

**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

*Early Music Christmas:
Ein Kind ist uns geboren!*



Sonoma Bach Choir, Live Oak Baroque Orchestra, The Whole Noyse
Directed by Robert Worth and Amanda McFadden

Saturday, December 16, 8 P.M.

Sunday, December 17, 3 P.M.

SCHROEDER HALL
Green Music Center, Rohnert Park



*I. The Prophecy of Isaiah
"Behold, a virgin shall conceive"
Lorenzo Monaco (1370-1425)*



*II. The Annunciation to Mary
Attr. Jan van Eyck (c.1390-1441)*



*III. The Visitation of Mary and Elizabeth
Schwäbischer Meister (fl.1470-1480)*



IV. The Annunciation to the Shepherds
Boucicaut Master and Workshop (fl.1400-1430)



V. The Nativity
Gentile da Fabriano (1370-1427)



VI. Shepherds and Angels at the Manger
Master of the Frankfurt Workshop (c.1460-c.1533)



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FEATURING

Sonoma Bach Choir · Live Oak Baroque Orchestra · The Whole Noyse
Dianna Morgan, soprano · Nils Neubert, tenor
Matthew Peterson, bass · Tim Marson, bass
Robert Worth, Music Director
Amanda McFadden, Associate Music Director



Herr Heinrich Schütz (1585-1672)
Chapelmaster in Saxony for 57 years

Saturday, December 16 at 8 PM Sunday, December 17 at 3 PM
Schroeder Hall, Green Music Center Schroeder Hall, Green Music Center
Sonoma State University Sonoma State University

ART::MUSIC

Having just spent the past year celebrating our namesake in our ‘Bach’s World’ season, we now turn to a very different theme. I’ve long been interested in the relationship between music and the other arts. To some extent, this comes with the turf of being a choral conductor, for our music contains and is based in part upon literature, either preëxisting or newly made.

But beyond this fundamental connection, there are many possible touch-points between the arts. Think of dance or of music theater. Of Mussorgsky’s ‘Pictures at an Exhibition’, of Beethoven’s ‘Pastoral Symphony’, or of an illuminated manuscript which preserves ancient music riddled with historiated initials and drolleries.

And then there is ekphrasis, the attempt to convey the gist, even the deep meaning, of a work of music in words. Sometimes this has been called wryly ‘dancing about architecture’, an impossible task on the face of it, perhaps even a fool’s errand. And yet a good writer or speaker who is highly attuned to music can sometimes lead us (as though by the hand) deep into a musical work.

In each of our concert sets this season, we will of course perform wonderful early music from different areas of the repertoire, as we are wont to do. But we’ll also tug at the connections between music and text; we’ll share works of visual art which bring to life scenes and stories from our music; and we’ll work to bind eye and ear, mind and heart together into an integrated experience which may transcend that inspired by any one of the arts alone.

We begin with a close look at one of the most beloved motets of all time: The ‘Ave Maria’ of Josquin Deprez. In our Opening Recital, we’ll perform this great work, precursors to it, and later pieces which expand upon Josquin’s immortal music. In November, we’ll turn to the wealth of music manuscripts produced by the workshop of Petrus Alamire. Circa 1600 will present an a cappella concert featuring many of the motets included in Alamire’s publications, matching the music with images from the manuscripts. And then we’ll close out 2023 with Heinrich Schütz’s oratorio setting of the Christmas Story, each phase of the tale illustrated by remarkable works of art from Schütz’s epoch.

In the new year, our Organ Recital, featuring once again the illustrious Anne Laver, will focus upon Saint Cecilia, the patron saint of music. Our Sacred Realms set will feature a variety of Renaissance works depicting scenes found on the very walls of the Church of St. Seraphim. In April, Circa 1600 will join with multi-instrumentalist Shira Kammen, lutenist Kevin Cooper, artist Julia Loopstra, and the Barefoot Consort of Viols to tell ‘Two Tall Tales’; and we’ll close in early June with a choralorchestral set marking the 300th anniversary of J.S. Bach’s great second cycle of Leipzig cantatas, featuring our own Live Oak Baroque Orchestra and the Sonoma Bach Choir.

Wrapped in among our seven concert sets, we’ll fill in the picture with a series of illuminating Bach Talks. We’ll dive into diverse aspects of the music we’re performing; we’ll learn about our composers, about their lives and milieus; and we’ll explore how art in different media can connect with and complement our music.

Come join us the season as we explore the world of art through the lens of music!

Our 11th Early Music Christmas

It would have been our 12th had not Covid decreed otherwise. It has been quite a run for us. In 2012, we decided to begin a tradition, following in the steps of many other choral organizations: an annual set of Christmas concerts. But rather than define an approach and a repertoire and stick to it, our goal has been to present each December a fresh new take on 'music of the season'. Our concerts have ranged widely, from exploring a geographic area to building around a theme to featuring a single composer, as we did last year in 'Christmas with Bach'.

This year, we're going big, in several dimensions. After a brief instrumental prelude, by means of which we evoke Isaiah's famous prophecy: 'Behold! A virgin shall conceive and bear a child!', we take up the tale at the Annunciation to Mary, one of the most moving scenes in the entire canon. We follow Mary as she sojourns in the hills with her cousin Elizabeth, and then take up the traditional tale from the Nativity to the Adoration of the Shepherds and of the Three Kings.

But we go further, depicting in music the events of Candlemas, in which the child is recognized and prized by the aged Simeon; the Holy Family's dangerous Flight into Egypt; the catastrophe known as the Slaughter of the Innocents, and the desperate grief engendered thereby; and the Return from Egypt, including a postscript describing the growth in strength and wisdom of the child Jesus.

Our spirit guide in this journey is none other than the great Heinrich Schütz, one of our all-time favorite composers, to whom we have turned with joy and delight again and again over the years. Our repertoire for this set is founded upon Schütz's 1664 'Historia der Geburt Jesu Christi' ('Story of the birth of Jesus Christ'). You will hear every note of this landmark Christmas Oratorio, its stirring story told in recitative by our Evangelist (Nils Neubert, tenor extraordinaire) and in concerted works in various instrumentations and voicings representing the words and actions of groups of Biblical characters. The concert is framed by Schütz' opening and closing movements.

