

01-073; box 148

Phonotape

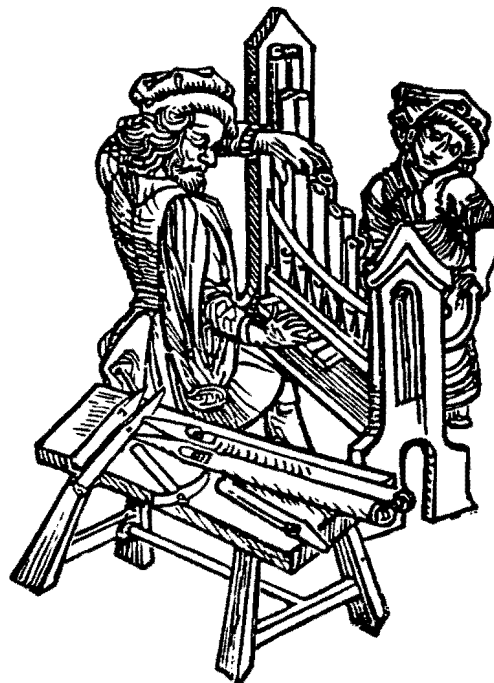
T42

1984

10-26

2 reels

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## INAUGURAL RECITAL

Carole Terry, organist

October 26, 1984, 8:00 p.m.

Presented by The Parish of Saint Alphonsus  
University of Washington Office of Lectures and Concerts  
University of Washington School of Music

Saint Alphonsus Parish Church

Seattle, Washington

## PROGRAM

10.7.18  
**Dietrich Buxtehude (c.1637-1707)** 6.29  
Praeludium, D Major, (BuxWV 139)

Buxtehude was organist of the Marienkirche, Lübeck, 1668-1707. Shortly after arriving in Lübeck, he reinstated the Abendmusik concerts held on the last two Sundays in Trinity and the second through fourth Sundays in Advent. J.S. Bach took leave from his post in Arnstadt in order to hear Buxtehude's organ playing in Lübeck.

Buxtehude's *Praeludium* is a very typical example of the larger organ works for that period. It has multiple contrasting sections: opening dialogue, fugue using repeated note theme, slow improvisatory recitative, echo, and closing fanfare. There is a highly developed use of the pedals which was a new idea in Buxtehude's time. The stops used in tonight's performance are varied combinations of organ sound—*Principal* (the facade pipes), *Octav*, *Mixtur* and *Scharff*.

**Samuel Scheidt (1587-1654)** 9.31

Allemande: *Also geht's, also steht's*

Scheidt was a student of Jan Pieterszoon Sweelinck who was called *deutscher Organistenmacher* or maker of German organists since many of his students came from Germany. The two Neihoff organs in Sweelinck's church, the Oude Kirk, Amsterdam, were familiar to Scheidt. Scheidt's three part *Tabulatura nova* of 1624 set forth many new compositional ideas including the writing of each voice on a separate staff rather than the letters of early German organ tablature. This notational innovation encouraged the development of contrapuntal organ music.

Scheidt's *Allemande* is based on a secular tune. The statement of the theme will be played on the Rückpositiv reed stop, the *Dulcian 8'*. Seven variations follow. It is unusual for the theme to appear in other than the soprano or top voice during this period, however Scheidt places it in the middle voice of variation four, the bass voice of variation six, and uses it in imitation in variation seven. This music is an attempt by the organ to imitate the sound of Renaissance instrumental consorts.

**Johann Sebastian Bach (1685-1750)** 7.30

Chorale Prelude: *Allein Gott in der Höh sei Ehr*, (BWV 662)

Passacaglia, c minor, (BWV 582) 15.56

This chorale prelude, from the third period of Bach's compositions, is based on the hymn "All glory be to God on high" and is to be played on two manuals and pedal. The chorale tune is highly ornamented and heard in the soprano voice. It will be played on the Rückpositiv using these stops: *Hohlflöte 8'*, *Flöte 4'*, *Waldflöte 2'* and *Sexquialtera II*. During the long notes of the solo listen for the natural vibrato supplied by the bellows. At the repeat of the first section the *Tremulant* will be drawn to its minimum position.

