

SONOMA  
**Bach**

ROBERT WORTH, MUSIC DIRECTOR

# TRAVELS WITH SEBASTIAN

AGAVE

Jennifer Paulino, soprano

Saturday, October 29, 3 P.M.

SCHROEDER HALL

Green Music Center, Rohnert Paark





## AGAVE

*“While a student in Lüneburg, my father had the opportunity to listen to a band kept by the Duke of Celle, consisting for the most part of Frenchmen; thus he acquired a thorough grounding in the French taste, which in those regions was something quite new...”*

—from Bach’s Obituary, C.P.E. Bach and J.F. Agricola (1750)



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

*Opening Recital*  
**Travels with Sebastian**

*FEATURING*

**AGAVE**

Aaron Westman and Anna Washburn, violins

Katherine Kyme, viola

William Skeen, cello

Kevin Cooper, theorbo

Henry Lebedinsky, organ

*with* Jennifer Paulino, soprano

Saturday, October 29, 2022 at 3p.m.

Schroeder Hall

Green Music Center

Sonoma State University

# AGAVE

## *Travels with Sebastian*

*Languet anima mea*

*Francesco Bartolomeo Conti (ca.1681-1732)*

Recitativo: *Languet anima mea*

Aria: *O vulnera, vita coelestis*

Recitativo: *Amoris tui jaculo*

Aria: *Tu lumentis es*

Alleluja

Suite no. 2 for keyboard  
(arr. for strings by Henry Lebedinsky)

Georg Böhm (1661-1733)

Cantate "Le caffè"

Nicolas Bernier (1664-1734)

Prélude

Air

Air Gay



*Allein Gott in der Höh sei Ehr*, BWV 662

Johann Sebastian Bach (1685-1750)

Orchestral Suite no. 2 (early version in A minor), BWV 1067a

J.S. Bach

Ouverture

Sarabande

Badinerie

*Non sa che sia dolore*, BWV 209

J.S. Bach

Cantata for soprano, strings, and basso continuo

Sinfonia

Recitativo: *Non sa che sia dolore*

Aria: *Parti pur e con dolore*

Recitativo: *Tuo saver al tempo e l'età contrasta*

Aria: *Ricetti gramezza e pavento*

# Notes

One of the most illustrious musical families in history, the Bachs produced over 77 professional musicians in the course of two centuries, the vast majority of whom lived and worked in a geographic area smaller than the state of Connecticut. According to family history, the first Bach to come to Germany was Viet (ca. 1550-1619), a fiddling miller fleeing religious persecution in Hungary, who settled in Wechmar, about 80 miles southwest of Leipzig. Over the next century, so many Bachs would be employed as musicians in the immediate area, including the towns of Erfurt, Jena, Eisenach, Gotha, Gehren, and Weimar, that the word 'Bach' became synonymous with 'musician.' Over the course of the 17<sup>th</sup> century, a distinct 'Bach' style emerged, influenced by the German love of counterpoint, the polychoral tradition brought to Germany from Venice by Heinrich Schütz, and the ongoing cultural and social traumas inflicted by the Thirty Years' War.

Johann Sebastian Bach holds the distinction of being the only member of his family who needs no introduction to the majority of the world's music lovers. A far more important distinction, and one which ultimately made the other one possible, is that Sebastian was the first of his family to do some serious traveling. At the age of fifteen, he left his home in Eisenach to travel 200 miles north to the City of Lüneberg, where he enrolled in the choir school at St. Michael's Church and met Georg Böhm (1661-1733), a cosmopolitan composer familiar with the French and Italian operatic styles which were all the rage in neighboring Hamburg. Böhm would become a major influence on the young composer both as a teacher and lifelong friend. Bach graduated from St. Michael's in 1703, and later that year accepted the position of organist at the New Church in Arnstadt, home of his first cousin, once removed Johann Michael Bach (and his daughter Maria Barbara, who he would marry in 1707). It was a good post, but not up to his standards. In 1705, the 20-year-old Sebastian took a little holiday from his church gig to walk 280 miles (roughly the distance from San Francisco to Eureka) in order to hear and study with Diderich Buxtehude in Lübeck. He said he'd be gone four weeks. He stayed four months. When he returned, he quit. Or got fired. One of the two.

