



P R E S E N T S

VOICES AND PIPES

Hearts Aflame

David Parsons, organ
Sonoma Bach Choir
Directed by **Robert Worth**

Friday, May 20, 8 PM

Sunday, May 22, 7 PM

Schroeder Hall, Green Music Center
Sonoma State University
1801 E Cotati Ave, Rohnert Park



Emile Claus, *Zonnegloed*, 1905.



Jean II Restout *Pentecost* 1732



Gian Lorenzo Bernini, *Christian Holy Spirit as a Dove* in the apse of St. Peter's Basilica



Presented by Sonoma Bach in association with the Green Music Center

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FEATURING

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Welcome!

Pentecost (Ancient Greek: Πεντηκοστή [ἡμέρα], *Pentēkostē [hēmera]*, “the fiftieth”) is celebrated fifty days after Easter. The story of Pentecost is related in the second chapter of the Acts of the Apostles (the fifth book of the New Testament):

¹And when the day of Pentecost was fully come, they were all with one accord in one place. ²And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. ³And there appeared unto them cloven tongues as of fire, and it sat upon each of them. ⁴And they were all filled with the Holy Spirit, and began to speak with other tongues, as the Spirit gave them utterance.

⁵And there were dwelling at Jerusalem Jews, devout men, out of every nation under heaven. ⁶Now when this was noised abroad, the multitude came together, and were confounded, because that every man heard them speak in his own language. ⁷And they were all amazed and marveled, saying one to another, Behold, are not all these which speak Galilaeans? ⁸And how hear we every man in our own tongue, wherein we were born? ⁹Parthians, and Medes, and Elamites, and the dwellers in Mesopotamia, and in Judaea, and Cappadocia, in Pontus, and Asia, ¹⁰Phrygia, and Pamphylia, in Egypt, and in the parts of Libya about Cyrene, and strangers of Rome, Jews and proselytes, ¹¹Cretes and Arabians, we do hear them speak in our tongues the wonderful works of God. ¹²And they were all amazed, and were in doubt, saying one to another, What meaneth this?

The Feast of Pentecost, which commemorates this miraculous appearance of the Holy Spirit as a ‘mighty wind’ and as ‘tongues of fire’ has been a major event in the church calendar from the earliest days, and has given rise to inspired liturgical and devotional texts and music throughout the ages.

In the first half of our program, we present settings from the Latin liturgy for Pentecost. The set is bound together by the great Vespers hymn, *Veni creator spiritus*, which comes from the liturgy for Second Vespers. Its inspiring text appears in its entirety in an *alternatim* (alternating chant and polyphony) setting by Tomás Luís de Victoria, while its solid chant melody forms the foundation of Samuel Scheidt’s three-verse setting for organ, which we have distributed as interludes through the set.

At the very center of our Latin set lies the monumental chant sequence *Veni sancte spiritus*, sometimes called the Golden Sequence. It is thought to have been written by Stephen Langton, archbishop of Canterbury from 1207-1228. Its remarkable text, an invocation to the Holy Spirit to infuse us with radiance and consolation, solace and joy, is conveyed in sonorous three-line rhyming verses. The chant setting groups these verses in pairs through melodic repetition; to highlight the structure, we alternate the verses between men’s and women’s voices.

Wrapped around these structural elements are items from the Pentecost liturgy, in settings by composers from throughout western Europe. William Byrd and Ludwig Senfl both composed full cycles of motets for Pentecost—both brilliant—and while we could have stuck with either of them, we decided on a more cosmopolitan approach. We are particularly pleased to present an introit by the Netherlandish composer Johannes Brassart, in a late Medieval style. Also new to us is Gregor Aichinger, a southern German composer slightly older than Michael Praetorius. His bright offertory setting was an immediate hit with the Bach Choir!

The second half of our concert is built around the central work, Bach's motet *Der Geist hilft unser Schwachheit auf*. Although originally composed as a funeral motet, the entire work invokes the Holy Spirit and its power in and for us, culminating with the third verse of Martin Luther's Pentecost chorale, *Komm heiliger Geist*.

This setting is actually the kernel which led to this concert. I have always been enchanted with and much moved by Bach's magnificent harmonization of the chorale in the finale of *Der Geist hilft*; and in exploring and researching the piece, I was led to other Pentecost music. There is so much great material out there which celebrates this idea of being infused with spirit, a feeling which we have all experienced. And of course we are familiar with its absence as well, and most of us have called upon the powers-that-be (as we conceive them) to fill us again.

Around Bach's motet, we have created suites based upon several Martin Luther chorales which have deep roots in the Latin liturgical texts and music for Pentecost. *Komm heiliger Geist* is itself a reworking of the invocation *Veni sancte spiritus* which opens the first half of our concert. *Nun bitten wir den heiligen Geist* traces its text to the *Veni sancte spiritus* sequence. And *Komm Gott Schöpfer* is Luther's direct adaptation of the *Veni creator spiritus* hymn into a chorale format.

