Richard D. Moe Organ Recital Series

**Gregory Peterson, organist**

Sunday, April 8, 2018 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches, pagers 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

Grand Chorus in March Form, op. 84 .......................................................... Alexandre Guilmant (1837-1911)

Clavierübung III .................................................................................................. Johann Sebastian Bach (1685-1750)

Kyrie, Gott Vater in Ewigkeit, BWV 669
Christe, aller Welt Trost, BWV 670
Kyrie, Gott Heiliger Geist, BWV 671

Wie schön leuchtet der Morgenstern, BuxWV 223 ........................................ Dieterich Buxtehude (1637-1707)
Toccata in D Minor, BuxWV 155

Three Preludes on German Hymn Tunes ........................................................ Gregory Peterson

Alles ist an Gottes Segen
Liebster Jesu, wir sind hier
Ein feste Burg

Aus tiefer Not schrei ich zu dir ........................................................................ Anon. Lublin Tablature (1537-1548)

Sonata, op. 65, no. 3 ....................................................................................... Felix Mendelssohn-Bartholdy (1809-1847)

Con moto maestoso
Andante tranquillo

Introduction and Passacaglia in D Minor ......................................................... Max Reger (1873-1916)
Program Notes

The eminent French organist Alexandre Guilmant held important posts in Paris including St.-Sulpice, Notre Dame and Ste.-Trinité where he played for 30 years. In addition, he was professor of organ at the Paris Conservatory. Among his many students was the American organist William Carl to whom the Grand Chorus, op. 84 is dedicated.

Johann Sebastian Bach published the third part of his Clavierübung (Keyboard Practice) in 1739, intended for “music lovers and connoisseurs.” The collection contains various preludes on the Catechism and other hymns from the Lutheran service of his time. Bach based the settings of the Kyrie on the Latin Kyrie fons bonitatis as it was adapted in the sixteenth century (Naumburg 1537). The three stanzas are petitions to the Trinity and in setting these Bach introduces the listener to God in three persons. “Kyrie, God, Father in heaven above,” presents the tune symbolically in the top voice, each phrase appearing in long notes after imitative counterpoint. This old-style music evokes an image of a benevolent, aged parent. “Kyrie, O Christ, our king,” depicts the second person of the Trinity as mediator. Here Bach symbolically presents the tune in the tenor register and the counterpoint is more active with a kind of “personality.” The bass line walks along and toward the middle there are chromatic notes suggesting the suffering of Christ. “Kyrie, O God, the Holy Ghost” sets the tune in the bass undergirding full organ, invoking the power of the Holy Spirit moving and working within the Church.

Dieterich Buxtehude was a celebrated organist and the most important German composer of the generation before Bach. Born in Denmark, he spent his career in Lübeck, Germany as organist of St. Mary’s Church where he was also the bookkeeper. Wie schön leuchtet der Morgenstern (How lovely shines the Morningstar) is a chorale fantasy, presenting the tune in various treatments. Toccata in D Minor is typical of the North German “fantastic style” containing sections of idiomatic virtuoso writing – scales, arpeggios, and pedal solos – that alternate with more strict contrapuntal technique in the form of imitation or fugue. This is big music for a big organ in a big space!

The tune Aus tiefer Not schrei ich zu dir (Out of the depths I cry to you) is probably by Martin Luther, used for his paraphrase of Psalm 130. It is in Phrygian mode, which is like a minor scale with a lowered second degree that suggests going down. Interestingly, Felix Mendelssohn-Bartholdy uses this tune as a bass line under a fugue that constitutes the middle section of the first movement of his third organ sonata. Is it a bass line or a melody line in the bass? That is the question! Mendelssohn does not include it in the title. Mendelssohn composed the six organ sonatas, opus 65, for St. Paul’s Cathedral in London and its organist Thomas Attwood. The second movement is a quiet “religious adagio” typical of the composer.

Johann Baptist Joseph Maximilian Reger achieved early recognition as a pianist and later as a composer. He taught at the conservatory in Leipzig, Germany. Max Reger was an extraordinarily gifted musician. Although he composed in all major genres, only the organ works have found a place of permanence in the repertoire. The Introduction and Passacaglia in D Minor is a showcase for Reger’s mastery of counterpoint. It also shows his penchant for extreme dynamics, taking the music from full organ to the quietest pianissimo and back again.

About the Artist

Gregory Peterson is Professor of Music and College Organist at Luther College, Decorah, Iowa, where he teaches applied organ and church music. In addition, he serves as Cantor to the Luther Student Congregation and is the conductor of Luther Ringers, which he founded in 2008. From 2011 to 2017, he served as Head of the Luther Department of Music.

