

SONOMA
Bach

ROBERT WORTH, MUSIC DIRECTOR

THANKSGIVING

**HEINRICH SCHÜTZ:
ORPHEUS OF THE 17TH CENTURY**



Circa 1600

The Barefoot All-Stars Viol Consort

Directed by Robert Worth

Saturday, November 16th at 3 P.M.

Sunday, November 17th at 3 P.M.

SCHROEDER HALL
ROHNERT PARK



Deep Dives: Our 2024-2025 Season

In which we explore the music of seven great composers

We are so excited about our 2024-2025 Season, entitled *Deep Dives*. No, we're not morphing into a conservation society for aquatic creatures (although we do care a lot about creatures of all kinds). Rather, we are borrowing the image to help convey the gist of our season: Seven musical explorations, each delving deeply into the works and character of a single composer.

And what composers! This season is turning out to be one of my all-time favorites. We're diving more deeply than ever into the music of some of the most popular early-music composers, such as William Byrd, Heinrich Schütz, and, naturally, the inimitable J.S. Bach. But further, we'll devote our energy and love to bringing the sounds of such less famous figures as Samuel Scheidt (Schütz' friend and colleague) and Ludwig Senfl (disciple of Josquin Desprez and pupil of Heinrich Isaac) to vivid life.

We began with Byrd, the quintessential Renaissance composer, last month. Born in 1543, he led a long and very musical life, delving into virtually every style current in his time. This weekend we once again take up the music of longtime favorite H. Schütz, exploring his vast repertoire and bringing to life both sacred and secular repertoire from his oeuvre. And we close out 2024 with—gasp!—Handel's Messiah. It's been nigh on 20 years since we've performed this iconic piece, and we're looking forward to taking it up again!

In the New Year, we'll begin as usual with our annual Organ Recital, featuring the wonderful Anne Laver at the Brombaugh Opus 9 tracker organ. Joining Annie will be the singers of Circa 1600, performing together and separately a variety of works by Samuel Scheidt, a direct contemporary of Schütz. In our annual Sacred Realms concert, the Green Mountain Consort will celebrate the completion of a new edition of the sacred music of Ludwig Senfl by performing a selection from among the staggering output of this most special composer.

April brings our 'Spring Returns' concert set, which this year features the music of the great Claudio Monteverdi, master of the madrigal, of the motet, of the mass. We'll take a stroll down a memory lane of favorite Monteverdiana, and will also discover and perform works new to us. And to close our season, who could be better than our namesake, J.S. Bach? Following up on May, 2024 production of 'The Most Ambitious Project', we will zero in on a specific epoch of Bach's career in 'Bach Around Thirty', featuring a selection of favorite movements from his many fabulous cantatas composed in Weimar from 1714–1716.

If you don't think I'm excited, you must not be paying attention. We are delighted that you're here today, we hope you enjoy the concert, and we hope to see you at one or many of our upcoming productions.

--Robert Worth, Music Director



Heinrich Schütz: The Orpheus of the 17th Century

FEATURING

Circa 1600

Barefoot All-Stars

Yuko Tanaka, organ

Dianna Morgan, soprano

Amanda McFadden, alto

Paul Haile, tenor

Sebastian Bradford, bass

Robert Worth, Music Director

Saturday, November 16 at 3PM

Schroeder Hall

Green Music Center

Sonoma State University

Sunday, November 17 at 3PM

Schroeder Hall

Green Music Center

Sonoma State University

Orpheus of the 17th Century

The planning for our Deep Dives season has been somewhat complex. Each concert set presents its own challenges and opportunities, these including the vocal ensemble performing, the instruments available, and any special venue requirements. (For example, in the Church of St. Seraphim, we may perform only sacred music *a cappella*.)

Each show has been shaped by these parameters, and of course by the body of music which has been left to us by each of our composers. In our Opening Recital last month, we chose to present the music of William Byrd in the context of two liturgical reconstructions, these guiding our selection of repertoire, the order in which the music was presented, and certain aspects of performance practice.

