

SONOMA
Bach

ROBERT WORTH, MUSIC DIRECTOR

THE LITTLE ORGAN BOOK



Anne Laver, organ
Circa 1600

Saturday, January 21, 3 P.M.

SCHROEDER HALL



Bach's World: Our 2022–2023 Season

In which we explore the remarkable life and works of Johann Sebastian Bach, with special attention to the diverse influences and conditions which shaped his music.

When the eminent biologist Lewis Thomas was asked which terrestrial sounds he would choose to send into outer space in the Voyager spacecraft, possibly to be encountered by aliens, he replied, 'I would send the complete works of Johann Sebastian Bach.' And then he added, 'But that would be boasting.'

Why does Bach attract so much attention? Why do so many musicians from all walks of musical life revere his music? How did he transcend his parochial limitations to become a universal figure, the mothership of harmony, the all-time master of counterpoint, at once the most cerebral, the most emotional and the most spiritual of composers?

It's been a while since we've focused upon our namesake. It's not that we've forgotten him! It's just that other projects about which we are also passionate—not to mention the pandemic—have intervened. We now joyfully embark upon an entire season devoted to J.S. Bach and his milieu.

We'll perform a broad selection of his works, of course; but we'll also explore the works of those who influenced him, we'll delve into archives of music by others which we know he studied and performed, and we'll seek in various ways to illuminate the world in which he lived and his special place therein.

We begin with a look at the international Bach: since he did not travel from Germany to other countries in Europe, how did he stay so up-to-date on styles and developments afar? In our Opening Recital, Agave will examine the influence of French and Italian trends upon Bach's music. In November, we turn to the incredible music of Bach's forebears and others who influenced his development. We wrap up 2022 with our 9th Early Music Christmas, featuring four festive cantatas from Bach's first years in Leipzig which collectively recount and celebrate the Christmas story.

In the new year, we'll feature a treasure trove of chorale preludes for the organ; a profound profusion of works for the keyboard; a striking selection of *a cappella* music from Bach's personal library and from the Leipzig archives; a set of early cantatas, brash and mercurial and thrilling. And we'll wrap up our season with *Bach Through the Years*, a selection of great works from the epochs of Bach's life, including the *Magnificat* and a late cantata drawing upon movements from the *Mass in B Minor*.

Wrapped in among our eight concert sets, we'll fill in the picture by presenting a number of illuminating Bach Talks, dives into diverse aspects of Bach's life and career and into many of his works which we haven't been able to fit into the overflowing cup of our season.

Come join us in 2022-2023 as we adventure through Bach's World!

--Robert Worth, music director



Presented by Sonoma Bach in association with the Green Music Center

The Little Organ Book

FEATURING

Anne Laver, organ

Circa 1600

Robert Worth, Music Director

Saturday, January 21 at 3 PM
Schroeder Hall, Green Music Center
Sonoma State University

About Our Program

Das Orgelbüchlein, or “The Little Organ Book,” is Johann Sebastian Bach’s first mature masterpiece. Written while Bach was organist at the ducal court in Weimar, this collection represents a systematic compositional project, on par with the Well-tempered Clavier, the cantata cycles, or the Clavierübung which Bach undertook later in life. With this project, Bach set out to compose organ settings of 164 Lutheran chorales, drawing upon his considerable experience as a practicing church organist. In the end, he only completed 45 settings, but these pieces are some of the most beloved in the organ literature. The blank pages, with proposed chorale titles and empty staves, have captured the imagination of future generations, as many a composer has endeavored to fill in the gaps.

The chorales of the Orgelbüchlein are concise, densely-woven contrapuntal settings which Bach used for teaching and performance. Each presents the tune in four-part texture with a complicated obbligato pedal part, a feature which makes these pieces stand out from the settings of Bach’s contemporaries and predecessors. In most of the chorales, the unadorned tune sits in the soprano voice atop a web of counterpoint generated by one or two defining motives. Bach also included three chorale “arias” with highly ornamented soprano lines, and a handful of chorale canons. Not only are Bach’s settings superb examples of counterpoint, they also convey the expressive content of the chorale texts.

We open our program with the one chorale in the collection that is unlike any other: *In dir ist Freude, BWV 615*. While the rest of the chorales in the Orgelbüchlein present one verse of the chorale tune without repetition or interludes, this setting is a mini-fantasy on the jubilant Christmas tune. The voices alternate between scalar figuration and short fragments of the melody, while the pedal interjects with a exultant ostinato.

