

**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

A GRATEFUL HEART

*Songs of Praise
and Thanksgiving*

Circa 1600

Live Oak Baroque Orchestra
Young People's Chamber Orchestra

Directed by Elizabeth Blumenstock,
Aaron Westman and Robert Worth

Friday, November 18, 8PM
Saturday, November 19, 8PM

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



Jan Brueghel the Elder, *Adam and Eve in the Garden of Eden*, 1615.



Presented by Sonoma Bach in association with the Green Music Center

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FEATURING

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A Grateful Heart: Songs of Praise and Thanksgiving

The winds will blow

- Lauda Jerusalem (Psalm 147: 12-18).....Gregorian Ps. tone 3
Confitemini Domino (Ps. 118: 1, 5-6).....Jean Mouton (c.1459-1522)



Sowing with tears, reaping with joy

- Organ: O Dieu, donne-moy deliverance (Ps. 140).....Claude Goudimel (c.1516-1572)
Aus tiefer Not (from Ps. 130, paraphrased by M. Luther).....Heinrich Schütz (1585-1672)
Die mit Tränen säen (Ps. 126: 5-6).....Schütz
Ein feste Burg ist unser Gott (from Ps. 46, paraphrased by M. Luther).....Schütz



Blow the trumpet in the new moon

- Organ: O Dieu, donne-moy deliverance (Ps. 140)-Var. 1...Jan Pieterszoon Sweelinck (1562-1621)
Sing joyfully (Ps. 81: 1-4)..... William Byrd (c.1540-1643)
My shepherd is the living Lord (Ps. 23).....Thomas Ravenscroft (c.1592-c.1635)
O how amiable are thy dwellings (Ps. 84:1-2, 13).....Thomas Weelkes (1576-1623)
All people that on earth do dwell (Ps. 100: 1-4).....John Dowland (1563-1626)



Out of the darkness and into the light

- Organ: O Dieu, donne-moy deliverance (Ps. 140)—Variation 2.....Sweelinck
De profundis (Ps. 130).....Ludwig Senfl (c.1490-1543)
Cantate Domino (Ps. 96: 1-3).....Sweelinck



Gone up with a shout!

- Organ: O Dieu, donne-moy deliverance (Ps. 140)—Variation 3.....Sweelinck
Omnes gentes plaudit manibus (Ps. 47: 2-6).....Giovanni Gabrieli (c.1555-1612)


INTERMISSION


Justice like a mighty river

Beatus vir (Ps. 112).....Antonio Vivaldi (1678-1741)
Soloists: Dianna Morgan, soprano; Lauren Haile, soprano; Shawna Miller, alto



The birds in the sky and the fish in the sea

Organ: O Dieu, donne-moy deliverance (Ps. 140)—Variation. 4.....Sweelinck
Heil, Heil dem Mann (Ps. 1: 1-3).....Samuel Mareschal (1554-c.1640)
Herr unser Herrscher (Ps. 8).....Samuel Scheidt (1587-1654)
Soloists: Dianna Morgan, soprano; Lauren Haile, soprano
Lobet Gott im Himmelreich (Ps. 150).....Mareschal



God bless us, every one

Organ: O Dieu, donne-moy deliverance (Ps. 140)—Variation 5.....Sweelinck
Cantata 196: Der Herr denket an uns (Ps. 115:12-15).....Johann Sebastian Bach (1685-1750)
Soloists: Dianna Morgan, soprano; David Stohlmann, tenor; Dan Solter, bass

1. Sinfonia
2. Chorus: Der Herr denket an uns
3. Soprano solo: Er segnet, die den Herrn fürchten
4. Tenor-Bass duet: Der Herr segne euch
5. Chorus: Ihr seid die gesegneten des Herrn

WELCOME!

Thank you so much for coming to our concert, ‘A Grateful Heart: Songs of Praise and Thanksgiving.’ At this time of year, and perhaps more now than ever, it seems that it’s important for us to examine what’s good in our lives, to be thankful for all of that, and to think about what we might do to make things better for ourselves and for others. This concert is designed in that spirit—and also designed around a theme which was near and dear to the heart of my mother, Jean W. Reyes, who died several years ago. We always knew that Jeanie was a big gratitude person; but we had no idea! In sorting through all of her many books and clippings and writings and musings, we have discovered a plethora of materials relating to gratitude and to its centrality in leading a good life. And we try our best to follow her inspiring lead.

The Book of Psalms covers a lot of ground, but gratitude is one of its central themes, along with the need to constantly render praise—which is, of course, another way of expressing gratitude. This ancient volume of Hebrew writings, even at this great distance and through the vagaries of transmission and translation, can speak directly and vividly to us of the gifts we have been given, and provides a path—indeed, an inspiration—for us to follow in looking outside ourselves for the source of these gifts. Belief matters less here, I think, than a sense that we are not the center of the world—that we have been provided for—that a kindness and plenitude exists in the universe, and that we do well *for ourselves and for others* each time we acknowledge this truth.

Music is ever-present in the Book of Psalms. King David was said to be an instrumentalist, singer and composer, and the courts rang with musical sounds. Many instruments and songs are described in the psalms, often with great imagination and energy. Though we cannot know exactly how the psalms sounded in their original musical settings, we can know that music was expected—and has it ever been provided!