For this concert set, we are back in Schroeder; we have our chamber choir and a crack instrumental ensemble of viols and organ; and we have a fabulous composer whose marvelous, published collections span the entire length of his working life. Thus we have taken a chronological approach, presenting sterling examples from many of the collections which Schütz published over a long lifetime of music-making.



Who was Heinrich Schütz, anyway? We can agree that he's not exactly a household name. Born exactly 100 years before J.S. Bach and G.F. Handel, in the last years of the so-called musical Renaissance, Schütz's music breathes the life of the Baroque, effortlessly spanning the gap as he eagerly embraced the 'seconda pratica' championed by his senior colleague Claudio Monteverdi and many others.

Schütz was born in Bad Köstritz. In the early part of his career, he studied and worked in Kassel, under the patronage of the Landgrave Moritz. It was the latter who funded his 1609 trip to Venice, during which he studied with Giovanni Gabrieli, the only musician whom Schütz credited as being his teacher. His spectacular first (and only) book of madrigals was published in Venice in 1611.

The young composer moved to Dresden in 1619 to take up the position of composer and music director at the court of Elector of Saxony. He remained connected with Dresden for the rest of his days, though he traveled fairly frequently, visiting Venice again as well as Copenhagen and many other places closer to home. He died in Dresden in 1672.

Schütz (along with so many others) lived through the Thirty Year's War (1618-1648), in which religion-based conflict millions of people died and the lives of many more were disrupted. Schütz continued his musical activities during this period, but the musical resources he had at his disposal became increasingly sparse, resulting in compositions for fewer voices and fewer instruments.



As noted above, we have organized our program chronologically, drawing upon musical publications from throughout Schütz's long career. Comments on the individual sets are to be found below, in Notes, Texts and Translations. Our hope is to provide a compelling survey of the music of this great composer, and perhaps also to encourage you to take a YouTube stroll through his oeuvre. Let me know how it goes!

Robert Worth, music director

Heinrich Schütz: The Orpheus of the 17th Century

All works by Heinrich Schütz (1585-1672)

From Il PRIMO LIBRO DE MADRIGALI A CINQUE VOCI (VENICE, 1611)

Feritevi, viperette mordaci

Quella damma son io

Selve beate

From PSALMEN DAVIDS (DRESDEN, 1619)

Aus der Tiefe ruf' ich, Herr, zu dir

Jauchzet dem Herrn alle Welt

From CANTIONES SACRAE (FREIBERG, 1625)

Cantate Domino

Verba mea auribus percipe

Sicut Moses

From BECKER PSALTER (FREIBERG, 1628)

Der Herr ist mein getreuer Hirt

An Wasserflüssen Babylon

Nun lob der Seel



From MUSICALISCHE EXEQUIEN (DRESDEN, 1636)

A suite of eight chorale settings from the First Movement

I. Nun freut euch lieben Christen g'mein (Verse 5)

II. Nun laßt uns Gott dem Herren (Verse 6)

III. Ich hab mein Sach Gott heimgestellt (Verse 3)

IV. Nun laßt uns Gott dem Herren (Verse 5)

V. Mit Fried und Freud ich fahr dahin (Verse 4)

VI. Ach, wie elend ist unser Zeit (Verse 1)

VII. Herr Jesu Christ, du höchstes Gut (Verse 4)

VIII. Nun freut euch lieben Christen g'mein

The Third and final movement

The choir sings the German Nunc dimittis (Luke 2:29-32)

The solo trio sings passages from the Book of Revelation (14:13)
and the Book of Solomon (3:1)

From KLEINE GEISTLICHE CONCERTE I (LEIPZIG, 1636)

Ein Kind ist uns geboren

From GEISTLICHE CHOR-MUSIK (DRESDEN, 1648)

Viel werden kommen

Die mit Tränen säen

From HISTORIA DER GEBURT JESU CHRISTI (DRESDEN, c1660)

