



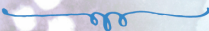
—  ORGAN RECITAL  —

# The Incomparable Herr Buxtehude



Pietro da Cortona, *Saint Cecilia*, 1620-25.

Dianna Morgan, soprano  
Christopher Fritzsche, alto  
Anne Laver, organ  
Sonoma Bach Choir

—  —  
Wednesday, June 8, 2022

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*

# The Incomparable Herr Buxtehude

*FEATURING*

Anne Laver, organ  
Dianna Morgan, soprano  
Christopher Fritzsche, countertenor  
Sonoma Bach Choir  
*Directed by Robert Worth*

Wednesday, June 8, 2022, 8 P.M.  
Schroeder Hall  
Green Music Center  
Sonoma State University

# The Incomparable Herr Buxtehude

We rejoice to welcome Anne Laver back for her fourth organ recital on the Brombaugh pipe organ in Schroeder Hall, featuring the music of Dieterich Buxtehude (1637- 1707), one of the young Bach's idols. Anne will perform a prelude, a passacaglia, exquisite chorale settings (with melodies introduced by the Sonoma Bach Choir), a thrilling modern chorale partita by Lionel Rogg (b1936), and, with soprano Dianna Morgan and countertenor Christopher Fritzsche, selected vocal solos and duets. The trio will also perform the world premiere of Sonoma Bach's first commissioned work, a setting of the German chorale 'Allein zu dir, Herr Jesu Christ', by Syracuse University composer Natalie Draper.



## Notes on the program from Anne Laver

Tonight's program features the music of Dieterich Buxtehude, a talented and prolific seventeenth-century composer who served as organist at St. Mary's Church in Lübeck for almost forty years. I have long admired the dramatic flair and masterful text-painting in Buxtehude's organ works, but when Bob suggested we put together an all-Buxtehude concert, it was because he was especially drawn to the optimism and compassion that seemed to emanate from Buxtehude's vocal-instrumental works. We decided to enlist the help of Dianna Morgan and Christopher Fritzsche so we could incorporate some of these beautiful works into the program. The program features solo organ works alongside works Buxtehude originally wrote for one or two treble voices, two violins, and continuo.

It has been a delight and a challenge to transcribe these vocal/instrumental works for organ! In general, the pedals take on the role of the cello and the hands play the two violin parts and sometimes fill in some of the harmony the continuo player would have added. Organists are used to playing these types of trio textures. Buxtehude and his contemporaries included trios in some of their keyboard writing, and Bach famously created the most demanding versions of the genre in his set of six trio sonatas for organ.

Buxtehude's output is rich and varied. You will hear sorrowful cries, penitential supplications, and joyful alleluias. You will also hear two contemporary works with a connection to Buxtehude: Lionel Rogg's Partita sopra "Nun freut euch" and the world premiere performance of Natalie Draper's "A Study in Breathing: Allein zu dir."

The **Praeludium in g** is a striking example of the genre that Buxtehude is best known for today. These preludia have a typical shape: opening free material (exploring motives or harmonic shifts, for example), a fugue, interlude, another fugue (often in triple meter), and closing material. The opening of this piece features a dramatic ciaccona, also known as a repeating bass pattern or ostinato. Buxtehude employed the ostinato technique often, and you will hear a few more of these pieces before the evening is over. For me, the Praeludium in g expresses deep pain and sorrow.

The opening feels like an outburst from the depths, and the slow-moving fugues are weighty and dissonant.

Buxtehude wrote many chorale-based works for organ, including ten chorale fantasias, of which **Ich ruf zu dir, Herr Jesu Christ** is an example. In this prayerful setting, the composer sets one verse of the chorale tune and uses differing musical motives and textures to reflect each phrase of the text. The chorale tune appears in the top voice in highly ornamented style until the penultimate phrase, where it appears in the pedal in long notes. The Bach Choir will sing a simple anonymous setting of this chorale before the fantasia.