The remainder of the first half of the program features so-called *omne tempore* chorales, chorales for everyday use (as opposed to *de tempore*, or seasonal chorales). The settings for *Vater unser im Himmelreich, BWV 636* and *Durch Adams Fall ist ganz verderbt, BWV 637* present the typical Orgelbüchlein chorale-type in which the melody appears in the top voice and the supporting voices develop a short motive that connects to the text. In *Durch Adams Fall*, a chorale which describes Adam’s fall from grace in the garden of Eden, Bach masterfully expresses the text with chromatic and serpentine inner voices and a falling motive in the pedal.

Today’s program also features settings which contemporary composers have created to fill in the gaps of Bach’s unfinished project. The two in our first half come from The Orgelbüchlein Project, an initiative led by UK-based organist William Whitehead to commission the chorales which Bach did not compose. *Nun ruhen alle Wälder* was composed by my late organ teacher, Dutch organist Jacques van Oortmerssen. The tune appears in the right foot of the pedal (the left foot plays a bass line) while the hands engage in figuration that van Oortmerssen said was meant to represent birds chirping in the forest.

Ich ruf zu dir, Herr Jesu Christ, BWV 639 is the only trio setting in the Orgelbüchlein. Its transparent texture endeared it to Bach's son, Carl Philipp Emanuel, who came to possess the Orgelbüchlein collection after his father's death. CPE Bach added an introduction and interludes to his father's version to create a longer setting; but we will stick to the original today. This will be followed by the highly ornamented chorale *Wenn wir in höchsten Nöten sein, BWV 641*.

The ensuing group features settings of the Magnificat, the chorale paraphrase of Mary's song of praise upon learning she would be carrying the son of God. The Magnificat was a staple of the Vespers service in Lutheran Germany and the chorale *Meine Seele erhebt den Herren* is a metrical version of the older Magnificat chant. Bach left us a few settings of this chorale, but the page in the Orgelbüchlein bearing this title was left blank. Today we will hear British composer Judith Bingham's evocative setting of this chorale. In Bingham's version, the chorale is hidden in the bass pedal part. The hands play a trill figure that call to mind the 'angel wings' figuration in Bingham's other pieces connected to the Annunciation.

Bingham writes the following about her relationship to this biblical story: "I've always been drawn to images of the Annunciation: partly because it seems such a pivotal moment—the Old Testament moves into the New at this moment—and there is an amazing sensation of apprehension present in the moment before the Angel Gabriel arrives. But it has always seemed to me the perfect expression of female creativity on so many levels."

We close the first half of the program with Bach's *Fuga sopra il Magnificat, BWV 733*, a setting which pays homage to the great 17th-century Magnificat settings of Scheidemann and Buxtehude. The piece is a series of imitative episodes derived from the Magnificat chant which culminates with the tune appearing in long notes in the pedal.

The second half of our program opens with Bach's *Prelude and Fugue in G Major, BWV 541*, a superb example of the composer's adaptation of Italian concerto style for keyboard solo. Bach studied and transcribed the Italian concertos of Albinoni, Tomasi, Corelli, and Vivaldi during his time in Weimar, and the violinistic figuration, sequences, and clear harmonic forms crop up frequently in his works of this period. It seems Bach borrowed the G Major fugue subject from one of Vivaldi's opus 3 concerti. He also used it in the minor mode for the first choral movement of his *Cantata 21: Ich hatte viel Bekümmernis*.

Our second half features *de tempore* chorales from the Orgelbüchlein, which is to say chorales specific to the various important events of the church year. All of these demonstrate Bach's masterful depiction of the associated chorale texts. The cascading arpeggios and well-placed rests in the Advent chorale *Nun komm, der Heiden Heiland, BWV 599* capture the sense of expectation in the text. The zig-zagging scales in *Vom Himmel kam der Engel Schar, BWV 607* bring to life the heavenly host, and the active accompaniment for *Der Tag, der ist so freudenreich, BWV 605* bubbles with Christmas joy. *In dulci jubilo, BWV 608* also highlights the exuberance of the

season while adding another layer of complexity. In this *tour de force* setting, Bach treats both the chorale tune and its accompaniment parts in canon.

