

**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

EARLY MUSIC CHRISTMAS

An English Celebration

Jenni Samuelson, soprano

Steve Escher, cornetto

David Parsons, organ

Sonoma Bach Choir

Directed by Robert Worth

Friday, December 16, 8PM

Saturday, December 17, 8PM

Schroeder Hall, Green Music Center

Sonoma State University

Rohnert Park



John Constable, Salisbury Cathedral from the Bishop's Grounds, 1823.



Southview from cloisters, J.M.W. Turner, 1802



Choir of Salisbury Cathedral J.M.W. Turner 1797

*I will go searching, till I finde a sunne
Shall stay, till we have done;
Then we will sing, and shine all our own day,
With one another play:
His beams shall cheer my breast,
and both so twine,
Till ev'n His beams sing,
and my musick shine.
-George Herbert (1593-1633)*



Presented by Sonoma Bach in association with the Green Music Center

Early Music Christmas: An English Celebration

FEATURING

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Early Music Christmas: An English Celebration

Prophecy

Chorus: And the glory of the Lord (from *Messiah*—1741)

Handel (1685-1759)



Welcome

Carol: Proface! Welcome!

Anonymous—from Ritson Manuscript (late 15th-century)

Introit: Puer natus est nobis (from *Gradualia II*—1607)

William Byrd (c.1540-1623)

Kyrie: Deus creator omnium

Use of Salisbury (11th-century)

Gloria in excelsis Deo (from *Missa feria VI*)

Nicholas Ludford (c.1490-1557)



Small but Mighty

Organ: Gloria tibi trinitas (from *The Mulliner Book*)

John Blitheman (c.1525-1591)

Wolcum Yole! (from *Ceremony of Carols*—1942)

Benjamin Britten (1913-1976)

That yongë child (from *Ceremony of Carols*)

Britten

This little babe (from *Ceremony of Carols*)

Britten



And There was Singing

Carol: Lute-Book Lullaby

Anonymous—from Trinity Lute Manuscript (late 16th-century)

Gradual: Viderunt omnes (from *Gradualia II*)

Byrd

Alleluia verse: Dies sanctificatus (from *Gradualia II*)

Byrd

Sequence: Celeste organum

Use of Salisbury



Heaven and Earth

Cornetto & organ: Ayre 20 (from *Courtly Masquing Ayres*—1621)

John Adson (c.1587-1640)

Recitative: There were shepherds abiding in the fields (from *Messiah*)

Handel

Chorus: Glory to God (from *Messiah*)

Handel

Intermission

Wonderful!

Organ: Ein Kindeken is ons geboren

John Bull (c.1562-1628)

Chorus: For unto us a child is born (from *Messiah*)

Handel



A Band of Angels

Offertory: Tui sunt coeli (from *Gradualia II*)

Byrd

Preface for Christmas Day

Use of Salisbury

Sanctus (from *Mass for four voices*)

Thomas Tallis (c.1505-1585)



Mother and Child

Carol: Ave Maria

Anonymous—from Selden Manuscript (late 15th-century)

As dew in Aprille (from *Ceremony of Carols*)

Britten

The Birds (1935)

Britten (arr. Dan Levitan)

Deo gracias (from *Ceremony of Carols*)

Britten



Grant Us Peace

Carol: Nowell, nowell!

Anonymous—from Selden Manuscript

Agnus Dei (from *Mass for four voices*)

Tallis

Communion: Viderunt omnes (from *Gradualia 2*)

Byrd

Ite missa est

Use of Salisbury



Rejoice in the Dance

Cornetto and organ: Ayre 19 (from *Courtly Masquing Ayres*)

Adson

Aria: Rejoice greatly (from *Messiah*)

Handel

Chorus: His yoke is easy (from *Messiah*)

Handel

Proface!

Why not the usual ‘Welcome’? So glad you asked! The word ‘proface’ is derived from the French ‘bon prou vous fasse’, literally ‘may it do you good.’ The word features largely in the first of the ancient carols you’ll be hearing tonight, and represents our hope that our concert will do you good—at a very minimum, we’d like to take you out of the usual frantic holiday-season muddle for a few hours and cast you back to a simpler time, filled with music of the season, voices together and singly, and magical instruments sounding forth in the clear night air.

This is our fifth annual Early Music Christmas, each one very different, and yet each one highlighting the same story and special moments therein. Perhaps you’re a practicing Christian; or perhaps you’ve fallen away from the church (like me); perhaps you profess a different faith; or perhaps you eschew faith entirely: All are welcome here, and we believe that for all there are myriad rewards in the poems and tales and tunes we’ll be sharing with you.

