Richard D. Moe Organ Recital Series

Naomi Shiga & Jonathan Wohlers, Organists

Sunday, November 13, 2022 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
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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 I en Sol Mayor para Órgano con Clarines .......................................................... Ramón Ferreñac (1763-1832)

Suite for Mechanical Organ, WoO 33a .......................................................... Ludwig van Beethoven (1770-1827)
  Allegro
  Adagio
  Scherzo
  arr. J. Wohlers and M. Machella

Orgel-Fantasie für zwei Spieler, op. 12 .......................................................... Josef Labor (1842-1924)

Capona (divertimento per organo a 4 mani e 4 piedi) ......................................... Francesca De Santis

Eclogue .................................................................................................................. Richard Shephard (1949-2021)

Finlandia, op. 26 .................................................................................................... Jean Sibelius (1865-1957)
  arr. Sov. F. Ptaschnikoff
Although the organ is the largest of all instruments, the apparatus that a musician uses to manipulate the sound is disproportionately small. While a modern pianist enjoys the luxury of a spacious 88 black and white keys, an organist must make do with one or more manuals of approximately 56 keys (with or without a pedalboard). With two players at the organ, negotiating this space, both at the keyboard and on the pedals, and handling the sometimes-significant demand for wind from the largest pipes, particularly with loud registrations, requires a great deal of skill and care on the part of the composer and the performers. Yet despite these challenges, there are many delightful and intriguing pieces for two organists that deserve exploration, and we look forward to sharing some of these with you today.

Following the outpouring of works written for the organ in the 16th and 17th centuries, a period sometimes called “the Golden Age of Spanish Organ Music,” there was a significant decline in organ composition. Several composers for the organ, however, stand out in the following Classical period. One of these is Ramón Ferreñac. Employed as organist for the Cathedral-Basilica of Our Lady of the Pillar in Zaragoza, he is widely regarded in Spain as the founder of the renowned Zaragoza organ school. His compositions survive in a 278-page manuscript found in the Music Archive of the Cathedrals of Zaragoza. The contents of the manuscript can be divided into two large groups: the first contains works written in the older Baroque style of strict, imitative counterpoint; the second is made up of pieces, primarily sonatas, written in the newer Classical style with its emphasis on formal structures and melodies. Particularly unique among these are the sonatas for four hands. Together with the works for two organs by Antonio Soler, these pieces represent a unique genre for the Classical period found in Spain.

While Ferreñac’s music gives us a window into 18th century musical style in Spain, it is the music of the First Viennese School that we most commonly think of in association with the Classical period. And while Haydn, Mozart, and Beethoven all held the organ in high regard, Mozart even calling the organ the “king of instruments,” their only organ compositions were written for the Flötenhurz, a flute-playing musical clock, i.e., mechanical organ, whose pipes are activated by pinned cylinders turned by a series of weights. Three works most likely for a musical clock survive by Ludwig van Beethoven. They were written for count Joseph Deym von Strítež, the owner of a famous art gallery in Vienna for whom Mozart had written his musical clock pieces. (Beethoven obtained two of Mozart’s pieces from Deym to use as models for his own compositions.) Deym’s collection of musical clocks no longer exists, so it is unclear if Beethoven’s pieces were ever actually played on a mechanical organ, but it is known that they were presented to Deym together with a set of four-hand piano variations written for Deym’s future wife and sister-in-law, Josephine and Therese Bunsvik, and were likely included together with the variations at auction following Beethoven’s death.

Beginning with Mozart’s four-hand music, a well-established tradition for duo-keyboard music flourished in Austria and Southern Germany throughout the 18th and 19th centuries. Because it was common for organs in both Austria and Southern Germany to have pedalboards with only twelve tones, four-hand music at the organ allowed for the composition of dynamic and colorful organ playing focused on the manuals, as seen in the works of Albrechtsberger, Schubert, Lachner, and Hesse, and for the performance of contrapuntal music by earlier composers such as J. S. Bach that would otherwise be inaccessible. A late but significant addition to this repertoire is the Organ Fantasy for Two Players, op. 12 by Josef Labor. It calls for virtuosic double-pedal playing and makes full use of a large organ’s multiple manuals. Remembered today primarily for his contribution to the organ repertoire, Labor was an important figure in Viennese artistic and intellectual circles. Blinded at the age of three from smallpox, he studied composition in his youth with Bruckner’s teacher, Simon Sechter. As a young man he achieved fame first as a concert pianist travelling throughout Europe, and only began to study the organ in his early thirties, eventually earning the title Royal and Imperial Court Organist.

