



THE Santa Cruz Chorale

*Music of Comfort and Hope*

BY J. S. Bach

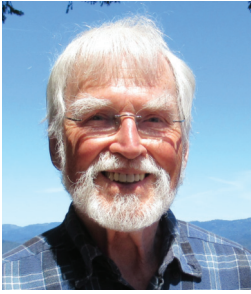
**Christian Grube, Conductor & Artistic Director**

🍷 **Saturday, May 23, 2026, 8:00pm**

🍷 **Sunday, May 24, 2026, 4:00pm**

Holy Cross Church  
123 High Street, Santa Cruz





## ARTISTIC DIRECTOR

Christian Grube, Artistic Director and Conductor of the Santa Cruz Chorale since July 2006, is emeritus professor of choral conducting at the University of Arts,

Berlin. As director of the Berlin State and Cathedral Boys' Choir and the Chamber Choir of the University of Arts, Professor Grube has conducted and toured with his choirs throughout the world. In 1995, because of the diplomatic influence of his work, he was awarded the National Medal for Distinguished Service, the highest civilian honor given by the German government, and in 2010 he was also awarded the "Felix & Fanny Mendelssohn Medal" for "outstanding contributions to the choral life of Berlin." In April, 2022 he received a United States Certificate of Special Congressional Recognition, honoring him and the Santa Cruz Chorale for their benefit concert on behalf of Ukrainian children. Prof. Grube spends part of the year in Europe, holding workshops and serving as guest conductor with various choral groups.

## THE SANTA CRUZ CHORALE

Founded in 1983, the Santa Cruz Chorale dedicates itself to two goals: presenting its audiences with distinctive, exciting concerts of choral works from diverse periods, and giving its singers the chance to experience the delight and artistic growth that come from making music at the highest level. The Chorale has recorded five CDs under maestro Grube and has toured in Italy, Croatia, and Spain.

The Chorale's 50-some members, who live throughout Santa Cruz County and beyond, join the ensemble by audition. Although several are professional musicians, all volunteer their time, and all are amateurs in the original sense of that word—people who seriously pursue an art for the love of it.

## REMINDERS

- 📱 Please turn off cell phones, watch alarms, and other devices that might disrupt the concert.
- 📷 Please refrain from taking photos or making audio or video recordings of performances. No such activities are allowed without advance written permission.
- 🔄 Due to the nature of live performance, all programs are subject to change.

## SOLOISTS



### Jennifer Paulino

*Soprano*

Soprano Jennifer Paulino has garnered acclaim for her “graceful yet powerful” voice, as described by the *San Francisco Classical Voice*. The *San Francisco Chronicle*

hailed her 2024 debut with the Philharmonia Baroque Orchestra as “magnetic.” Her singing career has taken her to Australia, Europe, and across the U.S., singing recitals, oratorios, and chamber music. Jennifer appears regularly with period ensembles, singing a wide range of music from medieval to Mozart. More frequently, she is performing the major oratorio works of Bach, Handel, Mozart, Haydn, Mendelssohn, and Brahms, both regionally and nationally. Jennifer is also passionate about collaborating with living composers, and has premiered works by Stacy Garrop, Lansing McLoskey, Shawn Kirchner, and Preben Antonsen, among others.

When she’s not performing classical music, she’s singing and songwriting with her husband’s band, teaching voice, and cherishing time with her young son.



### Celeste Winant

*Mezzo Soprano*

Celeste Winant, mezzo-soprano, performs regularly with Bay Area groups such as American Bach Soloists, Philharmonia Baroque Orchestra and Chorale, Vajra Voices, and Volti.

Her voice has been described by San Francisco Classical Voice as “attractive”, “a true, rich alto.” A champion of new music, performance highlights include touring with San Francisco Lyric Opera’s critically acclaimed production of David Lang’s Pulitzer Prize-winning *the little match girl passion* in Odense, Denmark, and anchoring the women in the vocal octet in Luciano Berio’s *Sinfonia* with the UC Davis Symphony Orchestra. Celeste’s solo engagements include appearances with the Berkeley Women’s Chorus, Chora Nova, both the UC Berkeley Alumni Chorus and Chamber Chorus, the Grace Cathedral Choir of Men and Boys, Soli Deo Gloria, the Stanford Summer Choir, and the Stanford University Singers and Symphonic Chorus. Celeste received her Ph.D. in physics in 2003 and presently is on staff as a researcher at the Department of Demography at UC Berkeley. When not working or singing, she loves to swim in the ocean, as well as cook for her friends.



## David Kurtenbach Rivera

Tenor

Indigenous Puerto Rican (Taíno Boriken) tenor, David Kurtenbach Rivera is described in “warm and intimate” performances as having a voice “lined with

silver” (*Classical Voice*). He enjoys an active ensemble and solo career specializing in early music. He is known for his moving and concentrated performances of Bach and Handel as well as 20th Century art song. He has appeared as featured soloist with Philharmonia Baroque Orchestra and Chorale, Bach Collegium San Diego, Cantata Collective, American Bach Soloists, Conspirare, Santa Fe Desert Chorale, Bach-Akademie Charlotte, Oregon Bach Festival, Apollo’s Fire, and many others. David previously spent 10 years as an opera conductor, including five seasons as Chorus Master of Opera San Jose, and a summer at the Tanglewood Music Center. He works as clinician, guest conductor, and coach for ensembles around the country and is in demand as a church musician and organist. He is privileged to share Grammy nominations with Conspirare, with whom he has just completed a new recording.