In particular, for those of you who are non-believers, we invite you to find a ‘hook’ wherever you can. Perhaps it’s the sheer sound of the music; perhaps it’s an interest in early music and its sound-world and special instruments and techniques; perhaps it’s an ability to recognize and connect with the deep and touching events and symbols and myths (‘from before the dawn of time’) about which we sing—the miracles of conception and birth; the tenderness of a mother’s love; the wonders of the heavens and of the earth; the power of praise and celebration; the absolute necessity at times for us to demonstrate our joy and our love and our fellowship by joining with our fellow creatures to send our voices reeling into the cosmos.

Beginning with the idea of an ‘English Celebration’, we have constructed an evening of music for you which draws from several layers. We use movements from the First Part—the Christmas portion—of Handel’s *Messiah* to frame each half of the program. Within this frame, each half contains two sets containing items for the Mass of the Nativity. These items include Sarum chant, drawn from a large body of liturgical song created at and for Salisbury Cathedral beginning in the 11th-century. Also included in our liturgical sets are works of polyphony by Renaissance composers Nicholas Ludford, Thomas Tallis and William Byrd.

Directly in the center of each half of our concert, we present a triptych of pieces by Benjamin Britten, drawing up on his famous Ceremony of Carols, accompanied by harp. And directly in the center of each of these sets of three lies a meditative piece for solo soprano, forming what Friedrich Smend called (in relationship to Bach) the *Herzstück*—literally a centerpiece, figuratively the emotional heart of the matter.

Woven through this essentially symmetrical structure is a selection of soloistic works—carols, ayres and works for solo organ—which provide additional elements of song and dance and reflection and celebration. These are performed from the loft, featuring Jenni Samuelson (soprano), Steve Escher (cornetto) and David Parsons on our wonderful Brombaugh Opus 9 pipe organ.

We are delighted that you’re here to share this music with us in this wonderful space! We hope you enjoy the concert; we invite you to return in 2017 for more great early music; and we wish you, from the heart, the happiest of holidays and a joyful New Year.

--Robert Worth

Notes, Texts, and Translations

Prophecy

We open with the first chorus from *Messiah*, which continues Isaiah's prophecy begun in the tenor recitative ('Comfort ye, my people') and aria ('Ev'ry valley shall be exalted'). Martin Luther King used the same stirring passage in the peroration of his 'I have a dream' speech. Especially notable in Handel's setting is his dramatic representation of the voice of the Lord, first expressed by the tenors and basses, and then (in fairness) by the sopranos and altos. The accompaniments for our selections from *Messiah* have been specially arranged by our organist, David Parsons.

Chorus: And the glory of the Lord (from *Messiah*—1741).....George Frideric Handel (1685-1759)
And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it. (Isaiah 40:5)



Welcome

In the first of four sets presenting the ordinary and proper texts for a Mass of the Nativity, our first English carol, *Proface! Welcome!*, sets the mood and introduces the story. William Byrd's *Introit*, one of several items drawn from the second book of his *Gradualia*, features the text familiar to many Handel's *For unto us a child is born*, with which we open the second half of our concert. Our *Kyrie*, in a troped form (with textual additions), is found in the Use of Salisbury, a massive collection of chant from Salisbury Cathedral compiled beginning in the 11th-century. We segue directly into the lively *Gloria*, set for three voices by Nicholas Ludford, music director at Westminster Chapel in middle of the 16th-century. Ludford's music has an archaic, almost Medieval sound

Carol: Proface! Welcome!.....Anonymous—from Ritson Manuscript (late 15th-century)

Proface! [May it do you good!] Welcome!
This time is born a child, a child of grace,
That for us mankind doth take: Proface!

This holy time of Christmas,
All grief and sin we should release,
And cast away all heaviness. Proface!

A king's son and an emperor,
Is come out of a maiden's tow'r,
With us to dwell with great honor. Proface!

Introit: Puer natus est nobis (from *Gradualia II*—1607).....William Byrd (c.1540-1623)

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

A boy is born to us,
And a son is given to us,
upon whose shoulders authority rests,
and His name will be called
"The Angel of Great Counsel".
Sing to the Lord a new song,
for he has done marvels.

Cantate Domino canticum novum
Quia mirabilia fecit

Gloria Patri, et Filio, et Spiritui Sancto
Sicut erat in principio, et nunc, et semper,
et in secula seculorum. Amen.

Glory to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, and is now, and ever shall be, world without end. Amen.

