a similar feeling of excited, breathless joy. Our second J.M. Bach motet provides a joyous strophic New Year's text with a celebratory setting, confident, clear and noble.

*Die Erlöseten des Herrn (from Musicalischer Seelenlust, 1634)..... Tobias Michael (1592-1657)*

|  |   |
|--|---|
| Die Erlöseten des Herrn<br>werden wiederkommen,<br>und gen Zion kommen mit Jauchzen. | The redeemed of the Lord<br>will return,<br>and will come to Zion with rejoicing. |
|--|---|

|  |  |
|--|--|
| Ewige Freude wird über ihren Häuptern sein;<br>Freude und Wonne werden sie ergreifen,<br>und Schmerzen und Seufzen werden weg<br>müssen. | Eternal joy will be upon their heads;<br>joy and bliss will seize them,<br>and pain and sighing must away. |
|--|--|

*Isaiah 35:10*

*Sei lieber Tag (from Altbachisches Archiv) ..... Johann Michael Bach (1648-1694)*

|   |  |
|---|--|
| Sei, lieber Tag, willkommen,<br>willkommen sei du heut!<br>Heut freuen sich die Frommen,<br>die Frommen, die allzeit,<br>allzeit den großen Gott,<br>Gott, ihren Schöpfer, loben,<br>ihn loben hoch dort oben,<br>erlöst aus aller Not. | Welcome, beloved day.<br>Be welcome today!<br>Today the faithful rejoice,<br>The faithful, who always,<br>Always to the great God,<br>God, their creator, give praise,<br>They praise him to the skies,<br>Redeemed from all distress. |
|---|--|

|  |   |
|--|---|
| Denn an dem Tage brachte<br>der liebste Gottessohn,<br>was Freude bei uns machte,<br>aus seinem Himmelsthron;<br>Ein schönes neues Jahr,<br>Glück, Heil und allen Segen<br>zu Wegen und zu Stegen<br>der ganzen Christenschar! | For on this day,<br>Our dearest Son of God<br>Brought us joy<br>With a fair new year<br>From His heavenly throne;<br>Joy, health and every blessing<br>Far and wide<br>To all the Christian throng! |
|--|---|

|  |   |
|--|---|
| Drum kommt, ihr Christenbrüder,<br>kommt her an diesem Tag,<br>kommt, fällt für Jesu nieder,<br>damit es euch behag!<br>Kommt, dankt und bittet ihn,<br>daß er in diesem Jahre | Then come, O Christian brethren,<br>Come here on this day,<br>Come and kneel before Jesus<br>For your greater good.<br>Come, thank and pray to him,<br>That this year, as before, |
|--|---|



euch väterlich bewahre  
und tue wie vorhin!

Laßt eure Stimmen hören,  
laßt klingen Saiten drein,  
lobt ihn mit vollen Chören,  
laßt alles fröhlich sein!

Singt, singet eurem Gott,  
singt, lobet, danket, betet,  
vor euren Jesu tretet,  
er schützt vor Not und Tod!

*Text anonymous*

He will protect you  
like a father.

Let your voices be heard,  
Let your strings resound,  
Praise Him in full chorus,  
Let all be joyful!

Sing unto your God,  
Sing, praise, thank and pray,  
Go before your Jesus,  
He protects you from pain and death!

### **Missa IV**

The music theorist J.J. Fux is best remembered for his treatise ‘Gradus et Parnassum’, a seminal work which was studied by Haydn, Mozart and Beethoven among many others. But Fux was also a wonderful composer! His Missa Canonica, which found a place on Bach’s crowded bookshelves, is about as ramified and rule-bound as music can get. And yet take a listen to the stunning ‘Agnus Dei’, with its tight canonic structure and simultaneous heartfelt expression.

*Agnus Dei (from Missa Canonica) ..... Johann Joseph Fux (1660-1741)*

Agnus Dei,  
qui tollis peccata mundi:  
Miserere nobis.

