

**SONOMA
Bach**

ROBERT WORTH, MUSIC DIRECTOR

PRESENTS

☾ THANKSGIVING AND PRAISE • SAXONY ☽

Sing Glorious Praetorius!

Sonoma Bach Choir

Barefoot All-Stars Viol Consort

The Whole Noyse Brass Ensemble

Directed by Robert Worth

Friday, November 15, 8 PM • Saturday, November 16, 3 PM

SCHROEDER HALL



BASSUS-GENERALIS

Seu Continuus.

POLYHYMNIA

Caduceatrix & Panegyrica.

Darinnen

Solemnische Friedt- und Erwed-

den Concert: Inmassen dieselbe/ respective, bey Kayser: König:

Chur: und Fürstlichen zusammen Kunstten: Auch sonst in Fürstl: und
andern fürnehmten Capellen und Kirchen
angeordnet:

Und mit

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13.
14. 15. 16. 17. 18. 19. 20. 21.
auch mehr Stimmen.

Vff

II. III. IV. V. und VI. Chor gerichtet:

Mit allerhandt Musicalischen Instrumenten und
Menschlichen Stimmen/ auch Trommetten und Heer-
Pauken Musiciret und geübt
worden.

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der Concertat-Music, so bey jeglicher Cantion in diesem BASSO.
Generalis & Continuo (Pro Directore Musices & Organico, auff
Orgeln/Regalin/Cla- vicymbeln, Lauten und Theorben
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und Ritornellen gestetzt/ zu Observiren
und in acht zunehmen
senn.

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Presented by Sonoma Bach in association with the Green Music Center

Thanksgiving

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FEATURING

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Directed by Robert Worth

Friday, November 15, 8pm
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Schroeder Hall
Green Music Center
Sonoma State University

Welcome to Sonoma Bach's 2019-2020 Season All Over the Map

This season, we're All Over the Map: It's certainly not unusual for Sonoma Bach to feature composers from different parts of Europe. But this season, we're stretching our boundaries in several dimensions, covering a broader geographical range than ever before, and tracing the paths and influences of composers across the map of Europe. We also are tugging on threads of commerce and connection between areas. And we're shining a light on music printing as well, exploring the ways in which the business helped to both aggregate and disseminate repertoire throughout Europe.

Geographical breadth: For the first time, we are exploring music from the countries around the Baltic Sea, in our Early Music Christmas. Though we have done music by Dutch composers over the years, it's a first for us to focus an entire concert on the Netherlands, as we do in our Organ Recital. And we're revisiting an area that we've not seen or heard for some time now: Spain!

Social changes: During the Renaissance and Baroque periods, big changes happened in many areas of life which affected musicians along with everyone else. Travel became increasingly safe and convenient. Glittering centers of power attracted and supported artists of all kinds. "Studying abroad" became more and more common. And the idea of traveling for edification—the so-called "Grand Tour"—became a reality for many.

Currents and connections: In this context, it's not surprising to find musicians moving about. Dowland spent time in Paris, was employed in Copenhagen, and went on his own Grand Tour. Sweelinck mostly stayed home, but students flocked to him from all directions, transporting his ideas and techniques back home. Swedish and Danish composers headed south to study with masters in Venice and Rome. And the Bach family fanned out through various parts of Germany and beyond.

Music printing and commerce: With the advent of music printing in the first years of the 16th century, it became increasingly possible for composers to reach large audiences from afar. Publishers such as Petrucci and Antico (in Italy) and Attaingnant and Moderne (in France) pushed technical and commercial limits, as they gathered in music manuscripts from far and wide and printed them in collections which in turn were distributed broadly.

So come journey with us! We'll sing and play our hearts out for you as together we explore the map of Europe and the musical treasures we find therein.



Sing Glorious Praetorius!

For who among mortals is so stupid, blockheaded, foolish, senseless and dull, that he would not esteem himself to be among the blessed dwellers in heaven, and would not think himself added to the choir of angels, as soon as Polyhymnia sound in the sanctuary, and soothes the inmost soul?

[George Remus: *Epode in Honor of the Distinguished Michael Praetorius*]

Michael Praetorius (1571—1621) always claimed that he came late to the study of music. We don't know exactly what this means, since he was clearly very active in the field in his early 20's. Probably he meant that he was not destined as a musician from his earliest days, and became serious about it perhaps in his later teens. Well, he certainly made up for lost time!

By the time of his early demise, Praetorius had published 20 large volumes of music and a three-volume treatise on composition, directing and organography; had been a cantor for most of his adult life; and had traveled all over Germany consulting with musicians and patrons of the arts. This legacy of his professional life—amazing as it is—pales beside what might have been: In his treatise 'Syntagma musicum', Praetorius tells us of his many 'nearly completed' volumes, including vast additional troves of sacred music, but also including multiple volumes of secular vocal and instrumental music. In addition, several practical guides were in preparation, including a manual for keyboardists on the fine art of realizing a figured bass. (That is to say, improvising from a bass-line a full-blown chordal accompaniment—much like a jazz pianist or guitarist playing from a chord chart.)

Although Praetorius was a polymath who clearly devoted much of his time to working out large schemes to organize his (and, he hoped, others') musical worlds, he was clearly also a highly practical man, and certainly an idealist. He believed fervently in music as a force of good in civic and sacred life, and (like an evangelist) he wanted to spread the good news and help musicians in concrete ways to produce high-quality performances in both church and chamber. In this sense, Praetorius and Bach are similar, and they share a further special feature, an unusual parity between what we would now call the right and left sides of the brain: In the works of each composer, we find incredibly emotional music worked out via the highest level of intellectual precision and acuity.

In the last several years of his life, after his move to Dresden in 1613, Praetorius was exposed to the burgeoning north Italian musical style. Epitomized by the music establishment in Venice, this rapidly developing (and spreading) style ranged from vast multiple-ensemble works (many written for the Venetian basilica of San Marco) to intimate chamber works for a few instruments or voices. Anchoring both of these forms and in fact the entire style was the technique of *basso continuo*—a musical concept in which an utterly essential musical force is ascribed to the fundamental bottom line of a piece, played by one or more bass instruments and/or by the left hand of the keyboardist. Harmonies are added on the keyboard with the help of a system of numbering ('figured bass') and by the various treble instruments involved.