Kyrie: Deus creator omnium	Use of Salisbury (11 th -century)
Deus creator omnium tu theos ymon nostri pie eleyson.	O God, creator of all things, most benevolent God: have mercy upon us.
Tibi laudes coniubilantes regum rex Christe oramus te eleyson.	To you, Christ, King of Kings, we pray and rejoice together: have mercy.
Laus virtus pax et imperium cui est semper sine fine eleyson.	Praise, strength, peace and power are given to him always and without end: have mercy.
Christe rex unice Patris almi nate coeterne eleyson	Christ, king coeternal and only-begotten of the father: have mercy.
Qui perditum hominem salvasti de morte reddens vite eleyson.	Who saved lost man from death and restored him to life: have mercy.
Ne pereant pascue oves tue Jesu pastor bone eleyson.	Jesus, good shepherd, let not your sheep perish: have mercy.
Consolator Spiritus supplices ymas te exoramus eleyson.	Holy Spirit, the Comforter, we implore you to pray for us: have mercy.
Virtus nostra Domine atque salus nostra in eternum eleyson.	Lord God our strength and salvation in eternity: have mercy.
Summe Deus et une vite dona nobis tribue misertus nostrique tu digneris eleyson.	Great and ever-living God, you had pity on us. Grant your gifts to whom you deem worthy: have mercy.
Gloria in excelsis Deo (from <i>Missa feria VI</i>)	Nicholas Ludford (c.1490-155
Gloria in excelsis Deo.	Glory to God in the highest,
Et in terra pax	and on earth peace
hominibus bonae voluntatis.	to those of good will.
Laudamus te, benedicimus te,	We praise thee, we bless thee,
adoramus te, glorificamus te.	we adore thee, we glorify thee.
Gratias agimus tibi	We give thanks to thee
propter magnam gloriam tuam.	for thy great glory
Domine Deus, Rex coelestis,	Lord God, heavenly king,
Deus Pater omnipotens.	God the Father almighty.
Domine Fili unigenite, Jesu Christe.	The only-begotten Son, Lord Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi,	Who takes away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	Who sittest at the right hand of the Father,
miserere nobis.	have mercy upon us.
Quoniam tu solus Sanctus.	For thou alone art holy.
Tu solus Dominus.	Thou alone art the Lord.
Tu solus Altissimus,	Thou alone art most high,
Jesu Christe.	Jesus Christ.
Cum Sancto Spiritu	With the Holy Ghost
in gloria Dei Patris. Amen.	in the glory of God the Father. Amen.

Small but Mighty

Our prelude is a chant setting by William Blitheman of an antiphon in praise of the holy trinity. The surprising modernity of this meditative Renaissance piece provides a bridge into our first set of works by Benjamin Britten. Britten's *Ceremony of Carols*, originally written for treble voices and later arranged for mixed voices, draws on the texts of several late Medieval carols, which he sets in an inimitable ancient-modern style to harp accompaniment. After the bright opening piece, we feature Jenni Samuelson in a lullaby set to the ancient and mysterious Phrygian mode (with a half-step above the final). We conclude the set with the war-like *This little babe*, in which ever tighter canonic construction conveys the idea of intensifying battle.

Organ: Gloria tibi trinitas (from *The Mulliner Book*).....John Blitheman (c.1525-1591)

Wolcum Yole! (from *Ceremony of Carols—1942*).....Benjamin Britten (1913-1976)

Wolcum be thou hevenè king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,
Wolcum be ye, good Newe Yere,

Wolcum, Twelfth Day both in fere,
Wolcum, seintes lefe and dere.
Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse.
Wolcum be ye that are here,
Wolcum Yole,
Wolcum alle and make good cheer,
Wolcum alle another yere.

That yongè child (from *Ceremony of Carols*).....Britten

That yongè child when it gan weep,
with song she lulled him asleep:
That was so sweet a melody
it passèd alle minstrelsy.

The nightingalè sang also:
Her song is hoarse, and nought thereto:
Whoso attendeth to her song
and leaveth the first: then doth he wrong.

This little babe (from *Ceremony of Carols*).....Britten

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.

His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight;
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

And There was Singing

Another lullaby, this one in a Renaissance setting for voice, cornetto and organ, leads into our second set from the Mass of the Nativity. Returning to Byrd's *Gradualia*, we present texts and music which call forth adoration and rejoicing for the 'great light descended upon the earth.' We return to Salisbury Cathedral for the great sequence for the Nativity, *Celeste organum*, which both recounts the tale and calls us to make music with the heavenly throng. We perform the majestic paired phrases in the traditional antiphonal manner, alternating between women's and men's voices.

