



PRESENTS

**SONOMA BACH CHOIR
THE WHOLE NOYSE
LIVE OAK BAROQUE
ORCHESTRA CONSORT**

FRIDAY, DECEMBER 12, 8 PM
St. Andrew Church, Sonoma

SATURDAY, DECEMBER 13, 8 PM
Schroeder Hall, Green Music Center



AN EARLY MUSIC CHRISTMAS:

SONG OF THE MORNING STAR





Hans Memling: Virgin with Child with Musician Angels (1480)



PRESENTS

*EARLY MUSIC CHRISTMAS:
Song of the Morning Star*

FEATURING

Sonoma Bach Choir
The Whole Noyse
Live Oak Baroque Orchestra Consort
Directed by Robert Worth

Friday, December 12, 2014 at 8pm
St. Andrew Presbyterian Church
Sonoma

Saturday, December 13, 2014 at 8pm
Schroeder Hall, Green Music Center
Rohnert Park

Early Music Christmas: Song of the Morning Star

The audience is kindly requested to hold any applause until the end of each grouping.

How Beautifully Shines the Morning Star I

Verse 1: Wie schön leuchtet der Morgenstern vs. I

Phillip Nicolai (1556-1608)

Verse 2: Ei meine Perl', du werte Kron

P. Nicolai; arr. Michael Praetorius (1571-1621)

An Advent Song

Nun komm der Heiden Heiland

Samuel Scheidt (1587-1654)

Songs of Prophecy

Rorate coeli

Jacob Handl (1550-1591)

Ein Kind ist uns geboren

Heinrich Schütz (1585-1672)

Praises of the Virgin Mary

Ave Maria

Ludwig Senfl (1486-1542); based on motet by Josquin des Prez (1450-1521)

Dixit Maria

Hans Leo Hassler (1564-1612)

Magnificat super Ecce Maria et Sidus ex claro

M. Praetorius

Christmas Day

Hodie Christus natus est

H. L. Hassler

How Beautifully Shines the Morning Star II

Instrumental

P. Nicolai; arr. M. Praetorius

Verse 3: Geuß sehr tief in mein Herz hinein

P. Nicolai; arr. M. Praetorius

INTERMISSION

How Beautifully Shines the Morning Star III

Verse 4: Von Gott kommt mir ein Freudenschein

P. Nicolai

Verse 5: Herr Gott Vater, mein starker Held

P. Nicolai; arr. M. Praetorius

Christmas Day

Dies sanctificatus

J. Handl

Angels and Shepherds

Instrumental: Vom himmel hoch

Johann Hermann Schein (1586-1630)

Angelus ad pastores

S. Scheidt

Epiphany

Mirabile mysterium

J. Handl

Ab oriente venerunt Magi

J. Handl

Celebration

Singet und klinget

M. Praetorius

In dulci júbilo

S. Scheidt

How Beautifully Shines the Morning Star IV

Verse 6: Zwingt die Saiten in Cithara

P. Nicolai

Verse 7: Wie bin ich doch so herzlich froh

P. Nicolai; arr. M. Praetorius

Notes

Welcome to our third annual Early Music Christmas! We are delighted that you've joined us in one of our two lovely venues (or—who knows—maybe you've come to both concerts!) to share with us in music of the season.

Song of the Morning Star is inspired by Phillip Nicolai's 1597 hymn "Wie schön leuchtet der Morgenstern" ('How beautifully shines the morning star'), the verses of which—unadorned and in settings by Michael Praetorius—we use as bookends for the halves of our concert. The joy and love and hope contained in this hymn—vividly in its text, and viscerally in its music—lie behind our plan and programming. Against this luminous backdrop, we place the parts of the Christmas story—Prophecy; Virgin Mary; Birth; Angels and Shepherds; Epiphany—as well as songs of welcome and celebration.

To tell the tale, we've selected a group of great Renaissance and early Baroque composers who lived and worked in or near Germany, selecting from their many works for the season.

Our guiding light for this concert, Michael Praetorius was the son of a pastor who had been a pupil of Luther. Dominating his output is the 9-volume *Musae Sioniae* containing 1,244 chorale settings, but he published many others too. His 3-volume treatise *Syntagma Musicum* (1619) is an invaluable compendium of information on German music, musical instruments and performance, based on what he heard and saw in his travels.

Hans Leo Hassler was born in Nürnberg, the son of an organist. He spent his early years studying the Italian musical style with Andrea Gabrieli in Venice. His rich creative work comprises masses, Latin and German motets, chorales and songs as well as instrumental music. In his church music he was influenced by Lassus, whereas his Italian secular music shows his thorough familiarity with the up-to-date style of Vecchi and Marenzio.

Jacob Handl was an Austrian composer of Slovene descent. He sang in the monastery of Melk, in the Vienna court chapel, was choirmaster to the Bishop of Olmutz, and spent most of his life living and working in Prague as organist at S. Johann. The Emperor Rudolf II gave him a privilege to print music and he issued eleven books of church music including sixteen Masses, two Passions and a cycle of music for the liturgical year.