After a brief stint in Muhlhausen, the young Bach was appointed as organist (1708) and then director of music (1714) at the Weimar court. This post was a better complement to Sebastian's talent and temperament, and it was in Weimar that he began to study in earnest the Italian concertos of Vivaldi, Corelli, and others, transcribing them for solo keyboard and writing original concerti for solo instruments which blended the dramatic *ritornelli* and virtuosic solo passages of the Italian concerto style with his native German counterpoint. During the same time, he studied the organ works of the great French masters, especially Couperin, Marchand, Grigny, and Du Mage, and blended the hyperexpressive language of the French *recit de tierce* and *terce en taille* with the German ornamented chorale prelude to create Lutheran chorale-based organ works which transcended the keyboard idiom in new and remarkable ways.

Bach was also an efficient recycler, and many of the Italianate concertos he wrote during his time in Weimar and Köthen (1717-1723) would appear again - whole or in pieces - as *sinfonia* in his cantatas (as in the opening movement of the cantata BWV 209 on today's program) or transcribed for other instruments as the occasion required. As was common practice at the time, he also arranged other

composers' music to fit his needs, including the motet *Languet anima mea* by Florentine composer Francesco Conti, to which Bach added oboe parts but otherwise left pretty much intact.

The Köthen years also produced some of Bach's most beloved orchestral music, including his four orchestral suites. Consisting of a French style overture followed by dance movements, the orchestral suite was one of the most popular instrumental genres in 18<sup>th</sup> century Germany, equally useful in the theater and as a courtly entertainment. Telemann, Graupner, and Fasch each wrote over 100 extant examples, and that was likely only a fraction of what was originally produced. The fact that Bach only left four was likely due to the parameters of his employment - he simply did not have to write more. The Suite #2 is better known in its version for flute, strings, and *basso continuo*, dating from 1738 or 1739 during Bach's tenure in Leipzig. The musicologist and keyboardist Joshua Rifkin argues that this suite likely first existed in a version in A minor with a violin as soloist, based on transcription errors in the surviving parts as well as the conjecture that Bach based this piece on a similarly-scored and stylistically similar orchestral suite by his second cousin Johann Bernhard Bach. That and three other of Bernhard's orchestral suites survives in a set of parts in Sebastian's own hand which he likely performed at Zimmermann's Coffeeshouse in Leipzig when he was the director of the town's *Collegium Musicum* - a musical *grand tour* of Europe, all for the price of a bowl of coffee.

## Texts and Translations

### *Languet anima mea*

#### RECITATIVE

*Languet anima mea amore tuo,  
O benignissime Jesu!  
Aestuat et spirat et in amore deficit.*

#### ARIA

*O vulnera, vita coelestis,  
Amantis trophea regnantis,  
Cor mihi aperite.  
Transfigite pectus,  
Confodite pectus,  
Sic mori beatum me facit dilectus.*

#### RECITATIVE

*Amoris tui jaculo vulnerasti  
Cor meum, O bone Jesu,  
Languentem nunc ergo refice spiritum meum  
Et novas adauge amoris flammam,  
Ut laeta queam canere.*

### *Francesco Bartolomeo Conti (ca.1681-1732)*

#### RECITATIVE

My soul desires your love,  
O sweetest Jesus!  
It longs and sighs for lack of love.

#### ARIA

O wounds, heavenly life,  
The sovereign's signs of victory,  
Open up my heart.  
Pierce my breast,  
Run me through,  
Thus in dying, my beloved makes me happy.

#### RECITATIVE

With the arrow of your love  
You have wounded my heart, O sweet Jesus,  
Refresh now my yearning spirit  
And kindle anew the flames of love,  
That I may sing of your happy tidings.



ARIA

*Tu lumen mentis es,  
Tu cordis ardor,  
Tu numen cordis es,  
Tu vocis clamor.  
Tu Deus meus es,  
Tu lumen cordis es,  
Tu cordis amor,  
Tu verus amor.*

*Alleluia.*

**Cantate "Le café"**

AIR

*Café, du jus de la bouteille  
Tu combats le fatal poison.  
Tu ravis au Dieu de la treille  
Le buveur que ton charme éveille  
Et tu le rends à la raison.  
Le sage, s'il s'amuse à boire,  
Ne se l ivre qu'à tes douceurs.  
Tu sers les filles de mémoire.  
Qu' Apollon célèbre ta gloire.  
La sienne accroît par tes faveurs.*

AIR GAY

*Ô toi, liqueur que j'aime,  
Règne, coule en tous lieux.  
Bannis le nectar même  
De la table des Dieux.  
Fais sans cesse la guerre  
Au jus séditieux.  
Fais goûter à la terre  
Le doux calme des Cieux.*

ARIA

You are the light of the spirit,  
You are the flame of the heart,  
You are the divinity of the heart,  
The breath of the voice.  
You are the light of my heart,  
The heart's loving joy.  
You are My God,  
You are true Love.

