

Richard D. Moe Organ Recital Series

Julia Brown, Organist

Peace in Our Time

Sunday, November 9, 2025 at 3pm

Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

PROGRAM

Concerto in D Major.....**Claude Balbastre (1724-1799)**

Prelude
Allegro
Gavotte
Allegro

Verbum caro fatum est after Orlando di Lasso**Heinrich Scheidemann (c. 1595-1663)**

Praeludium in E Minor, BuxWV 142..... **Dietrich Buxtehude (c. 1637-1707)**

Peace (2023) **Wolfgang Rübsam**

Wakening
Prayer – Lament
Blessing

Northwest Premiere

Sonata in D Minor, op. 65, no. 6**Felix Mendelssohn-Bartholdy (1809-1847)**

Chorale and Variations on “Vater unser in Himmelreich”
Fugue: Sostenuto e legato
Finale: Andante

Toccata-Gigue on the Sussex Carol (2008) **George Baker**

Program Notes

Peace in Our Time: an ever-relevant plea. The title of this concert was inspired by the chant used for Wolfgang Rübsam's work *Peace*. The "peace" theme is also present in Mendelssohn's *Sonata*, based on the Lord's Prayer. Because peace is woven into the Christmas message, I've included two Christmas tunes – the very familiar *Sussex Carol* ("On Christmas night") and the not-so-familiar *Verbum caro factum est* ("And the Word was made flesh and dwelt among us").

The program opens with a boisterous concerto by **Claude Balbastre**, a friend and student of Rameau who achieved great fame as an organist and harpsichordist. Balbastre appeared often at the *Concert Spirituel*, taught harpsichord to Marie-Antoinette and Thomas Jefferson, and became a popular if somewhat controversial figure in Parisian musical circles. The large crowds attracted yearly performances of his *Noëls* at St. Roch forced the archbishop to forbid him to play. In the four movements of Balbastre's only surviving concerto, one might hear musical depth, beauty, or frivolity; it is a mixture of 18th-century traditional French harpsichord music and new styles stemming from Italian influences like Scarlatti. Balbastre's music is completely charming and tuneful.

Heinrich Scheidemann succeeded his father as organist of one of the five main churches in Hamburg after completing studies with Jan Pieterszoon Sweelinck in Amsterdam. Scheidemann was admired for his wit and good humor. In Johann Mattheson's words, "Scheidemann...mixed with everyone freely and joyfully...His playing was just that way; nimble with the hand; spirited and cheerful." Transcriptions of vocal works into instrumental idiom were commonly improvised by the organists in Hamburg on Sundays when the choir was not present. Scheidemann left us some of the finest examples of this genre. *Verbum caro factum est*, a setting of the John 1 text ("The Word became flesh") by Orlando di Lasso, is a superb example of a "fantasy" style intabulation by Scheidemann, where the florid top voice alternates in sections with a virtuosic bass line. This dialogue offers the opportunity for one to hear the complete range of colors of a single solo stop.

Of Danish origin, **Dietrich Buxtehude** worked in Helsingborg, then Helsingør. In 1668, he succeeded his father-in-law Franz Tunder as organist of the Marienkirche in Lübeck and became famous for the *Abendmusiken* which he organized in this church. This was the most prestigious position in North Germany, and it was to this church that Bach came in Advent of 1705 to hear him play. Like many other scholars, Philipp Spitta described the *Praeludium in E Minor* as "one of his [Buxtehude's] greatest organ compositions." It opens with a free, rhapsodic section, but three fugues dominate the work. The well-developed first fugue displays a canzona-like subject. The second fugue is the most contrapuntally elegant and expressive, with its leaps and use of chromaticism. A free, rhapsodic section follows, linking it to the final energetic fugue with octave leaps, written in 12/8.

