

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

Pacific Lutheran University
College of Professional Studies / Department of Music presents

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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 arr. J. Wohlers and M. Machella
Adagio
Scherzo
- 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

Program Notes

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 *Flötenuhr*, 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, and 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 Deputy 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 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> 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.

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/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

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)