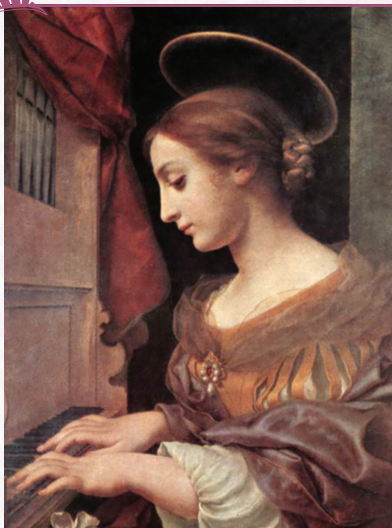


SONOMA Bach

ROBERT WORTH, MUSIC DIRECTOR

P R E S E N T S

ORGAN RECITAL



Carlo Dolci, *Saint Cecilia at the Organ*, 1671.

*And by ocean's margin this innocent virgin
constructed an organ to enlarge her prayer.
And notes tremendous from her great engine
thundered out on the Roman air.*

—WH Auden (before 1941)

All Roads Lead to Rome

Anne Laver, organist

Saturday, February 17, 8 P.M.

Schroeder Hall, Green Music Center
Sonoma State University
Rohnert Park



St. Cecilia at the Organ, Carlo Dolci (1616-1686)



St. Cecilia, Giovanni Francesco Barbieri (1591-1666)



La Musica, Foligno, Palazzo Trinici



St. Cecilia, Simon Vouet (1590-1649)



*Presented by Sonoma Bach in association with the Green Music Center
Concert generously sponsored by David Hanes*

Organ Recital:
All Roads Lead to Rome

FEATURING

Anne Laver, organ

Saturday, February 17 , 2018
Schroeder Hall
Green Music Center

All Roads Lead to Rome

Overture from the opera *Flavio*.....George Frederic Handel (1685-1759)
arr. Walsh

Toccata quarta per l'Elevazione.....Girolamo Frescobaldi (1583-1643)

Fantasia la mi fa fa.....Bernardo Pasquini (1637-1710)

Concerto grosso in C Major, op. 6, no. 10.....Archangelo Corelli (1653-1713)
arr. Thomas Billington

Prelude

Allemanda

Adagio

Corrente

Allegro

Minuet

Capriccio sopra il cucu.....Johann Kaspar Kerll (1627-1693)

Praeludium in E, BuxWV 141.....Dieterich Buxtehude (1637-1707)



Prelude in E-flat Major, BWV522/I.....Johann Sebastian Bach (1685-1750)

Schmücke dich, o liebe Seele, BWV 654.....J. S. Bach

Fugue in E-flat Major, BWV522/II J. S. Bach

Program Notes

At the time of the Roman Empire, the city of Rome was the point from which all distances were measured and all roads began, hence the source of the modern idiom, “all roads lead to Rome.” This program features music of a later time period, when Rome had once again risen as Europe’s important cultural center. In the seventeenth and eighteenth centuries, this city was home to the who’s who among the musicians of day—Frescobaldi, Carissimi, Marcello, Pasquini, Froberger, Muffat, Handel, Kerll, Corelli, and Scarlatti—and was the backdrop for great musical innovation. Wealthy nobility nurtured and encouraged composers to write and perform keyboard toccatas, operas, and concerti. This program will explore a variety of works with a connection to Rome, including works by Italians and those that were influenced by them.

Handel: Overture

George Frederic Handel was one of the most famous baroque composers to get his start in Rome. Between the years 1706—1709, Handel spent most of his time in Rome, writing solo cantatas, sacred music, and oratorios. He eventually settled in England and worked tirelessly to satisfy the English demand for modern Italian opera. He wrote dozens of operas in this style for various theatres. *Flavio* premiered in 1723 at the King’s Theatre in London using Haym’s libretto, which had been adapted from an Italian text prepared for Rome. As is the case with many of his Italianate operas, Handel opens with a two-part overture in the French style, complete with dramatic flourishes and dotted rhythms. This arrangement was printed by Walsh, the prolific London publisher, in a 1755 collection titled, “Handel’s sixty overtures from all his operas and oratorios, set for the harpsichord or organ.”