Each of these chorales is featured in a group of settings by famous and not-so-famous German composers. As we often do, we feature the great Michael Praetorius; but we also have been delighted to discover settings by composers less familiar to us, such as Johann Walter, Johannes Eccard, and Balthasar Resinarius.

Please see notes on individual pieces later on in this program. Thank you so much for attending our concert. And we hope to see you in the fall when we open our exciting 2016-17 season, our first season as a resident company of the Green Music Center!

—Robert Worth

Voices & Pipes: Hearts Aflame

MUSIC FROM THE LATIN PENTECOST LITURGY

Readings from *Beata nobis gaudia*, a 9th-century Frankish hymn for Pentecost

Prelude for organ: Komm Gott Schöpfer (BWV 667)

Johann Sebastian Bach (1685-1750)



First Invocation: Veni Sancte Spiritus

Chant

Second Invocation: Veni Sancte Spiritus

Michael Praetorius (1571-1621)

Response for Matins: Dum complerentur

Giovanni Pierluigi da Palestrina (1525-1594)



Hymn Setting for organ: Veni creator spiritus (Versus 1)

Samuel Scheidt (1587-1654)



Introit for Mass: Spiritus Domini replevit

Johannes Brassart (c.1402-c.1455)

Alleluia for Mass: Alleluia—Emitte—Veni sancte spiritus

William Byrd (1540-1643)

Sequence for Mass: Veni Sancte Spiritus

13th-century chant



Hymn Setting for organ: Veni creator spiritus (Versus 2)

Samuel Scheidt



Offertory for Mass: Confirma hoc

Gregor Aichinger (c.1564-1628)

Communion for Mass: Factus est repente

Ludwig Senfl (c.1490-1543)

Hymn for Second Vespers: Veni Creator Spiritus

Tomás Luis de Victoria (1548-1611)



Hymn Setting for organ: Veni creator spiritus (Versus 3)

Samuel Scheidt



Antiphon for Second Vespers: Hodie completi sunt

Hans Leo Hassler (1564-1612)



Intermission

MOTET AND GERMAN PENTECOST SONGS

Readings from the sayings and writings of Martin Luther (1483-1546)

Chorale prelude for organ: Komm heiliger Geist (Versus 1) Matthias Weckmann (1616-1674)



Chorale: Komm heiliger Geist (Martin Luther)

Verse 1: Komm heiliger Geist

Verse 2: Du heiliger Licht

Verse 3: Du heilige Brunst

Michael Praetorius

Michael Praetorius

Johann Walter (1496-1570)



Chorale: Nun bitten wir den heiligen Geist (Martin Luther)

Verse 1: Nun bitten wir

Verse 2: Du werthes Licht

Verse 3: Du höchster Tröster/Komm heiliger Geist/Veni sancte spiritus

Michael Praetorius

Michael Praetorius

Johann Walter



Intonation for organ: Komm heiliger Geist

Johann Pachelbel (1653-1706)

Motet: Der Geist hilft unser Schwachheit auf

JS Bach

1: Der Geist hilft unser Schwachheit auf

2: Der aber die Herzen forschet

3: Chorale: Du heilige Brunst, süßer Trost



Chorale: Komm Gott Schöpfer (Martin Luther)

Verse 1: Komm Gott Schöpfer

Verse 2: Denn du bist der Tröster

Verse 3: Zünd uns ein Licht

Verse 4: Du bist mit Gaben siebenfalt

Johann Walter

Baltasar Resinarius

JS Bach



Chorale prelude for organ: Komm heiliger Geist (Versus 3)

Matthias Weckmann



Chorale: Der heilig Geist vom Himmel kam

Johannes Eccard

Verse 1: Der heilig Geist

Verse 2: Der Jünger Zungen

Notes, Texts and Translations

Notes by Robert Worth and David Parsons

MUSIC FROM THE LATIN PENTECOST LITURGY

Readings from *Beata nobis gaudia*, a 9th-century Frankish hymn for Pentecost

J.S. Bach's *Komm Gott Schöpfer, Heiliger Geist* (BWV 667) is a jubilant elaboration on the Pentecost hymn, *Veni creator spiritus*, as adapted by Martin Luther. The melody can be heard first in the soprano and then, after a brief interlude, as a *cantus firmus* in the pedals. During the opening measures, Bach uses a pedal note to accent the third beat of each group of three—the third beat would usually be the weakest beat of each grouping—thereby drawing attention to the Holy Spirit as the third person of the Trinity.

