

Richard D. Moe Organ Recital Series

**20th Anniversary Concert
of the Gottfried and Mary Fuchs Organ**

Sunday, October 21, 2018 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

Richard D. Moe Organ Recital Series

**20th Anniversary Concert
of the Gottfried and Mary Fuchs Organ**

featuring
Paul Tegels, *organ*
Jennifer Rhyne, *flute*
Svend Rønning, *violin*
and Choral Union
Richard Nance, *conductor*

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches, pagers 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

- Inaugural Fanfare** Daniel Moe (1926-2012)
- Praeludium in G Minor, BuxWV 149** Dietrich Buxtehude (1637-1707)
- Sonata for flute and obligato organ, BWV 1031** J. S. Bach (1685-1750)
Allegro moderato
Siciliano
Allegro
Jennifer Rhyne, *flute*
- Dies sind die heil'gen zehn Gebot', BWV 678** J. S. Bach
- "Thema mit Veränderungen"** Josef Gabriel Rheinberger (1839-1901)
from *Sechs Stücke, op. 150*
- "Slot fra Malmedal" (Norwegian Fiddle Dance)** David P. Dahl (b. 1937)
from *A Scandinavian Suite for organ*
Svend Rønning, *violin*
- Festival Te Deum, op. 32** Benjamin Britten (1913-1976)
Seek Him that Maketh the Seven Stars Jonathan Dove (b. 1959)
Choral Union
Richard Nance, *conductor*
- Chorale III in A Minor** César Franck (1822-1890)

Program Notes

The *Inaugural Fanfare* by **Daniel Moe** (brother of Richard Moe) was composed for the Inaugural Concert of the Richard D. Moe Organ Recital Series on October 6, 2002. The composition was commissioned by Marcia Moe; Dr. Ann Stephenson-Moe was the recitalist.

The North German Organ school can be traced back further west to Jan Pieterszoon Sweelinck (1562-1656), organist of the Oude Kerk in Amsterdam, who was the teacher of several German organists. **Dietrich Buxtehude** grew up in that tradition of North German organ playing and composition. In his time he was probably best known for his “Abendmusiken”, a series of concerts in the Marienkirche in Lübeck, where he was music director and organist. Several composers, including J. S. Bach, visited Lübeck to attend these concerts. Nowadays, Buxtehude is probably best remembered for his organ works. The *Praeludium in G Minor* follows the typical construction of improvisatory and stricter contrapuntal sections, not unlike the early Italian Sonata.

It is unclear whether the *Sonata for Flute and Obligato Harpsichord* (here obviously played with organ) is by **J.S. Bach** or by his son, C. P. E. Bach. It appears in a manuscript written by C. P. E. Bach, contributing it to his father. Regardless of who the actual composer is, it is a delightful composition, treating the dialogue between flute and the obligato organ part in equal importance in the first and third movement, while giving the keyboard instrument a more accompanying role in the second movement.

The chorale *Dies sind die heil'gen zehn Gebot (These are the holy ten commandments)* was written by Luther and published in 1524. The first definition of ‘canon’ according to Merriam-Webster is “a regulation or dogma decreed by a church council,” so not coincidentally, Bach presents the melody in canon (in the octave). So with God’s “law” in the melody, there is the “human” part in the accompaniment: imitation that goes astray quickly, ‘sighing’ figures describing the suffering of life on earth, even descending 16th note figures in the pedal, describing the descent of Moses from the mountain. One can read a lot in musical figures and patterns; Bach seems to be endless in his resources to use this symbolism. Some might call it coincidence, but given the frequency of these figures at certain appropriate moments in the text, it seems more than that. The first four notes of this composition are the same as the first four notes of “Blessed Assurance” – *that* is probably coincidence!

The repertoire for organ and violin originally written for that combination is rather small. The “*Sechs Stücke*” (*Six Pieces*) by **Josef Rheinberger** have become a staple in the violin-organ repertoire. The *Thema mit Veränderungen (Theme and Variations)* is the first selection in those six pieces. Within the limits of the dynamic range of the violin, it gives the organist a chance to use several different sound colors to accompany each variation.

