



PRESENTS

ORGAN RECITAL • THE NETHERLANDS

The Orpheus of Amsterdam

Anne Laver, organ

Sonoma Bach Choir

Directed by Robert Worth

Friday, January 10, 8 PM
SCHROEDER HALL





The Oude Kerk in Amsterdam from the South, Jan Van der Heyden, 1670

I remember when I was once with some good friends visiting J. P. Sweelinck, in the month of May, and he being inclined to play on his harpsichord, continued to do so till about midnight. As we stood up and were about to take our leave, he bade us yet hear this piece, then that piece, not being able to stop, in such sweet humor was he, giving pleasure to his friends, as well as to himself. —Wilhelmus Baudartius



Presented by Sonoma Bach in association with the Green Music Center

Organ Recital

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FEATURING

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Friday, January 10, 2020
Schroeder Hall
Green Music Center
Sonoma State University

Sonoma Bach's 2019-2020 Season

All Over the Map

This season, we're All Over the Map: It's certainly not unusual for Sonoma Bach to feature composers from different parts of Europe. But this season, we're stretching our boundaries in several dimensions, covering a broader geographical range than ever before, and tracing the paths and influences of composers across the map of Europe. We also are tugging on threads of commerce and connection between areas. And we're shining a light on music printing as well, exploring the ways in which the business helped to both aggregate and disseminate repertoire throughout Europe.

Geographical breadth: For the first time, we are exploring music from the countries around the Baltic Sea, in our Early Music Christmas. Though we have done music by Dutch composers over the years, it's a first for us to focus an entire concert on the Netherlands, as we do in our Organ Recital. And we're revisiting an area that we've not seen or heard for some time now: Spain!

Social changes: During the Renaissance and Baroque periods, big changes happened in many areas of life which affected musicians along with everyone else. Travel became increasingly safe and convenient. Glittering centers of power attracted and supported artists of all kinds. "Studying abroad" became more and more common. And the idea of traveling for edification—the so-called "Grand Tour"—became a reality for many.

Currents and connections: In this context, it's not surprising to find musicians moving about. Dowland spent time in Paris, was employed in Copenhagen, and went on his own Grand Tour. Sweelinck mostly stayed home, but students flocked to him from all directions, transporting his ideas and techniques back home. Swedish and Danish composers headed south to study with masters in Venice and Rome. And the Bach family fanned out through various parts of Germany and beyond.

Music printing and commerce: With the advent of music printing in the first years of the 16th century, it became increasingly possible for composers to reach large audiences from afar. Publishers such as Petrucci and Antico (in Italy) and Attaignant and Moderne (in France) pushed technical and commercial limits, as they gathered in music manuscripts from far and wide and printed them in collections which in turn were distributed broadly.

So come journey with us! We'll sing and play our hearts out for you as together we explore the map of Europe and the musical treasures we find therein.



Jan Pieterszoon Sweelinck: The Orpheus of Amsterdam

Jan Pieterszoon Sweelinck's famous moniker, 'the Orpheus of Amsterdam', captures the high esteem his contemporaries must have had for this famous Dutch musician. Sweelinck assumed his post as organist of the Oude Kerk in the center of this busy trading port in 1577, at the age of 15. He held this prestigious post until his death in 1621. Interestingly enough, after Amsterdam fell to Calvinist rule in 1578, the position no longer required the organist to play for the divine service, since the Calvinists believed that instrumental music in church was 'popish'. The only music allowed in the newly whitewashed Dutch churches were the psalms, sung unaccompanied by the congregation. Therefore, Sweelinck's primary job was to give daily concerts on the Oude Kerk's harpsichords and two Niehoff organs.

Much of Sweelinck's keyboard music belies this context. His concerts would probably have been largely made up of improvisations, but late in his life, many of these works came to be written down. While no manuscripts of Sweelinck's keyboard music exist in his hand, his works were transmitted thanks to his faithful students, many of whom were sent by churches in Germany to study with the Dutch master. Since the copies of Sweelinck's works date from late in the composer's life, they are characterized by a refinement and maturity across the board.

