



— IN THE SPRING —

Never to Forget



Tsuchiya Koitsu, *Peonies*, Early 1930s.

Circa 1600
Live Oak Baroque Orchestra
Directed by Robert Worth

FRIDAY, APRIL 8, 8 P.M.
SATURDAY, APRIL 9, 3 P.M.

SCHROEDER HALL
GREEN MUSIC CENTER
ROHNERT PARK

Sonoma Bach's 2021-2022 Season

*Never to allow gradually the traffic to smother
with noise and fog The Flowering of the Spirit.*

—Stephen Spender

For *traffic*, read *pandemic*; for *noise and fog*, read *fear and bad news*. Most of us lost our centers for a time, and there certainly seemed to be very little flowering of the spirit going on. Even now, things seem choppy, and where is the elbowroom, the bandwidth, the poetic impulse, so that the spirit might open up?

And yet we need it now more than ever. Those of us who are able to achieve, to experience, to act upon any measure of such flowering will be helping ourselves, our loved ones, even the world. But we need to think about how to proceed in the face of what is still such uncertainty, such peril.

One idea is to carve out space, time, opportunity for rest and recreation, for friendship and community, for refreshment and inspiration. These things can help create the *conditions* in which our spirits might revive.

Another idea is to *recognize silver linings*: What has been good about this difficult period for you? For me, it has been wonderful to visit with my far-flung family every two weeks, much more often than usual. My writing has improved as it has become my primary way of communicating with our Sonoma Bach community. And I've become a much better cook.

Nature can help. Just a little calm time in the woods can do wonders. Admiring a flower or a bird or a gorgeous sunset can create inroads or access points.

And for most of us—certainly for you, since you're reading this—*the arts can provide a lift* when we're flagging. Have you heard some good music lately? Read a really inspiring book? Sung a song? Danced at all? These things can minister to our needs, as they speak to us in the language of our spirits.

And that's where Sonoma Bach comes in. Sequestered away so long from our beloved spirit-tending activity of *making music together*, we are so ready to roll. Safely and sensibly, of course. But we're just itching to dig in, to learn music, to hone it to the best of our abilities, to make it really musical, and then *to share it with you*, in hopes that it will lift your spirits as it does ours.

We've built our 2021-2022 season, *The Flowering of the Spirit*, around music that we love, music that has the potential to revive and nurture and heal. We've put all this music together into eight programs, each designed to explore and address its own corner of what we've been through, what we need now, what we can be. We'll be remembering together, mourning together, rejoicing together, looking forward together. Come and join in!



Presented by Sonoma Bach in association with the Green Music Center

Never to Forget

FEATURING

Circa 1600
Live Oak Baroque Orchestra
Directed by Robert Worth

Friday, April 8, 2022, 8 P.M.
Schroeder Hall
Green Music Center
Sonoma State University

Saturday, April 9, 2022, 3 P.M.
Schroeder Hall
Green Music Center
Sonoma State University

Never to Forget

How to design a concert dedicated to the memory of the people in our community we've lost during the pandemic? How to find music which can help us come to grips with these losses, which somehow recalls and honors and celebrates these precious people and their lives, which can hint at paths forward, ways to recover, means to build our lives anew in the wake of disruption and devastation?

Fortunately, some road-maps have been laid down for us through the centuries. After much thought and meditation, we have adopted as our models two forms which have inspired a great amount of sacred music dealing with death and transcendence, dread and deliverance: The Requiem Mass, and the evening service of Compline.



Before looking into how we've assembled our repertoire around these liturgies, though, let's pause to consider a yet larger question: How is it that music can help to weave us back together, to heal our wounds, to assuage our grief? I don't think this question can be definitively answered; but we have threads.

Harmony is surely part of it. Both dissonance and consonance are important, and ideas and especially emotion can be prompted by motion from one to the other. A range of timbres and dynamic gestures can capture our emotional attention and 'take us places'. Melody is a key factor as well. There is nothing like a soaring line to entrain our thoughts and to give structure and direction to a faltering sense of stability; and counterpoint—the artistic combination of similar or dissimilar melodic lines—provides even more scope. And of course, in vocal music, we have *words*: A semantic starting point from which to build meaning, to engender affective and spiritual responses.

In the liturgies upon which we have based our concert, the words are intended to convey ideas about death and transcendence, sorrow and healing which are specifically Christian. And yet, even for many non-believers, music has the power to carry these words straight into our hearts. We don't perhaps accept them literally; but the skill and the devotion and the care and the love which shine so clearly forth from the music can touch us, console us, vouchsafe us a vision of peace, the possibility of a restored balance.

In the 'Notes, Texts and Translations' section of this program, along with observations on the pieces and the composers, I've tried to provide a few inklings of how the music speaks to me. I invite you to do the same throughout the concert: Notice your reactions; when you catch an emotional wave, ride it out; when something pops out to you in the music or in the words,

take note. Each memory, each impression, each response you have can be golden, a sort of personal treasure hidden within a complex matrix of music-making.