Danksagen wir alle Gott

A SINGLE UNPUBLISHED MOTET (DATE UNCERTAIN, PROBABLY EARLY)

Hodie Christus natus est

Texts, Translations and Notes

All works by Heinrich Schütz (1585-1672)

From IL PRIMO LIBRO DE MADRIGALI (VENICE, 1611)

The thing about madrigals is that, to be effective, the language must be handled with wit and with care. Schütz's madrigals are so convincingly Italian in style and impact that it is sometimes difficult to believe that these fabulous piece were created by a Saxon. We offer a triptych from the 1611 publication. 'Feritevi' plays with images of battle to represent the activities of lovers—no fear, all comes out well in the end. In 'Quella damma', the protagonist protests her capture, by means of which she is held in thrall. 'Selve beate' is nothing short of a romp among the trees, which (now that the laments are over) lift their leafy voices with us in breezy, happy song.

Feritevi, viperette mordaci

Feritevi, viperette mordaci,
Dolci guerriere ardite
Del dilette d'amor bocche sagaci,
Saettatevi pur vibrat'ardenti,
L'armi vostre pungenti,
Ma le morti sien vite,
Ma le guerre sien paci,
Sien saette le lingue, e piagh'i baci.
--Giambattista Marino

Injure each other, murderous vipers.
Sweet warriors burn
With delight and love, shrewd mouths,
Shoot at each other as well, burning arrows,
Your sharp weapons.
But the dead will be living,
But the wars will be peace,
Tongues will be darts, and the kisses wounds.

Quella damma son io

Quella damma son io,
Crudelissimo Silvio,
Che senza esser attesa
Son da te vinta e presa:
Viva se tu m'accogli,
Morta se mi ti toglì.
--Battista Guarini

I am the woman,
Most cruel Silvio,
Who against my will
You have vanquished and captured:
Living if you hold me,
Dead if you set me free.

Selve beate

Selve beate,
Se sospirando in flebili sussurri
A nostro lamentar vi lamentaste,
Gioite anco al gioire,
e tante lingue sciogliete,
Quante frondi scherzano al suon di queste,
Piene del gioir nostro aure ridenti.
--Battista Guarini

Blissful woods
If sighing in faint whispers
you lamented to our lament,
Rejoice as well to your joy,
And loosen many tongues,
as many as branches play at the sound of these
laughing breezes, full of our joy.

From PSALMEN DAVIDS (DRESDEN, 1619)

This publication is a landmark—large-scale, many pieces, two choirs, powerful writing. We offer first Schütz's take on Psalm 130, 'Out of the depths', which we perform with two asymmetrical groups: Choir I is carried by the main choir; Choir II features a second soprano section on the top of the texture, supported by viols. The urgent, passionate nature of the psalm is powerfully rendered by the composer. In the joyous 'Jauchzet dem Herrn', we use a vocal quartet—undoubtedly by instruments—to serve as the echo for the main ensemble.

Aus der Tiefe

Aus der Tiefe ruf ich, Herr, zu dir.
Herr, höre meine Stimme,
laß deine Ohren merken
auf die Stimme meines Flehens!

So du willst, Herr, Sünde zurechnen,
Herr, wer wird bestehen?
Denn bei dir ist die Vergebung,
daß man dich fürchte.

Ich harre des Herren; meine Seele harret,
und ich hoffe auf sein Wort.
Meine Seele wartet auf den Herren
von einer Morgenwache bis zur andern.
Israel, hoffe auf den Herren!

Denn bei dem Herren ist die Gnade
und viel Erlösung bei ihm,
und er wird Israel erlösen
aus allen seinen Sünden.

Doxology: Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen.
--Psalm 130, with doxology

Jauchzet dem Herrn

Jauchzet dem Herren alle Welt.
Dienet dem Herrn mit Freuden.
Kommt für sein Angesicht mit Frohlocken.
Erkennt, daß der Herre Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.

Gehet zu seinen Toren ein mit Danken.
Zu seinen Vorhöfen mit Loben.