German composer and organist Samuel Scheidt was instructed in music at the local Gymnasium in Halle but went on to study and work with a who's who of composers including Sweelinck, Praetorius, and also Schütz. Scheidt published a wide variety of musical collections including motets, sacred madrigals, instrumental ensemble music, large-scale vocal concertos, and keyboard music. He also earned a reputation as an expert in organ construction and throughout his life he was often called upon to inspect new instruments.

Johann Herman Schein was one of the major figures in the evolution of the baroque *Geistliches Konzert* and the spiritual madrigal. His varied output includes German songs, large-scale Latin and German motets, many spiritual madrigals or *Konzerte* with continuo, secular concertato pieces, dance suites and chorale harmonizations. At first an adherent of the traditional Lassus-inspired *prima prattica*, he quickly came to favor up-to-date Italian styles of emotional declamation.

Born into a family of innkeepers, Heinrich Schütz's very long life-span covers the establishment and early development of baroque style in Germany, and his two visits to Italy had a most significant effect on the direction taken by German music. Apart from the early madrigals and the lost opera *Dafne* all his output was of sacred music and works of the oratorio type and tends towards a synthesis of Italian elements and a German contrapuntal seriousness.

The Sonoma Bach Choir is delighted to welcome once again The Whole Noyse as partners-in-crime for this concert, as well as a stellar continuo section from our very own Live Oak Baroque Orchestra. The rich sounds that the instruments provide, both in unison with and in opposition to the choir, represent another central element in our concert concept, and we're so pleased to have such collaborators!

We hope you enjoy our concert tonight, and we warmly invite you return in the new year for more adventures in early music, culminating in our June, 2015 production of Bach's *Saint John Passion*, which will take place in Schroeder Hall at the Green Music Center. Please see elsewhere in the program for details, and don't hesitate to ask us to put you on our mailing list!

Warmest regards and best wishes for the holidays,

Robert Worth

Note: Please see notes for each piece in the Texts section of this program.

Texts

Notes by Robert Worth

The audience is kindly requested to hold any applause until the end of each grouping.

How Beautifully Shines the Morning Star I

Verse 1: Phillip Nicolai, a pastor in the Westphalian city of Unna, wrote “Wie schön leuchtet die Morgenstern” and “Wachet auf, ruft uns die Stimme” for a tract he penned in the wake of a plague which killed 1300 of his parishioners. Somehow—miraculously—his response to this tragedy was to make a strong statement of love and hope, both in his words and in his music. “Wie schön” became a beloved Advent hymn.

Wie schön leuchtet der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn David zus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz beseßen,
Lieblich, freundlich,
Schön und herrlich, groß und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben!

How beautifully shines the morning star
full of grace and truth from the Lord,
the sweet root of Jesse!
You son of David from the line of Jacob,
my king and my bridegroom,
have taken possession of my heart,
lovely, friendly,
beautiful and glorious, great and honorable,
rich in gifts,
lofty and exalted in splendor!

Verse 2: Michael Praetorius loved the chorale *Wie schön leuchtet die Morgenstern*, and wrote many settings of the hymn for few and for many parts. We feature five of his settings as ‘bookends’ for the two halves of our concert, beginning with this sprightly imitative setting for treble voices (accompanied here by cornetti).

Ei meine Perl', du werthe Kron',
Wahr'r Gottes- und Mariensohn,
Ein hochgebomer König!
Mein Herz heißt dich ein Lilium,
Dein süßes Evangelium
Ist lauter Milch und Honig.
Ei mein Blümlein,
Hosianna, himmlisch Manna,
Das wir essen,
Deiner kann ich nicht vergeßen!

Ah my pearl, you precious crown,
true son of God and of Mary,
a high-born king!
My heart calls you a lily,
your sweet gospel
is pure milk and honey.
Ah my dear flower,
hosanna, heavenly manna,
that we eat,
I cannot forget you!

An Advent song

Nun komm der Heiden Heiland: Scheidt sets the first verse of Martin Luther's great Advent hymn (itself based upon the Gregorian chant, *Veni redemptor gentium*) for 8-part double chorus. His setting features many iterations of each of the four lines of the hymn, tossed back and forth between voices and instruments in many modes and with augmentations, diminutions and fragmentation. The cumulative effect is not exactly that of a prayer, but rather near to a demand for salvation.

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt!
Daß sich wundre alle Welt,
Gott solch' Geburt ihm bestellt.

Now come, Savior of the gentiles,
recognised as the child of the Virgin,
so that all the world is amazed
God ordained such a birth for him.

Songs of Prophecy

Rorate coeli: Handl's masterful 6-part setting of the famous Advent Prose (from the Book of Isaiah) portrays the pouring down of righteousness from the skies vividly and unforgettably. The answering response of the earth—to flower forth the savior—is equally evocative, and repeated for emphasis.