The longest and most famous of the Orgelbüchlein settings is the Passiontide chorale *O Mensch beweine dein Sünde gross*, BWV 622. Bach creates a hauntingly beautiful embellishment of the melody above a complex harmonic web. It is an aria on par with Bach's most beautiful cantata movements.

In the Easter chorales *Christ lag in Todesbanden*, BWV 625 and *Heut triumphieret Gottes Sohn*, BWV 630, Bach captures the spirit of the season with energetic, forward-pushing motives.

The last two pieces on the program connect with the Holy Spirit. My improvisation on *Nun bitten wir den heiligen Geist* (one of the few *de tempore* chorales which Bach did not set) will borrow an idea from Bach and make use of fast-moving scales and arpeggios to depict the elusive Holy Spirit. We conclude the program with an exuberant setting of *Komm, Schöpfer, Heiliger Geist*, BWV 667 in the expanded version of the Leipzig chorales; Bach developed the setting from his original Orgelbüchlein version.

Albert Schweitzer is credited with being the first to present pairings of the Orgelbüchlein organ settings with sung chorale settings in concert. We felt that continuing this tradition would be a wonderful way to engage with these works on a deeper level. The vocal settings of the chorales on today's program come mainly from Bach's cantatas and oratorios; some are so-called 'independent chorales', probably from lost cantatas and other works. As with most of his compositions, Bach took an existing model (in this case, the four-part cantional chorale) and brought it to its pinnacle. His arrangements are miniature masterpieces of harmony and counterpoint, fitting complements to the Orgelbüchlein settings.

Notes by Anne Laver



Interested in joining the Sonoma Bach Choir?

The Sonoma Bach Choir rehearses Wednesday evenings in Santa Rosa beginning February 1st. This is an open rehearsal in which all interested singers, new and returning, attend and sing through the repertoire. We'll be rehearsing for "Bach Through the Years", including some of Bach's greatest choral works.

Audition sign-ups happen that evening and will take place over the following weekend.

More information? Contact Dianna Morgan at dianna@sonomabach.org

Program

In dir ist Freude

Vocal setting: Giovanni Gastoldi: A lieta vita
Organ setting from Das Orgelbüchlein (BWV 615)

Vater unser im Himmelreich

Vocal setting from BWV 245: St. John Passion
Organ setting from Das Orgelbüchlein (BWV 636)

Durch Adams fall ist ganz verderbt

Vocal setting from Cantata 18: Gleichwie der Regen
Organ setting from Das Orgelbüchlein (BWV 637)

Nun ruhen alle Wälder

Vocal setting from BWV 244: St. Matthew Passion
Organ setting: Jacques van Oortmerssen (2013)

Ich ruf' zu dir, Herr Jesu Christ

Vocal setting from Cantata 185: Barmherziges Herze
Organ setting from Das Orgelbüchlein (BWV 639)

Wenn wir in höchsten Nöten sein

Vocal setting: Independent chorale (BWV 432)
Organ setting from Das Orgelbüchlein (BWV 641)

Magnificat

First vocal setting from Cantata 10: Meine Seele erhebt den Herren
First organ setting: Judith Bingham (2012)
Second vocal setting from Cantata 10: Meine Seele erhebt den Herren
Second organ setting: Fuga sopra il Magnificat (BWV 733)



Prelude and Fugue in G Major (BWV 541)

Nun komm, der Heiden Heiland

Vocal setting from Cantata 36: Schwingt freudig euch empor

Organ setting from Das Orgelbüchlein (BWV 599)

Vom Himmel kam der Engel Schar

Vocal setting from Gotha Hymnal, 1715

Organ setting from Das Orgelbüchlein (BWV 607)

Der Tag, der ist so freudenreich

Vocal setting: Independent chorale (BWV 294)

Organ setting from Das Orgelbüchlein (BWV 605)

In dulci jubilo

Vocal setting: Independent chorale (BWV 368)

Organ setting from Das Orgelbüchlein (BWV 608)

O Mensch, beweine deine Sünde groß

Vocal setting: Independent chorale (BWV 402)

Organ setting from Das Orgelbüchlein (BWV 622)

Christ lag in Todesbanden

Vocal setting: Independent chorale (BWV 277)

Organ setting from Das Orgelbüchlein (BWV 625)