By the time music began to be notated on paper (late in the first millennium), psalms had been sung to tunes passed down orally for many centuries. Since that time, the development of psalm-singing (and of instrumental accompaniment thereto) has tracked the development of musical styles right up to the present day. Composers—no matter where they stand on religion—love the psalms for their poetic eloquence, for their embodiment of a wide range of emotion and of human experience, and for their very musicality.

We offer tonight a sampling of psalm compositions from our European musical heritage, beginning with an antiphonal rendering of a psalm in the traditional Gregorian style, through early- and high-Renaissance motets, psalter settings designed for group singing, large polychoral compositions and organ variations, right up to the early 18th-century cantata. We have organized this music according to themes inherent in the psalms themselves, creating sets which provide an extended meditation on a subject, or which progress from one aspect or emotion (for example, a desperate outcry) to another (rescue from adversity) to another (celebration and—yes—thanksgiving).

The singers of Circa 1600 and the players of Live Oak Baroque Orchestra are delighted to be joined by the talented instrumentalists of the Santa Rosa Symphony’s Young People’s Chamber Orchestra, who have taken on our two set finales—Giovanni Gabrieli’s grand four-choir motet *Omnnes gentes* and JS Bach’s early (and ecstatic) Cantata 196. Our thanks and congratulations go out to these young musicians.

Elsewhere in this program, you will find more information on the repertoire, along with texts and translations. If you keep looking, you’ll find information about our upcoming concerts—we hope to see you at one of more of them. And in the meantime, on behalf of all of tonight’s performers, I want to again express our *gratitude* that you have come tonight to share this musical journey with us!

-Robert Worth, music director

Notes, Texts, and Translations

We have used the psalm numbering employed in the standard Hebrew Masoretic text, which varies slightly from that used in the Latin Vulgate Book of Psalms.

The winds will blow

We begin with our oldest layer of music: The powerful praise psalm ‘Lauda Jerusalem’, set to the psalm tone for Mode 3. As per tradition, we sing the psalm *a cappella* in antiphonal format, alternating verses between the women and men of the choir. Each verse is adapted to the initial formula, reciting note and termination characteristic of the tone. We append the traditional doxology (‘Gloria Patri et Filio’) set to the same tone, and segue directly into Mouton’s athletic setting of selected verses from Psalm 118, a veritable celebration of prayer answered.

Lauda Jerusalem (Psalm 147: 12-18).....Gregorian psalm tone 3

Lauda, Jerusalem, Dominum:	Praise the Lord, O Jerusalem!
Lauda Deum tuum, Sion.	Praise your God, O Zion!
Quoniam confortavit seras portarum tuarum:	For he strengthens the bars of your gates:
Benedixit filiis tuis in te.	he blesses your children within you.
Qui posuit fines tuos pacem:	He grants peace within your borders:
Et adipe frumenti satiat te.	he fills you with the finest of wheat.
Qui emittit eloquium suum terrae:	He sends out his command to the earth:
Velociter currit sermo eius.	his word runs very swiftly.
Qui dat nivem sicut lanam:	He gives snow like wool:
Nebulam sicut cinerem spargit.	he scatters frost like ashes..
Mittit crystallum suum sicut bucellas:	He hurls down hail like crumbs:
Ante faciem frigoris eius quis sustinebit?	who can stand before his cold?
Emittet verbum suum, et liquefaciet ea:	He sends out his word, and melts them:
Flabit spiritus eius, et fluent aquae.	he makes his wind blow, and the waters flow.
Gloria Patri, et Filio:	Glory be to the Father, and to the Son:
Et Spiritui Sancto.	and to the Holy Spirit.
Sicut erat in principio, et nunc et semper:	As it was in the beginning, now and always
Et in saecula saeculorum. Amen,	World without end. Amen.

Confitemini Domino (Ps. 118: 1, 5-6).....Jean Mouton (c.1459-1522)

Confitemini Domino quoniam bonus:	Give thanks to the Lord, for he is good:
Quoniam in saeculum misericordia eius.	For his mercy endures forever.
De tribulatione invocavi Dominum:	In my trouble I called upon the Lord:
Et exaudivit me..	And He heard me.
Dominus mihi adiutor:	The Lord is my helper:
Non timebo quid faciat mihi homo.	I will not fear what man can do unto me.



Sowing with tears, reaping with joy

We have organized our concert around two intersecting principles: Each set focuses upon a repertoire or a major work, but also speaks to a theme present in the psalm texts. Here we offer a group of pieces which demonstrate the frequent psalm theme of deliverance from adversity. Our prelude is the first of six organ settings of the Genevan Psalter tune for Psalm 140, which is a cry for protection from those who do evil in the world. Martin Luther's great hymn version of Psalm 130—'Out of the depths I cry to you!'—follows, as set by Heinrich Schütz in the Becker Psalter, which provides music for the entire Book of Psalms. We stay with Schütz for the great 10-part, double-choir arrangement of verses from Psalm 126 (later set indelibly by Brahms as the first movement of his German Requiem), featuring powerful depictions of both the depths of grief and the joy which can lie beyond. We conclude with Luther's Reformation hymn to the triumph of good over evil.