Carol: Lute-Book Lullaby.....Anonymous—from Trinity Lute Manuscript (late 16th-century)
Sweet was the song the Virgin sang, Sweet babe, sang she, 'my son, and a Saviour born,
When she to Bethlem Judah came Who hast vouchsafed from on high
And was deliver'd of a son, to visit us that were forlorn':
That blessed Jesus hath to name: Lulla, lulla, lullaby.
Lulla, lulla, lullaby. 'Sweet babe,' sang she,
and rock'd him sweetly on her knee.

Gradual: Viderunt omnes (from *Gradualia* 2).....William Byrd (c.1540-1623)
Viderunt omnes fines terrae salutare Dei nostri. The ends of earth have seen the salvation of God.
Jubilare Deo omnis terra: Rejoice in God, all the earth:
Notum fecit Dominus salutare suum: ante conspectum gentium revelavit justitiam suam. Alleluia. --From The Lord has declared his salvation: his righteousness
Psalm 97 hath he revealed in the sight of the gentiles. Alleluia.

Alleluia verse: Dies sanctificatus (from *Gradualia* 2).....William Byrd (c.1540-1623)
Dies sanctificatus illuxit nobis: A holy day has illuminated us:
Venite gentes, et adore Dominum. Come, people, and adore the Lord;
Quia hodie descendit lux magna super terram. For this day a light has descended upon the earth
Alleluia. Alleluia..

Sequence: Celeste organum.....Use of Salisbury (11th-century)
Celeste organum hodie Today the celestial instrument
sonuit in terra. resounded on the earth.
Ad partum virginis superum cecinit caterva. The heavenly host sang at the birth to the virgin.
Quid facis humana turba, What are you doing, human crowd,
cur non gaudes cum supera? why do you not rejoice with the host above?
Vigilat pastorum cura The shepherd's watchman hears
vox auditur angelica. the voice of the angels.
Cantabant inclita carmina They were singing with a song of celebration
plena pace et gloria. full of peace and glory.
Ad Christum referunt propria nobis canunt ex gratia. They tell us of Christ and sing with their own thanks.
Nec cunctorum sunt hec dona These gifts are not for everyone, but for those whose
sed mens quorum erit bona. minds are disposed to do good.
Nec sunt absolute data Nor are they revealed universally,
sed decenter sunt prolata. but in a seemly way.

Affectus deserat vitia et sic nobis pax est illa quia bonis est promissa.

Junguntur superis terrea ob hoc quidem laus est juncta sed decenter fit divisa.

Gaude homo cum perpendis talia.

Gaude caro facta verbi socia.

Nuntiant eius ortum sidera lucis per indicia.

Ineunt duces gregum lumina bethleem usque previa.

Invenitur rex celorum inter animalia.

Arcto iacet in presepe rex qui cingit omnia.

Stella maris quem tu paris colit hunc ecclesia.

Ipsi nostra per te pia placeant servitia.

Resonent cuncta redempta.

The afflicted man abandons his offences; thus peace is given to us, as promised to the good.

Earth is joined with heaven; our praise is joined with theirs, but may it be sung fittingly.

Rejoice, man, when you consider these things.

Rejoice that the word made flesh is with us.

The rising stars proclaim him through light.

The leaders of the flock follow the lights which precede them to Bethlehem.

The king of heaven is found among the animals.

The king who crowns all was by night in a stall.

O star of the sea, the church worships the son whom you bear.

May we please him, through your holiness.

All which has been redeemed will echo the sound.



Heaven and Earth

After one of John Adson’s sprightly *Courtly Masquing Ayres*, we close our first half (and send you out to the lobby for festive refreshment and fellowship) with Handel’s famous telling of the story of the *Annunciation to the shepherds*. Jenni Samuelson is featured as both the Evangelist and the Angel (this latter is typesetting). The chorus too has a dual role, as the band of heavenly angels and as the people of earth, praying for peace.

Cornetto and organ: Ayre 20 (from *Courtly Masquing Ayres—1621*)..... John Adson (c.1587-1640)

Recitative: There were shepherds abiding in the fields(from *Messiah*).....G.F.Handel (1685-1759)

There were shepherds abiding in the fields, keeping watch over their flocks by night. And lo!,the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:-*Luke 2: 8-13*

Chorus: Glory to God (from *Messiah*).....Handel

Glory to God in the highest, and peace on earth, good will towards men.-*Luke 2:14*



Intermission



Wonderful!

