

Richard D. Moe Organ Recital Series

**Bruce Neswick, Organist**

Sunday, October 20, 2019 at 3pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication / Department of Music presents

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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**

- Pièce d'Orgue, BWV 572..... J. S. Bach (1685-1750)**
- Partita on *Jesu, Meine Freude* .....Johann Gottfried Walther (1684-1748)**
- Praeludium in C Major, BuxWV 136..... Dietrich Buxtehude (1637-1707)**
- Variations on *Lobe den Herren* .....David P. Dahl (b. 1934)**  
*in six movements*
- “In paradisum” .....Jean Langlais (1907-1991)**  
*from Triptyque Grégorien*
- Archangel Suite .....Craig Phillips (b. 1961)**  
*Michael, “...there was war in heaven. Michael and his angels fought against the dragon,” Revelation 12:7*  
*Gabriel, “Messenger of God – messenger of the Annunciation”*  
*Raphael, “It is God who heals – Archangel of healing”*  
*Uriel, “God is my light – Archangel of light”*
- Prelude and Fugue in E-flat Major, op. 99, no. 3..... Camille Saint-Saëns (1835-1921)**
- Improvisation on a submitted theme**

## Program Notes

**J. S. Bach** is arguably the greatest composer of all time...at least in the opinion of Anthony Tommasini, *New York Times* music critic. Back in 2011, Tommasini famously unfolded his list of the top ten composers over ten weeks, ending with Bach in the number one spot. Every organist in the land went wild that day. I mean, who could imagine that a lowly church organist-choirmaster in a moderate-sized German city, coping with a large family and demands on his time that would make even the most adept multi-taskers among us quake in their work boots – who could imagine that such a man would rise to dominate our musical lives and to inhabit our conscious and unconscious selves with such overwhelming beauty and architectural power?

From October 2016 through September 2018, my former assistant at Trinity Cathedral, Chris Lynch, and I played the complete free (i.e., not based on pre-existing melody) works of Bach, offered as the closing voluntaries on each of those Sundays. *Pièce d'Orgue*, a relatively early work that owes its inspiration to the French Baroque style of writing for the keyboards, began and ended the series. In three clearly defined sections, the weighty central *Gravement* exhibits its indebtedness to the French style through its thick, five-voice texture (typical of the *Plein Jeu* – or full chorus – style of Bach's contemporaries in France), extensive deployment of double – and sometimes triple – harmonic suspensions, its deceptive cadences (those sneaky French!) and its heavy reliance on chromatic tension (a fancy way of describing notes that emerge outside the prevailing key). On either side of this monumental *Gravement* are leaner and meaner sections (titled, respectively, *Très vite* and *Lentement*) that seem to blend together elements of the North German organ toccata style and French harpsichord fantasy style. As always, Bach, the Great Internationalist, pulls it off seamlessly.

Second cousin of J.S. Bach and fellow organist-composer, **J.G. Walther** was, from 1707 onwards, the city organist of Weimar. There he taught Prince Johann Ernst and produced a monumental dictionary of music called *Musicalisches Lexicon*. He also composed dozens of organ works, including several Italian and German concerto transcriptions, some free works and over a hundred pieces based on Lutheran chorales. Within this latter category, his set of variations Johann Crüger's simple yet eloquent melody for "Jesu, meine Freude" is among his most popular; it is a veritable compendium of Baroque variation techniques for the keyboard.

This past season, my current assistant, David Boeckh, and I played all the organ free works of the great North German master **Dietrich Buxtehude**, and the second piece in our survey was this *Praeludium in C*, a bright work, brimming with melodic motifs and rhythmic patterns suited to this happy key. The opening begins with a flourish based on a double scale, the momentum of which helps to fill out the ensuing harmonic progressions. Flourish gives way to a repeated-note fugal passage, very typical of this composer and never straying far from the home key. Eventually morphing into a short improvisatory passage containing some mild chromatic (or out-of-the-key) flavoring, a strong resolution allows for a big breath before the final two fugal passages, which are separated by yet another brief improvisatory riff. The final fugal interlude transitions into the very last section of the piece, a manuals-only rush to the end paying homage to the harpsichord writing of the era.

My college organ professor, **David Dahl**, had and continues to have a great deal of influence over the direction of my life and career. One of his many gifts as a performer and a teacher is as an improviser, and I well remember the sensitive and encouraging way in which he played hymns for our daily chapel services at Pacific Lutheran University. In the last twenty years or so, David has turned his attention increasingly to writing down his musical thoughts and has had great success in publishing many of his organ and choral works. His short set of variations on the great German chorale *Lobe den Herren* was commissioned by Mark Brombaugh and Kathryn Nichols (the current musicians at Christ Church Episcopal, here in Tacoma) to honor Mark's brother and sister-in-law, John and Christa Brombaugh, on the occasion of their 50<sup>th</sup> wedding anniversary in 2011.

