

SONOMA
Bach

ROBERT WORTH, MUSIC DIRECTOR

THE OLD BACH ARCHIVE



Circa 1600

The Whole Noyse

Barefoot All-Stars

Phebe Craig, organ

Directed by Robert Worth

Friday, November 18, 8 P.M.

Saturday, November 19, 3 P.M.



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



Presented by Sonoma Bach in association with the Green Music Center

The Old Bach Archive

FEATURING

Circa 1600

The Whole Noyse

Barefoot All-Stars

Phebe Craig, organ

Friday, November 18, 2022

Schroeder Hall

Green Music Center

Sonoma State University

Saturday, November 19, 2022

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About Our Program

The Old Bach Archive

For our opening recital a few weeks ago, ‘Travels with Sebastian’, we explored the ways in which J.S. Bach interacted with music from across the continent, studying and performing works from France and Italy and elsewhere, and incorporating these international styles into his own music. Now we move on to a deep dive into a body of music which not only represents the state of music closer to home—of Germany—but focuses especially upon the 17th-and early 18th-century music created by Bach’s forebears: The *Altbachisches Archiv*.

In the last decade or more of his life, Bach cultivated a lively interest in this music. He had gained access to a body of works by his father’s cousins and other members of the musical Bach family; this collection had apparently been conserved the Arnstadt pastor Ernst Dietrich Heindorff. Bach studied the music, arranged it, performed it, took care of the collection, and passed it along intact to his son, C.P.E Bach.

Our concert features works drawn from this rich assemblage of music, highlighting a number of Bach family members. In addition, we focus upon two other composers whose music we know to have been near and dear to the heart of Bach: Dieterich Buxtehude and Johann Pachelbel.

And, naturally, we manage to weave in relevant (and rarely performed) works by the famous Thomascantor himself: Two motets in the old style. One was long thought to have been composed by Johann Christoph Bach, one of Bach’s father’s musical cousins; the other was always known to have flowed from Bach’s pen but was misidentified early on in Bach scholarship as a cantata rather than a motet.

Our goal is not only to fill in more of a picture of how Bach came to be Bach—and we will continue this effort in our March ‘Bachappella’ set, in which we will more fully explore his musical library—but also to perform for you some staggeringly beautiful music, otherworldly and intimately touching at one and the same time.

Our Composers

Johann Bach (1604-1673): Johann (sometimes referred to as Johannes) was the first member of the musical Bach family whose compositions are still extant—two motets (including ‘Unser Leben ist ein Schatten’) and an aria. He and his two musical brothers, Christoph and Heinrich, passed along their skills (and, no doubt, their connections) to succeeding generations of the family, to the extent that, in the later years of the 17th-century, any church musician might be referred to as a ‘Bach’.

Dieterich Buxtehude (1637-1707): Buxtehude was one of the leading German composers of the late 17th-century, especially in the area of church music. He was a spectacular organist and an excellent composer. When Bach was in his early twenties, working in Arnstadt, he obtained leave to travel north to Lübeck—he walked, about 250 miles each way—to hear and admire (and probably study with) Buxtehude, his musical hero. Bach was so enchanted that he overstayed his

leave by some three months, prompting a rebuke from the Arnstadt city council and no doubt hastening his departure to Mühlhausen.

Johann Christoph Bach (1642-1703), the first son of Heinrich Bach, was born in Arnstadt in the year 1642. He died in Eisenach in 1703. He was a profound composer. He married Mademoiselle *née* Wiedemann, the eldest daughter of Monsieur Wiedemann, the town clerk of Arnstadt; she bore her husband four sons. [From the notes of J.S. Bach.]

Johann Pachelbel (1643-1706): Pachelbel lived and worked in many German cities during his career, and even as far afield as Vienna. He was a virtuoso organist and a prolific composer. J.S. Bach's older brother (another Johann Christoph Bach) was a pupil of Pachelbel, and from 1695-1700 was the younger Bach's primary music teacher.

Johann Michael Bach (1648-1694), the second son of Heinrich Bach, was also born in Arnstadt, in the year 1648. He was town clerk and organist to the town of Gehren and was, like his elder brother, an able composer. At his death, he left a widow, the second daughter of Monsieur Wiedemann; they also left four daughters, but no sons. [From the notes of J.S. Bach.]

Johann Sebastian Bach (1685-1750): The course of Bach's life was certainly influenced by the distinguished musical heritage of his family line, extending back nearly a century before his birth. He was a voracious consumer of music of all kinds, whether in manuscript or printed form. It is largely through his interest and custodial care of the Altbachisches Archiv that the Bach family motets we perform for you have survived.

The Motets

The 17th-century German motet encompassed a variety of forms and approaches. Historically, a motet had been an *a cappella* sacred vocal work, often for church use, at times extraliturgical. After 1600, the use of instruments became more common, including doubling of vocal parts by strings, winds and/or brass, and a keyboard instrument was often employed to play the bass line and accompanying chords. Typical of the period were the motets of Heinrich Schütz' 'Geistliche Chormusik' (1648), a copy of which was in J.S. Bach's library.