The Requiem Mass, or Mass for the Dead, forms the backbone of our first set. Seven sections of the Latin service are presented in liturgical order, with music written by four composers of diverse eras and styles. Between these we interpolate settings of two German chorales, using these much as J.S. Bach uses chorales in his passions and oratorios. We alternate between ‘Befiehl du deine Wege’, the beloved Passion Chorale, and ‘Jesu meine Freude’, an intimate first-person hymn which charts a path away from attachment to the world and towards a mystical and eternal union with the godhead. The verses for these chorales have been selected to dovetail with the Requiem movements, providing an intimate, personal perspective upon the prayers and scenes and cosmic visions which characterize the liturgy.

To structure our second set, we use the monastic service of Compline. This more intimate service is said and sung at close of day. Participants render thanks and praise, and raise prayers for a peaceful night, free from all alarm and danger. The eight sections of the liturgy which we use are presented in pairs in their liturgical order; introducing and dividing the pairs are two brief instrumental works by Dieterich Buxtehude, along with the three verses of the chorale ‘Herzlich lieb hab’ ich dich, O Herr’, in settings by Buxtehude and Michael Praetorius.



We are so pleased that you are here to share this wonderful music with us. We very much hope that you enjoy our concert, and that the music will in some small measure help to ameliorate your life in the face of the loss and turmoil and hazards which have beset us.

We invite you most cordially to join us again here in Schroeder Hall in late May to hear Mozart’s two great unfinished works of sacred music: The ‘Requiem in D Minor’ and the ‘Great Mass in C Minor’. And we hope to see you also in early June at our season-ending Organ Recital: The Incomparable Herr Buxtehude, featuring organist Anne Laver, vocal soloists Dianna Morgan and Christopher Fritzsche, and the Sonoma Bach Choir. Details can be found at www.sonomabach.org.

Robert Worth, music director

Set One: Requiem

Requiem Mass: Introit: Requiem aeternam

Maurice Duruflé, 1902-1986, from *Requiem, Op. 9*, 1947

Chorale: Befiehl du deine Wege, Hans Leo Hassler, 1564-1612, verse 1

Setting by J.S. Bach, 1685-1750, from *Cantata 135: Ach Herr, mich armen Sünder*, 1724

Requiem Mass: Kyrie eleison

Niccolò Jommelli, 1714-1774, from *Requiem in E-flat Major*, 1756

Chorale: Jesu meine Freude, Johann Crüger, 1598-1662, verse 1

Setting by J.S. Bach, 1685-1750, *BWV 358* (independent chorale)

Requiem Mass: Gradual: Si ambulem in medio umbrae mortis

Jean Richafort, c1480-c1547, from *Missa pro defunctis*, 1532

Chorale: Befiehl du deine Wege, H.L. Hassler, 1564-1612, verse 10

Setting by J.S. Bach, 1685-1750, from *Cantata 153: Schau, lieber Gott*, 1724

Requiem Mass: Offertorium: Domine Jesu Christe

Johann Caspar Kerll, 1627-1693, from *Missa pro defunctis*, 1689

Chorale: Jesu meine Freude, J. Crüger, 1598-1662, verse 4

Setting by Dieterich Buxtehude, 1637-1707, from *BuxWV 60: Jesu meine Freude*

Requiem Mass: Sanctus-Benedictus

Jean Richafort, c1480-c1547, from *Missa pro defunctis*, 1532

Chorale: Befiehl du deine Wege, H.L. Hassler, 1564-1612, verse 12

Setting by Christoph Graupner, 1683-1760, from *Cantata: Befiehl du deine Wege*, 1727

Requiem Mass: Agnus Dei

Niccolò Jommelli, 1714-1774, from *Requiem in E-flat Major*, 1756

Chorale: Jesu meine Freude, J. Crüger, 1598-1662, verse 5

Setting by Johann Michael Bach, 1648-1694, from *Halt was du hast* (Altbachisches Archiv)

Requiem Mass: Communion: Lux aeterna

Maurice Duruflé, 1902-1986, from *Requiem, Op. 9*, 1947



Set Two: Compline

Chorale: Herzlich lieb hab' ich dich, O Herr, *Orgeltabulatur-Buch*, Straßburg, 1577, verse 1
Setting by D. Buxtehude, 1637-1707, fr. *BuxWV 41: Herzlich lieb hab' ich dich, O Herr*

Compline: Deus in adjutorium

Fauxbourdon and Claudio Monteverdi (1567-1643), from *Vespro della Beata Vergine* (1610)

Compline: Psalm: Ecce nunc benedicite

Jan Pieterszoon Sweelinck, 1562-1621, from *Cantiones Sacrae*, 1619

Sinfonia

D. Buxtehude, 1637-1707, from *BuxWV 66: Kommst du Licht der Heiden*

Compline: Responsory: In manus tuas

Giovanni Legrenzi, 1626-1690, from *Compiete, Op. 7*, 1662

Compline: Hymn: Te lucis ante terminum

Thomas Tallis, 1505-1585, from *Cantiones quae ab argumento sacrae vocantur*, 1575