Praetorius was absolutely lit up by the revelation of this new style. Although he never went down to Italy to study there himself (as did many German musicians, including Hans Leo Hassler and Heinrich Schütz), he absorbed the style from afar through publications and interactions with many musicians

steeped in the tradition. He completely integrated the new style into his works, and made it his mission to transform German music by means of the fusing of Italian techniques with native musical traditions.

The most dramatic example of this ‘fusion’ in his own *oeuvre* is the use of the German chorale. Beginning with Martin Luther and his circle around the 1520’s, the congregational chorale took off in Germany and elsewhere in a big way. Hundreds of chorales—most of them very singable and indeed many downright catchy—were composed and harmonized in a myriad of ways. These ‘arrows to the heart’, carrying sacred poems on the wings of song into the listeners’ souls, became fundamental to Praetorius’ music-making. Perhaps 80% of his surviving work is chorale-based, and increasingly in his later works he integrated the chorale with the Italian style to form a new kind of music—the excitement and variegations and harmonic underpinnings of the latter constantly informed and enriched by the direct simplicity of the former.

In our concert, we focus upon the 1619 publication ‘*Polyhymnia caducetrix et panegyrica*’, a monumental collection of works in Praetorius’ new fused style. The 40 works in the collection run the gamut from smaller-scale pieces to enormous structures including 20 or more parts arrayed in four or more ensembles. Each piece includes a so-called figured bass, and the partbook containing that line—intended for the organist-director—includes a vast amount of information about the new style and the best ways to prepare and perform the pieces. These writings, taken together with the third volume of the ‘*Syntagma musicum*’ (to which Praetorius constantly refers in his notes in ‘*Polyhymnia*’), form an entire manifesto and course of study in the new style.

But the pieces! Oh my goodness, what a range and what a rich trove of music. Many of the finest and most moving chorales are provided with elaborate settings, and a diverse group of ensembles make their appearance, including choirs, solo voices, strings, viols, brass, winds, organs, harpsichords, lutes and beyond. Throughout we have Praetorius’ often chatty narrative urging us on, offering his ideas on how to most effectively perform these works, including many options and a generous array of ways to make the music live even in straitened circumstances. It’s a bit like having the composer (gone from the earth lo! these 400 years) standing at our shoulder as we sing and play his music for you.

So let me glide into the background and let Praetorius’ music speak for itself. You’ll find additional notes on each piece further on in this program, as well as an introductory note to the dances which we use as contrast throughout the show. We thank you for coming to our concert; we hope you enjoy Praetorius’ music, and perhaps even become an aficionado (email us for listening ideas!); and we look forward to seeing you at our Early Music Christmas: Northern Climes in December, and/or at our Organ Recital: The Orpheus of Amsterdam in January as we continue to be ‘All Over the Map.’

-Robert Worth, music director



Sing Glorious Praetorius!

Freut euch ihr lieben Christen..... Puericinium (1621)

Ballet des feu..... Terpsichore (1612)

Hallelujah! Christ ist erstanden.....Polyhymnia caduceatrix et panegyrica (1619)

Gaillarde CCXCVIII..... Terpsichore (1612)

Magnificat super Surrexit pastor bonus Megalynodia (1611)
with interpolated chorales (**in bold**)..... Musae Sioniae V (1607)and VI (1609)

Courante de la volte Terpsichore

Vom Himmel hoch da komm ich her..... Polyhymnia caduceatrix et panegyrica

Bransle de Poictu II (1 & 3)..... Terpsichore

Puer natus in Bethlehem Polyhymnia caduceatrix et panegyrica

Courante à 5 (LLXVI)..... Terpsichore

Omnis mundus jocundetur Polyhymnia caduceatrix et panegyrica



Nun lob mein Seel den Herren Polyhymnia caduceatrix et panegyrica

La canarie..... Terpsichore

Das alte Jahr ist nun vergahn Polyhymnia caduceatrix et panegyrica

Courante CXXIII Terpsichore

O Lamm Gottes unschuldig Polyhymnia caduceatrix et panegyrica

Gaillarde à 4 CCCIV Terpsichore

Wachet auf, ruft uns die Stimme..... Musae Sioniae V and IX (1610)

Spagnoletta..... Terpsichore

Verleih uns Frieden gnädiglich Polyhymnia caduceatrix et panegyrica

Ballet du Roy pour sonner apres Terpsichore

Jubilieret fröhlich und mit Schall..... Polyhymnia caduceatrix et panegyrica



Notes, Texts and Translations

Freut euch ihr lieben Christen..... *Puericinium (1621)*

We welcome you to our concert with a single selection from Praetorius' 1621 collection 'Puericinium'. The special feature of this volume is its solo roles for boy treble singers. Since we have only grown-up sopranos and altos in the Bach Choir (not to say of the female persuasion), we gladly feature these in this happy melange of Lutheran Christmas songs, fused together with a 5-part Latin 'rejoice refrain'.

Freut euch ihr lieben Christen,
freut euch von Herzen sehr.
Euch ist geboren Christus,
recht gute neue Mär,
es singen uns die Engel
aus Gottes hohem Thron,
gar lieblich tun sie singen,
fürwahr ein' süßen Ton.

Geborn ist Gottes Söhnelein
zu Bethlehem, ein Kindelein,
und liegt in einem Krippelein,
gewunden arm in Windelein.

Gaudete, Christus natus hodie!

Dem neugebornen Kindelein,
Singen alle Engelein,
Preisen es mit heller Stimm;
Lob und Ehr allein sei ihm,
Christ der Herr ist euch geboren,
Von Maria auserkorn,
Ihr Jungfrauschaft nicht hat verlorn.

Gaudete, Christus natus hodie!

Rejoice dear Christians,
from the bottom of your hearts.
Christ is born for you,
which is such good news.
The angels from God's high throne
sing this news for us,
How sweetly indeed do they sing it
with a lovely tone!

God's little son is born
In Bethlehem, a tiny baby,
And lies in a manger,
Poor, wrapped in swaddling clothes.

Rejoice, Christ is born today!

To the newborn little child
All the angels sing,
Praise him with bright voices;
Praise and honor be to him alone,
Christ the lord is born to you,
Of Mary, the chosen one,
Her maidenhood was not lost.