An important subgenre relevant to the theme of our concert was the memorial or funeral motet. This form seems to have been especially cultivated by the members of the musical Bach family. Texts were selected from a diverse range of sources, including the old and new testaments, sacred poetry, and chorale verses. These were then ordered and set to music in such a way as to simultaneously remember and honor a fallen loved one and to comfort the living by emphasizing the eschatological view of death as a release into a better place.

Our composers' creative strategies in the service of these goals are diverse and incredibly effective. Again and again, in a myriad of ways, you will experience the journey from solemn mourning to hope and on to an ecstatic and joyful musical evocation of the beyond.

Aside from these motets *in memoriam*, we feature a variety of music for other purposes, including an Advent motet; a motet celebrating the New Year; and two joyous cantatas, more extended works with independent instrumental accompaniment.

The Chorales

You will immediately notice that our program encompasses the melodies and texts of numerous Lutheran chorales, worked into the substance of the motets. We have printed the melodies in line with the text and translations, so that the music-readers among you can follow along.

It's difficult for many of us to fully imagine what these chorales would have meant to contemporary listeners in the 17th- and 18th-centuries. Many would have grown up with the melodies all around them and would have deep emotional and spiritual connections with the tunes and with the words carried thereupon.

When—as happens so often—a chorale line enters over the opening material of a motet, it would have evoked a deep response in the listener. Many of you will experience this effect even if you're not already steeped in the profound melodic tradition of these chorales. They have the largely unexplainable power of bypassing our intellects and going straight to our hearts and spirits, with a message of hope and of consolation.



Christmas with Bach

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

BachTalk: A Walk in Bach's Shoes with Anne Laver

Thursday, January 12 at 7 P.M.

The Little Organ Book

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

Program

Unser Leben ist ein SchattenJohann Bach (1604-1673)

Fürchte dich nicht.....Johann Christoph Bach (1642-1703)

Was Gott tut, das ist wohlgetan..... Johann Pachelbel (1643-1706)

Der Gerechte, ob er gleich zu zeitlich sterben.....Johann Christoph Bach

Ich lasse dich nicht Johann Sebastian Bach (1685-1750)

Nun treten wir ins neues Jahr Johann Michael Bach (1648-1694)



Instrumental: Herr, du lässest mich erfahren..... Johann Michael Bach

Unser Leben währet siebenzig Jahr..... Johann Michael Bach

Alles was ihr tutDieterich Buxtehude (1637-1707)

Nun hab ich überwunden..... Johann Michael Bach

O Jesu Christ, meins Lebens Licht..... Johann Sebastian Bach

Lieber Herr Gott, wecke uns aufJohann Christoph Bach

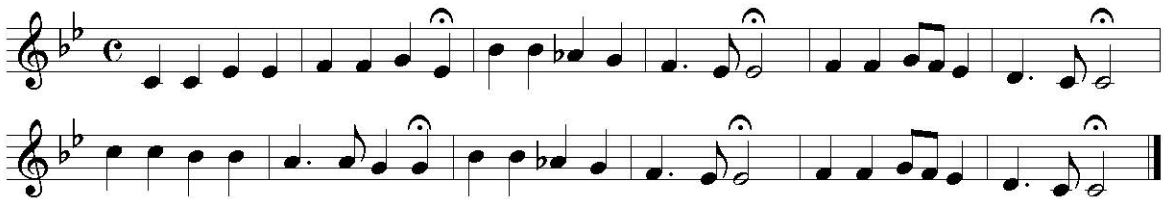
Notes, Texts and Translations

Unser Leben ist ein Schatten Johann Bach (1604-1673)

We begin with a dramatic piece by the oldest of our composers. Johann was the son of Veit Bach, the Hungarian cittern-player who is considered the founder of the musical Bach clan. He was also the uncle of Ambrosius, the father of J. S. Bach. In 'Unser Leben ist ein Schatten', Johann weaves together biblical passages and Lutheran chorales into a spellbinding (and at times chilling) panoply of life and of death and of hopes for the beyond.

Unser Leben ist ein Schatten auf Erden.
Job 8:9

Our life is but a shadow upon earth.



Ich weiß wohl, daß unser Leben
Oft nur als ein Nebel ist,
Denn wir hier zu jeder Frist
Mit dem Tode seind umgeben,
Drum obs heute nicht geschicht,
Meinen Jesum laß ich nicht!

Well I know that often our life
Is nothing more than a mist,
Since here at every moment
We are surrounded with death;
Thus even if today my time does not come,
I am not leaving my Jesus.

Sterb ich bald so komm ich abe
Von der Welt Beschwerlichkeit,
Ruhe bis zur vollen Freud,
Und weiß daß im finstern Grabe
Jesus ist mein helles Licht
Meinen Jesum laß ich nicht!

