

Richard D. Moe Organ Recital Series

Stephen Price, Organist
Regional/International

Sunday, April 19, 2026 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

Prelude and Fugue in D Major (“Hallelujah”)..... Franz Schmidt (1874-1939)

Variations sérieuses for piano, op. 54..... Felix Mendelssohn Bartholdy (1809-1847)

Theme: Andante sostenuto trans. Martin Schmeding

Variation 1

Variation 2: Un poco più animato

Variation 3: Più animato

Variation 4

Variation 5: Agitato

Variation 6: A tempo

Variation 7: Con fuoco

Variation 8: Allegro vivace

Variation 9

Variation 10: Moderato

Variation 11: Cantabile

Variation 12: Tempo di Tema

Variation 13: Sempre assai leggiero

Variation 14: Adagio

Variation 15: Poco a poco più agitato

Variation 16: Allegro vivace

Variation 17

Coda: Presto

The Great Machine (2022)Frederick Frahm

INTERMISSION

Meditation (1987).....Eurydice Osterman

from *Collage for Organ*

Symphonie No. 1, op. 36Rachel Laurin (1961-2023)

II. Scherzo

Sanahin Partita, op. 69**Alan Hovhaness (1911-2000)**
IV. *First Whirling*
V. *Meditation*
VI. *Second Whirling*
VIII. *Processional of Peace*

Symphony No. 12008)**Erland Hildén**
V. *Toccata*

Program Notes

Franz Schmidt was active in Vienna during the turn of the twentieth century. Born in present-day Bratislava, he received his earliest musical instruction from his mother according to notes from the Amadeo recording company. After his family moved to Vienna, he entered the Conservatory, where he studied with Robert Fuchs and briefly with Anton Bruckner. Schmidt became acquainted with Gustav Mahler and obtained a cello position with the Vienna Court Opera Orchestra conducted by Mahler. In 1925, Schmidt became Director of the Imperial Academy of Music and Performing Arts. According to Viennese organist, Alois Forer, Schmidt continued writing in the Viennese romantic tradition influenced by Brahms and Bruckner and in the “Hungarian” style of Liszt. Outside of Schmidt’s four symphonies, his “crowning achievement,” the oratorio *The Book with Seven Seals* (1935-37), sets scriptural passages from the Book of Revelation (the Apocalypse). The oratorio inspired the *Prelude and Fugue in D Major*, according to notes from the score by Forer. In particular, the *Prelude* is a transcription of the oratorio’s final movement, “Hallelujah” incorporating Hungarian-style upbeats and lush romantic harmony with the influence of the *stylus phantasticus*.

Felix Mendelssohn was a major advocate and champion of Johann Sebastian Bach’s music. Unfortunately, Bach fell out of fashion in Germany toward the end of his life, and the public lost interest. Mendelssohn made it his personal mission to study and perform Bach’s music, a practice that had become dormant toward the end of the previous century. Mendelssohn was also known as an accomplished and virtuosic pianist. With the influence of Bach and Mendelssohn’s adept keyboard skills, several compositions for piano and organ were created in addition to choral, chamber, and orchestral works. The *Variations Sérieuses, op. 54*, composed in 1841 for piano, is thought to have been one of Mendelssohn’s many philanthropic efforts to support and promote German music and culture. In this case, op. 54 may have contributed to a campaign that helped build a statue of Beethoven in Bonn, Germany.