Organ: O Dieu, donne-moy deliverance (Ps. 140).....Claude Goudimel (c.1516-1572)

Aus tiefer Not (from Ps. 130, paraphrased by Martin Luther).....Heinrich Schütz (1585-1672)

Aus tiefer Not schrei' ich zu dir,	Out of deep affliction I cry to you,
Herr Gott, erhör' mein Rufen,	Lord God, hear my call;
Dein gnädig' Ohren kehr zu mir,	Turn your merciful ears to me
Und meiner Bitt' sie öffnen!	And open them to my prayer!
Denn so du willst das sehen an,	For if you wish to regard
Was Sünd' und Unrecht ist getan,	All the sin and injustice that is done,
Wer kann, Herr, vor dir bleiben?	Who can, Lord, stand before you?
Und ob Gott wärrt bis in die Nacht	And even if God delays through the night
Und wieder an den Morgen,	And again in the morning,
Doch soll mein Herz an Gottes Macht	Yet still my heart will not doubt
Verzweifeln nicht noch sorgen.	God's power or be anxious.
So thu' Israel rechter Art,	So do, true Israel,
Der aus dem Geist erzeuget ward,	That which is produced from the spirit
Und seines Gott's erharre.	And await your God.

Die mit Tränen säen (Ps. 126: 5-6).....Schütz

Die mit Tränen säen:	Those who sow with tears:
Werden mit Freuden ernten.	Shall reap with joy.
Sie gehen hin und weinen:	They go forth and weep:
Und tragen edlen Samen.	And carry precious seed.
Und kommen mit Freuden:	And return with joy:
Und bringen ihre Garben.	And bring their sheaves.

Ein feste Burg ist unser Gott (from Ps. 46, paraphrased by Martin Luther).....Schütz

Ein feste Burg ist unser Gott,	A mighty fortress is our God,
Ein gute Wehr und Waffen;	A good defense and weapon;
Er hilft uns frei aus aller Not,	He helps us freely out of all distress
Die uns itzt hat betroffen.	That we have now met with.
Der alte böse Feind,	The old evil enemy
Mit Ernst er's jetzt meint;	Earnestly plots against us;
Groß Macht und viel List	Great might and much deceit
Sein grausam Rüstung ist;	Are his fearsome weapons;
Auf Erd ist nicht seinsgleichen.	On earth there is none to match him.

Das Wort sie sollen lassen stahn
 Und kein' Dank dazu haben.
 Er ist bei uns wohl auf dem Plan
 Mit seinem Geist und Gaben.
 Nehmen sie uns den Leib,
 Gut, Ehr, Kind und Weib,
 Laß fahren dahin;
 Sie habens kein' Gewinn;
 Das Reich muss uns doch bleiben.

The enemy shall pay no heed to the Word,
 And give no thanks for it.
 God is with us on the field of battle,
 With his Spirit and his gifts.
 Let them take away from us body,
 Wealth, honor, child, even spouse,
 Let them be taken away;
 They gain nothing by this;
 The kingdom must still remain ours.



Blow the trumpet in the new moon

We begin with the first of Sweelinck's five organ variations on the Genevan Psalter tune for psalm 140. The set which follows includes psalms of joy and comfort, set by four leading composers from the great flowering of English polyphony around the turn of the 17th-century. Byrd's justly famous setting of verses from Psalm 81 celebrates music-making as a means of giving praise, culminating in the vivid, 'in your face' rendering of the line, 'Blow the trumpet in the new moon'. Ravenscroft's touching setting of Psalm 23 comes from his publication of settings of English metrical versions of the entire Book of Psalms; Dowland's version of 'Old Hundredth' comes from the same volume. Our Weelkes selection brings us to another intersection with the Brahms Requiem (4th movement): While very different in style, Weelkes' and Brahms' settings both respond warmly and eagerly and joyfully to the psalm of hope and anticipation.

Organ: O Dieu, donne-moy deliverance (Ps. 140)—Variation.1.....Jan Pieterszoon Sweelinck (1562-1621)

Sing joyfully (Ps. 81: 1-4).....William Byrd (c.1540-1643)

Sing joyfully to God our strength:
 Sing loud unto the God of Jacob!

Blow the trumpet in the new moon:
 Even in the time appointed, and at our feast day.

Take the song, bring forth the timbrel:
 The pleasant harp, and the viol.

For this is a statute for Israel:
 And a law of the God of Jacob.

My shepherd is the living Lord (Ps. 23).....Thomas Ravenscroft (c.1592-c.1635)

My shepherd is the living Lord
 Nothing therefore I need:
 In pastures fair, with waters calm
 He sets me for to feed.

Thy rod, thy staff doth comfort me,
 And thou art with me still.

He did convert and glad my soul,
 And brought my mind in frame:
 To walk in paths of righteousness,
 For his most holy name.

And in the presence of my foes,
 My table thou shalt spread:
 Thou shalt O Lord fill full my cup
 And wilt anoint my head.

Yea though I walk in vale of death
 Yea I will fear none ill:

Through all my life thy favour is
 So frankly showed to me:
 That in thy house for ever more
 My dwelling place shall be.

O how amiable are thy dwellings (Ps. 84:1-2, 13).....Thomas Weelkes (1576-1623)

O how amiable are thy dwellings:
 Thou Lord of hosts!

My heart and my flesh rejoice in the living God.

My soul hath a desire and longing
 to enter into the courts of the Lord:

O Lord God of hosts:
 Blessed is the man
 that putteth his trust in thee. Amen.

All people that on earth do dwell (Ps. 100: 1-4).....John Dowland (1563-1626)

All people that on earth do dwell
Sing to the Lord with cheerful voice:
Him serve with fear, his praise forth tell,
Come ye before him and rejoice.
The Lord ye know is God indeed,
Without our aid he did us make:

We are his flock, he doth us feed,
And for his sheep he doth us take.
O enter then his gates with praise,
Approach with joy his courts unto:
Praise, laud and bless his name always,
For it is seemly so to do.