Alleluia!

**Nicolas Bernier (1664-1734)**

AIR

Coffee, of the juice of the bottle  
You fight the deadly poison.  
You steal away from the God of the Vine  
The drinker who your charms awakens  
And you restore him to his senses.  
The wise one, if he partakes of drinking,  
Doesn't surrender himself but to your pleasures.  
You serve the Daughters of Memory.  
Apollo celebrates your glory,  
As your favors increase his.

AIR GAY

You, O liquor that I love,  
Reign, flow in all places.  
Banish the nectar even  
From the banquet of the Gods.  
Make war without ceasing  
On the seditious juice.  
Make all the earth taste  
The sweet calm of Paradise.



**Intermission**



*Non sa che sia dolore, BWV 209*

J.S. Bach

RECITATIVO

*Non sa che sia dolore  
Chi dall' amico suo parte e non more.  
Il fanciullin' che plora e geme  
Ed allor che più ei teme,  
Vien la madre a consolar.  
Va dunque a cenni del cielo,  
Adempi or di Minerva il zelo.*

ARIA

*Parti pur e con dolore  
Lasci a noi dolente il core.  
La patria goderai,  
A dover la servirai;  
Varchi or di sponda in sponda,  
Propizi vedi il vento e l'onda.*

RECITATIVO

*Tuo saver al tempo e l'età constrasta,  
Virtù e valor solo a vincer basta;  
Ma chi gran ti farà più che non fusti  
Ansbaca, piena di tanti Augusti.*

ARIA

*Ricetti gramezza e pavento,  
Qual nocchier, placato il vento  
Più non teme o si scolora,  
Ma contento in su la prora  
Va cantando in faccia al mar.*

RECITATIVE

One does not know sorrow  
If one parts from a friend and does not die.  
The little child cries and moans,  
And if he become even more scared,  
His mother comes to console him.  
Therefore, go and seek a sign from heaven,  
That you will now fulfill Minerva's purpose.

ARIA

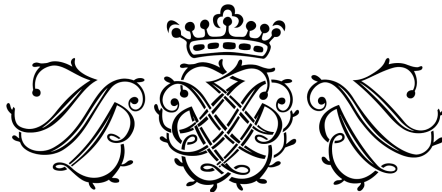
Go then, and with grief  
Leave to us our sorrowful hearts.  
You will delight your nation,  
As you will serve it with duty;  
Set sail now from shore to shore,  
You will find the winds and waves favorable.

RECITATIVE

Your knowledge surpasses your youthful years,  
Strength and bravery alone are enough for victory;  
But who will make you even greater than you are?  
Ansbach, full of distinguished and wise ones.

ARIA

Away with anxiousness and fear,  
Like the sailor, when the winds are calm,  
Who fears no more and doesn't turn pale,  
But cheerful, on his prow,  
Sings aloud into the face of the sea.





# About the Artists

GRAMMY® nominated ensemble **AGAVE** is “an energized, free-spirited group” (EMAg), based in the San Francisco Bay Area, and specializing in string chamber music of the seventeenth through twentieth centuries. AGAVE has received numerous awards and accolades and gained local and national attention for its “rapturous music,” “profound playing” (EMAg), “brilliant and knowing performances,” (Gramophone Magazine UK), “vivid colors” (The WholeNote), “precise and stylish” (American Record Guide) sound, and growing discography. Now in its fifteenth season, AGAVE continues its fruitful affiliations with star countertenor Reginald Mobley, soprano Michele Kennedy, and Sonoma Bach, and continues to be a unique and innovative voice in the chamber music community nationally.

During its initial season, AGAVE was selected by Early Music America to perform in a showcase concert at the APAP Convention in New York. In 2011, EMA selected AGAVE Baroque as one of five finalists in the NAXOS/EMA Recording Competition. In 2012, the San Francisco Early Music Society chose AGAVE to present a main stage concert on the 2012 Berkeley Early Music Festival. Later in 2012, EMA selected AGAVE to compete in New York as one of six finalists at their Baroque Performance Competition. AGAVE received a generous grant from the San Francisco Friends of Chamber Music (now Intermusic SF) to record Friends of Ferdinand, which VGo Recordings released in 2013. For the 2014-15 season, AGAVE became an ensemble in residence at the Presidio Trust's new concert series Presidio Sessions, collaborated with Los Angeles new music concert series Jacaranda: music at the edge, and embarked on a Southeastern US tour with **Reginald Mobley**.