Rorate caeli desuper
et nubes pluant iustum.
Aperiatur terra et germinet salvatorem.

Drop down ye heavens, from above,
and let the clouds pour down righteousness.
Let the earth open and bring forth a Saviour.

Ein Kind ist uns geboren: Heinrich Schütz set the Isaiah text most of us know from Handel's Messiah ('For unto us a child is born') twice, in very different arrangements and voicings. This small-scale work (for four voices and continuo) has a free, soloistic sound, resorting twice to recitative-style passages. The final section ('So shall it be done by the zeal of the Lord Sabaoth'), with its falling lines, chains of dissonance and noble utterance, represents one of the finest, most moving passages Schütz ever wrote (and that's saying a lot!).

Ein Kind ist uns geboren, ein Sohn ist uns gegeben.
Welches Herrschaft ist auf seiner Schulter,
und er heißt Wunderbar, Rat, Kraft, Held,
ewig Vater, Friedefürst;
auf daß deine Herrschaft groß werde
und des Friedes kein Ende
auf dem Stuhle David und seinem Königreiche,
daß ers zurichte und stärke mit Gericht
und Gerechtigkeit von nun an bis in Ewigkeit,
solches wird tun der Eifer des Herren Zebaoth.

A child is born to us, a son is given to us;
Whose governance is upon his shoulders, and
he is called Wondrous, Counsel, Power, Hero,
eternal Father, Prince of Peace;
and his rule will become great,
and there will be no end to its peace
upon the throne of David and his kingdom,
since he will judge and conquer with justice
and righteousness from henceforth to eternity;
so shall it be done by the zeal of the Lord Sabaoth

Praises of the Virgin Mary

Ave Maria: Ludwig Senfl based this work directly upon one of the most famous and beloved works of the Renaissance: The *Ave Maria...Virgo serena* of Josquin Desprez. Senfl expands upon his model both in time (his version is at least three times as long as the original) and musical space (he writes for six voices rather than the original four); yet every section of the Josquin is entirely discernible. Further, Senfl uses his 6th voice (Tenor I) to continually reiterate the opening phrase as a long-note (sometimes very long) *cantus firmus*.

Ave Maria,
Gratia plena:
Dominus tecum,
Virgo serena.

Hail Mary,
Full of grace,
The Lord is with you
Virgin fair.

Ave cuius conceptio
Solemni plena gaudio,
Caelestia, terrestria,
Nova replet laetitia.

Hail whose conception,
Solemn and full of joy,
Newly filled earth and heaven
with happiness.

Ave cuius nativitas,
Nostra fuit solemnitas,
Ut lucifer, lux oriens
Verum solem praeveniens.

Hail whose birth
Became our feast,
As the morningstar, a rising light,
You precede the true sun.

O Mater Dei,
Memento mei. Amen.

O mother of God,
Be mindful of me. Amen.

Dixit Maria: Hassler creates an exquisite miniature on Mary's words from the Annunciation scene, in which she pledges herself freely to the will of the Lord. After the introductory setting of the scene, the Virgin speaks, first haltingly, and then more firmly and joyfully.

Dixit Maria ad angelum:
Ecce ancilla Domini,
fiat mihi secundum verbum tuum.

Mary said to the Angel:
Behold, I am the handmaiden of the Lord,
let it be with me according to your word.

Magnificat super Ecce Maria et Sidus ex claro: In *Megalynodia Sionia* (1611), Michael Praetorius published 16 different settings of the Magnificat (Mary's hymn of praise from the gospel of Luke). As was his custom, he gives numerous suggestions and options for performance, including ways to incorporate other sacred songs into the liturgy, a common Lutheran practice of the time for special occasions. In the present Magnificat (based in part upon two motets by Orlande de Lassus), Praetorius creates a sort of 'Christmas Magnificat' by working in a number of popular carols. Over a century later, Bach was to do much the same thing with the first version of his Magnificat. Because Praetorius' setting supplies only the even-numbered verses of the Magnificat, our soprano soloist, Dianna Richardson, performs the alternate verses in chant.

Magnificat anima mea Dominum
Et exultavit spiritus meus
In Deo salutari meo.

My soul doth magnify the Lord
And my spirit hath rejoiced
In God my savior.

Lobt Gott ihr Christen alle zugleich
In seinem höchsten Thron
Der heut aufscheußt sein Himmelreich
Und schenkt euch seinen Sohn.
Heut schleußt er wieder auf die Tür
Zum schönen Paradies
Der Cherub steht nit mehr dafür
Gott sei Lob Her und Preis.

Praise God all ye Christians
In his highest throne
Who today opens his heaven
And gives you his son.
Today he opens the door again
To lovely paradise
The cherub no longer stands before it
God be praise and glory.

Quia fecit mihi magna
Qui potens est Et sanctum nomen eius.

