

Richard D. Moe Organ Recital Series

**Mark Brombaugh, Organist**

Sunday, February 13, 2022 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.

**Masks must be worn at all times while indoors and for the duration of the performance.**  
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

- Praeludium in G Minor, BuxWV 148** ..... Dieterich Buxtehude (1637-1707)
- Chorale Fantasia** ..... Johann Adam Reincken (1643-1722)  
*An Wasserflüssen Babylon (By the Waters of Babylon – Psalm 137)*
- Sonata No. 2 in C Minor, BWV 526** ..... J. S. Bach (1685-1750)  
*Vivace – Largo – Allegro*
- Variations on a Folk Song** ..... Florence Price (1887-1953)  
*Peter, Go Ring Dem Bells (Theme and ten variations)*
- Sortie** ..... Percy W. Whitlock (1903-1946)  
*from Seven Sketches on Verses from the Psalms*

## Program Notes

The first three composers were known to one another. Buxtehude and Reincken, though working as organists in cities thirty-five miles apart, were friends and appear together in a 1674 painting by Johannes Voorhout. Bach traveled over two hundred miles to Lübeck in 1705 to observe Buxtehude at work, overstaying his planned leave of absence from his church by four months! On a visit to Hamburg in 1720, Bach improvised on the chorale *An Wasserflüssen Babylon* for nearly one-half hour on the organ at Reincken's church. Afterward Reincken commented, "I thought this art was dead, but I see that it survives in you."

**Dieterich Buxtehude's** *Praeludium in G Minor* follows the multi-section form of most of the composer's preludia and toccatas: toccata – fugue – interlude – fugue – interlude – ciaccona. This structure encourages a colorful use of the organ's stops, including the dramatic Posaune 32', with its deep rumble, in the opening toccata and closing ciaccona, with its repeated eight-note theme. The ciaccona theme, derived from the end of the second fugue, appears a total of fourteen times.

**Johann Adam Reincken** studied with Heinrich Scheidemann, and succeeded Scheidemann at St. Catharine's church in Hamburg in 1663, holding that position until his death in 1722. His chorale fantasia on *An Wasserflüssen Babylon* is the longest chorale fantasia from this time and perhaps the most expressive and dramatic. Reincken treats each of the chorale's ten phrases differently. There are florid figurations that move from the top to the bottom of the keyboard, passages of mournful weeping, and several extended echo sections, all exploiting the great tonal range of the north German-style organ, including the colorful reed stops.

**J. S. Bach's** six trio sonatas for two keyboards and obligato pedal are the most elaborate group of such pieces from the Baroque era. Bach takes the standard instrumental trio sonata form and applies it to the keyboard, with the upper two voices played by the hands, and the bass line played by the feet. Each sonata is in three movements, fast-slow-fast. In the first movement of *Sonata No. 2* two themes alternate, the two equal upper voices supported by an independent bass line. The second movement is an elegant largo in the relative major key. The closing movement is fugal, with two contrasting subjects, the first subject also appearing in the bass on the pedals.

**Florence Price** was the first African-American female composer to be given national recognition. Born in Little Rock, Arkansas, she was educated at the New England Conservatory of Music and lived most of her adult life in Chicago. She was well-known as concert pianist, organist, teacher and composer, writing chamber works, art songs, piano and organ music and instrumental music, including symphonic works. Among her organ works, only the *Variations on a Folk Song* was based on a spiritual. The melody moves among the voices from variation to variation surrounded by inventive figural accompaniments and is treated in canon in one variation. The penultimate variation begins with quite dissonant and chromatic harmonies in the minor mode before returning to the major mode, leading to a final, brilliant toccata clearly influenced by French organ music of the time.

In his short life, English organist and composer **Percy Whitlock** delighted audiences at the Bournemouth Pavilion Theater in the 1930's and '40's, playing everything from popular tunes through light classics to the great monuments of the organ literature. His well-crafted compositions are characterized by their charming melodies, rich harmonies and facile use of the organ's tonal resources. The *Sortie* opens with a toccata figuration that accompanies the main theme. A calmer middle section develops the theme before the toccata figuration returns, leading to a grand crescendo to the end of the piece.

Mark A. Brombaugh, February 2022

## **About the Performer**

**Mark Brombaugh** is Co-Director of Music Ministries at Christ Episcopal Church, Tacoma, a position he shares with his wife, the Rev. Kathryn Nichols. From 1992-2008 he was Director of Music and Organist at the United Church on the Green (UCC), New Haven, Connecticut. Before assuming this position he was a faculty member in organ, harpsichord and church music at the University of Oregon, Westminster Choir College and the University of Illinois, and had served churches in several states. At Westminster Choir College he was also Acting Head of the Church Music Department. He holds degrees from Oberlin College, the University of Louisville, and Yale University.

Dr. Brombaugh's concert appearances as organist and harpsichordist have taken him throughout the United States. As a clinician he has led workshops and masterclasses for the American Guild of Organists, Presbyterian Association of Musicians and the Hymn Society of America. He served as Curator of Organs at Westminster Choir College and as consultant for numerous churches. Dr. Brombaugh is past national secretary of the Organ Historical Society.