Prelude for organ: Komm Gott Schöpfer (BWV 667) Johann Sebastian Bach (1685-1750)



The chant antiphon *Veni sancte spiritus* is used in a number of liturgies as well as for devotional purposes. In his four-part setting, Michael Praetorius loosely adapts the chant melody to a brilliant texture of three more-or-less equal treble voices combined with a bass line which expresses passages from the chant in stately long notes; the women cavort above (also in chant-related melodies) like a school of dolphins. Palestrina's grand six-voice motet in two parts tells the Pentecost tale in the words of the Book of Acts (see above), with dramatic depictions of the 'sudden sound from heaven' and the 'mighty wind'.

First Invocation: Veni Sancte Spiritus 11th century chant

Second Invocation: Veni Sancte Spiritus..... Michael Praetorius (1571-1621)

Veni sancte Spiritus:

Reple tuorum corda fidelium,
et tui amoris in eis ignem accende,
qui per diversitatem linguarum cunctarum
gentes in unitate fidei congregasti.
Alleluia.

Come Holy Spirit:

fill the hearts of your faithful,
and kindle your love in those people
who (speaking many languages)
have gathered together in the unity of faith.
Alleluia.

Response for Matins: Dum complerentur Giovanni Pierluigi da Palestrina (1525-1594)

Dum complerentur dies Pentecostes, erant
omnes partier, dicentes: Alleluia.
Et subito factus est sonus de coelo: Alleluia.

Now that the day of Pentecost was come,
they were all saying with one accord:
Alleluia. And suddenly there came a sound

Tamquam spiritus vehementis, et replevit
totam domum: Alleluia.

Dum ergo essent in unum discipuli
congregasti, propter metum iudæorum sonus
repente de coelo venit super eos, tamquam
spiritus vehementis, et replevit totam
domum: Alleluia.

from heaven. Alleluia. As of a mighty wind,
and it filled the entire house. Alleluia.

When therefore the disciples were gathered
as one in wariness of the Jews, an
unexpected sound from heaven came upon
them, as of a mighty wind, it filled the entire
house. Alleluia.



Samuel Scheidt was court organist and later Kapellmeister to the Margrave of Brandenburg. His publications include the *Tabulatura Nova* (1624), the third part of which includes music for the Lutheran service, including the *Veni Creator* variations. Scheidt was pivotal in the evolution of the “organ motet”, a set of variations for organ on a chorale melody, akin to the choral motet. The first verse of this setting is a phrase-by-phrase strict contrapuntal treatment of the chorale melody; the more meditative second verse sets the melody in long note values in the tenor voice; and the magisterial third verse puts the melody in the bass.

Hymn Setting for organ: *Veni creator spiritus* (Versus 1) Samuel Scheidt (1587-1654)



The texts in this set are drawn from the Mass for Pentecost. Brassart’s chant-based introit setting begins as a duet in Medieval style, and concludes with a trio doxology. Chant intonations for each section are provided by the cantor. William Byrd’s Alleluia setting is from his *Gradualia*, a monumental collection of motet settings for the major occasions in the church calendar. As noted above, the Pentecost sequence *Veni sancte spiritus* is in ten rhymed verses, with even-numbered verses repeating the melody of odd-numbered verses. The chant is masterfully constructed, successively exploring higher ranges and alternate harmonic areas of the Dorian mode. A very high proportion of *-um* endings creates an especially suave and smooth tonal quality in the voices.

Introit for Mass: *Spiritus Domini replevit* Johannes Brassart (c.1402-c.1455)

Spiritus Domini replevit orbem terrarum:
Alleluia. Et hoc quod continet omnia,
scientiam habet vocis: Alleluia.

Confirma hoc Deus, quod operatus es in
nobis a templo tuo quod est in Jerusalem.

The Spirit of our Lord has replenished the
world: Alleluia. And that which contains all
things, has knowledge of the voice: Alleluia.

Strengthen, O God, what You have done for
us at Your temple in Jerusalem.

Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

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

Alleluia for Mass: Alleluia—Emitte—Veni sancte spiritus William Byrd (1540-1623)

Emitte spiritum tuum et creabuntur et renovabis faciem terrae. Alleluia.
Veni, Sancte Spiritus, reple tuorum corda fidelium, et tui amoris in eis ignem accende. Alleluia.

Send forth Thy Spirit, and they shall be created, and renew the face of the earth. Alleluia. Come Holy Spirit, fill the hearts of Thy faithful, and kindle in them the fire of Thy love. Alleluia.

Sequence for Mass: Veni Sancte Spiritus 13th-century chant (attr. Stephen Langton)

Veni, Sancte Spiritus,
et emitte caelitus
lucis tuae radium.

Come, Holy Spirit,
send forth the heavenly
radiance of your light.

Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.

Come, father of the poor,
come, giver of gifts,
come, light of the heart.

Consolator optime,
dulcis hospes animae,
dulce refrigerium.

Greatest comforter,
sweet guest of the soul,
sweet consolation.

In labore requies,
in aestu temperies,
in fletu solatium.

In labor, rest,
in heat, temperance,
in tears, solace.