Out of the darkness and into the light

Here we tie together Swiss and Dutch composers in a dramatic gesture of ascent: From a desperate outcry in the wilderness to trust that prayer will be answered to near-cosmic musical celebration. Sweelinck's second variation on Psalm 140 acts as prelude to the stunning opening of Senfl's 'De profundis'. Rising with the psalm text 'Out of the depths', Senfl leads us through the entire psalm in which he pulls out all the stops of his distinctive style—hypnotically repeating patterns; carefully constructed climbs to climactic moments; rich, sometimes almost modern harmonies; and interlocking rhythmic matrices. Closing the set is Sweelinck's *tour de force* arrangement of verses from Psalm 96, a perennial favorite of composers, who love to explore ways of bringing to musical life the very idea of music-making. (Don't miss our spring concert on this topic!) From the antic opening ('Sing a new song! New song! New song! New song!') to the expansive setting of 'omnis terra' ('all the earth') to the sweeping depiction of 'Glory', the piece is quite simply a romp!

Organ: O Dieu, donne-moy deliverance (Ps. 140)—Variation 2.....Sweelinck

De profundis (Ps. 130).....Ludwig Senfl (c.1490-1543)

De profundis clamavi ad te Domine.
Domine exaudi vocem meam:
Fiant aures tuae intendentes in vocem
deprecationis meae.

Si iniquitates observabis Domine
Domine quis sustinebit.

Quia apud te propitiatio est:
Et propter legem tuam sustinui te Domine.

Sustinuit anima mea in verbum eius:
Speravit anima mea in Domino.

A custodia matutina usque ad noctem:
Speret Israel in Domino.

Quia apud Dominum misericordia:
Et copiosa apud eum redemption.

Et ipse redimet Israel:
Ex omnibus iniquitatibus eius.

Out of the depths I cry to you, Lord:

Lord, hear my voice:
Let thy ears be attentive to the voice of
my supplications.

If you, Lord, will mark sins:
Lord, who shall stand (before you).

For there is forgiveness with you:
And on account of your law, I rely upon You, Lord

My soul has relied upon his word:
My soul has hoped in the Lord.

From the morning watch even until night:
Let Israel hope in the Lord.

Because with the Lord there is mercy:
And with him plentiful redemption.

And he shall redeem Israel:
From all its iniquities.

Cantate Domino (Ps. 96: 1-3).....Sweelinck

Cantate Domino canticum novum:
Cantate Domino omnis terra.

Cantate Domino, et benedicite nomini ejus:
Annuntiate de die in diem salutare ejus.

Sing to the Lord a new song:
Sing to the Lord, all the earth.

Sing to the Lord, bless his name:
Tell of his salvation from day to day.

Annuntiate inter gentes gloriam ejus;
In omnibus populis mirabilia ejus.

Declare his glory among the nations:
His marvelous works among all the people.



Gone up with a shout!

Giovanni Gabrieli and his uncle Andrea Gabrieli were organist-composers at the Basilica of San Marco in Venice. They are especially famous for their contributions to the blossoming of the great Venetian polychoral tradition at San Marco, a style which became famous throughout Europe and drew young composers such as Heinrich Schütz to northern Italy to absorb the style and techniques (and doubtless also to absorb the sunshine and the cuisine—when Goethe went to Italy for the first time, he described his entire previous life as being like a ‘whaling expedition to Greenland’). Gabrieli’s massive 16-part psalm of exaltation is a great example of the Venetian style. Four four-part ‘choirs’ (in our performance, two choirs are sung by Circa 1600, one is played by Live Oak Baroque Orchestra, and one by the Young People’s Chamber Orchestra) toss musical ideas back and forth, building inexorably to ‘tutti’ passages of great power (especially the closing Alleluia—gone up with a shout indeed!).

Organ: O Dieu, donne-moy deliverance (Ps. 140)—Variation 3.....Sweetlinck

Omnes gentes plaudit manibus (Psalm 47: 2-6).....Giovanni Gabrieli (c.1555-1612)

Omnes gentes, plaudite manibus:	Clap your hands, all you peoples:
Jubilate Deo in voce exultationis.	Rejoice in God with a voice of exultation.
Quoniam Dominus excelsus, terribilis:	For the Lord, the most high, is awesome:
Rex magnus super omnem terram.	A great king over all the earth.
Subjecit populos nobis:	He conquered people for us:
Et gentes sub pedibus nostris.	And put nations under our feet.
Elegit nobis haereditatem suam:	He chose our heritage for us:
Speciem Jacob quam dilexit.	The pride of Jacob whom he loves.
Ascendit Deus in jubilo:	God has gone up with a shout:
Et Dominus in voce tubae. Alleluia.	The Lord with the sound of the trumpet. Alleluia.

INTERMISSION

Justice like a mighty river

Changing gears after intermission (but remaining in Venice), we present one of Vivaldi’s many psalm settings written for the young ladies of the Ospedale della Pietà, a sort of high-test girls’ school with a strong emphasis on music, both vocal and instrumental. Scored for strings and voices, this lively setting of Psalm 112 (one of the psalms used in Marian Vespers services) by the Red Priest (yes, he was a redhead) features three treble soloists and a choir which is called upon to reinforce certain dramatic passages and especially to depict the sinners’ gnashing of teeth at the honor accorded to the righteous.