Aside from our inclusion of musical works which evoke the tales not related by Schütz, we have further enriched the program by including a number of sacred songs, German chorales and instrumental works. These are intended to function as chorales do in the oratorios and passions of J.S. Bach: as commentary upon the action, and as moments for personal reflection: How does this story relate to me, to my life, to my hopes and fears?

A special note: We have carefully selected works of art which reflect the various themes inherent in our music and in its texts. The illustrations in the front and back sections of this program are keyed to the twelve titled Parts into which our concert is divided. We hope that you enjoy this extra visual dimension, inspired by our season theme of ART::MUSIC.

We welcome you most sincerely and joyfully to our concert, hoping that for a moment in this busy season and in these trying times you can sit back and enjoy some wonderful old music and works of art. We extend our warmest wishes to you for a joyful holiday season, and for a New Year filled with blessings.

--Robert Worth, music director

Program, Notes, Texts and Translations

Note: 'Historia' refers below to 'Historia der Geburt Jesu Christi' (1664), Heinrich Schütz's musical setting of the Christmas Story, as told in the gospels of Luke and of Matthew.

Part I: The Prophecy of Isaiah

We begin with a lively instrumental work meant to provide a moment to settle in, to enter the spirit of our concert, and to contemplate a famous Old Testament prophecy very much apropos of the Christmas Story:

“Therefore the Lord himself shall give you a sign:

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel”. (Isaiah 7:14)

Instrumental: Intrada XXIII Melchior Franck (1580-1639)

Part II: The Annunciation to Mary

To tell the story of the Annunciation, in which Mary (usually in the midst of a good book) receives from the Angel Gabriel (usually bearing a lily) receives the momentous news that she is to bear a Savior, we borrow a traditional song, set in five parts by the redoubtable Michael Praetorius. Sandwiching this core are two very different settings of verses from Philip Nicolai's much-loved chorale,

‘Wie schön leuchtet der Morgenstern’ (1597).

Chorale: Wie schön leuchtet der Morgenstern (verse 1) Johann Kuhnau (1660-1722)

Wie schön leuchtet der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn David aus Jakobs 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.
[You who are] lovely, friendly,
beautiful and glorious, great and honorable,
rich in gifts,
lofty and very exalted in splendor!

Sacred Song: Hört zu, ihr lieben Leuten (verses 2-7) Michael Praetorius (1571-1621)

Es flog der Engel Gabriel—
(Ecce mundi gaudia!)
—Gen Nazareth aus Gotts Befehl
Summa cum laetitia.
O virgo Maria: Es plena gratia.

The angel Gabriel flew—
(Behold the joy of the world!)
—To Nazareth by God's command,
In the greatest happiness.
O Virgin Mary: You are full of grace.

Er grüsst ein Mägdlein reine—
(Ecce mundi gaudia!)
—Da er sie fand alleine,
Summa cum tristitia.
O virgo Maria: Es plena gratia.

He greets a pure maiden—
(Behold the joy of the world!)
—There he found her alone,
In the greatest sadness.
O Virgin Mary: You are full of grace.

Er sagt Ave Maria—
 (Ecce mundi gaudia!)
 —Du, du sollst einen Sohn empfangen
 Summa cum laetitia.
 O virgo Maria: Es plena gratia.

Ach lieber Eng'l wie möcht's sein
 Salva pudicitia?
 Ich bin ein armes Dirnelein,
 Summa cum inopia.
 O lieber Gabriel: Was bringst für ein Befehl?

Merk von dem heiligen Geiste—
 (Ecce mundi gaudia!)
 —Die Frucht soll Jesus heißen,
 Summa cum laetitia.
 O virgo Maria: Es plena gratia.

Ich bin des Herren Mägdelein—
 (Ecce mundi gaudia!)
 —Nach deinem Wort geschehe mir,
 Summa cum laetitia.
 O lieber Gabriel: Du bringst ein gut Befehl.

He says: Hail Mary—
 (Behold the joy of the world!)
 —You who shall receive a son
 In the greatest happiness.
 O Virgin Mary: You are full of grace.

O dear angel, how shall it be
 That I preserve my maidenhood?
 I am a poor little serving maid,
 Totally poor.
 O dear Gabriel: What command do you bring?

A message from the Holy Spirit—
 (Behold the joy of the world!)
 —The offspring will be called Jesus,
 In the greatest happiness.
 O Virgin Mary: You are full of grace.

I am the handmaiden of the Lord—
 (Behold the joy of the world!)
 —Be it unto me according to your word,
 With the greatest happiness.
 O dear Gabriel: You bring a good command.

Chorale: Wie schön leuchtet der Morgenstern (verse 5) Michael Praetorius

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

How full of heartfelt joy I am,
 that my treasure is the alpha and the omega,
 the beginning and the end!
 To his reward he will
 take me up into paradise,
 and so I clap my hands.
 Amen! Amen!
 Come, you beautiful crown of joy,
 Delay no longer:
 I await you with longing.

Part III: The Visitation of Mary and Elizabeth

Mary travels into the hills to visit her cousin Elizabeth. The women are both with child—Mary with Jesus, Elizabeth with John the Baptist. They embrace and share their joy, and Mary spontaneously sings the canticle of praise which has come to be known by its first word in Latin: Magnificat. We open with an instrumental piece based upon a traditional song in praise of the Christ-child; the story is told in concise verse in Johannes Eccard's sacred song; and we turn to Johann Pachelbel for a 4-part setting of the Magnificat in which each verse is perfectly reflected in its music.

Instrumental: Kyrie I from Missa Ein Kindelein so löblich Georg Philipp Telemann (1681-1767)

Sacred Song: Übers Gebirg Maria geht..... Johannes Eccard (1553-1611)

Übers Gebirg Maria geht
zu ihrer Bas Elisabeth.
Sie grüßt die Freundin, die vom Geist
freudig bewegt Maria preist,
und sie des Herren Mutter nannt;
Maria ward fröhlich und sang:

Mein Seel den Herrn erhebet,
mein Geist sich Gottes freuet;
Er ist mein Heiland, fürchtet ihn,
Er will allzeit barmherzig sein.