## Daniel Cilli

Baritone

In concert, baritone Daniel Cilli has performed with the Baltimore Symphony, Utah Symphony, Louisiana Philharmonic, Earplay Ensemble, Left Coast Chamber

Ensemble, i Cantori di Carmel, Espresso Orchestra, The Tanglewood and Aspen Music Festivals.

In 2016 Mr. Cilli debuted as Dancaïro in *Carmen* at the San Francisco Opera and has returned for multiple engagements. Most recent opera credits: Atticus Finch’s Trainer in *Vinkensport* and Larry King in the world premiere of *Balls*, at Opera Parallèle. His repertoire includes several premieres and roles in familiar works like: Onegin in *Eugene Onegin*, Dandini in *La Cenerentola*, Papageno in *Die Zauberflöte*, Inspector Javert in *Les Misérables*, and Cervantes/Quixote in *Man of La Mancha*.

Daniel Cilli was a principal baritone at Opera San José from 2006–2010, and Studio Artist at the Houston Grand Opera in 2004–2005. Education received from New England Conservatory of Music, Franz Schubert Institut, Stetson University, and Daytona State College.

## MEMBERS OF THE SANTA CRUZ CHORALE

### Sopranos

Crista Berryessa  
Nancy Brookie-Connor  
Catharine Eastman  
Margie Erickson  
Alexandra Florimonte  
Barbara Gaskell  
Violette Giguère  
Karen Gordon-Grube  
Nell Griscom  
Katherine Hardy  
Ruth Kaspar  
Laurie Knox  
Nancy Norris  
Alissa Roedig  
Tammy Sager  
Teresa Thomae  
Julia van der Wyk  
Lydia Werthen  
April Zilber

### Tenors

Anne Buelteman  
Kevin Crews  
Ron Goodman  
Paul Lawton  
Robert Ley  
Eliza Linley  
Tom Pennello  
Luiz Razera  
Kyle Robertson  
Richard Roullard  
Tommy Travers  
Christina Waters

### Altos

Alison Carrillo  
Mary Crawford  
Rosella Crawford-  
Bathurst  
Tanya Davidson  
Eriko Dreyer  
Amiel Goodman  
Karen Jelcick  
Kūlani Kamaha'o  
Alisa Klaus  
Sharon Nelson  
Meri Pezzoni  
Shruti Singh  
Deana Slater  
Nancy Voogd  
Mary Ann Wieland  
Edith Wuestenhagen  
Wendy Wyckoff

### Basses

Roger Chaffin  
Alan Chase  
Daniel Forrister  
Lars Johannesson  
David Jones  
Michael Logue  
Michael Tierra  
Niel Warren  
Stafford Warren

## MONTEREY BAY SINFONIETTA

### Flute

Lars Johannesson  
Alissa Roedig

### Oboe

Peter Lemberg  
Debbie Busch

### Oboe da caccia

Shelley Phillips

### Bassoon

Neil Fairbairn

### Violin I

Val Tisdell  
Shannon D'Antonio  
Heidi Modr

### Violin II

Alex Gavriilidis-Petrin  
Carol Swift-Matton  
Susan Doering

### Viola

Eleanor Angel  
Toshiya Nishi

### Cello

Erik Andersen

### Viola da gamba

Amy Brodo  
Roy Whelden

### Double bass

Stan Poplin

### Continuo

Jonathan Salzedo

THE Santa Cruz Chorale

# *Music of Comfort and Hope*

## BY J. S. Bach

**Christian Grube, Conductor & Artistic Director**

### **PROGRAM**

**Abendlied** ..... JOSEF RHEINBERGER  
“Evening Song”

**Bleib’ bei uns, denn es will Abend werden, BWV 6** . . . JOHANN SEBASTIAN BACH  
“Abide with us: for it is toward evening”

**Jesu, der du meine Seele, BWV 78** . . . . . JOHANN SEBASTIAN BACH  
“Jesus, Thou who my soul”

**Wer nur den lieben Gott läßt walten, BWV 93** . . . . . JOHANN SEBASTIAN BACH  
“Whosoever lets only dear God rule”

**Herr, nun lässest du deinen Diener in  
Frieden fahren.** . . . . . FELIX MENDELSSOHN  
“Lord, now lettest Thou Thy servant depart in peace”

**Gottes Zeit ist die allerbeste Zeit, BWV 106.** . . . . . JOHANN SEBASTIAN BACH  
“God’s time is the very best of all times”

## PROGRAM NOTES, TEXTS AND TRANSLATIONS

### 🕯️ **Abendlied (“Evening Song”)**

Joseph Rheinberger (1839-1901) Text: From Luke 24:29, Luther’s 1534 Bible translation.