Chorale: Herzlich lieb hab' ich dich, O Herr, *Orgeltabulatur-Buch*, Straßburg, 1577, verse 2
Setting by Michael Praetorius, 1571-1621, from *Musae Sioniae VIII*, 1610

Compline: Cantic: Nunc dimittis

Setting by M. Praetorius, 1571-1621, from *Musae Sioniae V*, 1607

Compline: Kyrie eleison

Christoph Bernhard, 1628-1692, from *Missa Christ unser Herr zum Jordan kam*

Sonata

D. Buxtehude (1637-1707), from *BuxWV 109: Wie soll ich dich empfangen*

Compline: Responsory: In pace in idipsum

John Sheppard, c1515-1558, from *British Library, Add. MS 17802-5*, c1575

Compline: Marian Antiphon: Regina caeli laetare

Tomás Luis de Victoria, c1548-1611, from *Motecta, Libro I*, 1572

Chorale: Herzlich lieb hab' ich dich, O Herr, *Orgeltabulatur-Buch*, Straßburg, 1577, verse 3
Setting by D. Buxtehude, 1637-1707, fr. *BuxWV 41: Herzlich lieb hab' ich dich, O Herr*

Notes, Texts and Translations

Set One: Requiem

Requiem Mass: Introit: Requiem aeternam

Maurice Duruflé, 1902-1986, from *Requiem, Op. 9*, 1947

We begin with Maurice Duruflé's luminous setting of the introit of the mass. The vocal parts are built around the prescribed liturgical chant for the text. Continuous 16th-notes in the violas provide an ever-surgingly counterpoint to the stately traditional melody.

Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum
in Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.

Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, Lord,
and may perpetual light shine upon them.

You, God, are praised in Zion,
and to you shall the vow be performed
in Jerusalem.

Hear my prayer,
To you all flesh shall come.

Grant them eternal rest, Lord,
and may perpetual light shine upon them.

Chorale: Befiehl du deine Wege, H.L. Hassler, 1564-1612

Setting by J.S. Bach, 1685-1750, from *Cantata 135: Ach Herr, mich armen Sünder*, 1724

The famous Passion Chorale appears in our 'Requiem Mass' set in three arrangements, with verses drawn from two different chorale texts. Here we have chosen a verse which advises the mourners to trust in God: Since he directs heaven and earth, surely he will guide our feet along the now-dim path.

Befiehl du deine Wege,
und was dein Herze kränkt,
der allertreusten Pflege
des, der den Himmel lenkt!
Der Wolken Luft und Winden
gibt Wege, Lauf und Bahn
der wird auch Wege finden,
da dein Fuß gehen kann.

Paul Gerhardt (1607-1676)

Entrust your way,
and what grieves your heart,
to the most faithful care
of the one who governs heaven!
He who gives to the clouds, air and winds
their way, course and path
will also find a way
where your feet can go.

Requiem Mass: Kyrie eleison

Niccolò Jommelli, 1714-1774, from *Requiem in E flat Major*, 1756

Jommelli's optimistic 'Requiem', new to us, was highly popular in the late 18th-century. In the Kyrie, the composer opens with a strong, clearly-structured fugal passage, associating God with power and majesty. He greatly alters the tone and tempo for the 'Christe', full of intimacy and pathos; returns to an intensified version of the opening feel for the second 'Kyrie'; and finishes with a pianissimo: 'Lord have mercy'.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Chorale: Jesu meine Freude, Johann Crüger, 1598-1662

Setting by J.S. Bach, 1685-1750, *BWV 358* (independent chorale)

The six verses of ‘Jesu meine Freude’ describe an arc extending from alienation and fear to a resolution to bravely withstand temptation to a touching acceptance of fate, in the knowledge of the believer’s now-firm connection to Christ. Bach’s setting here, especially in its harmonic language, adumbrates the first phase of this journey.

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!

Ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!

Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebbers werden.

Johann Franck, 1618-1677

Jesus, my joy,
delight of my heart,
Jesus, my jewel!

Ah how long, ah long
my heart has been fearful,
and has yearned for you!

Lamb of God, my bridegroom,
nothing else on earth shall become
dearer to me than you.

Requiem Mass: Gradual: Si ambulem in medio umbrae mortis

Jean Richafort, c1480-c1547, from *Missa pro defunctis*, 1532

Richafort’s remarkable setting, probably written in memory of the great Josquin Desprez, incorporates the prescribed chant for each movement, combined with interpolated phrases from two of Josquin’s most famous chansons. These phrases—here performed instrumentally—carry the texts ‘The groans of death and the sorrows of hell have surrounded me’ and ‘It is pain without parallel’.

