

**SONOMA**  
**Bach**

ROBERT WORTH, MUSIC DIRECTOR

*Organ Recital:  
Appear and Inspire*



Anne Laver, organ  
Circa 1600

**Saturday, January 20, 3 P.M.**

SCHROEDER HALL  
Green Music Center, Rohnert Park





Beaupré Antiphonary (1290):  
Responsory *Cantantibus organis* historiated C depicting Cecilia's wedding feast



Woodcut from *Passionael Winter Stuck*, Delft (1489):  
Cecilia with a falcon, sword, and organ.



Francesco Francia (1505): The Marriage of Cecilia and Valerian



*Presented by Sonoma Bach in association with the Green Music Center*

# Organ Recital: Appear and Inspire

*FEATURING*

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Directed by Amanda McFadden

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# ART::MUSIC

Having just spent the past year celebrating our namesake in our 'Bach's World' season, we now turn to a very different theme. I've long been interested in the relationship between music and the other arts. To some extent, this comes with the turf of being a choral conductor, for our music contains and is based in part upon literature, either preëxisting or newly made.

But beyond this fundamental connection, there are many possible touch-points between the arts. Think of dance or of music theater. Of Mussorgsky's 'Pictures at an Exhibition', of Beethoven's 'Pastoral Symphony', or of an illuminated manuscript which preserves ancient music riddled with historiated initials and drolleries.

And then there is ekphrasis, the attempt to convey the gist, even the deep meaning, of a work of music in words. Sometimes this has been called wryly 'dancing about architecture', an impossible task on the face of it, perhaps even a fool's errand. And yet a good writer or speaker who is highly attuned to music can sometimes lead us (as though by the hand) deep into a musical work.

In each of our concert sets this season, we will of course perform wonderful early music from different areas of the repertoire, as we are wont to do. But we'll also tug at the connections between music and text; we'll share works of visual art which bring to life scenes and stories from our music; and we'll work to bind eye and ear, mind and heart together into an integrated experience which may transcend that inspired by any one of the arts alone.

We begin with a close look at one of the most beloved motets of all time: The 'Ave Maria' of Josquin Deprez. In our Opening Recital, we'll perform this great work, precursors to it, and later pieces which expand upon Josquin's immortal music. In November, we'll turn to the wealth of music manuscripts produced by the workshop of Petrus Alamire. Circa 1600 will present an a cappella concert featuring many of the motets, masses and Magnificat settings included in Alamire's publications, matching the music with images from the manuscripts. And then we'll close out 2023 with Heinrich Schütz's oratorio setting of the Christmas Story, each phase of the tale illustrated by remarkable works of art from Schütz's epoch.

In the new year, our Organ Recital, featuring once again the illustrious Anne Laver, will focus upon Saint Cecilia, the patron saint of music. Our Sacred Realms set will feature a variety of Renaissance works depicting scenes found on the very walls of the Church of St. Seraphim. In April, Circa 1600 will join with multi-instrumentalist Shira Kammen, lutenist Kevin Cooper, artist Julia Loopstra, and the Barefoot Consort of Viols to tell 'Two Tall Tales'; and we'll close in early June with a choral-orchestral set marking the 300<sup>th</sup> anniversary of J.S. Bach's great second cycle of Leipzig cantatas, featuring our own Live Oak Baroque Orchestra and the Sonoma Bach Choir.

Wrapped in among our seven concert sets, we'll fill in the picture with a series of illuminating Bach Talks. We'll dive into diverse aspects of the music we're performing; we'll learn about our composers, about their lives and milieus; and we'll explore how art in different media can connect with and complement our music.

Come join us the season as we explore the world of art through the lens of music!

--Robert Worth, Music Director

# About Our Program

This afternoon's program features music written and inspired by women. Our guiding star is St. Cecilia, the early Christian martyr whose iconography frequently includes a pipe organ. By the sixteenth century, musicians' guilds across Europe were claiming Cecilia as their patron saint, and her feast day (November 22) offered composers a chance to create elaborate choral music in her honor. We will share a sampling of these motets from a range of composers, beginning with an excerpt from **Benjamin Britten's Hymn to St. Cecilia**.

While there are dozens of pieces from the Renaissance and Baroque periods dedicated to St. Cecilia, there are scant few surviving keyboard compositions actually written by women during this time. This is not because there were no women musicians. Wealthy women of the Italian Renaissance frequently received musical instruction as a part of their upbringing. They may not have been able to make music in a professional capacity, but many of them became important patrons of the arts. Some of them joined convents and provided music for the daily offices. In the German guild system, women of musical families were called upon to complete musical tasks to support the family business. Unfortunately, these women rarely left a paper trail. One reason is that music-making was improvised in this period. Another is that publishing was costly and complicated, and women needed special permission to do so.