Josef Rheinberger was born in Vaduz, Liechtenstein, where he was already serving as organist in the local parish church at the age of 7. He composed his beloved Abendlied when he was only 15.

This motet is a setting of words spoken to Jesus by His disciples on the road to Emmaus, and we sing it as an introduction to Bach’s setting of the same words in the following cantata. According to the Biblical narrative, after the crucifixion, and after His tomb has been found empty, two of Jesus’ disciples dejectedly leave Jerusalem. As they head down the road toward Emmaus they are joined by a “Stranger” who asks the reason for their sadness. They tell Him of the events in Jerusalem and that they are devastated because they had believed Jesus to be the Redeemer of Israel. But the “Stranger”—who unbeknownst to them is their risen Lord—immediately reproaches their lack of faith and begins expounding on scriptural prophecies foretelling that Christ will thus enter into His glory. Darkness is falling as they approach Emmaus, and the “Stranger” makes as if to continue His journey. Implying concern for Him traveling in the dark, the disciples invite Him to spend the evening with them—but their true concern is for themselves. They fear being left in spiritual darkness if He departs, for His teachings are giving them comfort and hope. This is the scene on which Rheinberger’s motet opens, and it is the disciples’ plea that he has set to music.

With heartfelt emotion and quiet intensity the disciples beg the “Stranger” to abide with them (“Bleib’ bei uns...”), and when they add that evening is approaching (“denn es will Abend werden...”) the soprano line seems to follow their gaze heavenward toward the waning light. Even if it were sung without text, the gentle harmonies and soothing tone of Rheinberger’s “Evening Song” would bring comfort at the end of the day, but the Biblical theme is the disciples’ path leading from doubt to hope and faith.

Bleib’ bei uns, denn es will Abend werden,  
Und der Tag hat sich geneiget.

Abide with us: for it is toward evening,  
And the day is far spent.

**(Transl. KJV)**

### 🕯️ **BWV 6 Bleib’ bei uns, denn es will Abend werden (“Abide with us”)**

Johann Sebastian Bach (1685-1750) Text: From Luke 24:29 (Luther’s Bible translation of 1534)

#### *Opening chorus*

In contrast to the serenity of Rheinberger’s setting of this text, Bach’s is full of drama. The striding tempo of the orchestral introduction seems to imitate the disciples’ pace as they walk along the road to Emmaus in deep conversation with the “Stranger,” and with poignant emotion they beg Him “bleib’ bei uns” (“abide with us”). When they then add that evening approaches—“denn es will Abend werden, und der Tag hat sich geneiget”—the musical line descends, in keeping with the coming darkness.

Their entreaty becomes ever more intense, as the words “blei- -eib’ bei- -ei uns” are again and again repeated with a downward tugging rhythm that seemingly attempts to hold Him. At the same time, the voices take turns insistently, almost demandingly, remaining on one long, drawn out note

singing “ble-ei-ei-ei-b’ bei-ei uns”—demonstrating the meaning of those words. But when “den es will Abend werden” is suddenly sung with a change of tempo and in a dancing rhythm, it is clear that the disciples have convinced Him to spend the evening with them, and their joy can barely be contained. The music almost makes a jolly joke of the darkness, indicating that it is no longer a threat.

Bach ends his setting by returning to the beginning, thus reminding the listener of the path the disciples have walked with the “Stranger,” leading them from doubt to hope and faith—and after the final phrase, “denn es will Abend werden,” the instruments end with a peaceful major chord.

Bleib’ bei uns, denn es will Abend werden,  
Und der Tag hat sich geneiget.

Abide with us: for it is toward evening,  
And the day is far spent.

## **BWV 78 Jesu, der du meine Seele (“Jesus, Thou who my soul”)**

Johann Sebastian Bach. Text: Hymn by Johann Rist (1607-1667) Transl. K. Gordon. (German sentence structure doesn’t always allow a line for line translation into proper English. Words in bold are those that Bach particularly emphasizes.)

*Chorus:*

This cantata is based on a hymn that uses drastic imagery to describe the sinful state from which Jesus rescues the human soul, and it is full of conflicting emotions. A short, painfully descending this thus-laden chromatic line runs through the opening chorus, musically describing humanity’s heavy burden of sin, the agonies He suffered to redeem humanity, and the sinner’s grief that their guilt made His suffering necessary. This laden chromatic theme is introduced in the instrumental bass line, and is thereafter virtually always present, with many variations, in one of the lower choral voices or in the accompaniment.

Weighted down with the sadness of the descending chromatic line, the altos, tenors and basses enter one after the other, singing the first phrase of the hymn, “Jesu, der du meine Seele...” (“Jesus, Thou who my soul...”). But the words are speaking of human redemption, and as the lower voices continue singing them sadly, the sopranos enter and contradict. They sing those same words with the timeless, confident melody of the actual hymn, thus wiping away sin’s sadness. This pattern is repeated, with the sopranos contradicting the negative tone of the lower voices with the positive message of the hymn melody. Despite some hopeful moments, doubt and faith continue to struggle with each other in this chorus, but the ending is a surprising, liberated major chord played by the instruments—an appropriate introduction to the following duet, where the believers rush with rapid steps to their Master.