Si ámbulem in médio umbrae mortis,
non timébo mala:

Quóniam tu mecum es, Dómine.

Psalm 23:4

Though I walk in the midst of the shadow of
death, I shall fear no evil:

For Thou art with me, Lord.

Chorale: Befiehl du deine Wege, H.L. Hassler, 1564-1612

Setting by J.S. Bach, 1685-1750, from *Cantata 153: Schau, lieber Gott*, 1724

Our second setting of the Passion Chorale forms a sort of complement to the preceding Gradual text. The mourner asks for strength to wrestle with every evil, in the hope that even acknowledgment of defeat—Jesus’ last words from the cross, ‘It is accomplished’—may be transformed, as for Christ, into a token of triumph.

Hilf, daß ich ja nicht wanke
von dir, Herr Jesu Christ;
den schwachen Glauben stärke
in mir zu aller Frist.

Hilf ritterlich mir ringen,
dein Hand mich halt in Acht,
daß ich mag fröhlich singen:
Gott Lob, es ist vollbracht!

Christoph Knoll, 1563-1621

Help, so that I do not waver
from you, Lord Jesus Christ;
strengthen the weak belief
in me at all times.

Help me gallantly to wrestle,
may your hand hold me to attend,
so that I may happily sing:
Praise God: It is accomplished!

Requiem Mass: Offertorium: Domine Jesu Christe

Johann Caspar Kerll, 1627-1693, from *Missa pro defunctis*, 1689

The Offertory of the Requiem Mass is an extended prayer for deliverance from hell and the abyss. As does Mozart 100 years later, Kerll pulls out all the expressive stops to paint in music each phrase of the passionate prayer. From a certain point of view, the piece is like an extended madrigal, each thought, each fear, each hope receiving its own characteristic and colorful musical interpretation.

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni,
et de profundo lacu:
Libera eas de ore leonis.
Ne absorbeat eas tartarus,
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell,
and from the bottomless pit:
Deliver them from the lion's mouth.
Neither let them fall into darkness
nor let the black abyss swallow them.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Let St. Michael, your signifier,
lead them into the holy light,
which you once promised
to Abraham and his descendants.

Chorale: Jesu meine Freude, J. Crüger, 1598-1662

Setting by Dieterich Buxtehude, 1637-1707, from *BuxWV 60: Jesu meine Freude*

The opening movement of Buxtehude's cantata on 'Jesu meine Freude', featuring three voices and two violins, is sublimely expressive. Here we pair it with a middle verse of the poem in which the protagonist pushes away all that is falsely attractive, recognizing the emptiness in vain display and resolving withal to go to the light.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.

Away with all treasures,
you are my delight,
Jesus, my desire!
Away with empty honours,
I will hear nothing of you,
remain to me unknown!
Misery, distress, the cross, shame and death,
however much I suffer,
will not separate me from Jesus.

Johann Franck, 1618-1677

Requiem Mass: Sanctus-Benedictus

Jean Richafort, c1480-c1547, from *Missa pro defunctis*, 1532

Again, as in each movement of his 'Missa pro defunctis', Richafort combines phrases from the works of Josquin with the prescribed liturgical chant. His spacious lines and grand four-part texture serves the cosmic 'Sanctus' well. For the more intimate and personal 'Benedictus', he constrains the number of voice parts to four, ramping back up to six voices in the closing 'Osanna'.

Sanctus, sanctus, sanctus,
Domine Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!
Isaiah 6:3

Holy, holy, holy,
Lord God of hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!

Benedictus qui venit
in nomine Domini.
Osanna in excelsis!
Psalm 118:26

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest!

Chorale: Befiehl du deine Wege, H.L. Hassler, 1564-1612

Setting by Christoph Graupner, 1683-1760, from *Cantata: Befiehl du deine Wege*, 1727

Graupner, the Leipzig city council's first choice to succeed Johann Kuhnau as Thomascantor in 1723, was not able to take the job. In the notorious words of one councilman, 'Since we cannot get the best man, we have to take the one who is available'. (The available one was none other than J.S. Bach.) Graupner was no slouch, though, as demonstrated in this expressive and imaginative setting of the Passion Chorale, with a bass solo and obligato strings.

Mach End', o Herr, mach Ende
an aller unsrer Not;
stärk unsre Füß' und Hände
und laß bis in den Tod
uns allzeit deiner Pflege
und Treu' empfohlen sein.
So gehen unsre Wege
gewiß zum Himmel ein.
Paul Gerhardt, 1607-1676

Make an end, O Lord, make an end
of all our distress;
strengthen our feet and hands
and until our death
at all times let us feel your
care and faithfulness.
So go on our way
with confidence to heaven.

Requiem Mass: Agnus Dei

Niccolò Jommelli, 1714-1774, from *Requiem in E-flat Major*, 1756

Again Jommelli divides his text into three parts corresponding with the textual form. The three sections are similar, but they begin on successively higher tones of the scale, each iteration accruing a higher level of intensity. He closes with an extended fugal fantasy on the final text line, a loving plea that the departed be granted eternal rest.