Maria walks across the mountains
to her cousin Elizabeth.
She greets the friend who joyfully moved
by the Spirit praises her,
and calls her Mother of the Lord;
Maria became full of joy and sang:

My soul magnifies the Lord,
my spirit rejoices in God;
He is my Savior, to be feared,
He shall always be merciful.

Gospel setting: Magnificat Johann Pachelbel (1653-1706)

Magnificat anima mea Dominum:
Et exultavit spiritus meus in Deo, Salutari meo.

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.

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

Et misericordia a progenie in progenies:
Timentibus eum.

Fecit potentiam in brachio suo:
Dispersionem superbos mente cordis sui.

Deposuit potentes de sede:
Et exaltavit humiles.

Esurientes implevit bonis:
Et divites dimisit inanes.

Suscepit Israel puerum suum:
Recordatus misericordiae suae.

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

Gloria Patri et Filio
et Spiritui Sancto:
Sicut erat in principio, et nunc et in saecula
saeculorum. Amen. [Luke 1:46-55]

My soul magnifies the Lord:
And my spirit rejoices in God my Savior.

He has regarded the lowliness of His handmaiden:
Behold, from henceforth I will be called blessed
by all generations.

He who is mighty has done great things for me:
And holy is His name.

His mercy is upon those who fear Him:
From generation to generation.

He has shown strength with His arm:
He has scattered the proud in their hearts'
imagination.

He has deposed the powerful from their thrones:
And has lifted up the lowly.

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

He has helped His servant Israel:
In remembrance of His mercy.

As He promised to our fathers:
To Abraham and to his descendants forever.

Glory to the Father and to the Son
and to the Holy Spirit:
As it was in the beginning, is now, and forever
and ever. Amen.

Part IV: The Nativity of Jesus

In relating the tale of the birth of the Christ-child, we begin our traversal of the 'Historia der Geburt Jesu Christi'. Schütz published the work in 1664, making available the recitatives (settings of the Gospel story to be sung by a solo tenor) and a set of concerted pieces to be sung by soloists and choristers representing the various characters. He invites music directors to substitute other works for these latter pieces as they wish. Here we have Schütz' Introduction and the Evangelist's telling of the story and its circumstances, with interpolated chorales serving as moments of anticipation and of reflection.

Historia: Eingang: Die Geburt Heinrich Schütz (1585-1672)

Die Geburt unsers Herren Jesu Christi, wie uns die von den heiligen Evangelisten beschrieben wird.

The birth of our Lord Jesus Christ, as it has been recorded by the Holy Evangelists.

Chorale: Brich an, o schönes Morgenlicht (verse 1) J.S. Bach (1685-1750)

Brich an, o schönes Morgenlicht,
Und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Daß dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen,
Und letztlich Friede bringen!

Break forth, o lovely light of morning,
and let heaven dawn!
You shepherd-folk, do not fear,
for the angel tells you
that this weak little boy
shall be our comfort and joy,
compelling Satan as well,
and bringing peace at last!

Historia: Recitative: Es begab sich Heinrich Schütz

Es begab sich aber zu derselbigen Zeit daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und diese Schätzung war die erste und geschah zu der Zeit, da Cyrenius Landpfleger in Syrien war, und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt.

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And this taxation was first made when Cyrenius was governor of Syria. And everyone went to be taxed, each one into his own city.

Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth in das jüdische Land zu der Stadt David, die da heißet Bethlehem, darum daß er von dem Hause und Geschlechte Davids war, auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger.

Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem, because he was of the house and lineage of David, to be taxed, with Mary his espoused wife, who was pregnant.

Und als sie daselbst waren kam die Zeit, daß sie gebären sollte. Und sie gebar ihren ersten Sohn, und wickelte ihn in Windeln, und legte ihn in eine Krippe; denn sie hatten sonst keinen Raum in der Herberge. [Luke 2:1-7]

And so it was that, while they were there, the time came when she should bear her child. And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger; for there was no room for them in the inn.

Chorale: Es ist ein Ros entsprungen (verse 1) Michael Praetorius

Es ist ein Ros' entsprungen
aus einer Wurzel zart;
als uns die Alten sungen,
von Jesse kam die Art;
und hat ein Blümlein bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

A rose has sprung
from a tender root;
as the old ones sang to us,
from Jesse came the shoot;
and has brought forth a blossom
in the middle of the cold winter,
yea, in the middle of the night.

Part V: The Annunciation to the Shepherds

Schütz tells of the appearance of the 'Angel of the Lord' to the shepherds out in the fields via recitatives sung by the Evangelist, and also by means of the first two of eight concerted pieces, each designated as 'Intermedium'. In the first of these, our soprano soloist portrays the Angel as she declares the good news; in the second, the choir and orchestra embody the angelic host as they sing 'Glory be to God on High, and on earth may there be peace'. The narrative is introduced by a sacred song which tells the same story in colloquial terms; and closed by a simple, lovable Christmas chorale.

Sacred Song: Der Engel bringt wahren Bericht Joachim a Burck (1546-1610)

Der Engel bringt wahren Bericht,
laß fahren all Menschen Gedicht;
in diesen Weihnachtstagen,
lernet von der englischen Schar;
fröhlich singen zum neuen Jahr,
und ihr von Herzen sagen:

The angel brings true tidings,
Let all people be told;
At these days of Christmastide,
Learn from the band of angels;
Happily sing in the new year,
And from your heart say:

Ehr' sei Gott in der Höhe,
auf Erden Fried und Ruhe
der Mensch an Christi Namen,
hab wohlgefallen. Amen.

Glory to God in the highest,
On earth, peace and rest
To mankind in Christ's name,
Let there be goodwill. Amen.

Historia: Recitative: Und es waren Hirten Heinrich Schütz

Und es waren Hirten in derselbigen Gegend auf dem Felde, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen und die Klarheit des Herren leuchtet um sie und sie fürchten sich sehr. Und der Engel sprach zu ihnen:
[Luke 2:8-10]

And there were in the same country shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came to them, and the glory of the Lord shone about them: and they were much afraid. And the angel said unto them:

Historia: Intermedium I: Fürchtet euch nicht Heinrich Schütz

Der Engel zu den Hirten:
Fürchtet euch nicht! Siehe, ich verkündige euch große Freude, Freude die allem Volk widerfahren wird.