Recent decades have also been a fruitful period for the composition of new works for duo-organ music. Capona is a 2008 work by Italian organist Francesca De Santis, a member of the music faculty at the Niccolò Piccinni State Conservatory of Music, and a specialist in early music, as well as in writing transcriptions and new works for the organ. She was inspired to write Capona after playing a harpsichord continuo performance together in 2007 with the theorbo player Giuseppe Petralla. The work is based on a basso ostinato theme, the “capona,” from a set of variations found in Giovanni Girolamo Kapsperger’s Libro quarto d’intavolatura di chitarrone (1640). This theme is developed in different ways throughout the piece and is heard quite clearly in a climactic pedal solo for both the primo and secondo players.

The late British composer Richard Shephard who died just recently of motor neuron disease was acclaimed in his lifetime for his sacred music for the Anglican community. In his youth Shephard was a chorister at Gloucester Cathedral, and as a student at Cambridge University he studied composition with David Willcocks and Alan Ridout. In his career he held positions as lay vicar in the Salisbury Cathedral Choir where he was Depute Head at Salisbury Cathedral School, and later was headmaster of York Minster School and Chamberlain of York Minster. Shephard wrote music for the theater—operas, operettas, musicals—and for orchestras and chamber ensembles, but is best known for his church music, particularly his choral anthems and service music, receiving numerous commissions and awards. Eclogue is one such commission, written for Elizabeth and Raymond Chenault who premiered the work at York Minster Cathedral in 1991.

Besides music written specifically as organ duets, transcriptions of orchestral music work particularly well as concert organ pieces for duo-organists. One of our favorites to play is Finlandia by Jean Sibelius. Perhaps the best-known composer from Finland, Sibelius was the principal musician responsible for creating a Finnish identity in music at the turn of the twentieth century. No work better
personifies this than *Finlandia*. Beginning in 1899 the Tsarist Russian Empire began to adopt policies of increased “Russification” in the autonomous Grand Duchy of Finland. In covert protest, Sibelius composed *Music for the Days of the Press*, a set of seven tableaux depicting scenes from Finnish history. The last of these, *Finlandia*, was performed on many occasions, usually under alternate names in order to avoid Russian censorship such as “Happy Feelings at the Awakening of Finnish Spring,” and “Scandinavian Choral March.” The central hymn-like melody (an original composition, and not a folksong as is sometimes thought) became a favorite of the Finnish people, and is known to us in America as the hymn “Be Still, My Soul.”

– Jonathan Wohlers

**About the Performers**

Naomi Shiga is a frequent performer of organ recitals, most recently playing in Switzerland at the historic Bellelay Abbey and the Church of the Holy Spirit, Bern. She has served on the faculty of North Harris College where she taught music theory and class piano, has worked at a number of churches across the country, including St. John the Evangelist, Boston, the Old West Church, Boston, and First Evangelical Lutheran Church, Houston. In addition to performing and teaching, she is also a translator of books on music and is active as a composer. Her most recent commission was for *Hymn Accompaniments for the Hymnal of Nippon Sei Ko Kai* published for the Anglican Church in Japan by the St. Paul University Institute of Sacred Music Press. Ms. Shiga began her organ studies at Ferris Women’s University, Yokohama before moving to the United States where she received her Bachelor’s and Master’s degrees in organ performance with the award of Distinguished Performance from the New England Conservatory of Music in Boston. She also undertook post-graduate studies in organ at the Moores School of Music at the University of Houston. Ms. Shiga is a former Dean of the Tacoma Chapter of the AGO, and is Music Director and Organist at St. Andrew’s Episcopal Church, Tacoma.