Agnus Dei qui tollis peccata mundi:
Dona eis requiem.
Agnus Dei qui tollis peccata mundi:
Dona eis requiem.
Agnus Dei qui tollis peccata mundi:
Dona eis requiem sempiternam.

Lamb of God who takes away the sins of the world:
Grant them rest.
Lamb of God, who takes away the sins of the world:
Grant them rest.
Lamb of God, who takes away the sins of the world:
Grant them eternal rest.

Chorale: Jesu meine Freude, J. Crüger, 1598-1662

Setting by Johann Michael Bach, 1648-1694, from *Halt was du hast* (Altbachisches Archiv)

J.M. Bach, a cousin of Bach's father, wrote an extended motet for double-choir which combines verses of 'Jesu meine Freude' with another poem, a sort of dialog-meditation on letting go of worldly attachments in favor of the eternal. Here we present the closing verse, in which the believer bids a calm and even ecstatic 'good night' to the attractions of the ephemeral world.

Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällst du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben!
Johann Franck, 1618-1677

Good night, existence
chosen by the world,
I take no pleasure in you.
Good night, sins,
be always far behind me,
come to light no more!
Good night, pride and pomp!
To you, life of vice,
I bid good night!

Requiem Mass: Communion: Lux aeterna

Maurice Duruflé, 1902-1986, from *Requiem, Op. 9*, 1947

We end our 'Requiem' set where we began, with Maurice Duruflé. The organ plays a piquant ritornello with a flowing melody, harmonized with chords first above and then below the tune. The sopranos enter with the quiet chant 'Lux aeterna', accompanied by lower voices. And then follows a miraculous and most moving passage, in which choir and strings join together on a single luminous note, singing once again 'May perpetual light shine upon them', while the organ circles through a quiet chordal structure: Surely the music of the spheres.

Lux aeterna luceat eis, Domine,
cum sanctis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

May eternal light shine upon them, Lord,
with your saints forever, for you are merciful.
Grant them eternal rest, Lord,
and may perpetual light shine upon them.



Set Two: Compline

Chorale: Herzlich lieb hab' ich dich, O Herr, from *Orgeltabulatur-Buch*, Straßburg, 1577

Setting by D. Buxtehude, 1637-1707, from *BuxWV 41: Herzlich lieb hab' ich dich, O Herr*

In the second half of our concert, we use only one chorale: The three verses of the noble 'Herzlich lieb hab' ich dich, O Herr'. In this first iteration, we present the opening movement of Buxtehude's eponymous cantata, in which the sinuous chorale is introduced in long notes over what is essentially an instrumental concerto.

Herzlich lieb hab' ich dich, o Herr,
ich bitt', woll'st sein von mir nicht fern
mit deiner Güt' und Gnaden.
Die ganze Welt nicht freuet mich,
nach Himmel und Erd' nicht frag' ich,
wenn ich dich nur kann haben.
Und wenn mir gleich mein Herz zerbricht,
so bist doch du mein' Zuversicht,
mein Teil und meines Herzens Trost,
der mich durch sein Blut hat erlöst.
Herr Jesu Christ,
mein Gott und Herr, mein Gott und Herr,
in Schanden laß mich nimmermehr!
Martin Schalling, 1532-1608

From my heart I hold you dear, o Lord,
I ask that it may be your will to be not far from me
with your kindness and mercy.
The whole world gives me no delight,
I do not ask for heaven and earth,
if only I can have you.
And even if my heart at once breaks,
you are still my reassurance,
my portion and my heart's comfort,
who has redeemed me through his blood.
Lord Jesus Christ,
my God and Lord, my God and Lord,
never again let me be put to shame!

Compline: Deus in adiutorium

Fauxbourdon and Claudio Monteverdi (1567-1643), from *Vespro della Beata Vergine* (1610)

For the hortatory opening of the service of Compline, we offer a sequence beginning with a chant psalm tone; continuing with the same tone in a chordal *fauxbourdon* setting; and ending with an 'Alleluia' drawn from Monteverdi's *1610 Vespers*.

Deus in adiutorium meum intende.
Domine ad adiuuandum me festina.
Psalm 70 :1

O God, come to my assistance.
O Lord, make haste to help me.

Gloria Patri, et filio,
et spiritui sancto.
Sicut erat in principio et nunc et semper,
et in secula seculorum. Amen.

Glory be to the Father and to the Son,
and to the Holy Spirit.
As it was in the beginning, now and forever,
and from eternity to eternity. Amen.

Alleluia.

Praise the Lord.

Compline: Psalm: Ecce nunc benedicite

Jan Pieterszoon Sweelinck, 1562-1621, from *Cantiones Sacrae*, 1619

We present the opening psalm for the service, a song of blessing and praise, in Sweelinck's irresistible setting: Lively and solemn by turns, always brimming over with energy and bonhomie.