Sweelinck excelled at the variation set, an age-old genre that featured a familiar theme with a series of variations. Sweelinck was non-discriminatory in his choice of themes: he set Genevan psalms, Catholic hymns, German chorales, popular songs, and dance tunes. In Sweelinck's time, the art of variation centered around the idea of diminutions, that is, a single melody note could be embellished with two or more notes, often organized in scalar passages or stock patterns. Sweelinck's variation sets usually present the theme with a simple, homophonic harmonization at the outset. Subsequent variations increase rhythmic intensity and virtuosity, and the final variation often features parallel thirds and sixths for a richer texture. The theme usually appears in the top voice without interruption throughout the variations.

Tonight's program matches some of Sweelinck's most beloved variation sets with contemporary vocal settings. We will also explore some of Sweelinck's fantasias, contemporary dance tunes, and a sampling of Sweelinck's celebrated vocal motets. In addition to his fame as a keyboardist, Sweelinck was known in his day for his vocal compositions. Over the course of his lifetime, he published chansons, madrigals, a monumental anthology of all 150 psalms based on the French versions of Marot and Bèze, and a series of Latin motets in a collection titled *Cantiones sacrae*.

Our concert offers a window into the musical world of the Dutch Renaissance which mirrors the region's famed art in many ways. Sweelinck's music rests on those Renaissance principles of order, proportion, and structure, while also exhibiting refinement, filigree, and attention to the smallest detail. We hope you enjoy this program highlighting one of the great Dutch masters.

--Anne Laver

The Orpheus of Amsterdam

Echo fantasie in C [Fantasia C3]..... Jan Pieterszoon Sweelinck (1562—1621)



Mein junges Leben hat ein End, verse 1 Traditional melody

Variations on Mein junges Leben hat ein End Sweelinck

Mein junges Leben hat ein End, verse 3 Anonymous setting



Variations on Ballo del granduca..... Sweelinck



Petite accipietis (from Cantiones sacrae, 1619)..... Sweelinck



Psalm 23, verse 1 Geneva Psalter

Psalm 23, organ verse 1 Sweelinck

Psalm 23, verse 2 Geneva Psalter; setting by Samuel Mareschal (1554—1640)

Psalm 23, organ verse 2 Sweelinck

Psalm 23, verse 3 Geneva Psalter; setting by Claude Goudimel (c.1516—1572)

Psalm 23, organ verse 3 Sweelinck

Intermission

Hexachord fantasia..... Sweelinck



Puer nobis nascitur (Uns ist geboren ein Kindelein) Traditional melody

Variations on Puer nobis nascitur Sweelinck



Pavana Lachrimae Sweelinck (after John Dowland)

Almande Brun Smeedelyn Anonymous, Susanne van Soldt manuscript

Almande de La nonette Anonymous, Susanne van Soldt manuscript

De frans galliard..... Anonymous Susanne van Soldt manuscript



Hodie beata virgo Maria (from Cantiones sacrae, 1619) Sweelinck



Wie schön leuchtet der Morgenstern, verse 1 Philip Nicolai (1556—1608)

Variations on Wie schön leuchtet der Morgenstern..... Dirck Janszoon Sweelinck (1591—1652)

Wie schön leuchtet der Morgenstern, verse 3 Dirck Janszoon Sweelinck

Notes, Texts and Translations

Echo fantasie in C [Fantasia C3]..... Jan Pieterszoon Sweelinck (1562—1621)

One of Sweelinck’s compositional calling cards was his use of echo technique. He seems to be the first to apply this effect to the contrapuntal genre of the fantasia. The echo fantasia in C demonstrates Sweelinck’s classic three-part fantasia structure: opening material in slower note values to establish the key, a second section featuring echoes, and a concluding section with echoes and faster note values. The large Dutch organs, with their attention to spatial layout and differentiation between divisions, were the inspiration for Sweelinck’s development of the echo technique. More often than not, the echo wasn’t a strict echo at the same pitch level, but a repetition of the motive in a different octave. If you listen carefully, you will be able to hear Sweelinck employing this technique in his variation sets and vocal works, as well.



Mein junges Leben hat ein End, verse 1 Traditional melody
Variations on Mein junges Leben hat ein End Sweelinck
Mein junges Leben hat ein End, verse 3 Anonymous setting

‘Mein junges Leben’ is one of Sweelinck’s most masterful variation sets. The text of this traditional sacred German song depicts a young protagonist lamenting his departure from this earth. Each verse increases in embellishment and intensity until the end, when Sweelinck returns to a simpler setting accentuating the melancholic descending line of the melody.