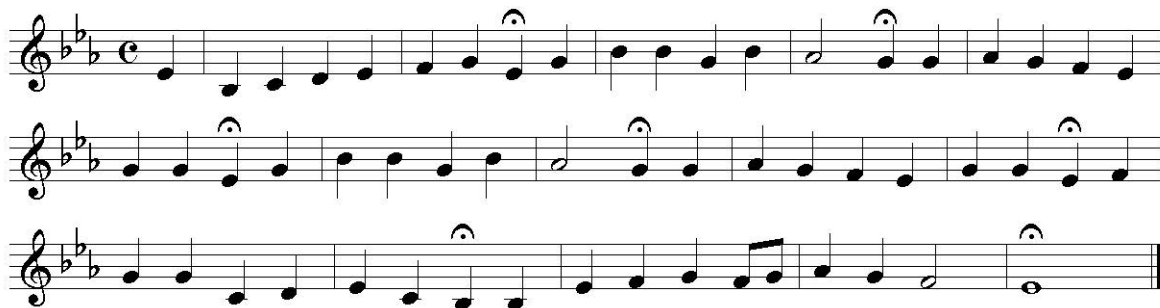
If I die soon, then I will be quit
Of the world's burdens,
Take my rest in complete joy,
And know that in the gloomy grave
Jesus is my bright light—
I am not leaving my Jesus!

*Ach was soll ich Sünder machen, vss. 4, 5; Melody: Anonymous, 1653;
Text: Johann Flittner, 1661*

Ich bin die Auferstehung und das Leben;
Wer an mich gläubet, der wird leben,
Ob er gleich stürbe
Und wer da lebet und gläubet an mich,
Der wird nimmermehr sterben.

I am the resurrection and the life;
Those who believe in me shall live,
Regardless whether they die,
And those living who believe in me
Shall nevermore die.

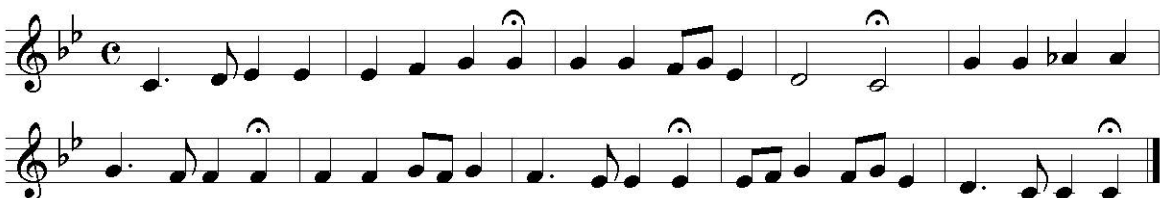
John 11:25-26



Weil du vom Tod erstanden bist,
Werd ich im Grab nicht bleiben
Mein höchste Trost dein' Auffahrt ist,
Todesfurcht kann sie vertreiben,
Denn wo du bist da komm ich hin,
Daß ich stets bei dir
Leb und bin:
Drum fahr ich hin mit Freuden.

Because you rose from death,
I will not stay in my grave.
My highest comfort is your ascension,
Which can drive off fear of death.
For where you are, there I am coming,
So that in your presence I may ever
Have my life and being:
Therefore I depart in joy.

*Wenn mein Stündlein vorhanden ist, vs. 4; Melody: Anonymous, 1569;
Text: Nikolaus Herman, 1569*



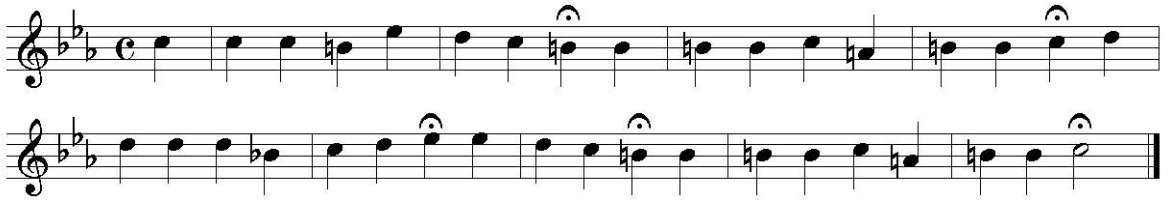
Ach wie flüchtig, ach wie nichtig
Ist der Menschen Leben!
Wie ein Nebel bald entstehet
Und auch wieder bald vergehet,
So ist unser Leben, sehet!

Alas how fleeting, alas how futile
Is human life!
Like a mist it arises quickly
And just as quickly vanishes:
That's our life—just look!

Ach wie nichtig, ach wie flüchtig
Sind der Menschen Sachen!
Alles, alles was wir sehen,
Das muß fallen und vergehen
Wer Gott fürcht, bleibt ewig stehen.

Alas how futile, alas how fleeting
Are human affairs!
All, all that we see,
All must collapse and vanish—
Whoever fears God will be standing forever.