A respected leader in the field of church music for more than 30 years, Dr. Peterson was The Regina Holmen Fryxell and Patricia Shad Legee Endowed Chapel Organist at the 2014 Lutheran Summer Music Academy and Festival. He served the historic Old South Church in Boston, Massachusetts as Organist and Minister of Music from 1997-2005. At Old South, he directed the Old South Choir and Old South Ringers and performed regularly with the Old South Brass, Organ and Timpani Ensemble including the ever-popular annual First Night Concerts on New Year’s Eve. Prior to his appointment in Boston, he was Visiting Assistant Professor of Music and Christ Chapel Organist at Gustavus Adolphus College in St. Peter, Minnesota. He has also been a visiting professor at Pacific Lutheran University in Tacoma, Washington and served as music director for churches in Connecticut, Iowa, Minnesota and Washington. He currently serves on the Development Committee and as a Trustee of the Association of Lutheran Church Musicians and served two terms as President of ALCM (1997-2001). He has also served on the boards of several American Guild of Organists chapters.
Gregory Peterson is an internationally acclaimed recitalist, having performed in important venues including Independent Presbyterian Church, Birmingham, Alabama; Trinity Church, Boston; the Memorial Music Hall, Methuen, Massachusetts; the Basilica of Our Lady of Perpetual Help (Mission Church), Boston; Old West Church, Boston and New York City’s famed Riverside Church and Central Synagogue. European venues include Matthäuskirche, Berlin; the Berlin Cathedral; Gedächtniskirche Berlin; Helsinki’s Rock Church; St. Anne’s Church, Warsaw; St. Nicholas Church, Prague; St. Thomas Church, Leipzig; Uppsala Cathedral in Sweden and St. Augustine’s Church, Cardiff. He is featured on the critically acclaimed compact discs “Heroic Sounds,” recommended for “nice music superbly played” (Journal of the Association of Anglican Church Musicians) and “Dieterich Buxtehude: A 300th Anniversary Celebration,” noted for its “stylistic integrity, energy, strength, clarity, crisp articulation, clear phrasing and well-controlled rhythm” (The American Organist). His most recent releases are “Songs of Peace, Petition and Proclamation” and a Christmas disc, “Air with Joy Is Ringing.”

Gregory Peterson earned the BA degree in music at Luther College. He holds the MM degree from Yale University in the Institute of Sacred Music where he was Hugh Giles Scholar and received the Harry B. Jepson Memorial Scholarship. He holds the DMA degree in organ performance and pedagogy from the University of Iowa where was a Rahn Scholar and teaching assistant. He undertook additional study at the Summer Institute for French Organ Study and at the Gothenburg International Organ Academy in Sweden.

**About the Organ Builder**

Since the founding of the company in 1979, Paul Fritts & Co. Organ Builders has built forty two instruments. The firm 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 this period reached a very high level and sophistication, particularly when we study pipe making. Elegant speech combined with a full yet sweet and colorful tone captivates the listener. The research includes careful observations of the acoustical properties of the rooms in which they speak; a key aspect to consider as one evaluates the sound of an organ. These experiences, together with the collective 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. Recent installments included a seventy stop organ in the Basilica on the campus of The University of Notre Dame, Indiana. This is the firm’s largest instrument to date with four manuals and a highly decorated case that includes a Rückpositive case cantilevered from the gallery rail similar to the organ here at PLU.

The most recent installment was a two manual organ with thirty four stops for the First Presbyterian Church in Bloomington, Indiana.

There are currently seven 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 the largest organs to be assembled. This contributes greatly to professional and efficient installations.
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

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<thead>
<tr>
<th>Great</th>
<th>Positive</th>
<th>Swell</th>
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<tbody>
<tr>
<td>Praestant (Gis)</td>
<td>16’</td>
<td>Praestant (F)</td>
</tr>
<tr>
<td>Octave</td>
<td>8’</td>
<td>Gedackt</td>
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<tr>
<td>Rohrflöte</td>
<td>8’</td>
<td>Octave</td>
</tr>
<tr>
<td>Spielflöte</td>
<td>8’</td>
<td>Rohrflöte</td>
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<tr>
<td>Salicional</td>
<td>8’</td>
<td>Octave</td>
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<tr>
<td>Octave</td>
<td>4’</td>
<td>Waldflöte</td>
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<td>Spitzflöte</td>
<td>4’</td>
<td>Nasat</td>
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<tr>
<td>Quinte</td>
<td>2 2/3</td>
<td>Sesquialter</td>
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<tr>
<td>Octave</td>
<td>2’</td>
<td>Scharff</td>
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<tr>
<td>Cornet</td>
<td>V</td>
<td>Fagott</td>
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<tr>
<td>Mixture</td>
<td>V-VII</td>
<td>Trompete</td>
</tr>
<tr>
<td>Trompete</td>
<td>16’</td>
<td>Dulcian</td>
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<tr>
<td>Trompete</td>
<td>8’</td>
<td>Trompete</td>
</tr>
<tr>
<td>Baarpfeife</td>
<td>8’</td>
<td>Voix Humaine</td>
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</tbody>
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Pedal

| Subbaß   | 32’       | Praestant | 16’ |
| Subbaß   | 16’       | Octave    | 8’  |
| Gedackt  | 8’        | Octave    | 4’  |
| Nachthorn| 2’        | Mixture   | V-VII|

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.