Mein junges leben hat ein end,
mein freud und auch mein leid;
Mein arme seele soll behend
Scheiden von meinem leib.
Mein leben kan nicht länger stehn,
Es ist sehr schwach, es muß vergehn,
Es fährt dahin mein freud.

My young life has an end,
My joy and also my suffering;
My poor soul should nimbly
Depart from my body.
My life can no longer endure,
It is very weak, it must pass,
My joy is gone away.

Ich scheid, arme welt, von dir,
Verlassen muß ich dich!
Ich habe keine freude hier,
Von dir muß scheiden ich:
Es bleibet mir hier keine ruh,
Man drück mir dann die augen zu:
Das muß ich klagen dir.

I depart, poor world, from you,
I must leave you!
I have no joy here,
From you I must part:
No rest remains for me here,
Then close my eyes:
I must lament to you.



Variations on Ballo del granduca..... Sweelinck

This set—variations on a “ballet for the duke”—is a nod to the importance that dance music played in this period. The setting offers an opportunity to play the left and right hand parts on two different manuals for more variety of color.



Petite accipietis (from *Cantiones sacrae*, 1619)Sweelinck

The ‘*Cantiones sacrae*’ is a large collection of 5-voice motets, comprising texts appropriate to many seasons of the church year. Written largely in the so called ‘*stile antico*’ of the 16th-century, they nevertheless include many modern features, including an optional *basso continuo* part. ‘*Petite accipietis*’ reflects its joyful text throughout, culminating in one of Sweelinck’s patented ‘*Alleluia*’ sections.

Petite, et accipietis,
ut gaudium vestrum sit plenum.
Ipse enim Pater amat vos,
quia vos me amastis, et credidistis.

Alleluia.

--John 16: 24, 27

Ask and you shall receive,
So that your joy may be full.
For the Father himself loves you,
because you have loved me, and have believed.
Alleluia.



Psalm 23, verse 1 Geneva Psalter
Psalm 23, organ verse 1Sweelinck
Psalm 23, verse 2Geneva Psalter; setting by Samuel Mareschal (1554—1640)
Psalm 23, organ verse 2Sweelinck
Psalm 23, verse 3 Geneva Psalter; setting by Claude Goudimel (c.1516—1572)
Psalm 23, organ verse 3 Sweelinck

At the core of Dutch sacred music was the psalter, metrical settings of the 150 psalms, adapted and translated from the Genevan collections of the 1500s. Sweelinck’s ‘*Psalm 23*’ consists of three hauntingly beautiful verses, corresponding to the three verses in the Dutch psalter. Tonight, we will perform them in alternation with vocal settings used by evangelical communities in German-speaking regions; the German poetic adaptation is by Ambrosius Lobwasser (1515—1585).

Mein Hüter und mein Hirt ist Gott der Herre,
Drum fürcht ich nicht daß mir etwas gewehre,
Auf einer grünen Auen er mich weidet,
Zum schönen frischen Wasser er mich leitet,
Erquickt mein Seel von seines Nahmens wegen,
Gerad er mich führt auf den rechten Stegen.

Sollt ich im finstern Thal des Tods schon gehen,
So wollt ich doch in keinem Furchten stehen,
Dieweil du bei mir bist zu allen Zeiten,
Dein Stab mich tröst mit dem du mich tust leiten, Für
meiner Feind Gesicht du mir mit Fleisse, Zurichtest
einen Tisch mit Füll der Speise.

Mein Haupt du salbst mit Öl und mir einschenkest
Ein vollen Becher damit du mich tränkest,
Dein Mildigkeit und Güt mir folgen werden,
So lang ich leben werd allhier auf Erden,
Der Herr wird mir mein Lebetag vergönnen,
Daß ich in seinem Haus werd wohnen können.

My keeper and my shepherd is God the Lord,
Thus I am not afraid of any lack,
In a green pasture he nourishes me,
To the beautiful fresh water he leads me,
He restores my soul through his name,
Straight he leads me on the right pathways.

Should I walk through the dark valley of death, I
would not stand in fear,
While you are with me at all times,
Your staff by which you guide me comforts me,
In the presence of my enemy with eagerness,
you prepare a table with an abundance of food.

You anoint my head with oil, and pour
A full cup with which you refresh me,
Your kindness and goodness will follow me,
As long as I live here on earth,
The Lord will grant me all the days of my life,
That I will be able to live in his house.