In 2015, AGAVE released Queen of Heaven: music of Isabella Leonarda, their first of three CDs with Mr. Mobley, a countertenor "**destined to make his mark in the early music world**" (-Chicago Tribune). In 2018, Mr. Mobley and AGAVE collaborated on a second album, Peace in Our Time whose release marked the 400th anniversary of the start of the Thirty Years' War. The album features sublime, heartfelt music, which brought people above the conflict and provided much needed comfort and expression of sorrow. An SF Classical Voice review of their 2018 run of performances of the same program for the San Francisco Early Music Society said, "the interaction between AGAVE and Reginald Mobley... created the real magic."

In May of 2018, AGAVE and Reggie performed the first ever baroque program and the first to feature a singer on UCLA's *Chamber Music at the Clark Library* series in Los Angeles.

In 2021, AGAVE signed with New York's Schwalbe and Partners artist management and the Acis record label, beginning two new fruitful artistic relationships. Their third album with Mobley, *American Originals* was released in September 2021 on Acis, and celebrates four centuries of music of Black and brown composers from the United States, Mexico, Cuba, and South America, including new transcriptions of songs by the remarkable Florence Beatrice Price. The album received a GRAMMY® nomination in the Best Classical Compendium category, got rave reviews

in Gramophone Magazine (UK), Opera News, EMag, and American Record Guide, among many others, and was a BBC Music Magazine “Brief Notes” pick in December, 2021.

The coming year brings new programs at Sonoma Bach and La Jolla Athenaeum’s concert series, as well as two new recordings for Acis: *Unchained Harmony* (works of Biber, Muffat, and Schmelzer) with trumpeter Kris Kwapis and dulcian player Anna Marsh, and *In Her Hands*, featuring soprano Michele Kennedy.

Bay Area soprano **Jennifer Paulino’s** voice has been praised as “graceful yet powerful” and “sensitive and clear” by *San Francisco Classical Voice*. Her performance in Handel’s *Messiah* with Seraphic Fire was praised in *South Florida Classical Voice*: “The sheer beauty and sincerity that soprano Jennifer Paulino brought to *I know that my Redeemer liveth* would be hard to equal.”

Jennifer specializes in 17th and 18th century repertoire, and appears with period ensembles and orchestras nationally. She recently performed with renowned ensemble Vox Luminis at the Berkeley Festival and Exhibition singing Buxtehude’s *Jesu Membra Nostri*, J.S Bach’s *Magnificat*, and Johann Kunau’s *Magnificat*. She regularly appears with Cantata Collective, Bach Collegium San Diego, California Bach Society, Philharmonie Austin, Santa Cruz Chorale, and San Francisco Choral Society. Jennifer has made solo appearances at the Carmel Bach Festival, Festival Mozaic (San Luis Obispo), the Festival of Contemporary Music in San Francisco, and the Tropical Baroque Festival (Miami). Internationally, Jennifer has performed at the Organs of Ballarat Festival in Australia, the International Chamber Music Festival in Olsztyn, Poland, and in Odense, Denmark for David Lang’s *The Little Match Girl Passion*.

In addition to baroque and classical period repertoire, Jennifer is also at home performing contemporary works. She is passionate about collaborating with living composers and has premiered works by Stacy Garrop, Lansing McLoskey, Jocelyn Hagen, and Preben Antonsen, among others.

Jennifer studied with Julianne Baird, Jill Feldman, and Michael Chance, and holds degrees from the Royal Conservatory of The Hague, Netherlands and Westminster Choir College of Rider University in Princeton, NJ. In 2010, Jennifer won second prize in the Gerhard Herz Young Artists Competition for her interpretation of works by Bach, Mozart, and Handel, and in 2012 she was the Cal-West regional winner and a national finalist for the Artist Awards Competition for the National Association Teachers of Singing.