Beatus vir (Ps. 112).....Antonio Vivaldi (1678-1741)

Soloists: Dianna Morgan, soprano; Lauren Haile, soprano; Shawna Miller, alto

Beatus vir, qui timet Dominum:	Blessed are those that fear the Lord:
In mandatis ejus volet nimis.	Who delight in his commandments.
Potens in terra erit semen ejus:	Their progeny will be mighty in the land:
Generatio rectorum benedicetur.	The generation of the upright will be blessed.
Gloria et divitiae in domo ejus :	Wealth and riches are in their houses:
Et justitia ejus manet in saeculum saeculi.	And their righteousness endures forever.

Exortum est in tenebris lumen rectis:
Misericors, et miserator, et justus.

Jucundus homo qui miseratur et commodat:
Disponet sermones suos in iudicio.

Quia in aeternum non commovetibus:
In memoria aeterna erit justus.

Ab auditione mala non timebit:
Paratum cor ejus sperare in Domino.

Confirmatum est cor ejus:
Non commovetibus donec despiciat inimicos suos.

Dispersit dedit pauperibus:
Justitia ejus manet in saeculum saeculi:
Cornu ejus exaltabitur in gloria.

Peccator videbit, et irascetur:
Dentibus suis fremet et tabescet:
Desiderium peccatorum peribit.

Gloria Patri, et Filio:
Et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper:
Et in secula seculorum. Amen.

They rise in the darkness as a light to the upright:
They are gracious, merciful and righteous.

Happy are those who show mercy and lend:
Who conduct their affairs with justice.

For the righteous will never be moved:
They will be remembered forever.

They are not afraid of evil tidings.
Their hearts are firm, secure in the Lord

Their hearts are steady, they will not be moved:
Until they see the defeat of their foes.

They give freely to the poor:
Their righteousness endures forever:
Their horn is exalted in honour.

The wicked see it, and rage:
They gnash their teeth, and melt away:
The desire of the wicked shall perish.

Glory be to the Father, and to the Son:
And to the Holy Spirit.

As it was in the beginning, is now and
Ever shall be, world without end. Amen.



The birds in the sky and the fish in the sea

In the expansive, cosmic mood of Scheidt's setting of Psalm 8, we provide as bracketing pillars Samuel Mareschal's psalter settings of the first and last poems from the Book of Psalms. Psalm 1 beautifully depicts the rewards and quiet joys of a person who delights in truth and justice, and leads a good life; Psalm 150 collects in its verses the celebratory energy—especially as related to music-making—of many preceding psalms of exaltation and joy. The Scheidt is a real journey: Using as a refrain the opening lines of the psalm, this double-choir piece describes the creation of the universe, asks cosmic questions about our place therein, and reminds us that we have been given responsibility for all living creatures, in the air, on the ground, and in the sea. (Listen for the basses to plunge all the way down (Jacques-Cousteau-like) to the sea-floor!)

Organ: O Dieu, donne-moy deliverance (Ps. 140)—Variation 4.....Sweelinck

Heil, Heil dem Mann (Ps. 1: 1-3).....Samuel Mareschal (1554-c.1640)

Heil, Heil dem Mann, der in der Bösen Rat,
Nicht wandelt noch betritt der Sünder Pfad,
Und sich vom Sitz der Spötter weit entfernt!
Dem Manne Heil, der ruhig Weisheit lernet,
Der sich das Recht des Herrn zur Freude macht,
Und sein Gesetz erforschet Tag und Nacht.

Ein Baum, am Bach geplanz't strebt hoch empor,
Bringt Blüt und Frucht zur rechten Zeit hervor,
Steht unentlaubt, mit hoher Pracht geschmücket,
Daß sich in ihm der Wanderer erquicket:
So grünet der Gerechte jederzeit;
Er lebt und wächst, und all sein Tun gedeiht.

Happy are those who do not follow the advice
Of the wicked, nor take the sinners' path,
And keep far away from the seat of scoffers.
Happy those who peacefully learn wisdom,
Who delight in the righteousness of the Lord,
And follow his law day and night.

A tree planted by a stream grows high,
Brings forth fruit in season,
Stands unwithered, bedecked in splendor,
So that in it the wanderer is refreshed:
Even so the righteous are at all times renewed;
They live, and are awake, and all they do prospers.

Herr unser Herrscher (Ps. 8).....Samuel Scheidt (1587-1654)

Soloists: Dianna Morgan, soprano; Lauren Haile, soprano

Herr, unser Herrscher:	O Lord, our sovereign:
Wie herrlich ist dein Name in allen Landen:	How majestic is your name in all the earth:
Da man dir danket im Himmel!	So that you are thanked in heaven!
Dem Munde der jungen Kinder und Säuglinge	Out of the mouths of babes and infants
hast du eine Macht zugerichtet um deiner	you have founded a bulwark because
Feinde willen:	of your foes:
Daß du vertilgest den Feind und den Rachgierigen.	To silence the enemy and the avenger.
Denn ich werde sehen die Himmel,	For I see the heavens,
deiner Finger Werk:	the work of your fingers:
Den Mond und die Sterne, die du bereitest.	The moon and the stars that you have established.
Was ist der Mensch, daß du sein	What are human beings, that you are mindful
gedenkest:	of them:
Und des Menschen Kind, daß du dich sein	And children, that you care
annimmst?	for them?
Du wirst ihn lassen eine kleine Zeit von Gott	Yet you have made them little lower
verlassen sein:	than God:
Aber mit Ehren und Schmuck wirst du ihn krönen.	And crowned them with glory and honor.
Du wirst ihn zum Herren machen über deiner	You have given them dominion over the
Hände Werk:	works of your hands:
Alles hast du unter seine Füße getan.	You have put all things under their feet.
Schafe und Ochsenn allzumal:	All sheep and oxen:
Dazu auch die wilden Tier.	And also the wild beasts.
Die Vögel unter dem Himmel	The birds of the air,
und die Fisch im Meer:	and the fish of the sea:
Und was im Meer gehet.	And whatever lives in the sea.
Herr, unser Herrscher:	O Lord, our Sovereign:
Wie herrlich ist dein Name in allen Landen!	How majestic is your name in all the earth!

