

Richard D. Moe Organ Recital Series

**Paul Tegels, University Organist**

Sunday, April 24, 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.

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

- Fantasy and Fugue in C Minor, BWV 537** ..... **J. S. Bach (1685-1750)**
- An Wasserflüssen Babylon, BWV 653b** ..... **J. S. Bach**
- Sonata No. 3**.....**Felix Mendelssohn (1809-1847)**  
*Con moto maestoso*  
*Andante tranquillo*
- Betrübet ist zu dieser Frist**..... **Heinrich Scheidemann (1595-1663)**
- Rondo in D Major, K. Anh. 184**..... **W. A. Mozart (1756-1791)**  
*Jennifer Rhyne, flute*
- Choral No. 2 in B Minor**.....**César Franck (1822-1890)**
- Tocatta and Fugue in D Minor, BWV 565** ..... **J. S. Bach**

## Program Notes

"Playing Favorites":

- 1) To give preferable treatment to someone or something one likes or favors more than others.
- 2) Play your favorite organ music.

It was harder than initially thought to come up with a program of 'favorite' organ music, and it could have been much longer than what it is now; but here it is.

We start with the lowest note on the organ, a low 'C' in the pedal, in the *Fantasy and Fugue in C Minor*, a mournful, soulful, fantasy, followed by a grand double fugue.

The chorale prelude *An Wasserflüssen Babylon* (By the Waters of Babylon) is a beautiful setting of the chorale melody, in ornamented fashion in the soprano line, accompanied in strict four part counterpoint: two voices in the left hand and two voices in the pedal.

Felix Mendelssohn combines several musical ideas in his *Sonata No. 3*: it starts off with a majestic 'processional' movement, followed by a bold fugue with the odd head-motive which includes a tritone: [E-F-D-G sharp]. In the pedal Mendelssohn quotes the German chorale "Aus tiefer Not" (Out of the depths, a text based on Psalm 130). At the end of the fugue, he returns to the same processional, and closes the piece with a soft and more meditative "Andante tranquillo".

Scheidemann's three variations on a folk song, *Betrübet ist zu dieser Frist*, show off the typical figurations and passage work, so characteristic of his time and his style.

Collaborative performance is one of the favorite ways of music making, and as an organist one doesn't get to do it as often as most other instrumentalists get to do. So, it is with great pleasure to welcome Jennifer Rhyne to the organ loft for this performance of the *Rondo in D Major* by Mozart.

César Franck wrote his *Three Chorals* towards the end of his life, and they were published posthumously. The second of the three, performed this afternoon, is in the form of a large-scale passacaglia, a composition that keeps repeating a theme, often in the bass line.

The famous *Tocatta and Fugue in D Minor* by Bach doesn't need an introduction. In the numerous organ demonstrations that I've done over the years, I often end with the *Tocatta*. Because of time constraints, it is never possible to play the fugue. So, for all those listeners who have only heard the *Tocatta*, here is the *Tocatta* with the Fugue included.

## About the Performers

**Paul Tegels**, a native of the Netherlands, is Associate Professor of Music, and serves as University Organist at PLU. He received his Doctor of Musical Arts Degree in organ performance and pedagogy and his Master of Arts Degree in choral conducting from the University of Iowa, where he studied organ with Delores Bruch, and choral conducting with William Hatcher. Other degrees and awards include the Artist Diploma and the Master of Music Degree in organ performance from the New England Conservatory in Boston where he studied with Yuko Hayashi and William Porter. He is the recipient of a Fulbright Scholarship from the Netherlands-America Commission for Educational Exchange. He holds teaching and performance degrees from the Stedelijk Conservatorium in Arnhem, The Netherlands, where he studied organ with Bert Matter and harpsichord with Cees Rosenhart. He has done extensive research on the organ and harpsichord concertos of Franz Joseph Haydn, and has played the first American performance of the Haydn *Organ Concerto in D, Hoboken XVIII-2*, of which he has prepared a performance edition. He has published several arrangements for four-hand organ. He is past dean of the Tacoma Chapter of the American Guild of Organists, and is past president of the Westfield Center for Keyboard Studies. Prior to his appointment at PLU, he taught at Bethany College in Lindsborg, KS. Paul Tegels has performed extensively in solo and ensemble concerts in the United States, Europe, Japan, and New Zealand. He has performed at National Conventions of the Organ Historical Society, and has played some of the most significant organs in the US. As a lecturer, he has presented numerous programs at chapter meetings of the American Guild of Organists, and at other conventions. He also performs frequently in duet concerts with University of Illinois professor of organ, Dana Robinson.

**Jennifer Rhyne** serves as Associate Professor of Flute and Music Theory at Pacific Lutheran University where she also directs the Sølrvinden Flute Ensemble. Before joining the faculty of PLU, Rhyne taught at Fort Hays State University in Kansas. The North Carolina native holds degrees in flute performance and in neuroscience from Oberlin College and Conservatory of Music, as well as degrees in Flute Performance from the University of Michigan and Stony Brook University. She pursued non-degree studies at the École Normale de Musique in Paris. Her teachers include Kathleen Chastain, Michel Debost, Lorna McGhee, Carol Wincenc and Pierre-Yves Artaud. She has won prizes in competitions sponsored by the National Flute Association, the Texas Flute Society, the Albuquerque Flute Association, and the Washington, DC Flute Society and has performed at Carnegie Hall and Madison Square Garden in New York. She holds the positions of Second Flute with Symphony Tacoma and Principal Flute with Vashon Opera, and appears regularly with area ensembles including Northwest Sinfonietta, Lyric Opera Northwest, the Blessed Sacrament Baroque Orchestra, and on programs such as the Walla Walla Chamber Music Series, the Second City Chamber Music Series, and at the Icicle Creek Center for the Arts. She has been a recipient of performance and research grants from the National Endowment for the Arts, the State of Iowa, the PLU School of Arts and Communication, and PLU's Benson-Starkovich Faculty Development Grant. A dedicated pedagogue, her articles have been published in *School Band and Orchestra Magazine* and *Flute Talk*, and she has been a featured lecturer and masterclass clinician at the National Flute Association Convention, Kansas Music Educators Convention, the University of Oregon, Cornish College of the Arts, Ohio University, Portland State University, Western Kentucky University, and Columbus State University in Georgia as well as a frequent adjudicator for contests in the Northwest. Her article "Discovering Muczynski's Unknown Gem" was published in 2019 in *The Flutist Quarterly*. She served as the Assistant Program Chair for the 2017 National Flute Association's Convention. Her sabbatical research during the 2021 fall semester on collegiate-level eurhythmics (movement paired with music to improve rhythm, phrasing, and musicality) took her to the Cleveland Institute of Music and Carnegie Mellon University to observe classes taught by master teachers in the subject. Dr. Rhyne's students have won prizes in competitions sponsored by PLU, the Coeur d'Alene Symphony, the Tacoma Philharmonic, the Washington Music Educators Association, and the National Flute Association. She enjoys performing a wide variety of music from all genres and eras, including historically-informed performances of early music on a one-keyed wooden flute as well as performances of avant-garde contemporary solo and chamber works.

### **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](http://www.eventbrite.com).



# 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
- 25 Friday, 11am**  
Pallavi Mahidhara Piano Masterclass, 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
- 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
- 30 Saturday, 5pm**  
Artist Series: Aria Manning, Soprano, free admission

### MAY

- 1 Sunday, 12pm**  
Sølvvinden Flute Ensemble, free admission
- 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](http://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 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

#### 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 March 22, 2022)