The angel to the shepherds:
Fear not! For behold, I bring you good tidings of great joy, joy which shall be to all people.

Denn euch ist heute der Heiland geboren, welcher ist Christus der Herr in der Stadt David.
[Luke 2:10-11]

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

Historia: Recitative: Und dies hab zum Zeichen Heinrich Schütz

Und dies habt zum Zeichen, ihr werdet finden das
Kind in Windeln gewickelt,
und in einer Krippen liegen.

And this shall be a sign unto you: You shall find
the babe wrapped in swaddling clothes,
lying in a manger.

Und alsbald war da bei dem Engel die Menge der
himmlischen Heerschaaren, die lobeten Gott,
und sprachen: [Luke 2:12-13]

And suddenly there was with the angel a multitude
of the Heavenly host praising God, and saying:

Historia: Intermedium II: Ehre sei Gott in der Höhe Heinrich Schütz

Die Menge der Engel:
Ehre sei Gott in der Höhe. Friede auf Erden,
und den Menschen ein Wohlgefallen.
[Luke 2:13]

The host of angels:
Glory to God in the highest, Peace on earth,
and good will to mankind.

Chorale: Vom Himmel kam der Engel Schar (verse 1) Johann Stobäus (1580-1646)

Vom Himmel kam der Engel Schar,
erschien den Hirten offenbar;
sie sagten ihm, 'Ein Kindlein zart,
das liegt dort in der Krippen hart.'

From heaven came the host of angels,
And appeared to the shepherds;
They said to them, 'A tender little child,
He lies there in a hard manger'.

Part VI: Shepherds and Angels at the Manger

The shepherds run excitedly to the manger to see what has happened. Schütz provides charming pastoral music for this scene, featuring a pair of recorders. When they leave, eager to tell others of the great event, Mary is left to meditate upon the meaning of it all. We pause with her at this point to sing one of Bach's many settings of the so-called Passion Chorale, this one drawn from his own Christmas Oratorio. The section closes with the circumcision and naming of the child; we close the first half of our concert with another Bach chorale, a verse in which each line begins with the name 'Jesus'.

Historia: Recitative: Und da die Engel Heinrich Schütz

Und da die Engel von ihnen gen Himmel fuhren,
sprachen die Hirten untereinander: [Luke 2:15]

And as the angels were gone away from them into
heaven, the shepherds said one to another:

Historia: Intermedium III: Lasset uns nun gehen Heinrich Schütz

Die Hirten auf dem Felde:
Lasset uns nun gehen gen Bethlehem, und die
Geschichte sehen, die da geschehen ist, und der
Herr uns kund getan hat. [Luke 2:15]

The shepherds in the fields:
Let us now go unto Bethlehem, and see this thing
which is come to pass, and which the Lord has
made known unto us.

Historia: Recitative: Und sie kamen eilend Heinrich Schütz

Und sie kamen eilend und fanden beide, Marien
und Joseph, dazu das Kind in der Krippe liegend.

And they came with haste, and found Mary, and
Joseph, and the babe lying in a manger.

Da sie es aber gesehen hatten, breiteten sie das
Wort aus, welches zu ihnen von diesem Kinde
gesagt war.

And when they had seen it, they made known
abroad the saying which was told them concerning
this child.

Und alle, vor die es kam, verwunderten sich der Rede, die ihnen die Hirten gesaget.

And they that heard it wondered at those things which were told them by the shepherds.

Maria aber behielt alle diese Worte und bewegte sie in ihrem Herzen,
[Luke 2:16-19]

But Mary kept all these things and pondered them in her heart.

Chorale: Wie soll ich dich empfangen.....J.S. Bach

Wie soll ich dich empfangen
und wie begegn ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier?
O Jesu, Jesu, setze
mir selbst die Fackel bei,
damit, was dich ergötze,
mir kund und wissend sei.

How shall I embrace you,
and how encounter you?
O desire of the whole world,
O adornment of my soul!
O Jesus, Jesus, place
the torch near me yourself,
so that what gives you pleasure
be known and familiar to me!

Historia: Recitative: Und die Hirten kehrten wieder umHeinrich Schütz

Und die Hirten kehrten wieder um, preiseten und lobeten Gott um alles das sie gesehen und gehört hatten, wie denn zu ihnen gesaget war.

And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it had been told unto them.

Und da acht Tage um waren, daß das Kind beschnitten würde, da ward sein Name genennet Jesus, welcher genennet war von dem Engel, ehe denn er im Mutterleibe empfangen ward.
[Luke 2:20-21]

And when eight days were accomplished for the circumcising of the child, his name was called Jesus, which was so named by the angel before he was conceived in the womb.

Chorale: Hilf, Herr Jesu, laß gelingen (verse 15).....J.S. Bach

Jesu richte mein Beginnen,
Jesu bleibe stets bei mir;
Jesu zäume mir die Sinnen,
Jesu sei nur mein Begier.
Jesu sei mir in Gedanken,
Jesu, lasse mich nicht wanken!

Jesus, guide my beginning,
Jesus, stay with me always;
Jesus, curb my inclinations,
Jesus, be my sole desire.
Jesus, be in my thoughts,
Jesus, do not let me waver!

INTERMISSION

Part VII: The Adoration of the Magi

After a festive song to open the second half, we rely upon Schütz to relate the story of the three wise men from the East. The tale is told mainly by the Evangelist, but there are three concerted numbers along the way: Intermedium IV, featuring three tenor soloists as the Magi; Intermedium V, the song of the High Priests and Scribes, including (most unusually) four bass soloists; and Intermedium VI, a solo for the wicked King Herod. When the Magi finally arrive at the manger, we gratefully borrow from Bach's incomparable chorale setting for the same scene, 'Ich steh an deiner Krippen hier'.

Sacred Song: Der Morgenstern ist aufgedrungen Michael Praetorius

Der Morgenstern ist aufgedrungen,
er leucht't daher zu dieser Stunde;
hoch über Berg und tiefe Tal,
vor Freud singt uns der lieben Engel Schar.

The morning star has risen;
It shines at this hour;
High above mountain and deep valley,
The angelic hosts sing to us with joy.