O lux beatissima,
reple cordis intima
tuorum fidelium.

O most blessed light,
fill the inmost heart
of your faithful.

Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Without your grace,
there is nothing in us,
nothing that is not harmful.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

Cleanse that which is unclean,
water that which is dry,
heal that which is wounded.

Flecte quod est rigidum,

Bend that which is inflexible,

fove quod est frigidum,
rege quod est devium.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.

Da virtutis meritum,
da salutis exitum,
da perenne gaudium.

fire that which is chilled,
correct what goes astray.

Give to your faithful,
those who trust in you,
the sevenfold gifts.

Grant the reward of virtue,
grant the deliverance of salvation,
grant eternal joy.



Hymn Setting for organ: *Veni creator spiritus* (Versus 2)Samuel Scheidt



As noted above, Gregor Aichinger is new to most of us. He'll be back! His sunny offertory setting is highly grateful to sing, with tight imitation and very effective control of range and rhetoric. Senfl's communion setting is drawn from his collection of settings for the Pentecost liturgy. Sonoma Bach ensembles have been exploring Senfl in recent years, beginning with his great reworking of Josquin's famous *Ave Maria*. He too is a keeper—in fact, we'll be featuring a number of his secular works in our opening recital in September. Victoria's setting of the hymn for second vespers, *Veni creator spiritus*, follows an old tradition of *alternatim* structure, in which the composer sets either odd- or even-numbered verses; the missing verses are performed in chant form. The chant is prominently featured in Victoria's polyphonic verses.

Offertory for Mass: *Confirma hoc*Gregor Aichinger (c.1564-1628)

Confirma hoc Deus, quod operatus es in
nobis. A templo tuo quod est in Jerusalem,
tibi offerent Reges munera. Alleluia.

Strengthen, O God, what You have done in
us. At Your temple in Jerusalem, Kings will
offer gifts to You. Alleluia.

Communion for Mass: *Factus est repente*Ludwig Senfl (c.1490-1543)

Factus est repente de coelo sonus,
tamquam advenientis spiritus vehementis ubi
erant sedentes. Alleluia.

Suddenly there came a sound from heaven,
as of a mighty wind coming where they were
sitting,. Alleluia.

Et repleti sunt omnes Spiritu Sancto,
loquentes magnalia Dei,
alleluia. Alleluia.

And they were all filled with the Holy Spirit,
speaking the wonderful works of God,
alleluia. Alleluia.

Hymn for Second Vespers: Veni Creator SpiritusTomás Luis de Victoria (1548-1611)

Veni creator spiritus
mentes tuorum visita
imple superna gratia
que tu creasti pectora.

Qui paraclitus diceris
donum dei altissimi
fons vivus ignis caritas
et spiritalis unctio.

Tu septiformis munere
dextre dei tu digitus
tu rite promisso patris
sermone ditans guttura.

Accende lumen sensibus
infunde amorem cordibus
infirmi nostri corporis
virtute firmans perpeti.

Hostem repellas longius
pacemque dones protinus
ductore sic te previo
vitemus omne noxium.

Per te sciamus da patrem
noscamus atque filium
te utriusque spiritum
credamus omni tempore.

Presta pater piissime
patrique compar unice
cum spiritu paraclito
regnans per omne speculum

Come, creator spirit,
visit the hearts of your people.
Fill with supernal grace
the hearts you have made.

You who are the comforter,
gift of the highest God,
living fount, fire, love,
and balm for the spirit.

Bestow the sevenfold gifts,
you finger of the hand of God;
fulfill the father's promise,
enriching us with holy speech.

Kindle light in our senses,
pour love into our hearts,
strengthen our weak bodies
with abiding courage.

You drive the foe far off,
and grant lasting peace;
thus with you leading us,
may we avoid all harm.

Through you may we know
the father, and the son as well,
and in you, the spirit, with them both,
may we have faith forever.

Show us, father, most loving,
him who is one with you,
reigning with the spirit comforter
through every age.



Hymn Setting for organ: Veni creator spiritus (Versus 3).....Samuel Scheidt



The antiphon *Hodie complete sunt* falls very late in the day on Pentecost, and thus provides a suitable finale for our liturgical review of the feast day. Hans Leo Hassler's setting is in a grand six-part texture, enriched here with organ accompaniment from the Brombaugh in the loft. The 'rushing mighty wind' of Pentecost, while not mentioned in this particular motet text, can be clearly heard 'filling the house' in the final *Alleluia* section.

Antiphon for Second Vespers: Hodie completi sunt..... Hans Leo Hassler (1564-1612)

Hodie completi sunt dies Pentecostes.
Hodie Spiritus Sanctus in igne discipulis
apparuit, et tribuit eis charismatum dona.
Misit eos in universum mundum prædicare
evangelium omni creaturae. Alleluia.