For he that is mighty hath magnified me
And holy is his name.

Der Spiegel der Dreifaltigkeit
Erleuchtet det Welt Finsterheit
Eia liebe Christenheit
Mit Lobgesang sei du bereit
Mit Fröhlichkeit mit Innigkeit
Dem Kindlein in der Ewigkeit.
Christo incamate
Deo humanato

The mirror of the Trinity
Illuminates the darkness of the world
O, dear Christians
Prepare yourselves with songs of praise
With joy and fervor
For the little child throughout eternity.
Christ is incamate
God in human form

Fecit potentiam in brachio suo
Dispersit superbos mente cordis sui

He hath showed strength with his arm
He hath scattered the proud in the imagination of
their hearts.

Geborn ist Gottes Söhnlein
Zu Bethlehem ein Kindelein
Und liegt in einem Krippelein
Geweunden arm in Windelein.
Schlaf sanft in meines Herzens Schrein
Dein zugerichtetes Wiegelein
Verlaß mich night in Not und Pein
Emanuel mein Brüderlein
Nun laßt uns singen und sein froh
Mit den Spielern in Organo
Und mit den Sängern in Choro
Benedicamus Domino

The son of God is born
A little child in Bethlehem
And he lies in his little manger
Poorly wrapped in swaddling clothes.
Sleep gently in the shrine of my heart
Which is arranged as your little cradle
Do not leave me in distress and pain
Imanuel my little brother.
Now let us sing and be cheerful
With the organ players
And with the singers in chorus
Let us give praise to God

Esurientes implevit bonis
Et divites dimisit in anes.
Freut euch ihr lieben Christen

He hath filled the hungry with good things
And the rich he hath sent away empty.
Rejoice dear Christians

Freut euch von Herzen sehr
Euch ist geboren Christus
Recht gute neue Mär
Es singen nun die Engel
Aus Gottes hohem Thron
Gar lieblich tun sie singen
Fürwahr ein süßen Ton

Sicut locutus est ad patres
Abraham et semini eius in saecula.

Groß und Herr ist Gottes Nam Emanuel
Der Marien verkündigt ist durch Gabriel
Christ erschienn am heutigen Tag in Israel
Von Marie der Jungfrau rein in Bethlehem
Eia, eia!
Gottes Sohn vom Himmelreich
Der runs Menschen worden gleich auf Erden
Geboren ein Kindlein von Marie der Jungfrau rein

Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.

Dem neugeborenen Kindelein
Sei Lob, Preis und Her allein
Das neugeborenen Königs Reich
Mehrt und stärkt sich gewaltiglich
Christ der Herr euch ist geborn
Von Maria auserkom
Bringt wieder was da war verlorn.

Rejoice greatly in your hearts
Unto you is born the Christ
This is very good news
The angels sing unto us
From the Almighty's throne
Exceedingly sweetly do they sing
A truly sweet music

As he promised to our forefathers
Abraham and his seed forever.

Immanuel, great name of God
Which was announced by Gabriel
Has appeared in Israel today
Through the Virgin Mary in Bethlehem
Ah, ah!
God's son from Heaven
Who became like us earthly people
A child born from the pure Virgin Mary

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

To the newborn little child alone
Be praise and honor
The newborn Kingdom
Gains powerfully in size and strength
Christ the Lord is born to you
Fruit of Mary's womb
Brings forth what was lost.

Christmas Day

Hodie Christus natus est: For his Christmas-Day motet, Hassler uses a large complement of forces (10 parts arrayed in two 5-part choirs) and creates a grand and exciting work of celebration and joy.

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.

How Beautifully Shines the Morning Star II

Wie Schön Instrumental: In this gentle 3-part setting, Praetorius distributes the chorale melody mainly between the two upper voices; but the bass is allowed several moments to shine melodically as well. (Yes, the Clydesdales do enjoy their occasional pirouettes!)

Verse 3: The images in this chorale verse, rich with gems and flowers and warming fire, typify the flavor of Nicolai's text—intimate, personal, like a love story between Christ and the believer.

Geuß sehr tief in mein Herz hinein,
Du heller Jaspis und Rubin,
Die Flamme deiner Liebe
Und erfreu' mich, daß ich doch bleib'
An deinem auserwählten Leib
Ein' lebendige Rippe!
Nach dir ist mir,
Gratiosa coeli rosa,
Krank und glimmet
Mein Herz, durch Liebe verwundet.

Pour most deeply within my heart,
you clear jasper and ruby,
the flames of your love,
and make me rejoice, so that I may remain
in your chosen body
a living rib!
Because of you,
gracious rose of heaven,
my heart is sick and smoldering,
wounded with love.

INTERMISSION

How Beautifully Shines the Morning Star III

Verse 4: Here the image of Jesus as a beloved friend, come at long last to comfort us and assuage our fears, is powerfully expressed. Notice especially how the words in the B section ("Take me like a friend...") fit perfectly the two-note rocking motive of the tune.