Christus im Himmel wohl bedachte,
Wie er uns hülff und heraus brächte,
Das G'fängnis ganz und gar zerriß,
Und uns von dannen frei herausen ließ.

Christ in heaven thought of our good,
How he might help us and bring us out,
To breach the prison entirely,
And let us escape from there.

Dies hab ich neu aus Alten g'sungen,
Aus Welt gebracht in geistlich Zungen
Mit christlichem fröhlichem Mut,
Allen gläubgen lieben Christen zu gut.

This have I sung anew from olden days,
Announced to the world in spiritual voices
With happy Christian courage,
For the good of all faithful beloved Christians.

Historia: Recitative: Da nun Jesus geboren war Heinrich Schütz

Da nun Jesus geboren war zu Bethlehem im
jüdischen Lande, zur Zeit des Königes Herodis,
siehe, da kamen die Weisen aus Morgenlande gen
Jerusalem und sprachen: [Matthew 2:1]

Now when Jesus was born in Bethlehem of Judaea
in the days of Herod the king,
behold, there came wise men from the East to
Jerusalem, saying:

Historia: Intermedium IV: Wo ist der neugeborne König Heinrich Schütz

Die Weisen aus Morgenlande:
Wo ist der neugeborne König der Jüden? Wir
haben seinen Stern gesehen im Morgenlande und
sind kommen, ihn anzubeten. [Matthew 2:2]

The wise men from the East:
Where is the new-born King of the Jews? We have
seen his star in the east and have come to make our
devotions to him.

Historia: Recitative: Da das der König Herodes hörte Heinrich Schütz

Da das der König Herodes hörte, erschrak er und
mit ihm das ganze Jerusalem. Und ließ
versammeln alle Hohepriester und Schriftgelehrten
unter dem Volk und erforschte von ihnen, wo
Christus sollte geboren werden.

When King Herod heard this, he was frightened,
and with him all of Jerusalem. And he had all the
high priests and interpreters of Scripture among the
people gathered together, and inquired of them
where Christ was supposed to have been born.

Und sie sagten ihm: [Matthew 2:3-5]

And they answered him:

Historia: Intermedium V: Zu Bethlehem Heinrich Schütz

Die Hohenpriester und Schriftgelehrten:
Zu Bethlehem im jüdischen Lande; denn also
steht geschrieben durch den Propheten:

The high priests and scribes:
In Bethlehem in the land of Judah; for thus it is
written through the Prophets:

Und du Bethlehem im jüdischen Lande bist
mitnichten die kleinste unter den Fürsten Juda;
denn aus dir soll mir kommen der Herzog, der über
mein Volk Israel ein Herr sei. [Matthew 2:5-6]

And you, Bethlehem, in the Jewish lands, are by
no means the least among the princes of Judah; for
out of you shall come the leader to me, who shall
be a Lord over my people Israel.

Chorale: Ein Kind geboren zu BethlehemJ.S. Bach

Ein Kind geboren zu Bethlehem,
des freuet sich Jerusalem:
Alleluja!

A child is born at Bethlehem,
for whom Jerusalem rejoices:
Alleluja!

Die König aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachten sie dar:
Alleluja!

The kings came from Sheba,
they brought gold, incense and myrrh:
Alleluja!

Historia: Recitative: Da berief Herodes Heinrich Schütz

Da berief Herodes die Weisen heimlich und
erlernete mit Fleiß von ihnen, wann der Stern
erschieden wäre. Und weisete sie gen Bethlehem
und sprach:
[Matthew 2:7-8]

Then Herod, when he had privily called the wise
men, inquired of them diligently what time the star
appeared. And he sent them to Bethlehem, and
said:

Historia: Intermedium VI: Ziehet hin Heinrich Schütz

Herodes:
Ziehet hin, und forschet fleißig nach dem Kindlein
und wenn ihr's findet, so saget mir es wieder, daß
ich auch komme und es anbete. [Matthew 2:8]

Herod:
Go and search diligently for the young child; and
when ye have found him, bring me word again,
that I may come and worship him also.

Historia: Recitative: Als sie nun den König gehöret hatten Heinrich Schütz

Als sie nun den König gehöret hatten, zogen sie
hin, und siehe, der Stern, den sie im Morgenlande
gesehen hatten, ging vor ihnen hin, bis daß er kam
und stund oben über da das Kindlein war.

When they had heard the king, they departed; and
lo, the star which they had seen in the East went
before them, till it came and stood over where the
young child was.

Da sie den Stern sahen, wurden sie hoch erfreuet.

When they saw the star, they rejoiced with joy.

Und gingen in das Haus und funden das Kindlein
mit Maria, seiner Mutter, und fielen nieder und
beteten es an und taten ihre Schätze auf und
schenkten ihm Gold, Weihrauch und Myrrhen.
[Matthew 2:9-11]

And when they were come into the house, they
saw the young child with Mary his mother, and fell
down, and worshiped him; and when they had
opened their treasures, they presented unto him
gifts: gold, frankincense, and myrrh.

Chorale: Ich steh an deiner Krippen hierJ.S. Bach

Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin! Es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin:
Und laß dir's wohlgefallen!

I stand here by your cradle,
o little Jesus, my life;
I come, bring and give to you,
what you have given to me.
Take it! It is my spirit and mind,
heart, soul, and will, take all of it:
and let it be pleasing to you!

Historia der Geburt Jesu Christi - *Recitative*: Und Gott befahl ihnen im Traum Heinrich Schütz

Und Gott befahl ihnen im Traum, daß sie sich nicht sollten wieder zu Herodes lenken, und sie zogen durch einen anderen Weg wieder in ihr Land. [Matthew 2:12]

And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

Part VIII: The Song of Simeon

When the Holy Family presented themselves in the temple forty days after the birth of Jesus, as was required, they met an aged man called Simeon, who had been told that he could not go to his longed-for rest until he had seen the Savior face-to-face. He spontaneously recognizes the infant Jesus, lifts the child on high, and joyfully sings a prayer for release, the so-called 'Nunc dimittis'. We draw our telling of the story (not related in the Schütz 'Historia') from a Christmas Oratorio by Rogier Michael; for the 'Nunc dimittis' we offer Michael Praetorius' magnificent setting in seven parts.

