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1994
10-23

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Faculty Recital:

DATE#
12,447

CASS #
12,448

CAROLE TERRY, ORGAN

French Symphonists

4:00 PM, October 23, 1994

St. Mark's Cathedral

PROGRAM

- 102 LITANIES (5') Jehan Alain (1911-1940)
- 103 FANTASIE IN A MAJOR (14') César Franck (1822-1890)
- 104 LES CORPS GLORIEUX (5') Olivier Messiaen
VI. *Joie et clarté des corps glorieux* (1908-1992)
-
- 105 SYMPHONY NO. 6, Op. 59 (32') Louis Vierne
I. *Introduction and Allegro* (1870-1937)
II. *Aria*
III. *Scherzo*
IV. *Final: Allegro molto*

CASS SIDE A
CASS SIDE B

LITANIES was composed by Jehan Alain after the sudden death of his older sister Marie-Odile, who died in a mountain accident. Jehan was still a student in Marcel Dupre's organ class at the Paris Conservatory and to quote his sister Marie Claire, Jehan was "tortured by the sadness of those dark pre-war years and by sure foreknowledge of the tragic destiny which awaited him three years later." Jehan writes at the beginning of the piece, "When the Christian soul in distress no longer finds new words to implore God's mercy, it repeats ceaselessly the same invocation with a vehement faith. Reason has reached its limit; Faith alone pursues its ascension."

Franck's collection, *Trois Pièces*, written in 1878 for the inaugural concerts of the organ at the Palais du Trocadero for the Universal Exposition, and included the FANTASIE IN A, the "Pièce Héroïque" and the "Cantabile." As the first large concert hall organ in France, the new 66-stop Cavaillé-Coll organ was inaugurated by some of the most important organists of the day, including Gigout, Guilmant, Saint-Saens, and Widor; Franck played the thirteenth recital in a 15-concert series on this new instrument. The FANTASIE IN A truly exemplifies the cyclic structure of César Franck's compositional style. Each of four distinct themes is given its own registrational color specific to the Cavaillé-Coll organ. In the middle of the piece the opening arpeggiated material is treated in free style in a "poco animato." section. A secondary scalar theme first presented on principal and flute stops is transformed from minor to major and played on a full organ sound of foundations and reed stops. The piece concludes with a return to the two opening themes, forming a frame to the whole structure.



School
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Music

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Washington

Olivier Messiaen is one of the most important composers of the 20th century. In 1930 he was appointed organist at the church of the Holy Trinity in Paris and was named professor of harmony at the Paris Conservatoire in 1942. Although Messiaen wrote about his compositional techniques in "The Technique of my Musical Language," he claimed to have remained free and belonged to no particular school of composition. Messiaen wrote that "Music...can suggest or evoke a feeling or a frame of mind, touch the subconscious and widen one's capacity for dreaming, and these are enormous powers..." As a devout Catholic, Messiaen's music invites the listener to contemplate scripture in the form of a musical meditation. In *LES CORPS GLORIEUX*, the composer presents seven short visions of the lives of the resurrected, and *JOIE ET CLARTÉ* depicts the joy and light of the glorious bodies.

Louis Vierne, organist at Notre Dame Cathedral from 1900 until his death in 1937, wrote six organ symphonies, four volumes of fantasy pieces, two volumes of pieces in free style, and other compositions. Of his six organ symphonies, he composed five while organist at Notre Dame, the first completed in 1896 prior to his appointment, and the sixth in 1930. Vierne learned the four to five movement form of the organ symphony from his mentor, Charles-Marie Widor, and also employed cyclical form in his last three symphonies, a trademark technique of César Franck. In contrast to the traditional harmonic movement of Symphonies I and II, the third and fourth symphonies are more chromatic, and the fifth and sixth symphonies are characterized by highly chromatic movement and extreme tonal shifts. The first movement, *Introduction et Allegro*, in sonata-toccata form, has three distinct themes: first, the opening toccata theme, a secondary theme of all 12 chromatic notes, and third, a fanfare motive which is always accompanied by the toccata theme. The development section employs inversions of the first two themes, and in the recapitulation all the themes return in their original form. The introduction of the second movement, *Aria*, employs the sound of Debussy-like parallel chords before the thematic entrance. This theme, constructed from 11 of 12 chromatic notes, is stated first in the treble with the Trompette and Flûte 8' of the *Récit*, then an octave lower in the tenor. An extended middle section follows in which the theme is shifted to different pitch levels and ornamented by extension and whole-tone scales. The movement is nicely framed by a return to the parallel introductory chords and a coda theme played on either the French horn or Ophicleide. The *Scherzo* movement is cast in an expanded sonata-rondo form and exploits the crisp sounds of tierce registration on the Notre Dame organ. The main thematic motive is an arpeggiated seventh chord made from minor, diminished, augmented triads and sevenths, and followed by staccato chord clusters. The lively secondary theme is sixteen bars in length and accompanied by broken chord figuration and a bouncing pedal in octaves. In a quasidevelopment section, the themes are combined and inverted before the recapitulation. The *Finale*, like the first movement, employs the grand sound of the reed choruses featured on each division of the great Cavaillé-Coll organ in Notre Dame. In the first section of the *Finale*, a brilliant fanfare theme in B major alternates with a densely chromatic, almost atonal theme. The middle section contains a lyrical theme which is stated either in the pedal with a broken arpeggiated figure in the manuals, or with chordal accompaniment in the manuals over a pedal point. In the recapitulation the opening fanfare theme alternates to the end with the lyrical theme, now set with full reed choruses on all manuals and accompanied by the secondary theme of the *Scherzo* in the pedal in addition to pedal scales. A coda built from the fanfare theme brings the piece to a brilliant and stunning conclusion.