Today the days of Pentecost are fulfilled.
Today the Holy Spirit appeared in fire to the
disciples, and gave unto them the gift of
grace. He hath sent them into all the world to
preach the gospel to all creation. Alleluia.



INTERMISSION



MOTET AND GERMAN PENTECOST CHORALES

Readings from the sayings and writings of Martin Luther (1483-1546)

Matthias Weckmann studied in Dresden as a chorister at the court chapel, where he was a pupil of Heinrich Schütz. In 1655, he was named organist at the Jakobkirche in Hamburg, and spent the rest of his life there. He was a master of inventive and extended sequential writing. His first variation on *Komm heiliger Geist* is majestic and full-bodied; the second reveals him reveling in cascading, filigreed imitative passagework, while in the bass the tune sounds in slow notes.

Chorale prelude for organ: Komm heiliger Geist (Versus 1)Matthias Weckmann (1616-1674)



Chorale: Komm heiliger Geist (Martin Luther)

The first verse of this chorale text is an anonymous German versification of the antiphon *Veni sancte spiritus*, first heard at the beginning of our concert. The melody dates to the 15th century and perhaps is related to a hymn by Marchetto di Padua, circa 1270. It first appeared in its present

form in *Geystliche Gesangk Buchleyn* (Wittenberg, 1524), with two verses by Luther. Our settings include two by Michael Praetorius: A rousing four-part setting, and a duet for trebles in Praetorius' inimitable, over-the-top inventive style. The third verse, by Johann Walter, comes from the 1524 publication noted above. An outstanding recording of this setting, by Stimmwerck, was one of the inspirations for this concert.

Verse 1: Komm heiliger GeistMichael Praetorius

Komm heiliger Geist, Herre Gott,
Erfüll mit deiner Gnaden Gut
Deiner Gläubigen Herz, Mut und Sinn,
Dein' brünstig Lieb' entzünd' in ihn'n!
O Herr, durch deines Lichtes Glast
Zu dem Glauben versammelt hast
Das Volk aus aller Welt Zungen;
Das sei dir, Herr, zu Lob gesungen!
Halleluja! Halleluja!

Come, Holy Spirit, Lord God,
Fill with the goodness of your grace
The heart, spirit and mind of your believers,
Kindle in them your ardent love !
O Lord, through the splendor of your light
You have gathered in faith
People from all the tongues of the world;
So that in your praise Lord, may there be
sung Hallelujah! Hallelujah!

Verse 2: Du heiliger Licht.....Michael Praetorius

Du heiliges Licht, edler Hort,
Laß uns leuchten des Lebens Wort
Und lehr uns Gott recht erkennen,
Von Herzen Vater ihn nennen!
O Herr, behüt vor fremder Lehr',
Daß wir nicht Meister suchen mehr
Denn Jesum mit rechtem Glauben
Und ihm aus ganzer Macht vertrauen!
Halleluja! Halleluja!

You holy light, precious refuge,
Let the word of life enlighten us
And teach us to know God truly,
To call him father from our heart!
O Lord, protect us from strange doctrines,
So that we may never look for any teacher
Except Jesus in true belief,
And may trust him wholeheartedly!
Hallelujah! Hallelujah!

Verse 3: Du heilige Brunst.....Johann Walter (1496-1570)

Du heilige Brunst, süßer Trost,
Nun hilf uns fröhlich und getrost
In dein'm Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben!
O Herr, durch dein' Kraft uns bereit
Und stärk des Fleisches Blödigkeit,
Daß wir hier ritterlich ringen,
Durch Tod und Leben zu dir dringen!
Halleluja! Halleluja!

You sacred warmth, sweet consolation,
Now help us always to remain joyful and
Comforted in your service,
Do not let sorrow drive us away!
O Lord, through your power make us ready
And strengthen the feebleness of our flesh
So that we may bravely struggle
Through life and death to reach you!
Hallelujah! Hallelujah!

Chorale: Nun bitten wir den heiligen Geist (Martin Luther)

The first verse of this 13th century chorale alludes to the sequence *Veni sancte spiritus*. Martin Luther added three additional verses and either wrote or adapted the melody. It seems somehow both ancient and modern, incorporating an unusual section of falling thirds and also a hypnotic repetitive passage. The hymn is a 'Leise', with each verse ending with 'Kyrieleis' (Lord have mercy). Our set builds from the unadorned melody through two-part and three-part arrangements to Walter's six-part setting, which juxtaposes the opening lines of *Komm heiliger Geist* and *Veni sancte spiritus* (in the second soprano part) with the *Nun bitten wir* phrases (in the other voices.)

Verse 1: Nun bitten wirMichael Praetorius

Nun bitten wir den heiligen Geist
Um den rechten glauben allermeist,
Daß er uns behüte an unserm ende,
Wenn wir heimfahren aus diesem elende.
Kyrieleis!