Frederick Frahm (b. 1964) is an American composer who received his formal training at Pacific Lutheran University in Tacoma, Washington, obtaining a Bachelor’s in church music and a Master’s in organ performance, studying with David Dahl. He now resides in New Mexico near Albuquerque with his partner, mezzo-soprano Susan Foster Frahm. His career has included church music, composition, music reviewer, and teaching in academia at Concordia University (River Forest, IL). He also worked with the Santa Fe Opera Company’s Life Song & Active Learning outreach programs. As a composer, Frahm’s commissions include Santa Fe Opera Company, Albuquerque AGO, Festa Cultura di San Giovanni Battista, Chiesa di Santo Stefano dei Cavalieri, and from performers Carson Cooman and Robin Walker, and various parish communities. Frahm co-founded the new organ repertoire artists’ collective, Firehead Organ Works (Bristol), with Huw Morgan in 2015. Additional publishers of Frahm’s music include Augsburg Fortress (Minneapolis), Concordia Publishing House (St. Louis), Musik Fabrik (Paris), and Zimbel Press (Cambridge).

Eurydice Osterman (b. 1950) is a composer and Fulbright Scholar who has recently received acknowledgment within the canon of organ and choral literature. In 2024, the American Guild of Organists commissioned her to submit a new work for the San Francisco National Convention. Subsequent commissions include requests from the American Composer, Carson Cooman, and Christmas choral works by the Harvard University Singers. As the first African American woman to receive a doctorate in composition from the University of Alabama, Dr. Osterman’s devotion to her faith and formation as a Seventh-day Adventist impacts her musical output. Following the completion of her terminal degree, she became the director of the now internationally recognized choral ensemble The Aeolians and Department Chair at Oakwood University in Huntsville, Alabama. Dr. Osterman’s music is published by GIA, J.W. Pepper, The Lorenz Corporation, Oxford University Press, and her self-founded company, AWSAHM Music.

Rachel Laurin was a celebrated composer who left a legacy of organ works that greatly contributed to the viability of the organ profession in the twenty-first century. Born in Saint-Benoît, Québec, Laurin attended the Montréal Conservatory of

Music, where she studied with Gaston Arel, Raymond Daveluy, and Raoul Sosa. Following her studies, she became the assistant organist to Daveluy at Saint Joseph's Oratory (1986-2002), and subsequently *titular organiste* at Notre Dame Cathedral in Ottawa (2002-2006). Laurin also joined the faculty at the Montréal Conservatory in 1988, according to Daniel Rolland's entry on Laurin in the Canadian Encyclopedia and documentation from the Canadian Music Center. Laurin had a successful relationship with the American Guild of Organists, receiving several commissions for festivals, conventions, competitions, and other similar engagements. Her organ music is published through Wayne Leupold Editions. Laurin was awarded an honorary fellowship from the Royal Canadian College of Organists (FRCCO) in 2023. Laurin's works include music for solo organ, choir and organ, organ plus instrument(s) and voice, organ transcriptions, solo piano, chamber music, concertos, and a work for guitar and harpsichord. Laurin's composition studies with Daveluy and her love of the French Romantic organ repertoire directly impacted her own writing style.

Alan Hovhaness was an American composer known for his prolific output, which included over 500 works, including 67 symphonies and several sacred choral works. Hovhaness is quoted to have said the following about his works, "My purpose is to create music, not for snobs, but for all people—music which is beautiful and healing—to attempt what old Chinese painters called 'spirit resonance in melody and sound.'" His early years began in Massachusetts, where he received early composition training at the New England Conservatory of Music with Leo Rich Lewis and Frederick Converse. According to his website, he obtained a scholarship to Tanglewood, where he received criticism of his work from Aaron Copland and Leonard Bernstein. In 1943, Leopold Stokowski Performed his *Symphony No. 1* with the Los Angeles Philharmonic. In the 1960's, the New York Philharmonic also performed several of his works. In the same decade, Hovhaness became a Composer-in-Residence with the Seattle Symphony and lived in Seattle from 1972 until his death in 2000. Tom Winpenny, who recorded Hovhaness' complete organ works, states that the composer spent a decade in his early years as a church musician but never felt adequate as a "true organist," given the challenge of mastering the pedals. *Sanahin*, originally written for harpsichord, explores "interests in Armenian music and Western counterpoint." The movements titled "Whirling" reference both Eastern musical traditions and a reed organ used in Japanese Gagaku music.