Von Gott kommt mir ein Freudenschein,
Wenn du mit deinen Äugelein
Mich freundlich tust anblicken.
O Herr Jesu, mein trautes Gut,
Dein Wort, dein Geist, dein Leib und Blut
Mich innerlich erquicken!
Nimm mich freundlich
In dein' Arme, daß ich warme
Werd' von Gnaden!
Auf dein Wort komm' ich geladen.

From God comes to me a light of joy,
when with your dear eyes
you look on me as a friend.
Oh Lord Jesus, my beloved good,
your word, your spirit, your body and blood
refresh me within.
Take me like a friend
in your arms, so that I may become warm
with your grace
To your word I come invited.

Verse 5: In this 4-part setting, Praetorius indulges in two of his favorite ploys—switching metrical feels mid-stream, as at the end of each A section, where he glides into a triple meter; and setting one voice off-beat from the rest, as he does with the tenor in the last line.

Herr Gott Vater, mein starker Held,
Du hast mich ewig vor der Welt
In deinem Sohn geliebet.
Dein Sohn hat mich ihm selbst vertraut,
Er ist mein Schatz, ich bin sein' Braut,
Sehr hoch in ihm erfreuet.
Eia, eia!
Himmlich Leben wird er geben
Mir dort oben!
Ewig soll mein Herz ihn loben.

Lord, God, Father, my mighty hero,
before the world you have
loved me in your son.
Your son has betrothed me to himself,
he is my treasure, I am his bride,
most greatly I rejoice in him.
Ah, ah!
Heavenly life he will give me
in the world above!
My heart shall praise him forever.

Christmas Day

Dies sanctificatus: After a closely-argued opening, with intense, pervasive imitation, Handl gives us paired duets in scurrying notes to represent the people rushing to worship the new-born child. The piece closes with what can only be described (anachronistically, but still...) as a very jazzy 'Alleluia.'

Dies sanctificatus illuxit nobis:
Venite gentes, et adorate Dominum:
Quia hodie descendit lux magna in terris.
Haec dies quam fecit Dominum :
Exultemus et laetemur in ea.

A holy day illuminates us:
Come, people, and adore the Lord :
For today a great light is descended to the earth.
This day which the Lord has made :
Rejoice and be glad in it !

Angels and Shepherds

Vom Himmel hoch—Instrumental: We present Martin Luther's famous four-line Christmas hymn—a huge favorite of later composers, who loved to write variations thereupon—first in unadorned form, and then in Schein's exquisite 5-part setting, with the chorale in the cornetto on top in long notes, accompanied contrapuntally—and to some extent imitatively—by the other four instruments.

Angelus ad pastores: Scheidt's second large-scale setting of the angelic apparition—one of his *Sacred Concerti* of 1622—uses the instrumental ensemble to set the mood. The shepherds, abiding in their fields, keep watch over their flocks: And then are suddenly disturbed and amazed by all these wings and all this song. The double-choir format, which we present as a vocal-instrumental antiphony, adds to the expansive, spatial effect of the scene.

Angelus ad pastores ait:
annuntio vobis gaudium magnum,
quia natus est vobis hodie Salvator mundi.
Alleluia.

The angel said to the shepherds:
I bring you tidings of great joy,
the Savior of the world has been born today
Alleluia.

Epiphany

Mirabile mysterium: Handl's justly famous motet embodies the mystery in the text in most mysterious harmonies—a daring landmark of the time, and certainly a precursor of the radical works, a generation later, of Don Carlo Gesualdo, the Mad Prince of Venosa.

Mirabile mysterium declaratur hodie,
innovantur naturae;
Deus homo factus est;
id quod fuit, permansit,
et quod non erat, assumpsit,
non commixtionem passus neque divisionem.

A wondrous mystery is declared today,
an innovation is made upon nature;
God is made man;
that which he was, he remains,
and that which he was not, he takes on,
suffering neither commixture nor division.

Ab oriente venerunt magi: Another Handl motet on the Epiphany theme, beginning with the appearance of the star ('a light in the darkness') and the arrival at the manger. In the presentation of the gifts, each treasure is named and described in song as well as in words. The concluding joyful 'Alleluia' shares its jazzy feel with the ending of Handl's *Dies sanctificatus* (see above).

Ab Oriente venerunt Magi in Bethlehem
adorare Dominum
et apertis thesauris suis,
pretiosa munera obtulerunt.
Aurum sicut Regi magno,
thus sicut Deo vero,
myrrhae sepulturi eius.
alleluia.

Out of the east came the wise men,
unto Bethlehem to worship the Lord;
and opening their treasury
they offered precious gifts.
Gold, as for a great king,
Incense, as for a true God,
Myrrh for his sepulchre.
Alleluia.

