

Compact Disc



SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

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THE UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC
in collaboration with
ST. ALPHONSUS PARISH

presents

A Faculty Recital: CAROLE TERRY, organ

7:30 PM / April 27, 2018
St. Alphonsus Parish

UW MUSIC
2017-18 SEASON

CD#18,002

PROGRAM

1 remarks, Andrew Koch

2 Praeludium in D, BuxWV 139 6:53 Dietrich Buxtehude (1637-1707)

3 Unter den Linden grüne 6:51 Jan Pieterszoon Sweelinck (1562-1621)
4 variations

Sonata No. 4 in A minor, Opus 98..... 20:52 Joseph Gabriel Rheinberger (1839-1901)

4 I. Tempo Moderato

5 II. Intermezzo

6 III. Chromatic Fugue

INTERMISSION

7 Prelude and Fugue in C Major, BWV 547 11:16 Johann Sebastian Bach (1685-1750)

8 Herr Jesu Christ, dich zu uns wend, BWV 655 4:38

9 Nun komm, der Heiden Heiland, BWV 659 4:47

10 Fantasy and Fugue in G minor, BWV 542 13:14

DIETRICH BUXTEHUDE was organist of the famed Marienkirche in Lübeck. His many *Praeludia* often combine aspects of renaissance vocal polyphony and consort music, including the "stylus fantasticus" of the middle baroque period. The *Praeludia* in D Major, one such example, 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, organist of the famous Oude Kerk in Amsterdam, was known as the "Maker of German Organists", because he taught many of the most important organ composers of that country in the early 17th century, such as Scheidt and Scheidemann. Sweelinck wrote variations on secular, chorale, and dance melodies in addition to fantasies, toccatas, preludes, and ricercars.

Unter den Linden grüne (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.

JOSEPH RHEINEBERGER, also a church organist, wrote 20 organ sonatas. Tonight's example uses the ancient and well-known psalm tone, *tonus peregrinus*, or "wandering tone", as a contrasting theme to the rhapsodic opening figuration. The second movement is reminiscent of Mendelssohn's organ works; the third uses all 12 notes of the chromatic scale, and is framed by the return of the first movement's opening phrases.

Having spent much of his career as a church musician, JOHANN SEBASTIAN BACH composed numerous collections of chorale settings for the organ. Tonight's two chorales, found in his collection of works known as the Leipzig Chorales, were completed in their final versions during the last decade of the composer's life while he was Cantor to the churches of Leipzig. This setting of *Nun komm, der Heiden Heiland* uses Martin Luther's tune which he adapted for his translation of the ancient Advent hymn "Veni, Redemptor genitum" written in the fourth century by St. Ambrose of Milan. The theme of *Herr Jesu Christ, dich zu uns wend* is derived from the beginning notes of the chorale melody, which, unusually, is only presented in its entirety in the last third of the piece.

Bach also wrote a large variety of secular music for the organ, among them his numerous preludes and fugues. The *Prelude and Fugue in C Major*, BWV 547, is one of his most mature works of that genre, even though it is comprised of seemingly simple elements - such as the opening scales and arpeggios of the prelude. Although many of Bach's preludes and fugues were likely composed separately and later paired together, the similar harmonic inventiveness of the two halves suggest that BWV 547 may have been composed as a unified work. A further similarity between the two is the occurrence of stark, punctuated chords shortly before the conclusion of each movement.

The monumental Fantasy of the *G Minor Fantasy and Fugue* is known to audiences for its bold harmonies and recitativo opening figurations. The dance-like fugue is a stark contrast. Also, the Fritts/Richards organ is tuned in a modified temperament which makes the harmonic changes even more apparent.

CAROLE TERRY's career as a renowned performer and pedagogue of the organ and harpsichord has taken her to many cities and universities throughout the United States, 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 -- the subject of her forthcoming academic work.

As a performer and master teacher, Terry participated in the Bamboo Organ Festival, in Manila, Philippines, as well as the Attersee Barock Akademie, Schleswig-Holstein Musik Festival, in Lübeck, Germany. She has also been involved in various summer academies, such as the International Summer School for Young Organists in Oundle, Great Britain and the Mount Royal College Organ Academy and International Summer School in Calgary, Canada. A frequent judge for competitions, Terry has adjudicated the prestigious International Musachino Organ Competition in Tokyo and in 2003, the Third Mikael Tariverdiev International Organ Competition.

In the United States, Terry has participated in conferences and seminars such as the San Anselmo Organ Festival, The Historical Organ in America (Arizona), the Oregon Bach Festival, and the Montreat Festival of Worship and Music (North Carolina). She has been a featured recitalist at many conventions of the American Guild of Organists.

As Resident Organist and Curator for the Seattle Symphony from 2000 to 2003, Terry helped inaugurate the new C. B. Fisk organ in Seattle's acclaimed Benaroya Hall, playing many solo concerti, in addition to monumental works for organ and orchestra. In 2004, she was honored to be the first American organist to perform in Perm, Russian Federation, on the new Glatter-Götz Organ of the Perm Concert Hall. In 2006, Terry performed on the newly installed Wolff organ in Christ Church Cathedral, Victoria, B.C., as part of an international conference sponsored by the Westfield Center for Keyboard Studies and Christ Church Cathedral. Her recent convention and concert appearances include the American Guild of Organists Pedagogy Conference in Knoxville, Tennessee; the McGill Summer Organ Academy in Montreal; and recitals in San Francisco, Seattle, and New York. Terry's recordings include *Brombaugh Organs of the Northwest* and *The Complete Organ Works of Johannes Brahms* (based on the Henle edition) for the Musical Heritage label. As a harpsichordist, she recorded works of Albright, Persichetti, Cowell, and Rorem for CRI, and baroque chamber music for Crystal Records (with violist Yitzhak Schotten). Her most recent 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.

Terry is Professor of Organ and Harpsichord at the University of Washington School of Music in Seattle. She is on the Board of Governors of The Westfield Center for Keyboard Studies, a national resource for the advancement of keyboard music, and chairs the Center's Concert Scholar Committee. As a member of the College of Mentors at The John Ernest Foundation, her role is to promote the enrichment of young organ scholars, organ performances, and the encouragement of organ studies.