**Herr, wenn ich nur dich hab**, is one of my absolute favorite pieces by Buxtehude. This is a lovely aria for soprano and two violins that unfolds over a bass ostinato. Buxtehude seemed to gravitate towards texts like this one describing a personal trust in God. The final alleluias are a confirmation of this hopefulness.

When Bob and I were planning this program, I mentioned that I was looking for ways to incorporate more diversity in my programming, even in settings that focused on early music. I floated the idea of commissioning my colleague at Syracuse University, Natalie Draper, to write a piece for this concert. Bob was open to it, and suggested using the chorale *Allein zu dir, Herr Jesu Christ* as a cantus firmus. This was a chorale Buxtehude would have been familiar with; it has an interesting melodic contour and a text that resonated with us. It has been a joy to work with Natalie on this piece and we are thrilled to present its first performance tonight.

Natalie writes the following about her **A Study in Breathing: Allein zu dir**: “Given the context of the world that we are living in, particularly in light of the pandemic and its effects on our lives and our music-making, ‘A Study in Breathing’ aims to offer a musical space for contemplation and peace. This setting of the chorale text, “Allein zu dir” reimagines the tune in a variety of ethereal settings, ranging from somber to hopeful.”

**Nun freut euch, ihr Frommen** is an aria for two sopranos and two violins. The piece opens with a short sinfonia and then alternates between sung verses and an instrumental refrain. The work culminates in an alleluia section that incorporates the concerto style.

The first half of the program concludes with Buxtehude’s setting of the chorale **Nun lob mein Seel, den Herren**. This is one of four settings Buxtehude composed for organ. In this version, each phrase of the tune is presented in imitation in the hands before appearing in long notes in the pedal. It is a joyful and stately adaptation of the text. The choir will sing a five-part setting of the same tune by Johannes Eccard.



Our second half begins with another ostinato piece, the **Passacaglia in d**. It is possible that this piece served as inspiration for Bach’s monumental *Passacaglia and Fugue in C minor*. Both pieces appear in a manuscript with Buxtehude’s other ostinato works and it seems that Bach

wrote his passacaglia shortly after visiting Buxtehude in Lübeck. Buxtehude organized twenty-eight continuous variations over a seven-measure ostinato in this passacaglia. The variations fall into four distinct sections that correspond to harmonic shifts: the piece begins in D minor, moves to F major, then A minor, then D minor.

**Ach Herr mich armen Sünder** is a penitential text based on Psalm 6 that was often paired with a melody by Hans Leo Hassler. Bach's setting of this text comes from the St. Matthew Passion; it employs an adventurous harmonization that highlights the text. Buxtehude's chorale prelude presents the tune simply in the solo voice with imitative counterpoint in the left hand and pedal.

**Was mich auf dieser Welt betrübt** is a strophic song in the truest sense: the soprano sings three verses to the same melody. Buxtehude adds an instrumental sinfonia, interludes, and an active bass line to elevate the work.

**Nun freut euch lieben Christen g'mein** was originally penned by Martin Luther in 1523. The lengthy chorale tells a story of salvation due to Christ's victory over death. Buxtehude knew this chorale well and used it as the basis for his longest and most extensive chorale fantasia of the same name. The choir will sing a setting by German Renaissance composer Benedictus Ducus, and I will follow this with a set of variations by Swiss composer Lionel Rogg. Rogg's partita began life as an improvisation, using many of the textures and structures of the seventeenth century, but with contemporary harmony. The fourths that characterize the incipit of the tune feature prominently in each of the variations. The partita closes with a passacaglia using the chorale as a ground bass, followed by an exuberant toccata.

Rogg's toccata is a tough act to follow, but we wanted to leave you with a piece that embodied that optimism and hope that we associate with Buxtehude's music. **Liebster, meine Seele saget** serves just that purpose. This is another ciaccona (we've had no less than five ostinato pieces on this program), originally written for two sopranos and two violins. The textures are sweet and light and the text is a confirmation of personal faith and trust in God.