Song and Celebration

Singet und klinget: In his *Puericinium* (1621), Praetorius offers 14 large-scale motets for multiple choirs; each piece features a 4-part choir of boys, and the composer tells us that these are 'training pieces' (!). Here we use the Bach Choir sopranos in place of the boys, accompanied by a choir of 'adulti', an instrumental choir, and our continuo section of violone, theorbo and organ. The piece is based upon the chorale tune known to English and American singers as 'Christ is born on Christmas Day' or 'Joseph dearest, Joseph mine.'

Singet und klinget ihr Kinderlein,
Laßt euch hören mit Gesängelein,
Sagt mit euren Züngelein:
Erschienen ist der Heilige Christ,
der Jungfraun Kind Maria.
Singet ihr lieben Christen all,
Laßt euch hören mit großem Schall,
Habet Fried und Wohlgefalln,
Erschienen ist der Heilige Christ,
der Jungfraun Kind Maria.

Sing and play you children,
Raise your voice in song.
Say with your tongues:
The Holy Christ appeared today,
The child of the maid Mary.
Sing all you dear Christians.
Raise your voice with great noise,
Be at peace and be content,
The Holy Christ appeared today,
The child of the maid Mary.

Eia! Gott ist Mensch geboren heut,
Hat erlöst die Christenheit
von allem Leid.
Heute er erschienen ist,
der Heilige Christ in Israel,
Von Maria säuberlich, elendiglich.
Groß ist sein herrlicher Nam, Emanuel,
Wie das hat verkündt der Engel Gabriel.

Ah! God was born of man today,
Redeemed Christendom
From all suffering.
Today he has appeared,
The Holy Christ in Israel,
Born from Mary, pure and lowly.
Great is his holy name Emanuel,
As has announced the Angel Gabriel.

In dulci jubilo: Scheidt here presents one verse of the famous macaronic hymn in a festive setting for double choir and two cornetti *obligati*, magnificently and increasingly elaborated and ornamented as the piece comes to a close.

In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne
Leit in praesepio;
Und leuchtet wie die Sonne
Matris in gremio.
Alpha es et O!

In sweet rejoicing,
now sing and be glad!
Our hearts' joy
lies in the manger;
And shines like the sun
in the mother's lap.
You are the Alpha and Omega!

How Beautifully Shines the Morning Star IV

Verse 6: Of the seven verses of *Wie schön*, each special and precious, this has to be my favorite, and certainly dear to the heart of all musicians. In fact, it's not too much to say that the flavor and form of tonight's concert derive from this verse: Pluck and play and sing and leap and rejoice!

Zwingt die Saiten in Cithara
Und laßt die süße Musica
Ganz freudenreich erschallen,
Daß ich möge mit Jesulein,
Dem wunderschönen Bräut'gam mein,
In steter Liebe wallen!
Singet, springet,
Jubilieret, triumphieret,
Dankt dem Herren!
Groß ist der König der Ehren!

Pluck the strings on the harp
and let the sweet music
resound full of joy,
so that with dear Jesus,
my most beautiful bridegroom,
in constant love I may make my pilgrimage!
Sing, leap,
rejoice, triumph,
thank the Lord!
Great is the king of honor!

Verse 7: We close with the joyful final verse of the chorale, set once again by Michael Praetorius, this time in a grand 5-part harmonization which breaks eagerly into repeated fragments near the end, and concludes with an incomparable closing phrase in which the basses—we humans—stride confidently upward to meet the divine sopranos coming down to meet us, closing together as one on the final F.

Wie bin ich doch so herzlich froh,
Daß mein Schatz ist das A und O.
Der Anfang und das Ende.
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Des klopf' ich in die Hände.
Amen! Amen!
Komm, du schöne Freudenkrone,
Bleib nicht lange,
Deiner wart' ich mit Verlangen!

How full I am therefore of heartfelt joy
that my treasure is the alpha and the omega,
the beginning and the end.
To his reward he will
take me up to paradise,
and so I clap my hands.
Amen! Amen!
Come, you sweet crown of joy,
do not long delay,
I wait for you with longing.

Come sing the Saint John Passion with the Sonoma Bach Choir!

If you are interested in auditioning for the choir,
please contact Cheryl Moore, Program Administrator,
to arrange an audition.

Rehearsals are held Wednesday evenings and begin in January.

Performances will take place the first weekend in June.

cheryl@sonomabach.org



Sonoma Bach Choir

Directed by Robert Worth

Dianna Richardson, soprano soloist

The **Sonoma Bach Choir** specializes in the music of the Baroque period. Founded in 1991, the group has performed most of Bach's large-scale works for choir and orchestra, including the *Mass in B Minor*, the *Christmas Oratorio*, and the two Passions, as well as many of his sacred cantatas. With the Santa Rosa Symphony, the group has performed works by Charpentier, Beethoven, Brahms, Britten and many others.