Out of the depths I call to you, O Lord:
Lord, hear my cry.
Let your ears be attentive
to my cry for mercy!

If you kept a record of our sins,
Lord, who could stand their ground?
But forgiveness is with you,
that you may be revered.

I await the Lord, my soul awaits,
and I place my hope in his word.
My soul awaits the Lord
more than they that watch for the morning.
Israel, place your hope in the Lord.

For with the Lord is much mercy,
and with him is plenteous redemption;
and he shall redeem Israel
from all their sins.

Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning,
is now, and ever shall be. Amen.

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness:
Come before His presence with singing.
Know ye that the Lord, He is God:
It is He that hath made us, not we ourselves;
We are His people, and the sheep of his pasture.

Enter into His gates with thanksgiving.
And into His courts with praise:

Danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich
und seine Gnade währet ewig
und seine Wahrheit für und für.

Doxology: Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen.
--Psalm 100, with doxology

From CANTIONES SACRAE (FREIBERG, 1625)

From the mighty to the petite: Now we are well into the period of the Thirty Years War, and clearly the composer needed to provide great music with small forces. In this triptych from the 1625 publication, he succeeds admirably. 'Cantate Domino' is a tour de force, essentially a sacred madrigal, responding enthusiastically to its very musical text. In 'Verba mea', the psalmist's call for the Lord's attention is made immensely powerful by chromaticism and relentless repetition, figuratively grabbing God's lapels in earnest entreaty. We close the section with the serpentine (in both text and melody) 'Sicut Moses'. Needless to say, our composer makes hay here while the sun shines.

Cantate Domino

Cantate Domino canticum novum,
Laus eius in ecclesia sanctorum.
Laetetur Israel in eo qui fecit eum,
Et filiae Sion exultent in rege suo.
Laudent nomen eius in tympano et choro,
In psalterio psallant ei.
--Psalm 149:1-3

Be thankful unto Him, and bless His name.
For the Lord is good:
His mercy is everlasting;
And His truth endureth to all generations.

Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning,
is now, and ever shall be. Amen.

Sing to the Lord a new song,
praise Him in the sanctuary of holiness.
Let Israel rejoice in that which He has made,
and the children of Zion exult in their Ruler.
Let His name be praised with dancing & singing,
Let songs be made to Him with a psaltery.

Verba mea auribus percipe

Verba mea auribus percipe, Domine;
intellige clamorem meum.
Intende voci orationis meæ,
rex meus et Deus meus.
--Psalm 5:2-3

Lend ears to my words, Lord;
pay attention to my outcry.
Listen to the voice of my prayer,
my king and my God.

Sicut Moses

Sicut Moses serpentem in deserto exaltavit
Ita filium hominis oportet exaltari,
Ut omnis, qui credit in eum,
Non pereat sed habeat vitam aeternam.
--John 3, 14-15

Just as Moses lifted up the serpent in the desert,
So must the Son of Man be lifted up
So that everyone who believes in Him
May not die but have eternal life.

From BECKER PSALTER (FREIBERG, 1628)

The art of providing settings for chorales is not the first thing that comes to mind in thinking about Schütz's music. And yet he has provided us with many such arrangements, not least in the 'Becker Psalter'. We provide a selection of these to close our first half: Two poetic renderings of psalm passages; and a closing verse from Johann Graumann's joyous 'Nun lob mein Seel' den Herren'.

Der Herr ist mein getreuer Hirt

Der Herr ist mein getreuer Hirt,
Dem ich mich ganz vertraue.
Zur Weid er mich, sein Schäfflein führt
Auf schöner grünen Aue.
Zum frischen Wasser leit er mich,
Mein Seel zu laben kräftiglich
Durchs selig Wort der Gnaden.
-- Nikolaus Decius, based upon Psalm 23

The Lord is my faithful shepherd,
to whom I entrust myself totally,
He leads me, his lamb, to pasture
in a lovely green meadow,
he leads me to fresh water,
to refresh my soul powerfully
through the blessed word of grace.

