

Richard D. Moe Organ Recital Series

Justin Murphy-Mancini, University Organist
A Tour of the North Sea

Sunday, September 29, 2024 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

Richard D. Moe Organ Recital Series

Justin Murphy-Mancini, University Organist
A Tour of the North Sea

Sunday, September 29, 2024 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

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

A fancie – for my ladye nevell, no. 36..... **William Byrd (1539/40-1623)**
from *My Ladye Nevells Booke*

Christe redemptor, no. 125..... **John Bull (1562/63-1628)**
from *Fitzwilliam Virginal Book*

De quadre pavanne, no. 22 **Anonymous (1570s-80s)**
from *Susanne van Soldt Klavierboek*

Galliarda Dulenti, SSWV 562 **Samuel Scheidt (1587-1654)**

Ricercar del nono tono, SwWV 280..... **Jan Pieterszoon Sweelinck (1562-1621)**

INTERMISSION

Alleluia! Laudem dicite Deo nostro after Hans Leo Hassler **Heinrich Scheidemann (ca. 1595-1663)**

Jesus Christus, unser Heiland..... **Franz Tunder (1614-1667)**

Aus tiefer Not schrei ich zu dir **Georg Böhm (1661-1733)**

Toccata in F Major, BuxWV 156..... **Dieterich Buxtehude (ca. 1637-1707)**

Program Notes

Inventing Baroque Keyboard Music: A Tour of the North Sea

This program follows the path that new, idiomatic keyboard techniques traveled between composers living on the North Sea. Long before mass communication technologies existed, musicians were sharing their innovations over great distances. Today's music tells the story of an incredible flowering in creativity beginning in the Renaissance that leads directly to the music of J. S. Bach and his contemporaries. Just as goods traveled from city to city, so did musical ideas.

Our journey begins in London, where there was an explosion of keyboard composition in the latter half of the 16th century. **William Byrd** was the most important composer of the time, and over 100 of his keyboard pieces survive today. Today's program opens with *A fancie – for my ladye nevell*, an example of the fantasia (or fancy); Byrd is credited with essentially inventing the genre in England, drawing on examples of this emerging compositional form from the Continent. Beginning with imitative counterpoint, it quickly abandons a strict division of the musical voices in favor of more idiomatic exploration of chords and virtuosic scales. The fancy is one of 42 pieces collected in 1591 in a sumptuous manuscript dedicated to noblewoman Elizabeth Nevell called *My Ladye Nevells Booke*; today, it is an important source of Byrd's music and speaks to the great respect he must have had for Lady Nevell.

We follow an Englishman to the Continent in the figure of **John Bull**. Trained in London, Bull is known today for extremely virtuosic tendencies that often exceeded that of his contemporaries. His personal life was as colorful as his music – he repeatedly courted controversy for cases of alleged philandering and extramarital affairs. Bull absconded from England for good in 1613, settling in Antwerp. *Christe redemptor [omnium]* is a cantus firmus setting of the plainsong hymn, used in the Sarum rite during the Christmas season. The tune is played in slow, even rhythms in the middle voice, while the outer voices decorate it with a variety of motives and figures that show off the unusual flexibility of English tonality.

The **Susanne van Soldt** manuscript is an extremely important piece of music pedagogical history. The van Soldt family were wealthy merchants from Antwerp who escaped Spanish persecution of Calvinists in the 1580s. Susanne (1586?-1615) was possibly born in London, and the family later moved to Amsterdam. The *Klavierboek*, which contains over 30 pieces, was used as her harpsichord tutor, and the first piece in the book contains fingering patterns that help performers better understand how to interpret this music. The “quadran pavan” was a popular dance form in the late 16th and early 17th centuries. A pavan is a slow walking dance in duple time that was usually paired with the faster, triple time galliard (as is the case on this program). The *quadran* in this work's title indicates that the bassline is derived from the *passamezzo moderno*, one of the most common harmonic progressions of the period.

As we follow the van Soldt family's travels, we arrive in Amsterdam. The city was a pivotal center of both commerce and artistic activity in the early 17th century. **Jan Pieterszoon Sweelinck**, who played at the Oude Kerk there for decades, was so well-respected that he was known even in his lifetime as the “Orpheus” of Amsterdam. Both his compositional output and pedagogy earned him a profound reputation around Europe; his music is even found in the *Fitzwilliam Virginal Book*, a major source of English keyboard music that includes the work by John Bull on this program. The *Ricercar* represents the pinnacle of Renaissance polyphony as applied to the keyboard. The angular subject, with its especially expressive rising minor sixth, is presented in a wide array of contrapuntal textures of increasing complexity and virtuosity. Most importantly, Sweelinck presents the subject at various rhythmic durations, from double whole notes to eighth notes, creating an audible global structure to the work.

Sweelinck's many students included **Samuel Scheidt**, who was born in Halle (near Leipzig) and spent his career there after his study in Amsterdam. Scheidt's most important contribution to the keyboard repertory is the massive *Tabulatura nova*, a compendium that explores every conceivable technique used by early Baroque composers. The *Galliarda Dulenti*, however, does not appear in that collection. The piece is a set of variations on *The King of Denmark's Galliard*, originally a work by John Dowland. Dowland was one of the most famous English composers of the period and spent many years working and traveling on the Continent. This galliard, like his famous *Pavana lachrimae*, was used frequently by other composers as the basis for variations. Scheidt's *Galliarda* can be found today in a manuscript now held in Budapest, a city quite distant from where this music originated.