Jonathan Wohlers has performed widely with concerts in the U.S., Mexico, Europe, South Korea, and Japan, most recently playing at Opera City Concert Hall in Tokyo. He is a former Dean of the Tacoma Chapter of the AGO, is the Director of Music at Trinity Lutheran Church, Tacoma, and has served as a member of the contingent faculty and as Visiting University Organist at Pacific Lutheran University. In addition, he is Artist-in-Residence on the Paul Fritts & Co. organ (Op. 13) at St. Andrew’s Episcopal Church, Tacoma, playing on and helping to organize the church’s concert series and providing educational opportunities about the organ and its repertoire. Dr. Wohlers has performed with the Houston Bach Society, Ars Lyrica Houston, the Seattle Bach Choir, and Northwest Sinfonietta, and has written notes for the Boston Early Music Festival and Loft Recordings. He holds degrees with honors from the Moores School of Music at the University of Houston, from the New England Conservatory of Music in performance and musicology, and from Southern Adventist University, and has engaged in extensive research on fugues in the early seventeenth century.

**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.

**Want to skip the line at the door?**

Tickets are available for purchase online up until the start of each ticketed performance. Visit [https://calendar.plu.edu/department/music/calendar](https://calendar.plu.edu/department/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](http://www.eventbrite.com).
## 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**

<table>
<thead>
<tr>
<th>Great</th>
<th>Positive</th>
<th>Swell</th>
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<tbody>
<tr>
<td>Praestant (Gis)</td>
<td>16’</td>
<td>Praestant (F)</td>
</tr>
<tr>
<td>Octave</td>
<td>8’</td>
<td>Gedackt</td>
</tr>
<tr>
<td>Rohrflöte</td>
<td>8’</td>
<td>Octave</td>
</tr>
<tr>
<td>Spielflöte</td>
<td>8’</td>
<td>Rohrflöte</td>
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<tr>
<td>Saliciona</td>
<td>8’</td>
<td>Octave</td>
</tr>
<tr>
<td>Octave</td>
<td>4’</td>
<td>Waldflöte</td>
</tr>
<tr>
<td>Spitzflöte</td>
<td>4’</td>
<td>Nasat</td>
</tr>
<tr>
<td>Quinte</td>
<td>2 2/3’</td>
<td>Sesquialter</td>
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<tr>
<td>Octave</td>
<td>2’</td>
<td>Scharff</td>
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<tr>
<td>Cornet</td>
<td>V</td>
<td>Fagott</td>
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<tr>
<td>Mixture</td>
<td>V-VII</td>
<td>Trompete</td>
</tr>
<tr>
<td>Trompete</td>
<td>16’</td>
<td>Dulcian</td>
</tr>
<tr>
<td>Trompete</td>
<td>8’</td>
<td>Viole de Gambe</td>
</tr>
<tr>
<td>Baarpfeife</td>
<td>8’</td>
<td>Waldflöte</td>
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<tr>
<td>Subbaß</td>
<td>32’</td>
<td>Praestant</td>
</tr>
<tr>
<td>Subbaß</td>
<td>16’</td>
<td>Octave</td>
</tr>
<tr>
<td>Gedackt</td>
<td>8’</td>
<td>Octave</td>
</tr>
<tr>
<td>Nachthorn</td>
<td>2’</td>
<td>Mixture</td>
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</tbody>
</table>

### Pedal

| Subbaß      | 32’            | Praestant     | 16’          |
|-------------|----------------|---------------|
| Subbaß      | 16’            | Octave        | 8’           |
| Gedackt     | 8’             | Octave        | 4’           |
| Nachthorn   | 2’             | Mixture       | V-VII        |

#### 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

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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.

### 2022-2023 Richard D. Moe Organ Recital Series
Lagerquist Concert Hall, Mary Baker Russell Music Building
Pacific Lutheran University

- **Marc Fitze**, Sunday, September 18, 2022, 3pm
- **Naomi Shiga & Jonathan Wohlers**, Sunday, November 13, 2022, 3pm
- **Dexter Kennedy**, Sunday, February 12, 2023, 3pm
- **Paul Tegels**, Sunday, April 23, 2023, 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.
Fall Events
at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL UNLESS OTHERWISE NOTED.