Intermission

Hexachord fantasiaSweelinck

The second fantasia on tonight's program is a wonderful amalgamation ideas and techniques from the imitative contrapuntal fantasias of Italy and Spain, as well as the more fanciful English keyboard fantasias of Sweelinck's contemporaries, John Bull and William Byrd. Sweelinck chooses an ancient theme for this extended work, a six-note scale (hexachord) that ascends and then descends. Like the echo fantasia, he organizes the work in three parts. The opening section introduces a counter-subject that is then coupled with the hexachord theme in whole-notes, moving from voice to voice in the four-voice texture. The second section increases the pace, presenting the hexachord theme now in half-notes. The final section again increases rhythmic intensity in all parts. In the final measures, the hexachord theme appears in eighth-notes, the entrances overlapping in a technique known as *stretto*, before a final brilliant cadence.



Puer nobis nascitur (Uns ist geborn ein Kindelein).....Traditional melody
Variations on Puer nobis nasciturSweelinck

Sweelinck sets the lilting melody of this medieval Christmas carol simply at first. His second verse is a good example of his skill at the bicinium, or two-part texture. This setting ends with the theme appearing in the tenor voice, an exception to Sweelinck's usual placement of the tune in the soprano.

Uns ist geborn ein Kindelein,
Von ein'r Jungfrauen reine;
Maria ist das Mütterlein,
Sein Vater Gott alleine.

A little child is born to us,
From a virgin pure;
Mary is the young mother,
His father God alone.



Pavana LachrimaeSweelinck (after John Dowland)
Almande Brun Smeedelyn Anonymous, Susanne van Soldt manuscript
Almande de La nonette Anonymous, Susanne van Soldt manuscript
De frans galliard..... Anonymous, Susanne van Soldt manuscript

One of the most popular songs of the Renaissance period was John Dowland's 'Flow, my tears', originally composed for lute solo, which provided the basis for his famous collection, 'Lachrimae, or Seaven Teares'. The frequent cross-pollination between England and the continent during the 1500 and 1600s meant that Sweelinck's audiences would likely have been familiar with this somber tune. Sweelinck's version is a relatively unadorned setting, in keeping with the text. The anonymous dances are from the so-called 'Susanne van Soldt manuscript', a compilation dated from 1599 which included anonymous dances and four-part psalm settings for keyboard. Scholars believe the collection was prepared by a music tutor for a young lady of the Dutch mercantile class who lived in Amsterdam and London. The anthology is significant because it is the earliest known collection of Dutch keyboard music.



Hodie beata virgo Maria (from Cantiones sacrae, 1619)Sweelinck

Our second selection from Sweelinck's 'Cantiones sacrae' depicts a biblical scene, the celebration of which is called 'Candlemas'. Forty days after his birth, the infant Jesus is brought into the temple and is

recognized by the aged Simeon as the savior. He holds the child and spontaneously sings what is known as the ‘Nunc dimittis’: ‘Now let thy servant depart in peace...’ This moment is movingly depicted in madrigalian style by Sweelinck, who at the first words of Simeon uses the psalm melody that would traditionally be assigned to the canticle, layering the psalm tone upon itself in various voices.

Hodie beata Virgo Maria
puerum Jesum presentavit in templo,
Et Simeon, repletus Spiritu Sancto,
accepit eum in ulnas suas,
et benedixit Deum, et dixit:
Nunc dimittis servum tuum in pace.

Today the Blessed Virgin Mary
presented the child Jesus in the temple
and Simeon, full of the Holy Spirit,
took Him in his arms,
And blessed God, and said:
Now let thy servant depart in peace.



Wie schön leuchtet der Morgenstern, verse 1Philip Nicolai (1556—1608)
Variations on Wie schön leuchtet der MorgensternDirck Janszoon Sweelinck (1591—1652)
Wie schön leuchtet der Morgenstern, verse 6 Dirck Janszoon Sweelinck

Some scholars attribute the five variations on ‘Wie schön leuchtet der Morgenstern’ to Sweelinck’s son, Dirck Sweelinck. The elder Sweelinck trained a whole generation of Dutch and German organists who adopted his techniques and exported them to their own communities. The influx of German pupils meant that Dutch musicians became familiar with German chorales, such as this famous text and tune depicting themes associated with the Christian feast of the Epiphany. Tonight, you will hear some of the more delicate stops of the organ either on their own or combined with one another. The piece concludes with an exchange between the lovely high-pitched flutes of the instrument.