We now beg the holy spirit
for true belief above all,
so that he may watch over us at our end
when we travel home from suffering.
Lord, have mercy.

Verse 2: Du wertest LichtMichael Praetorius

Du wertest licht! Gib uns deinem schein,
Lehr' uns Jesum Christ kennen allein,
Daß wir an ihm bleiben, dem treuen Heiland,
Der uns bracht hat zu dem rechten vaterland.
Kyrieleis!

You precious light, give us your brightness,
Teach us to know Jesus Christ alone,
So that we may remain with him, the true
Savior, who has brought us to the true
fatherland. Lord, have mercy.

Verse 3: Du höchster Tröster/Komm heiliger Geist/Veni sancte spiritus Johann Walter

Du höchster tröster in aller noth!
Hilf, daß wir nicht fürchten schand' noch tod,
Daß in uns die sinne nicht verzagen,
Wenn der feind wird das leben verklagen.
Kyrie eleison!

You most high consoler in all distress,
Help us so that we fear not disgrace or death,
So that in us the mind may not despair
When the enemy condemns our life.
Lord have mercy.



Motet: Der Geist hilft unser Schwachheit auf

Johann Pachelbel composed a large body of sacred and secular music, and his contributions to the development of the chorale prelude and fugue have earned him a place among the most important composers of the middle Baroque era. His brief meditative setting of the opening phrases of *Komm heiliger Geist* is relatively simple and written for a single manual only; no pedal is

required. As is typical in many of Pachelbel's chorale preludes, the accompanying voices anticipate the phrase of the chorale by using bits of the melody in imitative counterpoint.

Bach's motet, originally intended for a funeral service, begins with an extended double-choir passage which in its rushing, sweeping lines evokes the 'rushing mighty wind' associated with the Holy Spirit. Two-bar alternation between the two choirs closes at certain points to a mere one-beat gap, with motives thrown back and forth across the stage. The second section is a four-voice fugue with two themes, introduced successively and then systematically combined. The fugue builds to a dramatic conclusion which sets the stage for one of Bach's finest chorale settings (and that's saying a lot!). The long melody is set in a high key, giving plenty of room for the lower voices to spread out over two and a half octaves. A high degree of motion in the lower parts creates an urgency which moves the piece inexorably to the closing Hallelujah, surely one of the most emotional endings in all Bach's works.

Intonation: Komm heiliger GeistJohann Pachelbel (1653-1706)

Motet: Der Geist hilft unser Schwachheit auf.....Johann Sebastian Bach

1. Der Geist hilft unser Schwachheit auf;
denn wir wissen nicht, was wir beten sollen,
wie sich's gebühret. Sondern der Geist selbst
vertritt uns aufs beste mit unaussprechlichem
Seufzen.

The Spirit helps our weakness; for we do not
know what we ask for or what is proper.
Rather, the Spirit itself
intercedes for us for the best,
with ineffable sighs.

2. Der aber die Herzen forschet, der weiß,
was des Geistes Sinn sei; denn er vertritt die
Heiligen nach dem, das Gott gefällt.

He who seeks the heart's intention knows
what the Spirit's will is; because he
intercedes for the saints as God approves.

3. Du heilige Brunst, süßer Trost
Nun hilf uns, fröhlich und getrost
In deinem Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit,
Und stärk des Fleisches Blödigkeit,
Dass wir hie ritterlich ringen,
Durch Tod und Leben zu dir dringen.
Halleluja, halleluja.

You holy flame, sweet comfort,
Now help us, joyful and contented,
To stay forever in your service,
(So that sadness may not cast us out.
O Lord, through your might prepare us;
And make strong the weakness of our flesh,
So that we here gallantly may strive,
Through death and life, to reach you..
Hallelujah, hallelujah.



Chorale: Komm Gott Schöpfer, heiliger Geist (Martin Luther)

The melody is Luther's adaptation of the *Veni creator spiritus* hymn heard in the first half of our concert, both sung by the voices (Victoria) and played by the organ (Scheidt). Here we begin with the unadorned melody, progress through elaborations by Johann Walter and Balthasar Resinarius (each of which uses the tune in various forms in all voices) and closes with one of Bach's four-part settings. This plan highlights certain aspects of the development of the German chorale: Early settings tend to be much more complicated from a rhythmic point of view, while later settings adopt a four-square rhythmic structure, enlivened by passing tones and a judicious use of chromaticism.

Verse 1: Komm Gott Schöpfer Chorale melody

Komm, Gott Schöpfer, heiliger Geist,
Besuch' das Herz der Menschen dein,
Mit Gnaden sie füll', wie du weißt,
Daß dein Geschöpf vorhin sein.

Come, God Creator, holy spirit,
And visit the hearts of your people;
Fill them with grace, as you know how to do,
so that your creation is as it once was.