Carole Terry

CAROLE TERRY has concertized nationally in the major cities of the United States and has also toured in Germany, Switzerland, Austria and Spain. She recently appeared as a featured soloist in Dallas for the National Convention of the American Guild of Organists, and will be a recitalist for the Region IX Convention of the American Guild of Organists in Tempe, Arizona, June 1995. In the next year she will play additional recitals in California, the Northwest, and the southeastern United States. She will return to Dallas as a soloist for the Opus 101 Guest Artist Series, celebrating the installation of the new Fisk organ at Southern Methodist University. Dr. Terry has recorded for *Musical Heritage Society*, *CRI*, and *Crystal Records*, and is currently Professor of Organ and Harpsichord at the University of Washington School of Music in Seattle.

1994-95 UPCOMING EVENTS

- October 24, Voice Division Recital. 7 PM, Brechemin Auditorium.
- October 28, Littlefield Organ Halloween Concert. 12:30 PM and 8 PM, Walker-Ames Room, Kane Hall.
- November 4, Jazz Artists Series. 8 PM, Brechemin Auditorium.
- November 6, Faculty Recital: Soni Ventorum Wind Quintet, 3 PM, Brechemin Auditorium.
- November 9 and 11, UW Opera: ALBERT HERRING. 8 PM, Meany Theater.
- November 13, UW Opera: ALBERT HERRING. 3 PM, Meany Theater.
- November 15, Student Concerto Competition. 7 PM, Meany Theater.
- November 21, Contemporary Group. 8 PM, Meany Theater.
- November 22, Collegium Musicum. 8 PM, Brechemin Auditorium.
- November 28, University Singers. 8 PM, Meany Theater.
- November 28, Percussion Ensemble. 8 PM, Meany Studio Theater.
- November 30, Wind Ensemble. 8 PM, Meany Theater.
- November 30, Jazz Combos. 8 PM, Brechemin Auditorium.
- December 1, Jazz Combos. 8 PM, Brechemin Auditorium.
- December 2, ProConArt. 8 PM, Brechemin Auditorium.

ST. MARK'S CATHEDRAL / SEATTLE

ORGAN SPECIFICATION

D. A. FLENTROP - 1965

PAUL FRITTS & CO. ORGAN BUILDERS - 1992 ♦ CENTURY II RENOVATION

HOOFDWERK II (Great) 56 pipes

16	Prestant
8	Prestant
8	Roerfluit
4	Octaaf
4	Speelfluit
22/3	Quint
2	Octaaf
13/5	Terts
IV	Mixtuur (224 pipes)
III	Scherp (168 pipes)
16	Trompet*
8	Trompet
16	Trompet (horizontal)
8	Trompet (horizontal)

RUGWERK I (Positiv) 56 pipes

8	Prestant
8	Gedekt
8	Quintadeen
4	Octaaf
4	Roerfluit
2	Octaaf
II	Sesquialter (112 pipes)
III	Mixtuur (168 pipes)
III	Scherp (168 pipes)
16	Dulciaan
8	Schalmei
	Tremulant