Ecce nunc benedicite Dominum,
omnes servi Domini:
qui statis in domo Domini,
in atriis domus Dei nostri.
In noctibus extollite manus vestras in sancta,
et benedicite Dominum.
Benedicat tibi Dominus ex Sion,
qui fecit caelum et terram.
Psalm 134

Behold, now bless the Lord,
all you servants of the Lord,
Who stand in the house of the Lord,
in the courts of the house of our God.
In the nights lift up your hands in the holy places,
and bless the Lord.
Blessings to you, the Lord out of Zion,
who made heaven and earth.

Sinfonia

D. Buxtehude, 1637-1707, from *BuxWV 66: Kommst du Licht der Heiden*

The first of two instrumental interludes drawn from the works of Buxtehude, the Sinfonia from ‘Kommst du Licht der Heiden’ begins solemnly, breaks out into irrepressible imitations, and closes on a solemn note.

Compline: Responsory: In manus tuas

Giovanni Legrenzi, 1626-1690, from *Compiete, Op. 7, 1662*

Here we see clearly for the first time the function of Compline as an evening service: As we prepare for sleep, we place ourselves in the hands of God, praying for protection through the darkness of night.

In manus tuas, Domine, commendo spiritum
meum. Redemisti nos Domine, Deus veritatis.
Psalm 31:6

Into your hands, O Lord, I commend my spirit.
You have redeemed us, Lord, God of truth.

Gloria Patri et Filio et Spiritui Sancto.

Glory to the Father, the Son, and the Holy Spirit.

Custodi nos Domine, ut pupillam oculi,
Sub umbra alarum tuarum protege nos.
Psalm 16:8

Protect us, O Lord, as the apple of your eye.
Protect us under the shadow of your wings

Compline: Hymn: Te lucis ante terminum

Thomas Tallis, 1505-1585, from *Cantiones quae ab argumento sacrae vocantur, 1575*

The hymn for Compline comprises essentially the same prayer as the Responsory above—for protection through the night—but within a longer, strophic form. We hear the first and third verses in unison, while the second verse, by Thomas Tallis, presents the chant in the soprano voice, harmonized by the four lower voices, which interpolate motives from the chant.

Te lucis ante terminum,
rerum Creator, poscimus:
Ut solita clementia,
sis praesul et custodia.

Before the dying of the light,
we beg, creator of the world:
That by your own grace,
you be our guard and keeper.

Procul recedant somnia,
et noctium phantasmata:
Hostemque nostrum comprime,
ne polluantur corpora.

Keep far from our sleep
the terrors of the night:
And defend us from our enemy,
let our bodies not be defiled.

Praesta pater omnipotens
per Jesum Christum Dominum
qui tecum in clementia
regnat cum Sancto Spiritu

Help us, all-powerful father,
through Jesus Christ our Lord,
who with you forever
reigns with the Holy Spirit.

Chorale: Herzlich lieb hab' ich dich, O Herr, from *Orgeltabulatur-Buch*, Straßburg, 1577
Setting by Michael Praetorius, 1571-1621, from *Musae Sioniae VIII*, 1610

Praetorius' four-part harmonization of the second verse of our chorale is a marvel of simplicity and ecstatic feeling. I first heard this arrangement as an interpolated piece of musical commentary on a recording of Schütz' 'Musicalische Exequien', and it struck me from the opening chords. Sometimes complexity is not necessary; a straightforward, heartfelt harmonization can be the best choice of all.

Es ist ja, Herr, dein G'schenk und Gab',
mein Leib und Seel' und was ich hab'
in diesem armen Leben.
Damit ich's brauch' zum Lobe dein,
zu Nutz und Dienst des Nächsten mein,
woll'st mir dein' Gnade geben!
Behüt mich, Herr, vor falscher Lehr',
des Satans Mord und Lügen wehr,
in allem Kreuz erhalte mich,
auf daß ich's trag' geduldiglich!
Herr Jesu Christ,
mein Herr und Gott, mein Herr und Gott,
tröst mir mein' Seel' in Todes Not!
Martin Schalling, 1532-1608

It is, Lord, your present and gift,
my body and soul and what I have
in this poor life.
So that I may use this for your praise,
for the benefit and service of my neighbor
may it be your will to grant me your grace!
Guard me, Lord, from false teaching,
defend me from Satan's murder and lies,
sustain me in every affliction [the cross],
so that I may endure with patience!
Lord Jesus Christ,
my Lord and God, my Lord and God,
comfort my soul in death's distress.

Compline: Cantic: Nunc dimittis
Setting by M. Praetorius, 1571-1621, from *Musae Sioniae V*, 1607

I have a particular interest in seven-voice pieces, and when I discovered this motet while looking for just the right 'Nunc dimittis' for our Compline set, I felt as if I had won a jackpot. Praetorius makes the most of his texture, alternating successive and simultaneous duets and trios and contrasting quartets with grand passages for the full ensemble. The prescribed psalm tone is woven in and among free melodies; a joyous triple-time kicks off the doxology; and the piece winds up with one of the most satisfying endings ever.

