

Richard D. Moe Organ Recital Series

Barbara Baird, Organist
Homage to Mother and Child

Sunday, February 9, 2025 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

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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

AnnunciationSeth Daniels Bingham (1882-1972)

And the angel said unto her, Fear not, Mary: for thou hast found favour with God. And behold, thou shalt conceive and bring forth a son, and shalt call his name Jesus. And Mary said, Behold, the handmaid of the Lord; be it unto me according to thy word.

– Luke 1:30, 31, 38

Magnificat VIII ToniHeinrich Scheidemann (ca. 1595-1663)

Magnificat du 1^{er} Ton from *Livre d'Orgue No. 2*Nicolas Lebègue (1631-1702)

1. *Prélude*
2. *Duo*
3. *Récit pour le Cromhorne*
4. *Basse de Trompette*
5. *Trio*
6. *Dialogue*
7. *Plein Jeu*

Magnificat Primi Toni, BuxWV 203Dietrich Buxtehude (1637-1707)

Puer Nobis Nascitur (Unto us a Son is born)..... Jan Pieterszoon Sweelinck (1562-1621)

Variations on Puer Nobis Nascitur (Hommage à Bach)..... Christa Rakich (b. 1952)

Chorale Prelude on Puer Nobis Nascitur..... Harold Owen (1931-2024)

Dieu Parmi Nous (God Among Us)Olivier Messiaen (1908-1992)
from *La Nativite du Seigneur*

Spoken to the communion, to the Virgin, and to the entire Church: The One who has created me resides in my tent, the Word was made flesh and lives within me. My soul glorifies the Lord, my spirit trembles at the goodness of God my Savior.

– Olivier Messiaen

Program Notes

Seth Bingham was an American organist and composer. He taught theory, composition, and organ at Yale from 1908 to 1919, and was organist and choirmaster at Madison Avenue Presbyterian Church in New York City from 1913 to 1951. From 1922 to 1954 he was an associate professor at Columbia University, and lectured at the School of Sacred Music at Union Theological Seminary from 1953 to 1965. In his work, *Annunciation*, Bingham captures the mystical nature of the angel Gabriel's visit to the Virgin Mary, and includes the old English tune, *The Salutacion Carol*.

*Nowell, Nowell, Nowell! This is the salutacion of Angel Gabriel!
Tidings true there be come new, Sent from the Trinity
By Gabriel to Nazareth, City of Galilee:
A clean maiden and pure virgin, Through her humility
Hath concievéd the person Second in deity.
“Hail, Virgin Celestial, the meek’st that ever was:
Hail, Temple of Deity and Mirror of All Grace.
Hail, virgin pure, I thee ensure Within full little space
Thou shalt receive and Him conceive That shall bring great solace!”
Then again to the angel She answered womanly:
“Whatev’r my Lord command me do, I will obey meekly.”
“Ecce sum humilima ancilla Domini; Secundum verbum tuum,”
She said. “Fiat mihi.”*

In Scripture, the *Magnificat* is the hymn of praise by Mary, the mother of Jesus, which is found in the Gospel of Luke 1:46-55. This is the story of the Visitation, in which Mary, pregnant with Jesus, visited her relative Elizabeth, pregnant with St. John the Baptist. Though some scholars have contended this canticle was a song of Elizabeth, most early Greek and Latin manuscripts regard it as the “Song of Mary.” It is named after the first word of its first line in Latin (“Magnificat anima mea Dominum,” or “My soul magnifies the Lord”).

*And Mary said, My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Savior.
For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations
shall call me blessed.
For he that is mighty hath done to me great things; and holy is his name.
And his mercy is on them that fear him from generation to generation.
He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seats, and exalted them of low degree.
He hath filled the hungry with good things; and the rich he hath sent empty away.
He hath helped his servant Israel, in remembrance of his mercy;
As he spake to our fathers, to Abraham, and to his seed for ever. Amen.*

In Gregorian chant the *Magnificat* is sung according to the eight traditional psalm tones, (medieval modes): Tonus I – VIII.

Heinrich Scheidemann was a German organist and composer. A student of Sweelinck and predecessor of Buxtehude, he was a leading organ composer of the early to mid-seventeenth century. He wrote primarily organ music, particularly settings of Lutheran hymns, based on the keyboard style of Sweelinck but using the full tonal resources of the developing German Baroque organ.

Nicolas Lebègue, a French organist and composer, spent most of his adult life in Paris. A highly acclaimed organist, he contributed to the development of French organ music, particularly the independent pedal part. His students included Nicolas de Grigny and François d'Agincourt. These versets on the *Magnificat* were probably used in alternatum with the verses of the *Magnificat* chant.