Verse 2: Denn du bist der Tröster Johann Walter

Denn du bist der Tröster genannt,
Des Allerhöchsten Gabe theuer,
Ein' geistlich' Salb' an uns gewandt,
Ein lebend Brunn, Lieb' und Feuer.

For you are named the comforter,
Dear gift of the most high,
A holy balm upon us,
a living fountain, love and fire.

Verse 3: Zünd uns ein Licht..... Baltasar Resinarius (c.1484-1544)

Zünd' uns ein Licht an im Verstand,
Gib uns in's Herz der Liebe Brunst;
Das schwach' Fleisch' in uns, dir bekannt,
Erhalt, fest' dein' Kräft' und Gunst.

Spark for us a light upon our understanding,
Give our hearts the flame of love;
The weak flesh in us (known to you)
strengthen with your power and grace.

Verse 4: Du bist mit Gaben siebenfaltJohann Sebastian Bach

Du bist mit Gaben siebenfalt
Der Finger an Gott's rechter Hand;
Des Vaters Wort giebst du gar bald
Mit Zungen in alle Land.

You are with the sevenfold gifts
The finger of God's right hand;
The Father's word you give directly
With tongues in all lands.



Chorale prelude for organ: Komm heiliger Geist (Versus 3) Matthias Weckmann



Chorale: Der heilig Geist vom Himmel kam

We close with Johannes Eccard's lively setting of the Pentecost story, related in rhymed verses and wrapping up with the exciting response to the exhortation to invite the Holy Spirit into each of our hearts: Let it be Yes! Let it be Yes! Yes! Yes! Yes!

Chorale: Der heilig Geist vom Himmel kam Johannes Eccard

Verse 1: Der heilig Geist vom Himmel kam,
mit Brausen das ganz Haus einnahm,
darin die Jünger sassen;
Gott wollt sie nicht verlassen.

The Holy Spirit came from heaven,
With rushing wind, the whole house filled,
In which the disciples sat;
God would not desert them.

Refrain: O welch ein selig Fest
Ist der Pfingsttag gewest!
Gott sende noch jetztund
In unser Herz und Mund
Sein heiligen Geist!
Das sei ja—
So singen wir Halleluja!

Refrain: O what a holy feast
Has Pentecost become!
God send us now
Into our heart and mouth
The Holy Spirit!
Let it be yes—
So we sing Hallelujah!

Verse 2: Der Jünger Zungen feurig warn,
Das Wort soll brünstig heraus fahrn,
Der Geist saß auf ihn' allen;
Ihr Herz für Freud' tät wallen.

The disciples' tongues were set aflame,
The Word must go forth with passion,
The Spirit rested upon them all,
Their hearts overflowed with joy.

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David Parsons, a native of Pennsylvania, is a graduate of Princeton, Northwestern and Cambridge Universities, and of Trinity Evangelical Divinity School (Illinois). His organ teachers have included Carl Weinrich, Richard Enright and André Stricker. Prior to pursuing his doctoral studies at the University of Cambridge, he taught organ at the University of Wisconsin at Eau Claire. David served as Organist and Choirmaster of The Round Church, Cambridge (The Church of the Holy Sepulchre), established in AD 1116, and had occasion to accompany daily choral services at Ely, Ripon, Salisbury, Wells, and Winchester Cathedrals. From 1987 to 2004 David was Organist at the First United Methodist Church of Palo Alto, California, where he supervised the refurbishment of the 100+-rank pipe organ and established a monthly organ recital series. From 1988 to 2005 he worked in San Jose at Adobe Systems Incorporated, where he was a member of the renowned type department, producing digital typefaces (fonts). He is a Deputy Organist at Stanford University's Memorial Church, and is Curator of the Organs at Schroeder Hall at Sonoma State University.

Robert Worth is the founding music director of Sonoma Bach. In 2010, he retired as Professor of Music at Sonoma State University, where he taught choral music and many other subjects for 27 years. He is the founding Music Director of Sonoma Bach. In addition to his work in the fields of choral and early music, Bob has a specialty in musicianship training, and for ten years ran the ear training program at SSU. He is a composer and arranger of both choral music and jazz, and his vocal jazz arrangements have been performed by many groups throughout California and beyond. He was deeply involved in the Green Music Center project in its early years, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.

Disposition of the Organs

Schroeder Hall, Green Music Center, Sonoma State University

John Brombaugh & Associates Opus 9, 1972

Built for Ashland Avenue Baptist Church, Toledo, Ohio

Manual compass: 56 notes

Pedal compass: 30 notes

Mechanical action

88 mm wind pressure

20 Stops

29 Ranks

1248 Pipes

Tremulant to the entire instrument

Temperament: Kellner at A440

GREAT ORGAN I

16' Bourdon

8' Praestant I-II

8' Holpijp

4' Octave

4' Spielflote

2' Octave

III-X Mixture

8' Trumpet

RÜCKPOSITIVE ORGAN II

8' Gedackt

4' Praestant

4' Rohrflöte

2' Octave

1 1/3' Quinte

II Sesquialtera

8' Musette

PEDAL ORGAN

16' Subbass

8' Octave

16' Fagot

8' Trumpet (Gt.)