The *Passacaglia* and its fugue are from the first period of Bach's compositions. The theme, thought to be from a suite by Raison, is eight measures in length and is followed by 20 variations and the fugue which also contains two counter-subjects. The theme is usually heard in the bass but is also displayed in other voices. Many combinations of stops will be heard in this performance. The theme in variation eleven will be played on the *Cornet V* of the Hauptwerk. This stop is designed for congregational singing as it has the ability to carry the melody above the rest of the organ.

## INTERMISSION

Contributions to St. Alphonsus Organ Recital Fund may be placed in offering baskets at the entrances to the church.

7.19  
**Olivier Messiaen (b. 1908)** 9.11

L'Apparition de l'Église éternelle (1932/1934)

Messiaen is one of the twentieth century's most important composers. A devout Roman Catholic, Messiaen spent decades as organist at St. Trinité in Paris. His compositional language, a mixture of melodic and rhythmic elements of bird calls, Greek and Hindu rhythms, produces a mystical and richly woven texture.

"Vision of the Church eternal" brings to mind a great Gothic structure rising from the earth to its highest points and returning. The climax of the work suggests the bursting forth of clear light.

**Jehan Alain (1911-1940)** 5.47

Deuxième Fantaisie (1936)

The Alains are a French family of musicians. Jehan Alain studied organ from his father, Albert, and was a student at the Paris Conservatoire. Although he played both the organ and piano very well, he had great ability at improvisation and was preoccupied with composition. He was killed in action in World War II.

The Second Fantasy displays Alain's colorful musical language. His sister, Marie-Claire, suggests that Jehan was inspired by images of 'the chant of the Muezzins calling the faithful to prayer.' Alain carefully indicates the unconventional combinations of stops to be used in playing his pieces.

**Louis Vierne (1870-1937)** 6.49

Caprice and Intermezzo from *Pièces de fantaisie*

Vierne was nearly blind. He studied with both Widor and Franck, and succeeded Widor as organist at St. Sulpice, Paris. He became organist of Notre Dame, Paris, in 1900 and died at the keyboard of that instrument, as was his wish.

These impressionistic works are character pieces depicting moods or visual images. The *Caprice* is an enjoyable lyrical melody. It will be played on the *Trommet 8'* of the Hauptwerk. A pianistic scherzo style is utilized in the *Intermezzo*.

**Felix Mendelssohn-Bartholdy (1809-1847)** 10.25

Sonata I, in f, (Opus 65)

Mendelssohn had an interest in the works of earlier composers such as Bach, Händel and Mozart which influenced his compositional style. As a conductor of the Leipzig Gewandhaus orchestra he performed the music of these composers in the civic concert hall. His famous Bach organ recital in the Thomaskirche, Leipzig, August 6, 1840, so eloquently described by Schumann, raised funds for the placement of a Bach memorial in front of the church.

The English editors Coventry and Hollier commissioned Mendelssohn to compose some voluntaries for the organ. His muse was not confined by the formal limitations of the English voluntary. *Sonata I* opens with bold homophonic chords in dialogue with the chorale tune *Was mein Gott will, das g'scheh' allzeit*. The second section is an adagio reminiscent in harmony and form to his Songs Without Words. The solo stop used is the *Hohlflöte 8'* of the Rückpositiv. The conclusion takes the form of a recitativo introducing arpeggiated chords. The final theme is presented over sustained pedal points which break into pedal cadenzas before this work's triumphant close.

## ENCORE

3.04  
Dr. Carole Terry, Assistant Professor of Organ and Harpsichord, University of Washington, is an internationally prominent performer, recently returned from concert engagements in Hamburg and Lübeck, Germany, and Romainmôtier, Switzerland.