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### Upcoming Concerts

**Madeline Hsu and Del Parkinson, pianists; October 26, 8:00 PM, Brechemin Auditorium**

**University Symphony; November 1, 8:00 PM, Meany Theater**

**Soni Ventorum Wind Quintet; November 2, 8:00 PM, Brechemin Auditorium**

**Keyboard Debut Series; November 8, 8:00 PM, Brechemin Auditorium**

**Musical-Poetical Club: Classical and Romantic Lieder and Sonatas on Period Instruments; November 16, 8:00 PM; November 18, 3:00 PM, Brechemin Auditorium**

**Contemporary Group; November 26, 8:00 PM, Meany Theater**

**Collegium Musicum and Madrigal Singers; December 1, 8:00 PM; December 2, 3:00 PM, Brechemin Auditorium**

**University Singers; December 3, 8:00 PM, Meany Theater**

**Jazz Combos I & II; December 3, 8:00 PM; December 4, 8:00 PM, Brechemin Auditorium**



School  
of  
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*The School of Music  
presents the 3rd program of the 1990-91 season*

T42  
1990  
10-13

## *The Littlefield Organ Dedication Series*

*Carole Terry, Organist*

*Saturday, October 13, 1990, 8:00 PM  
Sunday, October 14, 1990, 3:00 PM  
Walker-Ames Room, Kane Hall*

DAT # 11,687 (SAT)  
# 11,688 (SUN)

CASS # 11,689 (composite)

## Program

- DAT ID
- 2 **Prelude and Fugue in D Major, BuxWV 139** ... 7' ..... DIETRICH BUXTEHUDE  
(1637 - 1707)
  - 3 **Allemande: "Also geht's, also steht's"** 9' ..... SAMUEL SCHEIDT (1587 - 1654)  
(Theme and 7 variations)
  - 4 **Schübler Chorales (1746)** ... 14' ..... JOHANN SEBASTIAN BACH (1685 - 1750)
    1. "Wachet auf, ruft uns die Stimme", BWV 651
    4. "Meine Seele erhebt den Herren", BWV 648
    5. "Ach bleib bei uns, Herr Jesu Christ", BWV 649
    6. "Kommst du nun, Jesu, von Himmel herunter?", BWV 650
  - 5 **Toccat, Adagio, and Fugue in C Major, BWV 564** ... 16' ..... J. S. BACH

CASS SIDE A  
SIDE B

## Intermission

- 6 **Fantasia: "Komm, heiliger Geist, Herre Gott", BWV 651** ... 16' ..... J. S. BACH  
(from the Eighteen Chorales, 1750)  
"O Mensch, bewein dein' Sünde gross", BWV 622  
(from the Orgelbuchlein Chorales, 1717)  
Trio: "Herr Jesu Christ, dich du uns wend", BWV 655  
(from the Eighteen Chorales)
- 7 **Concerto del Signr. Meck** 9' ..... JOHANN GOTTFRIED WALTHER (1684 - 1748)  
appropriato all' Organo  
*Allegro*  
*Adagio*  
*Allegro*
- 8 **Sonata No. 3 in A Major** ..... 8' ..... FELIX MENDELSSOHN (1809 - 1847)  
*Con moto maestoso*

7  
Encore: Brahms 2'

## Program Notes

Tonight's performance marks the first of three programs in the University of Washington's Littlefield Organ Dedication Series. The School of Music expresses its gratitude and sincerest thanks to the Littlefield family and all the other contributors for this fine new instrument.

Typical of Buxtehude's other pieces in this style, the **Prelude and Fugue in D Major** exploits the alternation of free and fugal writing. The opening fanfares in "stylus fantasticus" are followed by a repeated-note canzona style fugue. This gives away to an intermediary chordal section leading into a final section of echo effect and extended toccata passagework.

The seven variations of Scheidt's "Also geht's, also steht's" exhibit the kinds of variation techniques that were employed by his teacher Sweelinck. As in the case of Sweelinck, most of the variations place the melody in the upper part with figural counterpoint in imitation below. Also, the melodic ornamentation of the theme is often treated in imitation with other voices in the variation.

