

School of Music



T42
2007
10.12

**The Arts at Saint Mark's Cathedral
and the
University of Washington School of Music**

present

CAROLE TERRY
Organist

7:30 PM
Friday, October 12, 2007
Saint Mark's Cathedral, Seattle

noncirc CDs 15,486; 15,487
CIRC CDs 15,488; 15,489

CD#15,488

PROGRAM

- 1 REMARKS, Mel Butler 3:51
- 2 GRAND DIALOGUE 9:18 LOUIS MARCHAND (1669-1732)

- GOSPEL PRELUDES, BOOK 4 11:59 WILLIAM BOLCOM (b. 1938)
- 3 Sweet Hour of Prayer
Free Fantasia on
- 4 "O Zion, Haste" and "How Firm a Foundation"

- 5 PRÉLUDE ET FUGUE SUR LE NOM D'ALAIN 13:08 MAURICE DURUFLÉ (1902-1986)

INTERMISSION

CD#15,489

- 1 ALLEGRO, CHORALE AND FUGUE 8:55 FELIX MENDELSSOHN (1809-1847)

- 2 PIÈCES DE FANTASIE 9:06 LOUIS VIERNE (1870-1937)
Claire de lune, Opus 53

- 3 CHORALE FANTASIA 18:09 MAX Reger (1873-1916)
"Wie schön leuchtet der Morgenstern"

- 4 Encore, Es Ist Ein Ros' Entsprungen - - - J. Brahms
(2:37)

CLASSICAL

KING FM 98.1

PROGRAM NOTES

Louis Marchand, a well-known organist and harpsichordist in Paris and the Royal Chapel, wrote several suites of pieces for both instruments. His output in the French classical age, like that of François Couperin, consisted of short pieces for different parts of the Catholic mass each written in its own characteristic style and registration. The *Grand Dialogue*, second suite, consists of a number of different French forms and styles within one piece: French overture with dotted rhythms, dance sections, and chordal writing—all exploiting the large and small reed combinations of the French baroque organ.

William Bolcom, currently Professor of Composition at the University of Michigan School of Music, is a native of Seattle. He entered the University of Washington at age eleven to study composition and piano and later studied at the Paris Conservatoire under Milhaud; he also received degrees from Mills College and Stanford University. One of the most respected composers in the United States, he has won numerous awards, and has had his compositions performed by major orchestras of Europe and America. Bolcom was commissioned by his Michigan colleague, the organist Marilyn Mason, to write a series of "Gospel preludes" for organ, based on well known American hymn tunes. Twelve in all, they are written in styles ranging from simple reharmonizations in blues or gospel style to fantasia-like setting which utilize programmatic renderings of the text.

Sweet Hour of Prayer begins in a contemplative manner but then gives way to a harmonic setting full of blues chords and blue notes. *Free Fantasia* on "O Zion Haste" and "How Firm a Foundation" is the only gospel prelude based on two hymn tunes. The hymn "O Zion Haste" is used as the basis of a free fantasia and with only a few obvious phrases of the hymn. After an interlude and quiet section, "How Firm a Foundation" is given a typical "gospel" accompaniment full of syncopations in an unexpected 5/4 rhythm, moving to a raucous conclusion.

Maurice Duruflé is best known to many music lovers as the composer of a famous requiem. In addition, he wrote six organ pieces, many influenced by the lush harmonies of Ravel and Fauré. The *Prélude et Fugue sur le nom d'Alain*, is dedicated to the organist and composer Jehan Alain, brother of the renowned French organist, Marie-Claire Alain. The theme of both the prelude and fugue is constructed from pitches that musically spell out A-L-A-I-N.

Felix Mendelssohn is considered the first significant German organ composer since J. S. Bach. Although more widely known for his Preludes and Fugues (Opus 37) and his Sonatas (Opus 65), other compositions have been newly published in the past twenty years including the *Allegro, Chorale, and Fugue*. This work combines the compositional elements of the sonatas into one long piece. The *Allegro*, with its running passagework and trill figurations, sounds as if it could have been improvised and then written down. This wild opening section is followed by a stately chorale and beautiful singing romantic fugue.

Louis Vierne studied at the institute for blind youths in Paris and later went on to study organ with both Franck and Widor. He succeeded Widor as the organist at St. Sulpice in Paris, and in 1900 became organist at the famous cathedral of Notre Dame. In addition to his monumental six symphonies for organ, he wrote several collections of smaller works, including his *Pièces de Fantaisie*—of which *Claire de Lune* is a shining example. Composed in 1927 after Vierne returned from his grand tour of the United States, this beautiful lyric piece is dedicated to Ernest M. Skinner, and exploits the type of solo organ sounds that could be found on the large E. M. Skinner organs of early twentieth century America.

Max Reger, a most prolific composer of organ works, wrote in a variety of different forms. His chorale fantasia, *Wie schön leuchtet der Morgenstern* (*How brightly shines the morning star*) uses a chorale that is primarily associated with the feast of Ehipany. The piece begins with full organ in the key of e^b minor

that gives way to a series of variations on each stanza of the chorale. Reger text paints the chorale with musical textures that vary from full voiced chords in octaves to quiet contemplative sections all bathed in his use of extreme chromaticism. The fugue subject is combined with a final statement of the chorale theme at the conclusion.

[Notes by Carole Terry]

ARTIST BIOGRAPHY

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.