

The Peoria Chapter of  
The American Guild of Organists  
Presents



# Mickey Thomas Terry

in Recital

St. Mary's Cathedral  
Peoria, Illinois

March 10, 2002

3:30 p.m.

# PROGRAM

Te Deum Laudamus

David Hurd  
(b. 1950)

I. Toccata

Reflections (*Dedicated to Dr. Mickey Thomas Terry*)

Ruth Norman  
(b. 1927)

Prelude and Fugue in E Minor "the Wedge" (BWV 548)

Johann Sebastian Bach  
(1685 - 1750)

Symphony No. I in C Minor, Op. 13

Charles-Marie Widor  
(1844 - 1937)

V. Marche Pontificale

## - Intervale -

Trois Preludes et Fugues, Op. 7

Marcel Dupré  
(1886 - 1971)

III. Prelude and Fugue in G Minor

Symphonie No. II in E Minor, Op. 20

Louis Vierne  
(1870 - 1937)

III. Scherzo

Suite Sebastienne

Thomas H. Kerr  
(1915 - 1988)

Miniature Antiphonal on a Pedal Point

Fantasia and Fugue on BACH

Franz Liszt  
(1811 - 1886)



## PROGRAM NOTES

**DAVID HURD** (b. 1950) received his B.M. Degree from Oberlin Conservatory and M.M. Degree from the University of North Carolina at Chapel Hill. He subsequently received a Doctorate of Music (*honoris causa*) from Yale where he served as a visiting professor (1982-1983). Since 1976, he has served as Professor of Church Music and Organist at General Seminary in Manhattan as well as being Director of Music at All Saints Episcopal Church, also in New York City. He also teaches improvisation at Yale's Institute of Sacred Music. Hurd served on the Standing Commission of the Episcopal Church (1977-1986) which produced the 1982 Episcopal Hymnal. Among other honors, Hurd was awarded First Prize in Organ and Improvisation at the International Congress of Organists in Philadelphia (1977) and is currently represented by Philip Truckenbrod Concert Management. The recipient of several commissions to write music, his compositions consist of not only organ, but of a considerable amount of choral music with an emphasis on sacred music.

**RUTH NORMAN** (b. 1927) is a native of Omaha, Nebraska. She earned a B.M. Degree (1948) at the University of Nebraska at Lincoln and a M.M. Degree in Piano (1953) at the Eastman School of Music. Norman has done additional composition study with Russell Woollen, Esther Ballou, and Robert Parris. She has toured extensively as a pianist, specializing in the keyboard music of black classical composers. She has served as Artist-in-Residence at the Sumner School in Washington, D.C. Norman has written several works for chamber ensemble, chorus, as well as compositions for solo piano and organ. Her most recent works reflect Ms. Norman's profound interest in mysticism and eastern philosophy. One such work, *Reflections*, is dedicated to Dr. Mickey Thomas Terry. It appears in Volume IV of the *African-American Organ Music Anthology*.

**J. S. BACH** (1685 – 1750) Whereas today he is considered to be the greatest composer of the Baroque period, Bach's renown during his own time, ironically enough, rested solely upon his fame as an organ and clavichord virtuoso. Even as such, he was considered to have been the greatest in the world, and whose only contemporary rival was deemed to have been Handel. It was not until Felix Mendelssohn revived an interest in his works in the late 1820's that Bach's recognition as a composer began to flourish. Composed during Bach's Leipzig Period, the *Prelude and Fugue in E Minor* dates from approximately 1727-1732. It is the longest and most virtuosic of his preludes and fugues.

**CHARLES-MARIE WIDOR** (1844-1937) In addition to presiding for 64 years over what was considered to be Europe's largest and finest organ at the time of its completion [the Cavaille-Coll organ of the Church of St. Sulpice in Paris (1862)], Widor, along with Alexandre Guilmant pioneered the modern French school of organ-playing to which many American organists owe their musical heritage. Nicknamed the "Paganini of the organ," Widor was a brilliant virtuoso who also gained considerable renown as a composer. Widor was the first to coin the term "organ symphony," a multi-movement work [generally in sonata form] which employed the varied tonal resources of the organ emulating that of the symphony orchestra. Today's piece was inspired by a papal visit to St. Sulpice.

**MARCEL DUPRÉ** (1886-1971) In the foreword to Dupré's memoirs, the composer Olivier Messiaen proclaims his former teacher as "a great teacher, a great composer, and the greatest organ virtuoso that has ever existed." Although it was his stature as a touring virtuoso which gave rise to Dupré's initial acclaim, his most enduring legacy has been as that of an organ composer. When the *Three Preludes and Fugues* were composed in 1912, they were considered by some to be unplayable because of their technical demands. They have long since been considered a staple of the organ literature. Today's selection is a particular favorite of organists and audiences alike.