### A few closing notes

We're so glad you're here, and we hope you enjoy our concert! We are working very hard on our upcoming 2022-2023 season, entitled 'Bach's World', and are looking forward to sharing all the details with you in the near future. In the meantime, we offer our warmest thanks for your support during the past challenging year; we wish you a lovely summer, with many fine adventures and some deep relaxation; and we look forward to meeting up again in the fall to share some more wonderful early music!

Robert Worth, music director

# Program

- Praeludium in g, BuxWV 149..... Dieterich Buxtehude (1637-1707)
- Chorale: Ich ruf' zu dir, Herr Jesu Christ ..... Anonymous setting  
Melody: Anonymous (1529); Text: Johann Agricola (1526)
- Ich ruf zu dir, Herr Jesu Christ, BuxWV 196 ..... Dieterich Buxtehude
- Herr, wenn ich nur dich hab, BuxWV 38 ..... Dieterich Buxtehude
- Chorale: Allein zu dir, Herr Jesu Christ..... Setting by Michael Praetorius (1571-1621)  
Melody: Anonymous (1540); Text: Konrad Hubert (1541)
- A Study in Breathing: Allein zu dir ..... Natalie Draper (b1985)
- Chorale: Nun lob mein Seel den Herren ..... Setting by Johannes Eccard (1553-1611)  
Melody: Johann Kugelman (1540); Text: Johann Gramann (1525)
- Nun lob mein Seel den Herren, BuxWV 214..... Dieterich Buxtehude
- Nun freut euch, ihr Frommen, mit mir, BuxWV 80..... Dieterich Buxtehude  
Poem by Ernst Christoph Homburg: 'An seinen Seelen Bräutigam Jesus'



## Intermission



- Passacaglia in d, Bux 161 ..... Dieterich Buxtehude
- Chorale: Ach Herr mich armen Sünder..... Setting by J.S.Bach (1685-1750)  
Melody: Hans Leo Hassler (1601); Text: Cyriakus Schneegaß (1597)
- Ach Herr mich armen Sünder ..... Dieterich Buxtehude
- Was mich auf dieser Welt, BuxWV 105..... Dieterich Buxtehude
- Chorale: Nun freut euch lieben Christen g'mein ..... Benedictus Ducis (c1492-1644)  
Melody: Martin Luther (1523); Text: Martin Luther (1623)
- Nun freut euch lieben Christen g'mein..... Lionel Rogg (b1936)
- Liebster, meine Seele saget--Ciaccona, BuxWV 70 ..... Dieterich Buxtehude



## Texts and Translations

Praeludium in g, BuxWV 149..... Dieterich Buxtehude (1637-1707)

Chorale: Ich ruf' zu dir, Herr Jesu Christ ..... Anonymous setting  
Melody: Anonymous (1529); Text: Johann Agricola (1526)

Ich ruf' zu dir, Herr Jesu Christ!	I call to you, Lord Jesus Christ,
Ich bitt', erhör' mein klagen,	I pray, hear my lamentation,
Verleih' mir gnad' zu dieser frist,	bestow your grace on me at this time,
Laß mich doch nicht verzagen,	do not let me despair;
Den rechten glauben Herr, ich mein',	I think that I have the right beliefs, Lord,
Den wollest du mir geben;	which you wanted to give me;
Dir zu leben,	to live for you,
Mein'm nächsten nütz zu sein,	to be useful to my neighbour,
Dein wort zu halten eben.	to keep your word properly.

Ich ruf zu dir, Herr Jesu Christ, BuxWV 196 ..... Dieterich Buxtehude

Herr, wenn ich nur dich hab, BuxWV 38..... Dieterich Buxtehude

Herr, Herr, wenn ich nur Dich hab',	Lord, Lord, if I have you alone,
so frag' ich nichts nach Himmel und Erden.	I do not care for heaven and earth here.
Wenn mir gleich Leib und Seel' verschmacht',	If life and limb shall pass away,
so bist Du doch, Gott, allezeit	still you will always be, o Lord,
meines Herzens Trost,	comforting my heart,
so bist Du doch, Gott, allezeit	still you will always be, o Lord,
meines Herzens Trost und mein Teil.	comforting my heart and my soul.
Hallelujah.	Hallelujah.

