

University of Washington  
THE SCHOOL OF MUSIC

DAT # 12, 160  
CASS # 12, 161

presents

142  
1993  
4-24

CAROLE TERRY, organ

FIVE CENTURIES OF DANCE

School

of

Music

University

of

Washington

~~3:00 PM, April 23, 1993~~

Walker-Ames Room

8:00 PM, April 24, 1993

PROGRAM

- DAT
- 102 INTAVOLATURA NOVA, 1551..... Pierre Attaignant  
PASS'E MEZO ANTICO PRIMO (d. c. 1553)  
PASS'E MEZO ANTICO SECONDO
- QUARTORZE GAILLARDES NEUF PAVENNES SEPT
- BRANLES ET DEUX BASSES DANCES..., 1530  
BASSE DANCE (SAINT ROCH)  
GAILLARDE
- BUXHEIMER ORGELBUCH, ca. 1470..... Conrad Paumann  
MI UT RE UT (VENISE) (1415-1473)
- CASTELL' ARQUATO MS.  
PAVANA  
SALTARELLO DE LA PAVANA  
RIPRESA  
RIPRESA
- 103 DEUX DANSES A AGNI YAVISHTA..... Jehan Alain  
(1911-1940)
- 104 PADUANA LACHRYMAE (After John Dowland)..... Melchior Schildt  
(1592-1667)
- THE QUEENES ALMAN..... William Byrd  
GALIARDA (1543-1623)
- 105 SUITE DU 7<sup>ME</sup> TON..... Marin Marais  
PRELUDE (1656-1728)  
GIGUE  
RONDEAU  
MENUET  
(RECIT EN TAILLE)  
CHACONNE
- 106 SWEET SIXTEENTHS ..... William Albright  
(a Concert Rag for Organ) (b. 1944)
- 107 PASSACAGLIA AND FUGUE IN C MINOR, BWV 582 ..... Johann Sebastian Bach  
(1685-1750)

CASS SIDE A  
SIDE B

The first group of pieces appear in major French, German and Italian keyboard sources of the 16th and 17th centuries. These dances represent some of the major dance types prevalent in Europe and England during the Middle Ages and Renaissance. The basse dance was the principal court dance during that time, performed by couples employing five different steps combined in different sequences. By Attaingnant's time, the dance had evolved to a single sequence of steps. "Mit ut re ut" is a setting of a basse dance from the Schedel Liederbuch. This piece exhibits characteristic features of 15th-century counterpoint: open fifths and octaves punctuated by movement of parallel sixths. As a dance, the pavan is Italian in origin. Similar to the early basse dance, it was often used as an introductory or processional dance with two to four beats per measure and in several repeated sections. It was frequently the first dance in a group and often followed by another dance in fast triple meter such as the saltarello or galliard. These faster dances were punctuated by lively jumping steps and were often based on the harmonic material of the previous dance. In the 16th century the pavan gave way to the passamezzo, which was similar but livelier in character. Schildt's PADUANA LACHRYMAE is one of many 16th- and 17th-century keyboard settings of John Dowland's famous lute song, "Flowing my tears."

The two dances by Alain are intended to depict Agni, god of fire. The French Colonial Exhibition, in which he saw dances, unusual Hindu melodies and rhythms, inspired him to write this piece.

The French baroque keyboard music composed during the reign of the Louis IV-VI represents, in dance form, the aristocratic life of the French court. Court dances such as the minuet, gavotte, courante, sarabande, gigue and others were each choreographed separately by one of the famous dancing masters such as Rameau, Pecour, or Beauchamps. Different walking, hopping, leaping, and turning steps were combined in a variety of ways and in different patterns according to the whim of the choreographer. Each dance had its own "quality of movement" and only the minuet had its own characteristic step that was used throughout. In general, of the triple dances, the sarabande was a slow, solemn dance; the chaconne less grave and a bit lighter; and the minuet brisker yet. The gigue was a fast dance in compound duple meter but not as fast as the Canary. These pieces on the program were originally written by Marais for his five volumes of PIECES DE VIOLES. However, in the preface to his second and third book he stated that he had tried to make his pieces playable on other instruments such as organ, harpsichord, violin, lute, guitar, transverse flute, recorder, and oboe. He also noted that all these pieces in "harmonic style" (as opposed to "melodic style") were not readily playable on all these instruments, so he suggests extracting the themes.

SWEET SIXTEENTHS, by William Albright, represents a fanciful version of a turn-of-the-century piano rag set for the organ.

Bach's great "passacaglia" of twenty variations is based on an eight-measure ostinato theme that either appears in the pedal or manuals or is broken up into melodic fragments based on the general harmonic scheme. The fugue uses the ostinato theme against two countersubjects which propel that music to a grand finale.

A multi-faceted keyboard performer, CAROLE TERRY has concertized nationally and internationally. As a concert organist she has performed at major universities (Stanford, Harvard, U.C.L.A., and Cornell), as well as major cities such as New York, Denver, Houston, San Francisco, Chicago, and others. In addition, she has toured Germany, Switzerland, Austria and Spain.

In 1990 she completed a recording of the complete works of Johannes Brahms for Musical Heritage Society. As a harpsichordist and chamber music recitalist she has played and recorded both baroque and twentieth century music, including a CRI release of works by Persichetti, Rorem, Cowell, and Albright. Other recordings include "Brombaugh Organs of the Northwest," also on the Musical Heritage label.

In January 1992 she was a recitalist and teacher for the conference, "The Historical Organ in America" at Arizona State University. In addition she has been a featured recitalist at various regional and national conventions of the American Guild of Organists.

Currently, Carole Terry is Professor of Organ and Harpsichord at the University of Washington School of Music.