Richard D. Moe Organ Recital Series

Justin J. Murphy-Mancini and Friends

Organ Plus

Sunday, November 8, 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

Richard D. Moe Organ Recital Series

Justin J. Murphy-Mancini and Friends

Organ Plus

featuring
Justin J. Murphy-Mancini, *University Organist*
Svend Rønning, *violin* • Jennifer Rhyne, *flute* • Mara Finkelstein, *cello*
Ron Gerhardstein, *conductor*
Amy Boers, *piano* • Sheila Bristow, *celesta*
PLU Percussion Ensemble

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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

Sonata No. 1 in D Minor ("The Annunciation") from *Rosenkranzsonaten*..... Heinrich Ignaz Franz Biber (1644-1704)
Praeludium
Aria allegro
Finale
Svend Rønning, *violin*

Communion Meditation on "Salve Regina" ..... Sr. Theophane Hytrek, OSF (1915-1992)
Jennifer Rhyne, *flute*

In croce..... Sofia Gubaidulina (1931-2025)
Mara Finkelstein, *cello*

INTERMISSION

Concerto for Organ and Percussion Orchestra..... Lou Harrison (1917-2003)
Allegro
Siciliana in the Form of a Double Canon. Andante
Largo
Canons and Choruses. Moderato
Finale. Allegro
Ron Gerhardstein, *conductor* • Amy Boers, *piano* • Sheila Bristow, *celesta*
PLU Percussion Ensemble
Miho Takekawa, *director*
Kyle Gough, Benjamin Hegge, Logan Keogh, Rory Lacy,
Wu-Yin Lu, Joey Perez, Ethan Ocken, and Ronin Schoolcraft, *percussion*

Program Notes

I would like to begin by expressing my deepest thanks to my collaborators on this program. I am so grateful for their musicianship, collaborative spirit, and hard work to make this program a special experience. They all put in long hours to prepare new and unusual works that I hope connect deeply with all of you in the audience. *Bravi tutti!*

Heinrich Ignaz Franz Biber was one of the great violin virtuosos of the seventeenth century. He experimented widely with violin technique, including extensive double and multiple stops, high passages requiring shifting the left hand up the fingerboard, and even alternate open string tunings. His most celebrated works are the *Rosenkranzsonaten*, or "Rosary Sonatas." Each of these sonatas for violin and basso continuo represent one of the fifteen mysteries of the rosary, a longstanding Roman Catholic devotional practice. As the sonatas progress, each requires a unique tuning of the violin's strings. The first sonata, representing the Annunciation, uses the standard violin tuning. It opens and closes with a virtuosic recitative for the violinist, who must play exceptionally fast scales up and down the instrument's range. The middle section is an aria of the style known to Monteverdi and early Baroque composers: it is a set of variations written over a ground bass.

Sister Mary Theophane Hytrek was a member of the School Sisters of St. Francis in Milwaukee, Wisconsin from the age of 25. Trained as an organist at the Wisconsin Conservatory of Music, she also earned a doctorate in composition from the Eastman School of Music, where she studied with Bernard Rogers. Hytrek taught in the music department of Alverno College in Milwaukee for several decades, also serving as department head. Much of her music was written for the School Sisters of St. Francis, including this communion meditation on the Marian antiphon "Salve Regina." The flute line uses the chant melody as a starting place for delicate figurations, accompanied by smoothly-flowing eighth notes in the organ. The piece closes with the chant played in full by the organ (which could accompany a choir), the flute now commenting with brief filigrees.

Sofia Gubaidulina was one of the most significant composers of the late Soviet period, though she spent much of her later career in Germany. She composed prolifically for solo, chamber, and orchestral forces, displaying a unique and uncompromising style that blends intense dissonance and passionate beauty. Many of her pieces incorporate elements of her devout Christian faith. *In croce* was written in 1979 and is inspired by the image of the cross. The cello and the organ are often contrasted throughout the piece with strongly diverging material identities. As the composition unfolds, the organ, which begins in its highest register, switches places with the cello, which ends by playing extremely high harmonics. In between, the instruments intersect, often with explosive results.

In 1972, **Lou Harrison** received nearly simultaneous commissions for organ (an instrument for which he wrote sparingly) and percussion (instruments which he played and composed for constantly), so he decided to combine the two in one composition. The concerto also includes several keyboard percussion instruments as a bridge between the sustaining sound of the organ and the articulating sound of gongs, drums, and empty gas canisters. A number of east Asian and specifically-constructed instruments round out the ensemble. The outer movements are raucous, joyous festivals of sound featuring tone clusters in the keyboards. Between them are two movements full of canons – one modal and the other decidedly dissonant. In the center is a profound, meditative movement that homages
J. S. Bach.

