

*Westfield Center & Christ Church Cathedral*  
*present*

**CapriCCio Vocal Ensemble**  
**Michael Gormley, director**  
**&**  
**Carole Terry, organ**

**BACH INFLUENCES ON CENTRAL/SOUTH EUROPE**

Richard Dering (c.1580-1630)

Factum est silentium

...there was silence in heaven as the archangel Michael engaged in battle with the dragon. Then the voices of thousands were heard singing honour and blessing to almighty God.

Orlando de Lassus (1532-1594)

Surrexit pastor bonus

...the Good Shepherd, who gave His life for his flock, is risen!

Heinrich Schütz (1585-1672)

Deutsches Magnificat (SWV 494)

...My Soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For behold, from henceforth all generations shall call me Blessed, and holy is His name...

Wolfgang Amadeus Mozart (1756-1791)

Missa Brevis in G-Major (KV 140)

Allison Ward, soprano

Deanna Antl, alto

Martin Sadd, tenor

Neil Reimer, bass

Intermission

Anton Bruckner (1824-1896)

Locus iste

Os justi meditabitur

Max Reger (1873-1916)

Eight Geistliche Gesänge op.138  
Der Mensch lebt und bestehet  
Morgengesang  
Nachtlied  
Unser lieben Frauen Traum  
Kreuzfahrerlied

Das Agnus Dei  
Schlachtgesang  
Wir glauben an einen Gott

CapriCCio Vocal Ensemble  
Members of the Victoria Symphony Orchestra

Max Reger (1873-1916)  
Pastorale (Opus 59)  
Scherzo (Opus 65)

Introduction & Passacaglia, WoO (Schönberger Orgelalbum)

Dr. Terry, organ

As I devised this evening's program in consultation with Carole Terry, I came to believe there should be two components for the conference guests. In the first part of the program you will be introduced to the CapriCCio Vocal Ensemble and to some of the music we perform here at the cathedral. Tudor anthems have long been a favorite part of our repertoire. The music of Mozart is often heard here, both in liturgical and non-liturgical settings. We have recently released a CD of Anton Bruckner's motets and the Mass in E-minor.

I think it is safe to say that by the time you read these notes, not very much will have been said at this conference about Max Reger. It would be presumptuous of me to speculate upon how Max Reger was influenced by Bach. So let us allow Reger himself to speak. Reger, the heavy-duty contrapuntalist; Reger, the keen harmonist. Most of us have at some time or other waded through one or more of Reger's fugues, and who of us can resist the luxury of a good Regerian cadence!

-- Michael Gormley

Reger's Opus 59 is a collection of twelve pieces, many written in older forms such as Canon, Toccata and Praeludium, but with a new harmonic language. The Pastorale is written in the form of a baroque trio with points of imitation over many drone pedal tones reminiscent of J.S. Bach's Pastorale also in F Major. This symphonic form, the Scherzo is written in ABA form with a light and fanciful A section and a contrasting lyrical B section.

The Introduction and Passacaglia, without opus number, was written for the Schönberger Orgelalbum, a set of pieces compiled by Ludwig Sauer to raise funds for a new organ in

Schönberg. Paying homage to J.S. Bach, this is one of Reger's most frequently performed works and follows a classic pattern. The introduction contains a very tense series of chromatic shifts that relaxes with the presentation of the passacaglia theme in the pedal. Like Bach's Passacaglia, BWV 582, the set of variations begin with less rhythmic intensity and increase in complexity until it reaches a dramatic conclusion.

-- Carole Terry

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The CapriCCio Vocal Ensemble is a smaller chamber choir made up of some of Victoria's best choristers. The choir was founded by Michael Gormley in 1989 and from its first season, became known for its rather capricious approach to repertoire. The three capital c's in the name point to CCC, Christ Church Cathedral, which has been the choir's home from the beginning. The choir sings regularly with the Victoria Symphony Orchestra and performs repertoire from Tudor anthems to the Bach passions and cantatas, and onwards through the romantics to the present-day composers. A recent CD has just been released of Bruckner motets and the Mass in E minor.

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Carole Terry's career as a renowned performer and teacher of the organ and harpsichord have taken her to many cities and universities throughout the United States, as well as 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--a field in which she is readying a major publication.

She has performed at various festivals such as the Summer School for Young Organists in Oundle and the Schleswig-Holstein Musik Festival, in Lübeck, Germany. She has adjudicated competitions in Russia, Japan and the United States and Canada. In September 2004 she was the first American organist to perform in the organ concert hall of Perm, in the Russian Federation. In the United States she served as Resident Organist and Curator of the Seattle Symphony from 2000-2003 and has been a featured recitalist at many conventions of the American Guild of Organists and festivals throughout the country.

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.

Carole Terry is Professor of Organ and Harpsichord at the University of Washington, School of Music in Seattle.