Wie schön leuchtet der Morgenstern
Voll Gnad und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn Davids aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen.
Lieblich, freundlich,
Schön und herrlich, groß und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben!

How beautiful beams the morning star
With truth and blessing from the Lord,
The sweet root of Jesse!
Thou, David's son of Jacob's stem,
My bridegroom and my royal king,
Are the master of my heart.
Lovely, kindly,
Bright and glorious, great and righteous,
rich in blessings,
High and most richly exalted.

Zwingt die Saiten in Cythara
Und laßt die süße Musik
Ganz freudereich erschallen,
Daß ich möge mit Jesulein,
Dem wunderschönen Bräut'gam mein,
In steter Liebe wallen!
Singet, springet,
Jubilieret, triumphieret,
Dankt dem Herren—
Groß ist der König der Ehren!

Strike the strings of the lyre,
and let the sweet music
ring out all rich in joy,
so that with my dear Jesus,
my wondrously beautiful bridegroom,
I may always overflow with love!
Sing, spring.
rejoice, triumph,
thank the Lord—
Great is the King of Heaven!



About the Organist

Anne Laver performs frequently in the United States and Europe, and 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, and the Westfield Center for Historical Keyboard Studies. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance. 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*, and Nebraska Public Radio's *Nebraska Concerts* series. Her debut recording, "Reflections of Light" was released 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 has over fifteen years of experience in church music, leading volunteer and professional choir programs in parishes in 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 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, secretary of the Westfield Center for Historical Keyboard Studies and a member of the Executive Committee of the Syracuse Chapter of the American Guild of Organists.

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.



Sonoma Bach Choir

Robert Worth, director · Yvonne Wormer, accompanist

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.

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Mark Setterland
Lisa Smith
Pat Solter
Dan Solter
Ron Stevens
Katie Stohlmann
David Stohlmann
Mary Tenwinkel
Beth Thomlinson
Dale Trowbridge

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 and many other subjects for 27 years. In addition to his work in the fields of choral and early music, 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, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and his MA in musicology at UC Berkeley in 1982.



Disposition of the Organ

Schroeder Hall, Green Music Center, Sonoma State University

John Brombaugh & Associates Opus 9, 1972

Built for Ashland Avenue Baptist Church, Toledo, Ohio

Manual compass: 56 notes

Pedal compass: 30 notes

Mechanical action

88 mm wind pressure

20 Stops

29 Ranks

1248 Pipes

Tremulant to the entire instrument

Temperament: Kellner at A440

GREAT ORGAN I

16' Bourdon

8' Praestant I-II

8' Holpijp

4' Octave

4' Spielflote

2' Octave

III-X Mixture

8' Trumpet

RÜCKPOSITIVE ORGAN II

8' Gedackt

4' Praestant

4' Rohrflöte

2' Octave

1 1/3' Quinte

II Sesquialtera

8' Musette

PEDAL ORGAN

16' Subbass

8' Octave

16' Fagot

8' Trumpet (Gt.)

COUPLERS

Rückpositive to Great

Rückpositive to Pedal

Great to Pedal

John Brombaugh's Opus 9, successfully brought to the American organ scene a number of "firsts", which were to have a lasting impact not only upon American organ building, but also upon the music making of countless organists who have been shaped by its distinctive qualities over the past decades. Some of those "firsts" are:

- the sound of hammered lead (82 percent) pipes, voiced in the manner similar to that of the Dutch Renaissance, giving the sound a very strong "vocal quality, rich in fundamental tone, and intense with "a certain airiness," even a "sandy" quality
- the warm brilliance of the plenum, or principal ensemble of the organ, designed according to the tonal concept of the Renaissance *Blockwerk*, sounding both forceful and sweet and not overladen with high pitches
- the successful realization of the smooth, quick-sounding, and somewhat dark quality of the north-European red stops, allowing increased understanding of older registration practices using reeds in combination with other stops
- the use of suspended action in a full-sized instrument, for both the Great and the Rückpositive

- the particular approach to design of the case, stressing classical proportions, the use of high-quality solid woods, and the use of a decorative scheme – especially the moldings, pipe shades, and embossed pipes – all of which aspects draw heavily upon Renaissance traditions, but seek to further, rather than reproduce them