When Jennifer’s not performing, she’s teaching voice, caring for her young son, and composing and arranging with her husband, an indie singer-songwriter. [www.jenniferpaulino.com](http://www.jenniferpaulino.com)  
AGAVE has performed to sold-out crowds throughout the Bay Area, including San Francisco Early Music Society, Barefoot Chamber Concerts, BAMPFA’s “Full” series, SF Music Day, Chattanooga Chamber Music, Old First Concerts, Sonoma Bach, MSRI, Redwood Arts Council, and Trinity Chamber Concerts, as well as at Fresno City College, Fresno Pacific University, the Museum of Jurassic Technology, Jacaranda, The Arizona Early Music Society, Seattle Early Music Guild,

University of North Carolina School of the Arts, Appalachian State University, and the Berkeley Early Music Festival. On-air appearances include KPFK Pacifica Radio in Los Angeles, KALW San Francisco, WDAV (North Carolina), New Mexico Public Radio, as well as several features on Sunday Baroque and Harmonia radio programs. AGAVE Baroque has also presented two programs to groups of K-12 educators as part of the San Francisco Symphony's "Keeping Score" program.

**Aaron Westman** is co-director of the GRAMMY® nominated AGAVE, principal violist of Bach Collegium San Diego, and has played co-principal viola of Philharmonia Baroque Orchestra, in the orchestras of Oregon and Carmel Bach Festivals, recently joined the faculty at Sonoma State University, and engineers and produces albums when he's not chasing around a toddler. **Anna Washburn** (violin/viola) of Santa Rosa loves performing and recording with Agave in her own community where she teaches and raises that very same toddler with fellow violinist Aaron Westman...the rest of the time she is headed out of town to perform in San Diego or Seattle, teach in Italy during the summer, or visit family in her home state of Maine. **Kati Kyme** happily plays, conducts and records string music in elementary schools and Carnegie Hall, in concerts from Hong Kong to Rio, and in concert with talented 10 year olds and Itzhak Perlman. When not performing with AGAVE, **William Skeen** serves as principal cellist with Philharmonia Baroque Orchestra, records for Voices of Music, and co-directs Cantata Collective. Historical keyboardist, conductor, composer, musicologist, and single malt whisky aficionado **Henry Lebedinsky** lives in a small cottage outside Seattle with his wife and their elderly pit bull, Sophie. **Kevin Cooper** is a baroque and classical guitarist, founding member of Agave, frequent performer with groups like Musica Angelica and Ensemble Mirable, graduate of the USC Thornton School of Music, and chair of the Fresno City College Music Department.



### **The Old Bach Archive**

Circa 1600 · Barefoot All-Stars · The Whole Noyse  
Friday, November 18 at 8 P.M. & Saturday, November 19 at 3 P.M.

### **Christmas with Bach**

Sonoma Bach Choir · Live Oak Baroque Orchestra  
Saturday, December 17 at 8 P.M. & Sunday, December 18 at 3 P.M.

### **The Little Organ Book**

Anne Laver, organ · Circa 1600  
Saturday, January 21 at 3 P.M.

# Thank you for supporting Sonoma Bach!

## **\$25,000**

The Sequoia Philanthropic Fund  
Mary "Taffy" Glasner  
Elaine Young

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

Jayne De Lawter &  
Ken Koppelman  
Donald & Maureen Green  
Foundation  
Robert Worth &  
Margaret McCarthy  
The County of Sonoma

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

Carol Williams

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

**Anonymous**

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

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

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

In honor of Bob Worth  
Paul Blanchard & Jim Gibboney  
Moirra Hill  
Jean & Frank LaCombe  
Sherie Michale  
Mark Setterland  
Susan Wilson

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

Gary Roof  
Janet Soderlind  
Mary Tenwinkel  
Ronald Welch  
Michael Wildasin

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

Jacki Amos  
Brian Andersen  
Herbert & Phyllis Anderson  
Stephanie Bangs  
Lindsey Beaven  
Barbara Carlisle  
Linda Clader  
Carolyn Greene  
Janet Greene  
Joann Feldman  
Margaret U. Field  
Mike Hall  
Faye Heath  
Andrea Herold  
Elizabeth & Bruce Hoelter  
Kathy Jones  
Diane Judd  
Wiley McCarthy  
John and Amy Nykamp  
Carol Orton  
Victoria Osten  
Debi Richardson  
Andrew Robart  
Bruce Robinson  
James Roeters  
Ron & Shirley Stevens  
David Stohlmann  
Beth Thomlinson  
Dale Trowbridge  
Jean Weese  
Thomas Yarish  
Jennifer Yoo

## **Up to \$99**

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