Chorale: Allein zu dir, Herr Jesu Christ..... Setting by Michael Praetorius (1571-1621)  
Melody: Anonymous (1540); Text: Konrad Hubert (1541)

Allein zu dir, Herr Jesu Christ,	On you alone, Lord Jesus Christ,
mein Hoffnung steht auf Erden.	My hope on earth depends.
Ich weiß, daß du mein Tröster bist,	I know that you are my comforter,
kein Trost mag mir sonst werden.	there is no comfort for me elsewhere.
Von Anbeginn ist nichts erkorn,	From the beginning is nothing chosen,
auf Erden wardkein Mensch geboren,	no man has been born on earth
der mir aus Nöten helfen kann;	who can help me out of my distress;
ich ruf dich an,	I call to you,
zu dem ich mein Vertrauen han.	In whom I have my trust.

A Study in Breathing: Allein zu dir ..... Natalie Draper (b1985)



Chorale: Nun lob mein Seel den Herren .....Setting by Johannes Eccard (1553-1611)  
Melody : Johann Kugelmann (1540); Text: Johann Gramann (1525)

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 Königschaft Recht, behütet,  
die Leidenden in seinem Reich.

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

Nun lob mein Seel den Herren, BuxWV 214.....Dieterich Buxtehude

Nun freut euch, ihr Frommen, mit mir, BuxWV 80..... Dieterich Buxtehude  
Poem by Ernst Christoph Homburg: 'An seinen Seelen Bräutigam Jesus'

Nun freut euch ihr Frommen mit mir,  
Ich habe den Brautigam hier.  
O glückliche Stunden,  
nun hab' ich gefunden,  
den ich gesucht mit steter Begier.  
O Jesu, wie süße bist du!  
Was bringst du für selige Ruh!

Now be glad with me, pious ones,  
for I have the bridegroom here.  
O lucky hours,  
now I have found  
the one whom I have constantly sought.  
O Jesu, how sweet are you!  
What blessed rest you bring!

O Jesu, mein Leben  
was soll ich dir geben?  
Süßer als Honigseim bist du mir nu.  
Du riechest so kraftig und gut,  
erquickest Leib, leben and Blut;  
du klingest so schöne wie Engelsgetöne,  
setzest in Jauchzen den traurigen Mut.

O Jesu, my life,  
what can I give you?  
You are sweeter to me than honey.  
You smell so powerful and good;  
you refresh body, life, and blood;  
you sound as beautiful as angel-voices,  
and turn lamentation into praise.

Nimm alles und jedes was mein  
zu deiner Belustigung ein.  
Mein Herze soll werden  
dein Himmel auf Erden;  
Jesu, wie könnt'st du denn anderswo sein?  
Alleluja.

Take each and all that is mine  
to your pleasure.  
My heart will be  
your heaven on earth;  
Jesu, how could you be anywhere else?  
Alleluia.

## Intermission

Passacaglia in d, Bux 161 ..... Dieterich Buxtehude

Chorale: Ach Herr mich armen Sünder ..... Setting by J.S.Bach (1685-1750)

Melody: Hans Leo Hassler (1601); Text: Cyriakus Schneegaß (1597)

Ach Herr, mich armen Sünder  
straf nicht in deinem Zorn,  
dein ernsten Grimm doch linder,  
sonst ists mit mir verloren.  
Ach Herr, wollst mir vergeben  
mein Sünd und gnädlich sein,  
daß ich mag ewig leben,  
entfliehn der Höllenpein.

Ah Lord, poor sinner that I am,  
do not punish me in your rage,  
but soften your stern wrath,  
otherwise I am lost.  
Ah Lord, may it be your will to forgive  
my sin and be merciful,  
so that I may live for ever,  
and flee from the pains of hell.