Slot fra Malmedal (Castle from Malmedal) is part of *A Scandinavian Suite*, written by University Organist Emeritus **David Dahl**. About this piece the composer writes, “The Norwegian portion of this suite was commissioned by Pacific Lutheran University for the sesquicentennial celebration of Norwegian Independence in January, 2005... This piece [*Slot fra Malmedal*] was composed in his [the composer’s father: Peder Dahl] honor, perhaps including some musical vignettes from my own youthful memories of his impromptu [violin] playing at home. Though originally written as an organ solo, it seems appropriate that it also be playable with violin and keyboard, as the musical style was inspired by Norwegian folk music for the violin.”

The *Te Deum*, short for *Te Deum Laudamus (We Praise Thee, O God)*, was originally a chant, used at the end of the Matins, one of the daily offices (services) of the catholic monasteries. It also made its way into the Morning Prayer service in the Lutheran and Anglican Service, but was also used at special occasions. **Benjamin Britten** wrote his *Festival Te Deum* in the 1940’s at the end of World War II for St. Mark’s Church in Swindon, England.

The prolific output of British composer **Jonathan Dove** includes operas, ballets, stage works, choral works, orchestral works, and more. About *Seek Him that Maketh the Seven Stars* the composer writes on his website, “The theme of light, and star-light in particular, is an endless source of inspiration for composers. I came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts’ annual Service for Artists; I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain ‘Seek him’ starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity.”

César Franck wrote his three chorales for organ (I in E Major, II in B Minor, and III in A Minor) towards the end of his life. *Chorale III* is in some ways similar in structure as the second piece on the program, Buxtehude’s *Praeludium in G Minor* – both pieces are sectional, with somewhat strict sections alternating with free sections. Obviously the musical language is quite different, as well as the registrations. The piece (and the program) will end, using the full resources of the Fuchs organ, which is probably more than Franck actually asks for, but seems to be appropriate for the occasion.

Thank You

Celebrating twenty years of organ music in Lagerquist Hall is celebrating an organ that has played music from the Middle Ages to the 21st century, music from all ends of the earth, music from many different denominational traditions; and while the tonal style of this instrument is primarily Germanic Baroque, with a few added features that expand the instrument's versatility, such as a swell-box, string stops, and a large variety of eight-foot stops, it has a versatility that allows it to play this wide variety in repertoire extremely well.

Thank you, Paul Fritts and Co. for building such a marvelous instrument;

Thank you, David Dahl, for your initiative and persistence in getting this instrument designed, built, and installed;

Thank you, all donors to the organ project that made the purchase possible;

Thank you, Dick and Marcia Moe, for your continued support of this instrument and the concerts taking place on it;

Thank you, PLU and the PLU Music Department, for embracing this instrument, and using it to the fullest;

Thank you all in the audience, for supporting this instrument with your presence here.

I'm especially grateful to my colleagues in the music department Richard Nance, Jennifer Rhyne, and Svend Rønning, and the members of PLU's Choral Union, for their help in making this particular program as varied and diverse with their artistic contributions.

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.

Currently taking shape is a two manual organ with thirty-seven stops for the First Lutheran Church in Lorain, Ohio.

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.

2018-2019 Richard D. Moe Organ Recital Series
 Lagerquist Concert Hall, Mary Baker Russell Music Building
 Pacific Lutheran University

Jonathan Moyer, Sunday, September 16, 2018, 3pm
 20th anniversary concert of the organ, featuring PLU University Organist Paul Tegels; Svend Ronning, *violin*;
 Jennifer Rhyne, *flute*; and PLU Choral Union under the direction of Richard Nance; Sunday, October 21, 2018, 3pm
 Carole Terry, Sunday, March 3, 2019, 3pm
 William Porter, Sunday, April 7, 2019, 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