Ach wie flüchtig, ach wie nichtig, vss. 1, 13; Melody & text: Michael Franck, 1652



Ach Herr lehr uns bedenken wohl
Daß wir sind sterblich allzumal,
Auch wir allhier keins Bleibens han,
Müssen alle davon,
Gelehrt, reich, jung oder schön:
Müssen alle davon.

Ah Lord, teach us to ponder carefully
That we are inescapably mortal,
Also that here we have no abiding,
But must all be gone from here,
The learned, rich, young, or beautiful:
All must be gone from here.

Ich hab mein Sach Gott heingestellt, vs. 7; Melody: Anonymous, c1500; Text: Johann Leon, 1589

Fürchte dich nicht.....Johann Christoph Bach (1642-1703)

Johann Christoph was the cousin of Ambrosius, Bach's father. J. S. Bach referred to him as 'the profound composer'. Here we have a sequence of texts from old testament to new testament to an early Lutheran chorale. As opposed to our opening piece, the emphasis here is on comfort and confidence in Jesus' presence. The chorale melody, which appears in the soprano voice partway through the piece, seems to bring him to vivid musical life.

Fürchte dich nicht, denn ich hab' dich erlöst,
ich hab' dich bei deinem Namen gerufen,
du bist mein.

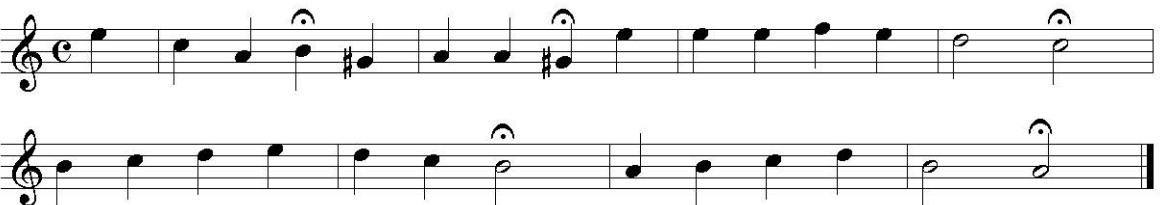
Isaiah 43:1

Be not afraid, for I have redeemed you,
I have called you by your name,
You are mine.

Wahrlich, ich sage dir:
Heute wirst du mit mir im Paradies sein.

Luke 23:43

Truly, I say to you:
Today you will be with me in paradise.



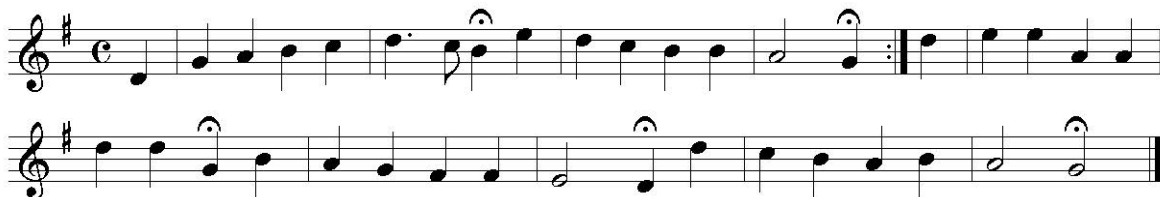
O Jesu du, mein Hilf und Ruh,
ich bitte dich mit Tränen:
Hilf, daß ich mich bis ins Grab
nach dir möge sehnen.

O Jesus, you, my help and rest,
I ask you tearfully:
Help me, so that even unto the grave
I might long for You.

O Traurigkeit, O Herzeleid, vs. 8; Melody: Anonymous, 1628; Text: Johann Rist, 1641

Was Gott tut, das ist wohlgetan Johann Pachelbel (1643-1706)

Pachelbel is of course most famous for his 'Canon in D'; but he was a wonderful composer of many and diverse pieces. He was well-known to the Bach family in Eisenach; through his works he was certainly an influence upon the young J.S. Bach, whose musicianship and taste were also no doubt shaped to some extent by his older brother, who had studied with Pachelbel. Our sample of Pachelbel's music is a cantata 'per omnes versus', brilliantly setting to music each of the six verses of the joyful chorale.



1. Was Gott tut, das ist wohlgetan!
Es bleibt gerecht sein Wille;
Wie er fängt meine Sachen an,
Will ich ihm halten stille.
Er ist mein Gott, der in der Not
Mich wohl weiß zu erhalten,
Drum laß' ich ihn nur walten.

1. What God does that is done well!
His will remains just
However he deals with my affairs.
I want calmly to place my whole trust in him
He is my God, who in my troubles
knows well how to support me,
therefore I let him alone rule over me.

2. Was Gott tut, das ist wohlgetan!
Er wird mich nicht betrügen,
Er führet mich auf rechter Bahn;
So laß' ich mich bengenügen
An seiner Huld und hab' Geduld,
Er wird mein Unglück wenden,
Es steht in seinen Händen.

2. What God does, that is done well!
He will not deceive me;
he leads me along the right way,
so I live content
with his favour and have patience.
He will turn aside my misfortune,
for he has the power to do so.