Rejoice, Christ is born today!

In his 1612 publication 'Terpsichore', Praetorius published over 300 instrumental dances, including many of his own compositions as well as many by other composers from all over northern Europe. We intersperse selections from this collection throughout our program, providing lively contrast to the sacred concertos of the 'Polyhymnia'. The audience is welcome to do a bit of chair-dancing a *piacere*.

Ballet des feu..... *Terpsichore (1612)*

Hallelujah! Christ ist erstanden..... *Polyhymnia caduceatrix et panegyrica (1619)*

In the third volume of his magisterial music treatise, 'Syntagma musicum' (1619), Praetorius lays out a detailed scheme for many 'styles' (and within each style 'methods') of composition. *Hallelujah! Christ ist erstanden* is an example of the Fifth Style, characterized by a repeated refrain which occurs at the beginning and end of a piece, and often at other important structural points. The chorale upon which this

piece is based has a built-in refrain—‘Kyrie eleison’—and Praetorius created what might be called an ‘über-refrain’ on ‘Hallelujah’ to provide a joyous framework for the chorale.

Hallelujah!

Christ ist erstanden
von der Marter alle!
Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrioleis.

Wär er nicht erstanden,
so wär die Welt vergangen.
Seit daß er erstanden ist,
so loben wir den Herren Jesu Christ:
Kyrioleis.

Hallelujah!

Des sollen wir alle froh sein,
Christ will unser Trost sein:
Kyrioleis.

Praise the Lord!

Christ is risen
from all his torments,
thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy.

Had he not risen,
then the world would have been lost.
Since he has risen,
then let us praise the Lord Jesus Christ.
Lord have mercy.

Praise the Lord!

Thus we should all be joyful,
Christ wants to be our comfort:
Lord have mercy

Gaillarde CCXCVIII..... *Terpsichore (1612)*

Magnificat super Surrexit pastor bonus *Megalynodia (1611)*
With interpolated chorales (in bold)..... *Musae Sioniae V (1607) and VI (1609)*

In his ‘Megalynodia’ (1611), Praetorius focused upon settings of the ‘Magnificat’, Mary’s song of praise and gratitude. Included are settings of the Latin text alone (some based upon preëxisting music) and settings which include interpolated German chorales, a practice of the time which continued up to J. S. Bach—in fact, his famous ‘Magnificat’ originally included chorales appropriate to the Christmas season. Here we have assembled a ‘roll-your-own’ version of the ‘Magnificat with chorales’ format: The verses of Praetorius’ Latin setting (based upon a motet by Orlande de Lassus) are interspersed with a selection of his chorale settings (chosen for their relevance to given spots in the ‘Magnificat’), drawn from two volumes of the nine-volume song compendium ‘Musae Sioniae’.

Magnificat anima mea Dominum,
et exsultavit spiritus meus in Deo
salutari meo.

**Wir wollen alle fröhlich sein
in dieser österlichen Zeit;
denn unser Heil an Gotte leit.
Halleluja, Halleluja,
gelobt sei Christus, Marien Sohn.**

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.

My soul magnifies the Lord,
and my spirit has rejoiced in God
my Saviour.

**Let us be joyful
during this time of Easter
For our salvation lies in God,
Alleluia, Alleluia,
Blessed be Christ, the son of Mary.**

Because He has regarded the low estate of His
handmaiden: for behold, henceforth all
generations shall call me blessed.

Quia fecit mihi magna,
qui potens est, et sanctum nomen ejus.

**O Lamm Gottes unschuldig,
am Stamm des Kreuzes geschlachtet,
allzeit funden geduldig,
wiewohl du warest verachtet:
all' Sünd' hast du getragen,
sonst müßten wir verzagen.
Erbarm' dich unser, o Jesu!**

Et misericordia ejus a progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.

**Surrexit Christus hodie, alleluia!
Humana pro solamine, alleluia!
Erstanden ist der heilige Christ, alleluia!
Der aller Welt ein Tröster ist, alleluia!**

Deposuit potentes de sede,
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

**O Mensch, beweine deine Sünde groß,
Darum Christus seines Vaters Schoß
Äußert und kam auf Erden.
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt dabei all Krankheit ab
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trug unser Sünden schwere Bürd
Wohl an dem Kreuze lange.**

Suscepit Israel puerum suum
recordatus misericordiae.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

**Heut triumphieret Gottes Sohn,
der von dem Tod erstanden schon:**

For he has done for me great things,
He who is powerful, and holy is his name.

**O innocent Lamb of God,
slaughtered on the trunk of the Cross,
patient at all times,
however you were scorned.
you have borne all sins,
otherwise we would have to despair.
Have mercy on us, o Jesus.**

And his mercy is on them from generation to
generation that fear him.

He has shown strength with his arm:
He has scattered the proud in the imagination of
their hearts.

**Christ is risen, alleluia!
For the comfort of all people, alleluia!
The holy Christ is risen, alleluia!
He who is comforter of the world, alleluia!**

He has put down the mighty from their seats,
and exalted those of low degree.

He has filled the hungry with good things:
and the rich he hath sent empty away.

**O mankind, mourn your great sins,
for which Christ left His Father's bosom
and came to earth;
from a virgin pure and tender
He was born here for us,
He wished to become our Intercessor.
He gave life to the dead
and laid aside all sickness
until the time approached
that He would be sacrificed for us,
bearing the heavy burden of our sins
indeed for a long time on the Cross.**

He has helped his servant Israel,
remembering his mercy.

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

**Today God's son triumphs,
The one who has now risen from death:**

Hallelujah!
Mit großer Pracht und Herrlichkeit,
des danken wir ihm in Ewigkeit:
Hallelujah!

Gloria Patri, et Filio,
et Spiritui Sancto :

Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum. Amen.

Hallelujah!
With great splendor and glory
For this we thank him forever:
Hallelujah!