Wolfgang Rübsam's *Peace*, composed in 2023, is based on the Gregorian Chant *Da pacem Domine* ("Grant peace, Lord, in our days; for there is no other who will fight for us, except thee, our God"). Movement one begins and ends with a declamatory pedal line; a fanfare leads into the middle section where the chant is heard in the pedals. Movement two is played on soft flutes with shimmering clusters accompanying a dialogue between soprano (right hand) and tenor (right foot). In movement three, we hear fluid, gentle-moving sixteenth notes in parallel whole-tone scales, punctuated by Brazilian rhythms in the pedals. This work was commissioned for and premiered at the American Guild of Organists' Regional Convention in the Twin Cities in July 2023. Rübsam was a student of Helmut Walcha and Marie-Claire Alain. After winning the Chartres International Organ Competition, he moved to the United States where he taught at Northwestern University and Lawrence University. He then taught for many years at the music school in Saarbrücken; now retired, he continues to record, perform, and compose. He has over 100 recordings to his credit, as performer, recording engineer, and producer. He is currently recording Bach works on Lautenwerk.

Felix Mendelssohn was regarded as one of the finest pianists of his day; he also maintained a life-long interest in the organ. Mendelssohn's earliest organ works date from 1820, when he was about eleven years old. His travels to England and friendship with Thomas Attwood, the organist of St. Paul's Cathedral, inspired him to renewed interest in organ composition. The chorale *Vater unser in Himmelreich* ("Our Father in Heaven") permeates his *Sonata No. 6*; it opens with four successively more brilliant variations on this chorale melody; the fugue is based on the opening phrase of the chorale, and in the peaceful *Andante* the last phrase is found in the pedals.

Tonight's program ends with **George Baker's** scintillating *Toccata-Gigue* written in the spirit of his mentor, Pierre Cochereau. The opening diatonic writing quickly drifts to various unusual modes, and we hear several snippets of Bach's Gigue Fugue in dialogue with the *Sussex Carol*. After being awarded several organ prizes, George Baker worked as a dermatologist, but never left the organ world. Performing, composing, teaching, and recording continued throughout his

career. He currently teaches organ at Southern Methodist University and his self-published catalog includes more than twenty titles. His writing is often infused with French 20th-century harmonies, colors, and flair.

About the Performer

Organist, pianist and harpsichordist **Julia Brown** is in demand both as a solo performer and as a collaborative artist. Brown has appeared in concert in North and South America, and in Europe; having performed at the Oregon Bach Festival, Astoria Music Festival, Chico Bach Festival, American Guild of Organists Regional and National Conventions, Organ Historical Society Conventions, Latin American Organist Conventions, and National Public Radio. Her many recordings with Naxos, including works of W. F. Bach, J. S. Bach, Buxtehude, and Scheidemann, have gained high critical acclaim. Reviews hail her as an “unquestionably first-class artist and superb technician...exceptionally sensitive.”

Born in Rio de Janeiro, Brown studied piano, harpsichord, and organ in her native Brazil before receiving her MM and DMA from Northwestern University as a student of Wolfgang Rübsam. She lived in the Pacific Northwest for twenty years before moving to her current home in Michigan. In addition to her position as Director of Music and Organist at Mayflower Congregational Church in Grand Rapids, Julia is accompanist for Calvin Alumni Choir and organist for the Grand Rapids Choir of Men and Boys. She performs under the auspices of Independent Concert Artists.

About the Organ Builder

Since the founding of the company in 1979, Paul Fritts & Co. Organ Builders has built forty-four instruments. The team has devoted considerable time researching and practicing the techniques developed by the finest organ builders working in the Netherlands, Germany, Spain, Mexico, France, and the United States with an emphasis on the so-called Golden Age period of organ building. Organ building during these early times reached a very high level of sophistication, particularly when we study techniques of pipe construction and voicing. Elegant speech combined with a full yet sweet and colorful tone captivates the listener. The research also includes careful observations of the acoustical properties of the rooms in which the pipes speak; a key aspect to consider as one evaluates the sound of an organ. These experiences, together with the extensive expertise found within the workshop, contribute to each new project. The primary mission is to craft instruments that today's players and audiences will love and cherish.