In searching for two solo organ pieces for this concert, I came upon two new-to-me composers. I had heard of John Bull, and actually owned a CD featuring his works ('Basically Bull') played on a Steinway grand, but I had never listened to it. What a revelation! After listening to that CD, upon which I discovered the Blitheman *Gloria tibi trinitas* which found its way into our first half, I followed bread crumbs among recordings of Bull's music until I discovered *Ein Kindeken is ons geboren*, a festive setting of a Dutch Christmas hymn based upon Isaiah 9:6—the very text of the Handel piece for which I wanted a prelude—and not only that, both pieces are in G major. The Messiah movement is an arrangement of an early Italian love duet (*Nò, di voi non vo' fidarmi*), also by Handel, expanded into four voices and with the addition of the transcendent 'Wonderful!' passages.

Organ: Ein Kindeken is ons geboren.....John Bull (c.1562-1628)

Chorus: For unto us a child is born (from *Messiah*).....G.F.Handel (1685-1759)

For unto us a child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace. (Isaiah 9:6)



A Band of Angels

Byrd's offertory, *Tui sunt coeli*, with its magnificent musical depiction of the vast expanse of the heavens and the earth, leads to the Preface for the Nativity, chanted according to the Use of Salisbury by priest and choir. This flows directly into the *Sanctus* from Thomas Tallis' *Mass for four voices*, a little-known masterwork which has been hampered by the extremely low vocal range of the original sources. We have moved the piece up considerably (by a perfect 4th). The effect is dramatic, seeming somehow akin to the impact of the Sistine Chapel ceiling after the famous cleaning and restoration (1979-1994).

Offertory: Tui sunt coeli (from *Gradualia II*).....William Byrd (c.1540-1623)

Tui sunt caeli et tua est terra, orbem terrarum et plenitudinem ejus tu fundasti.

Thine are the heavens and thine is the earth, the world and the fullness thereof thou hast founded.

Justitia et judicium praeparatio sedis tuae.--Psalm 88

Justice and judgment are the preparation of thy throne.

Preface for Christmas Day.....Use of Salisbury (11th-century)

V. Per omnia saecula saeculorum.

V. Forever and ever.

R. Amen.

R. Amen.

V. Dominus vobiscum.

V. The Lord be with you.

R. Et cum spiritu tuo.

R. And with thy spirit.

V. Sursum corda.

V. Lift up your hearts.

R. Habemus ad Dominum.

R. We lift them up to the Lord.

V. Gratias agamus Domino Deo nostro.

V. Let us give thanks to the Lord our God.

R. Dignum et iustum est.

R. It is right and just.

Vere dignum et iustum est, aequum et salutare, nos tibi et ubique gratias agere: Domine, sancte Pater, omnipotens aeternae Deus: Quia per incarnati Verbi mysterium nova mentis nostrae oculis lux tuae claritatis infulsit: ut, dum visibiliter Deum cognoscimus, per hunc in invisibilem amorem rapimur. Et ideo cum Angelis et

Truly it is right and just, good and helpful to salvation, for us always and everywhere to give thanks: Lord, holy Father, almighty, eternal God: For through the mystery of your incarnate word a new light has shone upon the eyes of our mind:, as we recognize God in visible form, we are lifted into love

Archangelis, cum Thronis et Dominationibus, cumque
omni militia caelestis exercitus, hymnum gloriae tuae
canimus, sine fine dicentes:

Sanctus (from *Mass for four voices*).....

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

of the invisible. So with angels and archangels, with
thrones and dominations, with the heavenly army,
we sing a hymn to your glory, endlessly saying:

Thomas Tallis (c.1505-1585)
Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.



Mother and Child

Our carol combines the salutation of the angel Gabriel ('Ave Maria') on the occasion of the Annunciation with English verse in praise of Mary and of her child. Returning then to the music of Britten, we present our women in *As dew in Aprille*, which likens the coming of the child to the coming of the dew, an image from the Advent antiphon *Rorate coeli*. Britten's *The Birds* is a song on a text by Hilaire Belloc, arranged for harp by Dan Levitan; the image (and its musical setting) of the clay birds coming to life and flying away is unforgettable. Finally, in *Deo gracias*, we bid farewell to Britten with his dramatic closing song from *A Ceremony of Carols*, which identifies the conception and birth of Jesus as bringing redemption from the sin of Adam.