Heut triumphieret Gottes Sohn

Vocal setting: Independent chorale (BWV 342)

Organ setting from Das Orgelbüchlein (BWV 630)

Nun bitten wir den heiligen Geist

Vocal setting from Cantata 197: Gott ist unsre Zuversicht

Organ setting: Improvised by Anne Laver

Komm Gott Schöpfer, heiliger Geist

Vocal setting: Independent chorale (BWV 370)

Organ setting from the Great Eighteen Chorales (BWV 667)

Texts and Translations

In dir ist Freude

Vocal setting: Giovanni Gastoldi: A lieta vita
Organ setting from Das Orgelbüchlein (BWV 615)

In dir ist Freude,
in allem Leide,
o du süßer Jesu Christ!

In you is joy,
Amidst all suffering,
O you sweet Jesus Christ!

Durch dich wir haben
himmlische Gaben,
du der wahre Heiland bist.

Through you we have
Heavenly gifts,
You are the true savior.

Hilfest von Schanden,
rettetst von Banden;
wer dir vertrauet,
hat wohl gebauet,
wird ewig bleiben:
Halleluja!

You help us out of shame,
You rescue us from bondage;
Whoever trusts in you
Has built well,
And will live forever:
Hallelujah!

Zu deiner Güte
steht unser G'müte;
An dir wir kleben
in Tod und Leben,
nichts kann uns scheiden:
Halleluja!

To your goodness
Our spirits belong;
We hold on to you
In death and in life,
Nothing can divide us:
Hallelujah!

Vater unser im Himmelreich

Vocal setting from BWV 245: St. John Passion
Organ setting from Das Orgelbüchlein (BWV 636)

Vater unser im Himmelreich,
der du uns alle heißest gleich,
Brüder sein und dich rufen an,
und willst das Beten von uns han:
gieb, daß nicht bet allein der Mund,
hilf, daß es geh von Herzensgrund.

Our father in the kingdom of heaven,
You who calls us all alike
To be brothers and to rely upon you,
And who desires prayer from us:
Grant we do not pray only with our mouths;
Help our prayer to come from the bottom of
our hearts.

Durch Adams fall ist ganz verderbt
Vocal setting from Cantata 18: Gleichwie der Regen
Organ setting from Das Orgelbüchlein (BWV 637)

Durch Adams Fall ist ganz verderbt
Menschlich Natur und Wesen;
Dasselb Gift ist auf uns erbebt,
Daß wir nicht mocht'n genesen
Ohn' Gottes Trost, der uns erlöst
Hat von dem großen Schaden,
Darein die Schlang Eva bezwang,
Gotts Zorn auf sich zu laden.

Through Adam's fall were totally corrupted
Human nature and existence;
The same poison has descended to us,
So that we could not be made whole
Without God's consolation, which has
redeemed us from the great evil,
Into which the serpent forced Eve,
Drawing God's wrath down upon her.

Nun ruhen alle Wälder
Vocal setting from BWV 244: St. Matthew Passion
Organ setting: Jacques van Oortmerssen (2013)

Nun ruhen alle Wälder,
Vieh, Menschen, Städt' und Felder,
Es schläft die ganze Welt;
Ihr aber, meine Sinnen,
Auf, auf, ihr sollt beginnen,
Was eurem Schöpfer wohlgefällt!

All the woods are now at rest,
Cattle, people, towns and fields,
The whole world is asleep;
But you, my thoughts,
Up, up, you should begin to do
That which pleases your creator.

Ich ruf' zu dir, Herr Jesu Christ
Vocal setting from Cantata 185: Barmherziges Herze
Organ setting from Das Orgelbüchlein (BWV 639)

Ich ruf' zu dir, Herr Jesu Christ!
Ich bitt' erhör' mein klagen,
Verleih' mir gnad' zu dieser frist,
Laß mich doch nicht verzagen;
Den rechten weg, o Herr, ich mein',
Den wollest du mir geben,
Dir zu leben,
Mein'm nächsten nütz zu sein,
Dein wort zu halten eben.

I call to you, Lord Jesus Christ,
I pray, hear my lamentation,
bestow your grace on me at this time,
do not let me despair;
I think that I have the right faith, Lord,
which you wanted to give me,
to live for you,
to be useful to my neighbour,
to keep your word properly.