BORSTWERK IV (Brustwerk) 56 pipes

8	Gedekt (wood)
4	Prestant
4	Fluit
2	Gemshoorn
1 1/3	Larigot
II	Cymbel (112 pipes)
8	Regaal
	Tremulant

PEDAAL

(Pedal) 32 pipes

32	Prestant (12+20/16')
16	Prestant
16	Subbas (wood)
8	Octaaf
8	Gedekt
4	Octaaf
4	Spitsgedekt
2+1	Nachthoorn (64 pipes)
VII	Mixtuur (224 pipes)
32	Bazuin (8w/24m)
16	Bazuin
8	Trompet
4	Trompet
2	Cornet

BOVENWERK III

(Swell) 56 pipes

8	Prestant
8	Fluit
8	Gemshoorn
8	Zweving
4	Octaaf
4	Koppelfluit
22/3	Nasard
2	Flageolet
1	Octaaf
IV	Mixtuur (224 pipes)
8	Trompet
8	Kromhoorn
	Tremulant

COUPLERS

	Ped + I (Rugwerk)
	Ped + II (Hoofdwark)
	Ped + III (Bovenwerk)
	II + I
	II + III
	III + I

COMBINATIONS

6	pistons per division
8	general pistons
1	general cancel
1	setter piston

Suspended key action and electric stop action
Solid state combination action (32 memory levels)
Couplers and general pistons duplicated on toe studs

4 Manuals & Pedal
57 Stops / 77 Ranks
3,844 Pipes ♦ 1993

NOTE: Boldface type indicates new work completed in 1992/93

* 16 Trompet prepared for later addition. [Notes 10/08/93]

The Very Reverend Frederick B. Northup, Dean
Dr. J. Melvin Butler, Organist/Choirmaster
Dr. Peter R. Hallock, Canon Precentor Emeritus
Roger Sherman, Associate Organist

St. Mark's Cathedral
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ABOUT THE ORGAN

The organ of St. Mark's Cathedral was an extraordinary accomplishment when it was installed in 1965. Designed and built by the Dutch firm of D. A. Flentrop, the organ now contains 3,844* pipes, ranging in size from 32 feet to less than one inch. The pipes are made of either a tin and lead alloy, cured copper, African and/or Brazilian mahogany. The organist may select from 57 speaking stops distributed over four manuals (keyboards) and pedal. While not the first, St. Mark's Flentrop is one of the largest 20th century organs employing mechanical key action, and its success has influenced organ building throughout the United States.

Although modern in style, the African mahogany case is structured like that of an 18th century organ, each division of the organ having its own section, complete with pipes and windchest. Each keyboard (including the pedalboard) plays a different division. The *Pedaal* division is split on either side of the main case and contains the longest pipes. The first (lowest) manual plays the *Rugwerk* (literally "back-work") whose pipes sit at the organist's back on the edge of the gallery railing. The second manual plays the *Hoofdwerk* in the center of the main case. This division includes the horizontally mounted *Trompets*, similar in style to those found on Spanish organs of the 17th century. The *Bovenwerk* is at the top of the case equipped with swell shades behind the *Prestant* facade pipes and is played by the third manual. Located inside of closable doors below the horizontal *Trompets* is the smallest and most intimate division of the organ, the *Borstwerk*, playable from manual four.

In 1991, thanks to a generous gift from Marion Williams, funds were provided for the renovation of the Flentrop organ. A thorough cleaning and regulating of the instrument has been augmented by other work including replacement of all stop motors and providing a solid state combination action, giving the organist instant manipulation over the organ's total tonal resources. Likewise, the key action has been completely renewed with a "suspended" action that provides for a lighter, more responsive key mechanism. One new tonal addition is the inclusion of a full-length 32 foot reed stop (located behind the organ case and mounted high on the rear gallery wall) which greatly enhances the bass response of the *Pedaal* division. One additional *Trompet* stop has been prepared for in both the console and *Hoofdwerk* windchest for future inclusion of 16 foot case chorus reed in that division's ensemble. Another addition is the *Bovenwerk* to *Rugwerk* (III + I) manual coupler to better accommodate the demands of romantic and contemporary repertoire. All organ renovation work has been carried out by the acclaimed Tacoma firm of Paul Fritts & Co. Organ Builders through Century II, a program for long range planning and completion of St. Mark's Cathedral.

The instrument is pitched at A-440 and is tuned in equal temperament. Finally, use of classic scaling, low wind pressure and mechanical key action permits the gentle, articulate voicing appropriate for the Cathedral's reverberant acoustics.

*NOTE: 32 Prestant is a 12 pipe extension of 16 Prestant.