An Wasserflüssen Babylon

An Wasserflüssen Babylon,
Da saßen wir mit Schmerzen,
Als wir gedachten an Zion,
Da weinten wir von Herzen.
Wir hingen auf mit schwerem Mut
Die Harfen und die Orgel gut
An ihre Bäum der Weiden,
Die drinnen sind in ihrem Land;
Da mußten wir viel Schmach und Schand'
Täglich von ihnen leiden.
--Wolfgang Dachstein (1487-1553)

By the waters of Babylon
There we sat in grief;
As we thought of Zion,
There we wept from the depths of our hearts.
We hung up, with heavy emotions,
Our organs and good harps
On the trees of their pastures,
That are within their lands;
There we must endure much shame and
humiliation
At their hands daily.

Nun lob der Seel

Nun lob mein Seel den Herren,
was in mir ist, den Namen sein.
Sein Wohltat tut 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'gschaft Recht, behütet,
die Leiden im seinem Reich.
Johann Graumann, 1540

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 healed your great weakness.
He rescues your poor life,
he takes you into his bosom,
pours down just consolation,
renews you like the eagle,
the king acts justly, protects
those who suffer in his kingdom.

INTERMISSION

From the First Movement: A suite of eight chorale settings

Did I say that Schütz is not best-known for his chorale settings? Well, he sure should be! Just check out the opener of our second set. We present the eight chorales which appear in the large opening movement of the composer's 'Musicalische Exequien', an amazing piece of music which was part of the obsequies for a patron and friend, Henry II, Count of Reuss-Gera. The departed one played an active role in the creation of this piece, since he himself specified the texts to be set to music. We have extracted and joined together the chorales from the first movement to create a powerful suite of songs of hope and anticipation, of longed-for freedom from pain and turmoil.

I. Nun freut euch lieben Christen g'mein (Verse 5)

Er sprach zu seinem lieben Sohn:
die Zeit ist hie zu erbarmen;
fahr hin, mein's Herzens werthe Kron,
und sei das Heil der Armen,
und hilf ihn' aus der Sünde Not,
erwürg für sie den bittern Tod
und laß sie mit dir leben.
--Martin Luther, 1523

He spoke to his beloved Son:
now is the time for mercy,
go, my heart's worthy crown,
and be the salvation of the poor,
and help them from the distress of sin;
take upon yourself the bitterness of death
and let them live with you.

II. Nun laßt uns Gott dem Herren (Verse 6)

Durch ihn ist uns vergeben
die Sünd, geschenkt das Leben.
Im Himmel soll'n wir haben,
O Gott, wie große Gaben!
--Ludwig Helmbold, 1575

Through Him is forgiven,
Our sin, our life restored.
In heaven we shall have,
O God, such wondrous gifts!

III. Ich hab mein Sach Gott heimgestellt (Verse 3)

Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall,
des Bleibens ist ein kleine Zeit,
voller Mühseligkeit,
und wer's bedenkt, ist immer im Streit.
--Johann Leon, 1582/89

Here all around is a vale of tears,
need and sorrow everywhere;
our stay here is for but a brief time,
full of hardship,
and if you think about it, you are always in strife.

IV. Nun laßt uns Gott dem Herren (Verse 5)

Sein Wort, sein Tauf, sein Nachtmahl
dient wider allen Unfall,
der heil'ge Geist im Glauben
lehrt uns darauf vertrauen.
--Ludwig Helmbold, 1575

His word, His baptism, His Eucharist
serve against all misfortune;
belief in the Holy Spirit
teaches us to have faith.

V. Mit Fried und Freud ich fahr dahin (Verse 4)

Er ist das Heil und selig Licht
für die Heiden,
zu erleuchten, die dich kennen nicht,

He is the salvation and blessed light
for the gentiles,
to enlighten those who don't know You

und zu weiden.
Er ist seines Volks Israel
der Preis, Ehr, Freud und Wonne.
--Martin Luther, 1524

and to tend them.
He is of His people Israel,
the prize, honour, joy and delight.