3. Was Gott tut, das ist wohlgetan!
Er wird mich wohl bedenken;
Er, als mein Arzt und Wundermann,
Wird mir nicht Gift einschenken
Für Arznei; Gott ist getreu,
Drum will ich auf ihn bauen
Und seiner Güte trauen.

3. What God does is done well!
He will take good care of me.
He, as my physician and miracle-worker,
will not give me poison
instead of medicine.
Therefore I want to rely on him
and trust his grace.

4. Was Gott tut, das ist wohlgetan!
Er ist mein Licht und Leben,
Der mir nichts Böses gönnen kann;
Ich will mich ihm ergeben
In Freud' und Leid; es kommt die Zeit,

4. What God does, that is done well!
He is my light, my life
who can have no ill will towards me.
I want to entrust myself to him
in joy and sorrow. The time will come

Da öffentlich erscheinet,
Wie treulich er es meinet.

when it will be clearly apparent
how faithful his intention is.

5. Was Gott tut, das ist wohlgetan!
Muß ich den Kelch gleich schmecken,
Der bitter ist nach meinem Wahn,
Laß' ich mich doch nicht schrecken,
Weil doch zuletzt ich werd' ergötzt
Mit süßem Trost im Herzen,
Da weichen alle Schmerzen.

5. What God does, that is done well!
If I have to taste the chalice
that I foolishly imagine is bitter,
I shall not let myself be frightened,
since in the end I shall feel delight
and sweet consolation in my heart,
then all sorrows will vanish.

6. Was Gott tut, das ist wohlgetan!
Dabei will ich verbleiben;
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
So wird Gott mich ganz väterlich
In seinen Armen halten,
Drum laß' ich ihn nur walten.

6. What God does that is done well!
I shall keep to this thought;
It may be that on the rough road
I shall be driven by distress, death and misery,
yet God will just like a father!
hold me in his arms
therefore I let him alone rule over me.

Was Gott tut, das ist wohlgetan, vss. 1-6; Melody: Severus Gastorius, 1674;

Text: Samuel Rodigast, 1675

Der Gerechte, ob er gleich zu zeitlich sterbenJohann Christoph Bach

‘The profound composer’ has simply outdone himself in this remarkable motet. Although the text is about death, it is remarkable in its ethereal images of a life beyond turmoil and travails. J.C. Bach has imbued the expressive text with remarkable chromatic harmonies in the section which depicts the difficulties of our lives, and vivid word-painting evokes the happy hastening of the believer as he shuffles off this mortal coil. Bach’s son C.P.E. Bach thought so highly of this piece that he borrowed it for use in his eponymous Cantata 818.

Der Gerechte, ob er gleich zu zeitlich stirbt ist er
doch in der Ruhe.

The righteous, even if he should die before his
time, shall still find peace.

Er gefällt Gott wohl und ist ihm lieb; und wird
weggenommen aus dem Leben unter den
Sündern, und wird hingerücket, daß die Bosheit
seines Verstand nicht verkehre, noch falsche
Lehre seine Seele betrübe. Er ist bald
vollkommen worden und hat viel Jahr’ erfüllet.

He is pleasing to God and dear to him; and is
removed from a life among sinners, and is
transported to where evil shall not cloud his
mind, nor false teaching distress his soul. [His
days] will soon be complete, and he will have
fullfilled many years.

Denn seine Seele gefällt Gott wohl. Darum eilet
er mit ihm aus dem bösen Leben.

His soul is pleasing unto God; he thus hastens
forth with him from this evil life.

Book of Wisdom 4,7-14

Ich lasse dich nicht..... Johann Sebastian Bach (1685-1750)

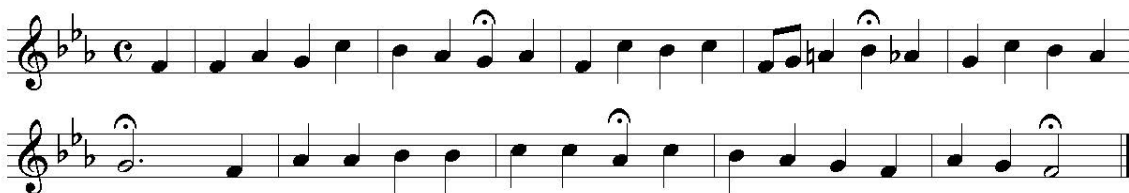
This motet was long attributed to Johann Christoph Bach, but has in recent years been securely attached to our very own Johann Sebastian. Its bipartite text is remarkably brief: An opening antiphonal section in which the protagonist promises over and over again to cleave to Jesus (here an

import into the Old Testament passage), and an ensuing four-voice passage in which the soprano takes up a chorale verse with the same message, while the lower voices accompany with an imitative texture on the Genesis text.

Ich lasse dich nicht,
du segnest mich denn.
[Mein Jesu,] ich lasse dich nicht.
du segnest mich den.

I will not let thee go,
except thou bless me,
[My Jesus,] I will not let thee go,
except thou bless me.

