

Celebrates the 20th anniversary of
THE LITTLEFIELD ORGAN SERIES
with

THE LITTLEFIELD ORGAN FESTIVAL

NOVEMBER 18 and 21, 2011

The University of Washington School of Music celebrates the 20th anniversary of THE LITTLEFIELD ORGAN SERIES with The Littlefield Organ Festival, a weekend of faculty recitals by organ faculty Carole Terry and Douglas Cleveland. The festival gets underway on November 18 with a recital by Douglas Cleveland, joined by saxophonist Michael Brockman; and concludes on November 21 with a recital by Carole Terry, joined by flutist Donna Shin

THE LITTLEFIELD ORGAN

Installed in 1990, The Littlefield Organ, housed in the Walker-Ames Room of the UW's Kane Hall, is a tracker action organ modeled after 17th century German and Dutch instruments. Featuring 979 pipes in 18 ranks, ranging from 10 feet in length to the size of a pencil, the organ includes nine types of wood: fir, oak, redwood, Brazilian mahogany, sugar pine, ebony, maple, poplar, and European beech.

Constructed by Paul Fritts & Company Organ Builders of Tacoma, the organ is dedicated to brothers Edmund and Jacques Littlefield, whose gift to the School of Music enabled the organ's construction.

Installation of a major organ for the University of Washington was a long-held dream of former organ professor Walter Eichinger, who taught at the University of Washington from 1936 to 1979. Together with his successor, Professor Carole Terry, who led the fundraising effort that resulted in the organ's installation, the two educators represent a legacy of excellence in organ pedagogy at the School of Music spanning 75 years. The School's organ program, which was founded in the early 1900s, has graduated hundreds of organists under their tutelage, many of whom have gone on to distinguished careers in major churches and universities throughout the country.

Upcoming LITTLEFIELD ORGAN SERIES events:

January 26, 2012: Organ and Dance. Students of Carole Terry perform works for organ set to choreography by students from the UW Dance Program. 3:00 PM, Walker-Ames Room.

February 26, 2012: Guest Artist Recital with Robert Huw Morgan. 3:00 PM, Walker-Ames Room.

April 29, 2012: Guest Artist Recital with Naomi Shiga & Jonathan Wohlers. 3:00 PM, Walker-Ames Room.

Compact disc
654 2011
11-18

November 18, 2011

noncive CD # 16.309

<p style="text-align: center;">DOUGLAS CLEVELAND, <i>organ</i></p> <p style="text-align: center;"><i>With guest artist</i></p> <p style="text-align: center;">MICHAEL BROCKMAN, <i>saxophone</i></p>
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PROGRAM

CD # 16,310

- 1 PRELUDE AND FUGUE IN E^b MAJOR, BWV 552.....14:30..... J. S. BACH (1685-1750)
- 2 REMARKS
- 3 FANTASIA on "Veni Creator Spiritus" (2006).....5:13..... RICHARD PROULX (1937-2010)
- 4 NEBULAE (1998).....7:30..... FRANK FERKO (b. 1954)
- 6 REMARKS
- 7 SOUNDINGS I (2011) World Premiere9:11..... MICHAEL BROCKMAN (b. 1957)
- 5 PSALM AND DANCE (2008).....3:27..... DAVID EVAN THOMAS (b. 1958)
- 8 REMARKS
- 9 SONATA III, OP. 65, NO. 3.....9:30..... FELIX MENDELSSOHN BARTHOLDY (1809-1847)
Con moto maestoso
Andante tranquillo
- 10 SONATA I, OP. 42.....7:42..... ALEXANDRE GUILMANT (1837-1911)
Finale

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November 21, 2011

CAROLE TERRY, *organ*

With guest artist

DONNA SHIN, *flute*

PROGRAM

PRAELUDIUM IN G MINOR, BUXWV 149 DIETRICH BUXTEHUDE (1637-1707)

SONATA IN D MAJOR, HWV 378 GEORG FRIEDRICH HANDEL (1685-1759)

Adagio
Allegro
Adagio
Allegro

PASSACAGLIA & FUGUE IN C MINOR, BWV 582 JOHANN SEBASTIAN BACH (1685-1750)

SONATA IN D MAJOR, WQ. 83; H. 505 CARL PHILIPP EMANUEL BACH (1714-1788)

Allegro un poco
Largo
Allegro

SONATA NO. 4 IN B^b MAJOR, OPUS 65 FELIX MENDELSSOHN (1809-1847)

Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

MICHAEL BROCKMAN joined the UW School of Music faculty in 1987. He earned a Doctor of Musical Arts from the UW, and a Master of Music degree with distinction from the New England Conservatory in Boston where he studied arranging with Jaki Byard, composition with George Russell, and woodwind performance with Joe Allard. He earned a bachelor of music degree from Lewis and Clark College, and also attended the Berklee College of Music in Boston, and the Musikhochschule in Cologne, Germany.