Recent work has reflected a desire to expand further the range of the instruments while maintaining high musical standards within a meaningful and useful style. For the most part, this involves building larger, more expansive projects with additional features that broaden the musical scope of the organs. Among the most recently completed installations is a seventy-stop organ in the Basilica on the campus of The University of Notre Dame in Indiana. This is the firm's largest instrument to date with four manuals housed within a highly decorated case that includes a Rückpositive case cantilevered from the gallery rail similar to the organ here at PLU.

There are currently eight craftsmen working with Paul in the workshop. All design work along with the construction of the thousands of components (except for the electric blowers, electronic pre-set systems and small hardware items) is done in-house. The establishment of the pipe shop in 1983 completed this vision for the company, enabling personalized attention to the most important parts of the organs. The workshop itself, located just ten blocks from PLU, features a beautiful timber-framed structure with sufficient height and space for even the largest organs to be assembled prior to dismantling and shipment.

Disposition of the Gottfried and Mary Fuchs Organ
 Lagerquist Concert Hall, Mary Baker Russell Music Building
 Pacific Lutheran University
 Tacoma, WA

Built by Paul Fritts & Co. 1998

Great		Positive		Swell	
Praestant (Gis)	16'	Praestant (F)	8'	Quintadena	16'
Octave	8'	Gedackt	8'	Principal	8'
Rohrflöte	8'	Octave	4'	Bourdon	8'
Spielflöte	8'	Rohrflöte	4'	Viole de Gambe	8'
Salicional	8'	Octave	2'	Voix Celeste (c")	8'
Octave	4'	Waldflöte	2'	Octave	4'
Spitzflöte	4'	Nasat	1 1/3'	Koppelflöte	4'
Quinte	2 2/3'	Sesquialter	II	Nasard	2 2/3'
Octave	2'	Scharff	IV-VII	Gemshorn	2'
Cornet	V	Fagott	16'	Tierce	1 3/5'
Mixture	V-VII	Trompete	8'	Mixture	V-VII
Trompete	16'	Dulcian	8'	Trompete	8'
Trompete	8'			Hautbois	8'
Baarpfeife	8'			Voix Humaine	8'
				Schalmey	4'
Pedal					
Subbaß	32'	Praestant	16'	Posaune	32'
Subbaß	16'	Octave	8'	Posaune	16'
Gedackt	8'	Octave	4'	Trompete	8'
Nachthorn	2'	Mixture	V-VII	Trompete	4'
				Cornett	2'
Couplers:	Positive/Great Swell/Great Swell/Positive Great/Pedal Positive/Pedal Swell/Pedal	Key Action: Direct Mechanical, suspended			
		Manual compass: 58 notes (C-a''')			
		Pedal compass: 30 notes (C-f')			
		Temperament: Kellner			
Other:	Tremulants Wind Stabilizer				

For pictures of the organ, please visit the organ builder's website at www.frittsorgan.com. For more information about the organ, the organ program at PLU, and the Richard D. Moe Organ Series, please visit www.plu.edu/organ.

2025-2026 Richard D. Moe Organ Recital Series
 Lagerquist Concert Hall, Mary Baker Russell Music Building
 Pacific Lutheran University
 Angela Kraft Cross, Sunday, September 28, 2025, 3pm
 Julia Brown, Sunday, November 9, 2025, 3pm
 Justin J. Murphy-Mancini, Sunday, February 8, 2026, 3pm
 Stephen Price, Sunday, April 19, 2026, 3pm

If you would like to be on the mailing list for these organ concerts and other organ related events at PLU, please send an email to organ@plu.edu with the subject line "Subscribe." You will receive a reminder email with program and artist information before each concert.

Want to skip the line at the door?

Tickets are available for purchase online up until the start of each ticketed performance.

Visit www.plu.edu/music/calendar prior to any event to purchase your tickets ahead of time.