The first organ piece on this program is a nod to all the women who improvised but never left a record of their work. My **Improvisation for St. Cecilia** will use melodic material from Britten's hymn in a perpetual motion celebration of a great host of women composers through the ages.

The next set of pieces features music by composing nuns on two sides of the Atlantic. **Caterina Assandra** was a wealthy Italian woman who spent most of her life in the Benedictine convent of St. Agatha in the north of Italy. She published a set of vocal motets in 1609, mentioning it was her second opus. Her first collection of works, now lost, probably contained the original vocal version of **Ego flos campi**, a four-part motet in a *stile antico* style. A keyboard arrangement of this motet appeared in an anonymous seventeenth-century German manuscript in Regensburg.

We continue with a second setting of **Ego flos campi** by **Raffaella Aleotti**, an organist, singer, and composer in the Augustinian convent of San Vito. This setting is included in Aleotti's book of sacred music published in 1593: *Sacrae cantiones: quinque, septem, octo & decem vocibus decantande*, the first known published book of sacred music by a woman. This motet is inspired by the earlier setting of Jacobus Clemens non Papa, similarly set with seven voices. Aleotti brings us into a more modern idiom by having the choirs sing in a call and response style, with Monteverdi-esque harmony, notably heard in the penultimate bar with descending sevenths between the Soprano 1 and the Alto 2 lines.

We don't know much about **Sor María Clara del Santísimo Sacramento**, except that her name appears on the front of a notebook of music in the archives of Oaxaca Cathedral, in present-day Mexico. The book most likely belonged to her and probably included pieces she played and/or wrote. We don't know when she lived, but the style of music in this notebook is in line with that of the late eighteenth century, when Mexico was a colony of Spain. The notebook includes sets of short variations on the psalm tones that the nuns would have sung during matins. After presenting the psalm tone, the organ would offer these variations in alternation with chanted verses of the psalms. There is a

very clear formula to these pieces, but they also demonstrate a wonderful variety in texture, tempo, and character.

We conclude this set with **Jacobus Clemens non Papa's Cecilia Virgo Gloriosa**, a motet written from the antiphon for Cecilia's feast day. This motet swirls around and around, seemingly emphasizing Cecilia's unwavering devotion to God. The piece lives in this meditative state until the final phrase, where the vocal lines spin more quickly and dramatically to the final cadence. A part book with this piece can be found in Flemish painter Michiel Coxcie's (1499-1592) version of Saint Cecilia c. 1569 featured on the back of the program.

Women have made important contributions to arts and culture over the centuries as patrons. Wealthy nobility used their financial resources and venues to support composers and sponsor performances. In this next set we honor Lady Elizabeth Bacon, an English noblewoman who was the third wife of Sir Henry Neville, and patron of the English keyboardist **William Byrd**. This **Fancie** (keyboard fantasy) appears in *My Ladye Nevells Booke*, a 1591 compilation of Byrd's keyboard compositions dedicated to Bacon. We pair this piece with Byrd's delightful choral setting of Psalm 81, **Sing Joyfully**.

For the second half of our program, we return to Britten's Hymn, paired with a modern organ solo written by Brittney Elizabeth (B.E.) Boykin to reflect the theme of the 2022 North American Hymn Society conference, "Sing the World God Imagines." Boykin's fantasy, **As God Imagines**, explores a variety of textures and melodic material that combine to create a compelling climax.

**Clara Schumann** (née Weick) was a virtuoso pianist and a brilliant musician and composer. She found a way to forge a musical career in a time when women were discouraged from any kind of professional pursuits. After an intense childhood under a manipulative father, Clara married the composer Robert Schumann, who encouraged her to continue performing and composing. In 1845, Robert had suffered a mental breakdown and was looking for a steady routine and purpose to get back on his feet, so he and Clara moved to Dresden, bought a pedal piano, and committed themselves to the study of counterpoint. Clara composed her **Three Preludes and Fugues, op. 16** for piano in this period while Robert worked on his six canons and six fugues on the name of B-A-C-H. Although Clara published her set for piano, they are remarkably well-suited to the organ, and I will play the first two in the set (G minor and B-flat major) in my own organ arrangement tonight.

**Francesco Bianciardi** composed music to mark St. Cecilia's Day in 16th-century Italy. The festivities during this time often featured a mass, vespers, and a banquet with entertainment. As the maestro di cappella in the Duomo of Siena, Bianciardi created three known motets dedicated to St. Cecilia, including **Psallite cantantes Domino** (1596). Within this motet, the verses honor Cecilia's musical spirit, depicting her as a radiant influence that brings fellow musicians together in the communal celebration of music.