SEPTEMBER
13 Tuesday, 7:30pm
   PLU Student Showcase, an AMP fundraising event. Free admission, $5 donation suggested
14 Wednesday, 7:30pm
   Artist Series: Lark Powers & Ricardo de la Torre Piano Duo, free admission
17 Saturday, 7pm
   Chor Anno, free admission (donation suggested)
18 Sunday, 3pm
   Richard D. Moe Organ Recital Series: Marc Fitze, Organist. Tickets: $17 general admission; $10 senior citizen (60+), military, alumni, PLU community; $5 PLU students & 18 and under
18 Sunday, 7:30pm
   Artist Series: PLU Faculty Strings
22 Thursday, 1:45pm
   Joe Murphy Saxophone Masterclass, free admission
22 Thursday, 7:30pm
   Artist Series: Joe Murphy, Saxophone, free admission
22 Saturday, 5pm
   High School Woodwind Workshop Showcase, free admission

OCTOBER
9 Sunday, 3pm
   University Wind Ensemble
11 Tuesday, 7:30pm
   Artist Series: HEAD to HEAD: Classical Meets Contemporary, free admission
14 Friday, 12pm
   Orchestra Festival concert, free admission
14 Friday, 7:30pm
   University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
18 Tuesday and 19 Wednesday, 7:30pm
   Choral Concert
23 Wednesday, 3pm
   South Sound Saxophone Ensemble, free admission
25 Tuesday, 7:30pm
   University Symphony Orchestra

NOVEMBER
5 Saturday, 5pm
   Artist Series: PLU Faculty Brass Showcase
6 Sunday, 3pm
   Bach Aria Project, free admission
6 Sunday, 7:30pm
   PLUtonic, free admission
12 Saturday, 7:30pm
   Percussion Ensemble, free admission
13 Sunday, 3pm
   Richard D. Moe Organ Recital Series: Naomi Shiga & Jonathan Wohlers, Organists. Tickets: $17 general admission; $10 senior citizen (60+), military, alumni, PLU community; $5 PLU students & 18 and under
16 Wednesday, 7:30pm
   Keyboard Students Recital, free admission
17 Thursday, 7:30pm
   Angela Meade Vocal Competition, free admission
18 Friday, 7:30pm
   Steel Band, free admission
19 Saturday, 3pm
   Woodwind Students Recital, free admission
19 Saturday, 4:30pm
   Brass Students Recital, free admission
19 Saturday, 7:30pm
   Forestine Wise Monsen Scholarship Recital, free admission
20 Sunday, 3pm
   University Wind Ensemble & University Concert Band
20 Sunday, 7:30pm
   Guitar Orchestra & Guitar Ensemble, free admission

NOVEMBER, Cont’d
29 Tuesday, 5:30pm
   Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

DECEMBER
2 Friday, 7:30pm
   Piano Ensemble, free admission
3 Saturday, 1pm
   Sølvvinden Flute Ensemble, free admission

Peace, A PLU Christmas Concert
   Tickets go on sale Tuesday, November 1
   Saturday, December 3, at 7:30pm - Lagerquist Concert Hall
   Sunday, December 4, at 2pm - Lagerquist Concert Hall
   Monday, December 5, at 7:30pm - Benaroya Hall, Seattle
   Saturday, December 10, at 7:30pm - Lagerquist Concert Hall
   Sunday, December 11, at 2pm - Lagerquist Concert Hall
4 Sunday, 7pm
   PLU Ringers, free admission
6 Tuesday, 6pm
   Chamber Music Kaleidoscope, free admission
6 Tuesday, 7:30pm
   String Kaleidoscope, free admission
7 Wednesday, 7:30pm
   University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
8 Thursday, 7:30pm
   Sounds of Christmas, featuring University Singers and Knights Chorus
9 Friday, 7:30pm
   Artist Series: Jennifer Rhyne, Flute; Rowena Hammill, Cello & Oksana Ejokina, Piano
11 Sunday, 5pm
   Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
11 Sunday, 7:30pm
   Composers Forum, free admission
16 Sunday, 7:30pm
   A Choral Union Christmas. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under

JANUARY
7 Saturday, 5 and 6:30pm
   Northwest High School Honor Band, free admission
15 Sunday, 5pm
   PLU Honor Orchestra for Strings, free admission
26-28 Thursday-Saturday, 7:30pm; and 29 Sunday, 3pm
   The Elixir of Love by Gaetano Donizetti. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: $17 general admission; $10 senior citizen (60+), military, alumni, PLU community; $5 students & 18 and under

To Order Tickets:

On Line: www.plu.edu/musictickets
At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE
MUSIC EVENT TICKET PRICES: $10 GENERAL; $5 SENIOR CITIZENS (60+); MILITARY, PLU ALUMNI, & PLU COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
www.plu.edu/music/calendar (updated November 2, 2022)