- 15 Saturday, 5:30pm**
Artist Series: Two Piano Recital
- 16 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Jonathan Moyer, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 21 Friday, 8pm**
Regency Series: Regency Jazz Ensemble
- 27 Thursday, 8pm**
Voice Recital: Students of Cyndia Sieden, free admission
- 30 Saturday, 3pm**
Artist Series: Nyaho Garcia Duo

OCTOBER

- 4 Thursday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 5 Friday, 8pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission
- 9 Tuesday, 8pm**
University Symphony Orchestra
- 11 Thursday, 8pm**
Regency Series: Regency Voices
- 12 Friday, 3pm**
Orchestra Festival concert, free admission
- 13 Saturday, 8pm**
Artist Series: Jason Gilliam, Euphonium
- 14 Sunday, 3pm**
University Wind Ensemble
- 16 Tuesday and 17 Wednesday, 8pm**
Choral Concert
- 21 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Works for Organ Solo and Organ Plus. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 21 Sunday, 8pm**
Regency Series: Regency String Quartet. Jennie Lee Hansen Recital Hall
- 25 Thursday, 8pm**
Artist Series: Naomi Niskala, Piano
- 26 Friday, 3:40pm**
Artist Series: Women on the Verge, performance and masterclass
- 26 Friday, 3:40pm**
Sydney Carlson Flute Masterclass. MBR 334, free admission
- 27 Saturday, 3pm**
PLUtonic/HERmonic. Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 28 Sunday, 5pm**
Regency Series: Lyric Brass Quintet

NOVEMBER

- 3 Saturday, 4:30pm**
Music Education Summit concert, free admission
- 6 Tuesday, 8pm**
University Symphony Orchestra
- 8 Thursday, 8pm**
Steel Pan and Percussion Ensembles, free admission
- 9 Friday, 3:40pm**
Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall
- 15 Thursday, 8pm**
Keyboard Students Recital, free admission
- 16 Friday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 17 Saturday, 3pm**
Woodwind Students Recital, free admission
- 17 Saturday, 4:30pm**
Brass Students Recital, free admission

NOVEMBER, Cont.

- 18 Sunday, 3pm**
University Wind Ensemble
- 18 Sunday, 8pm**
Guitar Orchestra and Ensemble, free admission
- 27 Tuesday, 5pm**
Saxophone Quartets and Jazz Combos. AUC Cave, free admission
- 30 Friday, 8pm**
Piano Ensemble, free admission

DECEMBER

A PLU CHRISTMAS, *Winter Rose*

Tickets go on sale Thursday, November 1

Saturday, December 1, at 8pm - Lagerquist Concert Hall
Sunday, December 2, at 3pm - Lagerquist Concert Hall
Monday, December 3, at 7:30pm - Benaroya Hall, Seattle
Friday, December 7, at 8pm - Lagerquist Concert Hall
Saturday, December 8, at 8pm - Lagerquist Concert Hall

- 1 Saturday, 12pm**
Sølvvinden Flute Ensemble, free admission
- 4 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 4 Tuesday, 8pm**
String Kaleidoscope, free admission
- 5 Wednesday, 8pm**
University Concert Band, free admission
- 6 Thursday, 8pm**
Sounds of Christmas, featuring the University Singers and University Men's Chorus
- 8 Saturday, 1pm**
Artist Series: Trio Esades, free admission
- 9 Sunday, 3pm**
Composers Forum, free admission
- 9 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 11 Tuesday, 8pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission

JANUARY

- 5 Saturday, 5 and 6:30pm**
Northwest High School Honor Band, free admission
- 20 Sunday, 5pm**
PLU Honor Orchestra for Strings, free admission
- 24-26 Thursday-Saturday, 7:30pm; and 27 Sunday, 3pm**
W. A. Mozart's *Le Nozze di Figaro*. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 19 Saturday, 4:30pm**
Northwest High School Honor Jazz Band. Eastvold Auditorium, Karen Hille Phillips Center, free admission

To Order Tickets:

On Line: <http://www.eventbrite.com/o/pacific-lutheran-university-8233304504>
On Campus: PLU Concierge Desk (253/535-7411)
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.

<http://www.plu.edu/music/calendar/> (updated September 25, 2018)