Jesu, der du meine Seele  
Hast durch deinen bitterm Tod  
Aus des Teufels finstern Höhle  
Und der schweren Seelennot  
**Kräftiglich herausgerissen**  
**Und mich solches lassen wissen**  
Durch dein angenehmes Wort,  
Sei doch itzt, o Gott, mein Hort!

Jesus, Thou who my soul,  
Through Thy bitter death,  
Hast out of the devil’s dark den,  
And from its state of desperate need,  
**Forcefully ripped,**  
**And hast let this be known to me**  
Through Thy precious Word,  
Be Thou now, o God, my refuge!

*Duet, Soprano and Alto:*

Now rushing to Jesus for help, the believers are in a virtual frenzy of joy, and their haste is underlined with continuous rapid runs on the word “eilen” (“hasten”)—runs that at times overtake each other in their eagerness.

Wir **eilen** mit schwachen, doch emsigen Schritten,  
O Jesu, o Meister, zu helfen zu dir.  
Du suchest die Kranken und Irrenden treulich.  
Ach höre,  
Wie wir die Stimmen erheben, um **Hilfe** zu bitten!  
Es sei uns dein gnädiges Antlitz erfreulich!

*Aria, Tenor:*

A flute rejoices with the tenor, as he sings that his heart has been freed and made light by Jesus' blood. This entire aria springs and jumps happily, even as the believer battles with diabolical forces—for with Jesus standing by his side he is victorious. The word “Streite” (“battle”) is sung in a bellicose tone, with repeated rapid runs, and when “stehet” (“stands”) is sung on one very long and immovable note (indeed, the longest note in this entire aria!) that stationary note demonstrates how steadfastly Jesus is standing with the believer.

Dein Blut, so meine Schuld durchstreicht,  
Macht mir das Herze wieder leicht  
Und spricht mich frei.  
Ruft mich der Höllen Heer zum **Streite**,  
So **stehet** Jesus mir zur Seite,  
Daß ich beherzt und sieghaft sei.

*Recitative, Bass:*

With extreme intervals and great drama on the one hand, and a tone of calm on the other, Bach's setting of this text points to the contrast between what He suffered, and the peace that results for humanity. At the end of the recitative the gentle accompaniment of the strings create a tone of intimacy, when the believer gives his heart to Jesus, as He has given His.

Die Wunden, Nägel, Kron' und Grab,  
Die Schläge, so man dort dem Heiland gab,  
Sind ihm nunmehr Siegeszeichen  
Und können mir verneute Kräfte reichen.  
Wenn ein erschreckliches Gericht  
Den Fluch vor die Verdammten spricht,  
So kehrest du ihn in Segen.  
Mich kann kein Schmerz und keine Pein bewegen,  
Weil sie mein Heiland kennt;  
Und da dein Herz vor mich in Liebe brennt,  
So lege ich hinwieder  
Das meine vor dich nieder.  
Dies, mein Herz, mit Leid vermenget,  
So dein teures Blut besprenget,  
So am Kreuz vergossen ist,  
Geb' ich dir, Herr Jesu Christ.

*Chorus:*

After all the drama of the foregoing, the final chorus—a setting of the hymn melody—is a joyous expression of faith and utter relief at being freed. The cantata ends with a lovely major chord on the final word—“Ewigkeit” (“eternity”).

We **hasten** with weak yet eager steps,  
O Jesus, o Master, to Thee for help.  
Thou devotedly seekest those who are infirm and lost.  
O hear,  
As we lift our voices begging for **help!**  
May Thy gracious countenance bring us joy!

Thy blood, that cancels the debt of my sins,  
Makes my heart light again,  
And absolves me of guilt.  
If the army of hell calls me to **battle**  
Jesus will **stand** by my side,  
So I will be courageous and victorious.

The wounds, nails, crown of thorns and grave,  
The blows that were there inflicted upon the Savior  
Are henceforth signs of His victory  
And can provide me with renewed strength.  
If a terrifying judgment  
Proclaims a “guilty” verdict,  
Thou changest it into a blessing.  
No agony and pain can affect me  
For my Redeemer knows them;  
And since Thy heart burns in love for me,  
I lay mine own heart  
Down before Thee.  
This my heart, mixed with sorrow,  
Thus sprinkled with Thy precious blood  
Which was shed on the cross,  
I give to Thee, Lord Jesus Christ.

Herr, ich glaube, hilf mir Schwachen,  
Laß mich ja verzagen nicht;  
Du, du kannst mich stärker machen,  
Wenn mich Sünd' und Tod anficht.  
Deiner Güte will ich trauen,  
Bis ich fröhlich werde schauen  
Dich, Herr Jesu, nach dem Streit  
In der süßen Ewigkeit.

Lord, I believe, help me, a helpless being,  
Let me not despair;  
Thou, Thou canst make me stronger,  
When sin and death assail me.  
I will trust in Thy goodness,  
Until I joyfully see Thee,  
Lord Jesus, after the battle,  
In sweet eternity.

