

*Presents a Faculty Recital:*

# Carole Terry, *organ*

May 12, 2013

2:00 PM

St. Mark's Cathedral

## PROGRAM

***PRAELUDIUM IN D MAJOR, BuxWV 139***

DIETRICH BUXTEHUDE (1637-1707)

***ONDER EEN LINDE GROEN (Under the linden green)***

JAN PIETERSZOOM SWEELINCK (1562-1621)

***PRELUDE AND FUGUE IN A MINOR, BWV 543***

JOHANN SEBASTIAN BACH (1685-1750)

***SONATA NO. 4 IN B<sup>b</sup> MAJOR, Opus 65, No. 4***

*I. Allegro con brio*

*II. Andante religioso*

*III. Allegretto*

*IV. Allegro maestoso e vivace*

FELIX MENDELSSOHN (1809-1847)

*FANTAISIE IN A MAJOR*  
CÉSAR FRANCK (1822-1890)

*SYMPHONIE VI*  
*Finale*  
CHARLES MARIE WIDOR (1844-1937)

DIETRICH BUXTEHUDE was organist of the famed Marienkirche in Lübeck. He wrote many Praeludia that combine aspects of renaissance vocal polyphony and consort music with the fantastic style (*stylus fantasticus*) of the middle baroque period. The *PRÆLUDIUM IN D MAJOR* starts with figurations rife for echoing. The following fugue suggests a consort of renaissance instruments. Listen for the recorders and crumhorns. After a sweet chordal section the piece comes to a fiery conclusion.

JAN PIETERZOOM SWEELINCK was organist of the famous Oude Kerk in Amsterdam. As a Calvinist he was not allowed to play organ compositions during church services, but, as civic organist of Amsterdam, he was allowed to perform different types of repertoire for other occasions, and for recitals. His informal title, “Maker of German Organists”, was aptly deserved because he taught many of the most important organ composers of that country in the early 17<sup>th</sup> century; Scheidt and Scheidemann are examples. Sweelinck wrote variations on secular, chorale, and dance melodies in addition to fantasies, toccatas, preludes, and ricercars.

*ONDER EEN LINDE GROEN* (*Under the Linden Tree*) contains four variations on a popular secular English tune, cast in the rhythm of an allemande (a renaissance dance). In each of the variations the theme is set against or imbedded in different running or dance-like motifs.

The *PRELUDE AND FUGUE IN A MINOR* was written during J. S. BACH’S remarkably prolific years of organ composition in Weimar. The prelude begins with a chromatic string-like figuration over a pedal point, followed by an extended pedal solo and a series of antiphonal figures in the second half. The fugue is dance-like, and reminiscent of similarly inspired works in the Well Tempered Clavier. It ends with bravura pedal and manual passagework.

FELIX MENDELSSOHN's six organ sonatas mark the first significant compositions for organ by a German composer since the death of J. S. Bach. Mendelssohn made many trips to England, where he was widely known as a conductor, pianist, and organist. In 1844, the English music publisher Coventry & Collier commissioned him to write a set of voluntaries for organ; in response, he composed the six sonatas, opus 65. These do contain some aspects of the English voluntary style (usually a slow homophonic introduction followed by a fugue), but they were couched in a German sonata framework.

The first movement of Sonata No. 4 begins and ends with an improvisatory section of arpeggios which frame a middle section in overture style. The second movement is a "religious adagio", while the third is reminiscent of one of Mendelssohn's *Songs Without Words*: a beautiful flowing melody supported by pianistic figuration. The final movement opens and closes with a broad chordal theme that surrounds a middle section with a theme made up of rising sixteenth notes.

CÉSAR FRANCK was organist at the great Church of St. Clotilde in Paris. The *FANTASIE IN A MAJOR* is one of the three pieces he wrote for the dedication of the Trocadero organ built in 1878 for the Universal Exposition by the renowned Aristide Cavaillé-Coll. This instrument was the first large French organ to be placed in a concert hall (a trend which has resurfaced in our own time and our own city).

The piece is "orchestral" in nature and features the reed and foundational sounds for which Cavaillé-Coll is so justly famous. The composition winds its way through various themes, each recurring in a cyclical fashion. Each theme has its own sound signature, identifiable to the listener when it returns. The climax occurs in the middle of the work, which retreats to a calm conclusion.

CHARLES-MARIE WIDOR, a student of Franck, wrote ten organ symphonies—works arranged in multiple movements and employing contrasting groups of sounds that bring to mind various sections of an orchestra. The finale of *SYMPHONIE VI* is a flamboyant romp through a welter of themes and musical textures.

CAROLE TERRY's career as a renowned performer and teacher of the organ and harpsichord have taken her to many cities and universities throughout the United States, as well as Europe and the Far East. Especially known for her performances and recordings of German Romantic music, she is also an expert on the physiology of keyboard performance.

She has appeared at The Bamboo Organ Festival, Manila, Philippines, as well as The Attersee Barock Akademie, Schleswig-Holstein Musik Festival, in Lübeck, Germany. She adjudicated the prestigious 2000 International Musachino Organ Competition in Tokyo, Japan, where she also appeared as a lecturer and master class teacher. She performed and taught at the International Summer School for Young Organists in Oundle, Great Britain, and she performed and taught at the Mount Royal College Organ Academy and International Summer School, Calgary, Canada. In 2007 and 2009, she taught at the McGill Summer Organ Academy specializing in the organ works of Felix Mendelssohn.

In September 2004 she was the first American organist to perform in the organ concert hall of Perm, in the Russian Federation, having been in Kaliningrad the year before to adjudicate the Third Mikael Tariverdiev International Organ Competition.

She has participated in such conferences and seminars as the *San Anselmo Organ Festival*, *The Historical Organ in America*, and the *Oregon Bach Festival*. She was recitalist and teacher for the Montreat Festival of Worship and Music in North Carolina.

In September, 2013, she will tour Korea to play concerts and teach master classes.

She has been a featured recitalist at numerous American Guild of Organists conventions, including July 2000 AGO Convention in Seattle and the Organ Historical Society Convention, July 2008.

As Resident Organist and Curator for the Seattle Symphony, from 2000 to 2003, she inaugurated the new C. B. Fisk organ in Seattle's acclaimed Benaroya Hall, and played many solo concerti in addition to monumental works for organ and orchestra.

For The Musical Heritage Society she recorded *Brombaugh Organs of the Northwest* and *The Complete Organ Works of Johannes Brahms* (based on the Henle edition). As a harpsichordist she recorded works of Albright, Persichetti, Cowell, and Rorem for CRI, and baroque chamber music for Crystal Records (with violist Yizhak Schotten). Her recording, *Carole Terry in Schwerin*, is a two-CD set of German romantic organ music recorded on the notable 1871 Ladegast organ at Schwerin Cathedral, Germany. In July 2008, she released a recording of the Benaroya Hall organ entitled *Carole Terry plays the Watjen Concert Organ*.

Carole Terry is Professor of Organ and Harpsichord at the University of Washington School of Music and Artist in Residence of Epiphany Parish, Seattle.

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