Erland Hildén (b. 1963) is a recognized composer, choral conductor, and organist in Sweden. He has created over 60 compositions, mainly for the organ, written in the post-minimalist style. His formal training took place at the Göteborg International Organ Academy, affiliated with the University, where he serves on the board of the Göteborg International Organ Festival. His musical interests encompass a range of styles, from medieval music to popular music. The "Toccata" from *Symphony No. 1* (a symphony in five movements) exhibits post-minimalism elements, incorporating rock and funk idioms into the underlying rhythm. One can hear musical techniques such as repetitive rhythms and phrases, pulsing, and the extemporization of brief musical motifs in this rousing work. Hildén's *Symphony No. 2 for Organ* was recently composed in 2024, soon to be published. Further information about Hildén's compositions can be found at www.erlandhilden.com.

About the Performer

Stephen "Stef" C. Price joined the music faculty at the University of Washington (Seattle) as the inaugural Paul B. Fritts Faculty Fellow and Artist-in-Residence and head of organ studies in September 2023. His teaching duties include courses in organ performance, church music, and keyboard harmony. In addition, he leads ongoing initiatives to develop and revitalize the UW organ program. This includes organizing yearly rental agreements with Seattle churches and the School of Music, allowing students to utilize the eclectic range of organs available in the city.

In his formative years of study, he served on the music ministry staff at Pleasant Grove Missionary Baptist Church and as an Organ Scholar at St. Paul's Episcopal Cathedral in Buffalo, New York. Subsequently, he attended Western Connecticut State University (Danbury, CT) and concurrently served as Organ Scholar at St. Paul's Episcopal Church on the Green (Norwalk, CT). Following undergraduate studies, he received a Fulbright Scholarship to study historical and modern performance practices of French organ music in Toulouse, France. Upon returning to the States, he enrolled at the Jacobs School of Music at Indiana University (Bloomington, IN), receiving both Master of Music and Doctor of Music degrees.

Following his graduate studies, he accepted a full-time position as Associate Director of Music and Organist at First United Methodist Church, San Diego, California (2015-17). He then received an Assistant Teaching Professorship at Ball State University (Muncie, IN).

His professional activity includes presentations on pedagogy, organ literature, and hymn playing for chapters of the American Guild of Organists. As a performer, he has given concerts across the U.S. and Europe, including the 2024 American Guild of Organists National Convention in San Francisco, and the 2025 Göteborg International Organ Festival (Sweden).

Dr. Price's debut album, *Paris Impact Organ Suites*, was recorded at Ball State University and released on the Raven recording label. His second album, *Sparkling Intensity*, was recorded on the Flentrop Organ at St. Mark's Cathedral, and was also released on the Raven label. Additional releases include the University of Washington School of Music's Black Composers Project, featuring organ performances throughout Seattle (published on YouTube 2025). Michael Barone has showcased his recordings and live performances on the Pipedreams Broadcast via Minnesota Public Radio and NPR. Dr. Price currently serves as the Director of Music at Plymouth United Church of Christ in Seattle.

About the Organ Builder

Since the founding of the company in 1979, Paul Fritts & Co. Organ Builders has built fifty-three 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 their recently completed projects is a seventy-stop organ in the Basilica on the campus of The University of Notre Dame in Indiana, and a sixty-three-stop instrument for Holy Trinity Lutheran Church in New York City will be installed in 2026.

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.

2025-2026 Richard D. Moe Organ Recital Series

Lagerquist Concert Hall, Mary Baker Russell Music Building
 Pacific Lutheran University
 Angela Kraft Cross, Sunday, September 28, 2025, 3pm
 Julia Brown, Sunday, November 9, 2025, 3pm
 Justin J. Murphy-Mancini, Sunday, February 8, 2026, 3pm
 Stephen Price, Sunday, April 19, 2026, 3pm

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