Frescobaldi: Toccata

Girolamo Frescobaldi is credited with establishing a distinctly new keyboard style. He successfully blended the madrigalism from his hometown of Ferrara with a new toccata form that alternated between short motivic episodes and sections driven by harmony and dissonance. Frescobaldi lived and worked most of his life in Rome, where he was organist at St. Peter’s Basilica. His Toccata Quarta, from his second book of toccatas (Rome, 1627), uses his new language to depict passion and emotion surrounding Christ’s death on the cross.

Pasquini: Fantasia

Bernardo Pasquini was one of the great Italian keyboard virtuosos of his day, earning the admiration and support from a host of influential patrons in Rome: Queen Christina of Sweden, Prince Colonna, Cardinal Ottoboni, Cardinal Pamphili and Prince Giambattista Borghese. Pasquini was an established member of the musical elite in Rome during his life, he interacted with Handel, played duets with Corelli, and taught dozens of pupils, notably Muffat, Zipoli, and Domenico Scarlatti. His Fantasia la mi fa fa shows appreciation and familiarization with older forms (he copied Frescobaldi’s book of fantasias as a student), but also incorporates modern time signatures and virtuosic motives. The piece explores the motive “la mi fa fa”—a collection of pitches from two hexachords—in five distinct sections that successively increase in pace and excitement.

Corelli: Concerto

Archangelo Corelli first sparked the interest of the wealthy Cardinal Pamphili by playing violin for the Lenten oratorios in Rome in 1676. With the backing of Pamphili and other important patrons, he quickly became the most important violinist in Rome, performing regularly and publishing sets of solo sonatas, trio sonatas, and concerti grossi. The thinner textures, transparent structures, and light virtuosity in Corelli’s

work garnered him fame throughout Europe. This popularity is manifest in a transcription of Corelli's collection of concerti grossi by Englishman Thomas Billington in 1784.

Kerll: Capriccio

Johann Caspar Kerll was a composer of German birth who spent his formative years in Rome studying with Giacomo Carissimi. He probably interacted with Froberger during his time in Rome, and may have even studied with him. After his student years in Rome, Kerll moved to Munich and spent the rest of his life as Kapellmeister to the Elector Ferdinand Maria. Kerll's Capriccio sopra il cucu exists in manuscript copies with other Italianate works and is a whimsical study on the cucu bird's call. Kerll no doubt knew earlier cucu capricci by Italian masters Frescobaldi and Pasquini.

Buxtehude: Praeludium

As music manuscripts and ideas flowed northward from Italy, composers in Germany city states rushed to adapt the Italian style to their own contexts. One of these composers was Dieterich Buxtehude, organist at the Marienkirche in the northern German city of Lübeck. Buxtehude was known to improvise masterful multi-movement works that incorporated elements of the Italian style: dramatic harmonic shifts, virtuosic figuration, and imitative sections. For these reasons, one of his contemporaries, Martin Heinrich Fuhrmann, believed Buxtehude advanced the Italian toccata style established by Frescobaldi. He famously stated his admiration for Buxtehude in his *Musicalische-Trichter* of 1706: "Thus this German Italianizes; indeed he runs many miles ahead." In the Praeludium in E, Buxtehude begins with an opening flourish to establish the key, which is then followed by four imitative sections, each with harmonically-driven transitional material in between. The theme for the first fugue, played on the reed sound, has a subject that may sound familiar to us as the same incipit for the chorale "O God our help in ages past" (tune: St. Anne). It is a coincidence that this fugue shares the same material, seeing how the choral was published in the end of the 18th century in England. You will hear the fugue subject again on the final piece on the program.