Genesis 32:26



Weil du mein Gott und Vater bist,
Dein Kind wirst du verlassen nicht,
Du väterliches Herz!
Ich bin ein armer Erdenkloß,
Auf Erden weiß ich keinen Trost.

Since you are my God and Father,
You will not forsake your child,
You fatherly heart!
I am a poor clod of earth,
Upon earth I know no comfort.

Warum betrübst du dich, mein Herz, vs. 3; Melody: Anonymous, 1561;

Text: Anonymous, date unknown

Nun treten wir ins neues Jahr Johann Michael Bach (1648-1694)

We close our first set with a bright and optimistic prayer for a blessed new year. A double-choir is employed in an antiphonal texture. Everywhere is optimism and happiness, from the confident calling back and forth to the bright major harmonies, from the progressive closing of the gap between entrances to the warm penultimate section and—best of all—one of the most melodious ‘Amens’ ever.

Nun treten wir ins neues Jahr.
Herr Jesu Christ, uns auch bewahr.
Gib Gnad, daß wir dies ganze Jahr
Zubringen mögen ohn Gefahr.
Gib Glück und Heil,
Gib Fried und ruh,
Hernach die Seligkeit darzu.
Amen.

As we enter this new year,
Lord Jesu Christ, protect us too.
Grant us grace, so that we may be
Kept from danger through the year.
Grant us joy and health,
Grant us peace and quiet,
And blessedness to follow.
Amen.



Intermission

Instrumental: Herr, du lässest mich erfahren Johann Michael Bach
Ach was soll ich Sünder machen Melody: Anonymous, 1653 (see opening chorale)

Continuing on with music of Johann Michael Bach—the brother of Johann Christoph and thus also the cousin of Ambrosius—we feature our double-consort of viols and brass in an instrumental version of a double-choir motet. The chorale featured in the viols is the same as the very first chorale in our program (see above). The brass provides a sort of counterpoise to the chorale, murmuring away in a lower register and preparing and supporting each chorale entrance.

Unser Leben währet siebenzig Jahr Johann Michael Bach

Here we have the textual source for the proverbial ‘three-score years and ten’. The psalmist—whose words are carried by a low ensemble of voices and viols—is focused upon the evanescence of life, and does not refer to the beyond. But J.M. Bach has overlaid onto this solemn ground one of the most uplifting and sustaining chorales of all, the brilliant ‘Herzlich lieb hab ich dich, O Herr’, sung by the top sopranos, and evoking a brilliant atmosphere of confidence and anticipation.

Unser Leben währet siebenzig Jahr
 und wenn's hoch kommt, so sind's achtzig Jahr,
 und wenn's köstlich gewesen ist,
 so ist es Müh und Arbeit gewesen; denn es
 fährt schnell dahin als flögen wir davon.

The days of our years are seventy years,
 or even perhaps as high as eighty years;
 and while it has been precious,
 yet it has also been effort and labor.
 It is soon gone, and we fly away.

Psalm 90:10



Ach Herr, laß dein liebe Engelein
 am letzten Ende die Seele mein
 in Abrahams Schoß tragen,
 den Leib in seinem Schlafkämmerlein
 gar sanft, ohn einige Qual und Pein,
 ruhn bis am Jüngsten Tage!

Ah Lord, let your dear angels
 at my last end carry my soul
 to Abraham's bosom.
 while my body in its narrow chamber of sleep
 so gently, without pain nor torment,
 rests until the last day!

Als dann vom Tod erwecke mich,
 daß meine Augen sehen dich
 in aller Freud, o Gottessohn,
 mein Heiland und genaden Thron,
 Herr Jesu Christ, erhöre mich,
 Ich will dich preisen ewiglich!

Then awaken me from death,
 so that my eyes may see you
 in all joy, o God's son,
 my saviour and throne of mercy!
 Lord Jesus Christ, hear me,
 I wish to praise you forever!

Herzlich lieb hab ich dich, O Herr, vs. 3; Melody: Mathias Gastritz, 1571;

Text: Martin Schalling, 1569

Alles was ihr tutDieterich Buxtehude (1637-1707)

To balance the Pachelbel cantata in our first set, we offer a very different (though similarly joyful) essay in the form by Buxtehude, one of the young Bach's idols. Like our opening piece, the text is assembled from various sources: The old and new testaments, an anonymous sacred poem, and a bright triple-time chorale. Brass and viols join the choir and a bass soloist to produce what can perhaps only be described as a musical romp. The message seems to be, in the words of Saroyan: "In the time of your life, live!"

Refrain:

Alles was ihr tut mit Worten oder mit Werken,
das tut alles im Namen Jesu,
und danket Gott und dem Vater durch ihn.

Colossians 3:17

Whatsoever you do in word or deed,
do all in the name of the Lord Jesus,
giving thanks to God and Father through him.

Aria:

Dir, dir Höchster, dir alleine,
alles, Alleshöchster, dir,
Sinnen, Kräfte und Begier
ich nur aufzuopfern meine,
Alles sei nach aller Pflicht
nur zu deinem Preis gericht.