Lamb of God,  
who takes away the sins of the world:  
Have mercy upon us.

Agnus Dei,  
qui tollis peccata mundi:  
Miserere nobis.

Lamb of God,  
who takes away the sins of the world:  
Have mercy upon us.

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

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

### **Florilegium IV**

We close and bid a fond farewell with yet another spectacular six-voice motet; and here’s another non-household name who perhaps should be. Gregor Aichinger is a mere footnote to music history, yet many of his works are like this one: Compelling, exciting, technically precise, emotionally satisfying. And does he ever get excited by those ‘fountains of water’, pouring down and all around us like dew from the heavens!

*Intonuit de coelo Dominus (from Florilegium Portense I) ..... Gregor Aichinger (1564-1628)*

Intonuit de coelo Dominus,  
et altissimus dedit vocem suam.  
et apparuerunt fontes aquarum. Alleluia.

The Lord intoned from heaven,  
And gave forth the word,  
And fountains of water appeared. Alleluia.

*Psalm 17:14 & 16*

# The Green Mountain Consort

Robert Worth, music director

Dianna Morgan  
*soprano*

Shawna Hervé,  
*alto*

Christopher Fritzsche  
*tenor*

Amanda McFadden  
*mezzo*

Paul Haile  
*tenor*

Bob Worth  
*bass*

**Christopher Fritzsche** enjoys performing in a wide variety of styles and genres. As a countertenor soloist he has performed with many SF Bay Area, mostly baroque instrumental ensembles. He can be heard on well over 20 recordings – mostly on Warner Classics’ Teldec label as a member of the world-renowned, Grammy award winning a cappella vocal ensemble, Chanticleer. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein’s Chichester Psalms. He also sang for 12 seasons with the premier Bay Area vocal ensemble, Clerestory. 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. He can be heard singing on most Sunday mornings, in a large range of pop and contemporary music styles in his position as the Music Director for the Center for Spiritual Living in Santa Rosa. As a teacher he has served on the vocal faculty for his alma mater, Sonoma State University and continues to enjoy teaching a group singing class which has developed, called Ready Set Sing.

Before graduating with a Bachelor of Arts in Music degree from Sonoma State University in 2006, **Paul Haile** participated in the choral programs at Petaluma High School and Santa Rosa Junior College. In high school, Paul was selected to sing with the Northern California Regional Honor Choir, as well as the California State Honor Choir, during his junior and senior years. He was awarded the National School Choral Award at Petaluma High School in his senior year. After college, he obtained his Certificate of Completion from the Recording Connection Program for Recording Engineering in 2008. In 2016, he returned to Sonoma State to teach the Audio Recording and Production Certificate Program. He now works as a private piano, vocal, drum and cello instructor for students of all ages at Music to My Ears Music School. He also takes on various recording, mixing and mastering projects at his studio Greenhouse Recording. He has been singing with Sonoma Bach since 2003. He lives in Petaluma with his wife and daughter.

**Shawna Hervé** is a native of Sonoma County and an alumni of the Sonoma State University music department. She has been singing in bands since the age of fifteen exploring folk, rock, funk, blues, jazz, R&B, reggae and country. Her first album of original music, "Material Ghost," was released in 2008 and her EP, "See Yourself," was released in 2011. For the past seven years, Shawna has been part of the local duo, Twin Soles, with her husband, Cory Hervé. Twin Soles released an EP in 2015 and their first full length album, "Mamalanna," was released in 2018.

They are currently preparing to record their second album in 2022. She started her business as a private singing teacher in 2004 at Stanroy Music Center and now sustains a work load of approximately 40 students. Shawna does recording work for local musical artists singing backup and lead on their original music. When she's not working she's spending time with her son, Indigo, her husband, Cory, their two cockatiels, Pippin and Cali and their rabbit, Seamus.

**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.

**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.



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