Instrumental: Fughetta on In dich hab ich gehoffet, Herr Johann Christoph Bach (1642-1703)

Chorale: In dich hab ich gehoffet J.S. Bach

In dich hab' ich gehoffet, Herr.
Hilf, daß ich nicht zuschanden werd',
Noch ewiglich zu Spotte.
Das bitt' ich dich, erhalte mich
In deiner Treu', mein Gotte!

In you I have placed my hope, Lord.
Help, so that I may not be ruined,
Nor yet forever despised.
I ask this of you, uphold me
in your loyalty, my God!

Weihnachtshistorie: *Recitative*: Und da die Tage Rogier Michael (1554-1619)

Und da die Tage ihrer Reinigung nach dem Gesetz Moses' kamen, brachten sie ihn gen Jerusalem. [Luke 2:22]

And when the days of her purification according to the law of Moses were accomplished, they brought him to Jerusalem.

Und siehe, ein Mensch war zu Jerusalem, mit Namen Simeon; und derselbe Mensch war fromm und gottfürchtig, und wartet aus dem Trost Israel.

And, behold, there was a man in Jerusalem, whose name was Simeon; and the same man was pious and godly, waiting for the consolation of Israel.

Und ihm war ein Antwort worden von dem heiligen Geiste: Er sollte den Tod nicht sehen, er hätte denn zuvor den Christ des Herrn gesehen.

And unto him it had been revealed by the Holy Spirit: That he would not see death before he had seen Christ the Lord.

Und er kam aus Anregen des Geistes in den Tempel. Und da die Eltern das Kind Jesum in den Tempel brachten, daß sie für ihn täten, wie man pfleget nach dem Gesetz, da nahm er ihn auf seine Arm, und lobete Gott und sprach: [Luke 2:25-28]

And he came at this bidding from the Spirit into the temple. And when the parents brought the child Jesus into the temple, after the custom of the law, then he took he him up into his arms, and gave praise to God, and said:

Gospel setting: Herr nun läßt du deinen Diener Michael Praetorius

Herr, nun lässest du deinen Diener in Frieden fahren, wie du gesagt hast:
denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast vor allen Völkern;

Lord, now let your servant depart in peace, according to your word:
For my eyes have seen your salvation, which you have prepared before all people;

Ein Licht, zu erleuchten die Heiden,
und zum Preis deines Volkes Israel.
[Luke 2:29-32]

A light to enlighten the gentiles,
and the glory of your people Israel.

Ehre sei Gott dem Vater, und dem Sohn,
und dem Heiligen Geiste;
Wie es war im Anfang, jetzt und immerdar,
und von Ewigkeit zu Ewigkeit. Amen.

Glory be to the Father, and to the Son,
And to the Holy Spirit;
As it was in the beginning, now and always,
And from eternity to eternity. Amen.

Weihnachtshistorie: Recitative: Und sein Vater und Mutter Rogier Michael

Und sein Vater und Mutter wunderten sich des, das
von ihm geredet ward. Und Simeon segnet sie und
sprach zu Maria, seiner Mutter: [Luke 2:33]

And Joseph and his mother marveled at those
things which were spoken of him. And Simeon
blessed them, and said unto Mary his mother:

Weihnachtshistorie: Duet: Siehe, dieser wird gesetzt Rogier Michael

Simeon:
Siehe, dieser wird gesetzt zu einem Fall und
Auferstehen vieler in Israel und zu einem Zeichen,
dem widersprochen wird—and es wird ein Schwert
durch deine Seele dringen—auf daß vieler Herzen
Gedanken offenbar werden. [Luke 2:34-35]

Simeon:
This child is destined to cause the falling and rising
of many in Israel, and to be a sign that will be
spoken against—and a sword will pierce your own
soul too—so that the thoughts of many hearts will
be revealed.

Part IX: The Flight into Egypt

Schütz' 'Historia' is unusual among musical settings of the Christmas Story in that it includes a number of later episodes in the large arc of the story. Here, Joseph is warned in a dream by an angel of impending danger to the child Jesus and is urged to flee to Egypt and there wait for better times. To set the solemn mood, we open with an instrumental piece based upon a song of farewell by Heinrich Isaac.

We close with a sacred song by Adam Gumpelzhaimer, one of a group of composers who rendered biblical stories in verse form, providing them with simple polyphonic settings.

Instrumental: Fantasia on Innsbruck, ich muß dich lassen.....Paul Lütkehan (c1555-1616)

Historia: Recitative: Da sie aber hinweggezogen waren Heinrich Schütz

Da sie aber hinweggezogen waren, siehe, da
erschien der Engel des Herren dem Joseph im
Traum und sprach:
[Matthew 2:13]

And when they were departed, behold, the angel of
the Lord appeared to Joseph in a dream, saying:

Historia: Intermedium VII: Stehe auf, Joseph Heinrich Schütz

Der Engel zu Joseph:
Stehe auf, Joseph! Stehe auf und nimm das
Kindlein und seine Mutter zu dir und fleuch in
Egyptenland, und bleibe allda, bis ich dir sage,
denn es ist vorhanden: daß Herodes das Kindlein
suche, dasselbe umzubringen. [Matthew 2:13]

The angel to Joseph:
Arise, Joseph! Arise and take the young child and
his mother, and flee into Egypt, and stay there until
I bring word to you: for Herod will seek the young
child to destroy him.

Historia: Recitative: Und er stund auf Heinrich Schütz

Und er stund auf und nahm das Kindlein und seine Mutter zu sich bei der Nacht und entfloh in Ägyptenland, und bliebe allda bis nach dem Tode Herodis, auf daß erfüllet würde, das der Herr durch den Propheten geredet hat, der da spricht: "Aus Ägypten habe ich meinen Sohn gerufen."
[Matthew 2:14-15]

And he arose and took the young child and his mother with him by night, and fled into the land of Egypt, and was there until the death of Herod, that might be fulfilled that which was spoken of the Lord by the prophet, saying, "Out of Egypt have I called my son".

Sacred Song: Jesu, du armes Kindelein Adam Gumpelzhaimer (1559-1625)

Jesu, du armes Kindelein,
dein Kreuz sich bald ansehst;
Herodes nach dem Leben dein,
mit großem Zorne stehst.
Für dein müßt fliehen ins Elend,
als er tyrannisch seine Händ,
an alle Kindelein leget.