Helft mir spielen, jauchzen, singen,
hebt die Herzen himmeln,
jubele, was jubeln kann,
laßt all' Instrumenten klingen.
Alles sei nach aller Pflicht
nur zu deinem Preis gericht.

Vater, hilf uns Jesu willen,
laß das Loben löblich sein
und zum Himmel dringen ein,
unser Wünschen zu erfüllen,
daß dein Herz nach Vaterspflicht
sei zu unserm Heil gericht.

Anonymous poem

To you, most high, and to you alone,
All things, all highest, to you,
Will, mind, strength,
To sacrifice unto you wholly,
In all duty may all my ways
Be directed to thy praise.

Help me play, exult and sing,
Lift my heart heavenward,
Rejoice, all you who can,
Let all instruments sound.
Let all be, according to our duty,
Directed to your praise.

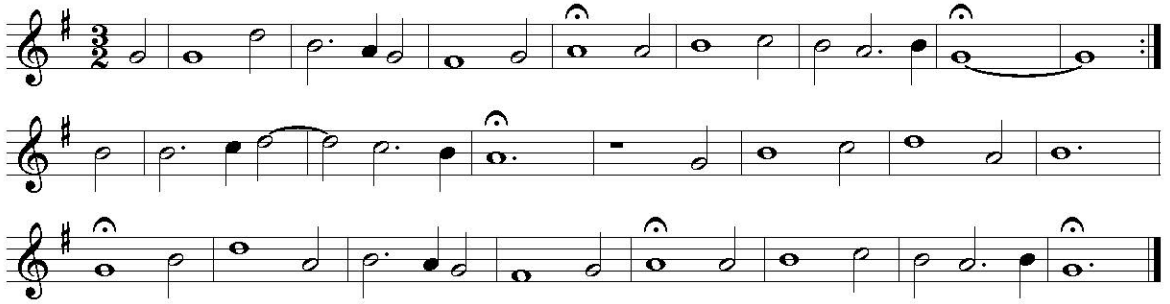
Father, help us by Jesus' will,
Let our praise be praiseworthy
And penetrate to heaven,
To fulfill our wishes,
So that your heart, with a father's duty,
Shall be directed to our salvation.

Arioso:

Habe deine Lust am Herrn,
der wird dir geben,
was dein Herz wünscht.

Psalm 37:4

Delight yourself in the Lord,
and he shall give you
that which your heart desires.



Gott will ich lassen raten,
 denn er all' Ding vermag,
 er segne meine Taten,
 mein Vornehmen und mein Sach',
 den ich's ihm heimgestellt,
 mein' Leib, mein' Seel, mein Leben,
 und was er mir sonst geben:
 er mach's, wie's ihm gefällt.

To God I leave direction
 For He can do all things.
 He blesses my deeds,
 My works and my dealings;
 For to Him I render
 My body, my soul, my life,
 And all he has given me:
 To do with as He please.

Darauf so sprech ich Amen,
 und zweifle nicht daran,
 Gott wird uns all' zusammen
 ihm wohlgefallen lan.
 Drauf streck' ich auf mein Hand,
 greif an das Werk mit Freuden,
 dazu mich Gott bescheiden
 in mein'm Beruf und Stand.

To that I say Amen,
 And I do not doubt thereon,
 God shall all of us together
 allow us to please him.
 So I stretch forth my hand,
 And take up with joy
 That which God allots to me
 in my occupation and position.

Aus meines Herzens Grunde, vss. 6-7; Melody: Anonymous, c1578;

Text: Georg Niede, c1586

Refrain:

Alles, was ihr tut mit Worten oder mit Werken,
 das tut alles im Namen Jesu,
 und danket Gott und dem Vater durch ihn.

Whatsoever ye do in word or deed,
 do all in the name of the Lord Jesus,
 giving thanks to God and the Father by Him.

Colossians 3:17

Nun hab ich überwunden Johann Michael Bach

Here we have a brief motet which is entirely based upon a simple and most moving chorale. At first, the voices adumbrate the chorale melodic lines severally and in conversation; but eventually, about halfway through the piece, the two choirs join together to feature the pure melody, soaring on top of a now four-voice texture, in majestic long notes.



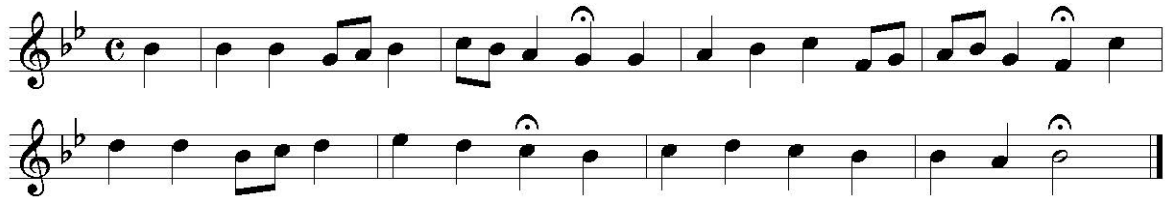
Nun hab ich überwunden
Kreutz, Leiden, Angst und Noth.
Durch dein heilig fünf Wunden
bin ich versöhnt mit Gott.