Dietrich Buxtehude was one of the most influential organists and composers of his time. His organ works are the most important of his compositions. From 1688 he served as organist in Lübeck where young Handel visited him in 1703, and in 1705 young Bach walked more than 200 miles to hear him at work.

Jan Pieterszoon Sweelinck was a Dutch composer, organist, and pedagogue whose work helped establish the north German organ tradition, transitioning from the end of the Renaissance to the beginning of the Baroque eras. Considered one of the finest teachers in Europe, he was employed for 44 years at the Oude Kerk in Amsterdam.

Christa Rakich is a concert and recording artist who has performed throughout North America, Europe, and Japan. A student of Anton Heiller she holds degrees from Oberlin College & Conservatory and New England Conservatory. She has served on the faculties of New England Conservatory, Westminster Choir College, Brandeis University, and the University of Connecticut, and as assistant university organist at Harvard. Rakich has several compositions written in homage to well-known composers. In this set of variations, one can hear thematic references to the works of Bach.

Harold Owen joined the faculty of the University of Oregon in 1966, where he taught theory and composition until his retirement in 2001. Hal was a brilliant composer, teacher, conductor, and performer on piano, harpsichord, recorders, and Renaissance wind instruments. He also played the bottle and kelp horn for special occasions.

Olivier Messiaen was one of the most distinctive and influential composers of the 20th century, known for his personal style of rhythmic complexity, rich use of tonal color, and a unique harmonic language. He taught at the Schola Cantorum and the École Normale de Musique from 1936 until the outbreak of World War II in 1939. After serving as a medical auxiliary during the war, captured and imprisoned, he resumed his post at Sainte-Trinité and taught at the Paris Conservatory until he retired in 1978. Considered a visionary, his works convey the mysteries of his religious faith. Messiaen's final movement from *La Nativité du Seigneur* sums up the entire suite of meditations. Inspired by the incarnation of the son of God "Dieu parmi nous" (God among us), Messiaen gathers everything together into a triumphant close expressing the whole wonder and mystery of Christmas. Beginning with a jubilant fanfare, the pedal passage vividly illustrates God, in human form, descending from heaven to dwell among us on earth. This is immediately answered by a theme of love, a soft, quiet, magical moment, representing the communion of the soul with God. A Magnificat of praise in birdsong style (style oiseaux) follows. The next section develops the opening themes with an energetic sixteenth note pattern. Finally, the spectacular toccata, with its booming pedal notes, depicts again the descent from heaven to earth. Here we have the purpose of the Incarnation, for God to dwell among us, not just in the form of a baby 2000 years ago, but very alive and present today.

About the Performer



Barbara Baird, a critically acclaimed recitalist, has performed throughout the United States as well as Argentina, Brazil, Europe, and Australia. A frequent adjudicator and clinician, she regularly conducts workshops and masterclasses for keyboardists, particularly on Baroque and Classical period performance, and keyboard pedagogy. Baird has been a presenter and recitalist at both national and regional conventions of the American Guild of Organists, and for the Southeastern Historical Keyboard Society, the Western Early Keyboard Association, the Organ Historical Society, the Historical Keyboard Society, the Oregon Bach Festival, several chapters of the American Guild of Organists, and for piano teachers' guilds in the United States and Australia. She is particularly known for her presentations on organ manual and pedal techniques for beginning organists, as well as new organist workshops. Recently retired from the music faculty at the University of Oregon, where she taught organ, harpsichord, and piano for 37 years, Barbara is organist at First Congregational Church, Eugene, Oregon. After earning her Bachelor of Music degree in organ performance from Texas Christian University, working with Professor Emmet Smith, she studied three years at the Cologne Conservatory of Music in Cologne, Germany with organist Michael Schneider and harpsichordist Hugo Ruf. Baird received her Master of Music degree in harpsichord performance from Southern Methodist University in Dallas, Texas, as a student of Larry Palmer. Her Doctor of Musical Arts degree from the University of Oregon is in organ and harpsichord performance, with piano pedagogy as a secondary area of study. There she studied with John Hamilton, Guy Bovet, Mark Brombaugh, and Doris Allen.

Baird currently has four CDs available:

- *Vienna: Two Centuries of Harpsichord Music (1600-1800)*
- *The Organ Mass: Selections from Bach's Klavierübung and Couperin's Convent Mass*
- *Pastorale, Partite, and Preludes at the Point*, works by Johann Sebastian Bach
- *Organ Works for Two*, featuring Julia Brown and Barbara Baird, organ duo

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

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