I have had the privilege and pleasure of working with my Syracuse University colleague, composer **Natalie Draper**, on several new music projects over the last few years. Natalie describes her compositional style as "post-minimalist." In her handful of recent organ works she has explored repetitive, pulsing patterns, tone clusters, and static, meditative sound worlds. I asked Natalie to write **Pattern Dances** as part of a collaborative project with dance students from The School of the Arts, a high school in Rochester City School District. (Rochester, New York). Natalie's piece is a beautiful exploration of a series of motives and patterns, appropriate for meantone temperament, but adaptable



to other mechanical action instruments. Each movement of this work has a title that describes a physical motion (Pulse, Breathe, Glide, Tiptoe, Spin) that Natalie associated with the prevailing music motive in that movement. The students from SOTA created their own choreography to reflect the music and titles and we premiered the piece together on the Italian Baroque Organ at the Memorial Art Gallery in March 2022 as part of the Eastman School of Music's Women in Music Festival. Natalie has remarked that much of her music during the pandemic has an introspective quality. This comes through in Pattern Dances, as does, I think, a sense of hope and optimism.

To watch a video of the premiere with SOTA dancers, please visit [nataliedraper.net](http://nataliedraper.net)

The collaborative essence of this concert is underscored by a noteworthy contributor—in the form of a book—that deserves recognition. John Rice's "Saint Cecilia in the Renaissance" served as a guiding light, offering a rich trove of information about Cecilia, her narrative, and the evolution of her association with music and the organ. The book also presents a collection of choral pieces dedicated to her as well as many of the art pieces that you see in the program. John Rice's masterful contribution not only provided an entertaining and informative read but also played a pivotal role in shaping various aspects of this concert. We extend our sincere thanks to Dr. Rice for his contribution.



**Sonoma Bach Organ Exploration**  
**February 3<sup>rd</sup> 1:00-2:00PM**  
**Schroeder Hall, Green Music Center**

Join us for a unique educational event with Sonoma Bach! Discover the fascinating instruments featured regularly in Sonoma Bach's seasons. From the majestic Brombaugh organ to the charming Klop organ and the timeless Tallis organ, this event is a must-attend for all music enthusiasts. Immerse yourself in the rich history and captivating sounds of these remarkable instruments.

**Sign up at [www.sonomabach.org](http://www.sonomabach.org)**

# Appear and Inspire

*From Hymn to St Cecilia - Refrain One* ..... Benjamin Britten (1913-1976)

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

*W. H. Auden*

Improvisation ..... Anne Laver

Ego flos campi..... Caterina Assandra (c1590-after 1618)

Ego flos campi..... Raffaella Aleotti (c1570-1646)

Ego flos campi,  
et lilium convallium.  
Sicut lilium inter spinas,  
sic amica mea inter filias.  
Sicut malus inter ligna silvarum,  
sic dilectus meus inter filios.

*Song of Solomon 2:1-3*

I am the rose of Sharon,  
and the lily of the valleys.  
As the lily among thorns,  
so is my love among the daughters.  
As the apple tree among the trees of the woods,  
so is my beloved among the sons.

Sor María Clara Versets ..... Compiled by Sor María Clara (1806-?)

Psalm tone and 6 versets with final note D

Psalm tone and 5 versets with final note F

Cecilia virgo ..... Jacobus Clemens non Papa (c1510 to 1515-1555/6)

Cecilia virgo gloriosa semper evangelium  
Christi gerebat in pectore suo;  
non diebus neque noctibus a colloquiis divinis  
et oratione cessabat.

*Antiphon Tone II, 2<sup>nd</sup> Vespers*

*St. Cecilia's Day*

That glorious virgin Cecilia always carried  
the gospel of Christ in her breast;  
In neither day nor night did she cease  
from communion with God or from prayer.

A Fancie (no. 36) from My Ladye Nevells Booke (1591)..... William Byrd (1543-1623)

Sing Joyfully ..... William Byrd

Sing joyfully to God our strength; sing loud unto the God of Jacob!  
Take the song, bring forth the timbrel, the pleasant harp, and the viol.  
Blow the trumpet in the new moon, even in the time appointed, and at our feast day.  
For this is a statute for Israel, and a law of the God of Jacob.

*Psalm 81:1-4*

**INTERMISSION**

*From Hymn to St Cecilia - Refrain Two*.....Benjamin Britten (1913-1976)

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

*W. H. Auden*

*As God Imagined* ..... B.E. Boykin (b. 1989)

*Preludes and Fugues in G Minor and B-flat Major, from Op. 16* ..... Clara Schumann (1819-1896)  
arr. Anne Laver

*Psallite cantantes Domino* ..... Francesco Bianciardi (1570-1607)

Psallite cantantes Domino nova cantica gentes;      Sing to the Lord, singers, new songs;  
omnis Ceciliae nomen benedicite tellus,      may the whole world bless Cecilia's name,  
impia pro Christo quae passa est regna tyranni.      who suffered for Christ in a tyrant's kingdom.

