



MUSIC AT DUKE CHAPEL
ORGAN RECITAL SERIES



CHAD FOTHERGILL

MARCH 22, 2026, AT 5:00 PM

Applause is invited following each section of the program.

Praeludium in G Minor

Franz Tunder (1614–1667)

A “Trinitarian Triptych” of Chorale Settings

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|------|--|-----------------------------------|
| I. | <i>Father—Vater</i> unser im Himmelreich BuxWV 219 | Dietrich Buxtehude (c. 1637–1707) |
| II. | <i>Son—Christe</i> , du Lamm Gottes Op. 8, No. 3 | Hugo Distler (1908–1942) |
| III. | <i>Spirit—Komm</i> , Heiliger Geist, Herre Gott | F. Tunder |

The Robert Collings Parkins Organ
(Brombaugh, 1997)

Canzona in D Minor BuxWV 168

D. Buxtehude

Continuo Organ
(Bennett and Giuttari, 2014)

Praebulum in F

Petrus Hasse (c. 1585–1640)

Praeludium pastorale 1960

Walter Kraft (1905–1977)

Nun lob, mein Seel, den Herren

D. Buxtehude

- | | |
|------|-----------------------------|
| I. | <i>à 2 clav.</i> BuxWV 212 |
| II. | <i>manualiter</i> BuxWV 215 |
| III. | <i>pedaliter</i> BuxWV 214 |

Ciacona in E Minor BuxWV 160

D. Buxtehude

Jesus Christus, unser Heiland

Nikolaus Hasse (c. 1617–1672)

Praeludium in D Minor BuxWV 140

D. Buxtehude

The Benjamin N. Duke Memorial Organ
(Flentrop, 1976)

PROGRAM NOTES

“Organists in Lübeck”

Lübeck: The City and Its Churches

During the seventh century, Slavic peoples began migrating from areas in eastern Germany and Poland toward the southwestern coast of the Baltic Sea. Near the mouth of the Trave River, they established a settlement called “Liubice” (meaning “how lovely”). Over the next several hundred years, the settlement grew in both size and importance: fortifications, castles, and churches were erected and defended against plundering marauders and political machinations, and the harbor transformed into a bustling port. With the arrival of Germanic peoples in the eleventh and twelfth centuries, the city, renamed “Lübeck,” emerged as the nexus of the burgeoning Hanseatic League, a commercial and defensive alliance of medieval market towns that, at its height, extended from present-day Russia to The Netherlands.

By 1350, a monumental church named for St. Mary (Marienkirche) had been completed near Lübeck’s town hall and market—its two red-brick towers ascend more than 400 feet, and the nave remains the tallest vaulted brick structure in the world. As the “official” church of the town council, the Marienkirche was the site of much liturgical and civic activity including meetings, finalization of contracts, notary and scribal services, and more. Like Lübeck’s other “brick Gothic” churches, the Marienkirche contained two organs: a larger instrument for main services and a smaller instrument in one of the side chapels for funerals and devotional services.

During the fifteenth and sixteenth centuries, Lübeck’s primacy as a port city and financial center waned as new Atlantic shipping routes steered trade routes westward. Despite this decline, the city remained stocked with a well-to-do merchant class who helped finance artistic endeavors. Among their philanthropic enterprises was the sponsorship of late-afternoon concerts, the *Abendmusiken*, directed by Marienkirche organist Franz Tunder and his successor, Dietrich Buxtehude, who—as

was common in Lübeck’s merchant and artisan circles—voluntarily married Tunder’s daughter upon his appointment as organist. Buxtehude’s successor was required to follow suit and marry Buxtehude’s daughter.

The Organists and Their Music

This afternoon’s program surveys works by Lübeck church organists active in the seventeenth and twentieth centuries and, inspired by the city’s churches and organs, presents them on larger and smaller instruments regularly used in worship.

The combination of Lübeck’s history, architecture, and wealth made the city’s organist posts—particularly that of the Marienkirche—highly desirable. Many of the city’s organists composed for their instruments in fashionable genres of the time, among them “free” works such as the *preludium*, *toccata*, *ciaccona*, *canzona*, and *canzonetta*. Following the city’s formal adoption of the Reformation in 1530, the regular singing of Lutheran chorales in services inaugurated a robust tradition of chorale-based composition, such as the “Trinitarian” sequence of settings by Buxtehude, Distler, and Tunder—performed in today’s concert on the Brombaugh organ in the Memorial Chapel.