Carol: Ave Maria.....Anonymous—from Selden Manuscript (late 15th-century)

Ave Maria, gratia Dei plena.
(Hail Mary, full of God's grace.)
Hail, blessed flow'r of virginity,

That bore this time a child so free,
That was and is and ever shall be.
Ave Maria, gratia Dei plena.

As dew in Aprille (from *Ceremony of Carols*).....Benjamin Britten (1913-1976)

I sing of a maiden that is makèles [matchless]:
King of all kings to her son she ches [chose].

He came also stille there his moder lay,
As dew in Aprille that falleth on the spray.

He came also stille there his moder was,
As dew in Aprille that falleth on the grass.

Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

He came also stille to his moder's bour,
As dew in Aprille that falleth on the flour.

The Birds (1935).....Britten (arr. Dan Levitan)

When Jesus Christ was four years old,
The angels brought him toys of gold,
Which no man ever had bought or sold.

And blessed them till they flew away:
Tu creasti Domine. [You created them, Lord.]

And yet with these he would not play.
He made him small fowl out of clay,

Jesus Christ, thou child so wise,
Bless mine hands and fill mine eyes,
And bring my soul to paradise.

Deo gracias (from *Ceremony of Carols*).....Britten

Deo gracias! [Thanks be to God!]
Adam lay ibounden, bounden in a bond;
Four thousand winter thought he not too long.
Deo gracias!
And all was for an appil, an appil that he took,
As clerkes finden written in their book.

Deo gracias!
Ne had the appil take ben, the appil take ben,
Ne hadde never our lady a ben hevene quene.
Blessed be the time that appil take was.
Therefore we moun [must] singen.
Deo gracias!

Grant Us Peace

The anonymous celebratory carol *Nowell, nowell* introduces our final set from the Mass of the Nativity. The Tallis *Agnus Dei* sets the threefold prayer as three separate sections of music, each beginning with a solemn chordal passage. The final section, with its passionate ‘Dona nobis pacem’ (‘Grant us peace’) and its homophonic final plea, is one of the most moving settings of this text, which so often draws out the very best a composer has to give. The Byrd *Communion* is followed by the valedictory ‘Ite missa est’, based upon the *Celeste organum* heard in the first half of our concert.

Carol: Nowell, nowell!.....Anonymous—from Selden Manuscript (late 15th-century)
Nowell, nowell! That e'er was thrall, now is he free,
Now through a maid both fair and wise, That e'er was small, now great is she,
Now man is made of full great prize; Now shall God deem both thee and me:
Now angels kneel to man's servize; Unto his bliss if we do well: Nowell!
And at this time all this befell: Nowell! Nowell, nowell!

Agnus Dei (from *Mass for four voices*).....Thomas Tallis (c.1505-1585)
Agnus Dei Lamb of God
qui tollis peccata mundi, who takest away the sins of the world,
miserere nobis. have mercy on us.
Agnus Dei Lamb of God
qui tollis peccata mundi, who takest away the sins of the world,
miserere nobis. have mercy on us.
Agnus Dei Lamb of God
qui tollis peccata mundi: who takest away the sins of the world:
Dona nobis pacem. Grant us peace.

Communion: Viderunt omnes (from *Gradualia* 2).....William Byrd (c.1540-1623)
Viderunt omnes fines terrae salutare Dei nostri. The ends of the world have seen salvation of God.

Ite missa est.....Use of Salisbury (11th-century)
Ite missa est. Go, the mass is finished.
Deo gratias. Thanks be to God.



Rejoice in the Dance

Another Adson Ayre sets the mood for our final Handel set—the hortatory soprano aria *Rejoice greatly*, with its roulades of joy and shouts of triumph, followed by Handel's closing piece for Part I of *Messiah*, and our farewell to you: *His yoke is easy*, the ultimate light-touch, feel-good, keep-on-trucking chorus.

Cornetto and organ: Ayre 19 (from *Courtly Masquing Ayres*).....John Adson (c.1587-1640)

Aria: Rejoice greatly (from *Messiah*)..... G.F.Handel (1685-1759)
Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem; Behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9:9-10)

Chorus: His yoke is easy (from *Messiah*).....Handel
His yoke is easy; and His burthen is light. (Matthew 11:30)

