Richard D. Moe Organ Recital Series

Paul Tegels, University Organist

Sunday, September 22, 2019 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Pacific Lutheran University
School of Arts and Communication / Department of Music presents

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Paul Tegels, University Organist
with Sarah Seder, dance
& Soon Cho, voice

Sunday, September 22, 2019 at 3pm
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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

Please hold your applause until the end of the program.
In order to take full advantage of the image projections and light effects, the program will be performed in a darkened hall.
If you would like to read the program notes, please do so before or after the program.

Praeludium in D Minor .............................................................................................................. Nicolaus Bruhns (1665-1697)

“Andante Sostenuto” ........................................................................................................... Charles Marie-Widor (1844-1937)
from Symphony Gothique

Mad Rush ..................................................................................................................................... Philip Glass (b. 1937)

Now and Not Yet
Sarah Seder, dance and choreography
with Sade Asset, Emily Dean, and Kseniya Larsh, dance

“Gargouilles et Chimères” ........................................................................................................ Louis Vierne (1870-1837)
from Pièces de Fantaisie

“Choral” ...................................................................................................................................... Charles Marie-Widor
from Symphony Romane

Wachet auf ruft uns die Stimme ............................................................................................. J. S. Bach (1685-1750)

Die Bergpredigt .............................................................................................................................. Bert Matter (b. 1937)

Soon Cho, voice

Esquisses Byzantines .............................................................................................................. Henri Mulet (1878-1967)

II. Vitrail
X. Tu es petra et portae inferi non praevalebunt adversus te
This afternoon’s program seeks to combine the media of visual art, spoken and sung words, and dance with organ repertoire. The music was chosen with this combination in mind.

Eminent organ scholar and performer Harald Vogel has said on several occasions that the *Praeludium in e minor* by Nicolaus Bruhns (played this afternoon in d minor) is the story of Orpheus in the underworld set to music. We will follow along as the music (and the story) unfolds.

Charles Marie Widor wrote a total of ten organ symphonies. Symphony No. 9 is also called the *Gothic Symphony* and its music is inspired by the Gothic architecture of the church of St. Ouen in Rouen, France.

Philip Glass is regarded as one of the most influential composers of the late 20th/early 21st century. Together with composer Steve Reich, he was one of the pioneers of minimal music. *Mad Rush* was composed in 1979, scored for piano or organ.

Louis Vierne calls for very colorful registrations in his *Gargouilles et Chimères* (Gargoyles and Chimeras). The perfect piece for a program like this.

Widor’s *Symphony No. 10* is also called the *Symphony Romane*; the composition was inspired by the Romanesque architecture of the church of St. Sernin in Toulouse, France.

J. S. Bach’s well known setting of the chorale *Wachet auf ruft uns die Stimme* (Wake, Awake, a voice is calling) portrays the text quite literally, which we will follow along on the screen.

Dutch composer and organist Bert Matter wrote several solo organ works, many of them in minimal style. He also wrote several vocal works with organ accompaniment, of which the *Bergpredigt* (the Sermon on the Mount, sung in German) is one of them.

The two final compositions on the program are from the collection *Esquisses Byzantines* (Byzantine Sketches) by Henri Mulet. In each movement of this work the composer lifts up an aspect of the church of the Sacré Coeur in Paris, which has several Byzantine stylistic characteristics in architecture and ornamentation. *Vitrail* (Stained glass) is a meditative melody, played once in a simple accompaniment, followed by the melody in canon between the right hand and the pedal. The last selection on the program, *Tu es petra et portae inferi non praevalebunt adversus te* (You are the rock and the gates of hell shall not prevail against you) is a rousing French toccata, a fitting ending to this program.

About the Performers

Sarah Seder’s interests lie within the cross disciplinary fields of dance, theatre, music, psychology, somatics, and anatomy. She earned her BA in dance and psychology from Bard College and her MFA in dance from Smith College. She has taught dance at Smith College and Mount Holyoke College and is thrilled to be the new Resident Assistant Professor of Theatre & Dance at PLU. A Pacific Northwest native, Seder co-founded Seattle-based Sapience Dance Collective in 2008 and co-directed the company until 2016. With SDC she choreographed numerous original contemporary works, co-produced annual evening length performances, performed extensively throughout the Pacific Northwest, toured to New York, Martha’s Vineyard, and Vancouver, and received multiple grants from 4Culture. Her choreography has been seen at On The Boards (Seattle), Meany Hall (Seattle), and Mendenhall (Northampton) to name a few. She has performed in the work of Pat Graney, Wade Madsen, Chris Aiken, Karin Stevens, Aiko Kinoshita, Marlo Martin, Jody Kuehner, and Cyrus Khambatta, among others.