About the Performer

Justin J. Murphy-Mancini is a keyboardist and composer dedicated to exciting and enriching audiences with music from throughout time and space. He appears regularly in concert as an organist, harpsichordist, and collaborative pianist, with repertoire that spans the entire written history of keyboard music. His recent solo appearances include venues such as Blessed Sacrament Church (WA), Spreckels Organ Pavilion (CA), Mechanics Hall (MA), Syracuse University (NY), Methuen Memorial Music Hall (MA), and Epsilon Spires (VT). Jay is committed to bringing diverse and wide-ranging programs that show off the unique characteristics of the instruments he plays. With an exceptionally wide-ranging repertoire, he juxtaposes familiar and beloved works with pieces by unfamiliar or underrepresented musicians. In particular, the music of the Renaissance, 19th-century U.S., and 20th-century France are areas of particular interest. He is also a champion of music by living composers: since 2011, he has premiered over a dozen new works for the organ and the harpsichord and has specifically promoted the works of Emma Lou Diemer and Eva-Maria Houben.

Jay can be heard on recorded releases from Marginal Frequency, Another Timbre, and Mayor Tacoghost. Jay's debut solo album, *Cultivating a Living Tradition: The Organ in New England* (available on Acis), surveys American organ music from the early Federal period to the present day on the historic 1834 Joseph Alley organ at the First Religious Society (Unitarian Universalist) in Newburyport, Massachusetts. It has been hailed as "most imaginative" (*MusicWeb International*) and "immensely listenable" (*textura*). His second solo album is dedicated to the organ music of Emma Lou Diemer, to be released by Acis in June 2027.

Jay maintains an active presence on YouTube, making recordings of less well-known music available both to performers and listeners around the world. In addition to regular uploads of individual works, he has presented surveys of music by Florence Price and Modesta Bor. In 2025-26, he recorded the entire Görlitz Organ Tablature, op. 18 by Samuel Scheidt on the Paul Fritts organ at PLU. He is currently recording the twelve chorale preludes of Jeanne Demessieux on instruments located in the greater Seattle- Tacoma area. All of his video recordings can be found at youtube.com/@j_murphy-mancini.

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. His current projects include a large-scale work for organ and a series of pieces of choral music for concert performance. His newest work, *True Fasting*, will be premiered by the PLU Choral Union in March 2027.

Jay discovered a love of teaching as an undergraduate student. He 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; he also serves as University Organist and accompanies the Choral Union. Previous appointments include Artist Faculty in Organ at the University of Southern Maine and lecturer positions at UC San Diego. From 2023-24, he served as faculty representative of the Young Organist Collaborative (Portsmouth, NH), an organization founded to support the next generation of organists. Jay has served as Clerk of the Old West Organ Society and as a trustee of the Methuen Memorial Music Hall. In his capacity as a sacred musician, Jay has served congregations across the U.S. for over twenty years. From 2019-24, he was Director of Church Music at the First Religious Society in Newburyport, where he directed the Candlelight Chorale and curated the Jean C. Wilson Music Series. He has also served UU, Episcopal, Methodist, and UCC congregations in California, Ohio, Connecticut, and Massachusetts. He continues to be active in supporting music in worship at congregations around the Puget Sound.

Jay began his musical studies with the piano at age four before serious study of the organ and double bass. His early mentors include Galina Gertsenzon, Cheryl Wadsworth, Lynn Lovell, Domenick Fiore, Adrienne Kim, and Nicolas Scherzinger. He 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. Jay holds a Ph.D. in composition from the University of California, San Diego, where his principal teachers were Katharina Rosenberger, Natacha Diels, and Rand Steiger. He has also undertaken post-graduate study with Christian Lane and Margaret Irwin-Brandon. Jay is represented by Seven Eight Artists.

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 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 November 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

Other: Tremulants
Wind Stabilizer

Key Action: Direct Mechanical, suspended

Manual compass: 58 notes (C-a’’’)

Pedal compass: 30 notes (C-f’)

Temperament: Kellner

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.

2026-2027 Richard D. Moe Organ Recital Series
Lagerquist Concert Hall, Mary Baker Russell Music Building
Pacific Lutheran University
Christa Rakich, Sunday, September 20, 2026, 3pm
Justin J. Murphy-Mancini and Friends, Sunday, November 8, 2026, 3pm
Jaebon Hwang, Sunday, February 28, 2027, 3pm
Christopher Anderson, Sunday, April 18, 2027, 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.

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Visit www.plu.edu/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