## **BWV 93 Wer nur den lieben Gott läßt walten** **(“Whosoever lets only dear God rule”)**

Johann Sebastian Bach

Based on hymn of this name by Georg Neumark (1657). Text: verses 1, 4, 7 are by Neumark, otherwise are anonymous (transl. K. Gordon).

This cantata is based on the Lutheran hymn “Wer nur den lieben Gott läßt walten,” and its central message, simply put, is that despite life’s pain and suffering, God will preserve those who have faith in Him. The melody of the hymn carrying this message is present from beginning to end, in many variations (although at times quite hidden).

*Chorus:*

The first hymn verse tells that those who allow God to “rule” (“walten”) will be wondrously “preserved” (“erhalten”), and Bach emphasizes these words with long, lavishly decorated runs.

Wer nur den lieben Gott läßt **walten**,  
Und hoffet auf ihn allezeit,  
Den wird er wunderlich **erhalten**  
In allem Kreuz und Traurigkeit.  
Wer Gott, dem Allerhöchsten, traut,  
Der hat auf keinen Sand gebaut.  
(Hymn, verse 1)

Whosoever lets only dear God **rule**,  
And hopes in Him evermore,  
Will be wondrously **preserved**  
In all agony and sadness.  
Whosoever trusts in God most high,  
Has not built on sand.

*Recitative, Bass:*

The tone of this recitative speaks of the pain and sadness inflicted by life’s travails. The bass soloist sings each line of the hymn, to which he adds a commentary with an independent text, and with a melody that jumps all around with tortured harmonies, as if seeking a way out.

*Was helfen uns die schweren Sorgen*  
Sie drücken nur das Herz

Mit Zentnerpein, mit tausend Angst und Schmerz.

*Was hilft uns unser Web und Ach?*  
Es bringt nur bitteres Ungemach.

*Was hilft es, daß wir alle Morgen*  
Mit Seufzen von dem Schlaf aufstehn  
Und mit betrübtem Angesicht des Nachts zu Bette  
gehn?

*Wir machen unser Kreuz und Leid*  
Durch bange Traurigkeit nur größer.

*How do heavy worries help us?*  
They only oppress the heart with a hundredweight of  
distress,  
With a thousand fears and pains.  
*How do our moanings and groanings help us?*  
They bring only bitter woe.  
*What does it help that every morning*  
We awake from sleep with sighing,  
And go to bed at night with a tear-stained face?

*We make our afflictions and suffering*  
Only greater through anxious sadness.

Drum tut ein Christ viel besser,  
Er trägt sein Kreuz mit christlicher Gelassenheit.

(Indentations are from the hymn, verse 2)

*Aria, Tenor:*

The tenor's aria is sung with the confident attitude in which one should await God's will, and seemingly endless runs on the word "senden" demonstrate the endless help He sends to His children in times of need.

*Man halte nur ein wenig stille,*  
Wenn sich die Kreuzesstunde naht,  
Denn unsres Gottes Gnadenwille  
Verläßt uns nie mit Rat und Tat.  
Gott, der die Auserwählten kennt,  
Gott, der sich uns ein Vater nennt,  
Wird endlich allen Kummer wenden  
Und seinen Kindern Hilfe **senden**.

(Indentation is from the hymn, verse 3)

*Duet, Soprano and Alto:*

One joyous outburst follows the other in this duet, and as the rhythm springs and dances for joy, the word "Freude..." is always decorated with a cheery little flourish. The hymn melody with which the strings accompany the singers is a constant reminder of the reason for all this bliss—the theme of the hymn is "whosoever allows dear God to rule..."

Er kennt die rechten **Freuden**stunden,  
Er weiß wohl, wenn es nützlich sei;  
Wenn er uns nur hat treu erfunden  
Und merket keine Heuchelei:  
So kömmt Gott, eh wir uns versehn,  
Und lässet uns viel Gut's geschehn.  
(Hymn, verse 4)

*Recitative, Tenor:*

The tenor sings phrases of the hymn with a slight variation of the melody, and, as in the bass recitative, he then adds commentaries. The main theme cautions that, in the midst of life's trials, one must not feel abandoned by God—indeed, that those who are rich, and living in luxury today, and whom God "seems" to be favoring, may tomorrow well become poor. The "death in the pot" reference (from II Kings 4:40—rather abstruse for modern listeners) is used to express such a change in fortune, and the allusion to the story of Peter fishing shows that Jesus can grant success even if the situation seems hopeless. The happy end of the recitative is the assurance that, if we have faith, Jesus will point us "toward our destination," and that "after rain He gives us sunshine"—meaning that the thunderstorms ("lightning and thunder," "sultry weather") that threatened at the beginning of the recitative have now passed.

*Denk nicht in deiner Drangsalbitze,*  
Wenn Blitz und Donner kracht  
Und dir ein schwüles Wetter bange macht,  
*Daß du von Gott verlassen seist.*

It is therefore better for a Christian  
To bear his cross with Christian tranquility.