These chorales constitute four of the six **Schübler Chorales**, so named because they were published by Johann Georg Schübler. Five of the six chorales are transcriptions of Leipzig Cantata movements. "Wachet auf, ruft uns die Stimme" is from Cantata 140 and was originally scored for violins with tenors singing the chorale tune. "Meine Seele erhebt den Herren" is taken from Cantata 10. Originally, the duet for alto and tenor on the text "He hath holpen his servant Israel, in remembrance of his mercy" was set against the Gregorian Magnificat played by two oboes and trumpet. Number 5, "Ach bleib uns, Herr Jesu Christ" was originally from Cantata 6 and presented as an ornamented chorale for soprano, violincello piccolo, and basso continuo. The cello part in the left hand of the organ piece is lively and springing and makes large leaps in stark contrast to the singing cantabile of the chorale line. The sixth chorale, "Kommst du nun, Jesu, von Himmel herunter?" is taken from Cantata 137, "Lobe den Herren". This was originally scored as an alto aria with obligato violin. In the organ version the violin part is in the right hand, the basso continuo in the left hand, and the chorale is played in the pedal on a 4' stop.

The Toccata, Adagio, and Fugue in C Major shows the strong influence of the three-movement Italian concerto on the organ works of J. S. Bach. The opening Toccata contains bravura passage work for manuals and pedals followed by a concerted part that is reminiscent of orchestral writing. The second movement parallels the ornamented Italian violin adagios of the 18th century, and ends with chromatic chordal writing in the old "durezza e ligature" style of Frescobaldi. The piece concludes with a dance-like violinistic fugue in 6/8 time.

The main thematic motive for the Fantasia on "Komm, heiliger Geist, Herre Gott" is constructed from an ornamented version of the opening cantus firmus line. This motive is used throughout over the cantus firmus which is presented in its individual lines. According to Bach's prescription, this piece is to be played "Organo pleno," or some full combination of principal sounds on the organ. "O Mensch, bewein dein' Sünde gross", traditionally played by organists at the beginning of the Lenten season, musically depicts Christ's life and death. This piece represents one of the most ornamented chorales in any of Bach's collections, for virtually every note is laden with figuration. "Herr Jesu Christ, dich du uns wend" is a trio for two manuals and pedal based on motives mainly derived from the first four cantus notes of the chorale. Buxtehude, and others often placed the chorale melody in long notes in the pedal throughout the piece. Bach's trio is unique because the pedal remains imitative until the last third of the piece when the complete chorale appears in long notes.

Johann Gottfried Walther contributed a vast amount of repertoire to the field of organ music: 86 chorale works, 16 concerti, 4 preludes and fugues, 1 fugue, and a toccata. He is most famous perhaps for his Musikalisches Lexikon, 1732. The Concerto in b minor is a transcription of a concerto originally composed by Jeseph Meck who was a court composer and Kappellmeister at the Eichstätt Court. Meck wrote 18 concertos for violin and one for oboe. This concerto, like others in the Vivaldi tradition, has three movements in the order of Allegro, Adagio, Allegro.

On his eighth trip to England, Felix Mendelssohn was asked by the English editors, Coventry and Hollier, to compose some voluntaries for the organ. He accepted and composed them over a period of two years, except for a few selected movements which had been composed earlier. The English voluntary was at that time generally a piece which began

with slow homophonic writing, followed by a fast section exploiting echo and registration effects. Mendelssohn decided not to compose voluntaries in the strict English style, but he wrote sonatas with many movements in a variety of forms. The opening movement of Sonata No. 3 opens and closes with bold homophonic chords in A major. The middle section consists of two imitative sections in the minor mode with the chorale tune "Aus tiefer Not" in the pedal. —Carole Terry

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CAROLE TERRY is known to northwest audiences as a multi-faceted keyboard performer. She began her organ study at age eleven and harpsichord as an undergraduate music student. With her later interest in early music she also learned fortepiano and clavichord. As a soloist and chamber music recitalist she has played and recorded both baroque and 20th-century music and has performed throughout the United States and Europe. For Crystal Records she recorded the W. F. Bach Sonata in C Minor for viola and harpsichord with Yizhak Schotten. For Musical Heritage Society she recorded "Brombaugh Organs of the Northwest", which includes organ music of the 16th through 18th centuries on instruments built by one of America's premier organ builders. Although early music is one of her special areas of interest she is also a proponent of new music, having recorded works by Persichetti, Rorem, Cowell, and Albright on the CRI label. As a new music performer she premiered Ron Nelson's Pebble Beach Sojourn for organ, brass, and percussion at the 1984 National Convention of the American Guild of Organists in San Francisco. She also gave the New York premiere of George Crumb's Pastoral Drone for solo organ. Her recent research and performance interests have been the organ music of Johannes Brahms which she recently recorded for the Musical Heritage Society. (forthcoming).

Last summer she was a guest artist at the San Anselmo Organ Festival and gave the opening night concert. Next year she will be a featured recitalist at the Regional American Guild of Organists Convention in Tacoma. She will also return to Europe for performances in Holland, Germany, and Iceland. United States concerts will include Rockefeller in Chicago, Duke University, and others.