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

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

Courante de la volte..... *Terpsichore (1612)*

Vom Himmel hoch da komm ich her..... *Polyhymnia caduceatrix et panegyrica (1619)*

The pieces in the ‘Polyhymnia’ range from small to enormous. Praetorius’ setting of the Christmas chorale ‘Vom Himmel hoch’ falls into the former category. It is scored for a quartet of voices (we use the entire choir), a consort of viols, and basso continuo. The piece sets only the first verse of the chorale, but wrings out the tune for all it’s worth. Praetorius loved to do this, and evidence of this love is all over our concert tonight. Here he discovers melodic kernels in the tune and tosses them back and forth and up and down between the vocal parts, creating an atmosphere of busy, ebullient delight and celebration.

Vom Himmel hoch da komm ich her,
Ich bring euch gute neue Mär;
Der guten Mär bring ich so viel,
Davon ich sing und sagen will.

From heaven on high I come here,
I bring good news to you;
I bring so much good news
Of which I will sing and speak.

Bransle de Poictu II (1 & 3)..... *Terpsichore (1612)*

Puer natus in Bethlehem..... *Polyhymnia caduceatrix et panegyrica (1619)*

The simple tune ‘Puer natus’ goes back to the 14th-century; it is documented in many repertoires, including the famous ‘Piae Cantiones’ (1582), from which Circa 1600 will be featuring a number of songs in our Early Music Christmas next month. In contrast with ‘Vom Himmel hoch’, Praetorius here sets all of the chorale verses, featuring a trio of vocal soloists accompanied by viols. To frame and adorn this verse structure, Praetorius creates a triumphant refrain for full chorus (with brass doubling) and later introduces a tender second refrain in German.

Puer natus est in Bethlehem
unde gaudet Jerusalem,
Alleluia.

A child is born in Bethlehem,
for whom Jerusalem rejoices,
Alleluia.

Refrain 1: Singet, jubiliert,
Triumphieret unserm Herren,
Dem König der Ehren.

Refrain 1: Sing, rejoice,
Triumph in our Lord,
In the King of honor

Reges de Saba veniunt,
Aurum thus myrrham offerunt,
Alleluia.

The kings come from Sheba,
they bring gold, incense and myrrh,
Alleluia.

Refrain 1

Hic jacet in praesepio
qui regnat sine termino,
Alleluia.

Refrain 1

Refrain 2: Mein Herzenskindlein,
Mein liebstes Freundlein,
O Jesu.

In hoc natali gaudio,
Benedicamus Domino.
Alleluia.

Refrain 1

Laudetur sancta Trinitas,
Deo dicamus gratias.
Alleluia.

Refrains 1 and 2

Courante à 5 (LLXVI)..... Terpsichore (1612)

Omnis mundus jocundetur Polyhymnia caduceatrix et panegyrica (1619)

‘Omnis mundus’ is another ancient Latin song, probably from the 14th-century, which was made famous by the ‘Piae Cantiones’; a number of composers wrote more or less elaborate settings of the tune. Praetorius’ setting begins with an extended ornamented duet for sopranos, which provides plenty of activity and celebration, but also features (in Praetorius’ inimitable style) moments when the music slows down to a crawl to emphasize and enjoy the strong feeling of the moment. At the end of the duet, the entire ensemble joins in with an extended roof-raising doxology.

Omnis mundus jocundetur, nato salvatore,
casta mater quem concepit Gabrielis ore.
Sinceris mentibus sonoris vocibus,
exultemus et laetemur hodie,
plaudite psallite,
Christus natus ex Maria virgine,
voce pia dicite concinite,
gaudeamus et laetemur,
itaque psallite,
Deo laus et gloria in saecula.

Benedicamus dulci infantulo
jubilemus pariter in novo cantico
et resonemus chordis et organo
veneremur Dominum in cordis jubilo.

Refrain 1

Here lies in the manger
the one who reigns without end,
Alleluia.

Refrain 1

Refrain 2: My heart’s little child,
My beloved little friend,
O Jesus.

On this glad Christmas,
We bless the Lord.
Alleluia.

Refrain 1

Praise the Holy Trinity,
Let us give thanks to the Lord.
Alleluia.

Refrains 1 and 2

All the world rejoices: a Savior has been born of a
chaste mother who conceived, as Gabriel said.
With sincere hearts, and with sounding voices,
Let us rejoice and be glad today.
Clap and sing,
Christ is born of the Virgin Mary,
Sing with sweet voice,
Let us be merry,
Therefore sing,
To God be praise and glory forever.

Let us bless the sweet infant,
Let us sing together a new song,
And let strings and organ resound,
Worship God in the joy of our hearts.

Patri sit honor et filio
jacenti in obscuro stabulo
sic et sacrato spiritui
nunc et per omne saeculum
in saeculum.

To the Father be honor,
And to His Son lying in a dark manger,
And to the Holy Spirit,
Now and throughout the world
Forever.

INTERMISSION

Nun lob mein Seel den Herren Polyhymnia caduceatrix et panegyrica (1619)

In one of the first songs in 'Polyhymnia', Praetorius sets a lesser-known chorale tune for two sopranos, accompanied by a bass. Each line of the melody is set twice: first in duple time for the solo voices alone; and then in triple time for what Praetorius terms 'Omnes' (all). We have interpreted this indication as an opportunity for both brass and choir to join in; so these double phrases expand from an intimate solo ensemble to an excited, dance-like tutti. At the end, all voices join to draw out the final phrase, replete with expressive dissonance and a satisfying close.

Nun lob mein Seel den Herren,
was in mir ist, den Namen sein.
Sein Wohlthat thut er mehren,
vergiß es nicht, o Herze mein.
Hat dir dein Sünd vergeben,
und heilt dein Schwachheit groß,
errett' dein armes Leben,
nimmt dich in seinen Schoß,
mit reichem Trost beschüttet,
verjüngt dem Adler gleich.
Der Kön'g schafft Recht, behütet,
die leiden in seinem Reich.

Now praise, my soul, the Lord,
all that is in me praise his name!
He adds to his acts of kindness,
do not forget this, oh my heart!
He has forgiven you your sins,
and heals your great weakness.
He rescues your poor life,
he takes you into his lap,
pours down just consolation,
renews you like the eagle.
The king acts justly, protects
those who suffer in his kingdom.