*One should wait quietly for a time,*  
If the hour of great suffering approaches,  
For the gracious will of our God  
Will never abandon us with council and deed.  
God, who knows His chosen ones,  
God, who calls Himself our Father,  
Will lastly divert all suffering  
And **send** help to His children.

He knows true hours of **joy**,  
And He knows well when they are useful;  
If He but deems us faithful  
And detects no deception,  
God will come even before we know it,  
And will lavish goodness upon us.

*Don't believe, in the heat of your distress,*  
When lightning and thunder are crashing,  
And sultry weather makes you anxious,  
*That God has abandoned you.*

Gott bleibt auch in der größten Not,  
Ja gar bis in den Tod  
Mit seiner Gnade bei den Seinen.  
Du darfst nicht meinen,

*Daß dieser Gott im Schoße sitze,*  
Der täglich, wie der reiche Mann,  
In Lust und Freuden leben kann.

*Der sich mit stetem Glücke speist,*  
Bei lauter guten Tagen,  
Muß oft zuletzt,  
Nachdem er sich an eitler Lust ergötzt:  
“Der Tod in Töpfen!” sagen.

*Die Folgezeit verändert viel!*  
Hat Petrus gleich die ganze Nacht  
Mit leerer Arbeit zugebracht  
Und nichts gefangen:  
Auf Jesu Wort kann er noch einen Zug erlangen.  
Drum traue nur in Armut, Kreuz und Pein  
Auf deines Jesus Güte  
Mit gläubigem Gemüte.  
Nach Regen gibt er Sonnenschein,  
*Und setzet jeglichem sein Ziel.*

(Indentations are from the hymn, verse 5)

*Aria, Soprano:*

Confirming the message of the preceding recitative, the Soprano joyously sings that she will always trust in Him, the “Worker of Miracles,” who elevates the poor and brings the rich down low.

Ich will auf den Herren schau  
Und stets meinem Gott vertraun.

*Er ist der rechte Wundersmann,*  
Der die Reichen arm und bloß  
Und die Armen reich und groß  
*Nach seinem Willen machen kann.*

(Indentations are from the hymn, verse 6)

*Chorus:*

The cantata ends with the straightforward hymn verse, which summarizes the message of the entire cantata.

Sing, 'bet' und geh' auf Gottes Wegen,  
Verricht' das Deine nur getreu  
Und trau' des Himmels reichem Segen,  
So wird er bei dir werden neu;  
Denn welcher seine Zuversicht  
Auf Gott setzt, den verläßt er nicht.  
(Hymn, verse 7)

God remains, even in the greatest need,  
Yes, even unto death,  
With His grace with His own.  
You must not think

*That someone is sitting in the lap of God*  
If he lives a daily life of earthly pleasures,  
As a rich man can.

*One who dines upon ceaseless happiness,*  
With nothing but good days,  
Must often lastly,  
After he has amused himself with idle pleasure, say:  
“There is death in the pot [from which I dine]!”

*Ensuing times change much!*  
Though Peter spent the entire night  
In fruitless labor,  
Catching nothing:  
At Jesus' word he was able to cast his net successfully.  
Therefore, even in poverty, cross and suffering,  
Trust with a faithful spirit  
In the goodness of Thy Jesus.  
After rain He gives us sunshine,  
*And points us all toward our destination.*

I will look to the Lord  
And continuously trust in my God.  
*He is the true worker of miracles,*  
Who can make the rich poor and bare  
And the poor rich and grand,  
*According to His will.*

Sing, pray, and walk on the paths of God,  
Fulfill your duties faithfully,  
Trusting in the rich blessing of Heaven,  
For your blessing will then be ever new.  
God will not abandon those  
Who place their trust in Him.

 **Herr, nun lässest du deinen Diener in Frieden fahren, “Nunc dimittis” (“Lord, now lettest Thou Thy servant depart in peace”), Op. 69, No. 1**

Felix Mendelssohn (1809-1847) Text: Luke 2:29-32, KJV6

“Nunc dimittis,” known as “Simeon’s song,” is a prayer of peace and thanksgiving, and Mendelssohn’s setting serves as an introduction to the following cantata by Bach. According to the Biblical narrative, the devout Jew, Simeon, had been promised by the Holy Spirit that he would not die until he had seen the Messiah. When Mary and Joseph come to Jerusalem to present the baby Jesus in the Temple (according to Jewish custom), they meet Simeon, who has been guided by the Holy Spirit to be there. When Simeon sees the holy Infant he takes Him up in his arms, praises God, and rejoices that he can now die in peace, for he has seen the savior of the Gentiles and of the people of Israel. It is hard to imagine a more intensely emotional and intimate expression of deepest gratitude, relief and joy, all mixed together, than one hears in Mendelssohn’s motet.

Herr, nun lässest du deinen Diener  
In Frieden fahren, wie du verheißest hast.  
Denn mein Auge hat deinen Heiland geseh'n,  
Den du bereitet hast vor allen Völkern,


Daß er ein Licht sei den Heiden,  
Und zu Preis und Ehre deines Volkes Israel.