Ach Herr mich armen Sünder ..... Dieterich Buxtehude

Was mich auf dieser Welt, BuxWV 105 ..... Dieterich Buxtehude

Was mich auf dieser Welt betrübt:  
Das währet kurze Zeit.  
Was aber meine Seele liebt,  
Das bleibt in Ewigkeit.  
Drumb fähr, o Welt,  
Mit Ehr und Geld  
Und deiner Wollust hin.  
In Kreuz und Spott  
Kann mir mein Gott  
Erquicken Mut und Sinn.

What troubles me in this world:  
That lasts but a short time.  
But what my soul loves:  
That lasts forever.  
So go away, o world,  
With your honor and money  
And desire.  
In suffering and derision  
My God can for me  
Refresh mind and spirit.

Mein Jesu, bleibet meine Freud,  
was frag ich nach der Welt?  
Welt ist nur Furcht und Traurigkeit,  
die letztlich selbst zerfällt:  
ich bin ja schon  
mit Gottes Sohn  
am Glauben hier vertraut,  
der droben sitzt  
und hier beschützt  
sein auserwählte Braut.

My Jesus, stay my joy,  
what do I want from the world?  
The world is only fear and sadness,  
at last it falleth into decay;  
Long since have I,  
here with God's Son,  
trusted in the faith,  
he that sitteth above,  
and protects here  
his chosen bride.

Ach Jesu tödt in mir die Welt  
und meinem alten Sinn,  
der deinen Willen widerbellt:  
Herr, nimm mich selbst mir hin  
und binde mich  
ganz festiglich  
an dich, o Herr, mein Hort,  
so irr' ich nicht in deinem Licht  
bis in die Lebens-Pfort.

Ah, Jesu, kill the world in me  
and my old sense  
that crieth out against thy will!  
Lord, take me from myself  
and bind me  
wholly fast  
to thee, O Lord, my stronghold;  
so in thy light I shall not stray  
up to the life's gateway.

Chorale: Nun freut euch lieben Christen g'mein .....Benedictus Ducis (c1492-1644)

Melody: Martin Luther (1523) ; Text : Martin Luther (1623)

Nun freut euch lieben Christen gemein,  
und laßt uns fröhlich springen,  
daß wir getrost und all in ein  
mit Lust und Liebe singen,  
was Gott an uns gewendet hat  
und seine süße Wundertat;  
gar teuer hat er's erworben.

Now rejoice, you beloved Christians,  
And let's happily dance about,  
For we are comforted and all in one,  
Sing out with pleasure  
What God has addressed to us,  
And his sweet deed of wonder;  
He bought it very dearly.

Nun freut euch lieben Christen g'mein.....Lionel Rogg (b1936)

Liebster, meine Seele saget--Ciaccona, BuxWV 70 .....Dieterich Buxtehude

*Soprano 1:*

Liebster, meine Seele saget  
mit durchaus verliebtem Sinn  
und mit vollem Sehnen fraget:  
Liebster, ach, wo bist du hin?

Beloved, my soul speaks  
In complete adoration  
And asks with deepest desire:  
Dearest, where have you gone?

Komm, mein Heiland, mein Verlangen,  
komm vom Libanon gegangen!

Come, my savior, my desire,  
Come to me from Lebanon.

*Soprano 2:*

Lass dich finden, o dein Jammer!  
Denn so will ich führen dich  
hin zu meiner Mutter Kammer;  
Ja, ich will bemühen mich,  
Meine Lust dich nicht zu lassen  
auf die Gassen, auf die Straßen

Let me find you! O, your misery!  
Then I will lead you  
To my mother's chamber;  
I will strive,  
My delight, not to leave you  
In the alleys, in the streets.

*Soprano 1 & 2:*

Sage mir doch, bitt' ich, sage  
o du Saransblume du  
wo zugegen in Mittage  
nimmst du deine süße Ruh?  
Ach wo pflegst du samt den Schafen  
auszuruhen, auszuschlafen?