Lobet Gott im Himmelreich (Ps. 150).....Mareschal

Lobet Gott im Himmelreich,	Praise the Lord in the kingdom of Heaven!
In sein'm Heiligtum zugleich.	Praise him as well in His Sanctuary!
Lobt ihn in dem Firmament,	Praise him in His firmament.
Da sein mächtig Regiment	There his powerful company
Ist zu sehen mannigfaltig;	Appears numerous;
Lobet seine Wundertat,	Praise his deeds of wonder,
D'raus man zu ersehen hat	From which one can recognize
Seine Majestät gewaltig.	His powerful majesty.
Lobt ihn mit Posaunenklang,	Praise Him with the sound of the trombone,
Und mit fröhlichem Gesang,	And with joyful song,
Psalter, Harf und was noch mehr,	Strings, harp and still more.
Dienen mag zu Gottes Ehr:	Give service to God's honor.
Laßt zu seinem Lob erschallen	Let to His praise be sounded
Pauken, Flöten und was sonst	Timpani, flutes and what is more,

Pfeifen ist und Orgelkunst,
Klingen laßt Gott zu gefallen.

Lobt des Herren Gütigkeit
Durch der Cymbeln Lieblichkeit,
Lobt und preist ihn überall.
Durch der Cymbeln hellen Schall;
Lobt des Herren werten Namen.
Seine Hoheit, Macht und Rath,
Alles was da Odem hat,
Lobt den Herren ewig. Amen!

Let there be fifes and the art of the organ,
Let these sounds please God.

Praise the goodness of the Lord,
With the loveliness of the cymbals,
Laud and praise Him above all;
With the bright sound of cymbals,
Praise the worthy name of the Lord.
His highness, power and counsel,
All that hath breath
Praise the Lord forever. Amen!



God bless us, every one

We close (how could we do else?) with the great JS Bach. Cantata 196 is one of his earliest surviving compositions, probably written during his years in the small Thuringian town of Arnstadt ('Where Bach is Hot!'). Already quite an accomplished organist and composer, he was also quite a character—while in Arnstadt, he was caught in the choir loft with a young woman; he made an unauthorized journey by foot (200 miles!) to hear the great organist Dietrich Buxtehude play in Lübeck; and he fought a sword duel in the public square with a local wind player who objected to Bach's dismissing him as a Zippelfaggotist (a girl-goat bassoonist). But in the midst of all this young-person drama, he was writing spectacular music. Cantata 196 is a wedding cantata, setting several verses from Psalm 115 on the theme of blessings. The delicate opening Sinfonia would make a good wedding march, and each succeeding movement, each in its own inimitable way, calls down blessings upon the happy couple—and upon us all.

Organ: O Dieu, donne-moy deliverance (Ps. 140)—Var.5.....Sweelinck

Cantata 196: Der Herr denkt an uns (Ps. 115:12-15).....Johann Sebastian Bach (1685-1750)

Soloists: Dianna Morgan, soprano; David Stohlmann, tenor; Dan Solter, bass

1. Sinfonia

2. Chorus:

Der Herr denkt an uns und segnet uns:
Er segnet das Haus Israel:
Er segnet das Haus Aaron.

The Lord thinks of us and blesses us:
He blesses the house of Israel:
He blesses the house of Aaron.

3. Soprano solo:

Er segnet, die den Herrn fürchten,
Beide Kleine und Große.

He blesses those who fear the Lord:
Both small and great.

4. Tenor-Bass duet:

Der Herr segne euch je mehr und mehr,
Euch und eure Kinder.

May the Lord bless you more and more:
You and your children.

5. Chorus:

Ihr seid die Gesegneten des Herrn,
Der Himmel und Erde gemacht hat. Amen.

You are the blessed of the Lord:
Who has made heaven and earth. Amen.

Circa 1600

Robert Worth, director

Peg Golitzin
Lauren Haile
Rebecca Matlick
Dianna Morgan

Dana Alexander
Harriet Buckwalter
Cinzia Forasiepi
Shawna Miller

Mark Considine
Michael Fontaine
Kristofer Haugen
Ole Kern

L Peter Deutsch
David Kittelstrom
Justin Margitich
Robert Worth

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.

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director & Aaron Westman, associate director

Elizabeth Blumenstock, violin
Aaron Westman, violin

Maria Caswell, viola
Anna Washburn, viola

William Skeen, cello
Henry Lebedinksy, organ

Led by Baroque violin sensation Elizabeth Blumenstock, LOBO brings sumptuous tone and breathtaking flair to the one-on-a-part string-band repertoire of the 17th-century. Experience Baroque music at its finest—passionately performed by some of the country's finest period instrumentalists, right here in Sonoma County.