La canarie Terpsichore (1612)

Das alte Jahr ist nun vergahn Polyhymnia caduceatrix et panegyrica (1619)

Another of the more simply orchestrated pieces of the 'Polyhymnia', 'Das alte Jahr' is one of relatively few New Year's chorales. The text reviews the past year, giving thanks for the good things and for escape from trials; and prays for the new year to be joyful and blessed. As so often (and in his generous manner), Praetorius gives us multiple options for interpreting and orchestrating the piece. We have chosen to go simple, providing a single instrumental verse as a prelude; a solo tenor verse; and three ensemble verses, which grow in texture and complexity to the strong closing petition.

Das alte Jahr ist nun vergahn,
Heut fahen wir ein neues an,
Gott lobt und dankt, daß wir die Zeit,
Haben erlebt mit Ruh und Fried,
Der geb, daß mit dem neuen Jahr,
Wir auch erneuert ganz und gar,
Ihn loben, preisen immer dar.

The old year has now passed
Today we begin a new one.
Praise God and give thanks, that we have
experienced this time with rest and peace,
So may it be, that with the new year,
We renew over and over
Our praise of him forever.

Wie manche Not, o Herre Gott,
Dies Jahr uns angetroffen hat,
hast du doch alles gnädiglich
gewendet ab und väterlich.
Ach lieber Gott, wie sollen wir
Nach Billigkeit und nach Begier
solchs immer mehr verdanken dir.

So wollen wir dich allzugleich,
o höchster Gott vom Himmelreich,
loben zu diesem neuen Jahr,
und denn auch fürder immerdar,
beid hier auf Erd'n in dieser Zeit
und folgendes dort in Ewigkeit
mit rechter wahrer Herzensfreud.

O Herzenskindlein Jesu Christ,
der du ja unser Heiland bist,
dich bitten wir von Herzensgrund,
steh du uns bei zu aller Stund,
Behüt für Krieg, Irrtum, Gefahr,
und gib uns miteinander gar
ein fröhlich selig neues Jahr.

However much suffering, oh Lord God,
Has afflicted us this year,
You have blessedly averted it all
in a fatherly fashion.
Oh dear God, how shall we,
In fairness and in yearning,
Be able to thank you for this eternally.

We want to praise you now,
oh highest God in heaven,
in this new year
and then also forever forward
both here on earth at this time,
And also there in eternity
With right and true joy of the heart.

Oh little child of the heart, Jesus Christ,
Who you are our savior,
We beg you from the bottom of our hearts,
Stand by us in all hours,
Protect us from war, errors and danger,
And give us together
a joyful blessed new year.

Courante CXXIII..... *Terpsichore (1612)*

O Lamm Gottes unschuldig *Polyhymnia caduceatrix et panegyrica (1619)*

This moving Passion chorale is composed in Praetorius' 'Seventh style', in which an individual voice (or two voices, as in this case) introduces the chorale in a clear, moving style; and then the full vocal forces join in, as if to say 'Amen.' The masterstroke in this piece is the mood of the choir as it enters: Not contrite or sad, but rather imbued with joy and security. The work ends with an extended 'Kyrie eleison', shared by soloists, choir and viols alike.

O Lamm Gottes unschuldig,
am Stamm des Kreuzes geschlachtet;
allzeit erfunden geduldig,
wiewohl du warest verachtet,
all Sünd hast du getragen,
sonst müßten wir verzagen,
erbarme dich unser, o Jesu.

So woll'n wir nun loben und danken allezeit,
dem Vater und Sohne und dem heil'gen Geist,
und bitten daß sie wollen behüten uns für Gefahr,
und daß wir stets bleiben bei seinem heiligen Wort.

Kyrie eleison.

O innocent Lamb of God,
slaughtered on the trunk of the Cross,
patient at all times,
however you were scorned,
you have borne all sins,
otherwise we would have to despair.
Have mercy on us, o Jesus.

Thus we wish now to give praise and thanks
always to the Father, and the Son, and the Holy
Spirit, and request that they protect us from
danger, and that we always will remain with his
holy truth.

Lord have mercy.

Gaillarde à 4 CCCIV *Terpsichore (1612)*

Wachet auf, ruft uns die Stimme *Musae Sioniae V (1607) and IX (1610)*

As Praetorius loved to do—as he indeed encouraged other ‘good-hearted cantors’ to do as well—we here present a compilation of chorale settings as one unified whole. These *omnes versus* arrangements are easy and fun to put together from Praetorius’ many chorale collections. ‘Wachet auf’ is a three-verse chorale, written by the pastor Philipp Nicolai, which tells the parable of the ‘Wise and foolish virgins’—the wise keep their lamps filled and trimmed, while the foolish are unprepared. For the first verse, we use one of Praetorius’ many *cantional* settings; for the second verse, we feature our women in one of the many brilliant duets in ‘Musae Sioniae VI’; and we close with the master’s great 7-part setting, featuring a trio of soloists and a four-part choir, doubled by brass and viols.

Wachet auf, ruft uns die Stimme,
der Wächter sehr hoch auf der Zinne,
wach auf, du Stadt Jerusalem.
Mitternacht heißt diese Stunde,
sie rufen uns mit hellem Munde,
wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräut’gam kömmt,
steht auf, die Lampen nehmt,
Alleluia!
Macht euch bereit
zu der Hochzeit,
ihr müsset ihm entgegen gehn.

Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.
Ihr Freund kommt von Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron’,
Herr Jesu, Gottes Sohn,
Hosianna!
Wir folgen all
zum Freudensaal
und halten mit das Abendmahl.

Gloria sei dir gesungen,
mit menschen- und englischen Zungen,
mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten,
an deiner Stadt sind wir Konsorten
der Engel hoch um deine Thron.
Kein Aug’ hat je gespürt,
kein Ohr hat je gehört
solche Freude,

Awake, calls the voice to us
of the watchmen high up in the tower;
awake, you city of Jerusalem.
Midnight the hour is named;
they call to us with bright voices;
where are you, wise virgins?
Indeed, the Bridegroom comes;
rise up and take your lamps,
Alleluia!
Make yourselves ready
for the wedding,
you must go to meet Him.

Zion hears the watchmen sing,
her heart leaps for joy within her,
she wakens and hastily arises.
Her glorious Friend comes from heaven,
strong in mercy, powerful in truth,
her light becomes bright, her star rises.
Now come, precious crown,
Lord Jesus, the Son of God!
Hosannah!
We all follow
to the hall of joy
and hold the evening meal together.