VI. Ach, wie elend ist unser Zeit (Verse 1)

Ach, wie elend ist unser Zeit
allhier auf dieser Erden,
gar bald der Mensch darniederleit,
wir müssen alle sterben,
allhier in diesem Jammertal
ist Müh und Arbeit überall,
auch wenn dir's wohl gelinget.
-- Johannes Gigas, 1566

Ah, how wretched is our time
here on earth;
soon man lies down,
as we all must die:
Here, in this vale of tears,
Is everywhere trouble and labour,
even if you prosper.

VII. Herr Jesu Christ, du höchstes Gut; Text: Wenn mein Stündlein vorhanden ist (Verse 4)

Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben,
mein höchster Trost dein Auffahrt ist,
Todsforcht kannst du vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin,
drum fahr ich hin mit Freuden.
--Nikolaus Herman, 1560

Since You arose from death,
I shall not remain in the grave,
Your Ascension is my greatest comfort,
You can drive away the fear of death,
for where You are, I will go too,
so that I may live and be with You forever,
therefore I will go forth with joy.

VIII. Nun freut euch lieben Christen g'mein (Verse 7)

Er sprach zu mir: Halt dich an mich,
es soll dir itzt gelingen,
ich geb mich selber ganz für dich,
da will ich für dich ringen.
Den Tod verschlingt das Leben mein,
mein Unschuld trägt die Sünden dein,
da bist du selig worden.
--Martin Luther, 1523

He said to me: Hold on to me,
you will succeed;
I give myself all for You,
and I struggle for you.
My life swallows up Death,
my innocence bears your sins,
and you have found salvation.

The Third and final movement

To close his Musicalische Exequien, Schütz combines two texts, each sung by a different ensemble. The main five-part choir sings the German 'Nunc dimittis', the song of praise and thanksgiving sung by Saint Simeon when Jesus is first brought to the temple; a trio of soloists, representing the departing soul (a bass) in company with a pair of angels (two sopranos), sings a commendation from the Book of Revelation, and closes with a reassuring couplet from the Wisdom of Solomon.

The choir:

Herr, nun lässest du
deinen Diener in Frieden fahren,
wie du gesagt hast.

Lord, now let
your servant depart in peace,
as you have said.

Denn meine Augen
haben deinen Heiland gesehen,
welchen du bereitet hast
für allen Völkern,
ein Licht zu erleuchten die Heiden,
und zum Preis deines Volk Israel.
-- Luke 2:29-32, trans. Martin Luther

For my eyes
have seen their savior,
which You have prepared
for all people,
a light to illuminate the unbelievers,
and the glory of your people Israel.

The trio:

Selig sind die Toten,
die in dem Herren sterben,
von nun an.
Ja, der Geist spricht:
Sie ruhen von ihrer Arbeit,
und ihre Werke folgen ihnen nach.
--Revelation 14:13

Blessed are the dead,
who die in the Lord,
from now on.
Yes, the spirit says:
They rest from their labors,
and their works follow them.

Sie sind in der Hand des Herren,
und keine Qual rühret sie.
-- Wisdom of Solomon 3:1

They are in the hand of the Lord,
and no torment touches them.

From KLEINE GEISTLICHE CONCERTE I (LEIPZIG, 1636)

Still in the period of the Thirty Years War, and therefore constrained to small ensembles, Schütz composed many of these 'Little Sacred Concertos'. The opening text will be familiar to anyone who knows Handel's 'Messiah'. (Come join us as we perform that piece next month, conducted by our own Amanda McFadden.) Schütz has created here a most amazing and joyous little motet.

Ein Kind ist uns geboren

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 Friedens kein Ende
auf dem Stuhle David und seinem Königreiche,
daß ers zurichte und stärke
mit Gericht und Gerechtigkeit:
solches wird tun der Eifer des Herren Zebaoth.
--Isaiah 9:6-7

A child is born to us,
a son is given to us;
Whose governance is upon his shoulders,
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 the peace of it
upon the throne of David and his kingdom,
since he will judge and conquer
with justice and righteousness:
shall it be done by the zeal of the Lord Sabaoth.