Heinrich Scheidemann did not have to travel as far as Scheidt to learn from Sweelinck. Born in a small town along the North Sea, Scheidemann spent his adult career as organist at the Katharinenkirche in Hamburg. While the most *au*

courant music was preferred by musicians and audiences for most of music history up to the mid-19th century, a practical church musician like Scheidemann did not shy away from using older music of quality; indeed, he was the last major practitioner of the art of intabulation, or arrangement of vocal music for solo keyboard. *Alleluia! Laudem dicite Deo nostro* was originally a motet written by Hans Leo Hassler, a popular composer of the late 16th century. Scheidemann slows the pace of the motet significantly to fill it to bursting with virtuoso figuration, alternating between treble and bass solos as the original musical texture changes.

After Leipzig, a major location for an organist's German pilgrimage would be Lübeck. **Franz Tunder**, organist of the famous Marienkirche there, was a significant and influential figure in the development of organ music based on Lutheran chorales. Tunder's setting of the Lutheran hymn *Jesus Christus, unser Heiland* is significant for its improvisational pedal introduction and placement of both a tenor and a bass voice in the feet. The second verse hides the melody in an inner voice, surrounded by imitative counterpoint, while the third verse returns the tune to the pedal and closes with an extreme display of chromaticism.

Like Scheidt, **Georg Böhm** was born in central Germany but ended up in Lüneburg, a city near Hamburg, in 1698; it was there that he met and likely taught the teenaged J. S. Bach when he was a student in the city from 1700-1702. Böhm is best-known for his chorale partitas (variations), including this setting of *Aus tiefer Not, schrei ich zu dir*. Unlike more well-known examples, he uses the major-mode melody associated with the text, lending an air of comfort to the supplications of Luther's version of Psalm 130. The first verse is written in a quasi-motet style, with each stanza treated contrapuntally; however, the music explores an usually wide range, with a low and high C four octaves apart juxtaposed at the end. The second verse is the most "modern" music on the program, with an Italianate concerto texture accompanying the tune played in the tenor.

Dieterich Buxtehude succeeded Tunder as organist of the Marienkirche in 1668. His compositions represent a crucial synthesis of the North German keyboard styles explored today with structures common in Italian music of composers like Frescobaldi. *The Toccata in F* is one of his most sophisticated compositions. Written in the so-called *stylus phantasticus*, the *Toccata* alternates sections of free and fantastical passagework with strict fugal counterpoint. The multi-sectional structure of the *Toccata* and similar pieces titled *praeludia* would be clarified into the two-part prelude and fugue structure popularized by J. S. Bach. Hearing the *Toccata*, it is not hard to wonder why a young Bach would travel 250 miles by foot from Arnstadt to study with the elderly Buxtehude in 1705.

About the Performer

Justin J. Murphy-Mancini is a keyboardist and composer dedicated to exciting and enriching audiences with music from many eras. Jay is the inaugural Paul Fritts Endowed Chair in Organ Studies and Performance at Pacific Lutheran University in Tacoma, WA. At PLU, he teaches a variety of courses in addition to primary and secondary organ study, including ear training and composition; he also serves as University Organist and accompanies the Choral Union.

Jay is equally at home with music of the distant past as from the modern day, bringing context and enthusiasm for underheard repertoires to a broad audience. He specializes in the music of the Renaissance in Germany and England, harpsichord music of the 17th century, and modernist French organ music, especially that of Charles Tournemire. Since 2011, he has premiered over a dozen new works for the organ and harpsichord and has championed composers including Emma Lou Diemer and Eva-Maria Houben. Jay's debut solo album, featuring a survey of American organ music played on a historic 1834 organ, will be released by Acis in 2025.

As a composer, Jay inhabits accessible and avant-garde domains equally, writing for both professional and amateur musicians. His music has been performed by Ensemble SurPlus and the Callithumpian Consort, as well as by members of the Mivos Quartet and TAK. Much of his original output is inspired by themes and texts from the early Middle Ages, especially that of Anglo-Saxon England.

Jay earned degrees in organ performance, composition, historical keyboards, and philosophy from Oberlin College and Conservatory of Music, where he studied with Jack Mitchener, Josh Levine, Webb Wiggins, Marie-Louise Langlais, Steven Plank, and Lisa Goode Crawford. He holds a Ph.D. in composition from the University of California, San Diego; his principal teachers were Katharina Rosenberger, Natacha Diels, and Rand Steiger.

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.

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. For more information about the organ, the organ program at PLU, and the Richard D. Moe Organ Series, please visit www.plu.edu/organ.

2024-2025 Richard D. Moe Organ Recital Series
 Lagerquist Concert Hall, Mary Baker Russell Music Building
 Pacific Lutheran University

Justin Murphy-Mancini, Sunday, September 29, 2024, 3pm
 Barbara Baird, Sunday, February 9, 2025, 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.

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