Young People's Chamber Orchestra

Aaron Westman, director

Molly Bainbridge, violin
Alex Chui, violin
Robin Gibson, violin
Eva Gomez, violin
Harriet Reed, violin

Miranda Ronan, violin
Madison Alton, viola
Nathan Garcia-Diaz, viola
Monique Anderson, cello

Nicole Dobbins, cello
Ella Hoffman, cello
Maruna Kang, cello
Sophia Martin, bass
Sophia Patrascu, bass

The Young People's Chamber Orchestra, a part of the Santa Rosa Symphony's youth ensembles program, is a conductorless orchestra designed to take accomplished young string players and turn them into well-rounded musicians. During the past three seasons, the group has featured guest soloists/resident artists Midori, Lindsay Deutsch, Elizabeth Blumenstock, and Eric Dahlin, as well as the rock band Trebuchet. YPCO was founded in 1998 by Linda Ghidossi-Deluca, and is currently directed by Aaron Westman.

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster, soloist, and leader with the San Francisco Bay Area's American Bach Soloists and Philharmonia Baroque Orchestra, and is concertmaster of the International Handel Festival in Goettingen, Germany. In Southern California, Ms. Blumenstock is Music Director of the Corona del Mar Baroque Music Festival. Her love of chamber music has involved her in several accomplished and interesting smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, Sarasa, and Trio Galanterie. An enthusiastic teacher, Ms. Blumenstock teaches at the San Francisco Conservatory of Music, the American Bach Soloists summer Festival and Academy, and the International Baroque Institute at Longy. Ms. Blumenstock plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Maria Caswell studied violin & Historically Informed Performance at New England Conservatory in Boston, Massachusetts. She is a founding member of Philharmonia Baroque Orchestra. In addition to Philharmonia, Maria has performed with American Bach Soloists, Jubilate, Santa Rosa Symphony, & Magnificat, among others. She is a member of VOT (Very Old Time) Music, a quintet based in Sebastopol, California. In addition she is an active violin & viola teacher. She lives near the tiny hamlet of Occidental in Sonoma County with her family, two cats, a goat with a Facebook page, & her beloved teapot.

Lauren Haile first moved to Sonoma County to earn her bachelor's in music at SSU in 2003 and has been here ever since. She teaches piano and voice at Music To My Ears in Cotati where she has over 30 private students. She has accompanied and musically directed shows at Cinnabar, Spreckels, The Raven, The Glaser Center and 6th Street Playhouse. You can also find her coaching and accompanying the choirs at Casa Grande High School. On Sundays, she and her husband, Paul, lead the music at SOMA Church Community. Lauren has been a part of the local indie music scene since 2006 where she played alongside her husband in the instrumental rock band Not To Reason Why. More recently, she plays and sings in her band Trebuchet with her husband and two other SSU music alums. She has loved singing Circa 1600 as an alto/second soprano for the last 10 years.

Henry Lebedinsky performs as a historical keyboardist and Irish traditional guitarist across the United States and the United Kingdom, as a soloist and with Agave Baroque, The Sonoma Bach Society, Lutefisk, and The Vivaldi Project. He has also performed with The St. Paul Chamber Orchestra, The Charlotte Symphony, Seraphic Fire, and Boston Revels, among others. With the Seicento String Band, he has been featured on American Public Media's Performance Today, and he has performed live on APM's Pipedreams. With his Celtic band The Beggar Boys, he was featured in the nationally-syndicated NPR holiday special A Carolina Christmas from Biltmore Estate with Kathy Mattea. An avid composer of music for choir and organ, his sacred music is published by Carus-Verlag Stuttgart, with several works forthcoming from Paraclete Press this year. He currently lives in the Seattle area, where he directs the guerrilla performance organization Early Music Underground (www.emuseattle.com) and serves as Music Administrator and Chancel Choir Director at Edmonds United Methodist Church.

Shawna Miller is a northern California girl, born and raised in the North Bay. The years have made her bolder and she has grown older, now a mother to her five year old son, a singing teacher for the past twelve years and a piano player. Mix these genres together and you can easily throw in country, funk and....early music. We're talking old, like really old music from the 15th and 16th century. With an ear as sharp as the acclaimed instrumentalists she plays with and great sight-singing skills, Shawna can keep up with the best of them. You can find her playing solo shows, singing harmony and playing keys in one of her duos (Bear's Belly and Twin Soles), singing lead and playing percussion with her main project (The Honey Dippers), fronting a jazz big band (The Moonlighters) or singing in one of her two early music groups (Circa 1600 and Green Mountain Singers).

Dianna Morgan graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. Dianna made her Carnegie Hall debut after winning First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition and has toured the world as a soprano soloist, most recently in Puerto Rico, Austria, and Hungary. She has been a featured soloist with many west coast groups, and is regularly featured in Sonoma Bach's concert season. Dianna is an active member of Sonoma Bach's community, working as their Executive Director, and singing with the Bach Choir, Circa 1600, and the Green Mountain Consort. She lives in Petaluma with her husband, Chad, and two daughters, Audrey & Brynn.