Lyric mezzo-soprano Soon Cho has been hailed by *Opera News* for her “potent presence” and praised by the *Cincinnati Post* as “regal in bearing, with vocal endowments to match…tears were listener response to her heart-wrenching performance” as Dido in Purcell’s *Dido and Aeneas*. Dr. Cho has gained recognition for her sensitive artistry and winning execution on the recital, concert and opera stages, and has performed in Australia, Belgium, China, Canada, France, Great Britain, New Zealand, South Korea and all over the United States. She has sung under the batons of world-renowned conductors such as Alan Gilbert, Kristjan Järvi, Paavo Järvi, Erich Kunzel, Julius Rudel and David Zinman, and has
soloed with the Cincinnati Symphony, Honolulu Symphony, Emanon Ensemble in Belgium, and Seattle Bach Choir, among others. Dr. Cho serves as Assistant Professor of Voice at Pacific Lutheran University and as Voice Instructor at the Cornish-American Song Institute in Oxford and Falmouth, United Kingdom.

Paul Tegels, a native of the Netherlands, is Associate Professor of Music, and serves as University Organist at Pacific Lutheran University in Tacoma, WA. He received his Doctor of Musical Arts degree in organ performance and pedagogy and his Master of Arts degree in choral conducting from the University of Iowa, where he studied organ with Delores Bruch, and choral conducting with William Hatcher. Other degrees and awards include the Artist Diploma and the Master of Music Degree in organ performance from the New England Conservatory in Boston where he studied with Yuko Hayashi and William Porter. He is the recipient of a Fulbright Scholarship from the Netherlands-America Commission for Educational Exchange. He holds the teaching and performance degrees from the Stedelijk Conservatorium in Arnhem, The Netherlands, where he studied organ with Bert Matter and harpsichord with Cees Rosenhart. He has done extensive research on the organ and harpsichord concertos of Franz Joseph Haydn, and has played the first American performance of Haydn’s *Organ Concerto in D, Hoboken XVIII-2*, of which he has prepared a performance edition. Currently he is working on a publication of four-hand organ works/arrangements. He is past dean of the Tacoma Chapter of the American Guild of Organists, and is past president of the Westfield Center for Keyboard Studies. Prior to his appointment at PLU, he taught at Bethany College in Lindsborg, KS. Paul Tegels has performed extensively in solo and ensemble concerts in the United States, Europe, Japan, and New Zealand. He has performed at National Conventions of the Organ Historical Society, and has played some of the most significant organs in the US. As a lecturer, he has presented numerous programs at chapter meetings of the American Guild of Organists, and at other conventions. He also performs frequently in duet concerts with University of Illinois professor of organ, Dana Robinson.

**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.
### 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**

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<tr>
<th>Great</th>
<th>Positive</th>
<th>Swell</th>
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<tr>
<td>Praestant (Gis)</td>
<td>16’</td>
<td>Praestant (F)</td>
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<tr>
<td>Octave</td>
<td>8’</td>
<td>Gedackt</td>
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<td>Rohrflöte</td>
<td>8’</td>
<td>Octave</td>
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<td>Spielflöte</td>
<td>8’</td>
<td>Rohrflöte</td>
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<td>Salicional</td>
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<td>Octave</td>
<td>4’</td>
<td>Waldflöte</td>
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<td>Spitzflöte</td>
<td>4’</td>
<td>Nasat</td>
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<td>Quinte</td>
<td>2 2/3’</td>
<td>Sesquialter</td>
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<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>
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<tr>
<td>Trompete</td>
<td>16’</td>
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<td>Baarpfeife</td>
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<td>Subbaß</td>
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<td>Subbaß</td>
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<td>Gedackt</td>
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<td>Nachthorn</td>
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**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

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.