Herr, nun lässest du deinen Diener
in Friede fahren, wie du gesagt hast:
denn meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast vor allen Völkern;
Ein Licht, zu erleuchten die Heiden,
und zum Preis deines Volkes Israel.
Luke 2:29-32

Lord, now let your servant depart
in peace, according to your word:
For my eyes have seen your salvation,
which you have prepared before all people;
A light to enlighten the gentiles,
and the glory of your people Israel.

Ehre sei Gott dem Vater und dem Sohn,
und dem Heiligen Geiste.
Wie es war im Anfang, jetzt und immerdar,
und von Ewigkeit zu Ewigkeit. Amen.

Glory be to the Father and to the Son,
and to the Holy Spirit.
As it was in the beginning, now and forever,
And from eternity to eternity. Amen.

Compline: Kyrie eleison

Christoph Bernhard, 1628-1692, from *Missa Christ unser Herr zum Jordan kam*

Our Kyrie—called for here in Compline as well as in the Requiem—is drawn from a so-called ‘motto mass’. Here the motto is a Martin Luther chorale about the baptism of Christ at the Jordan River. In the course of its three sections, the entire tune is introduced, each successive phrase unfolding and developing in closely worked counterpoint.

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

Sonata

D. Buxtehude (1637-1707), from *BuxWV 109: Wie soll ich dich empfangen*

Another instrumental piece drawn from a Buxtehude cantata, this Sonata provides a meditative moment before we move to the closing items of the Compline liturgy.

Compline: Responsory: In pace in idipsum

John Sheppard, c1515-1558, from *British Library, Add. MS 17802-5, c1575*

As is the case with the Requiem, the Compline texts frequently inspire great settings. This piece is the poster child for this phenomenon. Written in a simple four-voice texture, with polyphony alternating with chant, Sheppard’s ‘In pace’ is *sui generis*, somehow encompassing everything wonderful about counterpoint, indeed about group singing in general, and perhaps even about this world in which we are blessed to have our being.

In pace, in idipsum dormiam et requiescam. Psalm 4:9	In peace and into the same I shall sleep and rest.
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Si dederò somnum oculis meis, et palpebris meis dormitationem, dormiam et requiescam. Psalm 132:4	If I give slumber to my eyes, and to my eyelids drowsiness, I shall sleep and rest.
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Gloria Patri, et Filio, et Spiritui Sancto.	Glory to the Father, and to the Son, and to the Holy Spirit.
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Compline: Marian Antiphon: Regina caeli laetare

Tomás Luís de Victoria, c1548-1611, from *Motecta, Libro I, 1572*

Each Compline service concludes with a Marian antiphon. We have chosen to use the ‘Regina Caeli’, designated for Eastertide. There are many settings to choose from, and we pretty much looked at them all. But when this one turned up, the decision became easy. Utterly confident, inimitably joyful, each of the brief phrases giving over to an irrepressible ‘alleluia!’: What could be better?

Regina caeli, laetare, alleluia: Quia quem meruisti portare, alleluia, resurrexit, sicut dixit, alleluia. Ora pro nobis Deum, alleluia.	Queen of Heaven, rejoice, alleluia: For He whom you did merit to bear, alleluia, has risen, as He said, alleluia. Pray for us to God, alleluia.
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Chorale: Herzlich lieb hab' ich dich, O Herr, from *Orgeltabulatur-Buch*, Straßburg, 1577

Setting by D. Buxtehude, 1637-1707, from *BuxWV 41: Cantata: Herzlich lieb hab' ich dich, O Herr*

We bid farewell with the closing verse from Buxtehude's cantata on 'Herzlich lieb hab' ich dich, O Herr'. Known to many in the setting which closes Bach's St John Passion, the verse envisions what happens after death: The soul's flight to heaven, while the body rests peacefully; the awakening upon the Last Day; the beautiful apparition of the Savior, the knowledge of eternal life. Buxtehude paints each turn and twist in this narrative imaginatively and indelibly, and then he launches into a final joyous adieu: May it be so!

Ach, Herr, laß dein' lieb' Engelein
am letzten End' die Seele mein
in Abrahams Schoß tragen!
Der Leib in sein'm Schlafkämmerlein
gar sanft, ohn' ein'ge Qual und Pein,
ruh' bis am Jüngsten Tage.
Alsdenn vom Tod erwecke mich
daß meine Augen sehen dich
in aller Freud', o Gottes Sohn,
mein Heiland und mein Gnadenthron!
Herr Jesu Christ,
erhöre mich, erhöre mich,
ich will dich preisen ewiglich!
Martin Schalling, 1532-1608

Ah Lord, let your dear angels
at my last end carry my soul
to Abraham's bosom,
while my body in its little chamber of sleep
gently without pain and torment
rests until the last day!
Then awaken me from death,
so that my eyes may see you
in all joy, o God's son,
my saviour and throne of mercy!
Lord Jesus Christ,
hear me, hear me,
I want to praise you forever!