Tell me, I beg you, tell me,  
O flower of Sharon,  
Where in the afternoon  
Do you take sweet rest?  
Ah, where do you herd all your sheep  
To rest, to sleep?

Komm, ach komm lass deine Liebe,  
dein Panier sein über mir.  
Mich dein Absein nicht betrübe,  
sondern lass mich für und für  
unter deinen Armen sitzen,  
deine Liebesflamme erhitzen

Come, ah come, let your love  
Be your banner over me.  
Do not let your absence trouble me,  
But let me forever  
Remain in your arms,  
And kindle the flame of your love.

Alleluja.

Alleluia.

## Soloists

Anne Laver  
organ

Dianna Morgan  
soprano

Christopher Fritzsche  
countertenor



## Sonoma Bach Choir

Bob Worth, music director  
Yvonne Wormer, rehearsal accompanist

Bonnie Alexander  
Brian Andersen  
Lindsey Beaven  
Lauré Campbell  
Linda Clader  
Martin Contreras  
Nedra Crowe-Evers  
Jayne DeLawter  
Cammie Dingwall  
L Peter Deutsch

Margaret Field  
Ben Ford  
Gary Foster  
Richard Gibbons  
Mike Hall  
Dave Hanes  
Kristofer Haugen  
Faye Heath  
Andrea Herold  
Martie Leys

Charles Little  
Matthew McClure  
Dora McClurkinMuir  
Amanda McFadden  
Erin Moore  
Amy Nykamp  
John Nykamp  
Vicki Osten  
Lucinda Ray  
Nathan Russell

Laura Sawyer  
Anne Schaefer  
Dan Solter  
Pat Solter  
Ron Stevens  
Dave Stohlmann  
Mary Tenwinkel  
Beth Thomlinson  
Dale Trowbridge  
Jennifer Yoo

The **Sonoma Bach Choir** is a group of about 50 gifted singers drawn from throughout Sonoma County. The Sonoma Bach Choir specializes in the music of the Baroque period, with special emphasis on Johann Sebastian Bach; members and audiences alike thrill to the constant inventiveness and incredible degree of feeling in Bach's music.

### Interested in joining the Sonoma Bach Choir?

The Sonoma Bach Choir rehearses Wednesday evenings in Santa Rosa beginning September 7, 2022. The first rehearsal each season is an open rehearsal in which all interested singers, new and returning, attend and sing through the repertoire. Audition sign-ups happen that evening and will take place over the following weekend.

More information? Contact Dianna Morgan at [dianna@sonomabach.org](mailto:dianna@sonomabach.org)



# 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)	Moffett Beall Hall (1937-2021)
Leslie Sawyer Bascom (1950-2020)	Harper Hornberger (2014-2021)
Roberto Becerra (1939-2020)	Jean Walline Houser (1918-2020)
Rick Beebe (1946-2020)	Boyd Jarrell (1949-2021)
Pat Benedict (1935-2020)	Esther Angela Kissling (1915-2021)
Gary Alan Bolin (1947-2021)	Cordes Jeffrey Langley (1951-2021)
Norma Jean Brown (1928-2021)	George McClure
Sergei Chidlowsky (1957-2020)	Michael Ford Orton (1947-2021)
Harry Arnold Dingwall (1931-2020)	Marilyn Becker Peters (1941-2021)
Anna Carol Dudley (1931-2021)	Robert Nicholas Ristad Jr. (1935-2021)
Maurice Eash (1928-2020)	Robert Nicholas Rogers (1933-2021)
David Vaughn Escher (1956-2020)	Julius Schachter (1936-2020)
Louisa Trumbull (Lula) Field (1956-2020)	Ray Walker (1930-2020)
Florido Forasiepi (1933-2020)	Stuart Nicholas White (1952-2020)
Ken Goodman (1927-2020)	Katherine Willens (1957-2022)
Jim Grisham (1936-2020)	Charles Creed Worth (1921-2021)