Brockman's doctoral dissertation is titled "Orchestration Techniques of Duke Ellington." He has transcribed numerous classic large ensemble scores by Ellington, Mingus, Mulligan, Lunceford, Kenton, Monk and others. He is the lead saxophonist and co-director of the award-winning Seattle Repertory Jazz Orchestra. The SRJO's annual Duke Ellington Sacred Concert in Seattle is now in its 23rd year. In addition to performing in the SRJO, Brockman has prepared scores for much of the band's repertoire, based on rare vintage recordings of unpublished works by great composers.

DOUGLAS CLEVELAND, Director of Music and Organist at Plymouth Church in Seattle, joined the University of Washington School of Music faculty in 2009.

Cleveland gained international prominence when he won first prize in the 1994 American Guild of Organists National Young Artists Competition in Dallas. He has performed extensively in the United States and at such notable venues as the Victoria Concert Hall in Singapore, Minato Mirai Concert Hall in Yokohama, Tchaikovsky Hall of the Moscow Conservatory, Westminster Abbey, Notre-Dame Cathedral, Lausanne Cathedral and Benaroya Hall in Seattle. He has performed with many symphonies, including the Chicago Symphony, St. Louis Symphony, Milwaukee Symphony, Northwestern University Symphony, and the National Symphony at the National Cathedral in Washington, DC. He also has performed with various early music ensembles, including Paul Hilliers' "Theatre of Voices."

From 1999 to 2004 Dr. Cleveland was Assistant Professor of Organ at Northwestern University, where he received the Searle Award for Teaching Excellence. He has served as a visiting faculty member at St. Olaf College and the University of Washington in Seattle. He has performed at the American Guild of Organists national conventions of Houston, Dallas and Denver, as well as national conventions of the Organ Historical Society, National Pastoral Musicians and the American Institute of Organbuilders.

Flutist DONNA SHIN has built an enviable reputation as a versatile performer of solo, chamber, orchestra, jazz and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe and Asia, Shin is admired for her adventurous programming and expressive flair. She came to the University of Washington after holding faculty posts at the University of South Carolina and Oklahoma State University.

Shin has been featured with the North Korean National Symphony Orchestra, People's Liberation Army Band of China, Seattle Symphony Orchestra, Eastman Philharmonia, New England Conservatory Wind Ensemble, University of South Carolina Wind Ensemble, Oklahoma State University Wind Ensemble, and UW's Wind Ensemble.

Shin performed for two seasons as principal flute with the Heidelberg Schlossfestspiele Orchester in Germany. She has performed with the Boston Philharmonic Orchestra, the New Bedford Symphony, the Isabella Stewart Gardner Chamber Orchestra, the South Carolina Philharmonic, Tulsa Symphony Orchestra, New World Symphony, Tulsa Signature Symphony, Lake Placid Sinfonietta, Tanglewood Music Center, National Repertory Orchestra, Aspen Music Festival, National Orchestral Institute, and Norfolk Chamber Music Festival.

Shin earned degrees with the highest honors from the Interlochen Arts Academy, Eastman School of Music and the New England Conservatory, including the esteemed Performer's Certificate at the Eastman School. As instructor of chamber music and flute at the University of Rochester and the Eastman School of Music, she was awarded the "Eastman School of Music Excellence in Teaching" prize. During her doctoral studies at Eastman, she became the first woodwind player in the school's history to be nominated for the highly coveted Artist's Certificate.

CAROLE TERRY's career as a renowned performer and pedagogue of the organ and harpsichord has taken her to 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.

As a performer and master teacher, Terry participated in the Bamboo Organ Festival in Manila, as well as the Attersee Barock Akademie and Schleswig-Holstein Musik Festival, in Lübeck, Germany. She has been involved in such summer academies 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.

As Resident Organist and Curator for the Seattle Symphony from 2000 to 2003, Terry helped inaugurate the new C. B. Fisk organ in Benaroya Hall, playing many solo concerti and monumental works for organ and orchestra. In 2004 she was honored to be the first American to perform in Perm, Russian Federation, on the new Glatzer-Götz Organ of the Perm Concert Hall. In 2006, she 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.

Terry's recordings include Brombaugh Organs of the Northwest and The Complete Organ Works of Johannes Brahms 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.

On the Board of Governors of The Westfield Center for Keyboard Studies Terry chairs the Concert Scholar Committee. As a member of The John Ernest Foundation College of Mentors she promotes the enrichment of young organ scholars, organ performances, and the encouragement of organ studies.