Student of Marcel Dupré, Paul Dukas and Charles Tournemire, **Jean Langlais** became the organist of Sainte-Clotilde in 1944, following in the footsteps of César Franck and Tournemire and remaining there until three years before his death. From that exalted perch, Langlais carved out an important niche in the French organ world, writing highly idiomatic and expressive music, imbued as it is with the melodic suppleness and harmonic implications of plainchant. *In paradisum* is the final chant at a Requiem Eucharist, and it has been a source of inspiration for composers through the centuries.

**Craig Phillips** is the Director of Music at All Saints' Episcopal Church, Beverly Hills, California. A distinguished alumnus of the Eastman School of Music, Phillips is one of the most widely-performed composers on the American church scene today. I was privileged to give the first performance of his *Archangel Suite* for a Michaelmas hymn festival that served as the final dedicatory event of the then-new Taylor and Boody organ at St. Michael's Episcopal Church, Bel Air, Virginia.

**Camille Saint-Saëns**, known to most music lovers for his colorful orchestral writing, was also the organist of the Parisian church of La Madeleine and an organ improvisateur of great repute. In his *Prelude and Fugue in E-flat Major*, the toccata-like flair of the *Prelude* notwithstanding, he strikes a harmonic, melodic and structural pose of considerable restraint – a restraint typical of the anti-Impressionists clustered together in the French music academies.

## **About the Performer**

**Bruce Neswick** is the Canon for Music at Trinity Episcopal Cathedral, Portland, Oregon. Prior to coming to Oregon, he served as Associate Professor of Music in Organ and Sacred Music at the Jacobs School of Music at Indiana University and Assistant Organist of St. Francis in the Fields Episcopal Church, Louisville, Kentucky. Before moving to Indiana, he was the Director of Music at the Cathedral of St. John the Divine in New York City, where he directed the Cathedral Choir of Girls, Boys and Adults and had oversight of the musical life of that historic cathedral.

Active in the field of church music, Mr. Neswick holds the fellowship degree from the Royal School of Church Music, for whom he has conducted several courses for boy and girl choristers. He has served on the faculties of and performed for several church music conferences, including Master Schola, the Mississippi Conference, the Association of Anglican Musicians, Westminster Choir College Summer Session, the Montreat and Westminster Conferences of the Presbyterian Association of Musicians, the Disciples of Christ Musicians, the Conference of Lutheran Church Musicians, the Sewanee Church Music Conference, Organ Alive! and the Evergreen Conference. In recent years, he has performed at St. Florian Abbey, in Austria, as part of the annual BrucknerFest; at the Eastman Rochester Organ Initiative conference; and at the Yale Organ Week.

Mr. Neswick has been commissioned to compose for dozens of performers and churches throughout the United States, and his organ and choral music is published by Paraclete, Augsburg-Fortress, Selah, Vivace, Hope, Plymouth and St. James' presses. Mr. Neswick's skill at improvisation garnered him three first prizes from the 1989 San Anselmo Organ Festival; the 1990 American Guild of Organists' national convention in Boston; and the 1992 Rochette Concours at the Conservatoire de Musique in Geneva, Switzerland.

A graduate of Pacific Lutheran University and of the Yale School of Music and Institute of Sacred Music, Mr. Neswick's teachers have included Robert Baker, David Dahl, Gerre Hancock, Margaret Irwin-Brandon and Lionel Rogg. A Fellow of the American Guild of Organists, Mr. Neswick has served the Guild in many capacities, including chapter dean, regional convention chair, regional education coordinator, member of the national nominating committee and member of the national improvisation competition committee. He was recently awarded an honorary doctorate from the University of the South, Sewanee, Tennessee.

As a recitalist, Mr. Neswick has performed extensively throughout the United States and Europe and has been a frequent performer at national and regional conventions of the American Guild of Organists. In 1994, he played the opening convocation for the national AGO convention held in Dallas, Texas, and he was a featured artist at the national AGO conventions in Seattle (in 2000), Washington, DC (in 2010) and Boston (in 2014). Mr. Neswick is represented by Phillip Truckenbrod 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.

### ***Want to skip the line at the door?***

Tickets are available for purchase online up to two hours prior to each ticketed performance.

Visit [www.plu.edu/music/calendar](http://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](http://www.eventbrite.com).

The Campus Concierge can also be reached by calling 253-535-7411 for phone sales.

**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'
				Schalmei	4'
<b>Pedal</b>					
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](http://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](http://www.plu.edu/organ).

**2019-2020 Richard D. Moe Organ Recital Series**  
 Lagerquist Concert Hall, Mary Baker Russell Music Building  
 Pacific Lutheran University

Paul Tegels, Sunday, September 22, 2019, 3pm  
 Bruce Neswick, Sunday, October 20, 2019, 3pm  
 Erica Johnson, Sunday, March 1, 2020, 3pm  
 Zhen Piao, Sunday, April 5, 2020, 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](mailto:organ@plu.edu) with the subject line "Subscribe." You will receive a reminder email with program and artist information before each concert.