Sonoma Bach Choir

Directed by Robert Worth

Bonnie Alexander	Ben Ford	Matthew McClure	Sue Self
Brian Andersen	Gary Foster	Erin Moore	Lisa Smith
Stephanie Bangs	Mike Hall	Dianna Morgan	Pat Solter
Richard Beebe	David Hanes	Amy Nykamp	Dan Solter
Susan Byers	Kristofer Haugen	John Nykamp	Ron Stevens
Leah Cameron	Faye Heath	Vicki Osten	Katie Stohlmann
Anne Cook	Mark Heerema	Robert Reid	David Stohlmann
Nedra Crowe-Evers	Molly Hogan	Andrew Robart	Mary Tenwinkel
Janice Cunningham	Kathy Jones	Bruce Robinson	Beth Thomlinson
Jayne DeLawter	Ole Kern	Laura Sawyer	Dale Trowbridge
Margaret Field	Tom Lois	Anne Schaefer	

After receiving a B.A. degree at Luther College, **Stephen Escher** did post-graduate work at the University of Iowa. In Europe, Mr. Escher studied in Bologna with cornettist Bruce Dickey and performed with the Taverner Players and The Whole Noyse. He is a founding member of The Whole Noyse and has performed with numerous ensembles in the U.S., Canada and Mexico including performances with Tesseract and His Majestys Sagbutts and Cornetts. Stephen has made two recordings in London with Andrew Parrott and the Taverner Players for EMI and can also be heard on recordings with the Vancouver Cantata Singers, ABS, Magnificat, Angelicum de Puebla and The Whole Noyse.

Dan Levitan holds contracts as the Principal Harpist with three professional orchestras: Santa Rosa Symphony, Marin Symphony, and the Symphony Silicon Valley in San Jose. He is the "first call" harpist with the San Francisco Opera. He regularly performs for the San Jose Chamber, Mission Chamber, UC Berkeley Symphony orchestras and is sought after as a soloist by numerous other orchestras, choirs, and ensembles throughout northern California. As a teacher and coach, he was appointed the harp instructor at Sonoma State University and UC Berkeley. He coaches for Young People's Symphony (Berkeley) as well as California Youth Symphony (mid-peninsula and south bay).

David Parsons, a native of Pennsylvania, is a graduate of Princeton, Northwestern and Cambridge Universities, and of Trinity Evangelical Divinity School (Illinois). His organ teachers have included Carl Weinrich, Richard Enright and André Stricker. Prior to pursuing his doctoral studies at the University of Cambridge, he taught organ at the University of Wisconsin at Eau Claire. David served as Organist and Choirmaster of The Round Church, Cambridge (The Church of the Holy Sepulchre), established in AD 1116, and had occasion to accompany daily choral services at Ely, Ripon, Salisbury, Wells, and Winchester Cathedrals. From 1987 to 2004 David was Organist at the First United Methodist Church of Palo Alto, California, where he supervised the refurbishment of the 100+-rank pipe organ and established a monthly organ recital series. He is a Deputy Organist at Stanford University's Memorial Church, and is Curator of

the Organs at Schroeder Hall at Sonoma State University. In his home teaching studio in Sebastopol (Sonoma County) he and an organ builder friend have built a substantial pipe organ. He welcomes interested groups to come to see and play it.

Harpist **Randall Pratt** received his training from Anne Adams in San Francisco, Marcel Grandjany at the Juilliard School, and Susann McDonald at the University of Arizona. He also studied with Hans Jacobs at the Hamburg Conservatory of Music as a Fulbright scholar, with a double major in harp and orchestral conducting. Currently active as a freelance performer, he has held the position of Principal Harp with the San Francisco Ballet Orchestra, Oakland Symphony and the *Baden-Badener Philharmonie* in Germany, as well as Second Harpist with San Francisco Symphony.

Acclaimed by the press as “a gifted and imaginative soprano,” **Jenni Samuelson** is an award-winning soprano with repertoire that includes opera, oratorio and art song as well as musical theater, jazz and contemporary popular forms. She has performed in over 25 lead roles with opera companies throughout the country including the San Francisco Opera Center, Western Opera Theater, Eugene Opera, Opera San Jose, Cinnabar Theater, Chicago Light Opera Works, Townsend Opera Players and The Skylight in Milwaukee. Her signature roles include: Susanna (*The Marriage of Figaro*); Musetta (*La Boheme*); Rosina (*The Barber of Seville*); Despina (*Così fan tutte*); Adina (*The Elixir of Love*); Nanetta (*Falstaff*); Phyllis (*Iolanthe*) and Johanna (*Sweeney Todd*). Concert appearances have been equally varied and include: *Bachianas Brasileiras No. 5* by Villa Lobos; *Dona Nobis Pacem* by Vaughan Williams; Bach’s *Magnificat* and *Christmas Oratorio*; Handel’s *Messiah*; Mendelssohn’s *Elijah*; Beethoven’s *Symphony #9*; Mozart’s *Requiem* and *C Minor Mass*; Monteverdi’s *Vespers* and *Gloria* and Haydn’s *Lord Nelson Mass* and *Mass in time of War*. She has performed with the Carmel Bach Festival, San Francisco Chorale, Sonoma Bach, Merced Symphony, Santa Rosa Symphony and Brookline Chorus in Boston. She is an active recitalist and consummate chamber musician having performed many works including the Brahms *Liebeslieder Waltzes*; Bach’s *Coffee Cantata*; Berio’s *Folk Songs* and the world premiere of *Return Receipts* by Amanda McTigue and Jeff Langley. She received her Master of Music in Vocal Performance from Northwestern University. From 1999-2005, she served on the voice faculty at Sonoma State University. She currently teaches for the Global Arts Studies Program at the University of California, Merced.