Jesus, you poor little child,
your cross is soon to be seen;
Herod seeks your life,
with great anger he stands.
You must flee into exile,
as he tyrannically extends his hands,
to harm all the little children.

Part X: The Slaughter of the Innocents

Here we arrive at the most dreadful scene of all, the massacre, at the order of Herod, of Bethlehem's children below the age of two. Schütz provides us with a mercifully brief telling of the tale, beginning in recitative and then, to depict the lamentations of Rachel and the other mothers, moving into a sort of bleak arioso. We introduce the episode with three verses from a hymn for the Feast of the Holy Innocents, and close with Sethus Calvisius' stunning duet rendering Rachel's—any mother's—grief at the loss of a child.

Motet: Audit tyrannus anxius Giovanni Pierluigi da Palestrina (1525-1594)

Chant:

Audit tyrannus anxius
adesse regum principe,
qui nomen Israel regat
teneatque David regiam.

The troubled tyrant hears
that the ruler of the kings is present,
who rules the family of Israel
and holds the palace of David.

Polyphony:

Salvete, flores martyrum,
quos lucis ipso in limine
Christi insecutor sustulit
ceu turbo nascentes rosas.

Hail, flowers of the martyrs,
Whom, at the very entrance into light,
Christ's pursuer cuts down,
like roses born into a whirlwind.

Chant:

Vos prima Christi victima,
grex inmolatorum tener,
aram ante ipsam simplices
palma et coronis luditis.

You, first sacrifices of Christ,
tender flock of those sacrificed,
innocents beneath that very altar,
with palm and crowns you play.

Historia: Recitative: Da nun Herodes sahe.....Heinrich Schütz

Da nun Herodes sahe, daß er von den Weisen betrogen war, ward er sehr zornig und schicket aus und ließ alle Kinder zu Bethlehem töten und an ihren Grenzen, die da zweijährig und drunter waren, nach der Zeit, die er mit Fleiß von den Weisen erlernet hatte. Da ist erfüllet das gesaget ist durch den Propheten Jeremias, der da spricht:

Then Herod, when he saw that he was fooled by the wise men, was very angry, and sent messages, and caused the children that were in Bethlehem, and in all the coasts thereof, from two years old and under, to be killed, according to the time which he had diligently inquired of the wise men. Thus was fulfilled that which was spoken by Jeremiah the prophet, saying:

“Auf dem Gebirge hat man ein Geschrei gehört, viel Klagens, Weinens und Heulens. Rahel beweinete ihre Kinder und wollte sich nicht trösten lassen, denn es war aus mit ihnen.”
[Matthew 2:16-18]

“Upon the mountains a voice was heard, lamentation, and weeping, and great mourning. Rachel wept for her children, and would not be comforted, because they are no more.”

Motet: Vox in Rama.....Sethus Calvisius (1556-1615)

Vox in Rama audita est
ploratus et ululatus multus,
Rachel plorans filios suos,
et noluit consolari,
quia non sunt.
[Jeremiah 31:15]

A voice is heard in Ramah
of weeping and great lamentation.
Rachel is weeping for her children,
and will not be comforted,
because they are no more.

Part XI: The Return from Egypt

In this brief episode, which takes place several years after the Flight, Joseph is told by the angel that it is now safe to return to Israel. He gathers his young family together and indeed returns, settling in Nazareth. We tell the tale via Schütz's 'Historia', in recitative sung by the Evangelist and in a final Intermedium sung by the angel. There is an interpolation at the end of this passage of a verse from the 4th chapter of Luke, describing the child Jesus as he grows in strength and wisdom. We were delighted to discover Melchior Vulpius' setting of this same text, and we close the episode with this simple but moving song, which provides a somehow perfect musical glimpse of the young Jesus of Nazareth.

Historia: Recitative: Da aber Herodes gestorben war.....Heinrich Schütz

Da aber Herodes gestorben war, siehe, da erschien der Engel des Herren dem Joseph im Traum und sprach: [Matthew 2:19]

But when Herod was dead, behold, an angel of the Lord appeareth in a dream to Joseph in Egypt, saying:

Historia: Intermedium VIII: Stehe auf, Joseph.....Heinrich Schütz

Der Engel zu Joseph in Ägypten:
Stehe auf, Joseph. Stehe auf und nimm das Kindlein und seine Mutter zu dir, und zeuch hin in das Land Israel; sie sind gestorben, die dem Kinde nach dem Leben stunden. [Matthew 2:20]

The angel to Joseph in Egypt:
Arise, and take the young child, and his mother, and go into the land of Israel; they are dead, those who sought the young child's life.

Historia: Recitative: Und er stund auf und nahm das Kindlein Heinrich Schütz

Und er stund auf und nahm das Kindlein und seine Mutter zu sich und kam in das Land Israel.

And he arose, and took the young child and his mother, and came into the land of Israel.

Da er aber hörete, daß Archelaus im jüdischen Lande König war, anstatt seines Vaters Herodis, fürchtet er sich dahin zu kommen. Und im Traum empfing er Befehl von Gott und zog in die Örter des galiläischen Landes.

When he heard that Archelaus did reign in Judah in place of his father Herod, he was afraid to go there. And, being warned by God in a dream, he turned aside into the paths of Galilee.

Und kam und wohnete in der Stadt, die da heißt Nazareth, auf daß erfüllet würde, was da gesaget ist durch den Propheten: Er soll Nazarene heißen.
[Matthew 2:21-23]

And he came and dwelt in a city called Nazareth, so that it might be fulfilled which was spoken by the prophets: "He shall be called a Nazarene".

Aber das Kind wuchs und war stark im Geist, voller Weisheit, und Gottes Gnade war bei ihm.
[Luke 2:40]

And the child grew, and waxed strong in spirit, filled with wisdom: and the grace of God was upon Him.

Gospel setting: Aber das Kind wuchs Melchior Vulpius (1570-1615)

Aber das Kind wuchs und war stark im Geist, voller Weisheit, und Gottes Gnade war bei ihm.
[Luke 2:40]

And the child grew, and waxed strong in spirit, filled with wisdom: and the grace of God was upon Him.