Brombaugh's methods of construction revolutionized American organ building in the twentieth century, and his instruments were installed internationally, as far away as Sweden and Japan. Brombaugh organs have been influential to both organ builders and organists, defining many aspects of the historically informed American organ in the late twentieth century. Further distinctive, and even daring features of this instrument are:

- one of the first uses of unequal temperament (originally Werckmeister III, now altered to Kellner) in a new instrument anywhere in the world
- mechanical key action
- mechanical stop action with hand-forged iron
- freestanding organ case built on historic principles (based on the now-lost Renaissance organ case in Rhenen, Netherlands) and made of hand planed red oak (no plywood)
- employment of wedge bellows
- cone tuning for small metal pipes
- embossed façade pipes
- Great 8' Principal with a double-ranked treble in façade
- façade pipes and moldings gilded with 23-carat goldleaf
- Rückpositive drawknobs on the back side of the Rückpositive case, behind the player
- naturals of the manual keyboards plated with cow shinbones
- manual sharps, stop knobs and keytable molding made from African ebony
- keycheeks are zebrawood; pedal sharps from Brazilian rosewood; pedal naturals from maple
- stop rods of beech; keyboards and trackers from sugar pine
- windchests and bellows are white oak, western red-cedar, sugar pine, sheep and cow leather

This organ provides a vital centerpiece for North German Baroque music: built in historic Netherlandish-North German style, it is a landmark instrument in this country, both as a profoundly convincing medium for a great repertory, and for the breadth and depth of its sheer beauty and musicality.



Thank you for sponsoring a singer!

Your support helps ensure that Early Music is a vibrant part of Sonoma County's cultural life. Thank you for taking this opportunity to recognize these musicians who bring their hearts and voices to our programs.

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Christopher Fritzsche, soloist

Martie Leys

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In honor of Bob Worth's Birthday
In honor of Gemma Smile
Chad & Dianna Morgan
Sandra Settle & William Payne
Peter & Monika Piasecki
Susan Wilson

\$250 - \$499

Brian Andersen
Bill & Janet Anderson
Joann Feldman
Margaret U. Field
David Hearth
Faye Heath
Matthew McClure
James R. Meehan
Erin Moore
Andrew Robart
Bruce Robinson
Jean Schulz
Sue Self
Mark Setterland
Daniel Solter
Ron Stevens
Peter Taines
Mary Tenwinkel
Dale Trowbridge
Ellen Watson and Ronald Welch

\$100 - \$249

Anonymous (7)
In honor of David Wattell (10)
In honor of Bob Worth
In honor of David Hanes
In celebration of Linda Hanes
In Memory of John F. Kramer
In Memory of Doug Richardson
Bonnie Alexander
Brian Andersen
Herbert Anderson
Kayleen Asbo
Dante & Anne Benedetti
Gerard Butler
John & Sanae Chambers
Anne Cook
Nedra Crowe-Evers
Janice Cunningham
Carolyn Dingwall
Richard Eckert
Maurice & Edith Eash
Rev. Richard G. Fabian
Ben Ford
Robert Givens
Caroline Greene
Helen Gunderson
Mike Hall
Gary & Karen Haugen
John James
Boyd Jarrell
Kathy & Tom Jones
Ole Kern
Ronald Krempetz
Martie Leys
Dora McClurkin Muir
Jo McCormick
Janet McCulloch
James F. Neary
William & Cynthia Noonan
Steve Osborn & Renata Breth
Vicki Osten
Walter Peterson
George Sackman
Anne Schaefer
Lisa Smith
Janet Soderlind
David Stohlmann
Liz Varnhagen
Gabriela & George Von Haunalter
Steven Yeager

Up to \$99

Anonymous (4)
In Honor of Jayne De Lawter
In Memory of John F. Kramer
Dana Alexander
Richard Aslin
Barbara Oski Bean
Bill Boorman
Linda Lee Boyd
Elinore Burnside
Gail Cafferata
Amanda Currie
Gwyneth Davis
Albert Fisk
Michael Fontaine
Beth Freeman
James & Cherry Grisham
Julia Hawkins
Chris Hermann
Norm Howard
Mary Jenkins
Martha Kahane
Ruth R. Karlen
Ken Kelley
Steven & Renee Kirk
Georgia Leyden
Leslie Loopstra
Edith P. Mendez
Richard Morehead
Lane Olson
Diane Osten
Richard Pan
Teri Reynolds
Emily Roeder
Raye Lynn Thomas
Eugene Shapiro
Vernon Simmons
Susan Stewart
Bryce Moore Sumner
Thomas Vogler
Lee Wallace



