

THE LITTLEFIELD ORGAN SERIES

presents a Guest Artist Recital:

MARK BROMBAUGH, *organ*

February 13, 2011

3:00 PM

Walker-Ames Room

PROGRAM

PRAELUDIUM IN G MAJOR.....NICOLAUS BRUHNS (1665-1697)

MAGNIFICAT, TONE III (4 Verses).....HEINRICH SCHEIDEMANN (ca. 1596-1663)

FUGUE IN A MINOR (CLAVIERÜBUNG) VINCENT LÜBECK (1654-1740)

SONATA III IN F MAJOR, WQ 70,3.....C. P. E. BACH (1714-1788)
Allegro
Largo
Allegretto

CHACONNE IN F MINOR..... JOHANN PACHELBEL (1653-1706)

SONATA III..... JAMES WOODMAN (b. 1957)
I. Espresso
II. Lapsang souchong
III. Veuve cliquot

FANTASIA AND FUGUE IN C MINOR (BWV 537).....JOHANN SEBASTIAN BACH (1685-1750)

NOTES ON THE PROGRAM

Today's program was chosen to exploit the elegant and expressive tonal characteristics of the Fritts organ, which was built in the style of instruments crafted for village churches in North Germany at the turn of the 18th century. These German instruments were noted for their very colorful range of sounds, incorporating many different types of flue and reed stops, even in the smaller organs. And though we often think of organ music sounding in large, reverberant churches and cathedrals, the village churches in North Germany as well as J. S. Bach's Saxony were often quite dry acoustically, not unlike the unreverberant, intimate acoustics of the Walker-Ames Room. And so it is not a stretch to imagine that today we are hearing this music much as it might have often been heard at the time of its composition.

Dieterich Buxtehude, the greatest North German organist-composer of the late 17th century, considered Nicolaus Bruhns to be his finest student. Bruhns, who died at age thirty-one, left us a small number of quite distinguished compositions. The *Praeludium in G* is a superb example of the virtuoso North German organ toccata, with its many contrasting sections, its dramatic pas-sagework, including several pedal solos, and its colorful use of the great tonal range of the typical North German organ. The two extended fugues are built on subjects with repeated notes, a characteristic frequently found in this period. Today the fugues are played on reed stops, the *Dulcian* and *Trompet*, evoking performances by Renaissance wind instruments.

Heinrich Scheidemann became organist of one of the five main churches in Hamburg after completing study with Jan Pieterszoon Sweelinck in Amsterdam. He was known for his genial personality, a trait reflected in his warmly expressive compositions. The Sunday vespers, in which the organ played a major role, were important services in the Hamburg churches. For these vespers Scheidemann composed *Magnificat* settings for all eight chant tones, each with four verses meant to be performed in alternation with the choir. The opening verse states the chant in the bass voice in long notes. Verse two is a fully-developed *chorale fantasia* in four major sections. Echo effects are featured prominently in the first and third sections. In the second section fragments of the chant are highly embellished in the soprano voice, with an accompaniment structured on contrapuntal imitation of fragments the chant. The closing section features a brief, bravura flourish in the soprano voice. Verse three is motet-like, with fragments of the chant appearing in successive imitative sections. Verse four once again states the chant in long notes in the bass, accompanied by lively figuration in the upper two voices.

Vincent Lübeck was of the same generation as Bruhns, but lived a long life, serving the last thirty-eight years of his life as organist of St. Nicholas Church in Hamburg, where he played the largest organ in Germany and perhaps the world, a four-manual organ by the famous organ builder Arp Schnitger. The *Clavierübung* (Keyboard Practice) of 1728 includes this charming fugue, like the Bruhns fugues built on a repeated-note subject. It is heard today on a single flute stop sounding one octave higher than the written notation, producing a sound reminiscent of a consort of recorders.

C. P. E. Bach enjoyed greater success in his lifetime than any other of J. S. Bach's talented offspring, serving for many years as musician in the court of Frederick the Great of Prussia, and then as *Kapellmeister* in Hamburg for the last twenty years of his life. He was considered one of the finest keyboard players of his time, and wrote numerous *sonatas* in forms that foreshadowed the great classical period sonatas of Haydn, Mozart and Beethoven. Among these are the six organ sonatas, which exhibit key traits of Bach's sonatas in the *galant* style, with lively and colorful motives, quick and unusual key changes, and dramatic use of pauses. The slow second move-

ment is an excellent example of the so-called *empfindsamer* (sensitive) style, with its florid ornamentation and extensive use of sighing motives.

Johann Pachelbel, organist at St. Sebaldus church in Nuremberg in the late 17th century, added an important corpus of both freely-composed and chorale-based work to the organ repertoire. The *Ciaccona in f minor* is based on a four-note descending scale stated twice in the bass. Above this very simple motive Pachelbel weaves a wonderfully diverse and elegant set of twenty-one variations, before ending with an exact repeat of the opening statement.

James Woodman lives in Cambridge, Massachusetts, serving for some time as Composer-in-Residence at St. Paul's Episcopal Cathedral in Boston. *Sonata III* is from his substantial number of organ and choral compositions. In style and form it is highly reminiscent of Hindemith's *Sonata II* for organ, with its lively outer movements developed using motivic imitation and fugal techniques, framing a quiet aria.

The program closes with the *Fantasia and Fugue in c minor* by J. S. Bach. The *Fantasia* is in the form ABAB, the contrasting themes both being treated imitatively. The A sections are heard on the Manual I Principal 8' and the B sections on the Manual II flutes 8' and 4'. The *Fugue* is one of the rare Bach fugues in which the opening is repeated almost note-for-note at the end. These fugal expositions frame a powerful middle section based on a rising chromatic scale in long note values accompanied by a sequentially rising eighth-note motive.

Mark A. Brombaugh
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Paul Fritts & Company Organ
Op. 9, 1990

Manual I	Manual II	Pedal
Bourdon 16	Rohrflöte 8 *	Subbaß 16
Principal 8	Gemshorn 8	Principal 8
Rohrflöte 8 *	Octav 4 *	Gedackt 8 **
Octav 4 *	Spitzflöte 4 *	Octav 4 **
Spitzflöte 4 *	Quint/Sesquialtera II *	Posaune 16
Quint/Sesquialtera II *	Waldflöte 2	Trompet 8 **
Octav 2	Dulcian 8	
Mixtur III		
Trompet 8		

Couplers: Manual II to Manual I
Manual I to Pedal
Manual II to Pedal

Tremulant

* - transmission between manuals

** - octave transmission

ARTIST BIO

MARK BROMBAUGH is Interim Director of Music Ministries at Christ Episcopal Church, in Tacoma, a position he shares with his wife, Kathryn Nichols. He moved to Washington in 2008 to work as a voicer for Pasi Organ Builders in Roy. 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.

Upcoming Performance:

April 10, 3:00 PM, Walker-Ames Room: The Littlefield Organ Series presents John Grew, University Organist at McGill University. He will perform works by Hambraeus, Byrd, Purcell, Couperin and Buxtehude.