Grammy-nominated cellist **William Skeen** performs as Principal Cellist with Philharmonia Baroque Orchestra, American Bach Soloists, and Musica Angelica (Los Angeles.) William has also appeared as continuo cellist with the Los Angeles Philharmonic, San Diego Opera, Los Angeles Master Chorale, Pacific MusicWorks (Seattle), Portland Baroque Orchestra, Carmel Bach Festival, the Oregon Bach Festival and Bach Collegium-San Diego. In addition, William has soloed on the viola da gamba with the Dallas Symphony, Los Angeles Master Chorale,

Musica Angelica, Orquestra Nacional de Mexico, and the American Bach Soloists. He is co-founder of the New Esterházy Quartet, whose repertoire includes over 150 string quartets performed exclusively on gut strings. He is represented on over 80 recordings to date

After following folk music as a student, **Dan Solter** started singing with choirs at Harvard and the University of Hawaii. In Sonoma County he learned much from Sonia Tubridy-Morse, Bob Worth with his choirs, and Carol Menke with Cantiamo. Dan & wife Pat live in a forest near Occidental, where their singing can't bother the neighbors.

David Stohlmann is a retired pastor working now for the Council on Aging as a Meals on Wheels Driver in Windsor, a job he has been doing for five and a half years. David has sung with the Bach choir since 1992 and before that with the Sonoma County Chorus (now the Santa Rosa Symphonic Choir) since 1974. He has been a soloist with many groups in the Bay Area singing mostly oratorio specializing in JS Bach especially as Evangelist in the Passions. David's wife, Joyce, is a reading specialist at Steele Lane School in SR; daughter Katie sings in the Bach Choir, and Meg is doctoral student in Choral Conducting at the U. of Washington.

Anna Washburn grew up fiddling in the beautiful state of Maine and now calls the Bay Area home. She performs and records on period violin and viola with Philharmonia Baroque Orchestra, Bach Collegium San Diego, Musica Angelica, and Agave Baroque, and at home in the Bay Area with Live Oak Baroque Orchestra, MUSA, California Bach Society, and Marin Baroque. She is also a founding member of the Sylvestris String Quartet. In addition to her devotion to period performance, Anna also appears on stage with a variety of ensembles, from performing and recording with the pop orchestra Magik*Magik Orchestra with artists like Sting, Chicago, Marilyn McCoo and Billy Davis Jr. of the Fifth Dimension, Gerald Alston of The Manhattaners, John Vanderslice, Third Eye Blind, The Dodos, Dustin O'Halloran, Tin Hat, and Two Foot Yard... to hip hop/opera group Ensemble Mik Nawooj... to the Commonwealth Club's series "Music Matters," where she performed as part of a multi-part lecture series on Mozart's chamber music. Anna can be heard on German pianist Hauschka's album *Foreign Landscapes* and Belgian composer Christina Vantzou's album *No.1*. Anna performs regularly with Symphony Silicon Valley, San Jose Chamber Orchestra and Monterey Symphony and is committed to music education through her active private teaching studio and by coaching and working with young musicians throughout the Bay Area.

Aaron Westman has performed as a soloist, principal player, or chamber musician with Agave Baroque, American Bach Soloists, Berkeley West Edge Opera, Bach Collegium San Diego, El Mundo, Ensemble Mirabile, Live Oak Baroque Orchestra, Los Angeles Master Chorale, Magnificat, Musica Angelica, Musica Pacifica, New Hampshire Music Festival, Pacific Bach Project, Seraphic Fire, and The Vivaldi Project, and he also performs regularly with Orchester Wiener Akademie and Philharmonia Baroque Orchestra. Noted for his "profound playing" (*-Early Music America*), Aaron co-directs the award winning chamber ensemble Agave Baroque, 2014-15 Ensemble in Residence for *Presidio Sessions*, as well as Sonoma Bach's own Live Oak Baroque Orchestra. He has recorded for Hollywood, and on the Dorian/Sono Luminus, VGo Recordings, NCA, and Philharmonia Baroque Productions labels, as well as live on KPFK (Los Angeles), WDAV (North Carolina), BBC, ORF (Austria), and as a soloist on NPR's Harmonia and Performance Today radio programs. He tours worldwide, including two projects starring the actor John Malkovich.

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.

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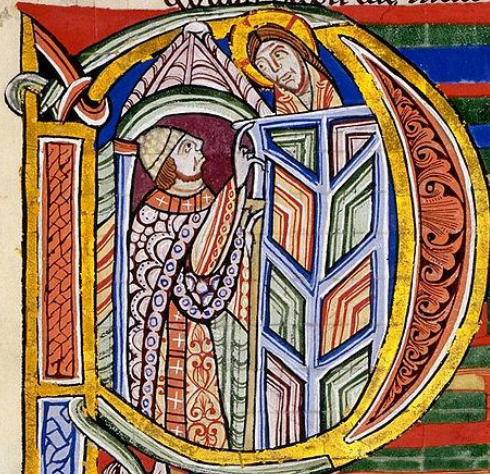
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Lee Wallace

Lumen ad reuelationē gentium:
etiam plebis tue israel.

Oratio dñica



ATERNŪ

qui es in celis:
scificet nōm tuum.
Adueniat regnū tuū.
Fiat uoluntas tua
sicut in celo & in terra.
Panem nr̄m cotidia-
num da nobis hodie.

Et dimitte nobis debita nr̄a: sicut & nos
dimittimus debitoribz nostris. Et ne nos
inducas in temptationē. Sed libera nos a malo. aō.

*Symboli
ap̄tōy*



CREDO
in dēum patrem
omnipotentem
creatorem
caeli & terre.

St. Albans Psalter c. 1120



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BACHTALK

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