Save The Dates for the 2018-2019 Richard D. Moe Organ Series
Lagerquist Concert Hall, Mary Baker Russell Music Building
Pacific Lutheran University

September 16, 2018
October 21, 2018
March 3, 2019
April 7, 2019
Sundays at 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.
Spring Events
at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY
4 February, 3pm
WSMTA 4-Piano Benefit Concert, free admission
10 Saturday, 8pm
Artist Series: Jason Gilliam, Euphonium
23 Friday, 8pm
Showcase Concert, free admission
27 Tuesday, 8pm
Regency Series: Camas Wind Quintet
28 Wednesday, 8pm
Regency Series: Regency Jazz Ensemble

MARCH
1 Thursday, 8pm
Artist Series: Heather Lanners, piano
4 Sunday, 3pm
Richard D. Moe Organ Recital Series: Iain Quinn, Organist.
Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
4 Sunday, 5:30pm
Mu Phi Epsilon Scholarship Concert, free admission
7 Wednesday, 8pm
Regency Series: Regency Voices
10 Saturday, 1pm
Guitar Orchestra and Ensemble, free admission
10 Saturday, 6pm
Artist Series: Guitar Faculty
11 Sunday, 3pm
University Wind Ensemble
18 Sunday, 3pm
Choral Union. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
18 Sunday, 4:30pm
Jill Felber Flute Masterclass. Jennie Lee Hansen Recital Hall, free admission
19 Monday, 8pm
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
20 Tuesday, 8pm
University Symphony Orchestra: Student Showcase
21 Wednesday, 5:30pm
Eliassen, trumpet & Isayevskaya, piano Masterclass. Jennie Lee Hansen Recital Hall, free admission
21 Wednesday, 8pm
Artist Series: Eliassen, trumpet & Isayevskaya, piano, free admission
22 Thursday, 8pm
Keyboard Students, free admission

APRIL
7 Saturday, 8pm
Regency Series: Regency String Quartet, Jennie Lee Hansen Recital Hall
8 Sunday, 3pm
Richard D. Moe Organ Recital Series: Gregory Peterson, Organist.
Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under
13 Friday, 3:40pm
Regency Series: Lyric Brass Quintet
17 Tuesday, 8pm
Spanish Piano Festival, free admission
18 Wednesday, 8pm
Choir of the West
19 Thursday, 6:30pm
PLUTonic/HERMonic, MBR Amphitheater, free admission
22 Sunday, 3pm
Artist Series: Malick Folk Performers. Eastvold Auditorium, Karen Hille Phillips Center, free admission

APRIL, Cont.
24 Tuesday, 8pm
University Singers and University Men’s Chorus, free admission
25 Wednesday, 6:30pm
Artist Series: Brahms and Beyond
27 Friday, 7:30pm and 28 Saturday, 7:30pm
Opera Scenes. Eastvold Auditorium, Karen Hille Phillips Center

MAY
1 Tuesday, 5pm
Saxophone Quartets and Jazz Combos, AUC Cave, free admission
1 Tuesday, 8pm
University Chorale
5 Saturday, 3pm
Music for Flute and Harp Ensemble, free admission
5 Tuesday, 5pm
University Symphony Orchestra
8 Tuesday, 8pm
Guitar Orchestra and Ensemble, free admission
11 Friday, 8pm
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
12 Saturday, 3pm
Woodwind Students, free admission
12 Saturday, 4:30pm
Brass Students, free admission
13 Sunday, 3pm
University Wind Ensemble
15 Tuesday, 6pm
Chamber Music Kaleidoscope, free admission
15 Tuesday, 8pm
String Kaleidoscope, free admission
16 Wednesday, 8pm
University Concert Band, free admission
17 Thursday, 8pm
University Wind Ensemble
18 Friday, 8pm
Forestine Wise Monsen Scholarship Recital, free admission
19 Saturday, 1pm
South Sound Saxophone Ensemble, free admission
20 Sunday, 3pm
Composers Forum, free admission
20 Sunday, 5:30pm
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

To Order Tickets:
On Campus: PLU Concierge Desk (253/535-7411)
At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE
All ticket sales are final - no refunds
MUSIC EVENT TICKET PRICES: $10 GENERAL, $5 SENIOR CITIZENS (60+); MILITARY & PLU ALUMNI, FREE TO PLU COMMUNITY, STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
http://www.plu.edu/music/calendar/ (updated April 2, 2018)