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 praeludia and toccatas: toccata – fugue – interlude – fugue – interlude – ciaconna. 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 ciaconna, with its repeated eight-note theme. The ciaconna 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 obbligato 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/departments/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.
**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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<tr>
<td>Praestant (Gis) 16’</td>
<td>Praestant (F) 8’</td>
<td>Quintadena 16’</td>
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<tr>
<td>Octave 8’</td>
<td>Gedackt 8’</td>
<td>Principal 8’</td>
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<tr>
<td>Rohrlöte 8’</td>
<td>Octave 4’</td>
<td>Bourdon 8’</td>
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<tr>
<td>Spielflöte 8’</td>
<td>Rohrlöte 4’</td>
<td>Viole de Gambe 8’</td>
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<td>Salicional 8’</td>
<td>Octave 2’</td>
<td>Voix Celeste (c’’) 8’</td>
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<td>Octave 4’</td>
<td>Waldflöte 2’</td>
<td>Octave 4’</td>
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<tr>
<td>Spitzflöte 4’</td>
<td>Nasat 1 1/3’</td>
<td>Koppelflöte 4’</td>
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<tr>
<td>Quinte 2 2/3’</td>
<td>Sesquialter II</td>
<td>Nasard 2 2/3’</td>
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<tr>
<td>Octave 2’</td>
<td>Scharff IV-VII</td>
<td>Gemshorn 2’</td>
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<tr>
<td>Cornet V</td>
<td>Fagott 16’</td>
<td>Tierce 1 3/5’</td>
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<td>Mixture V-VII</td>
<td>Trompete 8’</td>
<td>Mixture V-VII</td>
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<tr>
<td>Trompete 16’</td>
<td>Dulcian 8’</td>
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<td>Trompete 8’</td>
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<td>Hautbois 8’</td>
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<td>Baarpfeife 8’</td>
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<td>Voix Humaine 8’</td>
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<tr>
<td>Subbaß 32’</td>
<td>Praestant 16’</td>
<td>Posaune 32’</td>
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<td>Subbaß 16’</td>
<td>Octave 8’</td>
<td>Posaune 16’</td>
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<td>Gedackt 8’</td>
<td>Octave 4’</td>
<td>Trompete 8’</td>
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<tr>
<td>Nachthorn 2’</td>
<td>Mixture V-VII</td>
<td>Trompete 4’</td>
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**Pedal**

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<td>Subbaß 32’</td>
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<td>Mixture V-VII</td>
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<tr>
<td>Cornett 2’</td>
<td>Trompete 4’</td>
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**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

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.

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**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 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, 6pm
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.scchamberseries.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 Valler 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
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 (updated February 7, 2022)