GEISTLICHE CHOR-MUSIK (DRESDEN, 1648)

Schütz published this signal volume at the very end of the war. It is accompanied by a small treatise addressing the composition and performance of such songs in the Italian style, and featuring the ever-more-popular basso continuo as accompaniment. In the colorful (and scary, if one is on the downside

of the equation) ‘Viel werden kommen’, see if you can hear the gnashing of teeth at the end. ‘Die mit Tränen’, a famous passage from Psalm 126 which has been set to music many times through the ages, is here given a stellar setting. Inevitably, the movement from grief to joy inherent in the text licenses our composer to make powerful musical hay while the sun shines.

Viel werden kommen

Viel werden kommen
von Morgen und von Abend
Und mit Abraham und Isaak und Jakob
im Himmelreich sitzen.
Aber die Bösen des Reichs
werden ausgestoßen in das Finsternis hinaus,
Da wird sein Heulen und Zähneklappern.
--Matthew 8:11-12

Many will come
From east and west
And with Abraham and Isaac and Jacob
Sit in the kingdom of Heaven.
But the evildoers of the kingdom
will be thrown out into the darkness outside,
Where there is weeping and gnashing of teeth.

Die mit Tränen säen

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.
--Psalm 126:5-6

They who sow with tears,
Shall reap with joy.
They go forth and weep,
And bear precious seed
And come again with joy
And bring their sheaves.

From HISTORIA DER GEBURT JESU CHRISTI (DRESDEN, c1660)

We here enter the Christmas Zone, a few weeks early (though not as early as department stores and websites). Our first take is the finale of Schütz’s ‘Story of the birth of Jesus’, in which thanks for our salvation reaches a peak of excitement, further buttressed and brought home with angelic voices ringing out loud and clear: ‘Sing! Praise be to God!’

Danksagen wir alle

Danksagen wir alle Gott unserm Herrn Christo,
der uns mit seiner Geburt hat erleuchtet,
und uns erlöset hat mit seinem Blute
von des Teufels Gewalt.
Den sollen wir alle mit seinen Engeln loben
mit Schalle, singen: Preis sei Gott in der Höhe.
--Verses translated from ‘Grates nunc omnes’,
from Midnight Mass for Christmas

Let us give thanks to God our Lord Jesus Christ,
who by His birth hath enlightened us,
and with His blood hath redeemed us
from Satan’s power.
Him we shall praise, together with His angels,
singing out: Praise be to God on high!

A SINGLE UNPUBLISHED MOTET (DATE UNCERTAIN, PROBABLY EARLY)

And we close with a second Christmas motet, this one for six voices, welcoming in the season. The piece—date of composition unknown, but thought by musicologists to be early in Schütz’s career—was discovered and transcribed in the 19th-century. Schütz’s six-voice setting of the famous antiphon for Christmas is replete with Alleluias and with Angels and all their Glorias.

19. Hodie Christus natus est

Hodie Christus natus est: Alleluia!

Hodie Salvator apparuit: Alleluia!

Hodie in terra canunt Angeli,

laetantur Archangeli: Alleluia!

Hodie exultant justi, dicentes:

Gloria in excelsis Deo: Alleluia!

--Magnificat antiphon for Christmas Day

Today Christ is born: Praise the Lord!

Today the Savior appeared: Praise the Lord!

Today on Earth the Angels sing,

Archangels rejoice: Praise the Lord!

Today the righteous rejoice, saying:

Glory to God in the highest. Praise the Lord!