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 and many other subjects for 27 years. He is the founding Music Director of Sonoma Bach. In addition to his work in the fields of choral and early music, Bob has a specialty in musicianship training, and for ten years ran the ear training program at SSU. He is a composer and arranger of both choral music and jazz, and his vocal jazz arrangements have been performed by many groups throughout California and beyond. He was deeply involved in the Green Music Center project in its early years, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.

Disposition of the Organ

John Brombaugh & Associates Opus 9, 1972
Built for Ashland Avenue Baptist Church, Toledo, Ohio

Manual compass: 56 notes
Pedal compass: 30 notes
Mechanical action
88 mm wind pressure
20 Stops
29 Ranks
1248 Pipes
Tremulant to the entire instrument
Temperament: Kellner at A440

GREAT ORGAN I

16' Bourdon
8' Praestant I-II
8' Holpij
4' Octave
4' Spielflote
2' Octave
III-X Mixture
8' Trumpet

RÜCKPOSITIVE ORGAN II

8' Gedackt
4' Praestant
4' Rohrflöte
2' Octave
1 1/3' Quinte
II Sesquialtera
8' Musette

PEDAL ORGAN

16' Subbass
8' Octave
16' Fagot
8' Trumpet (Gt.)

COUPLERS

Rückpositive to Great
Rückpositive to Pedal
Great to Pedal

John Brombaugh's Opus 9, successfully brought to the American organ scene a number of "firsts", which were to have a lasting impact not only upon American organ building, but also upon the music making of countless organists who have been shaped by its distinctive qualities over the past decades. Some of those "firsts" are:

- the sound of hammered lead (82 percent) pipes, voiced in the manner similar to that of the Dutch Renaissance, giving the sound a very strong "vocal quality, rich in fundamental tone, and intense with "a certain airiness," even a "sandy" quality
- the warm brilliance of the plenum, or principal ensemble of the organ, designed according to the tonal concept of the Renaissance *Blockwerk*, sounding both forceful and sweet and not overlaid with high pitches
- the successful realization of the smooth, quick-sounding, and somewhat dark quality of the north-European red stops, allowing increased understanding of older practices using reeds in combination with other stops
- the use of suspended action in a full-sized instrument, for both the Great and the Rückpositive
- the particular approach to design of the case, stressing classical proportions, the use of high-quality solid woods, and the use of a decorative scheme – especially the moldings, pipe shades, and embossed pipes – all of which aspects draw heavily upon Renaissance traditions, but seek to further, rather than reproduce them

Brombaugh's methods of construction revolutionized American organ building in the twentieth century, and his instruments were installed internationally, as far away as Sweden and Japan. Brombaugh organs have been influential to both organ builders and organists, defining many aspects of the historically informed American organ in the late twentieth century. This organ provides a vital centerpiece for North German Baroque music: built in historic Netherlandish-North German style, it is a landmark instrument in this country, both as a profoundly convincing medium for a great repertory, and for the breadth and depth of its sheer beauty and musicality.

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Steven Yeager

Up to \$99

Anonymous (2)

In Honor of Jayne Delawter

In Memory of John Kramer

Dana Alexander

Richard Aslin

Barbara Oski Bean

Bill Boorman

Linda Lee Boyd

Elinore Burnside

Gail Cafferata

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Diane Osten

Richard Pan

Walter Peterson

Teri Reynolds

Emily Roeder

Raye Lynn Thomas

Eugene Shapiro

Vernon Simmons

Susan Stewart

Bryce Moore Sumner

Thomas Vogler

Lee Wallace



Nativity and The Annunciation, Don Silvestro dei Ghedarducci, 1395