# Fall Events

at Pacific Lutheran University

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

## SEPTEMBER

- 15 Sunday, 3pm**  
Regency Series: Regency Jazz Ensemble
- 22 Sunday, 3pm**  
Richard D. Moe Organ Recital Series: Paul Tegels, University Organist  
Tickets: \$17 general admission; \$10 Senior Citizen (60+), Military, Alumni, PLU Community; \$5 PLU students & 18 and under
- 29 Sunday, 3pm**  
Artist Series: Early Music Concert

## OCTOBER

- 5 Saturday, 8pm**  
Regency Series: Regency Voices
- 6 Sunday, 3pm**  
Artist Series: Erik Steighner, Saxophone
- 8 Tuesday, 8pm**  
University Symphony Orchestra
- 11 Friday, 12pm**  
Orchestra Festival concert, free admission
- 12 Saturday, 5pm**  
Artist Series: Jason Gilliam, Euphonium
- 13 Sunday, 3pm**  
University Wind Ensemble
- 13 Sunday, 8pm**  
Regency Series: Regency String Trio. Jennie Lee Hansen Recital Hall
- 20 Sunday, 3pm**  
Richard D. Moe Organ Recital Series: Bruce Neswick, Organist.  
Tickets: \$17 general admission; \$10 Senior Citizen (60+), Military, Alumni, PLU Community; \$5 PLU students & 18 and under
- 22 Tuesday and 23 Wednesday, 8pm**  
Choral Concert
- 27 Sunday, 5pm**  
Regency Series: Lyric Brass Quintet

## NOVEMBER

- 2 Saturday, 1pm**  
Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall
- 5 Tuesday, 8pm**  
University Symphony Orchestra
- 6 Wednesday, 8pm**  
Music of Norway: Knut Vaage & the Valen Piano Trio. Scandinavian Cultural Center, Anderson University Center, free admission
- 8 Friday, 8pm**  
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 9 Saturday, 3pm**  
PLUtonic/HERmonic. Eastvold Auditorium, Karen Hille Phillips Center
- 9 Saturday, 8pm**  
Choral Union. Tickets: \$17 general admission; \$10 Senior Citizen (60+), Military, Alumni, PLU Community; \$5 PLU students & 18 and under
- 14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 3pm**  
Leoš Janáček's *The Cunning Little Vixen*. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: \$17 general admission; \$10 Senior Citizen (60+), Military, Alumni, PLU Community; \$5 PLU students & 18 and under
- 21 Thursday, 8pm**  
Keyboard Students Recital, free admission
- 22 Friday, 8pm**  
Steel Band & Percussion Ensembles, free admission
- 23 Saturday, 3pm**  
Woodwind Students Recital, free admission
- 23 Saturday, 4:30pm**  
Brass Students Recital, free admission
- 23 Saturday, 4:30pm**  
Brass Students Recital, free admission

## NOVEMBER, Cont.

- 23 Saturday, 4:30pm**  
Brass Students Recital, free admission
- 24 Sunday, 3pm**  
University Wind Ensemble
- 24 Sunday, 8pm**  
Guitar Orchestra and Ensemble, free admission

## DECEMBER

### *O Nata Lux, A PLU Christmas Concert*

Tickets go on sale Monday, November 4

Saturday, December 7, at 8pm - Lagerquist Concert Hall  
Sunday, December 8, at 2pm - Lagerquist Concert Hall  
Monday, December 9, at 7:30pm - Benaroya Hall, Seattle  
Saturday, December 14, at 8pm - Lagerquist Concert Hall  
Sunday, December 15, at 2pm - Lagerquist Concert Hall

- 3 Tuesday, 5:30pm**  
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 6 Friday, 8pm**  
Piano Ensemble, free admission
- 7 Saturday, 12pm**  
Sølvvinden Flute Ensemble, free admission
- 8 Sunday, 7pm**  
PLU Ringers. Trinity Lutheran Church, free admission
- 10 Tuesday, 6pm**  
Chamber Music Kaleidoscope, free admission
- 10 Tuesday, 8pm**  
String Kaleidoscope, free admission
- 11 Wednesday, 8pm**  
University Concert Band, free admission
- 12 Thursday, 8pm**  
Sounds of Christmas, featuring the University Singers and Knights Chorus
- 15 Sunday, 5:30pm**  
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 15 Sunday, 8pm**  
Composers Forum, free admission
- 17 Tuesday, 5pm**  
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission

## JANUARY

- 11 Saturday, 5 and 6:30pm**  
Northwest High School Honor Band, free admission
- 20 Sunday, 5pm**  
PLU Honor Orchestra for Strings, free admission

### To Order Tickets:

On Line: <http://www.eventbrite.com/o/pacific-lutheran-university-8233304504>  
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, & PLU COMMUNITY; FREE TO PLU 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 October 10, 2019)