Circa 1600

Robert Worth, music director

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Claire Coleman	Harriet Buckwalter	Michael Fontaine	Sebastian Bradford
Peg Golitzin	Erica Dori	Paul Haile	L Peter Deutsch
Rebecca Matlick	Cinzia Forasiepi	Kris Haugen	David Kittelstrom
Dianna Morgan	Amanda McFadden	Ole Kern	Alex Margitich
Esther Rayo	Stephanie Nowak		Justin Margitich

Circa 1600 is Sonoma Bach's chamber choir, dedicated to exploring the rich musical landscapes of the Renaissance and Baroque periods. With a primary focus on the 16th and 17th centuries, the choir's repertoire highlights the expressive power of such composers as Josquin des Prez, Claudio Monteverdi, Heinrich Schütz, and other masters whose innovations shaped the course of music history. Through its performances, Circa 1600 brings to life the intricate beauty of early choral music, bridging centuries and traditions with artistry and with love.



Barefoot All-Stars

Wendy Gillespie

Julie Jeffrey

David Morris

Marie Szuts

Lynn Tetenbaum

The Barefoot All-Stars have been bringing viol consort music to the Bay Area for nearly a decade. Originally formed as an ad hoc collective of viol players for the popular Barefoot Chamber Concerts series, the All-Stars have (among other things) gone on to perform with Sonoma Bach under Robert Worth, have contributed to the 2014, 2016 and 2018 Berkeley Festival fringes ("Lacrimae and other sad Pavans", and "The Cries of London"), have presented the complete six-part consort suites of William Lawes on the Festival Mainstage (2022), and have established an annual tradition of concerts devoted to a single composer (Ferrabosco, Gibbons, Byrd, Jenkins, etc.), attracting sell-out audiences each January since 2017.

Yuko Tanaka, a native of Tokyo, Japan, is active as soloist and ensemble performer on harpsichord, fortepiano and chamber organ. Yuko performs with ensembles including Bertamo Trio, Music of the Spheres, Archetti, Musica Pacifica, and has recorded with Moscow Chamber Orchestra and American Bach Soloists. She also performed with the San Francisco Symphony and the San Francisco Ballet Orchestra, and most recently with the Seattle Symphony performing Bach's D major Harpsichord Concerto. For 15 years, Yuko was a soloist at the Carmel Bach Festival. Yuko directs Music Discovery Workshop (a program of San Francisco Early Music Society), maintains a private studio, conducts master classes, and appears as guest lecturer at various universities. Notable engagements include performances at the Frick Collection (New York City), Tage Alter Musik Regensburg (Germany) and the Istanbul International Music Festival. Yuko received a Doctor in Musical Arts (DMA) in early music from Stanford University and has studied with Margaret Fabrizio at Stanford University, Gustav Leonhardt in Amsterdam, the Netherlands, and Ketil Haugsand in Oslo, Norway. She performs on a Blanchet harpsichord built by John Phillips (1999), a Vaundry harpsichord built by Kevin Fryer (1992), Giusti harpsichord built by John Phillips (1994), and a copy of a Stein fortepiano, rebuilt by Janine Johnson and John Phillips. She has recorded with Koch International, Delos International and Magnatune.com.

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, early music and many other subjects for 29 years. 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, working with staff and architects on such issues as acoustics, choral performance facilities and the John Brombaugh Opus 9 pipe organ in Schroeder Hall. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982. He and his wife Margaret live on Sonoma Mountain with Gemini, a lively black Labrador Retriever.



Sonoma Bach presents *Handel's Messiah* Tickets are Going Fast!

Don't miss the holiday event of the season! Sonoma Bach's highly anticipated *Messiah* performance is just around the corner, and tickets are selling out quickly. Experience Handel's masterpiece with a stellar ensemble, featuring lush choral harmonies and breathtaking solos in the beautiful setting of Schroeder Hall at the Green Music Center.

Featuring:

Sonoma Bach Choir · Live Oak Baroque Orchestra

Rita Lily, soprano · Dianna Morgan, alto · Nils Neubert, tenor · Matthew Peterson, bass

December 14 at 3PM & December 15 at 3PM

backgrounder lecture 35 minutes before each concert

Get your tickets now before they're gone – this is a concert you won't want to miss!

www.sonomabach.org