Wenn wir in höchsten Nöten sein

Vocal setting: Independent chorale (BWV 432)
Organ setting from Das Orgelbüchlein (BWV 641)

Wenn wir in höchsten Nöten sein,
Und wissen nicht, wo aus noch ein,
Und finden weder Hilf noch Rat,
Ob wir gleich sorgen früh und spat.

When we are in deepest need,
And do not know which way to turn,
And find neither help nor counsel,
Whether we try early or late.

So ist dies unser Trost allein,
Dass wir zusammen insgesamt
Dich anrufen, o treuer Gott,
Um Rettung aus der Angst und Not

This alone is our comfort,
That we all together
Can call upon you, O true God,
For rescue from fear and from want.

Magnificat

First vocal setting from Cantata 10: Meine Seele erhebt den Herren

First organ setting: Judith Bingham (2012)

Second vocal setting from Cantata 10: Meine Seele erhebt den Herren

Second organ setting: Fuga sopra il Magnificat (BWV 733)

1. Meine Seele erhebt den Herren:
Und mein Geist freuet sich Gottes meines
Heilandes.

My soul magnifies the Lord,
And my spirit rejoices in God
my savior.

2. Lob und Preis sei Gott dem Vater,
und dem Sohn:
Und dem heiligen Geiste.
Wie es war im Anfang, jetzt und immerdar:
Und von Ewigkeit zu Ewigkeit. Amen.

Glory and praise be to God the father,
and to the Son:
And to the holy spirit.
As it was in the beginning, is now and always:
From eternity to eternity. Amen.

INTERMISSION

Nun komm, der Heiden Heiland

Vocal setting from Cantata 36: Schwingt freudig euch empor
Organ setting from Das Orgelbüchlein (BWV 599)

Nun komm der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt:
Gott solch' Geburt ihm bestellt.

Now come, savior of the gentiles,
recognized as the child of the Virgin,
so that all the world is in wonder:
God ordained such a birth for him.

Vom Himmel kam der Engel Schar
Vocal setting from Gotha Hymnal, 1715
Organ setting from Das Orgelbüchlein (BWV 607)

Vom Himmel kam der Engel Schar,
Erschien den Hirten offenbar,
Sie sagten ihn'n: Ein Kindlein zart,
Das liegt dort in der Krippen hart.

From heaven came the heavenly host,
And appeared to the shepherds,
And said to them: A sweet tiny child,
He lies there in a bare manger.

Der Tag, der ist so freudenreich
Vocal setting: Independent chorale (BWV 294)
Organ setting from Das Orgelbüchlein (BWV 605)

Der Tag der ist so freudenreich
Aller Kreature;
Denn Gottes Sohn vom Himmelreich
Über die Nature,
Von einer Jungfrau ist geboren.
Maria, du bist auserkorn,
Daß du Mutter wärest.
Was geschah so wundergleich?
Gottes Sohn vom Himmelreich,
Der ist als Mensch geboren.

This day, which is so rich in joy
For all creatures;
For God's Son from the kingdom of heaven,
Above nature,
Of the Virgin Mary is born.
Mary, you are chosen
So thaat you would be Mother.
What has happened so wonderful?
God's Son from the kingdom of heaven,
Who is born Man.

In dulci jubilo
Vocal setting: Independent chorale (BWV 368)
Organ setting from Das Orgelbüchlein (BWV 608)

In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne
Leit in praesepio;
Und leuchtet wie die Sonne
Matris in gremio.
Alpha es et O!

In sweet rejoicing,
now sing and be glad!
Our hearts' joy
lies in the manger;
And it shines like the sun
in the mother's lap.
You are the alpha and the omega!

O Mensch, beweine deine Sünde groß

Vocal setting: Independent chorale (BWV 402)

Organ setting from Das Orgelbüchlein (BWV 622)

O Mensch, beweine deine Sünde groß,
Darum Christus seines Vaters Schoß
Äußert und kam auf Erden;

O man, weep for your great sins,
For which Christ left his Father's bosom
And came upon the earth;

Von einer Jungfrau rein und zart
Für uns er hie geboren ward;
Er wollte der Mittler werden.

From a young woman pure and gentle
He was born here for us;
He wanted to become our mediator.