Johann Sebastian Bach: Prelude and Fugue and Chorale Prelude

Although Johann Sebastian Bach achieved considerable fame as an organist in his lifetime, he rarely traveled, and when he did it was within Germany. Despite this, Bach was able to glean the important elements of other national styles from studying manuscripts. While working in the court of Duke of Weimar, he perused the duke's younger brother's collection of Italian concertos and made a handful of keyboard arrangements during the years 1713-14. Bach continued to draw on the stylistic elements he mastered in this period throughout his life. One of these was the concept of the ritornello form. In an Italian concerto, the ritornello is the recognizable theme played by the whole ensemble that could be broken into smaller pieces, transposed, repeated and played in alternation with the virtuosic solo sections. Bach expertly adapted this ritornello concept in his keyboard preludes and chorale preludes to make new and expanded forms. The Praeludium in E-flat Major and the choral prelude *Schmücke dich, o liebe Seele* are excellent examples of the way Bach used this technique. In *Schmücke dich*, the ornamented chorale tune takes the role of the soloist and the opening theme is the ritornello that comments on each phrase. In the Praeludium in E-flat, Bach's ritornello that opens the piece begins in an exuberant French overture style with full organ in dotted rhythms. Bach demonstrates his mastery of genre and style by blending the Italian ritornello form with the French overture style in this piece. This sophisticated work is the first piece in Bach's 1739 Clavierübung III, one of the few collections Bach published in his lifetime. The last piece in the collection is the Fugue in E-flat, a monumental triple fugue in which each of the three sections present different characters and progressively faster rhythms.

--Anne Laver, 2018

About the Artist

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 (NYACOP).

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 a variety of 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.



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:

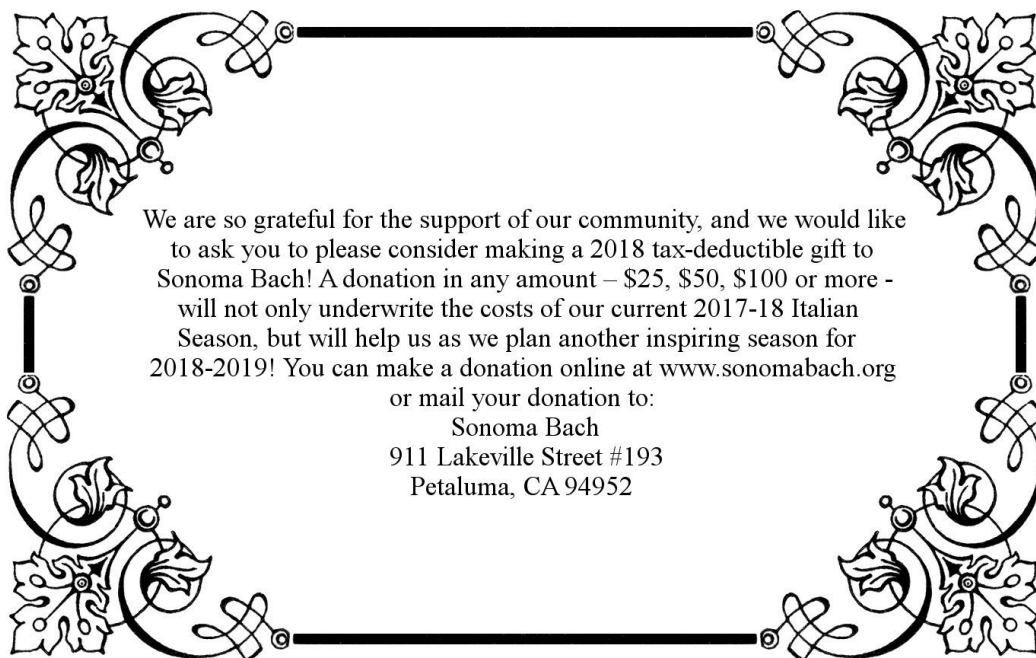
- the sound of hammered lead (82 percent) pipes, voiced in the manner similar to that of the Dutch Renaissance, giving the sound a very strong "vocal quality, rich in fundamental tone, and intense with "a certain airiness," even a "sandy" quality
- the warm brilliance of the plenum, or principal ensemble 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 and 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.



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Up to \$99

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Bill Boorman
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Elinore Burnside
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Amanda Currie
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Brombaugh Opus 9 in original installation in Toledo, OH



Brombaugh Opus 9 at St. Michael's in Rochester, NY



Brombaugh Opus 9 Keys and Stops

Upcoming Events

Sacred Realms: The Eternal City

Saturday, March 17, 2018 & Sunday, March 18, 2018



Early Music Uncorked: Musica Transalpina

Friday, April 20, 2018 & Saturday, April 21, 2018



Season Finale: A Tale of Two Cities

Saturday, June 2, 2018 & Sunday, June 3, 2018



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