**LOUIS VIERNE** (1870-1937) Blind from an early age, Vierne was selected from among 89 candidates as titular organist of Notre Dame Cathedral in Paris (1900), a position he was to hold until his death. A former pupil of Franck, Vierne was awarded First Prize in Organ and Improvisation (1894) in the class of Widor at the Paris Conservatory, where he later served as Deputy to the organ class under Guilmant. As a composer, Vierne wrote works for several musical media, but today his primary renown is as an organ composer. The six organ symphonies constitute Vierne's magnum opus for the instrument. *Scherzo* comprises the third movement of the *Second Symphony*.

**THOMAS H. KERR** (1915-1988) A native of Baltimore, Kerr served on the music faculty of Howard University as Professor of Piano (1943-1976). A graduate of the Eastman School of Music (B.M. *summa cum laude*, M.M.-Piano), Kerr was the recipient of a Rosenwald Fellowship in Composition (1942) and won First Prize in the Composers and Authors of America Competition (1944). Although primarily a pianist, Kerr became masterfully familiar with the organ and its capabilities, thus causing him to write most effectively for the instrument. *Suite Sebastienne*, an eight-movement work, was written for the dedication of the organ at Kerr's church, Plymouth Congregational in Washington, D.C. *Miniature Antiphonal on a Pedal Point* appears in Volume III of the *African-American Organ Music Anthology*.

**FRANZ LISZT** (1811-1886) Although Liszt was considered to have been the greatest piano virtuoso of all time, he also had a great interest in the organ. The *Fantasia and Fugue on BACH* was written for the inauguration of the organ of Merseburg Cathedral in 1855; however, the work was not finished until the following year. The work is based on the letters of J. S. Bach's name. Several composers have written organ works that are based on the BACH theme. Among them are Reger, Karg-Elert, Schumann, Pepping, and Sokola.

Notes by Mickey Thomas Terry, Ph.D.



# Mickey Thomas Terry

Dr. Terry holds degrees from East Carolina University in Greenville, North Carolina, and a Ph.D. in Late Medieval and Early Modern European History from Georgetown University in Washington, D.C. Dr. Terry's principal organ teachers have been Clarence Watters, Charles Callahan, and Ronald Stolk (Improvisation). He was the Second Prize winner of the 9th Annual Clarence Mader National Organ Competition (Los Angeles/Pasadena, 1986), and a finalist in both the Michigan International Organ Competition (Ann Arbor, 1987), and the Flint competition (Flint, Michigan, 1989). He is currently the Director of Music and Organist of St. Mary's Catholic Church at Piscataway (Clinton, Maryland).

Dr. Terry is a critically-acclaimed concert organist who has concertized throughout the United States and the Bahamas, and has been broadcast several times on Public Radio International's *Pipedreams*, the official radio program of the American Guild of Organists. He was a featured recitalist at the 1997 Region III American Guild of Organists (AGO) Convention in Washington, D.C., and the 2001 Region IV Convention of the AGO in Jackson, Mississippi. Dr. Terry was also a featured recitalist at the 1998 AGO National Convention in Denver. He has been a featured artist at Washington's John F. Kennedy Center for the Performing Arts and organ recitalist at the Piccolo-Spoleto Music Festival in Charleston, South Carolina. In 1996 and 1998, he presented the African-American Organ Music workshop at the AGO National Convention. He also served as Sub-Dean of the District of Columbia Chapter of the American Guild of Organists.

Dr. Terry has taught on the faculties of Georgetown University and Howard University in Washington, D.C. He has published several journal articles that have appeared in *The Musical Quarterly* (Oxford University Press), *The American Guild of Organist Magazine*, *The Diapason*, as well as the British journal *Choir and Organ*. There is also an article that appears in Volume IV of *Essays in American Music* (Garland Publishers, 1999) and an essay in *African-American Church Music and Workshop* (GIA Publications, 2001). Terry is the editor of a new critically-acclaimed multi-volume *African-American Organ Music Anthology* published by MorningStar Music Publishers (Fenton, Missouri). He has also served on the Advisory Board for the ECS/AGO African-American Organ Music Series published by E. C. Schirmer Music Company of Boston.

Dr. Terry appears on the Albany Records label compact disc *George Walker-A Portrait*, playing the organ works of Pulitzer Prize-winning composer George Walker, and on the Minnesota Public Radio compact disc *Pipedreams Premieres, Volume 2*, playing an organ work of African-American composer Thomas H. Kerr.

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