Part XII: Giving Thanks and Praise

Schütz closes his remarkable 'Historia der Geburt Jesu Christi' with this joyful song of gratitude and praise, based upon the medieval Christmas chant 'Grates nunc omnes'. It is a perfect ending to his oratorio, and (we think) a perfect end to our concert. We thank you so much for being here with us, and we wish you many happy returns of the season.

Historia: Dank sagen wir alle Gott Heinrich Schütz

Der Beschluß:

Dank sagen wir alle Gott unserm Herrn Christo, der uns mit seiner Geburt hat erleuchtet und uns erlöset hat mit seinem Blute von des Teufels Gewalt.
Den sollen wir alle mit seinen Engeln loben mit Schalle, singen: Preis sei Gott in der Höhe!

The finale:

Let us give thanks to God our Lord Jesus Christ, who by His birth hath enlightened us, and with His blood hath redeemed us from Satan's power.
Him we shall praise, together with His angels, and sing out: Praise be to God on high!



Sonoma Bach Choir

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

Bonnie Alexander **	Dave Hanes	Vicki Osten
Jacki Amos	Kris Haugen	Dallas Phillips
Brian Andersen	Faye Heath	Andy Robart
Paul Blanchard	Kathy Jones	Bruce Robinson
Lauré Campbell	Ole Kern	Laura Sawyer **
Linda Clader	Martie Leys	Anne Schaefer
Claire Coleman	Tim Marson	Marty Schwebel
Anne Cook	Robert Matteucci **	Mark Setterland
Nedra Crowe-Evers	Matthew McClure	Pat Solter
Aleena Decker	Dora McClurkin Muir	Dan Solter
Jayne DeLawter	Amanda McFadden	Melissa Steen
Cammie Dingwall	David McQuate	Paul Steen
Margaret Field	Dianna Morgan	Ron Stevens
Ben Ford	Harry Nieuwboer	Dave Stohlmann
Jim Gibboney	Amy Nykamp	Katie Stohlmann
Rich Gibbons	John Nykamp	Beth Thomlinson
Janet Greene	Steve Osborn	Erin Walsworth**
Mike Hall		

** *Section Steward*

The **Sonoma Bach Choir** is a group of 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.



Live Oak Baroque Orchestra

Aaron Westman, director

Aaron Westman <i>violin</i>	Maria Caswell <i>viola</i>	Kristin Zoernig <i>bass</i>
Anna Washburn <i>violin</i>	Rob Diggins <i>viola</i>	Yuko Tanaka <i>organ</i>
	Mary Springfels <i>viola da gamba</i>	

Live Oak Baroque Orchestra is Sonoma Bach's resident instrumental ensemble. 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.

The Whole Noyse

Stephen Escher
cornetto

Michael Cushing
sackbut

John Thomas
sackbut

Carlo Benedetti
cornetto

Richard van Hessel
sackbut

Herb Myers
curtal

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 that made up the primary professional wind group of the 16th and 17th centuries



Amanda McFadden joined Sonoma Bach as a singer in 2019 and has been Associate Music Director since 2022. She 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, Amanda graduated from San José State University with a Bachelor of Music in Music Education in 2010 and Single Subject Teaching Credential in 2011, where she studied under Charlene Archibeque. She taught music in the classroom from 2012-2021, teaching a variety of courses including Instrumental and Choral Music as well as Musicianship for students ranging from fourth grade through high school. She has taught at Woodside Priory School, Sonoma Academy, and Strawberry Elementary School. She currently collaborates with the choirs at Montgomery High School with Dana Alexander. Amanda also serves as a Program Manager for California Teacher Development Collaborative, where she manages professional development programming for Independent School Teachers and Leaders throughout the Bay Area. In her free time, Amanda likes to play volleyball, read science fiction, listen to podcasts, cook vegan food, and spend time with friends, family, and her two cats.

Dianna Morgan graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. 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, 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.

Tenor **Nils Neubert** was born and raised in Hamburg, Germany, and maintains careers as a performer, coach, educator, scholar, and administrator in the United States and abroad. He is a sought-after interpreter of song, oratorio, opera, and chamber music, and has appeared as a soloist and small ensemble singer throughout North America and Europe. He teaches German diction at the Juilliard School and the Manhattan School of Music and has served frequently as German coach at the Music Academy of the West since 2016. He joined the Glimmerglass Festival and the Wolf Trap Opera Company in that same capacity during 2020 and 2022, respectively, and the music staff of the Metropolitan Opera in 2022, where he also began teaching for the Lindemann Young Artist Development Program in 2023. Previously, he taught at the Mannes School of Music, William Paterson University, Kaufman Music Center, and the Music Conservatory of Westchester, as well as the Summit Music Festival and Potomac Vocal Institute

(USA), the International Academy of Music (Italy), and the Puigcerdà and Burgos International Music Festivals (Spain). He has led residencies, workshops, and master classes in North America and Europe and has published original writings, translations, reviews, and educational sound materials in the fields of musicology, music education, language diction, voice pedagogy, musical performance/interpretation/analysis, and exile studies. Nils Neubert holds degrees from the Juilliard School (BM), Teachers College, Columbia University (MA), and the CUNY Graduate Center (DMA). He also trained at the Internationale Sommerakademie Mozarteum, Bel Canto at Caramoor, the Scuola Leonardo Da Vinci, the UMass Amherst Arts Extension Service, the Fern Universität Hagen, and the Harvard Extension School and is an alumnus of the Walnut Hill School for the Arts and the Boston University Tanglewood Institute. He is a student of Dr. Robert C. White, Jr. and resides in New York City with his wife, pianist Yuri Kim.

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). 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.



VII. The Adoration of the Magi
Quentin Massys (c.1465-1530)



VIII. The Song of Simeon
Vittore Carpaccio (c.1462-c.1525)



IX. The Flight into Egypt
Goswin van der Weyden (1455-1543)



X. The Slaughter of the Innocents: Mourning Woman
Vittore Carpaccio (c.1462-c.1525)



XI. The Return from Egypt
Giovanni Francesco Romanelli (1610-1662)



*XII. Giving Thanks and Praise: Christ with Angel Musicians
Hans Memling (1430-1494)*