Bonnie Alexander	Margaret Field	Matthew McClure	Anne Schaefer
Brian Andersen	Ben Ford	Dora McClurkin Muir	Sue Self*
Ellen Aylward	David Hanes	Erin Moore	Lisa Smith
Richard Beebe	Kristofer Haugen	John Nykamp	Dan Solter
Christian Bramswig	Faye Heath	Amy Nykamp	Pat Solter
Susan Byers	Mark Heerema	Vicki Osten	Ron Stevens*
Anne Cook	Andrea Herold*	Annette Randol	David Stohlmann
Nedra Crowe-Evers	Molly Hogan	Robert Reid	Katie Stohlmann
Janice Cunningham	Krystle Jeffers	Yeny Reina McKenna	Mary Tenwinkel
Nicolas Custer	Kathy Jones	Dianna Richardson	
Jayne DeLawter	Ole Kern	Bruce Robinson	* section leader
Nirmala Dole	Amanda Kreklau	Laura Sawyer	

The Whole Noyse

The **Whole Noyse** is celebrating its 29th year as one of the country's leading early brass ensembles. Specializing in performing music of the Renaissance and early Baroque, The Whole Noyse focuses on the combination of cornetts, sackbuts and curtal, instruments that made up the primary professional wind group of the 16th and 17th centuries. In keeping with the versatility expected of wind players of the period, the ensemble also doubles on recorders, flutes, and crumhorns and often mixes in the sounds of shawm, slide trumpet, gittern, violin, and viola. Concerts by The Whole Noyse both in Europe and across North America have been enthusiastically received. The group has collaborated with some of North America's most respected early music ensembles, including Magnificat, The King's Noyse, The Newberry Consort, and Sex Chordae Consort of Viols, as well as a number of choirs.

Michael Cushing
Stephen Escher

Richard van Hessell

Herbert Myers
Alexandra Opsahl

Live Oak Baroque Orchestra Consort

Live Oak Baroque Orchestra is Sonoma Bach's resident instrumental ensemble. LOBO brings sumptuous tone and breathtaking flair to the one-on-a-part string-band repertoire of the 17th Century. Experience Baroque music at its finest—passionately performed on period instrumentalists, here in Sonoma County.

Phebe Craig, organ

John Dornenburg, viola da gamba

Daniel Zuluaga, theorbo

Biographies

Phebe Craig spent her student years in Berlin, Brussels, and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles and soloists. She has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and early music festivals and events throughout the United States. She has performed with the New York State Baroque, American Bach Soloists, Arcangeli Baroque Strings, and Concerto Amabile. Phebe has produced a series of early music play-along CDs and is co-author of a guide to Baroque dance for musicians (*Dance at a Glance*). She is on the faculty at the University of California at Davis where she teaches harpsichord and co-directs the UCD Baroque Ensemble, in addition to keyboard proficiency, theory, and ear-training. She has also been director of the SFEMS Baroque Music and Dance Workshop.

Michael Cushing is a graduate of the Hartt School of Music and the Yale School of Music. After finishing school, he toured for several years playing musical theater before settling in the Bay Area. As a specialist in Renaissance and Baroque brass performance practice, he has appeared with the San Francisco Bach Choir, Gabrieli West and was Associate Music Director for the Utah Shakespearean Festival. He currently plays 2nd trombone with the Santa Cruz Symphony and West Bay Opera.

John Dornenburg is a San Francisco Bay Area performer, teacher, and recording artist who has appeared as viola da gamba soloist in the British Isles, the Netherlands, Turkey, Lebanon, Australia, New Zealand, and across the U.S.A. He has made over 30 CDs of both solo and chamber music on all sizes of viola da gamba and violone, including two that feature virtuosos music for unaccompanied bass viol by composers such as Schenck, Abel, Sainte-Colombe, Telemann, Kühnel, Simpson, Hacquart, and Marais. He is the director of the Sex Chordæ Consort of Viols, founder of the Baroque ensemble Music's Recreation, and co-director of the Archetti Baroque String Ensemble. In the San Francisco Bay Area he can be heard regularly with Magnificat, and on occasion with American Bach Soloists, Philharmonia Baroque Orchestra, Jubilate Orchestra, and many other groups. Since 1988 he has taught the viola da gamba at Stanford University, and more recently he has been appointed Lecturer at the University of California, Berkeley, where he is acting co-director of the University Baroque Ensemble and instructor in violone. He is Emeritus Faculty at California State University, Sacramento, where he taught music history and literature, and has also been Artist-in-Residence at the University of Washington in Seattle and Melbourne University in Australia. He has conducted Monteverdi's opera *L'incoronazione di Poppea*, edited three volumes of consort music by John Hingeston, contributed articles to the *Journal of 17th-Century Music* and *Early Music America*, and generally kept himself pretty busy.