A repetition of this text is followed by the traditional “Gloria Patri.”

Ehre sei dem Vater, und dem Sohne  
und dem Heiligen Geist,  
wie es war im Anfang, jetzt und immerdar,  
und von Ewigkeit zu Ewigkeit. Amen.

Lord, now lettest Thou Thy servant  
Depart in peace: according to Thy word.  
For mine eyes have seen: Thy salvation,  
Which Thou hast prepared: before the face of all  
people;  
To be a light to lighten the Gentiles:  
And to be the glory of Thy people Israel.

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: world without end. Amen.

 **BWV 106 Gottes Zeit ist die allerbeste Zeit, also known as “Actus tragicus” (“God’s time is the very best of all times”)**

Johann Sebastian Bach

Text: Passages from the Old and New Testaments and from Lutheran hymns.

(Biblical sources below are given as “from” when Bach rephrased Luther’s translation of the Bible; it is Bach’s texts that I’ve translated. K. Gordon)

This cantata, one of Bach’s first, was composed for a funeral, but it is not known for whom.

*Sonatina, Chorus:*

The gentle voices of violas da gamba open the cantata as a mournfully plodding dirge, and two flutes enter, playing lines that questioningly search up and down and in all directions, attempting to comprehend the fact that this human life is no more. But when the choir sings “God’s time is the very best of all times,” the tone becomes a celebration of the joyous and active life of the departed—a life lived “in Him” (“in ihm”). The German expression “leben und weben” refers to all the activity of human life, and the word “weben” (“weave”) weaves with long and lively runs through the music. After we are reminded that we live this life “as long” (“so-la-a-a-n-ge”) as He wills it, the happy tone and tempo become somber, for in Him we also die (“in ihm sterben wir”)—and the word “die” is sung with great sorrow.

Gottes Zeit ist die allerbeste Zeit.  
In ihm leben, **weben** und sind wir, **solange** er will.

In ihm **sterben** wir zu rechter Zeit, wenn er will.

God's time is the very best of all times.  
In Him we live, **move**, and have our being, **as long**  
as He wills.  
In Him we **die** at the right time, according to His will.  
(From Acts 17:28)

*Arioso, Tenor:*

The tenor soloist poignantly begs the Lord for wisdom to understand that we must die.

Ach, Herr! Herr, lehre uns bedenken, daß wir sterben  
müssen,  
Auf daß wir klug werden.

O, Lord, teach us to consider that we must die,  
  
So we may become wise.  
(From Psalm 90:12)

*Arioso, Bass:*

In answer to the tenor's words, the bass soloist strikes a happy tone of relief, for he has found wisdom to accept death as part of life, and he prepares for death by putting his earthly affairs in order.

Bestelle dein Haus, denn du wirst sterben,  
Und nicht lebendig bleiben!

Set thine house in order: for thou shalt die,  
And not remain alive.  
(From Isaiah 38:1)

*Choir and Soprano Aria:*

A dialog now takes place between the choir and the soprano soloist, representing a dialog between the Old Testament message of death and the New Testament promise of life eternal.

*Choir:*

In a somber tone, with great dignity and authority, the choir repeatedly proclaims "it is the ancient covenant: human, thou must die." Underlining the ancient source of the words, Bach has set them in weighty polyphony—a style which in his day was considered archaic. He also underlines the harshness of the "old covenant" by using a descending tritone for the word "old" ("der--alte Bund")—an interval that was actually "forbidden" in polyphony, and was at times even referred to as "diabolus in musica."

Es ist der alte Bund: Mensch, du mußt sterben!

It is the ancient covenant: human, thou must die!  
(From the Apocrypha book of Ecclesiasticus 14:17)

*Soprano:*

The soprano soloist, representing the departed soul awaiting her Redeemer, ignores the Old Testament proclamation, and sings "Yes, come, Lord Jesus!" ("Ja, komm, Herr Jesu!")—words from the New Testament book of Revelation. As she repeats these words again and again, the instrumental accompaniment of her solo is the Lutheran hymn "I have left my affairs in God's hands" ("Ich hab' mein' Sach' Gott heimgestellt"). At Bach's time the message of this well known hymn would have been immediately recognized by the listeners, as it wordlessly accompanies the soprano's willing call "Yes, yes, come, Lord Jesus."

Ja, komm, Herr Jesu!

Yes, come, Lord Jesus!  
(From Revelation 22:20)

*Arioso, Alto:*

With Jesus' dying words on the cross, the soul places itself in the Redeemer's hands—but these words were also spoken by Jesus' ancestor David. Bach thus not only gives Jesus' dying words as our

example, but also reminds us that His sacrifice fulfilled the Old Testament prophesy that the Messiah would be the descendant of David.

In deine Hände befehl' ich meinen Geist;  
Du hast mich erlöset, Herr, du getreuer Gott.