Upcoming Concerts

Season Finale:

Born of the Sun

Mozart's C Minor Mass & Requiem

Friday, May 27, 2022, 8 P.M.

Saturday, May 28, 2022, 3 P.M.

Schroeder Hall, Green Music Center

Sonoma Bach Choir · Live Oak Baroque Orchestra

Organ Recital:

The Incomparable Herr Buxtehude

Exquisite Music for organ and vocal duet

Wednesday, June 8, 2022, 8 P.M.

Schroeder Hall, Green Music Center

Dianna Morgan · Christopher Fritzsche

Anne Laver, organ · Sonoma Bach Choir

Circa 1600

Directed by Robert Worth

Anthony Aboumrad	Harriet Buckwalter	Paul Haile	Tim Marson
Dana Alexander	Erica Dori	Kristofer Haugen	Rebecca Matlick
Stephanie Bangs	Cinzia Forasiepi	David Kittelstrom	Amanda McFadden
Sebastian Bradford	Peg Golitzin	Justin Margitich	Dianna Morgan

Circa 1600 is a chamber choir focused upon the nexus between the Renaissance and the Baroque. The group's primary repertoire is drawn from the 16th and 17th centuries, with occasional forays backward to the 15th century and forward up to and including the music of JS Bach. Guiding lights include Josquin Desprez, Claudio Monteverdi, and Heinrich Schütz.

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.

Live Oak Baroque Orchestra

Directed by Elizabeth Blumenstock

Elizabeth Blumenstock <i>violin</i>	Maria Caswell <i>viola</i>	Bill Skeen <i>gamba</i>	Phebe Craig <i>Klop organ</i>
Aaron Westman <i>violin</i>	Anna Washburn <i>viola</i>	Dan Turkos <i>bass</i>	Paul Blanchard <i>Brombaugh Opus 9</i>

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

Elizabeth Blumenstock is a long-time concertmaster, soloist, and leader of the San Francisco Bay Area's Philharmonia Baroque and American Bach Soloists, concertmaster of the International Handel Festival in Göttingen, Germany, and artistic director of the Corona del Mar Baroque Music Festival. Her devotion to playing chamber music has led to her work with several accomplished smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, and Voices of Music. Blumenstock joined the faculty of Juilliard's Historical Performance program in 2016, and also teaches at the San Francisco Conservatory of Music, American Bach Soloists' summer Festival and Academy, International Baroque Institute at Longy, and at the Valley of the Moon Music Festival.

Our 30th Season

Dedicated to Donald and Maureen Green

We dedicate our 2021-2022 season to the memory of Donald Green (1931-2021) and Maureen Green (1930-2020), beloved friends, colleagues, patrons and longtime benefactors here in Sonoma County. We recall with fondness our many years of making music with Don and Maureen in the Sonoma Bach Choir. We remain forever grateful for their deep involvement in the support and development of our early music programs. We recognize their vision and persistence over many years in sparking and bringing to fruition the Green Music Center project. And we honor them for their amazing generosity in that cause as in so many others. We will always be grateful for having had Don and Maureen in our lives; they will live forever in our hearts.



**We also remember and hold dearly these our beloved friends, patrons
and family members lost during the pandemic:**

Carl A. Alexander (1927-2021)
Leslie Sawyer Bascom (1950-2020)
Roberto Becerra (1939-2020)
Rick Beebe (1946-2020)
Pat Benedict (1935-2020)
Gary Alan Bolin (1947-2021)
Norma Jean Brown (1928-2021)
Sergei Chidlowsky (1957-2020)
Harry Arnold Dingwall (1931-2020)
Anna Carol Dudley (1931-2021)
Maurice Eash (1928-2020)
David Vaughn Escher (1956-2020)
Louisa Trumbull (Lula) Field (1956-2020)
Florido Forasiepi (1933-2020)
Ken Goodman (1927-2020)
Katherine Willens (1957-2022)

Jim Grisham (1936-2020)
Moffett Beall Hall (1937-2021)
Harper Hornberger (2014-2021)
Jean Walline Houser (1918-2020)
Boyd Jarrell (1949-2021)
Esther Angela Kissling (1915-2021)
Cordes Jeffrey Langley (1951-2021)
George McClure
Michael Ford Orton (1947-2021)
Marilyn Becker Peters (1941-2021)
Robert Nicholas Ristad Jr. (1935-2021)
Robert Nicholas Rogers (1933-2021)
Julius Schachter (1936-2020)
Ray Walker (1930-2020)
Stuart Nicholas White (1952-2020)
Charles Creed Worth (1921-2021)

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Robert Worth &
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