After receiving a B.A. degree at Luther College, **Stephen Escher** did post-graduate work at the University of Iowa and studied in Bologna with cornettist Bruce Dickey. He moved to the San Francisco area and in 1986 became a founding member of The Whole Noyse. Mr. Escher has performed with numerous ensembles in Europe, North America, and Mexico, among them The Taverner Players, Le Studio pour Musique Ancienne de Montreal, Magnificat, The Spiritus Collective, Chanticleer, American Bach Soloists, the Toronto Chamber Choir, and Apollo's Fire. Stephen has made two recordings in London with Andrew Parrott and the Taverner Players and can also be heard on recordings with Angelicum de Puebla.

Richard Van Hessel is a founding member of The Whole Noyse. He studied trombone at S.U.N.Y. Purchase with Roger Smith and John Swallow and has performed at Shakespeare festivals in California, Utah, and

Oregon where he also served as director of the musicians. Mr. Hessel has a special interest in the English Ballad literature of the 16th through 18th centuries and has published a collection of ballads, *A Reveller's Jovial Companion*. Mr. Hessel has performed with Philharmonia Baroque Orchestra, the American Bach Soloists, the American Classical Soloists, and at the Aston Magna Festival. He can be heard on recordings with The Whole Noyse, Magnificat, Shira Kammen, and ABS.

Herbert Myers is Lecturer in Early Winds at Stanford University, from which he holds B.A., M.A., and D.M.A. degrees; he is also curator of Stanford's collections of musical instruments. As a member of the Concert Ensemble of the New York Pro Musica from 1970 to 1973 he toured extensively throughout North and South America, performing on a variety of early winds and strings; currently he performs with The Whole Noyse and Jubilate. As an expert in the history and construction of musical instruments, he is well known through numerous published articles and reviews.

Alexandra Opsahl studied at the Royal Academy of Music, graduating in 2004 with First Class Honors. She went on to study privately in Italy with Bruce Dickey, continuing these studies at the Schola Cantorum Basiliensis. She works now both as a cornettist and recorder player across Europe and the US. Ms. Opsahl has performed with the Amsterdam Baroque Orchestra under Ton Koopman, the Orchestra of the Age of Enlightenment, Cappella Artemisia, and Apollo's Fire. She has performed at the Wigmore Hall, Purcell Room, and the Royal Albert Hall, and played in both Glyndebourne and Oslo Opera productions of *L'Incoronazione di Poppea*. She recently recorded the Vivaldi's *Concerto in C Minor*, RV 441 with the Norwegian period orchestra Barokkanerne under the label 2L.

Robert Worth recently 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 Kodály 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 earned his MA in musicology at UC Berkeley. He has received numerous community and university honors, including SSU's Outstanding Professor Award for 1996-97 and Distinguished Alumni Award for 2007-08. After completing numerous collaborative projects with Jeffrey Kahane and the Santa Rosa Symphony, he was named to the position of choral director at the Santa Rosa Symphony in 2002.

Daniel Zuluaga is native of Colombia, where he received his musical education. His interest in the early plucked-string instruments took him to the Early Music Institute at Indiana University in Bloomington, where he studied lute under the tutelage of Nigel North. Mr. Zuluaga's six-year collaboration with the Colombian early music ensemble, Musica Ficta, focused on the research and performance of renaissance and Baroque repertory from Spain and Latin America, and has taken him to concert halls in Europe, Japan, Southeast Asia and the Americas. He has appeared at numerous international music festivals, including Tage Alte Musik Regensburg (Germany), Festival van Vlaanderen-Antwerpen, Singapore Arts Festival, Festival Cervantino (Mexico), Il Canto delle Pietre (Italy), Jakarts Festival (Indonesia), Baroque Festival "Misiones de Chiquitos" (Bolivia) and Noches en los Jardines del Alcázar (Spain). Much in demand as a continuo player, Mr. Zuluaga frequently collaborates with groups such as Ensemble Elyma, Belgium's B'Rock, Musica Angelica of Los Angeles, Portland Baroque Orchestra, Al Ayre Español, La Monica, Concord Ensemble, Mercury Baroque, etc.

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Domenico Ghirlandaio: Adoration of the Magi (1488-9)

Upcoming Events



January 6, 13, 20, & 27
Ready, Set, Sing!
Christopher Fritzsche, countertenor

January 9-11
Baroque Performance Workshop
Midwinter Concert: Il Ragazzo
Live Oak Baroque Orchestra & Clifton Massey, countertenor

February 28
Exploratorium: Guarini
Robert Worth, director

March 13
Food of Love: Music for Shakespeare
The Baltimore Consort

March 14
Come My Children: Baltimore Consort Family Show
The Baltimore Consort

May 15 & 17
The Italian Madrigal: Petrarca, Tasso, & Guarini
Circa 1600

June 5 & 6
JS Bach: St John Passion
Sonoma Bach Choir & Live Oak Baroque Orchestra

www.sonomabach.org

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the Alfred and Hannah Fromm Fund and the Donald and Maureen Green Family Foundation*