COUPLERS

Rückpositive to Great

Rückpositive to Pedal

Great to Pedal

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

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

Brombaugh's methods of construction revolutionized American organ building in the twentieth century, and his instruments were installed internationally, as far away as Sweden and Japan. Brombaugh organs have been influential to both organ builders and organists, defining many aspects of the historically informed American organ in the late twentieth century.

Further distinctive, and even daring features of this instrument are:

- one of the first uses of unequal temperament (originally Werckmeister III, now altered to Kellner) in a new instrument anywhere in the world
- mechanical key action
- mechanical stop action with hand-forged iron
- freestanding organ case built on historic principles (based on the now-lost Renaissance organ case in Rhenen, Netherlands) and made of hand planed red oak (no plywood)
- employment of wedge bellows
- cone tuning for small metal pipes
- embossed façade pipes
- Great 8' Principal with a double-ranked treble in façade
- façade pipes and moldings gilded with 23-carat goldleaf
- Rückpositive drawknobs on the back side of the Rückpositive case, behind the player
- naturals of the manual keyboards plated with cow shinbones
- manual sharps, stop knobs and keytable molding made from African ebony
- keycheeks are from zebrawood; pedal sharps from Brazilian rosewood; pedal naturals from maple
- stop rods of beech; keyboards and trackers from sugar pine
- windchests and bellows are white oak, western red-cedar, sugar pine and sheep and cow leather

This organ provides a vital centerpiece for North German Baroque music: built in historic Netherlandish-North German style, it is a landmark instrument in this country, both as a profoundly convincing medium for a great repertory, and for the breadth and depth of its sheer beauty and musicality.

Continuo Organ by Henk Klop
Garderen, Netherlands 2008

8' Stopped Flute

8' Principal (whose lowest 17 pipes are in common with the Stopped 8')

4' Chimney Flute

2' Octave

2 2/3' Quint (whose bottom twelve pipes sound at 1 1/3' pitch).

It has long been a tradition at the Klop firm to make all of their pipes in wood rather than metal. This makes the weight of the instrument more manageable for transport. The pull-out keyboard enables a comfortable sitting position and a pleasant touch. The keyboard can be shifted in position horizontally to allow transposing to different pitches: A-415/A-440/A-465 Hz. The keyboard "split" between bass and treble makes possible playing differing timbres on one keyboard, e.g., for accompanying a louder solo on one half of the keyboard with a suitable softer sound. The keyboard is of ebony with maple accidentals. Its compass is 44 notes, C-f^{'''}. The split stops (bass and treble) can be operated with one (left) hand. The case is in oak, with fretwork panels.

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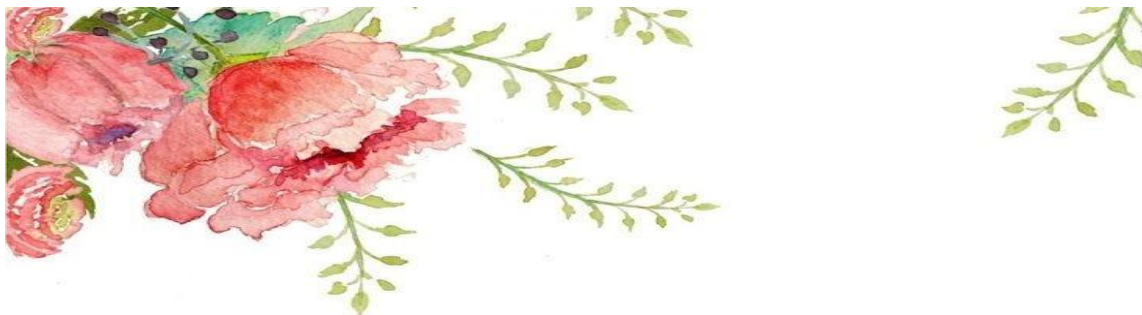
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Friday, September 23, 8pm

Schroeder Hall, Green Music Center

Organ Recital:

Bach & The North Germans

Saturday, February 25, 8pm

Schroeder Hall, Green Music Center

A Grateful Heart:

Songs of Praise and Thanksgiving

Friday, November 18, 8pm

Saturday, November 19, 8pm

Schroeder Hall, Green Music Center

Sacred Realms:

With Ah! Bright Wings

Saturday, March 25, 8pm

Sunday March 26, 3pm

St. Seraphim Orthodox Church, Santa Rosa

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An English Celebration

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Saturday, December 17, 8pm

Schroeder Hall, Green Music Center

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On the Power of Music

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