Though few of his compositions have survived, **Petrus Hasse** is thought to have studied with Sweelinck but does not appear in the historical record until his appointment as Marienkirche organist. His son, **Nikolaus Hasse**, was born in Lübeck and was active there until his appointment as organist of the Marienkirche in Rostock. The younger Hasse’s treatment of the communion chorale “Jesus Christus, unser Heiland” makes use of three manuals and pedal: florid embellishment of the melody is exchanged between a main solo voice (played on one keyboard) and an echo voice (on a different keyboard) over an accompaniment (on a third keyboard). At times, the pedal also joins in stating parts of the chorale—more prominently in the second half of the piece.

Born in Lübeck to a bookseller, **Franz Tunder** became organist of the Marienkirche in 1641 after the death of Petrus Hasse. The *Abendmusiken* concerts at the Marienkirche may have begun in 1646 as organ performances given by Tunder specifically for merchants as they gathered before the weekly opening of the town's stock exchange. From Tunder's appointment until 1928, all but one of the Marienkirche organists served jointly as *Werkmeister*, the church's principal administrator and treasurer (Buxtehude was responsible for procuring supplies for building repairs, as well as bread and wine for communion). Tunder's surviving organ works include *praeludia* alongside inventive chorale settings that make use of double pedal and echo effects. Like the vibrant contrasts of texture and color in the more well-known *praeludia* of Buxtehude, such works were likely written down by pupils and circulated as models for improvisation. Tunder's setting of "Komm, Heiliger Geist" also contains highly chromatic passages; their rendering on a meantone instrument may approximate how Tunder and Buxtehude heard such passages, though the precise tuning systems of the Marienkirche organs remains unknown. (Payment records indicate extensive work during Buxtehude's long tenure, though aspects of temperament are not explicitly described until 1782. Both instruments were ultimately destroyed in the aerial bombardment of Lübeck by Allied forces on March 28–29, 1942).

Seventeenth-century mentions of **Dietrich Buxtehude** describe him as "organist in Lübeck." Upon his appointment as organist and *Werkmeister* in 1668, Buxtehude also became a citizen of Lübeck and remained there until his death in 1707. Over his nearly forty-year tenure, he amassed respect as a composer, performer, and teacher. Both his "free" and chorale-based organ works are highly varied in terms of style, technique, and effect. The tender, ornamented setting of "Vater Unser" unfolds over a gentle drift of eighth notes while the three settings of "Nun lob, mein Seel" make use of echo effects (I), a sprightly accompaniment (II), and quasi-fugal writing over a grand statement of the chorale in the pedal (III).

Most of Buxtehude's *canzonas* contain erudite contrapuntal acrobatics disguised by lively and tuneful melodies. In the example presented today, material heard at the beginning is inverted toward the end of the piece: between the two outer sections, there is a lively dance in triple meter.

Less is known about subsequent Lübeck organists in the eighteenth and nineteenth centuries, though some—Johann Christian Schieferdecker and Hermann Jimmerthal (both organists of the Marienkirche)—supplied their own contributions to the organ repertoire. Living organist-composers such as Ernst-Erich Stender (Marienkirche) and Armin Schoof (Jakobikirche) have followed suit.

During the 1930s, **Hugo Distler** served as organist of the Jakobikirche—a five-minute walk from the Marienkirche where **Walter Kraft** served as organist from 1929 until 1972. Like many of his chorale-based works, Distler sets the tune of "Christe, du Lamm Gottes" against a rhythmically active counterpoint that makes use of the pentatonic scale. Today, Kraft is primarily remembered as a recording artist and was one of the first organists to record the complete works of Buxtehude as well as those of Johann Sebastian Bach. Kraft's *Praeludium pastorale* comes from a set of five short pieces and is largely constructed from small "cells" of gradually expanding and contracting intervals. Though more reserved than some of his post-tonal writing, the gently flowing lines engender a cheerful effect.

—Chad Fothergill

Chad Fothergill has served (since 2022) as Chapel Organist at Duke University Chapel and as Organist at Duke Divinity School. He also serves (since 2018) on the faculty of the Lutheran Summer Music Academy and Festival where he teaches organ and church music, has conducted the chapel and Bach cantata choirs, and currently directs the Eugene and Mary Sukup Church Music Program. A more detailed biography can be found on the Duke University Chapel website.

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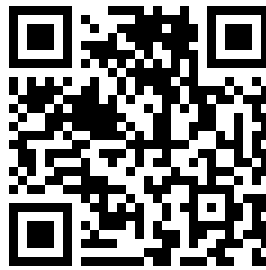
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