Let Gloria be sung to You
with mortal and angelic tongues,
with harps and even with cymbals.
Of twelve pearls the portals are made,
In Your city we are companions
Of the angels high around Your throne.
No eye has ever perceived,
no ear has ever heard
such joy,

des sind wir froh,
io,io,
ewig *in dulci jubilo*.

of this we are joyful,
Io, io,
eternally *in dulci jubilo*!

Spagnoletta *Terpsichore* (1612)

Verleih uns Frieden gnädiglich..... *Polyhymnia caduceatrix et panegyrica* (1619)

Luther's chorale is a translation and reworking of the Latin antiphon prayer for peace, 'Da pacem Domine'. Praetorius sets the chorale in his grandest style, featuring 18 parts arranged in five ensembles. These trade back and forth the stark lines of the harmonized chorale, creating the impression of an entire world of beings crying out the ancient prayer: 'Give us peace in our time, Lord!'

Verleih uns Frieden gnädiglich,
Herr Gott! zu unsern Zeiten
Es ist doch ja kein Ander nicht,
Der für uns könnte streiten,
Denn du unser Herr Gott alleine.

Graciously grant us peace
Lord God, in our time;
there is no one else
who could fight for us
except you, our Lord God, alone.

Gib unsern Herren und aller Obrigkeit
Fried' und gut Regiment, daß wir unter
Ihnen ein gerüglichs und stilles
Leben führen mögen,
In aller Gottseligkeit und Ehrbarkeit.

Grant to our rulers and those in authority
peace and good government
so that we under them
may lead a calm and peaceful life
in all godliness and honor.

Amen.

Amen.

Ballet du Roy pour sonner apres..... *Terpsichore* (1612)

Jubilieret fröhlich und mit Schall..... *Polyhymnia caduceatrix et panegyrica* (1619)

Aside from the 'Terpsichore' and from the many sinfonias and ritornelli which adorn the vocal pieces, Praetorius did not leave us much strictly instrumental music. Had he lived a bit longer (he died upon his 50th birthday), his *oeuvre* would have been augmented by many further volumes ('almost completely finished, but not in print'), including at least seven instrumental collections, as he tells us at the end of 'Syntagma Musicum'. Instrumentalists should not despair, however, for Praetorius frequently (as in the present case) gives license to perform his vocal pieces instrumentally. In fact, 'Jubilieret fröhlich' has been recorded only in its instrumental guise as a *canzona* in the style of Giovanni Gabrieli. Here, however, we present the piece (as our valedictory to you) as it appears in Polyhymnia, featuring four ensembles of viols, brass, vocal soloists and choir joyfully exchanging their lines of praise, thanks and joyful 'Amen'.

Jubilieret fröhlich und mit Schall,
ihr lieben Christen allzumal,
weil heut' erstanden Jesus Christ,
der mein und eur Erlöser ist.

Rejoice at all times joyfully and with sound
You dear Christians,
Because today Jesus Christ is resurrected,
He who is my and your savior.

Er hat zerstört der Höllen Pfort
und uns erlöst vom ewigen Tod!
Drum laßt uns ihm nun triumphiern,
mit lautem Schalle jubiliern.

He has destroyed the portals of hell
and saved us from eternal death!
So let us now be triumphant for him,
Rejoice with joyful sound.

O du süßer Herre Jesu Christ,
der du der Sünder Heiland bist
für uns hast gelitten den bitteren Tod,
komm uns zu Hilf in Sterbensnot.

Zerbrich dem Teufel sein Gewalt
und uns in deinem Schutz erhalt.
Führ uns nach dieser betrübten Zeit
freudig hinauf zur Herrlichkeit.

Preis sei Gott in dem höchsten Thron,
samt seinem allerliebsten Sohn,
durch wessen Tod und Auferstehn,
wir in das ewige Leben gehn.

Auch loben wir zu aller Zeit,
des Gottes Geist mit Innigkeit.
Preisen und rühmen seinen Namen,
singen darauf ein fröhlich Amen.

Oh you sweet Jesus Christ,
Who you are the savior of the sinners,
Who has suffered a bitter death for us,
Come to our aid in our dying distress.

Break the power of the devil,
And keep us in your protection.
Guide us after this sorrowful time
Joyfully into glory.

Praise be God in his highest throne,
Including his most beloved son,
Through whose death and resurrection,
We shall enter into the eternal life.

We also praise at all times,
The spirit of God with fervor,
We praise and glorify his name
And sing thereupon a joyful Amen.



Sonoma Bach Choir

Robert Worth, director · Yvonne Wormer, accompanist

Bonnie Alexander
Brian Andersen
Paul Blanchard
Lauré Campbell
Linda Clader
Martin Contreras
Anne Cook
Nedra Crowe-Evers
Janice Cunningham
Jayne DeLawter
Cammie Dingwall
Margaret Field
Ben Ford
Gary Foster
Jim Gibboney
Rich Gibbons
Randy Graetch

John Hall
Mike Hall
David Hanes
Kristofer Haugen
Faye Heath
Andrea Herold
Kathy Jones
Ole Kern
Martie Leys
Matthew McClure
Dora McClurkin Muir
Amanda McFadden
Erin Moore
Dianna Morgan
Amy Nykamp
John Nykamp
Vicki Osten

Robert Reid
Andy Robart
Bruce Robinson
Laura Sawyer
Anne Schaefer
Steve Schultz
Sue Self
Mark Setterland
Lisa Smith
Pat Solter
Dan Solter
Ron Stevens
Katie Stohlmann
David Stohlmann
Mary Tenwinkel
Beth Thomlinson
Dale Trowbridge

The Whole Noyse

Stephen Escher
cornetto

Richard Van Hessel
sackbut

Herbert Meyers
curtal

Carlo Benedetti
cornetto

Michael Cushing
sackbut

Ernie Rideout
sackbut

The Whole Noyse is celebrating over 30 years as one of the country's leading early brass ensembles. Based in the San Francisco Bay Area, the ensemble plays European instrumental music from the 15th through 17th centuries, performing on a wide range of historical wind band instruments, including recorders, flutes, crumhorns, shawms, slide trumpet, gittern, violin, and viola, but primarily on cornettos, sackbuts, and curtal—instruments that made up the primary professional wind group of the 16th and 17th centuries.