Into Thine hands I commit my spirit;  
Thou hast redeemed me, Lord God of truth.  
(From Luke 23:46 and Psalm 31:6)

*Arioso, Bass and women's choral voices:*

Responding to the soul that is now in the hands of Lord, the soloist sings the words Jesus spoke to the repentant sinner crucified on the cross next to Him: "today shalt thou be with me in paradise." As the soloist continues repeating Christ's promise, he is joined by the women's choral voices, representing that soul, singing the words and melody of the Lutheran hymn "At peace and with joy I journey thither..." ("Mit Fried' und Freud' ich fahr' dahin..."). It is noteworthy that the hymn with which the soul thus tranquilly approaches paradise is Luther's setting of the "Nunc dimittis" ("Simeon's Song"): "Lord, now lettest Thou Thy servant depart in peace...for mine eyes have seen: Thy salvation." Bach here beautifully links the departed soul both with the repentant sinner crucified next to Jesus and with the soul of Simeon, who, having seen the Lord, can now die in peace.

*Soloist:*

Heute wirst du mit mir im Paradies sein!

Today shalt thou be with me in paradise.  
(Luke 23:43, KJV)

*Choir:*

Mit Fried und Freud ich fahr dahin  
In Gottes Willen,  
Getrost ist mir mein Herz und Sinn,  
Sanft und stille.  
Wie Gott mir verheißen hat:  
Der Tod ist mein Schlaf worden.

*Choir:*

At peace and with joy I journey thither,  
According to God's will.  
My heart and spirit are comforted,  
Calm and tranquil.  
As God has promised me:  
Death has become my sleep.  
(Hymn, verse 1, transl. K. Gordon)

*Chorus:*

The final chorus is based on the melody of the Lutheran hymn "In Thee, Lord, have I have placed my hope" ("In dich hab' ich gehoffet, Herr"), and the text is the "Gloria Patri," sung as a variation of the hymn's final verse. With the words "durch Jesum Christum" ("through Jesus Christ") the tempo increases, and calls of "Amen," "Amen," ceaselessly, gloriously, course through all voices, ending Bach's funeral cantata in a virtual ecstasy of praise.

Glorie, Lob, Ehr und Herrlichkeit  
Sei dir, Gott Vater und Sohn bereit',  
Dem Heiligen Geist mit Namen!  
Die göttlich Kraft  
Mach uns sieghaft  
Durch Jesum Christum, **Amen.**

Glory, praise, honor and splendor  
Be given to Thee, God Father and Son,  
Together with the Holy Spirit!  
May Thy divine power  
Make us victorious  
Through Jesus Christ, **Amen.**  
(Hymn verse 7, transl. K. Gordon)

After his own initials, Bach signed his sacred compositions with the initials SDG, "Soli Deo Gloria" ("Glory to God Alone"), and it is in this spirit that we end our performance.

**Program notes by Karen Gordon ©2026**

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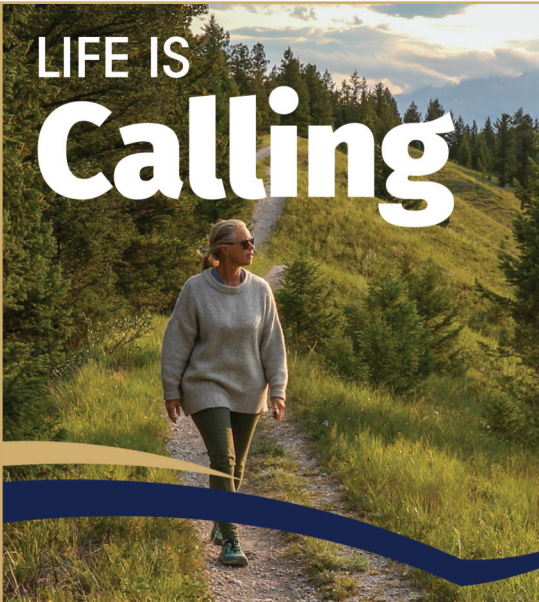
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The Santa Cruz Chorale is currently accepting applications from any students who sing tenor or bass for Spring 2027 Internships, which offer a scholarship and the opportunity to sing with the Chorale, orchestra and professional soloists.

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## Meet Our 2026 Choral Intern Amiel Goodman



When I was 5 months old, I attended my first Santa Cruz Chorale concert, because my dad, a tenor in the Chorale, wanted to share his passion for choral repertoire. While my toddler friends were listening to Raffi or The Wiggles, I was often listening to Mendelssohn or Fauré. Since then, my music tastes have broadened: I play flute with the Santa Cruz Youth Symphony and Santa Cruz High School band, Celtic tin whistle with the Community Music Teen Band, I sing jazz and folk music with my mom and sister—and now I sing choral music with my dad in the Santa Cruz Chorale!

After applying for the Chorale Internship and auditioning with Artistic Director Christian Grube, I've enjoyed learning Bach and singing with the alto section this spring. I'm grateful to have had the chance to study such a significant, beautiful repertoire, improve my choral skills under Christian's leadership, and be surrounded by talented, kind, human beings.



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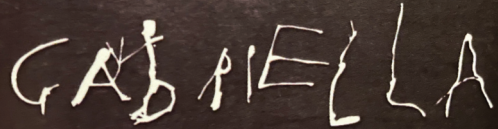
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