Now I have overcome
Affliction, suffering, anxiety and distress.
Through your five wounds
I am reconciled with God.

Christus der ist mein Leben, vs. 3; Melody: Melchior Vulpius, 1609; Text: Anonymous, c1608

O Jesu Christ, meins Lebens Licht..... Johann Sebastian Bach

Cantata 118 is an aberration. It is a one-movement piece—pretty much unique among cantatas of the period—and it sets only one verse of a single chorale. The piece mystified scholars for some time, until finally it was decided that the piece is actually a funeral motet. One of the things that shunted it into the cantata category is its independent instrumental accompaniment, not typical of motets of the period. By any name, it is a splendid piece, here performed with cornetti instead of the now-defunct litui. We have added opening and closing chorale verses, drawn from Bach’s cantatas.



Cantata 3, closing chorale:

O Jesu Christ, mein's Lebens Licht,
Mein Hort, mein Trost, mein' Zuversicht,
Auf Erden bin ich nur ein Gast,
Und drückt mich sehr der Sünden Last.

Oh Jesus Christ, my life’s light,
my refuge, my comfort, my confidence,
on earth I am only a visitor
and the burden of sin presses heavily upon me

Cantata [Motet] 118:

Auf deinen Abschied, Herr, ich trau',
Darauf mein' letzte Heimfahrt bau';
Tu mir die Himmelstür weit auf,
Wenn ich beschließ' mein's Lebens Lauf.

I trust in your farewell, Lord,
Upon that I rely for my last journey home;
open wide heaven’s gate for me,
when I complete my life’s course.

Cantata 153, closing chorale:

Wie werd' ich dann so fröhlich sein,
Werd' singen mit den Engelein
Und mit der Auserwählten Schar
Ewig schauen dein Antlitz klar.

How joyful then I shall be,
I shall sing with the angels
and with your chosen flock
forever behold your face clearly.

*Ich fahr dahin, wann es muß sein, vss. 1, 11, 14; Melody: Anonymous, c1455;
Text: Martin Behm, 1610*

Lieber Herr Gott, wecke uns auf.....Johann Christoph Bach

We close with J.C. Bach's lively setting of a liturgical text proper to Advent. Each line of the brief text is vividly portrayed in musical terms, with distinct melodic lines for each text phrase, exciting interplay between the two choirs, broad built-up structures culminating in strong cadences, and a finale which (we hope) will send you off inspired into the preparation period of Advent, a warm and happy Christmas, and a kind and joyous New Year.

Lieber Herr Gott, wecke uns auf,
Daß wir bereit sein wenn dein Sohn kommt,
Ihn mit Freuden zu empfangen;
Und dir mit reinem Herzen zu dienen,
Durch denselbigen, deinen lieben Sohn,
Jesum Christum, unsern Herren. Amen.

Collect for Advent

Beloved Lord God, wake us up,
So we shall be ready when your Son comes,
To receive him with joy;
And to serve you with a pure heart,
Through that same one, your dear Son,
Jesus Christ, our Lord. Amen.



Circa 1600

Directed by Robert Worth

Peg Golitzin
Rebecca Matlick
Dianna Morgan
Esther Rayo

Harriet Buckwalter
Erica Dori
Cinzia Forasiepi
Kristel Kranz
Amanda McFadden

Anthony Aboumrad
Michael Fontaine
Paul Haile
Kristofer Haugen
Ole Kern

L Peter Deutsch
Justin Margitich
Alex Margitich
Tim Marson
Steve Osborn

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

The Whole Noyse

Stephen Escher
cornetto

Richard van Hessel
sackbut

John Thomas
sackbut

Carlo Benedetti
cornetto

Michael Cushing
sackbut

Herbert Myers
curtal, violin, viola

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.

Barefoot All-Stars

Wendy Gillespie
treble viol

Elisabeth Reed
tenor viol

Farley Pearce
bass viol

Julie Jeffrey
alto viol

Peter Hallifax
bass viol

Ever since their legendary 2012 Berkeley Festival debut (a performance of the Gibbons “Cries of London”) the Barefoot All-Stars have been entertaining Bay Area audiences on a regular basis, whenever a fabulous viol consort is called for.



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

Robert Worth is the founding music director of Sonoma Bach. In 2010, he retired as Professor of Music at Sonoma State University, where he taught choral music, early music and many other subjects for 29 years. Bob has a specialty in musicianship training, and for ten years ran the ear-training program at SSU. He was deeply involved in the Green Music Center project in its early years, working with staff and architects on such issues as acoustics, choral performance facilities and the John Brombaugh Opus 9 pipe organ in Schroeder Hall. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982. He and his wife Margaret live on Sonoma Mountain with two Labrador Retrievers.



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