Barefoot All-Stars

Wendy Gillespie
treble viol

Shira Kammen
tenor viol

Lynn Tetenbaum
bass viol

Julie Jeffrey
alto viol

Peter Hallifax
bass viol

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



Dianna Morgan
soprano

Shawna Hervé
alto

Tim Marson
bass

Christopher Fritzsche
mezzo

Paul Haile
tenor

Phebe Craig
organ

Biographies

Christopher Fritzsche is a performing artist, an educator, frequent soloist with Bay Area vocal and instrumental ensembles, currently serves as Music Director for the Center for Spiritual Living in Santa Rosa and is a member of the vocal ensemble, Clerestory. Internationally recognized for his effortless countertenor voice, he can be heard on well over a dozen recordings on Warner Classics' Teldec label. From 1992 until 2003, he performed with the world-renowned a cappella vocal ensemble, Chanticleer. In those 11 years he sang over 1,000 concerts world-wide, appearing with the New York Philharmonic (Emil de Cou), San Francisco Symphony Orchestra, the Atlanta Symphony, the St. Paul Chamber Orchestra, (Christopher Hogwood and Hugh Wolff), and more recently the Santa Rosa Symphony, (Jeffrey Kahane & Robert Worth) and has sung concerts in some of the world's most renown venues: The Kennedy Center (Washington D.C.), New York's Lincoln Center, as well as national concert halls across Asia and Europe, including London's Wigmore Hall. He has also appeared with the Grant Park Music Festival Orchestra in Chicago as soloist in Leonard Bernstein's Chichester Psalms and, as a member of Chanticleer, earned two Grammy awards for the CDs Colors of Love and Lamentations and Praises by the celebrated British composer Sir John Tavener.

Paul Haile graduated with a Bachelor of Arts in Music degree from Sonoma State University in 2006. He also obtained his Certificate of Completion from the Recording Connection Program for Recording Engineering in 2008. He now works as a private piano, vocal, drum and cello instructor for students of all ages at the Napa School of Music and Music to My Ears music schools. He currently is the instructor for the Audio Recording and Production Certificate Program at Sonoma State University. In his free time, he sings and plays the drums with his wife, Lauren, in their band, Trebuchet. He also continues to take on various recording projects from full bands, to jingles, to voice over work at his recording studio, Greenhouse Recording. He most recently finished recording and mixing a project that Trebuchet, the Young People's Chamber Orchestra and composer, Ben Taylor collaborated on together.

Shawna Hervé is a native of Sonoma County and an alumni of the Sonoma State University music department. She has been singing in bands since the age of fifteen exploring folk, rock, funk, blues, jazz, R&B, reggae and country. Her first album of original music, Material Ghost, was released in 2008 and her EP, See Yourself, was released in 2011. She is currently working on another full-length album. Early music became a part of her life during her college years at Sonoma State when Robert Worth was her ear training teacher and choir conductor. After ten years of not singing early music she joined Circa 1600 and Green Mountain Consort and has been loving it ever since. She started her business as a private singing teacher in 2004 at Stanroy Music Center and now sustains a work load of approximately 40 students with a wait list of singers eager to study with her. She and her husband, Cory Herve, have a duo called Twin Soles that performs a few times a month at some of their favorite venues in the North Bay and on Maui where they spend many of their vacations. She has recorded on many local artists' albums singing backup and lead on their original music.

Tim Marson has performed in choral groups since the age of 9, and while as a treble became head chorister of his preparatory school chapel choir. Developing as a bass, he sang in the chapel and chamber choirs of The King's School, Canterbury (U.K.), and later with the chapel choir of Oriel College, Oxford University where he was an undergraduate student. While residing in London, he performed with a number of vocal chamber groups including Vox Cordis, The Purcell Singers, London Bach Players, Pegasus, and The Syred Consort. Since relocating from his native England to northern California in 2011, Tim has sung with Circa 1600, Sonoma Bach Choir, the Napa Valley Chorale, North Star Vocal Artists, and Valley of the Moon Chamber Ensemble – of which he was also Associate Conductor. Since 2015 he has been a member of the San Francisco Symphony Chorus under Ragnar Bohlin. Current season highlights include Ein deutsches Requiem (Brahms), Symphony of Psalms (Stravinsky), and Symphony No.8 (Mahler) – all under Michael Tilson Thomas in his final season as Music Director. Tim's repertoire encompasses a wide range of music from Renaissance to contemporary with a particular focus on sacred a cappella works. He has performed in churches and concert venues in several countries, including St John's & Smith Square, the Royal Albert Hall, and even 10 Downing Street (the British Prime Minister's official residence), and has been recorded by Classic FM, the BBC and SFS Media.

Dianna Morgan graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is the recipient of the Bev Sellers Memorial Scholarship from The Young Singers Foundation and was recognized as Performing Arts Woman Student of the Year by the American Association of University Women. Dianna won First Place, Judges Distinction Award and Best Performance Award in the 2012 American Protégé Vocal Competition. Dianna moved to Petaluma in 2013 to be closer to her family, and has since fallen in love with it! She lives there with her husband and children, and they enjoy hiking, camping, and backpacking. Dianna is an active member of Sonoma Bach's musical community, singing with the Bach Choir, Circa 1600, Green Mountain Consort, and working as Sonoma Bach's Executive Director.

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. 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 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.



Special thanks to Richard van Hessel for all of his help with the orchestra parts for this concert.



Thank you for supporting Sonoma Bach!