Sonoma Bach Presents

An evening with Laura Hassler from Musicians Without Borders

Wednesday, January 29, 2020 at 7PM

Saints Peter and Paul Church, 850 St. Olga ct. Santa Rosa

Established in May 1999 by founder and director Laura Hassler, Musicians Without Borders is the world's pioneer in using music for peacebuilding and social change. Laura mobilized her network of socially conscious musicians to create an organization dedicated to using music to bridge divides, connect communities and heal the wounds of war. The organization's first long term project, the Music Bus in post war Bosnia, brought music, dance and theater to children in Srebrenica and its neighboring towns and refugee camps. Following the success of the Music Bus, Musicians Without Borders was invited to conferences and cultural events in Kosovo and in Palestine, which would later lead to two of its founding programs, the Mitrovica Rock School and Palestine Community Music.

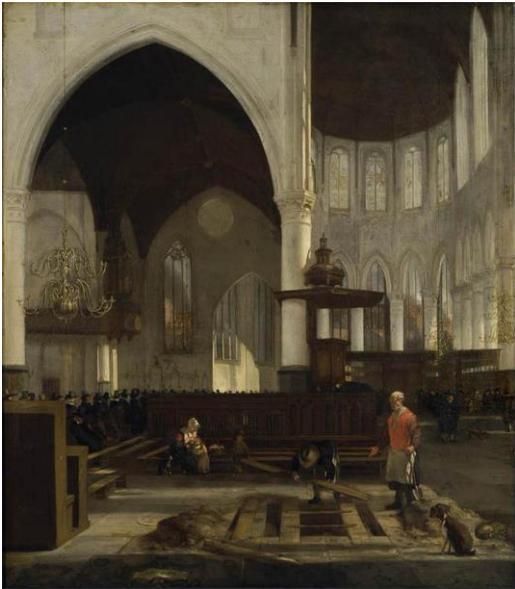
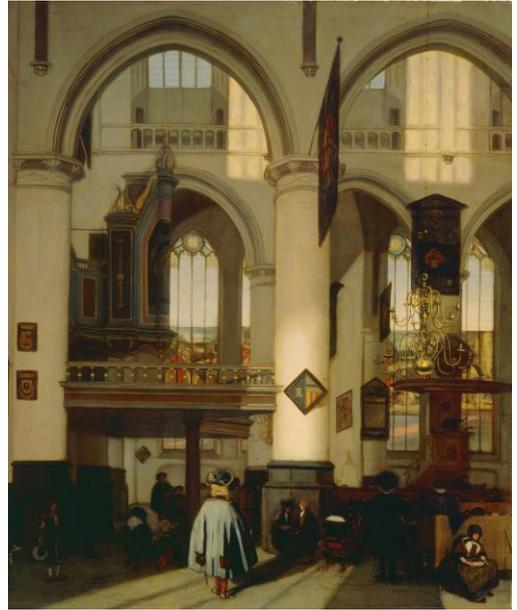
Contact dianna@sonomabach.org to RSVP to this free event

Support a Sonoma Bach Singer!

With a gift of \$100, you can sponsor a singer from one of Sonoma Bach's choral ensembles; The Sonoma Bach Choir, Circa 1600, or the Green Mountain Consort. Take this opportunity to recognize these musicians who bring their hearts and voices to our programs. Your name will appear on a poster outside the concert venue and you will receive two complimentary tickets to the concert in which your singer is performing!

Sonoma Bach
911 Lakeville Street #193
Petaluma, CA 94952

For more information visit: www.sonomabach.org



Interiors of Oude Kerk, Emanuel de Witte, c. 1650

Upcoming Events

Special Lecture

**An Evening with Laura Hassler
from Musicians Without Borders**

January 29, 2020



Guest Recital: Born Bach

February 28, 2020



Sacred Realms: Lux Perpetua

March 28 & 29, 2020



Spring Returns: Pierre Attaignant & The City of Light

April 24 & 25, 2020



Season Finale: Young Handel in Old Rome

May 30 & 31, 2020