Tu virgo exultans dulcisona dum organa      May you, virgin, rejoicing while the sweet-  
cantant, psallere non cessas Domino nova      sounding organ sings, never stop singing new  
cantica semper.      songs to the Lord.

*Anonymous poem for St. Cecilia's Day  
festivities in the Duomo of Siena, 1590's*

*Pattern Dances*..... Natalie Draper (b. 1985)

- I. Pulse
- II. Breathe
- III. Glide
- IV. Tiptoe
- V. Spin



## Circa 1600

**Robert Worth, music director & Amanda McFadden, associate music director**

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Peg Golitzin	Harriet Buckwalter	Anthony Aboumrad	Sebastian Bradford
Rebecca Matlick	Erica Dori	Kris Haugen	David Kittelstrom
Lindsey McLennan	Cinzia Forasiepi	Ole Kern	Alex Margitich
Dianna Morgan	Stephanie Nowak	Will Meyer	Tim Marson
			Robert Worth

**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 J.S. Bach. Guiding lights include Josquin Desprez, Claudio Monteverdi, and Heinrich Schütz.

Described by *Fanfare* magazine as a “complete musician, totally adept and utterly stylish in everything she plays,” **Anne Laver** maintains an active career as concert organist, scholar, and pedagogue. She has given organ concerts in Europe, Scandinavia, Africa and across the United States and has been a featured recitalist at conventions of the American Guild of Organists, the Organ Historical Society, the Westfield Center for Historical Keyboard Studies, and the Göteborg International Organ Academy (Sweden). In 2010, she was awarded second prize in the AGO National Young Artist Competition in Organ Performance (NYACOP). Anne’s debut recording, “Reflections of Light” (Loft, 2019) received favorable reviews and has been aired on nationally syndicated radio programs, including WXXI FM’s *With Heart and Voice* and American Public Media’s *Pipedreams*.

Anne is a versatile musician, equally at home on antique and modern organs. Her programs are tailored to the specific organ at hand and center around themes ranging from the art of variation in seventeenth-century Germany, to music of women composers, to organ music with live dance. An advocate for new music and diversifying the organ repertoire, Anne has worked with composer Natalie Draper to offer programs for composers who want to write for the organ, and has given world premieres of works by Draper, Eric Heumann, Jordan Alexander Key, and Ivan Božičević.

Anne is passionate about advocacy for the organ and the encouragement of young organists. In her appointment as Associate Professor of Organ and University Organist at Syracuse University’s Setnor School of Music, she helps educate the next generation of organists and church musicians. She also serves as artistic director for the Malmgren Concert Series at Hendricks Chapel, coordinates the Arthur Poister Competition in Organ Playing, and hosts educational programs for youth in collaboration with local chapters of the American Guild of Organists. Anne has taught and led outreach programs at the Eastman School of Music in Rochester, New York, most recently serving as Visiting Professor of Organ from 2020-2022. She has also chaired national committees for the American Guild of Organists, the Organ Historical Society, and the Westfield Center for Historical Keyboards.

As a scholar, Anne’s research interests focus on organ music at the nineteenth and twentieth century world’s fairs. Her articles have been published in the *Journal for the Society of American Music*, *The American Organist*, and *Vox Humana*. She is also a contributor and expert advisor for a soon-to-be-released open access online organ encyclopedia edited by Kimberly Marshall and Alexander Meszler. She has been able to involve student research assistants in her scholarship with the help of Syracuse University’s Office of Undergraduate Research and Creative Engagement.

Anne Laver studied organ with Mark Steinbach as an undergraduate student at Brown University and spent a year in The Netherlands studying with Jacques van Oortmerssen at the Conservatory of Amsterdam. While pursuing masters and doctoral degrees at the Eastman School of Music, she studied with Hans Davidsson, William Porter, and David Higgs.

**Amanda McFadden** joined Sonoma Bach as a singer in 2019 and has been Associate Music Director since 2022. She graduated from the University of Delaware with a Masters of Music in Choral Conducting in 2018, where she also conducted the Neuro Notes, a choir for people with Parkinson’s disease, and was the Assistant Director of the Rainbow Chorale of Delaware. Previously, Amanda graduated from San José State University with a Bachelor of Music in Music Education in 2010 and Single Subject Teaching Credential in 2011, where she studied under Charlene Archibeque. She taught music in the classroom from 2012-2021, teaching a variety of courses including Instrumental and Choral Music as well as Musicianship for students ranging from fourth grade through high school.



Print made by Jacob Matham (1590) after Hendrick Goltzius:  
Cecilia at the Organ, Accompanying Two Singing Angels



Raphael (1515): The Ecstasy of St. Cecilia



Denis Calvaert (1580): Santa Cecilia



Michiel Coxie (1569): Saint Cecilia