Den Toten er das Leben gab
Und legt dabei all Krankheit ab
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trug unser Sünden schwere Bürd
Wohl an dem Kreuze lange!

To the dead he gave life
And removed in this way all sickness
Until the time came
When he was sacrificed for us,
Bore the heavy burden of our sins
For a long time on the cross.

Christ lag in Todesbanden

Vocal setting: Independent chorale (BWV 277)

Organ setting from Das Orgelbüchlein (BWV 625)

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns gebracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja:
Halleluja!

Christ lay in death's bonds
given over for our sins,
He has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to Him
and sing Hallelujah:
Hallelujah!

Heut triumphieret Gottes Sohn

Vocal setting: Independent chorale (BWV 342)

Organ setting from Das Orgelbüchlein (BWV 630)

Heut triumphieret Gottes Sohn,
Der vom Tod ist erstanden schon:
Alleluja! Alleluja!
Mit großer Pracht und Herrlichkeit,
Des danken wir ihm in Ewigkeit.
Alleluja, Alleluja!

Today God's son triumphs,
He who is resurrected from the dead:
Hallelujah! Hallelujah!
With great splendor and glory,
We thank him forever:
Hallelujah! Hallelujah!

Nun bitten wir den heiligen Geist
Vocal setting from Cantata 197: Gott ist unsre Zuversicht
Organ setting: Improvised by Anne Laver

Nun bitten wir den heiligen Geist
Um den rechten glauben allermeist,
Daß er uns behüte an unserm ende,
Wenn wir heimfahren aus diesem elende.
Kyrieleis!

We now beg the holy spirit
for true belief above all,
so that he may watch over us at our end
when we travel home from suffering.
Lord, have mercy!

Komm Gott Schöpfer, heiliger Geist
Vocal setting: Independent chorale (BWV 370)
Organ setting from the Great Eighteen Chorale Settings (BWV 667)

Komm, Gott Schöpfer, heiliger Geist,
Besuch' das Herz der Menschen dein,
Mit Gnaden sie füll', wie du weißt,
Daß dein Geschöpf vorhin sein.

Come, God Creator, holy spirit,
And visit the hearts of your people;
Fill them with grace, as you know how to do,
so that your creation is as it once was.



Circa 1600
Robert Worth, music director

Rebecca Matlick	Harriet Buckwalter	Anthony Aboumrad	L Peter Deutsch
Dianna Morgan	Erica Dori	Michael Fontaine	David Kittelstrom
Esther Rayo	Cinzia Forasiepi	Kristofer Haugen	Alex Margitich
	Amanda McFadden	Ole Kern	Steve Osborn

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 JS Bach. Guiding lights include Josquin Desprez, Claudio Monteverdi, and Heinrich Schütz.

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. Anne has also 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. 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 has worked with her Syracuse colleague, composer Natalie Draper, to offer programs for composers who want to write for the organ, and she has given world premiere performances of works by Natalie Draper, Eric Heumann, and Ivan Božičević.

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.

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. He and his wife Margaret live on Sonoma Mountain with two Labrador Retrievers.



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Julie Fennimore

Walt Frazer

Carolyn Greene

Janet Greene

Joann Feldman

Margaret U. Field

Helen Gunderson

Mike Hall

Penny Hamilton

John Hanes

Faye Heath

Andrea Herold

Elizabeth & Bruce Hoelter

Greg Jones

Kathy Jones

Diane Judd

Steven Kirk

Ken Landaiche

Emily Leys

Robert Leys

Wiley McCarthy

John and Amy Nykamp

Carol Orton

Victoria Osten

Debi Richardson

Andrew Robart

Bruce Robinson

James Roeters

Anne Schaefer

Vinca Schaefer

Ron & Shirley Stevens

David Stohlmann

Ana Suarez

Beth Thomlinson

Bill Thomlinson

Dale Trowbridge

Ani Weaver

Jean Weese

Thomas Yarish

Jennifer Yoo

Up to \$99

John Ailovich

William Barnier

Elizabeth Bozzolo

Leslie Brown

Patricia Donegan

Jack & Marsha Dupre

Andy Flemming

Barbara Flynn

Deborah Learner

Maya Margaronis

Kathleen McKee

Ken McLeod

Bob Murnane

Nancy Norelli

Nancy Packard

Susan Smile

Clarice Stasz

Judith Walker

Lee Wallace