## **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 until the start of each ticketed performance.

Visit <https://calendar.plu.edu/department/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).

**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](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).

**2021-2022 Richard D. Moe Organ Recital Series**  
 Lagerquist Concert Hall, Mary Baker Russell Music Building  
 Pacific Lutheran University

Dana Robinson, Sunday, September 19, 2021, 3pm  
 Wyatt Smith, Sunday, November 14, 2021, 3pm  
 Mark Brombaugh, Sunday, February 13, 2022, 3pm  
 Paul Tegels, Sunday, April 24, 2022, 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.

# 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

#### 6 Sunday, 3pm

Benefit Concert for ORS of Tacoma, free admission (donation suggested)

#### 13 Sunday, 3pm

Richard D. Moe Organ Recital Series: Mark Brombaugh, Organist  
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

#### 15 Tuesday, 8pm

PLU Student Showcase, an AMP fundraising event. Free admission, \$5 suggested donation

#### 16 Wednesday, 8pm

Artist Series: Sheely Alves, Voice; Cassio Vianna, Piano & Wagner Trindade, Bass, free admission

#### 20 Sunday, 3pm

Artist Series: Erik Steighner, Saxophone with Oksana Ejokina, Piano, free admission

### MARCH

#### 15 Tuesday, 8pm

University Symphony Orchestra: Student Showcase

#### 18 Friday, 12pm

Artist Series: Bradley Howard, Tenor with Lee Thompson, Piano, free admission

#### 19 Saturday, 1pm

Guitar Orchestra & Guitar Ensemble, free admission

#### 19 Saturday, 5pm

Artist Series: Guitar Faculty Recital

#### 19 Saturday, 8pm

Choral Union. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

#### 20 Sunday, 3pm

University Wind Ensemble

#### 21 Tuesday, 8pm

University Jazz Ensemble with Guest Artist Greg Gisbert, Trumpet  
Eastvold Auditorium, Karen Hille Phillips Center

#### 24 Thursday, 8pm

Keyboard Students Recital, free admission

#### 27 Sunday, 5pm

PLU Honor Orchestra for Strings, free admission

### APRIL

#### 2 Saturday, 5 and 6:30pm

Northwest High School Honor Band, free admission

#### 5 Tuesday, 8pm

Golden West Winds, free admission

#### 6 Wednesday, 8pm

Artist Series: Jennifer Rhyne, Flute

#### 12 Tuesday, 8pm

University Symphony Orchestra: KammerMusikeren

#### 20 Wednesday, 8pm

Keyboard Students Recital, free admission

#### 24 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

#### 24 Sunday, 8pm

Artist Series: The Goldberg Variations by J. S. Bach, free admission

#### 28 Thursday, 8pm

University Chorale

#### 30 Saturday, 1pm

PLUtonic/Gold Rush, MBR Amphitheater, free admission

#### 30 Saturday, 5pm

University Singers & Knights Chorus, free admission

### MAY

#### 1 Sunday, 12pm

Sølvvinden Flute Ensemble, free admission

### MAY, Cont.

#### 1 Sunday, 5:30pm

Second City Chamber Series: Viennese Finesse. Tickets: \$30, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website: [www.schamberseries.org](http://www.schamberseries.org)

#### 1 Sunday, 8pm

Viennese Piano Masterclass, free admission

#### 3 Tuesday, 5:30pm

Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

#### 3 Tuesday, 8pm

Choir of the West

#### 6 Friday, 1pm

Pierre Vallet Voice Masterclass, free admission

#### 6 Friday, 8pm

Steel Band & Percussion Ensemble, free admission

#### 7 Saturday, 8pm

PLU Ringers

#### 8 Sunday, 3pm

Woodwind Students Recital, free admission

#### 8 Sunday, 4:30pm

Brass Students Recital, free admission

#### 10 Tuesday, 8pm

University Symphony Orchestra

#### 12 Thursday, 8pm

Keyboard Students Recital, free admission

#### 14 Saturday, 3pm

Piano Ensemble, free admission

#### 14 Saturday, 8pm

Guitar Orchestra & Guitar Ensemble, free admission

#### 15 Sunday, 3pm

University Wind Ensemble

#### 17 Tuesday, 6pm

Chamber Music Kaleidoscope, free admission

#### 17 Tuesday, 8pm

String Kaleidoscope, free admission

#### 18 Wednesday, 8pm

University Concert Band, free admission

#### 19 Thursday, 8pm

University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

#### 20 Friday and 21 Saturday

Opera Scenes. Eastvold Auditorium, Karen Hille Phillips Center.

#### 22 Sunday, 3pm

Composers Forum, free admission

#### 22 Sunday, 5:30pm

Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

### JUNE

#### 25 Thursday, 8pm

Choral Union Tour Preview Concert. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

#### To Order Tickets:

On Line: [www.plu.edu/music/tickets](http://www.plu.edu/music/tickets)

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.

[www.plu.edu/music/calendar](http://www.plu.edu/music/calendar) (updated February 7, 2022)