### 2019-2020 Richard D. Moe Organ Recital Series
Lagerquist Concert Hall, Mary Baker Russell Music Building
Pacific Lutheran University

- Paul Tegels, Sunday, September 22, 2019, 3pm
- Bruce Neswick, Sunday, October 20, 2019, 3pm
- Erica Johnson, Sunday, March 1, 2020, 3pm
- Zhen Piao, Sunday, April 5, 2020, 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 Sunday, 3pm
Regency Series: Regency Jazz Ensemble

22 Sunday, 3pm
Richard D. Moe Organ Recital Series: Paul Tegels, University Organist
Tickets: $17 general admission; $10 Senior Citizen (60+), Military, Alumni, PLU Community; $5 PLU students & 18 and under

29 Sunday, 3pm
Artist Series: Early Music Concert

OCTOBER
5 Saturday, 8pm
Regency Series: Regency Voices

6 Sunday, 3pm
Artist Series: Erik Steighner, Saxophone

8 Tuesday, 8pm
University Symphony Orchestra

11 Friday, 12pm
Orchestra Festival concert, free admission

12 Saturday, 5pm
Artist Series: Jason Gilliam, Euphonium

13 Sunday, 3pm
University Wind Ensemble

13 Sunday, 8pm
Regency Series: Regency String Trio. Jennie Lee Hansen Recital Hall

20 Sunday, 3pm
Richard D. Moe Organ Recital Series: Bruce Neswick, Organist.
Tickets: $17 general admission; $10 Senior Citizen (60+), Military, Alumni, PLU Community; $5 PLU students & 18 and under

20 Sunday 5pm
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission

22 Tuesday and 23 Wednesday, 8pm
Choral Concert

27 Sunday, 5pm
Regency Series: Lyric Brass Quintet

NOVEMBER
2 Saturday, 1pm
Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall

5 Tuesday, 8pm
University Symphony Orchestra

6 Wednesday, 8pm
Music of Norway: Knut Vaage & the Valen Piano Trio. Scandinavian Cultural Center, Anderson University Center

8 Friday, 8pm
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

9 Saturday, 3pm
PLUtonic/HERmonic. Eastvold Auditorium, Karen Hille Phillips Center

9 Saturday, 8pm
Choral Union. Tickets: $17 general admission; $10 Senior Citizen (60+), Military, Alumni, PLU Community; $5 PLU students & 18 and under

14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 3pm
Leoš Janáček’s The Cunning Little Vixen. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: $17 general admission; $10 Senior Citizen (60+), Military, Alumni, PLU Community; $5 PLU students & 18 and under

19 Tuesday, 8pm
Artist Series: Volta Piano Trio

21 Thursday, 8pm
Keyboard Students Recital, free admission

22 Friday, 8pm
Steel Band & Percussion Ensembles, free admission

NOVEMBER, Cont.
23 Saturday, 3pm
Woodwind Students Recital, free admission

23 Saturday, 4:30pm
Brass Students Recital, free admission

24 Sunday, 3pm
University Wind Ensemble

24 Sunday, 8pm
Guitar Orchestra and Ensemble, free admission

DECEMBER
O Nata Lux, A PLU Christmas Concert
Tickets go on sale Monday, November 4
Saturday, December 7, at 8pm - Lagerquist Concert Hall
Sunday, December 8, at 2pm - Lagerquist Concert Hall
Monday, December 9, at 7:30pm - Benaroya Hall, Seattle
Saturday, December 14, at 8pm - Lagerquist Concert Hall
Sunday, December 15, at 2pm - Lagerquist Concert Hall

3 Tuesday, 5:30pm
 Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

6 Friday, 8pm
Piano Ensemble, free admission

7 Saturday, 12pm
Sølvvinden Flute Ensemble, free admission

8 Sunday, 7pm
PLU Ringers. Trinity Lutheran Church, free admission

10 Tuesday, 6pm
Chamber Music Kaleidoscope, free admission

10 Tuesday, 8pm
Sounds of Christmas, featuring the University Singers and Knights Chorus

15 Sunday, 5:30pm
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

15 Sunday, 8pm
Composers Forum, free admission

17 Tuesday, 5pm
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission

JANUARY
11 Saturday, 5 and 6:30pm
Northwest High School Honor Band, free admission

20 Sunday, 5pm
PLU Honor Orchestra for Strings, free admission

To Order Tickets:
On Campus: PLU Concierge Desk (253-535-7411)

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.
http://www.plu.edu/music/calander/ (updated September 11, 2019)