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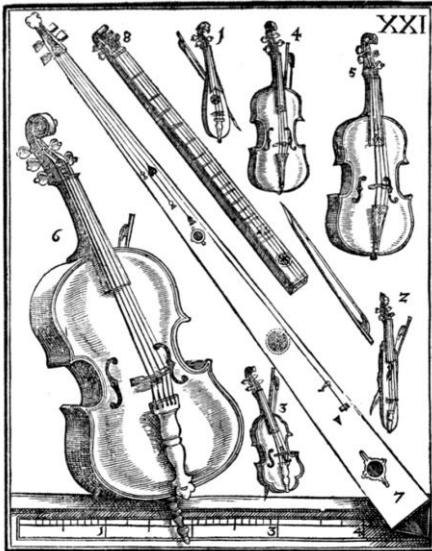
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Anonymous (7)
In Memory of Luke Lois
In honor of Bob Worth
In honor of David Hanes
In celebration of Linda Hanes
In Memory of John Kramer
In Memory of Doug Richardson
Bonnie Alexander
Brian Andersen
Herbert Anderson
Kayleen Asbo
Dante & Anne Benedetti
Gerard Butler
John & Sanae Chambers
Anne Cook
Nedra Crowe-Evers
Janice Cunningham
Carolyn Dingwall
Richard Eckert
Maurice & Edith Eash
Rev. Richard G. Fabian
Ben Ford
Robert Givens
Caroline Greene
Helen Gunderson
Mike Hall
Gary & Karen Haugen
John James
Boyd Jarrell
Kathy & Tom Jones
Ole Kern
Ronald Krempez
Martie Leys
Dora McClurkin Muir
Jo McCormick
Janet McCulloch
James F. Neary
William & Cynthia Noonan
Steve Osborn & Renata Breth
Vicki Osten
Walter Peterson
George Sackman
Anne Schaefer
Lisa Smith
Janet Soderlind
David Stohlmann
Liz Varnhagen
Gabriela & George Von Haunalter
Steven Yeager

Up to \$99

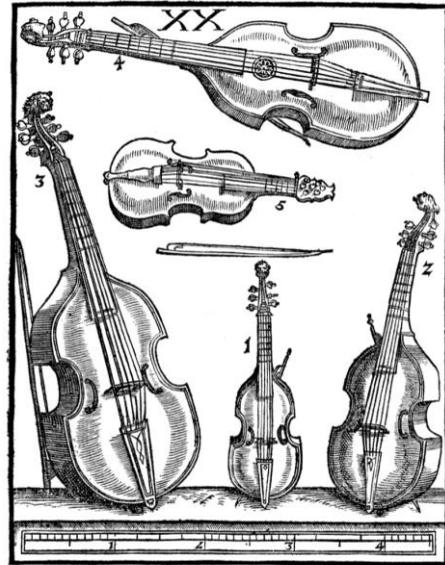
Anonymous (4)
In Honor of Jayne De Lawter
In Memory of John Kramer
Dana Alexander
Richard Aslin
Barbara Oski Bean
Bill Boorman
Linda Lee Boyd
Elinore Burnside
Gail Cafferata
Amanda Currie
Gwyneth Davis
Albert Fisk
Michael Fontaine
Beth Freeman
James & Cherry Grisham
Julia Hawkins
Chris Hermann
Norm Howard
Mary Jenkins
Martha Kahane
Ruth R. Karlen
Ken Kelley
Steven & Renee Kirk
Georgia Leyden
Leslie Loopstra
Edith P. Mendez
Richard Morehead
Lane Olson
Diane Osten
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Emily Roeder
Raye Lynn Thomas
Eugene Shapiro
Vernon Simmons
Susan Stewart
Bryce Moore Sumner
Thomas Vogler
Lee Wallace



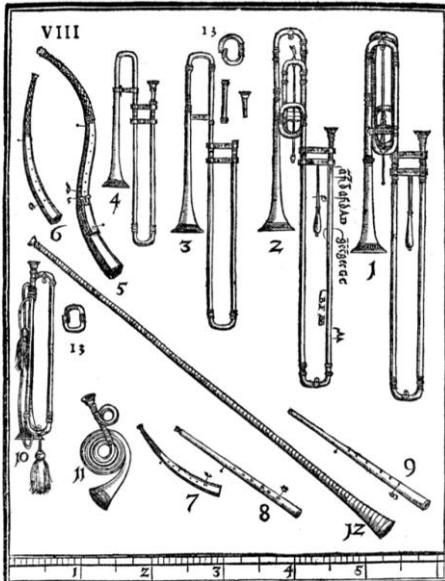


1. 2. Kleine Pöfchen / Ceigen ein Octav höher. 3. Diccant-Ceig ein Quart höher.
4. Rechte Diccant-Ceig. 5. Tenor-Ceig. 6. Bas-Ceig de braccio. 7. Quinschötter.
8. Scheitholtz.

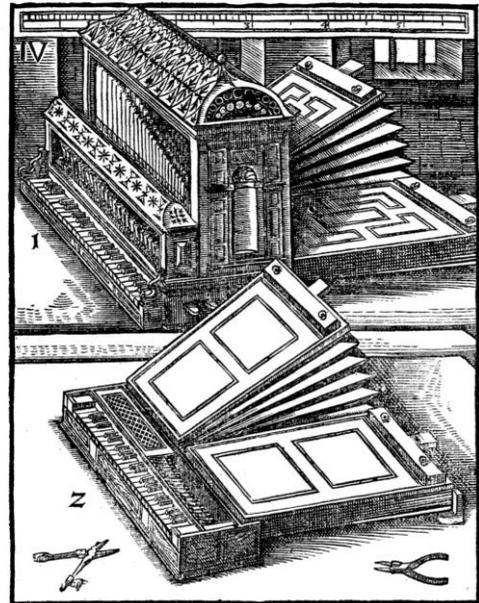
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1. 2. 3. Violin de Gamba. 4. Viol Bastarda. 5. Itallianische Lyra de braccio.



1. 2. Quart-Pofaunen. 3. Rechte gemeine Pofaun. 4. Alt-Pofaun. 5. Cornet
6. Groß Tenor-Cornet. 6. Rechte Chor-Zinck. 7. Klein Diccant-Zinck / so ein Quinc höher.
8. Oberer Zinck mit dem Mundstück. 9. Erit-Zinck. 10. Trommet. 11. Nager Trommet.
12. Helgen Trommet. 13. Krumbügel auf ein ganz Horn.



1. Posttack. 2. Negelst.

Upcoming Events

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December 14 & 15, 2019



Ready, Set, Sing!

Tuesday Nights in January 2020



Organ Recital: The Orpheus of Amsterdam

January 10, 2020



Guest Recital: Born Bach

February 28, 2020



Sacred Realms: Lux Perpetua

March 28 & 29, 2020