Simply select the event you'd like to attend and click "Buy Tickets" to visit the event ticketing page on www.eventbrite.com

SEPTEMBER

- 21 Sunday, 3pm**
Faculty Recital: Erik Steighner, Saxophone & Oksana Ejokina,
Piano, free admission
- 28 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Angela Kraft Cross, Organist

OCTOBER

- 5 Sunday, 3pm**
University Wind Ensemble
- 14 Tuesday 11:15am**
Igor Santos Composition Masterclass. Mary Baker Russell Music
Center Room 334, free admission
- 14 Tuesday and 15 Wednesday, 7:30pm**
Fall Festival of Choirs
- 16 Thursday 12:15pm**
John Popham and Pala Garcia Composition Workshop. Mary Baker
Russell Music Center Room 334, free admission
- 21 Tuesday, 7:30pm**
University Symphony Orchestra
- 24 Friday, 12pm**
Orchestra Festival concert, free admission
- 25 Saturday**
NATS Artist Awards competition
- 26 Sunday, 3pm**
South Sound Saxophone Ensemble, free admission
- 28 Tuesday, 7:30pm**
Faculty Recital: Danielle Lemieux, Horn & Amy Boers, Piano, free
admission
- 30 Thursday 10:30am**
Matt Aucoin Composition Masterclass. Mary Baker Russell Music
Center Room 116, free admission
- 31 Friday, 7:30pm**
PLU Symphonic Band, free admission

NOVEMBER

- 2 Sunday, 3pm**
Angela Meade Vocal Competition, free admission
- 2 Sunday, 7:30pm**
Guest Artist Recital: Randall Scarlata, Baritone & Gilbert Kalish,
Piano, free admission
- 8 Saturday, 12:30pm**
Wendy Wilhelmi Flute Masterclass. Mary Baker Russell Music
Center Room 334, free admission
- 9 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Julia Brown, Organist
- 12 Wednesday, 7:30pm**
Early Music Concert, free admission
- 15 Saturday, 3pm**
Woodwind Students Recital, free admission
- 15 Saturday, 4:30pm**
Brass Students Recital, free admission
- 16 Sunday, 3pm**
University Wind Ensemble
- 16 Sunday, 7:30pm**
Steel Band, free admission
- 17 Monday, 7:30pm**
PLUtonic/Gold Rush. The Cave, Anderson
University Center, free admission
- 18 Tuesday, 7:30pm**
University Concert Band
- 19 Wednesday, 7:30pm**
Piano Ensemble, free admission
- 20 Thursday, 7:30pm**
Percussion Ensemble, free admission
- 21-22 Friday-Saturday, 7:30pm**
Opera Scenes. Eastvold Auditorium, Karen Hille Phillips Center

NOVEMBER, Cont.

- 22 Saturday, 12pm**
Sølvvinden Flute Ensemble, free admission
- 23 Sunday, 12pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 23 Sunday, 3pm**
Choral Union
- 23 Sunday, 6pm**
Chamber Music Kaleidoscope, free admission
- 23 Sunday, 7:30pm**
String Kaleidoscope, free admission
- 24 Monday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille
Phillips Center

DECEMBER

All Shall Be Well, A PLU Christmas Concert

Tickets go on sale Tuesday, November 4

Friday, December 5, at 7:30pm - Lagerquist Concert Hall
Saturday, December 6, at 2pm - Lagerquist Concert Hall
Saturday, December 6, at 7:30pm - Lagerquist Concert Hall
Sunday, December 7, at 2pm - Lagerquist Concert Hall
Monday, December 8, at 7:30pm - Benaroya Hall, Seattle

- 2 Tuesday, 6pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson
University Center, free admission
- 3 Wednesday, 7:30pm**
Sounds of Christmas, featuring University Singers and Knights
Chorus

JANUARY

- 10 Saturday, 4:30 and 6:30pm**
Northwest High School Honor Band, free admission
- 18 Sunday, 6pm**
PLU Honor Orchestra for Strings, free admission
- 25 Sunday**
South Sound Flute Day, Mary Baker Russell Music Center

To view more detailed event information, please visit:

www.plu.edu/music/calendar (Updated October 30, 2025)