## Biographies

Praised for her "individual and strong voice" (Colin Clarke, *Fanfare Magazine*), **Natalie Draper** explores character and evocative sound-worlds in her music. Upcoming premieres include "Biking to Amsterdam, NY - Summer, 2022" (David Alan Miller and Albany Symphony's Dogs of Desire ensemble in Troy, NY and Amsterdam, NY) and "A Study in Breathing: Allein zu dir" (Dianna Morgan, Christopher Fritzsche, and Anne Laver as part of Sonoma Bach's concert season in Sonoma, CA). Recent projects have included "The Bells" (Beth Willer & the NEXT Ensemble at the Peabody Institute in Baltimore, MD), "Pattern Dances for Meantone Organ" (Anne Laver and dance students from School of the Arts in Rochester, NY), and "Fragile Music" (Kara Huber, Annie Daigle, and Lindy Tsai in Louisville, KY). Draper's music has been included on recordings by Akropolis Reed Quintet, soprano Danielle Buonaiuto, and Symphony Number One. She has been featured in articles in *Vox Humana*, *I Care If You Listen*, and *Van Magazine*. Draper has held residencies and fellowships at the Ucross Foundation, the Tanglewood Music Center, the I-Park Foundation, Yaddo, and St. David's Episcopal Church in Baltimore, MD. She is an assistant professor in the music theory and composition department at the Setnor School of Music at Syracuse University in Syracuse, New York.

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

**Anne Laver's** performance activities have taken her across the United States, Europe, Scandinavia, Central America, and Africa. She has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Society for Seventeenth Century Music, the Eastman Rochester Organ Initiative Festival, the Westfield Center for Historical Keyboard Studies, and the Göteborg International Organ Academy in Goteborg, Sweden. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP). Anne's performances have been aired on radio programs including *The Organ Loft*

on the Pacific Northwest's Classic KING FM, American Public Media's Pipedreams, WXXI Public Broadcasting's With Heart and Voice, and Nebraska Public Radio's Nebraska Concerts series. She released her debut recording, "Reflections of Light" on the Loft label in March 2019.

Anne is Assistant Professor of Organ and University Organist at Syracuse University's Setnor School of Music. In this role, she teaches organ lessons and classes, serves as artistic director for the Malmgren Concert Series, accompanies the Hendricks Chapel Choir, and plays for chapel worship services and special university events. Prior to her appointment at Syracuse, Anne served as Instructor of Healthy Keyboard Technique and Organ Repertoire, and Coordinator of Organ Outreach Programs at the Eastman School of Music in Rochester, New York. She returned to the Eastman faculty as Visiting Professor of Organ in Fall of 2020. Anne has over twenty years of experience in church music, having led volunteer and professional choir programs in a variety of parishes in upstate New York, Wisconsin, and The Netherlands. Anne is passionate about advocacy for the organ and the encouragement of young organists. To that end, she has served as director for various youth programs in the Rochester area, including a Pipe Organ Encounter Advanced in 2013, the Eastman Summer Organ Academy in 2014, and a Summer of Opportunity youth employment program for city youth in 2014. She also hosts frequent organ demonstrations on the Syracuse University campus and surrounding community. Anne is active on a number of national and local organizations in the organ field. She is chair of the Editorial Resources Committee of the American Guild of Organists, member of the Board of Directors of the Organ Historical Society, former secretary of the Westfield Center for Historical Keyboard Studies, and coordinator for the annual Arthur Poister Scholarship Competition in Organ Performance.

**Dianna Morgan** graduated Summa Cum Laude from Southern Oregon University with a BA in Music focusing on Vocal Performance and Music Education. She is an active member of Sonoma Bach's musical community, singing with the Sonoma Bach Choir, Circa 1600, Green Mountain Consort, and working as Sonoma Bach's Executive Director. Dianna is regularly featured in Sonoma Bach's seasons as a soloist, performing music by Praetorius, J.S. Bach, Mozart, and many others. In her free time, she spends as much time in Yosemite as she can, enjoying high country adventure, snowshoeing, backpacking, and hiking with her husband.

**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.

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